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Ancient Greek Ekphrasis: Between Description and Narration



Niels Koopman

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Between Description and Narration**

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aan de Universiteit van Amsterdam
op gezag van de Rector Magnificus
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1. Introduction: Ekphrasis, Narration, and Description

1.1 The 'Problem' of Ekphrasis: To Narrate or to Describe?

In book 18 of the *Iliad*, Hephaestus forges a new shield for Achilles, which is elaborately decorated. One of the decorations concerns a herd of oxen (18.573-83):

Ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων·
 αἱ δὲ βόες χρυσοῖο τετεύχαστο κασσιτέρου τε,
 575 μυκηθμῶ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε
 πὰρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δονακῆα.
 χρύσειοι δὲ νομῆες ἄμ' ἐστιχώωντο βόεσσι
 τέσσαρες, ἐννέα δὲ σφι κύνες πόδας ἀργοὶ ἔποντο.
 σμερδαλέω δὲ λέοντε δὴ ἐν πρώτῃσι βόεσσι
 580 ταύρον ἐρύγμηλον ἐχέτην· ὃ δὲ μακρὰ μεμυκῶς
 ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἢ δ' αἰζηροί.
 τῷ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοεῖην
 ἔγκατα καὶ μέλαν αἷμα λαφύσσετον (...).

On it he made a herd of straight-horned cattle. And they, the cattle, had been made of gold and tin, (575) and with lowing they were hurrying from the farmyard to the pasture beside the sounding river, beside the waving reed. Golden herdsmen were marching with the cattle, four in number, and nine swift-footed dogs were following them. Two fearsome lions among the foremost cattle (580) were grasping a loud-lowing bull: and he [the bull], bellowing mightily, was being dragged away; and the dogs and young men followed after him. And the two [lions], after having torn open the hide of the mighty bull, were devouring the innards and black blood.

The narrator first recounts how Hephaestus makes a herd of oxen on the shield (573). He next relates the metals of which the cattle are made, gold and tin (574). The cattle are made of precious metals, just as the shield itself. The herdsmen, too, are made of gold (577). The image on the shield is, however, no still life: something is happening. The cattle are said to be moving from the farmyard to the pasture, while lowing (575). They are followed by herdsmen and dogs (577-8). At the front of the herd, two lions are holding a bull and are dragging him away, while being pursued by dogs and youths (579-81). The narrator also recounts how both lions are devouring the bull's carcass, after having mauled him (582-3).

These lines are part of the earliest ekphrasis in ancient Greek literature, the shield of Achilles. Due to their hybrid character ekphraseis are interesting passages. The narrator first *narrates* how Hephaestus creates a herd of oxen on the shield. He then *describes* the metal of which the cattle have been made. Thus, the narrator switches from the narration of an event (ποίησε, “he made”, 573) to the description of an object (αἱ δὲ βόες...τετεύχαστο, “the cows...had been made”, 574). Yet in line 575, the narrator relates how the very same cows are speeding from one place to another. The two lions are first said to be holding a loud-lowing bull (579-80), but later to be devouring him (582-3). Should we continue to regard these lines as *description* of the shield? Or should we rather conceive of these lines as a *narration* of what is happening in the images on the shield? In all ekphraseis that are concerned with objects that tell a story a certain tension exists between description and narration. It is herein that lies the problem – and the challenge – of ekphrasis.

The problem has been formulated before, but to date no satisfactory solution has been offered. In order to formulate an answer, a number of preliminary issues must first be addressed. First, the term ekphrasis requires definition (section 1.2). Second, I will reformulate the problem of ekphrasis by making use of the terminology introduced in section 1.2, and review current scholarly views on this problem (section 1.3). As we shall see, one of the reasons why the problem of ekphrasis has persisted is due to difficulties with the concepts of narration and description. Therefore, the next two sections will work towards definitions of narration (section 1.4) and description (section 1.5). In the next chapter, I will set forth a model that will be used throughout this study to tackle the problem of ekphrasis.

1.2 A Definition of Ekphrasis

There is no scholarly consensus on a definition of the concept of ekphrasis.¹ Rather, ekphrasis can designate a variety of concepts.² It seems therefore best to regard ekphrasis as an umbrella term which subsumes a whole range of related concepts.³ Most, though not all, of these concepts are concerned with various forms of interaction

¹ Throughout this study, I use the Greek spelling *ekphrasis*, and not the Latin *ecphrasis* (as in the *OED*).

² For an overview of the history of the meaning of ekphrasis from antiquity to today, see Schaefer and Rentsch 2004.

³ I have borrowed the phrase “umbrella term” from Yacobi 1995: 600. Schaefer and Rentsch 2004: 156 speak of a “(...) *Spektrum*, einem Von-Bis möglicher ekphrastischer Realisationsformen”.

between the *verbal* and the *visual*.⁴ As such, ekphrasis is a central concept in studies that deal with the relation between *word* and *image*, and between *literature* and *art*. Ekphrasis is thus a specific form of *intermediality*.⁵ It is in the light of ekphrasis as an intermedial phenomenon that its definition has been expanded: rather than referring to verbal-visual interaction only, ekphrasis has come to include *any* form of intermedial interaction, such as, for example, the interaction between music and painting.⁶

The present study is concerned only with ekphrasis as a form of interaction between the verbal and the visual, more precisely with the rendering of the visual in a verbal text. Verbal-visual interaction is covered by two definitions of ekphrasis. On the one hand, there is the late-antique definition of ekphrasis, which is sometimes referred to as the *broad* definition of ekphrasis. On the other hand, there is the modern definition, sometimes referred to as the *narrow* definition of ekphrasis. The main difference between these two conceptions is that in the late-antique definition ekphrasis is characterised by its *effect*, whereas according to the modern definition it is the reference to an *artefact* that characterizes ekphrasis.⁷ The difference between the two conceptions of ekphrasis is thus one of the *how* versus the *what*.⁸

In its late-antique sense, ekphrasis is found in the area of rhetoric. Ekphrasis can be defined as text that brings the subject matter vividly before the eyes.⁹ Above all, it is the

⁴ The literature on ekphrasis is substantial. In general, I cite only those studies which are relevant for the research question of the present study. Comprehensive general overviews of the existing literature are Wagner 1996, Klarer 2001: 2-18, Wandhoff 2003: 2-12, and Schaefer and Rentsch 2004. Within the field of classics, extensive overviews are found in Fowler 1991 and Squire 2009: 139-46. See also the special issues of *Ramus* (2002, Vol. 31:1-2) and *Classical Philology* (2007, Vol. 102:1).

⁵ See Schaefer and Rentsch 2004: 134. Intermediality can be defined as “a particular relation (...) between conventionally distinct media of expression or communication” (Wolf 1999: 37). Intermediality has also been studied in the field of narratology, for which see Wolf 2005a. For some further reflections on the notion of medium, see section 1.3.1 below.

⁶ For the expansion of the definition of ekphrasis, see Sager Eidt 2008: 16-21.

⁷ Schaefer and Rentsch 2004: 137.

⁸ Cf. Scholz 1998: 83.

⁹ The antique definition of ekphrasis is found in four late-antique rhetorical handbooks, known collectively as *Progymnasmata*, which consist of a series of rhetorical exercises for schoolchildren. See for ekphrasis in the *Progymnasmata* Dubel 1997, Webb 1999, Aygon 2004: 9-20, and most recently Webb 2009: 39-59 and *passim*. Kennedy 2003 contains an English translation of all four treatises.

effect of vividness (ἐνάργεια) which characterises ekphrasis: “[w]hat distinguishes ekphrasis is its quality of vividness, *enargeia*, its impact on the mind’s eye of the listener who must (...) be almost made to see the subject”.¹⁰ The intended effect of an ekphrastic speech is, then, to bring about seeing through hearing – to turn the listener, as it were, into a viewer.¹¹ In intermedial terms, ekphrasis aims at reproducing the effect of one medium, the visual, by using another medium, the verbal. The nature of the subject matter only plays a secondary role in the antique concept of ekphrasis.¹²

Whereas late-antique ekphrasis is situated in the field of rhetoric, ekphrasis in its modern sense is mostly found in the domain of literary studies. Modern ekphrasis is defined not by its effect, but by its subject matter, which usually concerns an object, and more specifically a work of art.¹³ One of the earliest definitions of ekphrasis in its modern sense was formulated by Spitzer in 1955, when he stated that Keats’ “Ode on a Grecian Urn” belongs “to the genre (...) of the *ekphrasis*, the poetic description of a pictorial or sculptural work of art, (...) the reproduction through the medium of words of sensuously perceptible *objets d’art* (*ut pictura poesis*)”.¹⁴ In Spitzer’s definition, ekphrasis is no longer a type of speech, but a genre.¹⁵ Whether ekphrasis as a genre of writing about works of art existed as such in antiquity is debated. According to Webb,

¹⁰ Webb 1999: 13. More recently, Webb has defined ekphrasis as “a type of speech that worked an immediate impact on the mind of the listener, sparking mental images of the subjects it ‘placed before the eyes’” (Webb 2009: 193).

¹¹ In the words of Pseudo-Hermogenes, one of the authors of the *Progymnasmata*: “the virtues of ekphrasis are, most of all, clarity (σαφήνεια) and vividness (ἐνάργεια): for the expression should almost (σχεδόν) bring about seeing through hearing” (ἀρεται δὲ ἐκφράσεως μάλιστα μὲν σαφήνεια καὶ ἐνάργεια· δεῖ γὰρ τὴν ἐρμηνείαν διὰ τῆς ἀκοῆς σχεδὸν τὴν ὄψιν μηχανᾶσθαι, Patillon 2008: 203).

¹² The *Progymnasmata* mention four categories of subject matter for ekphrasis: persons, places, times, and events, for which see Webb 2009: 61-86.

¹³ For the difference between late-antique and modern ekphrasis, cf. Goehr 2010: 397: “[w]hereas modern ekphrasis, especially from the late nineteenth century on, focuses on artworks and their mediums, ancient ekphrasis focused on speech and written acts performed within a wide range of practices necessary for the education of citizens. Modern ekphrasis focuses on *works* that bring other *works* to *aesthetic* presence; ancient ekphrasis focused on *speech acts* that brought objects, scenes, or events to *imaginary* presence” (emphasis in the original).

¹⁴ Spitzer 1955: 206-7.

¹⁵ These are but two of the many possible identities of ekphrasis, for which see Scholz 1998: 73-6 and Zeitlin 2013: 17.

ekphrasis as a genre was more or less invented by Spitzer.¹⁶ Others, however, do argue for the existence in antiquity of a specific literary genre of describing works of art.¹⁷ Whether in antiquity ekphrasis was a genre or not, it is a fact that that many ancient texts refer to works of art.¹⁸ Ekphrasis in its modern sense has proven to be a fruitful concept to study these texts.¹⁹

In this study, I adopt the following definition of ekphrasis: “ekphrasis is the verbal representation of visual representation”.²⁰ This definition, formulated by Heffernan in 1993, has become very influential. I use Heffernan’s definition, and not that by Spitzer, for two reasons. Firstly, Heffernan uses the neutral phrase ‘verbal representation’ rather than description. This suits the purpose of this study, the aim of which is to find out whether such a verbal representation is description, or something else. Secondly, Heffernan’s definition limits ekphrasis to works of representational art. This means that the work of art represented in an ekphrastic passage must itself also represent something.²¹ As such, ekphrasis is a form of *double representation*.²² According to

¹⁶ Webb 1999: 10-11 (though the view that Spitzer first “reinvented” ekphrasis is controversial, for which see Schaefer and Rentsch 2004: 139-40). For Spitzer’s predecessors, see Koelb 2006: 1-5 and Webb 2009: 28-35; they have missed, however, the following reference in Headlam and Knox 1922: xliii: “Greek writers, from Homer and Hesiod down to Eumathius delighted to introduce *ecphrases* or descriptions of works of art” (italics in the original). Of Spitzer’s predecessors, Friedländer 1912: 1-103 has proven to be the most influential. Friedländer’s survey includes all major ekphraseis from Antiquity, in the sense of descriptions of works of art and architecture, which he called *Kunstbeschreibungen*. Friedländer did not define these descriptions as members of a single genre, and used the term ekphrasis but rarely (for which see Webb 2009: 31).

¹⁷ Squire 2009: 143-4. See further Graf 1995, Elsner 2002: 2, Squire 2011: 327-8, and Zeitlin 2013: 18-9.

¹⁸ As is clear from the large body of Greek and Latin text that refer to works of art in Friedländer 1912: 1-103. Palm 1965-6 contains an overview of Greek texts only.

¹⁹ As witness the many studies which are cited by the overviews in note 4 above. More has appeared since: Squire 2010, Baumann 2011, de Jong 2011, Faber 2012, Goldhill 2012, Maciver 2012: 39-86, Dufallo 2013, Zeitlin 2013.

²⁰ Heffernan 1993: 3; see also his earlier definition of ekphrasis as “the verbal representation of graphic representation” (Heffernan 1991: 299).

²¹ Heffernan 1993: 4: “ekphrasis (...) explicitly represents representation itself. What ekphrasis represents in words, therefore, must itself be *representational*” (emphasis in the original).

²² In the words of Kafalenos 2012: 27: “ekphrasis (...) is the re-representation in words of a prior visual representation”. Similarly Webb 2009: 186, who while working with the broad concept of ekphrasis nevertheless speaks of meta-ekphrasis when it comes to descriptions of works of art:

Heffernan, William Carlos Williams' poem "The Red Wheelbarrow" is not ekphrastic, since the wheelbarrow itself does not represent anything – it is simply a wheelbarrow.²³ Heffernan's restriction of ekphrasis to works of representational art has met with criticism.²⁴ Be this as it may, Heffernan's definition is pre-eminently suited for the purpose of this study, as the following section will make clear.

1.3.1 Ekphrasis: Description and/or Narration? Preliminaries

Ekphrasis, as a verbal representation of visual representation, is doubly mimetic. This means that an ekphrastic text embodies two layers of representation, each of a different medium: a primary *verbal* layer, and a secondary *visual* layer.²⁵ It was Lessing, in his *Laokoon* (1776), who firmly separated the verbal from the visual medium.²⁶ While "[e]mphasising the differences between word and image, i.e. between time and space, Lessing attacked the idea that literature was 'painting with words' and painting 'narration with colour'. He saw the two media as predisposed to the representation of different meanings: description for painting, narration for language, and he was sceptical of attempts by one medium to invade the territory of the other".²⁷ Poetry, according to Lessing, is a temporal art and should *narrate*, whereas painting as a spatial art should *describe*. The characterisation of poetry as a temporal and painting as a spatial art was, and still is, very influential. Even today, many scholars assume that Lessing's distinction between the two media holds true.²⁸ Yet there are many narrative paintings, and poetry is full of descriptive passages – Lessing himself admitted as much.²⁹ Lessing's distinction between poetry and painting has more to do with what

"[i]f all ekphrasis, of whatever subject, is like a painting or sculpture in its aim to 'place before the eyes' [cf. Webb in note 10 above], an ekphrasis of visual representation is doubly ekphrastic".

²³ Heffernan 1993: 4.

²⁴ See Schaefer and Rentsch 2004: 142-7, who refer, among others, to Clüver 1998: 45: "[t]here is no reason why the non-verbal texts re-presented in 're-written' form must themselves be representations of the phenomenal world (examples: non-figurative sculpture, absolute music) (...)".

²⁵ Ekphrasis is thus as much a verbal as a visual phenomenon (Squire 2009: 145-6). I elaborate this point in section 1.3.3 below.

²⁶ Of course, thinking about painting and poetry goes right back to antiquity, as witness the famous phrase *ut pictura poesis* (for which see e.g. Squire 2009: 146-9).

²⁷ Baetens 2005: 236.

²⁸ For which see Squire 2009: 104-6.

²⁹ Mitchell 1984: 104-5 and Ryan 2009: 265.

each medium *should* do, rather than with any limits imposed by nature on either medium.³⁰

This is not to deny, however, that there are real differences between verbal and visual media, between a representation by a text and by an image. This difference does not so much lie in *what* each medium represents, but rather *how* it does so.³¹ Verbal and visual media share an ability to narrate, and to describe, but each medium does so in its own particular way.³² If visual and verbal representations can be narrative as well as descriptive, the representation of the visual in the verbal – i.e. ekphrasis – can *a priori* have the following forms:³³

³⁰ Lessing is thus making an ideological and political distinction (Mitchell 1984; for a summary of this article see Squire 2009: 105-6).

³¹ Mitchell 1994: 161: "(...) there is, *semantically* speaking (that is, in the pragmatics of communication, symbolic behavior, expression, signification) no *essential* difference between texts and images; the other lesson is that there are important differences between visual and verbal media at the level of sign-types, forms, materials of representation, and institutional traditions" (emphasis in the original). The idea that the verbal and the visual are both mimetic arts, but differ in their means of expression, was recognised in antiquity too, as witness both Plato and Aristotle (for a short overview on *mimesis* see Lucas [1968] 1972: 258-72). The thought is succinctly expressed by Aristotle at the beginning of his *Poetics*: ὥσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ μιμούνται τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς (...), "some people, whether by art or by practice, can represent things by imitating their shapes and colours [visual medium], and others do so by the use of the voice [verbal medium]" (1447a18-20, translation by Dorsch and Murray [1965] 2000: 57). For a discussion of this passage that includes notion of medium, see Ryan 2004: 22-3.

³² See Stansbury-O'Donnell 1999: 10. I deal with the differences between verbal and visual narrative below in 1.4.3.

³³ For a narrative visual image, we may think of any visual representation that depicts a story – such as the image on the shield of Achilles in section 1.1 above, or Michelangelo's *Last Judgement*. A descriptive visual image, on the contrary, does not depict a story – we may think of a landscape or still life.

Nature of the visual representation (image)	Nature of the verbal representation (text)
(1) narrative	(a) narrative
	(b) descriptive
(2) descriptive	(a) narrative
	(b) descriptive

Table 1.1

In this study, I want to explore the nature of the verbal representation in the case of a *narrative* visual representation. In other words, when a text (the primary, verbal layer) refers to a narrative image (the secondary, visual layer), does that text automatically become narrative, too (1a)? Or are we dealing with a descriptive text of a narrative image (1b)? Or should we think of a mixed type, and can a text be both narrative and descriptive at the same time (1a and b)?³⁴ In the case of a narrative text (1a), does such an ekphrastic narrative text differ from other, non-ekphrastic narrative texts? Is it at all possible to make a distinction between a text that is narrative and an image that is narrative, seeing that it is through the verbal text that the visual image is evoked?

Before I review current scholarly views on some of these questions, three preliminary issues must be addressed. First, the ekphraseis that have been selected for this study are not representations of objects that still exist, or have ever existed.³⁵ The represented objects are imaginary, and do not have a separate existence outside the text. At the same time, ekphrastic passages are often so powerful that the object is released, or so it seems, from the text and acquires an independence of its own.³⁶ Scholars speak of “the shield of Achilles” as if it were a tangible object – as if the shield was lying somewhere in a museum in Greece. Throughout this study, I will frequently refer to ekphrastic objects, though in the full awareness that such objects are textual and hence fictional.

Second, ekphrasis as an intermedial phenomenon is the representation of one medium in another medium. This means that the narrator of an ekphrastic passage

³⁴ Ekphrastic texts may have forms other than narration or description. See further section 5.3.2.

³⁵ These ekphraseis are called *notional*: “the verbal representation of a purely fictional work of art” (Hollander 1995: 4, see also Hollander 1988: 209). The idea of notional ekphrasis has been criticised (e.g. Mitchell 1994: 157-8, note 19) and defended (e.g. Schaefer and Rentsch 2004: 145-6, note 81).

³⁶ See Krieger 1998: 10-1.

must overcome the differences between visual and verbal media. He has to solve the problem of “how to represent something that exists, or might exist, in an *order* different from that of the medium of representation”.³⁷ This is not a problem of ekphrasis only, but of representing the visual in a text *tout court*. Scholars speak of the linearization problem: when wanting to represent a visual scene, the narrator must decide the *order* in which he will represent the visual details in the text.³⁸ This is not to say that a narrator, in the case of a sequence of events (a *fabula*), must not also decide on the order in which to present these events (a *story*).³⁹ The point is that a sequence of events can be presented in a seemingly natural order: the first event forms the beginning, and the last event the end of the sequence.⁴⁰ Yet the representation of an object in a text – e.g. a house – has no such natural order: the narrator may choose to mention the door first, or the roof, or a window. In other words, “[t]here is no neutral, zero-focalized way of linearizing a visual scene: a point of view is necessarily inscribed”.⁴¹

Seeing that a narrator always imposes a point of view on an object represented in a text, it follows that ekphrasis is necessarily *interpretation*.⁴² Since the object has no existence of its own outside the text, we should rather say that in an ekphrastic passage the object is always represented through an interpretation of a narrator.⁴³ This interpretation is always partial (in both senses of the word): an ekphrastic text can never present an object in its totality. Of course, the presence of the narrator as

³⁷ Bal 2004: 368, emphasis mine. As Bal notes, this is a “general problem inherent in description as such” (ibid).

³⁸ Levelt 1981: 305: “[w]henver a speaker wants to express anything more than the most simple assertions, requests, commands, etc., he or she has to solve what I shall call the *linearization problem*: the speaker will have to decide on what to say first, what to say next, and so on” (emphasis in the original). I owe this reference to Fowler 1991: 29.

³⁹ For the terminology employed here, see note 206 below.

⁴⁰ This order is iconic, and therefore less conspicuous or marked. See further Bal 1982: 102 and Wolf 2008: 205.

⁴¹ Fowler 1991: 29. In the case of ekphrasis, the presence of another level of representation complicates the matter: visual art may also inscribe a point view, especially when it has a narrative character (see ibid.: 30-1).

⁴² For the view that ekphrasis necessarily entails interpretation, see e.g. Cheeke 2008: 19 (“the act of describing art is always an act of interpretation”) and Kafalenos 2012: 29 (“ekphrasis is an interpretation”).

⁴³ In a similar vein, Becker 2003: 8 has proposed to view ekphrasis as “(...) an *experience* of viewing an actual or imagined work of art” (emphasis in the original). Cf. also Zanker 2004: 7-16.

interpreter can be more or less conspicuous. What is important for now, however, is that one must not create a false antithesis between interpretation on the one hand, and description or narration on the other.⁴⁴ What I mean to say is that in an ekphrasis one cannot distinguish between interpretation and description, since ekphrasis is by definition interpretation.

Third, scholars often conceive of ekphrasis as a struggle between the visual and the verbal arts. In the words of Heffernan: "(...) the most promising line of inquiry in the field of sister art studies is the one drawn by W.J.T. Mitchell's *Iconology*, which treats the relation between literature and the visual arts as essentially *paragonal*, a struggle for dominance between the image and the word".⁴⁵ The conception of ekphrasis as a struggle for dominance between the image and word has become very influential.⁴⁶ In this study, I will not regard ekphrasis as a struggle between the verbal and the visual. I find such a single view on a phenomenon that stretches from antiquity until today too limited.⁴⁷ Rather, in many ancient ekphraseis the verbal and the visual can be seen in a complementary relationship.⁴⁸

1.3.2 Ekphrasis: Description and/or Narration? State of the Art

In 1991, Fowler published an article titled "Narrate and Describe: The Problem of Ekphrasis". Soon, however, the problem of ekphrasis turns out to be the problem of

⁴⁴ I quote here *exempli gratia* Gow [1950] 1952: 9 on the ekphrasis of the goatherd's cup in Theocritus' *Idyll 1*: "T[heocritus] is interpreting rather than describing, since a work of art can only suggest, not depict, successive action (...)". See also Laird 1993: 22: "(...) Gow begs the question of what the difference is between description and interpretation".

⁴⁵ Heffernan 1993: 1 (emphasis in the original), see also *ibid.*: 1-8. Klarer 2001: 21 rightly draws attention to the fact that distinctions between the visual and the verbal are culturally and historically dependent. On the concept of *paragone*, see further e.g. Squire 2009: 104.

⁴⁶ It is adopted by, among others, Scott 1994: xii-iii and Cheeke 2008: 6.

⁴⁷ Cf. Squire 2009: 190: "[w]here modern orthodoxy has tended to privilege text over image, often assuming a bipartite separation between the two media, ancient artists and writers tended towards a more playful, less rigid, and more engaged attitude towards visual and verbal relations, exploring and exploiting the many ways in which an image might take up, embellish and even change outright the meaning of a text, and, conversely, the ways in which a text might do the same with an image".

⁴⁸ To my mind, Becker 2003: 3 has convincingly demonstrated that in antiquity "the visual and the verbal arts can be considered in a complementary relation, in concert not contest". Similarly, Belsey 2012: 190 argues that in Shakespeare's *The Rape of Lucrece* the "two modes work together".

description.⁴⁹ Fowler, on account of his definition of description, assumes that ekphrasis is description, and then goes on to investigate the relation between ekphrasis/description and the surrounding narrative. This also explains the title “to narrate *and* to describe”: ekphrasis/description is inserted into the narrative, which means that both phenomena are mutually exclusive.

Indeed, the basic assumption of most classical scholars seems to be that ekphrasis results in a descriptive text (option b in table 1.1): the narrator interrupts the flow of the narrative and *describes* an object. It would seem that the definition of ekphrasis as a verbal representation of a visual representation renders the term ‘description’ superfluous.⁵⁰ Nevertheless, scholars often assume that ekphrasis is description.⁵¹ Others work from the premise that ekphrasis should be description. For example, Laird’s

⁴⁹ Fowler 1991: 26, 27: “[b]ut I want to go on talking of the *problem of description* (...)” and “(...) we can attempt to deal with the *problem of description* (...)” (emphasis mine). Fowler is, however, not unaware of the fact that there exists a tension between narration and description *within* every ekphrasis, since he speaks of “(...) an underlying narrative element in the visual representation [which is] being described” (ibid.: 31). Cf. also Paschalis 2002: 132, who writes that “(...) the ‘tension’ between description and narrative has existed not only in relation to the surrounding narrative but also *within* the *ekphrasis*. This last point has not received proper attention” (emphasis in the original).

⁵⁰ This is argued by Schaefer and Rentsch 2004: 152-3: “[g]rundsätzlich scheint in weiten Teilen der Forschung stillschweigendes Einvernehmen darüber zu herrschen, dass sich der heutige Ekphrasis-Begriff insofern von der antiken *descriptio*-Tradition losgelöst hat, als Beschreibung nur noch als mögliche, nicht mehr als notwendige Realisationsform von Ekphrasis gilt. Ein Grund für diese Entwicklung könnte darin liegen, dass das Kriterium der doppelten Repräsentation so stark an Einfluss gewonnen hat: Wendet man nämlich dieses Kriterium an, erübrigt sich eine Definition über den Deskriptionsbegriff”.

⁵¹ These are mostly classical scholars; I give some examples (emphasis mine): Barchiesi 1997: 271 (“[i]n modern criticism the term ‘ekphrasis’ (‘description’) is used specifically to refer to a literary *description* of a work of art”), Zanker 2003: 59 (“[e]kphrasis’ is now the standard term for ‘a *description* of a work of art’”), Chinn 2007: 265 (“[n]owadays the word ekphrasis is frequently used to denote the rhetorical or literary *description* of works of visual art”), Francis 2009: 1 (“the modern definition of ekphrasis, i.e., the literary *description* of a work of visual art”), Faber 2012: 417 (“ekphrasis, that is, a literary *description* of a building, weapon, or work of art”), Brown 2013: 51 (“[t]he poetic ekphrasis (...) is typically a digressive (though thematically integrated) *description* of a work of art”). Outside the field of classics, ekphrasis has ceased to be viewed as description, though there are exceptions (such as Sabor 1996: 215, on which see Schaefer and Rentsch 2004: 153).

distinction between *obedient* and *disobedient* only makes sense if one assumes that ekphrasis is obedient when it conforms to the rules of description, and disobedient when it tries to break free from those rules.⁵² Because most classical scholars assume that ekphrasis is description – presumably since ekphrasis involves an object, and objects are usually described – they refrain from giving reasons why this should be the case.⁵³ Ekphrasis as description must largely do without theoretical foundation.⁵⁴

The view that ekphrasis results in a purely narrative text (option a in table 1.1) is not held by many scholars. As far as I know, only Heffernan holds this position.⁵⁵ He writes that “[f]rom Homer’s time to our own, ekphrastic literature reveals again and again this narrative response to pictorial stasis, this storytelling impulse that language by its very nature seems to release and stimulate”.⁵⁶ Ekphrasis converts the action which is only implied in an image into a sequence of events, into a narrative.⁵⁷ If one conceives of narrative as a sequence of events, Heffernan’s statement seems to be legitimate. However, Heffernan’s definition also suggests that language is narrative *by its very*

⁵² Cf. Becker 2003: 6-8. For the terminology, see Laird 1993: 19: “[o]bedient ekphrasis limits itself to the description of what can be consistently visualized. (...) Disobedient ekphrasis, on the other hand, breaks free from the discipline of the imagined object and offers less opportunity for it to be consistently visualized or translated adequately into an actual work of visual art” (emphasis in the original).

⁵³ Cf. Belsey 2012: 192 on the ekphrasis in *The Rape of Lucrece*: “(...) Shakespeare describes a narrative picture that includes separate episodes within a single frame”. While acknowledging the narrative nature of the picture – Belsey thus holds position 1b in table 1.1 – she does not elaborate on this statement.

⁵⁴ Some theoretical reflections on why the shield ekphrasis in *Iliad* 18 can be regarded as description are found in Byre 1992. For discussion of this article, see section 3.2.

⁵⁵ See Schaefer and Rentsch 2004: 153.

⁵⁶ Heffernan 1993: 4-5; he also states that “ekphrasis is dynamic and obstetric; it typically delivers *from* the pregnant moment of visual art its embryonically narrative impulse, and thus makes explicit the story that visual art tells only by implication” (ibid.: 5, emphasis in the original). Similarly Heffernan 1991: 304: “[t]raditionally (...) ekphrasis is narrational and prosopopoeial; it releases the narrative impulse that graphic art typically checks, and it enables the silent figures of graphic art to speak”.

⁵⁷ Cf. Schaefer and Rentsch 2004: 154, who further refer to Heffernan 1991: 301 (“turning the picture of a single moment into a narrative of successive actions (...”).

nature.⁵⁸ In my view, Heffernan attaches too much importance to the narrative nature of the verbal medium, but too little importance to the narrative properties of the visual medium.⁵⁹

The two foregoing views are problematic, firstly, because they take insufficient account of the fact that ekphrasis is doubly mimetic. Those who see ekphrasis as a descriptive text (b, table 1.1) make light of the fact that the visual image is narrative (1, table 1.1). Heffernan assumes that a narrative image (1, table 1.1) automatically leads to a narrative text (1a, table 1.1), but this is by no means necessarily the case. Since the narrative image is depicted on an object, the narrator can also *describe* that object, narrative included. Secondly, the assumption that all ekphraseis are either narrative or descriptive takes no account of the variation that may exist *between* different ekphrastic passages. Thirdly, variation between narration and description may also occur *within* one and the same ekphrastic passage.

The view that ekphrasis results in a narrative *and* descriptive text (1a and 1b) seems to be the most promising line of enquiry.⁶⁰ It allows for the fact that ekphrasis is concerned with objects (*a priori* associated with description) that tell a story (*a priori* associated with narration). Many scholars adopt this view, but it is not without problems.⁶¹ Firstly, the concepts of narration and description are in themselves not unproblematic. Scholars writing on ekphrasis usually leave narration and description undefined or have views on these concepts that are out of date. Secondly, most scholars are still working with a Lessingesque opposition between the visual and the verbal, which usually means that they overlook or even deny the narrative potentiality of the secondary visual layer.

Scholars who hold the position that ekphrasis is narrative and descriptive often start from the idea that ekphrasis is essentially description into which a number of narrative elements are inserted.⁶² In such cases, they regard as descriptive those

⁵⁸ For criticism of this position, see Yacobi 1995: 613, note 10 and Schaefer and Rentsch 2004: 154-5.

⁵⁹ He is well aware of the fact that pictures can be narrative, for which see Heffernan 1993: 193, note 13.

⁶⁰ Other forms may also be envisaged (see e.g. Yacobi 1995: 618). Such forms are rare in the corpus of this study; see sections 5.3.2 and 6.2.2.

⁶¹ See also Schaefer and Rentsch 2004: 153-5.

⁶² E.g. Ravenna 1974: 6-7 (“che l’ekphrasis quasi per sua natura ammette *l’impiego di componenti estranee alla logica descrittiva stricto sensu (...)*”, emphasis mine), and Bartsch and Elsner 2007: ii

elements that are characteristic for pictorial art, i.e. elements which are visible and representable. Elements which are alien to pictorial art, i.e. those which are non-visible and cannot be represented by pictorial art, are regarded as narrative.⁶³ As such, sounds, feelings, and movements are often regarded as narrative elements.⁶⁴ This position, however, fails to take into account the following points. First of all, ekphrasis is not a scientific account of a pictorial work of art, but an imaginative response or interpretation of that work of art by a narrator, as I have stated in section 1.3.1 above. I shall give an example from the shield of Achilles (quoted in section 1.1 above) to clarify this point. The narrator relates that “two fearsome lions (...) / were grasping a loud-lowing bull; / and he, bellowing mightily, was being dragged away” (18.579-81). The narrator includes sound (ἐρύγηλον, “loud-lowing”; μακρὰ μεμυκώς, “bellowing mightily”, 580) and movement (ἔλκετο, “he was being dragged away”, 581). Of course, the bull is depicted on a shield and thus cannot low or move. Yet the visual representation on the shield *suggests* sound and movement, and it is precisely this on which the narrator focuses. In other words, the narrator is interested in what the work of art represents, rather than merely registering its physical qualities or properties.

This important observation holds true for almost every ancient ekphrasis: the narrator focuses mainly, though not solely, on what the *images* on the object *represent*.⁶⁵ Becker, who distinguishes four elements which play a role in ekphrasis, speaks in such cases of a focus on the *res ipsae*, the events and characters represented. The other elements on which the narrator may focus are the *opus ipsum* (the physical

(“[e]ven at its stillest, ekphrasis plays with the tension between that stillness and narrative, the latter creeping in willy-nilly when almost any descriptive activity takes place”).

⁶³ E.g. Ravenna 1974: 7: “[s]i tratta quindi (...) di fornire indicazioni atte a distinguere narrazione e descrizione, ciò che è *rappresentato e visibile* da ciò che è *aggiunta narrativa ed immaginabile*” (emphasis mine), and Schmale 2004: 108-9: “[d]ie Beschreibung geht nämlich über das hinaus, was auf einem unbeweglichen Bild dargestellt werden kann; der Beschreiber wird zu einem olympischen Erzähler (...)”.

⁶⁴ Ravenna 1974: 7 and Laird 1993: 20 (“[s]ound, movement and temporality are characteristically open to verbal narrative, but closed to visual media”); de Jong 2011: 5 lists, among other things, sounds and indirect speech.

⁶⁵ This point has often been made. For example, in connection with the shield of Achilles, Palm 1965-6: 119 remarks that the narrator does not describe things, but events or happenings (“(...) überall ereignet sich etwas, mehr Vorkommnisse als Dinge sind beschrieben”); similarly Byre 1976: 38, who states that the poet will “describe the representations *as representations*” (emphasis in the original).

medium of the object), the *artifex* (creator) and the *animadversor* (the eyewitness who reacts to the object).⁶⁶ The narrator can focus on any of these elements in an ekphrasis, as the example cited in section 1.1 above makes clear. In 573, for example, the narrator focuses on the *artifex* (“he made”), in 574 on the *opus ipsum* (“the cattle had been made of gold and of tin”), and in 575-6 on the *res ipsae* (“and with lowing they were hurrying from the farmyard to the pasture / beside the sounding river, beside the waving reed”).

When the narrator includes sound, movement, or feeling – or in other cases when the narrator focuses on the *res ipsae* – it does not automatically follow that the *text* becomes narrative. This misunderstanding perhaps arises (1) from equating the non-pictorial with narration, (2) from failing to recognise that a visual narrative layer can be represented in a descriptive textual layer, or (3) failing to recognise the possibility of a narrative visual layer in the first place. At any rate, I shall demonstrate in sections 1.4 and 1.5 below that whether a text is regarded as narrative or descriptive does *not* depend on the nature of its subject. Sound and movement, for example, are found in both description and narration.

Another narrative element in ekphrasis is time. It is perhaps the most conspicuous narrative element in ekphrasis and can have various forms. For the purpose of my argument, one issue must be discussed here, the representation of different moments of time.⁶⁷ First, it can be the work of art itself – the secondary visual layer – on which different moments of time are represented. A famous example from the *Aeneid* is the temple ekphrasis in 1.453-93, where Aeneas looks at various phases from Trojan war. Second, the primary verbal layer may also contain different moments of time, even when the work of art represents only one moment of time. This is the case when the narrator refers to events which are not depicted, but which are prior or subsequent to depicted moment.⁶⁸ This begs the question, however, how to distinguish between what is depicted and what is not depicted, i.e. whether an event is only part of the primary

⁶⁶ Becker 1995: 42-3. In addition, I have made use of de Jong 2011: 2, who summarizes and slightly modifies Becker’s terminology.

⁶⁷ Other approaches to time in ekphrasis can be found in Goldhill 2012 and Guez 2012.

⁶⁸ Ravenna 1974: 7 (“riferire fatti non rappresentati (antefatti e/o conseguenze) (...”). Similarly, Kafalenos 2012: 31-3 argues that an ekphrastic scene is narrativized when the narrator supplies events prior and subsequent to the event depicted. Cf. also Hühn 2007: 43-61, who has investigated the ways in which lyric poems can either narrativize a visual scene or resist its narrative impulse (although the question whether lyric poems can be regarded as narrative is contested).

textual layer, and not of the secondary visual layer – if it possible to make such a distinction at all.⁶⁹ I will return to this problem in the chapter on the shield of Achilles.⁷⁰

1.3.3 Ekphrasis: Description and/or Narration? Concluding Remarks

It has been demonstrated that most classical scholars assume that ekphrasis is description, but that thorough reflection on this position is lacking. Heffernan alone regards ekphrasis as pure narration, a position that is untenable. Seeing ekphrasis *a priori* as a mixture of narration and description appears to be the most promising line of enquiry, though in this case, too, solid theoretical reflection is missing. A reason for the lack of theorisation could be that narration and description are concepts that are thought to be self-evident, and therefore not in need of definition or explanation. Yet it is precisely because of the many possible meanings of these concepts that ekphrasis cannot be easily classified as narration and/or description. This problem is further complicated by ekphrasis' doubly mimetic nature. What is required, then, to tackle the problem of ekphrasis is a precise demarcation of both narration and description. In other words, one must clearly define what it means for a text (and a picture, for that matter) to be narrative and/or descriptive. The following sections contain such a definition of narration and description (sections 1.4 and 1.5).

I briefly want to dwell on why the problem of ekphrasis merits attention at all. What does it mean for an ekphrasis to be narration, description, or a combination of both? The exploration of an ekphrastic passage from this point of view will provide insight in how such a passage works, i.e. which techniques a narrator uses to render the visual in the verbal. Furthermore, it will provide material to compare different ekphrastic passages, not only with each other but also with non-ekphrastic passages. In addition, by addressing the problem of ekphrasis one can shed light on a number of other issues, too. For example, I hope that this study will also contribute to further our understanding of the relation between the visual and the verbal in antiquity.

I should also make clear that this study assumes that ekphrasis is as much a visual as a verbal phenomenon. Since the strict Lessingesque opposition between the verbal

⁶⁹ This is no problem for Kafalenos (see previous note), who works with novels that juxtapose ekphrasis and image. For classical examples of ekphraseis that are attached to an artwork, see Squire 2009: 197-293.

⁷⁰ The narrator can explicitly express these temporal relationships in a text by using temporal adverbs, for which see Ravenna 1974: 7, 26-8.

and the visual is alien to antiquity, this might have been the way ekphrasis was approached in antiquity, too. Thus, Squire suggests:

that part of the preconditioning that ancient readers brought to their reading of texts, especially ecphrastic ones, derived from their visual experiences. Within the collaboration and competition between words and images, ecphrasis forced its readers to contemplate the verbal evocation of a typified picture in parallel with a visual tradition of images; indeed, it was partly by applying that visual tradition to the text at hand that readers could shed light on the focalising lens through which an ecphrastic description was cast.⁷¹

It follows from Squire's words that the reader of an ekphrastic passage must turn the text back into an image – he must create a mental image of the work of art by using the verbal cues in the text.⁷² I am thus not following Heffernan, when he denies that the shield of Achilles is visualizable: “[a]ll we can see – all that really exists in this passage – is Homer's language, which not only rivals but actually displaces the work of art it ostensibly describes and salutes”.⁷³ I want to counter such views, and demonstrate that objects in ekphraseis *can* be visualized, and that this is, actually, the very point of ekphrasis. Just as the narrator has done his very best to render the visual in the verbal, the reader must translate the verbal back into the visual.

1.4.1 Narration: Introduction

Narration and description are subjects that are studied in the field of narratology. It is thus to narratology, “the science of narrative”, that one has to turn for theories of narration and description.⁷⁴ In informal usage, as well as now and then in narratological

⁷¹ Squire 2009: 146.

⁷² Just as “[t]he describer acts (...) as sympathetic audience, willing to respond to the images both with engagement and with a more detached appreciation” (Becker 2003: 6), the narratee must be a sympathetic audience too, and willing to (re)create the images by using the text.

⁷³ Heffernan 1993: 14; cf. also *ibid.*: 13: “[t]he picture or pictures said to be wrought on the shield at this point [*Il.* 18.497-508] have been turned so thoroughly into narrative that we can hardly see a picture through Homer's words”.

⁷⁴ This is the definition of narratology adopted by Prince 2003: 1, after Todorov 1969: 10 (“la science du récit”). For a brief history and overview of narratology, see Meister 2009. For an overview of narratological studies in the field of classics, see Grethlein and Rengakos 2009: 1-2. Important, too, is the series *Studies in Ancient Greek Narrative* (SAGN), which have appeared

studies, narration and narrative are used indiscriminately. In this loose sense, narration and narrative are synonyms, and refer to things that are narrated or recounted, such as stories (oral or textual).⁷⁵ In most narratological studies, on the other hand, narration and narrative designate different concepts. Usually, narration is regarded as the *production* of narrative.⁷⁶ Thus, in order to understand narration one must define the concept of narrative.⁷⁷ In this section, I will work towards a definition of narrative that will be used throughout this study.

1.4.2 Narration, Narrative and Narrativity

In 1969, Genette defined narrative as follows: “[i]f one agrees, following convention, to confine oneself to the domain of literary expression, one will define narrative without difficulty as the representation of an event or sequence of events, real or fictitious, by means of language and, more particularly, by means of written language”.⁷⁸ Forty years later, Prince stated that “an object is a narrative if it is taken to be the logically consistent representation of at least two asynchronous events that do not presuppose or imply each other”.⁷⁹ Although there are many differences between these definitions, they have one element in common, the *event*. The occurrence of at least one event –

under supervision of Irene de Jong. The series now comprises three volumes: *Narrators, Narratees, and Narratives in Ancient Greek Literature* (2004, edited by De Jong, Nünlist and Bowie), *Time in Ancient Greek Literature* (2007, edited by De Jong and Nünlist), and *Space in Ancient Greek Literature* (2012, edited by De Jong). An on-line bibliography for narratology and the classics is furnished by Rengakos and Tsitsiou-Chelidoni 2012.

⁷⁵ Abbott 2005: 339: “[n]arration’ can be synonymous with ‘narrative’ when referring to individual narrated texts (...)”. See also the *OED* s.v. narration 1a and narrative 2a.

⁷⁶ Abbott 2005: 339; see also Herman 2009a: 189 (narration as “[t]he process by which a narrative is conveyed”).

⁷⁷ Narrative has become a very popular concept, so that almost everything can be called narrative, for which see e.g. Prince 1999: 45 and Ryan 2006: 6 (“[i]n the past ten years or so, the term ‘narrative’ has enjoyed a popularity that has seriously diluted its meaning”).

⁷⁸ Genette [1969] 1982: 127. The original runs as follows: “[s]i l’on accepte, par convention, de s’en tenir au domaine de l’expression littéraire, on définira sans difficulté le récit comme la représentation d’un événement ou d’une suite d’événements, réels ou fictifs, par le moyen du langage, et plus particulièrement du langage écrit” (Genette 1969: 49).

⁷⁹ Prince 2008: 19.

something must be happening – is a basic requisite for narrative in almost all definitions.⁸⁰

According to the definition by Prince, an object either is or is not a narrative. Only when an object fulfils all six criteria of his definition – in other words, it is the (1) logically consistent (2) representation of (3) two (4) asynchronous (5) events (6) that do not presuppose or imply each other – Prince regards that object as a narrative.⁸¹ From this perspective, narrative is a binary predicate: something either is or is not a narrative. Scholars speak of *narrativehood*, a term which concerns those properties necessary for an object to qualify as a narrative.⁸² Narrativehood can be contrasted with *narrativity*, a scalar predicate which refers to those properties by which something is more or less readily processed as a narrative.⁸³ As such, narrativehood is a matter of kind, but narrativity is a matter of degree.⁸⁴ Whereas narrativehood differentiates between the narrative and the non-narrative, narrativity identifies whether a certain object is more or less narrative in comparison with another object.⁸⁵

In this study, I will not use the concept of narrativehood. In practice, it is often very difficult, if not impossible, to decide whether an object is a narrative or not. It is more productive to work with the concept of narrativity, the more so because narrativity can fruitfully be combined with a prototype approach. Narrativity is defined by Herman as “[t]hat which makes a story a story; a property that a text or discourse will have in greater proportion the more readily it lends itself to being interpreted as a narrative,

⁸⁰ Some theories of narrative do away even with this requirement (see e.g. Fludernik in note 128 below). Essential overviews of narrative are Ryan 2005b, Herman 2007, Ryan 2007, Prince 2008, Abbott 2009, and Aumüller 2012.

⁸¹ See Prince 2008: 20-1.

⁸² I follow the terminology in Herman 2002: 90-1. Prince 2008: 20 uses slightly different terminology.

⁸³ I again follow Herman; Prince 2008: 20 uses different terminology. I further explain the concept of narrativity below.

⁸⁴ Page 2003: 45. Cf. also Herman 2002: 91: “[n]arrativehood can thus be conveniently paired with narrativity to suggest the contrast between, on the one hand, the minimal conditions for narrative sequences and, on the other, the factors that allow narrative sequences to be more or less readily processed as narratives”.

⁸⁵ The flexibility and convenience of this approach is demonstrated by Abbott 2009: 310 (adapted from Ryan 2007: 30): “if we ask: ‘Does *Finnegans Wake* have more or less narrativity than *Little Red Riding Hood*?’ we will get much broader agreement than if we ask ‘Is *Finnegans Wake* a narrative?’”.

i.e., the more prototypically narrative it is".⁸⁶ Herman follows a prototype approach towards narrative.⁸⁷ A prototypical approach is based on the assumption that narrative texts form a fuzzy set that allows for variable degrees of membership, but which is centred on prototypical cases which are easily recognisable as narratives.⁸⁸ Herman speaks of *prototype effects*, which concern the relationship among categories. Firstly, instances of the same category may be more or less prototypical examples of that category.⁸⁹ For example, robins and sparrows are prototypical examples of birds, but emus or penguins are not.⁹⁰ Similarly, a given narrative may be a more or less prototypical example of the category narrative. Secondly, the boundaries between categories are permeable, so that less standard cases of neighbouring categories can be situated only with difficulty in either one or the other category. Herman provides the example of certain non-prototypical instances of the category tree versus exemplars of the category shrub.⁹¹ Similarly, non-prototypical examples of the category narrative may share certain features with exemplars of the category description, argumentation or explanation.

⁸⁶ Herman 2009a: 190; cf. also Ryan 2007: 347 (\approx Ryan 2006: 10-11), who conceives of the difference between narrative and narrativity in cognitive terms: "[t]he property of 'being' a narrative can be predicated of any semiotic object, whatever the medium, produced with the intent to create a response involving the construction of a story. More precisely, it is the receiver's recognition of this intent that leads to the judgment that a given semiotic object is a narrative (...), even though we can never be sure if sender and receiver have the same story in mind. 'Possessing narrativity', on the other hand, means being able to inspire a narrative response, whether or not the text, if there is one, was intended to be processed that way, and whether or not an author designs the stimuli". For the concept of narrativity, see further Audet 2007: 24-7, Pier and García Landa 2008, and Abbott 2009.

⁸⁷ A prototype approach is also advocated by Fludernik 1996: 17-9 and passim, Jannidis 2003: 40-1, Wolf 2003: 184, Ryan 2006: 6-11, and Ryan 2007: 28-31. For some of the difficulties involved with a prototype approach to narrative, see Wolf 2011: 36-7 and Aumüller 2012: 160.

⁸⁸ Ryan 2007: 28.

⁸⁹ Herman 2009a: 79, 85-8.

⁹⁰ Of course, what is regarded as prototypical varies across different contexts and cultures (see Herman 2009a: 6).

⁹¹ Herman 2009a: 81. These prototype effects are called *centrality gradience* ("the idea that members (or subcategories) which are clearly within the category boundaries may still be more or less central") and *membership gradience* ("the idea that at least some categories have degrees of membership and no clear boundaries", Lakoff 1987: 12, quoted in Herman 2009a: 85).

The advantages of a prototype approach are as follows. Firstly, it allows for *degrees* of narrativity, which means that some stories can be regarded as more narrative than other stories. This, in turn, means that narratives can be compared with each other qua narrativity.⁹² Secondly, it better accommodates the fact that there are different kinds or types of texts, such as narrative, descriptive, or argumentative texts. For this study, it is important to note that some texts can be easily classified as narrative or descriptive – they are prototypical examples of their category – but that for other texts it can be difficult, if not sometimes impossible, to decide whether they are descriptive or narrative. In such cases, it is more productive to investigate which features prototypically associated with either category are present in the text under scrutiny.⁹³

In this study, I follow Herman in his 2009 *Basic Elements of Narrative* in distinguishing four basic elements of narrative.⁹⁴ Herman defines these basic elements as follows:

A prototypical narrative can be characterized as:

- (i) A representation that is situated in – must be interpreted in light of – a specific discourse context or occasion for telling.
- (ii) The representation, furthermore, cues interpreters to draw inferences about a structured time-course of particularized events.
- (iii) In turn, these events are such that they introduce some sort of disruption or disequilibrium into a storyworld involving human or human-like agents, whether that world is perceived as actual or fictional, realistic or fantastic, remembered or dreamed, etc.
- (iv) The representation also conveys the *experience* of living through this storyworld-in-flux, highlighting the pressure of events on real or imagined consciousnesses affected by the occurrences at issue (...).⁹⁵

⁹² Ryan 2006: 10 and 232, note 4. For such a comparison, see Ryan 1992.

⁹³ The prototypical features of description will be discussed in section 1.5 below.

⁹⁴ Another approach that I find appealing, too, is Ryan 2006: 6-9 (≈ Ryan 2007: 28-31), who distinguishes eight conditions of narrativity and organizes them into three semantic dimensions (a spatial, a temporal, and a mental dimension), and one formal and pragmatic dimension. I make use of Herman's *Basic Elements of Narrative*, because his approach is more wieldable, and better suited for the purposes of this study. Nevertheless, the conditions for narrativity which both studies stipulate seem to be, to a large extent, similar. For an assessment of the usefulness of Herman's approach, see Hyvärinen 2012: 26-7.

Herman abbreviates these elements as (i) *situatedness*, (ii) *event sequencing*, (iii) *worldmaking* and/or *world disruption*, and (iv) *what it's like*.⁹⁶ In what follows, I shall discuss each element separately.

Herman's first element, *situatedness*, concerns the relationship between narrative texts and their communicative contexts. With this first element, Herman draws attention to the fact that it is impossible to understand a narrative text without taking its context into consideration.⁹⁷ Context refers to both the communicative environment in which a narrative text is interpreted, and the environment in which a narrative text is produced.⁹⁸ In oral storytelling, for example, the recognition of the fact that a speaker is telling a narrative (and is not explaining how something works, or describing what something looks like), is crucial for understanding that narrative by the listener. As for narrative texts, narratological theory has developed a model for the process of narrative communication. This model conceives of narration as the communication of a *narrative message* by a *narrator* to a *narratee*.⁹⁹ In this study, the element of situatedness will not be used. The reason for this is that all ekphrasis of this study are part of larger texts that are situated in a narrative context. In other words, these texts have been created to convey a story.¹⁰⁰

⁹⁵ Herman 2009a: 1, emphasis in the original. Storyworld is the world evoked by a narrative (see *ibid.*: 193).

⁹⁶ Herman has drawn on a large body of previous scholarship, which I cannot reproduce here; I therefore refer to Herman's chapters dealing with the elements in question.

⁹⁷ Herman 2009a: 17: "(...) insofar narratives are also *communicatively situated* representations, making sense of them requires attending to how they are geared to particular communicative contexts. In other words, interpreters seeking to use textual cues to reconstruct a storyworld must also draw inferences about the communicative goals that have structured the specific occasion of the telling (...)" (emphasis in the original).

⁹⁸ Herman 2009a: 39: "narrative occasions (...) as communicative environments shaping how acts of narration are to be interpreted and, reciprocally, as contexts shaped by storytelling practices themselves (...)".

⁹⁹ Herman 2009a: 64-5: "[i]n the narratological framework, narration can be conceived as a communicative process in which information about the story level is conveyed by a particular kind of narrator to a particular kind of narratee". For an overview of these terms, see de Jong 2004.

¹⁰⁰ We may compare *Odyssey* 5.242-60, when Odysseus builds his boat. The narratee will assume that this episode forms part of a larger narrative, and will interpret it as such. If the narratee

Herman's second element of narrative, *event sequencing*, has traditionally been regarded as the hallmark of narrative. Event sequencing forms the core of the definitions by Genette and Prince quoted above.¹⁰¹ Yet whereas Genette is content with merely stating that narrative is a representation of an event or sequence of events, Prince stipulates a number of conditions for a sequence of events to be narrative: the events must be at least two in number, they must be asynchronous, and they must not imply or presuppose each other. Thus, it has been recognised even in the field of structural narratology that the representation of a sequence of events *only* is not enough for a text to be called narrative.¹⁰²

Herman, by distinguishing four different basic elements of narrative, explicitly acknowledges that a mere sequence of events is not prototypical for narrative representations. Moreover, Herman also further qualifies his second element of narrative. He defines it as "a structured time-course of particularized events". With this definition, he sets off narrative from explanation (particularity) and description (structured time-course), two other text types.¹⁰³ Both description and explanation may also feature a sequence of events. Yet prototypical instances of narration have a specific mode of event sequencing that is not found in prototypical instances of description and explanation. Herman distinguishes two features in which prototypically narrative representations of events differ from representations of events in explanation and description: particularity, and the presence of a structured time-course of events. As for particularity, "the degree to which represented events are particularized provides a parameter along which narratives can be distinguished from explanations. Whereas stories are prototypically concerned with particular situations and events, it can be argued that explanations by their nature concern themselves with ways in which, in

were to approach this text as an explanation of how to build a boat, he would be disappointed. See for a discussion of this example also Ryan 2007: 25-6.

¹⁰¹ Genette requires only one event; Prince requires at least two. See for a brief discussion of this issue Schmid [2003] 2010: 2-3.

¹⁰² Cf. Rudrum 2005: 198: "(...) it seems that the representation of a series or sequence of events is not, in and of itself, enough to provide a full definition of narrative. Perhaps such a representation is a necessary condition for narrative, but it does not appear to be a sufficient one. Something more is needed to make a text a narrative".

¹⁰³ A text type is "a kind of text" (Herman 2009a: 194). I briefly revisit the notion of text type in section 2.2.2.

general, the world tends to be”.¹⁰⁴ In other words, narrative representations focus on what happened to particular people in particular situations; explanation focuses on general patterns and trends.

Description forms an indispensable part of narrative texts. Prototypical passages of description are easily separated from prototypical passages of narration – because these lack a sequence of events – but this is not the case in less prototypical passages, which is mainly due to the fact that descriptive passages may also feature a (particularized) sequence of events. This has led some scholars to question the validity of the distinction between narration and description.¹⁰⁵ Yet here the advantages of a prototype approach are apparent: rather than arguing that there exists no essential difference between narration and description, it is more productive to view the boundary between description and narration “as porous and variable, rather than as impermeable and fixed”.¹⁰⁶

Herman finds the difference between narrative and descriptive sequences of events in narrative’s distinctive method of sequencing events. He makes this clear with the following example: “Mondays, Wednesdays, and Fridays I have toast for breakfast, but on Tuesdays and Thursdays I have cereal”.¹⁰⁷ Prince would regard this small passage as a narrative, because it is the logically consistent representation of two asynchronous events that do not presuppose or imply each other. I, for my part, consider it to be a description of someone’s breakfast habits.¹⁰⁸ It is not a narrative sequence of events, because a narrative sequence of events “(...) traces paths taken by particularized individuals faced with decision points at one or more temporal junctures in a

¹⁰⁴ Herman 2009a: 92. Herman also notes that “[p]articularity is (...) a scalar, more-or-less notion, with context determining whether a text or discourse counts as more or less particularistic” (ibid.).

¹⁰⁵ I discuss this issue below in 1.5.2.

¹⁰⁶ Herman 2009a: 91. Similarly Beaujour 1981: 33 (who speaks of “description’s seemingly uncheckable tendency to turn into micro-narratives”), Cobley 1986: 397 (“[a] clear distinction between narration and description is of course untenable (...)”), Mosher 1991: 426, and passim (who already distinguished between mixed modes, which he called *descriptized* narration and *narratized* description; for the sake of euphony, Herman 2009a: 197, note 12 adds an extra syllable and speaks of *descriptivized* narration and *narrativized* description), Schmid [2003] 2010: 5 (“the boundaries between them are fluid”), and de Jong 2012: 6.

¹⁰⁷ Herman 2009a: 92-3.

¹⁰⁸ Prince’s definition could also apply to, for example, a recipe (Wolf 2011: 162), which is clearly not narrative.

storyworld; those paths lead to consequences that take shape against a larger backdrop of consequences in which other possible paths might have eventuated, but did not".¹⁰⁹ Narrative, then, has a time-course which is structured in the sense that events that have happened earlier in a narrative make the occurrence of later events both possible as well as impossible – in other words, the temporal order in which the events happen is significant.¹¹⁰ This is evidently not the case with the example at the beginning of this paragraph – if one were to eat cereal on Mondays, this has no consequences whatsoever for what one can or cannot eat on the other days.¹¹¹

Herman's third element of narrative actually consists of two slightly different elements, *world making* and *world disruption*, the latter of which is closely related to event sequencing, as I will make clear below. To my mind, the element of world making functions on a higher level than world disruption, and refers to the fact that narrative texts evoke storyworlds.¹¹² Narrative worlds are usually populated by humans who are able to act intentionally. Storyworlds do not only have a temporal, but also a spatial dimension.¹¹³ As such, world making applies to a narrative *as a whole*. It would seem, furthermore, that descriptive passages contribute to a large extent in creating a picture of what a storyworld looks like – for example, when a character is described, or the location in which the events take place. As such, I conceive of world making as applying to a narrative text in its entirety.

World disruption, however, can be situated on the same level as event sequencing. It is, in fact, a further specification of what constitutes a prototypical sequence of events, namely one that introduces some sort of disruption or disequilibrium into a

¹⁰⁹ Herman 2009a: 96. Herman does not refer to *causality* here, although this seems to be implied when he speaks of consequences. Causality is an important concept in narrative theory (see the overview in Richardson 2005) and sometimes stipulated as a necessary condition for narrativity (some scholars who do so are listed in Abbott [2002] 2008: 13).

¹¹⁰ This concerns, of course, the level of the *fabula* (in Bal's terminology, for which see note 206), not that of the *story* (events can, after all, be related in an arbitrary order).

¹¹¹ Herman 2009a: 94-6 also discusses Sternberg's narrative universals, *viz. suspense, curiosity, and surprise* (Sternberg 2001: 117), which are particularly associated with narrative, but not with description or explanation. See also Kittay 1981: 232-3 and Chatman 1990: 32.

¹¹² See Herman 2002: 9-22, Herman 2005: 569-70, and Herman 2009a: 105-8. This is also Ryan's first condition, namely that "[n]arrative must be about a world populated by individuated existents (Ryan 2006: 8 = Ryan 2007: 29).

¹¹³ See e.g. Herman 2009a: 128-32.

storyworld. In the words of Herman, “stories place an accent on unexpected or noncanonical events – events that disrupt the normal order of things for human or human-like agents engaged in goal-directed activities and projects within a given world (...)”.¹¹⁴ This is also a reason why the example quoted on the previous page is not a prototypical narrative, because it lacks world disruption. It rather *describes* the storyworld *as it is*.

Herman draws attention to the fact that “that what counts as normal or canonical will vary from world to world, narrative to narrative – as will, therefore, what counts as disruptive, disequilibrium-causing, noncanonical”.¹¹⁵ Herman refers to Bruner’s notion of canonicity and breach: in order for a narrative “to be worth telling, a tale must be about how an implicit canonical script has been breached, violated, or deviated from in a manner to do violence to (...) the ‘legitimacy’ of the *canonical script*”.¹¹⁶ The concept of script, mainly used in the field of cognitive narratology, can help us to understand what counts as disruptive or noncanonical.¹¹⁷ A script is conceived of as a type of schema. Schemata, in turn, can be defined as cognitive structures which represent general knowledge. They are used by readers to make sense of events and descriptions by providing default background information for understanding a text.¹¹⁸ Texts do not need to spell everything out in order to be understood; if details are omitted, schemata can compensate for any gaps in the text. Schemata are usually subdivided into frames and scripts. Frames are mental representations of objects, settings, and situations, and are *static*. Scripts, on the other hand, are *dynamic*, and refer to stereotypical sequences of events. For example, a restaurant frame contains information about what a restaurant

¹¹⁴ Herman 2009a: 133. Hühn 2009: 90 draws attention to the fact that “we must distinguish the expectations of protagonists from the scripts of author and reader. What for a hero is an unpredictable event can for the reader be a central part of a genre’s script”.

¹¹⁵ Herman 2009a: 133; similarly Hühn 2009: 90: “[t]he extent to which a change in the narrated world qualifies as significant, unpredictable, momentous, or irreversible depends on the established system of norms, the conventional ideas about the nature of society and reality, current in any given case, but also on literary, e.g. genre-specific, conventions, and can therefore vary historically between different mentalities and cultures”. Thus, what counts as disruptive in the twenty-first century may not have been perceived as such in ancient Greece.

¹¹⁶ Bruner 1991: 11, emphasis mine. For a summary of Bruner’s main points, see Hühn 2009: 89.

¹¹⁷ For cognitive narratology see section 1.4.3 below.

¹¹⁸ Emmott and Alexander 2009: 411 (who present a brief overview of schema theory). Foundational is Schank and Abelson 1977: 36-68; see also Herman 2002: 85-113, Gavins 2005, and Hühn 2008: 147-9.

looks like and the kind of objects that are found in a restaurant. A restaurant script contains knowledge about the actions and sequence of entering the restaurant, ordering food, paying the bill, etc.¹¹⁹ Whereas frames are relevant for the study of descriptions (when a narrator describes a restaurant, he need not specify every detail, because a reader already knows what a restaurant looks like), scripts are useful for the understanding of narrative.¹²⁰

A text which contains a narrative that follows a script – i.e. a story with a fixed order – is low in narrativity, because it contains no disruptive or noncanonical events.¹²¹ Such a text would make a rather boring story. A narrative which deviates from a script – i.e. a story in which something unexpected or out-of-the-ordinary occurs – has more narrativity, i.e. is more prototypically narrative-like.¹²² It is at the same time more interesting to listen to or to read. World disruption is a crucial element in distinguishing between a narrative and descriptive sequence of events.¹²³ I regard world

¹¹⁹ Emmott and Alexander 2009: 411-2.

¹²⁰ Within the field of classics, Minchin 2001: 32-72 combines the notion of script and Homeric type scenes; see also Allan 2010: 215-7. Minchin 2001: 39 argues that typical scenes can be regarded as expressions of scripts: "(...) I submit that Homer's narrative patterns, namely those typical scenes or themes noted by Parry and Lord (which replay in more or less detail everyday situations, procedures, and speech acts), may be identified as the expressions of cognitive scripts". This does not mean that the *Iliad* or *Odyseey* is low in narrativity: the narrator constantly varies his type scenes by selection and elaboration of elements (see Edwards 1980: 1-3). In section 2.4, I discuss the narrativity of a type scene.

¹²¹ See also Hühn 2009: 93.

¹²² Cf. Minchin 2001: 18-9: "(...) we do not make stories of everyday happenings which follow the predictable course. Such stories contain no surprises; they are not interesting to us. We expect a story to include events which interfere with the normal, or, in cognitive terms, the scripted, course of events. We expect to hear about an individual who cannot attain his or her goals simply by following a script, or individuals whose goals are in conflict, or everyday sequences which have been disrupted by an unexpected and therefore remarkable event".

¹²³ Herman 2009a: 135: "(...) the degree to which a representation foregrounds a more or less marked (and thus noteworthy or tellable) disruption of the canonical or expected order of events is itself one of the factors or properties explaining how readily the representation can be interpreted as an instance of the text-type category *narrative*, versus (...) *description*" (emphasis in the original).

disruption as the most important feature which distinguishes narration from description.¹²⁴

Herman's fourth and last element of narrative, '*what-it's-like*', indicates that narrative is concerned with *what it is like* for someone to experience the events of the storyworld. Herman argues that narrative is, too, "a mode of representation tailor-made for gauging the felt quality of lived experiences".¹²⁵ As such, "the less a given representation registers the pressure of an experienced world on one or more human or humanlike consciousnesses, the less central or prototypical an instance of the category 'narrative' that representation will be – all other things being equal".¹²⁶ When the element of '*what-it's-like*' is pushed to the background, the passage under scrutiny will be bordering between narration and description – Herman refers to a chronicle or report.¹²⁷ Fludernik, for her part, has even argued that it is *experientiality*, and not a sequence of events (of whatever form) that defines narrativity.¹²⁸

So far, I have discussed narrativity by referring to verbal texts. Narrativity is, however, not confined to the verbal medium only: a film, a play, or a painting may possess narrativity, too. In the following section, I will discuss the differences between verbal and visual narrative representations. A correct understanding of visual narrative is called for, since ekphrasis is a verbal and a visual phenomenon. Seeing that visual

¹²⁴ Cf. Ryan's second condition for narrativity: a narrative world "must be situated in time and undergo *significant transformations*" (Ryan 2006: 8 = Ryan 2007: 29, emphasis mine). Important, too, are Hühn 2009: 80-98 (who distinguishes between a mere event (which he calls *event I*) and an event which satisfies certain additional conditions (*event II*)) and Schmid [2003] 2010: 8-12.

¹²⁵ Herman 2009a: 137-8. In similar vein Grethlein 2010: 319 notes that narratives not only represent experience, but also lead to experience – in his words, that "narratives are crucial to letting us re-experience the past (...)" (ibid: 315).

¹²⁶ Herman 2009a: 138. Cf. also Ryan's fourth condition of narrativity: "[s]ome of the participants in the events must be intelligent agents who have a *mental life* and *react emotionally* to the states of the world" (Ryan 2006: 8 = Ryan 2007: 29, emphasis mine).

¹²⁷ Herman 2009a: 138.

¹²⁸ This is the central thesis of Fludernik's *Towards a 'Natural' Narratology* (1996). Fludernik defines experientiality as the "quasi-mimetic evocation of 'real-life experience'" (Fludernik 1996: 12). For a brief summary see Fludernik 2003: 244-8, Fludernik 2005, and Fludernik [2006] 2009: 109; see also her definition of narrative in Fludernik [2006] 2009: 6: "[i]t is the *experience* of [the] protagonists that narrative focuses on (...)" (emphasis mine). For criticism on Fludernik's concept of experientiality, see e.g. Ryan 2006: 231-2, note 2, Herman 2009a: 140-1, Wolf 2011: 163, and Davis 2012: 2-6.

narratives have their own way of narrating, the question arises if – and if so, how – ekphrastic texts may differ from other narrative texts that are non-ekphrastic. In other words, do ekphrastic texts have a way of narrating (or describing, for that matter) which is perhaps more similar to visual than to verbal narratives?

1.4.3 Verbal and Visual Narrative¹²⁹

For the most part, classical narratology has been concerned with verbal narrativity. Recent developments in narratological theory have made the investigation of visual narrativity possible, too. Two approaches are particularly relevant: (1) cognitive narratology, and (2) transmedial narratology. Cognitive narratology is based on the assumption that narrative is a form of mental representation, a cognitive construct.¹³⁰ This means that any object that evokes a story to the mind can be investigated.¹³¹ Another important insight in cognitive narratology is that narrative can be fruitfully comprehended by making use of a prototype approach. Such an approach works especially well in the case of visual narrativity. Visual narratives lack features that have long been viewed as obligatory for narrative. Consequently, they were often not regarded as narrative, even though other narrative features are present. A prototype approach allows for the fact that even though certain narrative features may be absent from a picture, that picture can still be regarded as narrative on account of the presence

¹²⁹ For this section, I have made extensive use of Wolf 2005b and Ryan 2009. The latter presents an extensive overview of different media and their narrative potential. Wolf 2011, though mainly discussing the potential narrativity of sculpture, touches upon many issues that are important for any consideration of narrativity outside the verbal medium.

¹³⁰ Cf. Fludernik and Olson 2011: 3: “[i]n cognitive approaches, the emphasis has moved away from the categorization of aspects and functions of narratives in verbal and particularly literary prose texts to the tracing or uncovering of mental processes by which narratives are evoked and detected. This leads to an extension of the type of questions narratology once asked. Rather than inquiring into written work and theorizing about the functions of its narrative elements, cognitive narratology directly questions the mind and its functions, using narrative as a mode of mental access”. For overviews of cognitive narratology, see Jahn 2005, Herman 2009b, and Fludernik and Olson 2011: 8-10. The cognitive approach has also been criticised, for which see e.g. Sternberg 2009.

¹³¹ Ryan 2006: 7.

of other narrative features. Thus, the “prototypical and cognitive reconceptualization of narrativity” is essential for the understanding of visual narrativity.¹³²

Transmedial narratology is, in turn, indebted to this prototypical and cognitive reconceptualization of narrativity.¹³³ As the name indicates, transmedial narratology investigates narratives and narrativity across different media.¹³⁴ An important insight of transmedial narratology is that although representations in all media can possess narrativity, the possibilities and constraints of a given medium influence the degree of narrativity that a representation in a given medium can have.¹³⁵ In other words, “different media have different capabilities for transmitting as well as shaping narratives”.¹³⁶ In this section, I will discuss the capability to transmit narrative of the visual medium, especially in comparison with the verbal medium.¹³⁷

For a major difference between visual and verbal media, we may return to Lessing, who wrote that “bodies with their visible properties form the proper subject of

¹³² Wolf 2011: 164, who investigates the narrativity of the *Laokoon*, continues: “[t]his reconception allows us to determine more about a work such as ‘Laokoon’ than whether or not it is narrative; it permits us to assess the sculpture’s degree of narrativity (...), for instance, in comparison to verbal narratives (but also to other media); and it also enables us to account for missing elements that may nevertheless be provided through the recipient’s mental activity as soon as he or she activates the cognitive frame ‘narrative.’ Above all, this cognitive and prototypical reconceptualization opens narratology to a transmedial application of its findings without right from the start excluding what might seem to be non- or less narrative” (ibid.: 164-5).

¹³³ Wolf 2002: 36-7, Abbott 2009: 310 and Herman 2009c: 85.

¹³⁴ In this study, I approach medium as a semiotic category: “a medium is characterized by the codes and sensory channels upon which it relies” (Ryan 2009: 268; for a more elaborate definition of medium see Wolf 2011: 166). The semiotic approach distinguishes three broad media families: verbal, visual, and aural. This grouping corresponds to three different art types, namely literature, painting and music (Ryan 2009: 268).

¹³⁵ In the words of Herman 2009c: 85: “[t]ransmedial narratology is premised on the assumption that, although narrative practices in different media share common features insofar as they are all instances of the narrative text type, stories are nonetheless inflected by the constraints and affordances associated with a given medium (e. g., print texts, film, comics and graphic novels, etc.)”.

¹³⁶ Wolf 2011: 166, following Ryan 2005a: 290.

¹³⁷ I investigate only static visual images, such as paintings; I exclude film since it is not relevant for the study of ancient ekphrasis.

painting”, but that “actions form the proper subjects of poetry”.¹³⁸ While the ideological dimension (“proper subject”) must be rejected, Lessing nevertheless makes an important observation: painting is a spatial, poetry a temporal art. Furthermore, painting speaks to the sense of sight, and poetry to the imagination. According to Lessing, painting is in essence a descriptive medium, and poetry a narrative one.¹³⁹ To a certain extent this is true: paintings are static compositions which are spatially organized, while poetry is dynamic and temporally organized.¹⁴⁰ If narrative is a “basic human strategy for coming to terms with time, process, and change”, it is clear that poetry – in fact, all verbal media – is best equipped to convey narrative.¹⁴¹

Indeed, scholars are agreed that the verbal medium is the narrative medium *par excellence*.¹⁴² However, if we look at the four basic elements of narrative, we see that the verbal medium is not superior at realizing all four elements. Element (1), situatedness, applies in equal measure to the visual and the verbal medium: the viewer or reader of a narrative representation must approach that representation as narrative (and not as argumentative, for example), whether that representation is of a visual or verbal nature.¹⁴³ Visual media are stronger in realising element (3a), worldmaking: “images are more efficient than words at representing a world populated by existents because of the

¹³⁸ Lessing [1766] 1930: 55 (in chapter XVI).

¹³⁹ Ryan 2009: 265.

¹⁴⁰ Cf. further Hühn 2007: 43-4, who enumerates some of the classic oppositions between the two media: “[p]oetry and visual art belong to different semiotic systems constituted by digital vs analogue signs; they extend in the dimensions of time vs space; accordingly, their existence is defined by successivity vs simultaneity, movement vs stasis, change vs changelessness; and they usually present development vs matter”.

¹⁴¹ Quotation from Herman 2009a: 2.

¹⁴² See especially Ryan 2006: 19 and Ryan 2009: 269-71. Wolf 2002: 96 has ranked the three major media families in the following decreasing order of narrative potential: verbal, visual, and musical. For differences between visual and verbal narrativity, see e.g. Sonesson 1997: 246, Wolf 2003: 185-93, Ryan 2006: 19, Hühn 2007: 43-4, and Ryan 2009: 272-5.

¹⁴³ Cf. Stansbury-O'Donnell 1999: 15 (“[a]n image (...) only becomes a narrative (...) through the viewer’s interaction with the object”) and 17 (“[t]he character of narrative art is a much broader result of the culture that produces it, of the means and medium available to an artist, of the contexts in which one finds narrative, of the relationship between artist, object, and viewer, and of the purpose of narrative altogether”).

spatial extension and visual appearance of concrete objects”.¹⁴⁴ When it comes to showing how a storyworld looks, a picture is “worth a thousand words”.

The verbal medium is superior in realising (2) event sequencing – and thus also (3a) world disruption – and (4) ‘what-it’s-like’. With Lessing, we may observe that language, on account of its temporality, is naturally suited to represent events that succeed each other in time.¹⁴⁵ World disruption (3a), seeing it involves temporality and change, is thus also best represented by language.¹⁴⁶ Furthermore, only language can make (causal) relationships between events explicit, and represent events that did *not* happen.¹⁴⁷ Pictures have found various strategies to deal with temporality, which will be discussed below. It is, however, in (4) ‘what-it’s-like’ – what Ryan calls the mental dimension of narrative – that language reigns as the supreme narrative medium, since it is only language which can directly represent thought and, perhaps more important, dialogue.¹⁴⁸ Lastly, language can easily evaluate what it narrates, and pass judgements

¹⁴⁴ Ryan 2009: 270; see also Ryan 2006: 19, who writes that language can only *with difficulty* “represent spatial relations and induce the reader to create a precise cognitive map of the storyworld”, and that it *cannot* “show what characters of setting look like; display beauty (language can only tell the reader that a character is beautiful; the reader cannot judge for herself and must believe the narrator)”. Images, on the other hand, can *easily* “immerse spectator in space. Map storyworld. Represent visual appearance of characters and setting (...) Represent beauty”.

¹⁴⁵ Ryan 2009: 270-1.

¹⁴⁶ Although many pictures depict a disruptive event (which is often the pregnant moment). I return to this point below.

¹⁴⁷ Cf. Herman 2009a: 96, who states that a narrative sequence of events “(...) traces paths taken by particularized individuals faced with decision points at one or more temporal junctures in a storyworld; those paths lead to consequences that take shape against a larger backdrop of consequences in which other possible paths might have eventuated, *but did not*” (emphasis mine; see further 1.4.2). See also Ryan 2006: 19: language can easily “represent the difference between actuality and virtuality or counterfactuality”.

¹⁴⁸ Ryan 2009: 271: “[i]n language, we can express emotions and intents unambiguously (...). Language can dwell at length on the mental life of characters, on their considerations of multiple possible courses of actions, on their philosophy of life, on their hopes and fears, on their daydreams and fantasies, because mental life can be represented as a kind of inner discourse, structured in the same way as language. Cognitive science may tell us that not all thinking is verbal, but the translation of private thought into language is one of the most powerful and widespread narrative devices. Most importantly, only language can represent the

on characters.¹⁴⁹ In short, representations in the verbal medium have the highest potential for the highest degree of narrativity. This also means that prototypical examples of narrative are usually verbal narrative representations.

Visual narratives have various degrees of narrativity.¹⁵⁰ In order to achieve narrativity in the first place, “pictures must capture the temporal unfolding of a story through a static frame”.¹⁵¹ Different types of pictures do so in different ways. Following Wolf, it is useful to distinguish between (1) single pictures, and (2) picture series. Single pictures can be distinguished in (a) monophase and (b) polyphase, referring to a picture which contains one moment or phase from a story, or more than one moment or phase from a story.¹⁵² Picture series, for their part, can be further divided into in (a) mono-strand or (b) poly-strand, designating either a picture series containing only one story, or several stories – in other words, a series that is either focused on one main story, or on a main story and several secondary stories.¹⁵³ Every type of picture has its own way of capturing the temporal unfolding of a story, and it on this temporal aspect that the following discussion will focus.¹⁵⁴

Pictures cannot *explicitly* create a sequence of events.¹⁵⁵ Even in the case of a picture series – which may depict several events – it is the viewer who must make the

most common type of social interaction between intelligent agents, namely verbal exchanges, for the very simple reason that only language can represent language”.

¹⁴⁹ Ryan 2006: 19.

¹⁵⁰ Steiner 1988: 9, Wolf 2005b: 434-5, Nan 2012: 132. This is also recognised by Stansbury-O'Donnell 1999: 35 (whom I briefly discuss below).

¹⁵¹ Ryan 2009: 272.

¹⁵² Wolf 2002: 55-6 and Wolf 2005b: 431. Wolf follows Varga 1990: 360-5. Monophase single pictures (1a) are also called monoscenic; polyphase single pictures (1b) also cyclical or continuous (see further Stansbury-O'Donnell 1999: 1-8 for an overview of these and related terms used in the field of classics).

¹⁵³ Poly-strand picture series (2b) will not be discussed here, since they are only rarely found.

¹⁵⁴ We should compare Stansbury-O'Donnell 1999: 14: “[i]f a narrative discourse is to take place, the single composition must be able to depict the actions or episodes in such a way that it logically refers back to earlier episodes, to describe the particulars of the present, and to indicate a direction that a narrative might take in the future. In other words, if it is to function effectively within a group or just as a single panel, a narrative image must be open-ended, leading forward, backward, or to other actions or stories, whether these appear in another picture or in the viewer's memory”.

¹⁵⁵ See e.g. Wolf 2002: 65 and the following discussion.

connections between the separate pictures. Thus, in the case of visual narrative the viewer must actively construct that narrative.¹⁵⁶ Yet this narrative response to pictures is a natural one, and comes easily to human beings.¹⁵⁷

A monophase single picture (1a) “presents the greatest narrative challenge because it must compress the entire narrative arc into a single scene”.¹⁵⁸ As an example of a narrative monophase picture, one may think of Caravaggio’s *Judith Beheading Holofernes* (1598-9). In order to suggest change or temporality, monophase pictures may represent a frozen moment of a dynamic action.¹⁵⁹ In the words of Lessing, “painting can (...) only represent a single moment of an action and must therefore select the most *pregnant moment* which best allows us to infer what has gone before and what follows”.¹⁶⁰ The representation of a pregnant moment is an effective way of suggesting change and temporality, because it plays upon the tendency of humans to interpret narratively almost everything they see.¹⁶¹ This can be illustrated by an example furnished by Lessing, which concerns a statue group, not a picture. When looking at the *Laocoon* statue group which is now in the Vatican Museums, it is impossible not to interpret those three statues as representing a narrative.

¹⁵⁶ Wolf 2005b: 434: “(...) the pictorial medium has problems with narrativity and requires a ‘reader’ who is much more active in (re-)constructing a narrative than would be necessary in verbal texts. This is even true of the apparently most natural narrative form of painting, the picture series”.

¹⁵⁷ See e.g. Abbott [2002] 2008: 6-7, who writes that “[n]arrative is so much a part of the way we apprehend the world in time that it is virtually built in to the way we see. (...) Even when we look at something as static and completely spatial as a picture, narrative consciousness comes into play. (...) [The] human tendency to insert narrative time into static, immobile scenes seems almost automatic, like a reflex action”. See also Kafalenos 2001: 138-9, and *passim*.

¹⁵⁸ Ryan 2009: 272.

¹⁵⁹ Again, it should be stressed that what is depicted in a picture “is not an actual change of a situation and thus a temporal event as is typical of narratives, but only the *suggestion* of a change which the viewer is required to *infer*” (Wolf 2005b: 432, emphasis in the original).

¹⁶⁰ *Laocoon*, chapter XVI, translation in Gombrich 1964: 294. Gombrich extensively discusses this principle. See also Steiner 1988: 13 and Wolf 2011: 153, note 17.

¹⁶¹ Shen and Biberman have investigated in an experiment whether people use a narrative schema to organize visual information in single pictures that represent a pregnant moment. Their findings “support the hypothesis that observers use elaborated narrative organization that goes beyond mere temporal and causal organization” (Shen and Biberman 2010: 177).

A distinction must be made between monophase pictures that refer to well-known (verbal) stories, or those that do not. If a monophase picture contains a snapshot from a myth, the viewer who knows that myth will be able to supply what has happened before and what will come after.¹⁶² Such pictures do not, however, tell a new story, but are dependent on stories that are derived from, in most cases, the verbal medium. Ryan calls such monophase narrative pictures “illustrative”.¹⁶³ It may seem that the narrativity of such illustrative monophase pictures is wholly dependent on something that lies outside these pictures – on stories in the verbal medium. Wolf, however, argues that such pictures may also possess genuinely pictorial means of creating narrativity.¹⁶⁴

What is more, even if one were unfamiliar with the story of Laocoon (either from Virgil’s *Aeneid* 2, or from another tradition), the statue group still contains elements which trigger a narrative response.¹⁶⁵ In general, it can be observed that monophase pictures may tell stories with which the viewer is not previously acquainted.¹⁶⁶ In such cases, the viewer uses his world knowledge to supplement the represented pregnant moment. The notion of script (introduced in section 1.4.2) is useful here: if a picture represents an action from a well-known script, that script will be activated and the viewer will thus be able to supplement the other actions of that script.¹⁶⁷ However, if a

¹⁶² Wolf 2005b: 431-2 : “[t]here are single monophase pictures whose narrativity seems indisputable because they contain intermedial references to, or even detailed transpositions of, scenes of well-known (verbal) narratives”.

¹⁶³ Ryan 2009: 273.

¹⁶⁴ Wolf 2005b: 235; cf. also Hedreen 2001: 18.

¹⁶⁵ See Wolf 2011: 152-3, who draws attention, for example, to the three contorted bodies which are represented in a moment of physical movement which suggests pain and anxiety; the bodies suggest changes in space and time; the snakes are shown attacking three people and will thus be regarded as causing the pain.

¹⁶⁶ That pictures can be autonomously narrative is also argued by Varga 1990: 365 (“[s]o erhebt sich zuletzt die Frage nach der Möglichkeit einer autonomen visuellen *narratio*. Die Frage muß zweifelsohne bejahend beantwortet werden (...”), and Kafalenos 1996: 57 (“[t]o interpret a fixed image by constructing a fabula, perceivers may remember stories they know; they may also imagine new stories that the scene before their eyes inspires”; see also Kafalenos 2001: 141-2). Cf. Giuliani 2003: 16.

¹⁶⁷ For the importance of scripts in interpreting a visual scene, see also Sonesson 1997: 244-5 (whose terminology is also used by Kafalenos 2012: 40), Wolf 2002: 68, Wolf 2003: 193 (who discusses a cultural script, viz. the ‘Saint Nicholas’ Feast’ script, in connection with the

painting relies entirely on a familiar script for its interpretation, that painting would be low in narrativity.¹⁶⁸ Of course, a picture may also represent a deviation from a script, but in order to understand that deviation the viewer still needs to be acquainted with the relevant script.

In polyphase single pictures (1b), “the narrative arc is much more determinate because it is plotted through several distinct scenes within the same global frame”.¹⁶⁹ In such cases, a single picture represents one and the same character engaged in different actions. A recurrent subject triggers a narrative response: since a person cannot be in two places at the same time, the viewer assumes that different moments of time are represented.¹⁷⁰ Often this interpretation is facilitated because the painter has separated different scenes by architectural features, as in Benozzo Gozzoli’s painting *The Dance of Salome and the Beheading of Saint John the Baptist* (1461-2).¹⁷¹ Nevertheless, the viewer must determine the order in which the events happen.¹⁷²

Another category should be added to account for what I regard as a variety of polyphase single pictures. A single picture may also represent several scenes within the same space, but without the repetition of characters. Scholars speak of simultaneous

interpretation of Jan Steen’s *Het Sint Nicolaasfeest*), and Kafalenos 2006: 174 (who discusses the *Laocoon* group).

¹⁶⁸ Ryan 2009: 272, who continues: “[a] truly narrative image must depict one-of-a-kind events that cause a significant change of state for the participants: not baking bread but stealing a loaf; not hunting animals for food, but killing a dragon to save a princess; not making music as a group, but secretly fondling a fellow musician”.

¹⁶⁹ Ryan 2009: 274.

¹⁷⁰ See Steiner 1988: 17: “[f]or in reality a person cannot be in two places at the same time, and therefore if a figure appears more than once in a painting we automatically assume that it is shown at various distinct moments”. A. Steiner 2007: 94-128 studies how repetition not only of characters but also of props “plays a crucial role in many prominent systems [that] vase-painters use to tell stories” (ibid.: 94).

¹⁷¹ This painting also seems to be known as *The Feast of Herod and the Beheading of Saint John the Baptist* (now in the National Gallery of Art in Washington). It is discussed briefly by Chatman 1978: 34. Steiner 1988: 28-41 discusses its narrativity and concludes that “Benozzo’s painting fulfills in virtually every respect the requirements, not only of narrative, but of a strong narrative” (ibid.: 41).

¹⁷² Polyphase single pictures were rarely made after the Renaissance, because they are unrealistic. See further Steiner 1988: 23-8, briefly summarized by Wolf 2003: 190.

or synoptic narration.¹⁷³ In the case of synoptic narration, a viewer detects certain contradictions in a picture which can only be resolved by assuming that the picture presents different moments of time.¹⁷⁴

A series of pictures (2) has the highest potential for narrativity.¹⁷⁵ An example often referred to is *A Rake's Progress* (1733) by William Hogarth.¹⁷⁶ Picture series use the convention of reading spatial juxtaposition as an index of chronological sequence. This is a crucial narrative feature. Whereas in polyphase single pictures the *order* of the sequence of events must usually be determined by the viewer, a picture series can dictate this order. This, in turn, facilitates the inference of (causal) relations between the different pictures that make up the series.¹⁷⁷ Hogarth's picture series has, in fact, a high degree of narrativity.¹⁷⁸ If we survey the degree of narrativity that visual narratives can *a priori* have, picture series (2) have the highest narrative potential (and come

¹⁷³ A. Steiner 2007: 95: “[a] ‘synoptic’ composition will not ordinarily rely on repetition, either, because it includes no repeated characters and compresses several moments into one space by the use of characters, props, or setting elements that are proleptic and/or analeptic”. See also Snodgrass 1982: 5-21.

¹⁷⁴ However, as Stansbury-O'Donnell 1999: 3 indicates, sometimes one can only detect contradictions if one assumes that the picture is dependent on a pre-existing literary account. Some of these contradictions disappear if one ceases to regard the picture as illustrative.

¹⁷⁵ Ryan 2009: 274: “[i]t takes a series of pictures to tell a story that is both reasonably determinate and new to the reader”.

¹⁷⁶ See on this series Wolf 2002: 58-70 and more briefly Ryan 2009: 274 (“[n]arrative content is suggested on the level of the individual images by their reliance on familiar scripts, such as the gambling-house or the prison script, and on the global level by the recurrence of the same character (identified by constant visual features), as well as by the chronological sequence indicated by the spatial arrangement of the pictures”).

¹⁷⁷ Wolf 2005b: 433: “(...) the picture series by far surpasses single pictures in its ability to represent an action that unfolds in time and points to preceding causes and future developments. The inference of causal relations is facilitated here by the Western convention of ‘reading’ individual as well as subsequent pictures from left to right”.

¹⁷⁸ Wolf 2005b: 434 speaks of “the strong narrativity of *A Rake's Progress*”. It should be noted, however, that “historical developments have made strongly narrative paintings extremely rare” (Steiner 1988: 9).

relatively close to prototypical narratives), followed by polyphase single pictures (1b); monophase single pictures (1a) come last.¹⁷⁹

Scholars working within the field of classics have investigated visual narrativity, too. Two scholars merit discussion here. Giuliani (2003) has investigated the differences between narrative and descriptive images in visual art. He works with the concept of narrativehood, which means that he regards an object as either narrative or not.¹⁸⁰ He defines a narrative representation as follows:

Als narrativ werden wir eine Darstellung demnach *dann und nur dann* bezeichnen, wenn in ihr handelnde Subjekte als Protagonisten auftreten und den Gang der Ereignisse bestimmen; die Ereignisfolge muß auf plausible Weise begrenzt sein durch einen Anfang und Ende; notwendiger Bestandteil des Anfangs ist ein Spannungsmoment, das die Handlung auslöst und am Laufen hält; zum Ende gehört umgekehrt die – glückliche oder unglückliche – Auflösung der Spannung.¹⁸¹

As an additional condition, Giuliani stipulates that the characters must not be anonymous, but nameable – the viewer must, for example, be able to recognise Heracles or Achilles.¹⁸² Giuliani has a very restricted view of what constitutes a narrative

¹⁷⁹ Wolf 2005b: 434 states that “the limitations of the pictorial medium do not prevent it from realising various degrees of narrativity; it comes relatively close to typical narratives in picture series, some of which can be called genuinely narrative, while a single picture can at best be called indexically narrative”.

¹⁸⁰ Giuliani 2003: 36: “[d]ie grundsätzliche Dichotomie der Darstellungsmodi wollen wir beibehalten: Eine Darstellung kann nicht anders, als entweder erzählend oder beschreibend zu verfahren”. However, as Wolf 2007: 45 has noted, Giuliani speaks of the *overall* effect of a picture, which can, according to Giuliani, only be either narrative or descriptive, on account of the occurrence of certain narrative elements. Giuliani 2003: 285 himself writes that an image cannot solely consist of narrative elements. Whereas an image can be wholly descriptive and non-narrative, it cannot be totally narrative without a certain amount of description: “[d]as Verhältnis zwischen narrativen und deskriptiven Bildern ist demnach ein asymmetrisches. Bilder können ganz und gar deskriptiv sein, aber den umgekehrten Fall eines ausschließlich narrativen Bildes gibt es nicht, kann es gar nicht geben. Auch narrative Bilder verweisen, noch bevor sie sich auf eine bestimmte Erzählung beziehen, auf die Welt: genauer, auf das, was wir von der Welt zu kennen glauben”.

¹⁸¹ Giuliani 2003: 35-6, emphasis mine.

¹⁸² Giuliani 2003: 52.

image. For Giuliani, only images that have a high degree of narrativity qualify as narrative.

That anonymous figures do not preclude a narrative interpretation was already stated by Stansbury-O'Donnell (1999).¹⁸³ Stansbury-O'Donnell rightly notes that if one demands that the figures are known, “[i]n essence what is being done is to define pictorial narrative not on the basis of its ability to convey a sequence of actions to the viewer, but on the basis of the kind of story and figures that it represents”.¹⁸⁴ It thus comes as no surprise that Stansbury-O'Donnell allows for degrees of narrativity.¹⁸⁵ While discussing a particular amphora, he notes that:

(...) there is a measure of specificity and discreteness that contributes to the degree of the work's narrativity. The elements of a narrative – specificity, discreteness, and wholeness (a more complete representation of a story with clear beginning, middle, and end) – are important, but they determine the quality of the narrative, not its existence.¹⁸⁶

The advantages of Stansbury-O'Donnell's approach are evident. For example, Stansbury-O'Donnell makes a narrative interpretation of Geometric vases possible. Many Geometric vases represent anonymous figures engaged in actions, often in combat. In such cases, Stansbury-O'Donnell speaks of *generic* narrative.¹⁸⁷ We may rephrase his remark and say that such narrative images rely on familiar scripts the viewer knows.

¹⁸³ Stansbury-O'Donnell approaches narrative through the structuralist paradigm of Roland Barthes, which he adapts for the interpretation of narrative images (for which see Stansbury-O'Donnell 1999: 13-6).

¹⁸⁴ Stansbury-O'Donnell 1999: 33. For further criticism of Giuliani's position see Stansbury-O'Donnell 2006: 538 and Wolf 2011: 151-2, note 14.

¹⁸⁵ This approach is also approved of by A. Steiner 2007: 268, note 14, who writes that such an approach is “a more productive model for creating a taxonomy of stories told in vase-paintings than trying to develop a simple up-or-down test that will establish whether a particular image does or does not represent narrative”. However, she also states that nonspecific, generic events are not “proper narratives” even though they often link two events in a time sequence (ibid.: 96).

¹⁸⁶ Stansbury-O'Donnell 1999: 35.

¹⁸⁷ Stansbury-O'Donnell 1999: 48 (who is indebted to Snodgrass 1980: 51-2). For Giuliani, such images are descriptive.

I sum up. It is uncontested that visual images may possess narrativity. In comparison with verbal narratives, visual narratives must overcome a number of difficulties. The most important of these difficulties is the inability to create an explicit sequence of events. It is the viewer who must reconstruct this sequence. Thus, in comparison with verbal narrative, visual narrative requires a viewer that is much more active in teasing out the narrative content. Nevertheless, visual narrative images have various means at their disposal to steer the viewer towards a narrative interpretation. Some images do this so well that they are able to realise a high degree of narrativity.

1.4.4 Narration: Concluding Remarks

This study approaches narrative through the concept of narrativity. This means that I will not establish whether an object is *a* narrative, or is not. Rather, I want to investigate which prototypically narrative elements are present or absent in ekphrasis.

This section has established the prototypical elements of narrative that will be used throughout this study: (1) event sequencing, (2) world disruption, and (3) 'what-it's-like'. It has also investigated how these elements are realised by verbal and visual media. A major difference is the way in which verbal and visual media sequence events, explicitly versus implicitly. As we shall see, this distinction is of central importance for the understanding of ekphrasis.

1.5.1 Description: Introduction

Narratology, as the science of narrative, has mainly focused on narrativity, on the defining qualities of narrative. Elements which do not directly contribute to the narrativity of a story, such as description, have for a long time been little studied by narratologists.¹⁸⁸ Passages of description were, and often still are, regarded as non-narrative (*non-diegetic*), because nothing happens while the narrator describes an object, character or landscape.¹⁸⁹ Description is, furthermore, in comparison with narration a phenomenon that is harder to define and classify. Whereas narrative has been viewed as possessing a logic of its own – a sequence of events – description

¹⁸⁸ See Wolf 2007: 3-4, and recently Fludernik [2006] 2009: 117: “[a]nother largely underexplored area in narratological research is description in novels (...)”.

¹⁸⁹ Fludernik [2006] 2009: 117. This is the view of structuralist narratology, for which see table 1 in Bal 1982: 106-7 (under ‘narratology’).

seemed to possess no logic at all.¹⁹⁰ This made description a difficult subject for structuralist narratology.¹⁹¹

In this section, I will work towards a list of prototypical features of description. Just as one can speak of narrativity, one can also speak of *descriptivity*.¹⁹² Taking my cue from Herman's definition of narrativity, I define descriptivity as 'that which makes a description a description; a property that a text will have in greater proportion the more readily it lends itself to being interpreted as a description, i.e., the more prototypically descriptive it is'.¹⁹³ It should be noted here straightaway that one and the same text can possess both narrativity and descriptivity at the same time. Whereas prototypical instances of description will possess zero narrativity, and prototypical instances of narrative will possess zero descriptivity, less clear examples of either category may possess properties belonging to both narration and description.

1.5.2 Description and Descriptivity

Before dealing with the prototypical features of description, the opposition between narration and description merits a brief discussion. Due to its non-diegetic nature, description has always been defined by scholars in opposition to narration.¹⁹⁴ In other

¹⁹⁰ See e.g. Hamon 1982: 147, who writes that description "can be freely inserted into a narration", "lacks any specific signs or marks", and "is subject to no *a priori* constraints" (italics in the original), Lopes 1995: 5: "(...) descriptions prove to be far more pliable and versatile than narrations, since, unlike the latter, they are free from the constraints of logic and narrative grammar", and Minchin 2001: 104 (who claims that "in our Western literary tradition, the descriptive genre is relatively unconstrained: it could be characterized by its lack of guiding principles or what we might call rules").

¹⁹¹ In the words of Lopes 1995: 11-2: "one could conclude that structuralists (...) tended to focus almost exclusively on aspects of narration, discarding the descriptive elements that *seemed to get in the way of storytelling*" (emphasis mine).

¹⁹² I borrow this term from Wolf 2007: 8: "[t]hus, 'descriptivity' (...) is – like 'narrativity' – a gradable phenomenon. (...). It has 'fuzzy' edges but a relatively clear centre". Similarly Mayr 2001: 40: "[Beschreibung] ist allerdings nicht *randscharf* abzugrenzen von anderen Diskurskategorien, man gesteht ihr keinen spezifischen Wesenskern, keinen eigenen semiotischen Status zu. Bleibt zu zeigen, daß man sie *kermscharf*, d.h. von ihrem dichtesten Kernbereich her dennoch definieren kann" (emphasis in the original).

¹⁹³ Whereas 'narrative' is both a noun (*a narrative*) and an adjective, 'descriptive' is an adjective only (see also Wolf 2007: 9).

¹⁹⁴ Cobley 1986: 396.

words, scholars were interested in description because it was *non-narrative*, not because it was descriptive.¹⁹⁵ The question is whether this opposition is warranted by the reality of textual practices, or whether it is a theoretical construct, as Ronen has argued: “[t]he theoretical distinction between description and narrative (...) appears arbitrary and technical when applied to concrete examples. The descriptive is just a variety of textual phenomena which are practically indistinguishable from narrative”.¹⁹⁶ However, there are several reasons for rejecting this position.¹⁹⁷ Firstly, the verbs ‘to narrate’ and ‘to describe’ refer to different activities – activities which people are able to distinguish.¹⁹⁸ Secondly, even though in some cases it may not be easy to decide whether a concrete example is either descriptive or narrative, this does not mean that the concepts are therefore invalid. By following a prototypical approach one may account for hybrid examples. Thirdly, whereas in the verbal medium the opposition between narration and description may sometimes present difficulties, it may cause other media less problems.¹⁹⁹ For example, a still life can easily be qualified as descriptive, and non-narrative.

¹⁹⁵ Cf. e.g. Genette [1969] 1982: 127-8: “[t]hat falsely naive question ‘why narrative?’ could at least encourage us to seek, or more simply to recognize, what might be called the negative limits of narrative, to consider the principle sets of oppositions through which narrative is defined, and constitutes itself over against the various forms of the non-narrative”; the original runs as follows: “[c]ette question faussement naïve: *pourquoi le récit?* – pourrait au moins nous inciter à rechercher, ou plus simplement à reconnaître les limites en quelque sorte négatives du récit, à considérer les principaux jeux d’oppositions à travers lesquels le récit se définit, se constitue en face des diverses formes du non-récit” (Genette 1969: 49-50). Similarly Chatman 1990: 6: “I have come to realize that Narrative, like most things, is best understood in contrast to what it is not”.

¹⁹⁶ Ronen 1997: 279. Genette [1969] 1982: 137 draws a similar conclusion (for criticism of Genette’s position, see Chatman 1990: 16).

¹⁹⁷ As has been argued by Wolf 2007: 8-9.

¹⁹⁸ Cf. Chatman 1990: 16: “[b]ut surely ‘to describe’ is different from ‘to narrate,’ and if we were asked for the typical verb for representing Description [i.e. as text type], we would cite the copula (or its equivalent) rather than a more active kind of verb. We would say that the subject *was* so-and-so, not that it *did* so-and-so” (emphasis in the original). In fact, as Wolf 2007: 9 has argued, Ronen herself has a notion of what description is, because she uses the concept throughout her article, and discusses it in comparison to narrative.

¹⁹⁹ Wolf 2007: 9: “[f]rom a transmedial point of view, the usefulness of the distinction ‘narrative vs. descriptive’ presents much fewer problems: thus, for instance, home-videos representing

Definitions of description are still in a tentative phase.²⁰⁰ Scholars have noted that whereas descriptions are easily recognised, they are hard to define: “[a] reader recognizes and identifies a description without hesitation: it stands out against the narrative background, the story ‘comes to a standstill’ (...). Nevertheless, the reader is not able to define it as a specific unit, using precise formal and/or functional criteria (...)”.²⁰¹ Hence, sometimes scholars provide no explicit definition of description, even though they study description extensively.²⁰² According to Dennerlein, this is due to the fact that these scholars have an implicit conception (*implizite Vorstellung*) of what description entails, namely the furnishing of information (*Informationsvergabe*) regarding elements of the storyworld.²⁰³ It can indeed be said that providing information about the storyworld is one of the most important functions of description. It often causes the story to come “to a standstill”. These two elements – providing information, and the halting of the story – play a major role in almost every discussion of description.

Structuralists regard the halting of the story as the defining criterion of description vis-à-vis narration. Genette, for example, writes that “narration is concerned with actions or events considered as pure processes, and by that very fact stresses the temporal, dramatic aspect of the narrative; description, on the other hand, because it lingers on objects and beings considered in their simultaneity (...) seems to suspend the

landscapes (...) can clearly be classified as descriptive and at the same time as non-narrative (...)”.

²⁰⁰ Nünning 2007: 124, note 24 approvingly quotes Cobley 1986: 395, who writes that “[d]iscussions of description are still in a tentative phase, and no exhaustive or completely satisfactory theory has been advanced”. For existing states of the art, see Bal 1982: 100-5, Lopes 1995: 8-19, Mayr 2001: 13-29, Kullmann 2004: 1-18, and Dennerlein 2009: 136-40. The work of the French scholar Hamon has been very influential; see his *Introduction à l'Analyse du Descriptif* (1981, the third edition is called *Du Descriptif* (1993); the first chapter of the first edition has been translated into English, for which see Hamon 1981). An earlier article (“Qu’est-ce qu’une Description?”, Hamon 1972) has also been translated into English (Hamon 1982). For some shortcomings in Hamon’s theory, see Mayr 2001: 40-1 and Kullmann 2004: 20-2. For modern narratological research, the most important study is Wolf 2007, who defines description from an intermedial point of view (for a brief overview of which see Wolf 2008: 199-206).

²⁰¹ Hamon 1982: 147. For the idea that descriptions are easily recognised, see also Bal 1982: 100, Nünning 2007: 91, and Dennerlein 2009: 134.

²⁰² Dennerlein 2009: 137, who mentions Hamon, Mosher and Lopes.

²⁰³ Dennerlein 2009: 138.

course of time (...).²⁰⁴ Chatman uses precisely this criterion to distinguish narration from description: narrative is “chrono-logic”, because it entails advancement in time on both the fabula and the story level.²⁰⁵ In other words, when a narrator *narrates*, both story time and fabula time advance.²⁰⁶ When the narrator *describes* a character or object, however, nothing happens on the level of the fabula, and hence only story time advances. This leads to what narratologists call a pause. Description, then, interrupts the sequence of events that is typical of narrative.²⁰⁷

This formal criterion seems useful, but even structuralist narratologists have found it insufficient. They also designate passages as descriptive that do feature a sequence of events, that are chrono-logic, and that do thus not constitute a pause.²⁰⁸ Scholars have come up with various, though unsatisfactory, solutions to this problem. Chatman introduces the notion of function. For example, when the Homeric narrator relates how Agamemnon dresses for battle (*Il.* 11.15-46), Chatman notes that “this mini-narrative, the process of dressing, works at the service of [i.e. functions as] the description of Agamemnon’s armor”.²⁰⁹ Why its function is descriptive, however, is nowhere defined.²¹⁰

²⁰⁴ Genette [1969] 1982: 136. This opposition also underlies the definition by Prince [1987] 2003: 19: “[t]he representation of objects, beings, situations, or (nonpurposeful, nonvolitional) happenings in their *spatial* rather than *temporal* existence, their *topological* rather than *chronological* functioning, their *simultaneity* rather than *succession*” (emphasis mine).

²⁰⁵ Chatman 1990: 9.

²⁰⁶ Following de Jong [1987] 2004: 31, I use the terms *fabula* and *story* in the sense of Bal [1985] 1997: 5: *fabula* is a series of logically and chronologically related events; *story* is a *fabula* presented in a certain matter. Chatman 1978: 19 uses the term *story* for what Bal calls the *fabula*, and *discourse* for what Bal calls the *story*. For an overview of the different terminologies in use, see Martinez and Scheffel 1999: 26 (comprehensive) and Herman and Vervaeck [2001] 2005: 45 (brief).

²⁰⁷ This is often the view of classical scholars, too. See e.g. Thiel 1993: 12 (“Die Handlung stockt”; Thiel follows Heinze 1915: 396, on whom see further Paschalis 2002: 133) and Tietze Larson 1994: 14.

²⁰⁸ Dennerlein 2009: 137: “[e]s besteht ganz offensichtlich das Bedürfnis, Textstellen als Beschreibungen zu bezeichnen, die nicht ausschließlich statisch sind”. See further Ronen 1997: 278-9.

²⁰⁹ Chatman 1990: 33. For the notion of function, see *ibid.*: 10-11. I discuss this passage in section 2.4.

²¹⁰ In my opinion, the notion of a descriptive function is a doubtful criterion for descriptivity, unless one defines clearly (1) what one understands a descriptive function to mean, and more

It would seem that the mere fact that a passage deals with a physical object leads critics to label that passage as descriptive, even if that passage features a sequence of events. In a similar vein, Hamon argues that narrators do not want to interrupt the flow of the fabula. Therefore, they will disguise or naturalise a description by integrating it into the fabula, either by having a character look at an object, speak of an object, or act on an object.²¹¹ The description thereby becomes diegetic and the narrator avoids creating a pause.

Any definition of description, however, that is only based on the *content* of the text, and not on the properties of the text itself, is problematic.²¹² As Wolf has argued, this is due to the fact that description is much more *content-indifferent* than narrative. In order for a text to possess narrativity, at least one character is required who is involved in an event. If a text is to qualify as descriptive, no specific subject is required: although description prototypically features objects, characters, or places, it may also feature events.²¹³ In the words of Wolf, description “seems to be much less a matter of content

importantly, (2) the consequences of this descriptive function for the internal or structural organization of a text. Otherwise, we are bound to vague statements such as “(...) it is *easily* possible to identify a passage according to its *predominantly* narrative or descriptive *function*” (Cobley 1986: 398, emphasis mine). Schmid [2003] 2010: 5, who also works with the notion of a descriptive function, at least acknowledges that it is a matter of interpretation.

²¹¹ Hamon 1982: 149-56. In the words of Ronen 1997: 278-9: “[t]hat is, since description is opposed to narrative both historically and theoretically, it follows that as a textual type it should also be thus distinguished. Yet in order to show how the opposition works on the textual level, Hamon, somewhat paradoxically, surveys ways by which authors dissimulate descriptions by integrating them into the narrative. (...) why does Hamon hold to the opposition when it can only be sustained when formal or semi-formal indicators are interpreted as efficient disguises of the presence of descriptions in the narrative body?”

²¹² Wolf 2007: 28, following Bal 1982: 101: “[t]he most important objection is that the criteria are based on a classification of the objects of the text and not on the texts themselves”.

²¹³ This, in turn, follows from the fact that narrative is much more complex than description: “[a] further major difference between narrativity and descriptivity emerges from this consideration: stories depend on the *combination* of certain constitutive content elements, and narrative is therefore a complex frame; there is no narrativity without at least one character, nor without events and at least an implied spatial and temporal setting. Description, on the contrary, is a less complex frame, as it can use each of these constitutive ‘building blocks’ of narratives *individually*: settings, the physiognomies of characters, and details of actions and happenings –

than a matter of presentation and transmission, in narratological terms: a matter of discursivation".²¹⁴ Before investigating the typical presentation of descriptions, two other issues must first be addressed that are indispensable for a correct understanding of description, viz. the functions of descriptions, and the prototypical content of description.

Wolf distinguishes three basic functions of description in literature and other media.²¹⁵ The first function is the *referential* function, which means that descriptions refer to phenomena and permit their identification. Description may either refer to phenomena in the real world, but may also construct fictitious ones. Both tasks are achieved by attributing qualities to these phenomena so that they can be identified or imagined.²¹⁶ The second function is the *representational* and *experiential* function: descriptions provide representations so that a phenomenon may be imaged or experienced. Put differently, descriptions vividly represent phenomena which may lead to experientiality.²¹⁷ The third function of description is the *pseudo-objectivizing* and *interpretive* function: first, descriptions create an aura of objectivity – what Barthes has called the reality effect (*effet de réel*).²¹⁸ In other words, descriptions help to suggest that the storyworld of a narrative is real. Second, descriptions contribute to the construction of meaning of a text, i.e. they guide the interpretation of a text as a whole.²¹⁹

all of these can in fact become in fact objects of a description" (Wolf 2007: 28, emphasis in the original).

²¹⁴ Wolf 2007: 28, who speaks however of descriptiveness, whereas I speak of description.

²¹⁵ Wolf 2007: 16-8.

²¹⁶ We may compare the definition of description in the *Routledge Encyclopedia of Narrative Theory*: "[d]escription is a text-type which identifies the properties of places, objects, or persons (...)" (Pflugmacher 2005: 101); Herman 2009a: 90 expands Pflugmacher's definition and states that "representations and discourses that are central instances of this text-type category [i.e. description] entail the ascription of properties to entities within a mental model of the world (...)".

²¹⁷ Wolf 2007: 16 compares the rhetorical notions of *enargeia* and *energeia*. This function of description is similar to that of ekphrasis in its antique sense (for which see section 1.2 above). Furthermore, it is in its focus on the appearance and quality of a phenomenon that description differs from explanation (Wolf 2007: 15). It should further be noted that for some scholars experientiality is central to narrativity (see e.g. Fludernik, discussed in note 128 above).

²¹⁸ Barthes 1968: 88, and passim; for a translation of this article, see Barthes [1968] 2006.

²¹⁹ Wolf 2007: 17 refers to Riffaterre 1981: 125, who argues that the primary purpose of description is "to dictate an interpretation".

Wolf next discusses the *prototypical contents* or *objects* of descriptions.²²⁰ First, objects in descriptions can be real or fictional. Second, descriptions – just like narratives – focus on concrete phenomena rather than on abstract notions. Third, prototypically a description deals with objects, characters, and places, elements which are spatial and static. Wolf speaks of *existential* phenomena.²²¹ Narrative, on the other hand, focuses on events, which are temporal and dynamic. However, as has been indicated above, this distinction only works in prototypical cases of description and narration.²²² In the case of a passage which features a sequence of events, it is the presence or absence of other prototypical elements of narrative which determine whether such a sequence is perceived as narrative or descriptive. On this point, Wolf's ideas are similar to those of Herman.²²³ Wolf notes that the typical suggestion of narrative is that “something happened because of something else and led to a certain end”, but the typical suggestion of description is simply that “something is there and like that”.²²⁴ Lastly, the prototypically sensory quality of objects in descriptions is visual, rather than acoustic, olfactory, or tactile. As far as the prototypical content of description is concerned, it can be concluded that “there is a tendency (but no more than that) to privilege certain objects of description as typical, namely concrete, static and spatial objects of outer reality that can be visualized (...)”.²²⁵

It has been argued above that description is more content-indifferent than narrative. As theoretically anything can become the object of a description, the way a

²²⁰ Wolf 2007: 22-8.

²²¹ Wolf 2007: 23 has based this distinction on Chatman's distinction between static existents (characters and setting) and dynamic events (actions and happenings), for which see Chatman 1978: 19.

²²² This is emphasized by Wolf 2007: 23: “[s]tatic, spatial existents as the ‘proper stuff of description’ is at best a formula to account for the most frequent and to that extent *prototypical cases in some media*, in particular literature (where narrative is an alternative frame that covers most of [the] dynamic, temporal events) and the pictorial medium (whose static signifiers unfolding in space rather than in time privilege static, spatial existents as their signifieds and referents)” (emphasis in the original).

²²³ Wolf 2007: 24 characterizes the core elements of typical narratives as follows: “motivated actions that involve anthropomorphic agents, [which] are interrelated not only by chronology but also by causality and teleology and lead to, or are consequences of, conscious acts or decisions, frequently as results of conflicts”. See for Herman's views section 1.4.2 above.

²²⁴ Wolf 2007: 34.

²²⁵ Wolf 2007: 27.

given object is presented in a text is of great importance to establish whether that text possesses descriptivity. What remains to be investigated, then, is the manner of presentation or discursivation typical for description.²²⁶ According to Wolf, it is the emphasis on sensory appearances and impressions in the qualities attributed to the objects of description – a focus on the *surface* of these objects – that is the most typical mode of descriptive presentation.²²⁷ The emphasis on surface appearances – on what something looks like – contributes strongly to the descriptivity of a passage.

Whether this typical mode of descriptive presentation also allows for the formulation of formal criteria by which a descriptive passage can be identified is difficult to decide.²²⁸ Description does not seem to have a single, specific mode of internal organization. Nevertheless, prototypical examples of description do share a number of formal features. Wolf notes that the principal semantic operation of description is *attribution*, and that thus “any representation in which linking qualities to objects is dominant and, for instance, more important than constructing objects as agents or patients of action, should qualify as description”.²²⁹ Wolf also notes that on account of the representational and experiential function of description, descriptive passages may contain many details that seem superfluous from the perspective of narrative relevance.²³⁰ Furthermore, details in a description belong more or less to the

²²⁶ I follow Wolf 2007: 28-31.

²²⁷ That description is mainly concerned with surfaces is adapted by Wolf 2007: 24-5 from Kittay 1981: 228, and *passim*. See for further discussion Chatman 1990: 31-2.

²²⁸ Wolf 2007: 29: “[o]ne of the most difficult questions concerning the discursive transmission of descriptions refers to the possibility of *identifying a descriptive discourse or representation formally*, owing in particular to specific modes of *internal organization*” (emphasis in the original).

²²⁹ Wolf 2007: 29, following Bal [1985] 1997: 36, who defines a description as “a textual fragment in which features are attributed to objects”.

²³⁰ Wolf 2007: 29-30; these details are superfluous or irrelevant in that they do not contribute to the advancement of the action. Nünning 2007: 99 distinguishes between descriptions that contain a multitude of details, and those that do not: “[t]he type designated as *bottom-up, data-driven* description is characterized by a plenitude of details and descriptive elements about the object in question. By contrast, *top-down, frame-driven* descriptions rely much more heavily on the metonymic logic of descriptive systems and contextual frames, merely cueing readers to activate the appropriate contextual frames by providing only so much information about the phenomenon in question as to enable readers to identify the respective real-life object” (emphasis mine).

same semantic class, and can thus be characterised as predictable. For instance, when the narrator starts to describe a house, the narratee expects this house to have a door, a roof, windows, etc.²³¹ Following Hamon, we may say that descriptions obey the law of *lexical predictability*.²³²

Since descriptions obey the law of lexical predictability, it follows that in prototypical cases descriptions are free from the constraints of narrative logic. Descriptive passages prototypically lack the ‘chronology’ of narrative – they are non-diegetic – and must therefore be organized differently.²³³ Structuralists speak of a *paradigmatic*, i.e. a vertical and hierarchical organization, as opposed to the *syntagmatic*, i.e. the horizontal and nonhierarchical organization of narrative.²³⁴ This means that descriptions contain themes and subthemes (e.g. a house, and doors and windows), and attribute various qualities to these themes (e.g. the house was red, the door had a brass doorknob).²³⁵

²³¹ In cognitive terms, as soon as the narrator mentions a house, the frame ‘house’ is activated; this frame contains all the elements which one associates with a house (see further section 1.4.2 above).

²³² This in contrast to the *logical predictability* of narrative; for this distinction see Hamon 1982: 158-9. Bal 1982: 104 summarizes Hamon’s point as follows: “[b]y lexical predictability, Hamon means that description consists of an enumeration of the components of the object described. In principle, this enumeration is exhaustive, and it is complete when the lexicon is exhausted. For example, the description of a character would be finished after all the parts of the human body had been enumerated”.

²³³ In narrative texts, both the fabula and the story advance *temporally*; there is thus an iconic or natural correspondence between both levels. In descriptive texts, only the story advances temporally, because an object has no temporal dimension. An object imposes no natural or inherent order on its verbal representation on the level of the story (Cobley 1986: 398-9; we may confer Levelt’s *linearization problem* quoted in note 38 above). In the words of Sternberg 1981: 61: “[w]hat distinguishes verbal or nonpictorial description is thus the asymmetry between the spatiality of its object and the temporality of its presentation (...) Not that description must be *disordered*, but that its linear progress is intrinsically *unordered*” (emphasis mine). For a brief overview of the various possible organizational principles of description, see Wolf 2007: 52-4.

²³⁴ Wolf 2007: 30-1.

²³⁵ Pflugmacher 2005: 101. Scholars sometimes characterise the relation between these various descriptive elements (i.e. between themes and subthemes) as metonymic (see *ibid.*, and Chatman 1990: 24).

1.5.3 Description and Descriptivity: Concluding Remarks

Descriptivity is a phenomenon that is harder to characterise than narrativity. Nevertheless, by starting from the functions of descriptions within a larger narrative text, a number of prototypical elements have been formulated.²³⁶ The presence of these elements increases the descriptivity of a passage. If we were to isolate one essential function of description, we might say that description provides an idea of *what the storyworld looks like*. Thus, description focuses prototypically on the concrete elements of a storyworld – on its characters, objects, and places. Put differently, description deals with existential phenomena, especially with spatial and static ones; important, too, is that these objects can be visualized.

Descriptivity is, however, not so much a matter of content, as it is a matter of presentation. The typical mode of descriptive presentation consists of an emphasis on sensory appearances and impressions – in other words, of an emphasis on what the elements of a storyworld look like. In order to create an image of the storyworld, a description links qualities to these elements. Thus, the principal semantic operation of description is attribution. Seeing that many qualities can be attributed to objects, descriptions often contain many details. As for the internal organization of descriptions, this can be qualified as paradigmatic. Prototypically, descriptions constitute a pause, which means that a descriptive passage must be structured differently than a narrative one: whereas a narrative passage consists of a sequence of events, a description consists of a number of themes and subthemes. One event follows after another – a syntagmatic, horizontal organization – but the themes and subthemes of a description are usually organized hierarchically – a paradigmatic, vertical organization.

1.5.4 Verbal and Visual Description²³⁷

It may seem obvious that description is most easily realised by the visual medium.²³⁸ Lessing, indeed, characterised painting as an essentially descriptive medium; thus, a

²³⁶ For a summary, see Wolf 2007: 32. He also offers “a tentative definition of description” (ibid.: 34-5).

²³⁷ The descriptive potential of pictures, narrative fiction, and music (corresponding to the three major media families) is discussed by Wolf 2007: 37-76, on which the overview in this section is based.

²³⁸ Cf. 1.4.3 above. In the following discussion, I refer only to static visual images, such as paintings.

discussion of visual description seems gratuitous. Nevertheless, some brief reflections on this issue are warranted. To start with, pictures do, strictly speaking, not describe but only *depict*.²³⁹ However, since paintings share many features with verbal description, it seems justified to use the term description in the case of visual representations, too.

At first sight, it would seem that painting has the highest potential for descriptivity on account of the semiotic nature of pictorial signs. Figurative paintings typically consist of iconic visual signs that are usually referential. These signs are, in addition, static. Seeing that descriptions prototypically deal with static and spatial objects, which usually appeal to the sight of vision, it comes as no surprise that painting appears to have the highest descriptive potential. In addition, “the iconic quality of the overwhelming majority of pictorial signs with their reference to form and colour seems to create a natural closeness to a maximum of possible objects” – i.e. of static and spatial objects.²⁴⁰ In fact, when looking at a picture, one may imagine to see reality itself rather than a representation of reality.²⁴¹ As a consequence, it seems that the pictorial medium requires little effort from the viewer to perceive the depicted objects, since the viewer can experience these objects in a way that is much closer to real-life perception than in verbal media.²⁴²

However, the fact that painting is a spatial, visual medium also limits the range of objects it can describe.²⁴³ Any object that is not visual, spatial, or that is in movement, can be depicted only with difficulty. Paintings cannot describe emotions, language or other acoustic phenomena. When it comes to describing these phenomena, the verbal medium is superior. Although the nature of the verbal medium (temporal and dynamic; non-iconic but symbolic) makes it less suited to describe concrete spatial and visual phenomena, it has an advantage over the pictorial medium in its greater referential flexibility. In the words of Wolf, “there is in fact hardly a conceivable phenomenon that cannot be referred to in language, and there are virtually no concrete objects, including artefacts and works of art, that cannot be described to some extent with words”.²⁴⁴ In conclusion, we may say that the pictorial medium excels in describing visual

²³⁹ Wolf 2007: 38; similarly Walton 1990: 295-6.

²⁴⁰ Wolf 2007: 39.

²⁴¹ Wolf 2007: 39 refers to Walton 1990: 301.

²⁴² Wolf 2007: 39, who speaks of “only a relatively *low degree of recipients’ share* in the concretization of depicted objects” (emphasis in the original).

²⁴³ Wolf 2007: 42.

²⁴⁴ Wolf 2007: 49.

phenomena that are spatial and static – i.e. painting has a specific area of descriptive strength or excellence. However, the potential objects of verbal description are theoretically unlimited – i.e. the verbal media have a greater scope of describable phenomena.²⁴⁵

1.6 Ekphrasis, Narration, and Description: Conclusion

In this chapter, I have used modern narratological theory to come to an understanding of ekphrasis, narration and description. Ekphrasis in the narrow sense, as the verbal representation of visual representation, is doubly mimetic: it represents in words something which itself also represents something. An ekphrastic text thus embodies two layers of representation, of a different kind: a primary, textual layer and a secondary, visual layer. This study aims at investigating the way an object with a narrative on it is represented in a text. Scholars often assume that in an ekphrasis the narrator describes such an object, but others see ekphrasis as narration.

This study will not establish whether ekphrasis is narration or description, but rather aims at identifying elements in an ekphrasis that are prototypically associated with narration and that are prototypically associated with description. The prototypical elements of narration and description that will be used throughout this study are summarised in the following table:

Prototypical features of NARRATION	- event sequencing - world disruption - 'what-it's-like'
Prototypical features of DESCRIPTION	- attribution of qualities to persons, objects, or places (<i>existential phenomena</i>) - a multiplicity of details - focus on sensory appearances and impressions (surfaces)

Table 1.2: Prototypical Features of Narration and Description

²⁴⁵ I borrow the terms 'scope of describable phenomena' and 'specific areas of descriptive strength or excellence' from Wolf 2007: 76. In his conclusion, Wolf 2007: 77 notes that "(...) we ought perhaps to (...) attribute the maximum of descriptive capability not to the pictorial medium but to the verbal one". At the same time, however, Wolf emphasizes that "the undoubted representational faculty of the pictorial medium with its static visual signifiers is best employed when depicting static spatial objects. This is a field in which verbal literature cannot compete with pictures" (ibid.); see further figure 2 in Wolf 2007: 78.

By following a prototype approach, one may allow for hybrid forms: an ekphrasis may contain prototypical narrative elements and at the same time prototypical descriptive elements. This seems to be the most fruitful approach to tackle the problem of ekphrasis, since it allows for its extraordinary nature – ekphraseis being passages which deal with objects (prototypically associated with description) on which a narrative representation (prototypically associated with narration) is depicted.

In the following chapter, I will draw up a model for the analysis of ekphrastic passages, based on the prototypical elements of description and narration. The chapter also establishes the corpus of ekphraseis for this study.

2. Methodology, Test Cases, and Corpus

2.1 Introduction

In the previous chapter, a number of elements have been established that are prototypical for narration and description. In this chapter, I will use these elements to draw up a model for the analysis of ekphrasis (section 2.2). Before I turn to the analysis of my corpus of ekphraseis, I will first test the validity of my model by applying it to two smaller passages: the harbour of Phorcys and the Cave of the Nymphs (*Od.* 13.96-112) and Agamemnon's arming scene (*Il.* 11.15-46). The first passage (section 2.3) has been chosen because it is regarded as a prototypical example of a description. I thus expect that it contains prototypically descriptive features. Agamemnon's arming scene (section 2.4) has been called both narrative and descriptive, on account of which I expect that it contains both prototypically narrative and descriptive features. After a conclusion (section 2.5), this chapter discusses the selection of the corpus of ekphraseis (section 2.6).

2.2.1 A Model for Analysis: Introduction

In this section, I want to discuss the way in which the prototypical elements of description and narration can be studied in relation to ekphrastic passages. As has been argued in the previous chapter, an ekphrastic text contains two levels of representation. We have a text which represents an image; the image, in turn, also represents something. In the ekphraseis of this study, almost all images represent figures engaged in actions – in other words, the images represent some kind of narrative.

The relation between text and image in ekphrasis is complex.¹ All we have is the text: the narratees “see” the image only through the text. Furthermore, the text may refer to different aspects of the image: the narrator may focus on the actions that are represented by the image, on what the figures look like, and on the materials of which they are made. The narrator may also add elements that are not depicted, but which are evoked by the image. Notwithstanding the complex relation between text and image, I distinguish between the two levels of representation for methodological purposes. Throughout this study, I use the terms as follows. The *text*, rather obviously, is made up out of words. The *image*, on the other hand, consist of what the narratee is invited to imagine on the basis of the verbal clues in the text. Under the notion of image, I will not

¹ See further section 1.3.1.

only discuss what is represented by the image, but also those elements that are evoked by the image.

I will start my analyses with a discourse linguistic analysis of the *text*.² Such a formal analysis helps to uncover whether some of the prototypical elements of description and narration are present.³ Seeing that in the ekphraseis of this study the narrator deals with objects, *a priori* one would expect the text to be organized *descriptively*: fabula time has stopped, and the narrator focuses on what is depicted in the images on the object. On the other hand, the images represent some kind of narrative, so it could also be the case that the text features a sequence of events. In this case, the text contains the first basic element of narrative, event sequencing, and thus has a *narrative* organization.⁴ After this formal linguistic analysis, I further investigate which prototypical features of description are found: the presence of descriptive details, and a focus on sensory appearances.

I next turn to the *image*. Since the corpus of this study consists of ekphraseis with narrative images, the main question is which of the three basic elements of narrative – event sequencing, world disruption, and ‘what-it’s-like’ – are represented by the image. The results of my formal linguistic analysis serve as a starting point: if the text is organized descriptively, how is it possible that the image is narrative? On the other hand, if the text contains a sequence of events, does this mean that the image necessarily represents a sequence of events, too? It could also be the case that this sequence of events is merely evoked by the image.⁵ Of central concern, thus, will be the issue of what is *depicted* in the image and what is *evoked*.⁶

² The need for linguistic tools in narratological research has recently been expressed by Grethlein 2012, who wonders “if the presentation of space in narrative can be adequately explored without linguistic tools”. This remark seems to apply particularly to description, in which narrators usually present spatial elements. In section 2.2.2 below, I explain how a discourse linguistic analysis works.

³ See for these elements sections 1.4.2 (on narration) and 1.5.2 (on description).

⁴ Other forms of textual organization may also occur in ekphrastic passages, for which see sections 1.3.1 and 5.3.2.

⁵ See the discussion of ‘time in ekphrasis’ in section 1.3.2.

⁶ As may be noted, the prototypical elements of description will mainly be investigated in relation to the text, whereas the prototypical elements of narration will mainly be dealt with in relation to the image. There are various reasons for this. First, it would seem that the narrativity lies in the image: the text does not refer to events that are happening in the primary storyworld, but to events that are depicted on an object of that storyworld. Second, it is the narrative

2.2.2 A Model for Analysis: The Discourse Modes

In this section, I will introduce the discourse linguistic framework that will be used throughout this study. I will make use of a framework devised by Rutger Allan for the linguistic analysis of the *discourse modes* in Greek narrative texts.⁷ As has been discussed in the previous chapter, narrative texts are not monolithic, but are made up out of different elements, such as narration or description.⁸ The idea behind the theory of the discourse modes is that these different elements are characterized by a recurring set of formal linguistic properties.⁹ The level of analysis is that of the passage.¹⁰

Allan distinguishes four discourse modes, the *displaced diegetic*, the *immediate diegetic*, the *descriptive*, and the *discursive* discourse mode.¹¹ For the purposes of this

features of the image that require investigation, because the visual medium can be characterised as an essentially descriptive medium (see section 1.5.4 and cf. Wolf 2007: 44: “it is not so much the frame ‘description’ that requires marking in pictures, as it seems to be the default option in this medium anyway (at least as long as it is used as a representational medium), but rather the exceptional frame narrative”).

⁷ Allan 2007, 2009, and 2013 (where see for further bibliography). It should be noted that Allan speaks of *narrative* modes. See also (for Greek) Bakker 1997; and (for Latin) Kroon 2000, 2002, 2007; Adema 2007 and 2008. Adema speaks of *discourse* modes. I use this term to avoid confusion between narration and narrative mode.

⁸ See section 1.4.2.

⁹ Smith 2003: 7 writes that “[t]here are intuitive differences between the passages of a discourse. People recognize passages of several kinds, namely Narrative, Description, Report, Information, and Argument. The intuitions are linguistically based: the passages have a particular force and make different contributions to a text. They can be identified by characteristic clusters of linguistic features”. On this point, linguists seem to agree with narratologists. For instance, Bal [1985] 1997: 8 writes that “[i]t is (...) possible to examine *what* is said in a text, and to classify it as narrative, descriptive, or argumentative” (emphasis in the original).

¹⁰ Within narratological research, the need to distinguish description and narration at the level of the passage (and not, for example, at the sentence level) has been stressed by Chatman 1990: 16, Lopes 1995: 20-1, and Herman 2009: 91.

¹¹ Allan 2009: 172, and *passim*. The discourse modes are also known as narrative modes; the various discourse modes, too, may have different names (for further terminological clarification see Allan 2009: 173, note 7). The discourse modes have been compared to text types. Thus, Smith 2003: 2 writes that “[t]he Modes correspond to ‘text types’ which have been recognized as important in discourse but not analyzed before (...) in terms of their linguistic properties”. Herman 2009: 75-104 also approaches narrative and description as text types. For text types and

study, I do not need the distinction between a displaced and immediate diegetic discourse mode, and I will therefore simply speak of the diegetic discourse mode.¹² The discursive discourse mode is relatively scarce in the ekphraseis of this study, and will not be discussed here.¹³ We are thus left with the diegetic discourse mode, the default mode in which stories are told, and the descriptive discourse mode, the default mode to describe the storyworld. In the following, I present only those features of the discourse modes that are relevant for my argument.

The distinctive linguistic feature of the discourse modes is the use of tense and aspect.¹⁴ This comes as no surprise: tense and aspect are linguistic means by which time is expressed in a text, and time is central to any definition of narrativity – without time, there would be no narrativity at all.¹⁵ As stated above, prototypical instances of narration feature a sequence of events, whereas descriptions do not. It is this difference in temporality on which the distinction between the diegetic discourse mode and the descriptive discourse mode is based.

The *diegetic discourse mode* presents a sequence of events and states. The text is structured temporally: both fabula time and story time advance.¹⁶ This means that the text advances temporally: the text progresses as narrative time advances.¹⁷ Temporal adverbs are found in the diegetic discourse mode, too.

The tenses found in the diegetic discourse mode are aorists, imperfects, and historical presents.¹⁸ In a discourse mode analysis, only tenses in main clauses are taken

narratological research, see further Chatman 1990: 6-21 and passim, Virtanen 1992, Fludernik 2000, and Georgakopoulou 2005. For criticism of the text type approach, see Ryan 2007: 26-7.

¹² Allan 2009: 174 distinguishes two subtypes of the diegetic discourse mode to account for different tenses: past tenses (displaced) and historical presents (immediate).

¹³ The discursive discourse mode occurs only in two ekphraseis of this study (for which see sections 5.3.2 and 6.2.2). Its linguistic features are discussed in section 5.3.2.

¹⁴ Allan 2009: 172: “[i]t will be shown that tense-aspect-marking is the most important distinctive linguistic feature of the narrative modes”; see also *ibid.*: 175, note 15.

¹⁵ See also de Jong 2007: 1, and especially Fludernik 2012: 76-8.

¹⁶ For the terms fabula and story, see section 1.5.2.

¹⁷ Allan 2009: 173, following Smith 2003: 14: “[t]he text progresses as narrative time advances. This advancement is based on sequence: we interpret the events of narrative as occurring in sequence, one after another”.

¹⁸ In the diegetic and the descriptive discourse modes, only tenses in the indicative mood are found. The tenses here listed assume that all narration is subsequent (see Genette [1972] 1980: 217), i.e. that the narration takes places after the events.

into consideration.¹⁹ An aorist characterises an event as completed; an imperfect characterises an event as not-completed (ongoing).²⁰ Thus, a sequence of events is typically expressed by aorists;²¹ background information (i.e. ongoing events or states) is expressed by imperfects.²² Historic presents are also found in the diegetic discourse mode. These do not, however, occur in the corpus of this study.²³ In short, the presence of aorists in a given passage is a strong indication of a sequence of events. This means that such a passage contains the diegetic discourse mode.

In the *descriptive discourse mode* time is static. When the narrator describes, for example, an object, only story time advances; fabula time comes to a halt. Instead, the text progresses spatially. Consequently, spatial adverbs are often found.²⁴

Descriptions typically begin with an explicit denomination of the (main) theme which will be described (e.g. “a house”) and an indication of the location of this theme.²⁵ Theme and location function as a framework for the subsequent description.²⁶ The description itself consists of an enumeration of the subthemes (e.g. “a wall” or “a door”) of the (main) theme. Of both theme and subthemes of a description, either a property (in linguistic terms, a state) may be described (e.g. “the house was red”) or an ongoing activity (e.g. “the house was shaking”). It should be noted that descriptions typically have a hierarchal, tree-like structure, in that a subtheme may itself have subthemes, too.²⁷ In such cases, the subtheme is also a main theme vis-à-vis its subthemes.

¹⁹ This is due to the fact that main clauses determine the temporal structure of a text; subordinate clauses depend on the main clause for their temporal point of reference.

²⁰ Rijksbaron [1984] 2002: 11. A state may also be expressed by a perfect or pluperfect (see *ibid.*: 35-8).

²¹ A sequence of events cannot consist of ongoing events only (see Smith 2003: 26).

²² Cf. Allan 2013: 374: “aorists (...) advance the event sequence, while imperfects or pluperfects (...) specify states and activities that accompany the sequence of actions”. For a discussion of the imperfect in relation to narrativity, see Rijksbaron 2012: 341-52.

²³ For the historic present, see Rijksbaron [1984] 2002: 22-4 and 2011: 4-10.

²⁴ See also Wolf 2007: 31.

²⁵ For the notion of theme and subtheme, see more extensively Hamon 1982: 149, 159-60 and Hamon [1981] 1993: 127-63.

²⁶ Allan 2009: 179. The theme of a description will activate its accompanying frame (for the term frame see 1.4.2). For example, when confronted with the theme “house”, the frame “house” is activated, and the narratee will naturally assume the house has a door, walls, a roof, etc. In other words, the theme of a description activates the world knowledge of the narratee.

²⁷ Allan 2009: 179.

The tense typically found in the descriptive discourse mode is the imperfect, which either designates a state or an ongoing event. Other tenses may also occur. If the description concerns habits and properties that still hold at the time of narrating, the present is also found.²⁸ Such present tenses are called habitual or omnitemporal.²⁹ The perfect or pluperfect, which locates a state resulting from the completion of the preceding state of affairs in the present or in the past, is also found.³⁰ In sum, a passage in which imperfects occur, perfects/pluperfects or habitual/ omnitemporal presents is in the descriptive discourse mode.

The following table illustrates the prototypical linguistic features of the diegetic and the descriptive discourse modes:

	Diegetic Discourse Mode	Descriptive Discourse Mode
textual progression	temporal	spatial, enumerative (theme(s) and subtheme(s))
tenses	aorists, imperfects, historic presents	imperfects, pluperfects; perfects, habitual/omnitemporal presents
adverbs	temporal	spatial

Table 2.1: Linguistic Features of the Diegetic and Descriptive Discourse Modes

As stated above, the distinctive linguistic feature of the discourse modes is the use of tense and aspect.³¹ The aorist plays a key role: it is present in the diegetic discourse mode, and absent from the descriptive discourse mode.

2.3.1 The Harbour of Phorcys and the Cave of the Nymphs (*Od.* 13.96-112):

Introduction

The passage dealing with the harbour of Phorcys and the cave of the Nymphs is generally regarded as a description.³² Set-piece or block descriptions – passages in

²⁸ Allan 2009: 179-80, note 24.

²⁹ See Rijksbaron 1986: 238-9 and [1984] 2002: 10.

³⁰ Rijksbaron [1984] 2002: 35.

³¹ For further properties of the discourse modes see the overviews in Allan 2009: 187 and 2013: 389.

³² See e.g. Byre 1994a: 2 and de Jong 2001: 317. Byre 1976: 231-4 approaches this passage as an ekphrasis of place. For a general discussion of this passage, I refer to Bowie 2013: 112-4.

which a character or landscape is extensively described, which usually results in a pause³³ – do not occur in the *Iliad*.³⁴ The *Odyssey*, on the other hand, does contain a number of readily identifiable descriptive passages.³⁵ I single out, among others, Calypso's cave (*Od.* 5.63-75, focalized by Hermes), Goat Island (*Od.* 9.116-41, described by Odysseus to the Phaeacians), and what is perhaps the largest description in the *Odyssey*, the palace and garden of Alcinous (*Od.* 7.81-135, focalized partly by Odysseus and partly by the narrator). For this section, I have chosen the Harbour of Phorcys and the Cave of the Nymphs in *Od.* 13.96-112. This passage has been selected since it is one of the few descriptions which are focalized by the narrator.

In book 13, Odysseus departs from Scheria, the island of the Phaeacians, and finally arrives in Ithaca. After having said farewell to the Phaeacians (36-63), Odysseus embarks and falls asleep on the Phaeacians' ship (64-92). The ship approaches Ithaca and lands on the beach:³⁶

95	εὐτ' ἀστήρ ὑπερέσχε φάος ἄντατος, ὅς τε μάλιστα ἔρχεται ἀγγέλλων φάος Ἡοῦς ἠριγενείης, τῆμος δὴ νήσω προσεπύλατο ποντοπόρος νηῦς. Φόρκυκος δὲ τίς ἐστι λιμῆν, ἀλίιοιο γέροντος, ἐν δῆμω Ἰθάκης· δύο δὲ προβλήτες ἐν αὐτῷ ἀκταὶ ἀπορρώγες, λιμένος πότι πεπτηυῖαι, αἴ τ' ἀνέμων σκεπώωσι δυσαήων μέγα κύμα	[aor.] [pres.] impf. pres. [pres.]
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³³ For block descriptions see Nünning 2007: 106.

³⁴ Cf. Hellwig 1964: 34. For description in the *Iliad*, see further Willenbrock [1944] 1969 (restricted to objects), Létoublon 1998, Minchin 2001: 100-31 (largely restricted to objects; description as a concept is not defined), and Tsagalis 2012: 375-448 (again, the concept description remains without definition). For description in both *Iliad* and *Odyssey*, see Andersson 1976: 15-52, Richardson 1990: 36-69 (in the chapter on 'pause'), Galand-Hallyn 1994: 27-71, and de Jong 2012a: 21-38 (discussed under the overriding notion of 'space').

³⁵ There is no monograph dealing with description as a separate phenomenon in the *Odyssey*; it is usually discussed in relation to landscape or setting. To the bibliography of the previous note can be added: Nestle 1948: 32-50 ("Odysseelandschaften"), Müller 1968 (description of objects, houses and other man-made things), Elliger 1975: 103-56 (discussion of landscape), Byre 1994a (on the Harbour of Phorcys and the Cave of the Nymphs), Byre 1994b (on Goat Island), and de Jong 2001: xiii (see her observations ad loc., too).

³⁶ Text by Von der Mühl; translation by Lattimore (adapted, for which I have made use of Bowie 2013: 114-7). Verbs in subordinate clauses have been put between square brackets.

100	ἔκτοθεν· ἔντοσθεν δέ τ' ἄνευ δεσμοῖο μένουσι νήες ἐϋσσελμοι, ὅτ' ἂν ὄρμου μέτρον ἴκωνται. αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἐλαίη, ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον ἠεροειδές, ἶρὸν Νυμφάων, αἱ Νηϊάδες καλέονται.	pres. [subj. aor.]
105	ἐν δὲ κρητῆρές τε καὶ ἀμφιφορῆες ἕασι λάϊνοι· ἔνθα δ' ἔπειτα τιθαιβώσσουσι μέλισσαι. ἐν δ' ἴστοι λίθιοι περιμήκεες, ἔνθα τε Νύμφαι φάρε' ὑφαίνουσιν ἀλιπόρφυρα, θαῦμα ἰδέσθαι· ἐν δ' ὕδατ' ἀενάοντα. δῶω δέ τέ οἱ θύραι εἰσίν,	[pres.] pres. pres. pres. pres.
110	αἱ μὲν πρὸς βορέας καταβιβαταὶ ἀνθρώποισιν, αἱ δ' αὖ πρὸς νότου εἰσὶ θεώτεραι· οὐδέ τι κείνη ἄνδρες ἐσέρχονται, ἀλλ' ἀθανάτων ὁδός ἐστιν. ἔνθ' οἳ γ' εἰσέλασαν, πρὶν εἰδότες· ἢ μὲν ἔπειτα ἠπεῖρω ἐπέκελσεν ὅσον τ' ἐπὶ ἡμισυ πάσης, 115 σπερχομένη· τοῖον γὰρ ἐπείγετο χέρσ' ἐρετῶν.	pres. pres.; pres. aor. aor. impf.

When the brightest star rose, which most often comes announcing early-born Dawn's light, (95) then the seafaring ship was approaching the island. There is a certain harbour of Phorcys, the old man of the sea, in the land of Ithaca. In it are two jutting precipitous headlands, sloping down towards the harbour, which keep out the great wave caused by the storm winds (100) [so that it stays] outside; inside, well-benched ships stay without mooring whenever they come to the anchorage, [which is] the end of their voyage. At the harbour's head is a long-leaved olive tree, and near it [is] a pleasant dusky cave, sacred to the nymphs who are called Naiads. (105) In it are mixing bowls and amphoras of stone; and there bees store their honey. In it [are] very long stone looms, where the nymphs weave sea-purple webs, a wonder to behold; and in it [are] waters, ever-flowing. It has two doors, (110) one leading down for men at the northern end, but the other to the south belong to the gods, and men never enter by it, but it is a path of the immortals. There they rowed in, knowing it from before. Next she [the ship] ran ashore on land, as far [up the shore] as half of all [the ship], because it was driven so forward by the arms of the rowers.

2.3.2 The Harbour of Phorcys (*Od.* 13.96-112): Analysis

The description of the harbour of Phorcys is embedded in a larger narrative passage. This is clear from the difference in the tenses that are used in main clauses between on the one hand lines 93-5 and 113-5 (aorists and imperfects), and 96-112 on the other (only present tenses). The alternation of aorists and imperfects in the main clauses of lines

93-5 and 113-5 indicate that these lines contain the diegetic discourse mode.³⁷ Temporal adverbs and a temporal conjunction are found, too: εὖτε (“when”, 93), τῆμος (“then”, 95), ἔπειτα (“then”, “next”, 113). As is to be expected, these lines contain a sequence of events. The events are part of the fabula of the *Odyssey*.

The present tenses, together with the spatial textual organization around a main theme (Φόρκυνος...λιμὴν), indicate that lines 96-112 contain the descriptive discourse mode. In the descriptive discourse mode, time is static: fabula time has stopped, which results in a pause. Nevertheless, the narrator suggests that fabula time moves forward while he is describing the harbour and the cave. By employing the imperfect προσεπίλνατο (95), “was approaching”, the narrator indicates that the description takes place while the ship approaches the island; the aorist εἰσέλασαν (113), “they rowed in”, in combination with ἐνθα, “there”, indicates that the ship has completed its journey.³⁸

The narrator focalizes this description, since Odysseus is asleep.³⁹ The present tense is another indication that the narrator focalizes this description.⁴⁰ By using the present tense, the narrator indicates that the harbour had such-and-such a layout when Odysseus was approaching it, and that it still has that very same layout in his own ‘now’. In other words, the present tense indicates that the scenery has looked (level of the fabula) and still looks (level of the story) as it is described.⁴¹ This is the omnitemporal

³⁷ The main clause in lines 95 contains an imperfect; the main clauses in lines 113-5 contain two aorists (εἰσέλασαν, 113; ἐπέκλεσεν, 114) and one imperfect (ἔπειγεται, 115). The relative clause in 93-4 can also be regarded as descriptive, on account of epic τε (93) and the habitual present tense ἔρχεται (94); it provides background information on the brightest star’s custom; this star is usually identified as the morning star, Venus (Ameis, Hentze, and Cauer [1862] 1910: 7 and Hoekstra 1990: 93).

³⁸ Elliger 1975: 124, note 63 and Byre 1994a: 7. The use of an imperfect in order to suggest that fabula time moves forward during a description is similarly employed in Mosch. *Eur.* 37 (φέρων).

³⁹ de Jong 2001: 318. Perhaps the rowers are focalizers, too (πρὶν εἰδότες, “knowing it from before”, 113).

⁴⁰ de Jong 2001: 318, following Bassett 1938: 88-9.

⁴¹ Bassett 1938: 87-8: “(...) whenever the poet uses the present tense outside of the speeches, he is speaking directly to his audience of what is either part of their own experience or is as true for them as for the story”; similarly Chatman 1978: 82: “[i]f we read in a narrative otherwise in the preterite a sentence like ‘War is hell,’ the generalization is thought to hold for the narrator, as well as (or even rather than) for the characters”.

use of the present tense.⁴² The omnitemporal present tense involves a narrator who focalizes, since what is being described or narrated in the present omnitemporal tense necessarily pertains to the narrator's 'now'.⁴³

It has been established that lines 96-112 realise the descriptive discourse mode, which means that this passage has a prototypically descriptive organization. I now want to further investigate this descriptive structure, and establish whether any other prototypically descriptive elements are present. Descriptions prototypically begin with a denomination of the theme, and an indication of the location of this theme. This is the case here, too: the theme is mentioned first (Φόρκυνος...τίς ἐστι λιμῆν, 96), and located on Ithaca (ἐν δῆμω Ἰθάκης, 97).⁴⁴ The theme functions as a framework for the rest of the description. We could say that the theme harbour activates the 'harbour frame'. The harbour frame may have the following elements in the *Odyssey*: jutting headlands (which provide shelter against the elements), a nearby spring, a cave, trees at its head, and a lookout.⁴⁵

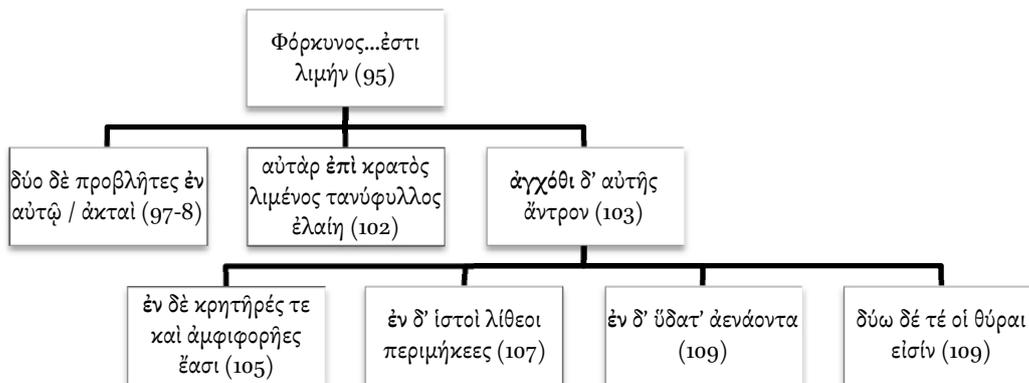
In the following chart, I have schematized the structure of the description. Every rectangle represents a theme:

⁴² The omnitemporal present is often used, too, in comparisons and general statements (Chantraine 1953: 190-1). It should be noted that most comparisons feature a sequence of events which is a prototypically narrative feature (cf. Richardson 1990: 64: "the content of most similes involves action through time (...)").

⁴³ Cf. Casparis 1975: 128-30.

⁴⁴ Geographical descriptions are often introduced by the 'there is a place X' motif (ἔστι δέ τις); the narrative is often resumed with anaphorical ἐνθα, "there" (de Jong 2001: 83). This is the case in this passage, too (ἐνθ' οἱ γ' εἰσέλασαν, "there they rowed in", 113).

⁴⁵ Nestle 1948: 38-9 and de Jong 2001: 318. The other instances of harbour descriptions are *Od.* 9.136-41, 10.87-96 and 12.305-6.



The chart makes clear that the harbour of Phorcys has three subthemes (underlined; spatial indicators in bold): (1) δύο δὲ προβλήτες ἐν αὐτῷ [sc. λιμένι] / ἀκται ἀπορρώγες, λιμένος πότι πεπτηυῖαι (97-8); (2) αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἔλαϊη (102); (3) ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον ἡεροειδές (103). The narrator uses existential ἐστι to introduce the description, but omits (locative) forms of the verb 'to be' in the case of the subthemes. He proceeds by enumeration (δέ, 96; αὐτὰρ, 102; δέ, 103) and uses spatial prepositions.⁴⁶ The first two subthemes are located spatially vis-à-vis the main theme, but the last subtheme vis-à-vis the previous subtheme, the olive tree. The last subtheme (ἄντρον) itself has four subthemes, and thereby becomes a theme, too. The subthemes are again located spatially vis-à-vis the theme. The narrator proceeds by enumeration (δέ) and uses three spatial adverbs: (1) ἐν δὲ κρητῆρές τε καὶ ἀμφοροῆες ἔασι (105); (2) ἐν δ' ἴστοι λίθιοι περιμήκεες (...) (107); (3) ἐν δ' ὕδατ' ἀενάοντα (...) (109); (4) (...) δύο δὲ τέ οἱ θύραι εἰσὶν (109). Again, we find forms of the verb 'to be' (ἔασι, 105; εἰσὶν, 109; ellipsis in 107 and 109).

The main theme of this description concerns a place, which is a prototypically descriptive subject. All themes are static and spatial, and can be regarded as existential phenomena. It is now time to further investigate the way these themes are described. The main theme, the harbour, is identified (Φόρκυνος (...) ἀλίιοιο γέροντος, "of Phorcys,

⁴⁶ According to Elliger 1975: 127, αὐτὰρ marks a small break in the structure of the description: "mit αὐτὰρ setzt nach der Beschreibung der Eigentlichen Bucht die Darstellung des Uferstreifens an ihrem inneren Ende ein". Yet perhaps αὐτὰρ indicates a shift to another location only (which is the basic function of αὐτὰρ, according to Bonifazi 2012: 218: "the main presentational functions of αὐ, αὐτε and αὐτὰρ deal with vision. All three primarily mark a shift from what is 'on the one side' to what is 'on the other side'").

the old man of the sea) and located on Ithaca (ἐν δῆμῳ Ἰθάκης), but does not receive any further elaboration: the layout and appearance of the harbour are described by its various subthemes.

The narrator does describe the appearance of the first subtheme, the headlands (ἀκταί, 98). He uses a numeral (δύο, “two”, 97), two adjectives (προβλήτες, “jutting”; ἀπορροῶγες, “precipitous”, 97-8), and a participle (λιμένος πότι πεπτηυῖαι, “sloping down toward the harbour”, 98) to visually describe the headlands. He thus sketches the general layout of the harbour. The first subtheme also has a relative clause appended to it (99-100, αἶ τ’...ἔκτοθεν). This clause does not describe the appearance, but the function of the headlands, which is to provide shelter. The epic τε in this relative clause indicates that the present tense expresses an omnitemporal or habitual action. The narrator then moves from the outside (ἔκτοθεν) to the inside (ἔντοσθεν) of the headlands, and adds (δέ) another function; it again concerns a habitual action, with a present tense and epic τε in 110, and a temporal clause with distributive-iterative subjunctive, ὅτ’...ἴκωνται in 111.

The second subtheme, the olive tree (ἐλάη, 102), has only one adjective that describes its appearance (τανύφυλλος, “long-leaved”, 102). The third and last subtheme (ἄντρον, 103) does not only have four subthemes, but is also described by three adjectives (103-4): it is pleasant (ἐπήρατον), dusky (ἡεροειδές), and sacred to the nymphs (ἱρὸν Νυμφάων). The structure of the first two subthemes (κρητῆρές τε καὶ ἀμφιφορῆες, 105; ἱστοί, 107) is similar. After having introduced the subtheme with one (λάϊνοι, 106) or more adjectives (λίθιοι περιμήχεες, 107) which give a physical description of the subtheme, the narrator indicates by means of ἔνθα which activity habitually takes place in that subtheme (made explicit by epic τε in 107). In both cases, ἔνθα locates the activity at the subtheme which immediately went before. Thus in 106, ἔνθα refers back to the bowls and amphoras, rather than to the main theme; therefore, the translation of τιθαιβώσσοισι, “store up honey”, seems apt, as bowls and amphoras are suited for this purpose.⁴⁷

⁴⁷ *LSJ* s.v. τιθαιβώσσω A. The *Lfgre* translates as “Honigwaben anlegen”, “to build honeycombs”, which amounts to the same thing. Hoekstra 1990: 171 states that the exact sense and etymology are unknown; nevertheless, this interpretation seems most likely. The translation by *LSJ* is approved by Matthews 1996: 282 (ad fragment 108 by Antimachus of Colophon): “(...) Homer uses the word of bees storing up their food”. Elliger 1975: 128 interprets the bowls and amphoras as evidence of the fact that humans offer sacrifices to the gods in the cave.

Ἐπειτα (106) might seem out of place in a description, since there is no temporal progression on the level of the fabula. However, ἔπειτα does not function as a temporal adverb in 106. According to Hoekstra, it “serves to introduce a new element in a *description*”.⁴⁸ We might rephrase Hoekstra’s remark, and state that ἔπειτα functions as a presentational discourse marker.⁴⁹ Presentational discourse markers help to make the structure of the text clear.⁵⁰ Ἐπειτα signals that the eyes of the narrator have moved to a new item. In the case of a description, ἔπειτα often introduces the theme or a subtheme.⁵¹ In 106, in combination with (spatial) ἐνθα δέ, it introduces an activity which takes place in a subtheme introduced earlier.

The only adjective that goes with the third subtheme provides both a physical description as well as a habitual action: the waters are ever-flowing (ἀενάοντα, 109).⁵² The last and fourth subtheme, which consists of two elements (δύω...θύραι, 109), is first introduced *in toto*.⁵³ It is the only subtheme which is not located spatially vis-à-vis its main theme. The narrator next describes each entrance separately (αἰ μὲν (...) / αἰ δ’ αὖ

⁴⁸ Hoekstra 1990: 171 (italics in the original).

⁴⁹ Ἐπειτα is recognised as such by Bonifazi 2012: 208. A clear example of ἔπειτα as a presentational discourse marker in tragedy is found in *S. Ant.* 53, on which Kamerbeek 1978: 46 remarks that ἔπειτα is “not temporal, but introducing the second item of the threefold calamities (cf. τρίτον δ’ 55)”. Kamerbeek is followed by Griffith 1999: 132.

⁵⁰ On the presentational level of discourse, see Kroon 1995: 73-5.

⁵¹ Hoekstra 1990: 171 compares the use of ἔπειτα in *Od.* 13.106 with ἔπειτα in *Od.* 1.106, which does not, however, occur in a description. Better parallels to ἔπειτα in *Od.* 13.106 are *Od.* 4.354 and 9.116, both island descriptions. In both cases, ἔπειτα functions as a discourse marker and introduces the main theme of the description. We should compare Ameis, Hentze, and Cauer [1894] 1920: 119 on ἔπειτα in 4.354: “dann; dies ist das nächste, was ich zu erzählen habe”.

⁵² οἱ in 109 refers back to the cave in 103, the main theme of this section. It may be noted that if the antecedent is the main theme, the distance between the pronoun and its antecedent can be quite large. This is due to the fact that during the whole description the main theme is *topical*, i.e. it is what the passage is about. Similarly, in the description of Alcinous’ palace in *Od.* 7.81-135, the pronoun οἱ (in 103 and 122) is far removed from its antecedent (Ἀλκινόοιο, 85), as scholars have noted (see Müller 1968: 140, and Elliger 1975: 137, note 107 for a refutation of earlier views that οἱ is problematic). In both cases, οἱ refers back the main theme of the description, specifically its owner, who is closely identified with his palace; the main theme is introduced as Ἄλκινούου πρὸς δῶματ’ (...) κλυτὰ (...) in 82, and again so described in 85 (δῶμα καθ’ ὑπερεφές μεγαλήτορος Ἀλκινόοιο).

⁵³ The τε in 109 is, again, epic.

(...), 110-11), by listing location (πρὸς βορέαο, 110; πρὸς νότου, 111) and function (καταιβαται ἀνθρώποισιν, 110; θεώτεροι, 111).⁵⁴ This last entrance is special, in that it is *not* (οὐ-δέ, 111) used by humans. This is the only place in this passage where the ‘description by negation’ technique is employed; here, it emphasises the fact that mortals cannot use the entrance used by the gods.⁵⁵

In describing the subthemes, the narrator first focuses on what a subtheme looks like. He does so by using adjectives (in 98 a perfect participle) which mostly relate to the physical appearance of the subtheme; emphasis thus lies on their sensory appearance, and the dominant sensory quality is visual. By using these adjectives the narrator attributes qualities to the subthemes, which leads to the presence of details. In two instances, the narrator is content with describing the subtheme only (the ἐλαίη in 102 and the ὕδατα in 109). In the case of the other subthemes, the narrator also describes their function. He does this by adding a relative clause (99-101) or an adverbial clause with a spatial adverb (ἐνθα in 106 and 107).⁵⁶ The clauses in 99-101 express states, but those in 106-7 events. These events are habitual, and as such associated with description.

This passage does not feature a sequence of events. The two events that do occur have a different subject, which is not a human character and which cannot act

⁵⁴ The plurals in αἱ μὲν and αἱ δέ are explained by Stanford [1948] 1962: 203 as poetic; according to Ameis, Hentze, and Cauer [1862] 1910: 8, the plural is used since θυραὶ can refer to a single entrance only. Bonifazi 2012: 221-2 states regarding αὐ in 111 that “αὐ-discourse markers [this includes αὐ, αὐτε, αὐτάρ] can convey atemporal discreteness in location as well, as in the description of the two entrances of the Ithacan cave of the Nymphs (...). The speaker uttering αὐ, αὐτε, or αὐτάρ helps the recipient to track items that are shifted in possibly different directions: on the side, on the opposite side (...).”

⁵⁵ ‘The description by negation’ technique is “employed to define things or conditions which are the reverse of normal, mortal existence (Elysium, life of the gods, exotic countries)” (de Jong 2001: 234; see Davies 1987 for an extensive discussion of this technique). The longest instance in the *Odyssey* is Odysseus’ description of Goat Island in *Od.* 9.116-41. Elliger 1975: 128 detects ring composition: Φόρκυνος (a sea god, 96) and ἀθανάτων (the immortals, 112).

⁵⁶ In 110-1 only does the narrator use forms of the verb “to be” to further specify a subtheme (ellipsis in 110; εἰσί in 111). This specification concerns location and function at the same time in 110 (πρὸς βορέαο καταιβαται ἀνθρώποισιν); in 111 the narrator specifies location and ownership (πρὸς νότου εἰσὶ θεώτεροι); the function of this last entrance is described by using the adverb χεῖνη in 111 (so glossed by *LSJ* s.v. ἐκεῖνος III; similarly Ameis, Hentze, and Cauer [1862] 1910: 8, who translate χεῖνη with *illac*, “by that way”).

intentionally (headlands, 99; ships, 101; bees, 106). Only the nymphs could be characterised as “intelligent agents who have a mental life and react emotionally to the states of the world”.⁵⁷ Of the mental life of the nymphs, the narratee learns nothing. They are aligned with the bees of the previous line: just as bees, nymphs are inseparable from the landscape, and closely associated with caves.⁵⁸ They are weaving, an activity which is typical of nymphs and women in general.⁵⁹ As such, I regard their weaving as a natural activity: just as the bees gather honey, the nymphs weave their webs.

World disruption is absent, too. The events do not introduce a disruption into the storyworld. Rather, the harbour and the cave are described in their normal and usual state. This is clear from the use of the stative verb ‘to be’, and the habitual and iterative present tenses, which do not introduces changes but rather describe the storyworld as it is.

At first sight, the element of ‘what-it’s-like’ might seem present in line 108, in which the narrator comments that the nymphs weaving their sea-purple webs is a wonder to behold (*θαύμα ἰδέσθαι*). This phrase does not describe the feelings of the nymphs or of any other character in the storyworld. It concerns the feelings of the narrator, who expresses his mortal admiration for this divine sight to the narratees.⁶⁰ Narratorial comments are found in descriptions, too.

I sum up. The passage dealing with the harbour of Phorcys and the cave of the Nymphs (*Od.* 13.96-112) can be regarded as a prototypical description. The passage is in the descriptive discourse mode, which indicates that it has a descriptive structure: textual progress is spatial, as witness the many spatial adverbs, and only story time advances. Furthermore, all the prototypical elements of description are present; prototypical features associated with narration are absent. I conclude that this passage has a high degree of descriptivity and zero narrativity.

2.4.1 Agamemnon arms for battle (*Il.* 11.15-46): Introduction

In the previous section, I have investigated a prototypically descriptive passage. In this section, I want to investigate a passage that contains both descriptive and narrative

⁵⁷ A condition for narrativity, according to Ryan 2007: 4.

⁵⁸ Larson 2001: 8-10.

⁵⁹ E.g. Calypso is weaving when Hermes arrives (*Od.* 5.62); similarly Circe (*Od.* 10. 222 and 227).

⁶⁰ For this phrase, see de Jong [1987] 2004: 48-9 and 2001: 167 (“the expression *θαύμα ἰδέσθαι* (...) is typically used by mortal focalizers in connection with immortal persons or objects”).

elements, Agamemnon's arming scene in *Il.* 11.15-46. I will briefly compare this passage with Patroclus' arming scene in *Il.* 16.131-44 (section 2.4.3).

Agamemnon's arming scene is regarded by Becker as an "extended description of representational art".⁶¹ I doubt whether this is the case. There are only a few sections that can be called ekphrastic or representational, i.e. of which the text refers to a piece of Agamemnon's armour that represents something else in turn: lines 26-7 (serpents), lines 36-7 (the Gorgon, Fear and Rout), and lines 39-40 (a snake). Thus, apart from the fact whether one can speak of art in connection with Agamemnon's armour, representational sections are scarce. Becker also argues that the serpents in lines 26-7 are described as alive.⁶² As I shall argue below, the serpents are *not* described as being alive, but as static entities.

Other scholars have assessed the passage differently. An important strand of criticism, starting with Lessing, regards Agamemnon's arming scene as a *dramatized* description.⁶³ Rather than simply enumerating the parts of Agamemnon's armour, the narrator has Agamemnon *put on* his armour. By integrating the description into the fabula, the narrator avoids a descriptive pause.⁶⁴ A dramatized description is also

⁶¹ Becker 1995: 67, who discusses the whole arming scene (*ibid.*: 67-77); the scene is also discussed by Morris 1992: 7-9.

⁶² Becker 1995: 71: "the serpents may be images made of blue enamel, but they are also stretching and writhing beasts; they are described as representations, but also as alive".

⁶³ Hamon 1981: 16-7, referring to Lessing [1766] 1930: 56-7 (who however refers to Agamemnon's *dress*ing scene in *Il.* 2.42-6): "[i]f indeed special circumstances compel Homer to fix our glance for a while on some single corporeal object, in spite of this no picture is made of it which the painter could follow with his brush; for Homer knows how, by innumerable artifices, *to set this object in a succession of moments*, at each of which it assumes a different appearance, and in the last of which the painter must await it in order to show us, fully arisen, what in the poet we see arising (...). If Homer would show us how Agamemnon was dressed, then the King must put on his whole attire piece by piece before our eyes: the soft undervest, the great mantle, the fine laced boots, the sword; and now he is ready and grasps the sceptre. We see the attire as the poet paints the action of attiring; another would have described the garments down to the smallest ribbon, and we should have seen nothing of the action" (emphasis mine).

⁶⁴ A character who acts upon an object is one of three techniques of integrating a description into the narrative. The other two are (1) having a character look at an object (e.g. Hermes who looks at Calypso's cave in *Od.* 5.59-74), and (2) having a character speak of an object (e.g. Athena who describes the Harbour of Phorcys to Odysseus in *Od.* 13.345-51). See Hamon [1981] 1993: 172-98 (who speaks of *le travailleur descripteur*, *le regard descripteur*, *le bavard descripteur*); and for a

known as a Homeric description.⁶⁵ I return to these observations at the end of my analysis.

In book 11 of the *Iliad*, Agamemnon is given an *aristeia*. In book 8, the Achaeans have been forced back to their ships. After the unsuccessful embassy to Achilles in book 9, Diomedes urges Agamemnon to renew the battle the next day and to enter the fighting himself (9.697-709). Book 11 opens with the dawn of a new day (1-2). Zeus sends Strife (Ἔρις) to stir up the Achaeans (3-14). Next, Agamemnon arms for battle:⁶⁶

15	Ἄτρεΐδης δ' ἐβόησεν ἰδὲ ζώννυσθαι ἄνωγεν Ἄργείους· ἐν δ' αὐτὸς ἐδύσετο νώροπα χαλκόν. κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε καλὰς ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας· δεύτερον αὖ θώρηκα περὶ στήθεσσιν ἔδυνε,	aor.; impf. aor. aor.
20	τόν ποτέ οἱ Κινύρης δῶκε ξεινήϊον εἶναι. πεύθετο γὰρ Κύπρονδε μέγα κλέος οὔνεκ' Ἀχαιοὶ ἐς Τροίην νήεσσιν ἀναπλεύσεσθαι ἔμελλον· τοὔνεκά οἱ τὸν δῶκε χαριζόμενος βασιλῆϊ. τοῦ δ' ἦτοι δέκα οἴμοι ἔσαν μέλανος κυάνοιο,	aor. (or impf.) [aor.] impf. [impf.] aor. impf.
25	δώδεκα δὲ χρυσοῖο καὶ εἴκοσι κασσιτέροιο· κυάνεοι δὲ δράκοντες ὀρωρέχατο προτὶ δειρὴν τρεις ἑκάτερθ' ἴρισιν εἰοκότες, ἅς τε Κρονίων ἐν νέφει στήριξε, τέρας μερόπων ἀνθρώπων. ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος· ἐν δέ οἱ ἦλοι	plupf. [aor. gnom.] aor.
30	χρῦσειοι πάμφαινον, ἀτὰρ περὶ κουλεὸν ἦεν ἀργύρεον, χρυσεόισιν ἀορτήρεσσιν ἀρηρός. ἂν δ' ἔλετ' ἀμφιβρότην πολυδαίδαλον ἀσπίδα θοῦριν καλήν, ἣν πέρι μὲν κύκλοι δέκα χάλκεοι ἦσαν, ἐν δέ οἱ ὀμφαλοὶ ἦσαν εἴκοσι κασσιτέροιο	impf.; impf. aor. [impf.] [impf.]
35	λευκοί, ἐν δὲ μέσοισιν ἔην μέλανος κυάνοιο. τῇ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις ἔστεφάνωτο δεινὸν δερκομένη, περὶ δὲ Δεῖμός τε Φόβος τε.	[impf.] plupf.

shorter and English overview Hamon 1982: 149-57. For further discussion, see Byre 1994a: 4-5 and de Jong 2012c: 8-11.

⁶⁵ On the Homeric description, see further Revaz 1989: 166-71, Hamon [1981] 1993: 190, Chatman 1990: 32-3, Revaz 2009: 121-3, de Jong 2001: xiii speaks of a *dynamic* description.

⁶⁶ Text by Allen; translation by Lattimore (adapted); the sections that contain the descriptive discourse mode have been italicised.

	<i>τῆς δ' ἔξ ἀργύρεος τελαμῶν ἦν· αὐτὰρ ἐπ' αὐτοῦ</i>	impf.
	<i>κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δέ οἱ ἦσαν</i>	plupf.; impf.
40	<i>τρεις ἀμφιστρεφές ἐνός ἀχένος ἐκπεφυδαίαι.</i>	
	<i>κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον</i>	aor.
	<i>ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.</i>	impf.
	<i>εἶλετο δ' ἄλκιμα δοῦρε δύω κεκορυθμένα χαλκῶ</i>	aor.
	<i>ὀξέα· τῆλε δὲ χαλκὸς ἀπ' αὐτόφιν οὐρανὸν εἴσω</i>	
45	<i>λάμπ'· ἐπὶ δ' ἐγδοῦπησαν Ἀθηναίη τε καὶ Ἥρη</i>	impf.; aor.
	<i>τιμῶσαι βασιλῆα πολυχρῦσοιο Μυκῆνης.</i>	

And Atreus' son cried out aloud and ordered the Greeks to gird them, and he himself put on the shining bronze. First he placed along his legs the greaves, beautiful, fitted with silver ankle-pieces. Second he put on about his chest a corselet, (20) which Kinyras had given him once, to be a guest present. For he had heard from Cyprus the great rumour that the Achaeans were to sail against Troy in their ships; therefore he had given it to him, showing the king favour. Of it ten circles were of dark blue enamel, (25) and twelve of gold and twenty of tin; and serpents of blue enamel had been stretched out towards the neck, three on either side like rainbows, which the son of Cronus fixes in the clouds, a portent for mortal men. Across his shoulders he slung his sword; and on it studs (30) of gold were gleaming, and about [it] the scabbard was silver, [and the sword] was fitted with golden straps. And he took up the man-enclosing elaborate stark shield, beautiful, around which were ten circles of bronze, and on it were twenty knobs of tin, (35) [gleaming] white, and in the very centre was one of dark blue enamel. And upon it was set as a wreath the Gorgon, of horrid aspect, glaring terribly, and around it [were] Fear and Rout. And from it [the shield] was a silver shield strap, and on that was twisted a snake of blue enamel, and it had (40) three heads, turned this way and that, grown out of a single neck. Upon his head he set the helmet, two-horned, four-sheeted, with the horse-hair crest, and the plume above it was nodding terribly. And he took two strong spears tipped with bronze, sharp [spears]; and far from himself into heaven (45) the bronze was shining. And at that sight Athena and Hera thundered, doing honour to the king of Mycenae rich in gold.

2.4.2 Agamemnon arms for battle (*Il.* 11.15-46): Analysis

On the basis of the use of tenses (which includes aorists and imperfects), we might conclude that the passage contains the diegetic discourse mode. However, if we look closely, we see that some sections are in the diegetic discourse mode, but others in the descriptive discourse mode. The lines that contain the diegetic discourse mode are 15-23 (aorists and imperfects), 29 (aorist), 32 (aorist), and 41-6 (aorists and imperfects). In the other sections, no aorists occur, but only imperfects and pluperfects. The following lines contain the descriptive discourse mode (italicised in the text above): 24-8

(imperfects and pluperfects), 29-31 (imperfects), and 33-40 (imperfects and pluperfects).⁶⁷

The passage contains a sequence of events that are part of the fabula of the *Iliad*.⁶⁸ These are narrated by aorist tenses; only ἄνωγεν in line 15 is an imperfect. Ἐδύσεται in line 16 is a complexive aorist, which sums up the following action as a whole (Agamemnon's arming); this action is then narrated in detail by the following aorists.⁶⁹ Two imperfects occur, too, in lines 42 (ἔνευεν) and 45 (λάμπ'). These imperfects do not express events which are part of the sequence of events and do not advance narrative time. Rather, the events are simultaneous with the aorist verbs they accompany.⁷⁰ Only two temporal adverbs are found (πρῶτα, 17; δεύτερον, 19); the other verbs are connected solely by δέ. Textual progression is temporal. Agamemnon is the subject of all actions, apart from that in line 45, the subject of which are Athena and Hera.

Lines 20-3 also contain a sequence of events, but these events are not part of the main fabula. These lines are a relative clause (τόν, 20) which forms an external analepsis (ποτέ, "once"). It is common to relate the history of an object in this form.⁷¹ The analepsis is characterized by ring composition: two anterior aorists (δῶκε, 20 and 23, "had given") are framed by two imperfects (πέυθετο, 21; ἔμελλον, 22). The main events of this external analepsis are expressed by aorist tenses, too, while the imperfects provide background information.

The lines that are in the descriptive mode (24-8, 29-31, and 33-40) can be recognised by a change in the use of tenses: only imperfects and pluperfects occur, and no narrative aorists. In these sections, three parts of Agamemnon's armour receive further

⁶⁷ The relative clause in lines 27-8 contains a gnomic aorist (for which see below).

⁶⁸ The sequence consists of the following ten events: 1. Ἀτρεΐδης δ' ἐβόησεν (15), 2. ζώνουσθαι ἄνωγεν (15), 3. ἐν δ' αὐτὸς ἐδύσεται νόροπα χαλκόν (16), 4. κνημίδας μὲν πρῶτα (...) ἔθηκε (17), 5. δεύτερον αὖ θώρηκα (...) ἔδυνε (18), 6. ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος (29), 7. ἂν δ' ἔλειτ' (...) ἀσπίδα (...) (32), 8. κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο (...) (41), 9. εἴλετο δ' ἄλκιμα δούρε δύω (...) (43), and 10. ἐπὶ δ' ἐγδούπησαν Ἀθηναίη τε καὶ Ἥρη (45).

⁶⁹ For the complexive aorist, see Rijksbaron [1984] 2002: 11-2.

⁷⁰ The nodding of the plume (ἔνευεν, 42) takes place when Agamemnon puts on his helmet (θέτο, 41). Similarly, the bronze is shining (λάμπ', 45), when Agamemnon grabs his two spears (εἴλετο, 43). The subject of both verbs is not Agamemnon – as is the case with all events in the aorist tense – but rather a part of the previously mentioned object: the plume (λόφος) is part of the helmet (κυνέην); the bronze (χαλκός, 44) refers back to the armour as a whole.

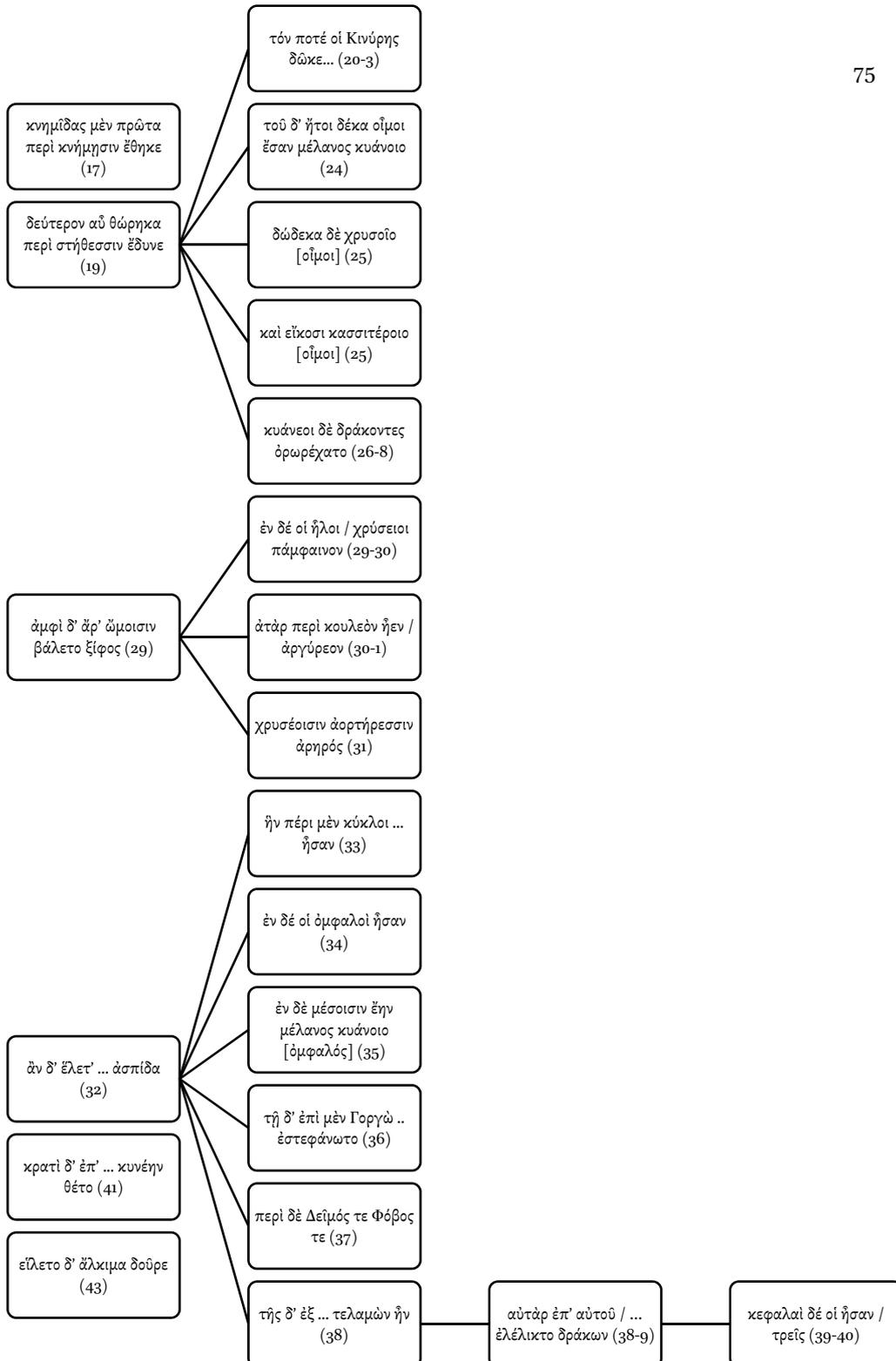
⁷¹ See Minchin 2001: 119-22 for objects and their history in Homer.

elaboration: his corselet (24-8), his sword (29-31), and his shield (33-40).⁷² These sections centre around a theme, the parts of which are enumerated and/or spatially connected; time is static and progression is spatial. The main themes of these descriptive sections are introduced in the diegetic sections, as the direct object of a transitive verb: θήρηκα (...) ἔδυνε (18), ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος (29), and ἄν δ' ἔλετ' (...) ἀσπίδα (32). Thus, in this passage the descriptive sections are *embedded* in the diegetic sections. In this sense, this passage differs from the Odyssean passage of the previous section (13.96-112), in which the main themes were introduced in the descriptive discourse mode by a stative verb.

If we survey the passage as a whole (15-46), we see that it has a narrative backbone, in the sense that it features a sequence of events. In lines 24-40, however, only two lines contain the diegetic discourse mode (29 and 32); the other lines contain the descriptive discourse mode. In the surrounding lines (15-23 and 41-6), the diegetic discourse mode is found.

I now want to further investigate this passage. I will focus on the lines that constitute the arming scene proper, lines 17-44. I have schematized these lines in the chart on the following page. The six events that are part of the fabula of the *Iliad* are listed in the left column; in the right columns, I have listed the external analepsis and the descriptive sections:

⁷² Friedländer 1912: 4 has identified the same parts as *Beschreibung*, although he has the description of the sword start at line 30 (instead of 29).



As the chart makes clear, the passage has both a narrative and descriptive organization: it contains a sequence of events, but also themes and subthemes. The main theme is found at the very beginning of this passage, in line 16: ἐν δ' αὐτὸς ἐδύσετο νώροπα χαλκόν, “and he himself put on the shining bronze”. As stated above, ἐδύσετο in line 16 is a complexive aorist, which sums up the action as a whole. The reason why the narrator first sums up the whole action could be attributed to the fact that it allows him to introduce the main theme, in this case the νώροπα χαλκόν.⁷³ In every other major arming scene – that of Paris in book 3, of Patroclus in book 16, and of Achilles in book 19 – a complexive aorist with accompanying main theme is found.⁷⁴ The shining bronze refers to Agamemnon’s armour, which has six parts; these can be regarded as its six subthemes: 1. κνημίδας (greaves, 17), 2. θώρηκα (corselet, 19), 3. ξίφος (sword, 29), 4. ἀσπίδα (shield, 32), 5. κυνέην (helmet, 41), and 6. δοῦρε δύω (two spears, 43). The narrator returns by ring composition to the main theme in 44-5: τῆλε δὲ χαλκός ἀπ’ αὐτόφιν οὐρανὸν εἴσω / λάμπ’.⁷⁵

The subtheme(s) of this description are all found in a diegetic section, i.e. they are introduced via an action. This does not mean that these lines do not contain any descriptive material. If we look at the first subtheme (17-8), we see that the run-over line 18 consists wholly of descriptive details: κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε / καλὰς ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας, “first he placed along his legs the greaves / beautiful, fitted with silver ankle-pieces”. In general, lines which are in the diegetic discourse mode may contain descriptive material. The reason to assign such a line to the diegetic discourse mode is that it contains an event (ἔθηκε) which is part of a

⁷³ In all five occurrences of νώροπα χαλκόν, the phrase refers to armour (*Il.* 2.578, 11.16, 14.383, *Od.* 24.467 and 500). The phrase νώροπι χαλκῶ occurs thrice; two times it refers to armour (*Il.* 7.206 and 16.130), once to bronze decoration of a shield (*Il.* 13.406).

⁷⁴ *Il.* 3.328 (...ἐδύσατο τεύχεα καλὰ), *Il.* 16.130 (...κορύσσετο νώροπι χαλκῶ), and *Il.* 19.368 (δύσετο δῶρα θεοῦ...). Arend 1933: 93 speaks of an *Ankündigungsvers.*

⁷⁵ According to the commentators, αὐτόφιν equals αὐτῶν (Ameis and Hentze [1868] 1906: 45; Willcock 1978: 44), in which αὐτόφιν refers to the separate parts of Agamemnon’s armour. The translators (Murray, Lattimore) translate with “from him”, in which case αὐτόφιν refers to Agamemnon himself. This last option is to be preferred (best translated with “from himself”, giving αὐτός full force), since χαλκός, the main theme, already refers to the pieces of Agamemnon’s armour as a whole; this makes ἀπ’ αὐτῶν redundant. Furthermore, in line 16 αὐτός refers to Agamemnon, too. A recapitulating line such as this is absent from the other major arming scenes.

sequence of events.⁷⁶ There is, then, a difference between a line in the diegetic discourse mode and a line in the descriptive discourse mode: the former is part of a sequence of events, and advances narrative time (both fabula time and story time advance); the latter is not part of a sequence of events, and time is static (only story time advances). Both lines may contain descriptive details and thus provide an idea of what the storyworld looks like, but they do so in different ways.

Lines 17-8 are not the only lines in a diegetic section with descriptive details. The same holds for lines 32-3, 41-2, and 43-4. Of all subthemes in this passage, three (greaves, 17-8; helmet, 41-2; two spears, 43-4) do not receive any elaboration other than the details introduced in the diegetic discourse mode; the narrator does not pause to describe these subthemes. In the case of the helmet and the spears (41-5), the narrator does add another line in which background circumstances are related. In both cases, the imperfect is found. When Agamemnon puts on his helmet, the plume above it nods terribly (δεινὸν δὲ λόφος καθύπερθευ ἔνευεν, 42). The other instance (...τῆλε δὲ χαλκὸς ἀπ' αὐτόφιν οὐρανὸν εἶσω / λάμπ', "and far from himself into heaven the bronze was shining") does not specifically relate to the spears, but to the armour as a whole.

There are three subthemes which the narrator further elaborates: Agamemnon's corselet (20-8), his sword (29-31), and his shield (33-40). The theme of lines 20-8 is Agamemnon's corselet (θώρακα, 19). The narrator first relates the history of the corselet by way of an external analepsis in 20-3. The description proper starts in 24 with τοῦ, which refers back to θώρακα in 19. The main theme has four subthemes. The bands consists of three different materials which form three different subthemes: 1. δέκα οἶμοι ἔσαν μέλανος κυάνοιο; 2. δώδεκα δὲ χρυσοῖο; 3. καὶ εἴκοσι κασσιτέροιο (24-5). The narrator uses (locative) εἰμί (ἔσαν, 24) or an ellipsis of this verb (25) to introduce these subthemes. The fourth subtheme are the snakes (δράκοντες, 26-7), introduced by the pluperfect ὀρωρέχατο. Since the pluperfect introduces a state in the past, the snakes are conceived of as static entities.⁷⁷ None of the subthemes is spatially located vis-à-vis the main theme or each other, but they are simply enumerated. After having compared the snakes to rainbows (ἴρισσιν εἰκότες, 27), the narrator describes in a permanent-digressive relative clause (27-28, with epic τε and the gnomic aorist στήριξε) a general

⁷⁶ In the words of Chatman 1990: 16: "[a]t the surface level a sentence may provide a great deal of description even though its main thrust may be narrative".

⁷⁷ They are thus not described as "representations, but also as alive", as Becker 1995: 71 will have it.

quality of rainbows. This relative clause does not describe Agamemnon's armour, but rather provides general information about rainbows.⁷⁸

The main theme of lines 29-31 is Agamemnon's sword (ξίφος, 29). Textual progression is spatial. The subthemes are made up of the different parts of the sword. The first subtheme, the studs (ἦλοι, 29), is located spatially vis-à-vis the main theme by the adverb ἐν; οἱ refers back to the preceding main theme, as often in descriptions.⁷⁹ The subtheme is not introduced by a form of the verb to be, but by the imperfect πάμφαινον, which refers to the gleaming effect of the studs. The next subtheme, the scabbard (κουλεόν, 30) is also spatially located vis-à-vis the main theme by the adverb περί; it is introduced by (locative) εἰμί (ἦεν).⁸⁰ The last subtheme, the sword straps (ἀορτήρεςσιν, 31), is not spatially connected to the main theme: the sword is said to be "furnished with" (ἀρηρός) sword straps. However, by making use of his world knowledge – of the frame 'sword' – the narratee knows how these sword straps are connected to the sword.

Agamemnon's shield (ἀσπίδα, 32) receives the most elaborate description. The description proper starts with a relative clause (ἦν, 33), but even the preceding diegetic section contains four descriptive epithets.⁸¹ Its various subthemes (underlined) are all connected spatially (spatial markers in bold), be it vis-à-vis the main theme (1-4; 6) or another subtheme (5): 1. **πέρι** μὲν κύκλοι (...) ἦσαν (33); 2. ἐν δὲ οἱ ὀμφαλοὶ ἦσαν (34); 3. ἐν δὲ μέσοισιν ἔην [ὀμφαλός]; 4. τῆ δ' ἐπὶ μὲν Γοργῶ (...) ἐστεφάνωτο; 5. (...) περὶ δὲ Δεῖμός τε Φόβος τε; 6. τῆς δ' ἐξ (...) τελαμών ἦν. The shield strap becomes itself a main theme, and has one subtheme: (...) αὐτὰρ ἐπ' αὐτοῦ / (...) ἐλέλυκτο δράκων. The snake becomes a main theme, too; its subtheme is not spatially connected to it: κεφαλαὶ δὲ οἱ ἦσαν (...).⁸²

⁷⁸ This general information can, of course, be relevant in the context. Thus, Fränkel [1969] 1975: 39 states that "(...) the rainbow is not a bridge of peace for Homer's people but an awful presentiment of approaching horror (cf. *Il.* 17, 544-52)".

⁷⁹ Hainsworth 1993: 220 states that "the use of ἐ, οὐ, οἱ with reference to things is unusual, but cf. 1.236, 9.419, 21.586, 24.452". The list is much longer; for some Odyssean examples, see note 52 above. In fact, the phenomenon is common in descriptions; as Hainsworth himself notes, it recurs twice even in this passage (οἱ in 34 and 39). Ameis and Hentze [1868] 1906: 44 understand it as referring to Agamemnon (as in 34), but this is unlikely.

⁸⁰ Ἄτάρ (30) is employed as δέ, "mais sa valeur fondamentale est oppositive, tandis que l'emploi transitif est secondaire: on pourrait décrire ἄτάρ comme coordonnant oppositif-transitif, δέ comme coordonnant transitif-oppositif" (Ruijgh 1971: 135; see also *ibid.*: 714).

⁸¹ ἀμφιβρότην πολυδαίδαλον (...) θοῦριν / καλήν, 32-3.

⁸² The narrator uses either forms of the verb 'to be' (33, 34, 35, 38, 39, ellipsis in 37), or pluperfects (36, 39). All verbs designate states in the past. Becker 1995: 75 has misunderstood the meaning of

Again, the narratee will use his world knowledge to connect these heads to the snake at the right place.

If we survey the passage as whole, we may conclude that all prototypically descriptive elements are present. First of all, the passage provides an idea of what Agamemnon's armour looks like. The focus is not on Agamemnon, but rather on the various parts of his armour (object). Throughout, emphasis lies on sensory appearances; the dominant sensory quality is visual: we may note the many references to different colours and various precious metals. By means of adjectives or nouns in the genitive (e.g. μέλανος κυάνοιο, 24), qualities are attributed to the subthemes; the passage contains a wealth of descriptive details.

The attribution of qualities happens in two different ways. In the sections that contain the diegetic discourse mode, the narrator attributes qualities to subthemes by using adjectives which accompany subthemes that are direct objects of a verb. These verbs are part of a sequence of events, and these events are part of the fabula of the *Iliad*. In the diegetic sections, both fabula time and story time advance; progression is temporal. However, in the sections that are in the descriptive discourse mode, the narrator *only* attributes qualities to subthemes. He uses forms of the verb 'to be' (most often) or pluperfects (thrice), both of which designate states. This means that fabula time stops; textual progression is spatial/enumerative. The passage, then, has an organization that is associated with narration as well as with description: its backbone is narrative, so to speak, but three embedded sections are descriptive.

I now want to return to the sequence of events, and investigate its nature. First of all, every event in this passage introduces a theme.⁸³ Secondly, the themes are often introduced with considerable descriptive detail. Thirdly, although the text progresses temporally, it nevertheless contains a considerable number of spatial markers. In four out of six events a spatial marker occurs which indicates that Agamemnon puts a part of his armour *on* his body (έν δ' αὐτὸς ἐδύσετο in 16): 1. κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε (17), 2. θώρακα περὶ στήθεσσιν ἔδυνε (19), 3. ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος (29), and 4. κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο (41). Every new event thus also includes a change in

the pluperfect in 39: "[t]his section (...) brings them [the images] to life with both *elelikto* (was quivering) and *ekpephuiiai* (having grown out)". Heracles' shield also contains snakes (Hes. Sc. 161-7), for which see section 4.3.2, 1-3.

⁸³ In addition, all verbs come from the same semantic field, as is clear from the complexive aorist έν (...) ἐδύσετο in 16: the verbs mean either 'to put something on' (ἔθηκε, 17; ἔδυνε, 19; βάλετο, 29; θέτο, 41), or 'to take something up' (ἀν δ' ἔλετ', 32; εἴλετο, 43).

location, spatial movement, as the narrator moves from one part of Agamemnon's body to another, from toe to head: legs (κνήμησιν) – chest (στήθεσσι) – shoulders (ὤμοισιν) – head (κεφαλή).⁸⁴ We could say that these three elements give the sequence of events a descriptive flavour.

A sequence of events is one of the basic elements of narrative. Yet in order for a passage to qualify as a prototypical narrative, a sequence of events must satisfy a number of additional criteria. In Agamemnon's arming scene, the events are particularized and involve an intentionally acting human character. These are the only narrative features present. The other two basic elements of narrative, world disruption and 'what-it's-like', are absent.

Agamemnon's arming scene is an example of a type scene, "a more or less standard combination of narrative elements describing recurrent events like preparing a ship, putting on armour, or receiving a guest".⁸⁵ Type scenes have an order of events which is stereotyped and fixed; they can thus be compared to *scripts*.⁸⁶ The narrator may, however, interrupt or alter the order of events (for an example of which see the next section).⁸⁷ Agamemnon's arming scene features no such interruption.⁸⁸ The scene follows the fixed order: greaves, breastplate, sword, shield, helmet, and spears.⁸⁹ Unusual in Agamemnon's arming scene is the amount of description, which underscores his importance as supreme commander.⁹⁰

In Agamemnon's arming scene, the narrator follows the stereotyped and fixed order, the script. No noncanonical or disruptive events occur; world disruption is thus

⁸⁴ ἄν (= ἀνά) in 37 does not relate to a part of Agamemnon's body, but is a modifier of the verb ἔλετ'.

⁸⁵ de Jong 2012b: 3. There are many studies dealing with type scenes; I here mention Arend 1933 and Edwards 1992.

⁸⁶ Minchin 2001: 39; for the notion of script, see section 1.4.2.

⁸⁷ E.g. Edwards 1992: 288: "[t]he poet may occasionally abruptly alter or interrupt the structure of a type-scene for special effect". Much work has been done to show that there is in fact much variation in type scenes (see e.g. Edwards 1980: 1-3).

⁸⁸ For this and the other major arming scenes, see Arend 1933: 92-7, and table 6; Armstrong 1958; and Kirk 1985: 313-15. Tsagarakis 1982: 95-9 has studied the shorter arming scenes.

⁸⁹ Comparative material consists of the three other major arming scenes: Paris (*Il.* 3.330-8), Patroclus (*Il.* 16.131-44), and Achilles (*Il.* 19.369-91). Only the shield of Agamemnon is called ἀσπίς (and not σάκος), which might indicate that he will be wounded during his *aristeia* (so tentatively Bershady 2010: 16, note 51).

⁹⁰ Fenik 1968: 78-9 and Patzer 1972: 29.

absent. The element of ‘what-it’s-like’ is absent, too. Of the three basic elements of narrative, only event sequencing is present. This sequence of events also has a number of descriptive features. In addition, the passage also contains three sections which have a prototypically descriptive structure. If we survey the passage as a whole, we see that all prototypically descriptive features are present. Thus, we may conclude that Agamemnon’s arming scene is low in narrativity, and high in descriptivity.

Scholars who regard Agamemnon’s arming scene as an instance of a dramatized, i.e. Homeric description do so with good reason. By having Agamemnon dress for battle, the narrator avoids a descriptive pause: Agamemnon’s consecutive acts are part of the fabula of the *Iliad*. However, the narrator does not avoid a pause completely: in lines 20-8, 29-31, and 32-40, narrative time does *not* progress. Thus, Agamemnon’s arming scene is dramatized, but only to a certain extent.

2.4.3 Patroclus arms for battle (*Il.* 16.131-44)

In Agamemnon’s arming scene, the narrator follows the script. In Patroclus’ arming scene, the narrator deviates from the script. In book 16, when the Trojans have just set fire to the stern of a ship (122-4), Achilles bids Patroclus to arm for battle. Both are momentous events in the *Iliad*. Patroclus will, of course, wear Achilles’ armour. The arming scene follows the script closely, with little elaboration, up until 139.⁹¹ Only the corselet receives an additional, particularized line, to remind the narratees that Patroclus is not donning his own armour: δεύτερον αὖ θώρηκα περι στήθεσσιν ἔδυνε / ποικίλον ἀστερόεντα ποδώκεος Αἰακίδαο, “secondly, he girt on about his chest the corselet, elaborate, starry, of swift-footed Aiakides” (133-34).⁹² When the narratees come to the last element of the script, the spears, all seems normal, initially at least (139-44):

εἶλετο δ' ἄλκιμα δοῦρε, τὰ οἱ παλάμηφιν ἀρήρει.
 ἔγχος δ' οὐχ ἔλετ' οἶον ἀμύμονος Αἰακίδαο
 βριθὺ μέγα στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν
 πάλλειν, ἀλλὰ μιν οἶος ἐπίστατο πῆλαι Ἀχιλλεὺς
 Πηλιάδα μελίην, τὴν πατρι φίλῳ πόρε Χείρων
 Πηλίου ἐκ κορυφῆς, φόνον ἔμμεναι ἠρώεσσιν.

⁹¹ Armstrong 1958: 346: “Patroclus arms as other heroes have done before him. All seems normal, regular, customary”. Similarly Fenik 1968: 191: “it is thus a typical scene par excellence, (...) where identical actions are described in exactly or almost exactly the same words”.

⁹² For this and other modifications, see Janko 1994: 333.

He took up two powerful spears that fitted his hand's grip. Only he did not take the spear of blameless Aiakides, heavy, huge, strong; no one else of the Achaeans could handle it, but Achilles alone knew how to wield it, the Pelian ash spear which Cheiron had given to his father from high on Pelion to be a death for heroes.

After Patroclus has taken up his two spears (139), the narratee might expect Patroclus' arming scene to be finished. Patroclus is indeed fully armed, but the scene is not finished, as the narrator adds another five lines (140-4). The fact that the two spears in 139 are said to fit Patroclus' grasp (τά οἱ παλάμηφιν ἀρήρει) prepares for the following lines: Patroclus takes these spears, because these do fit his grasp, but that of Achilles does *not*.⁹³ The in this case double use of the negative (οὐχ, 140; οὐ, 141) negates an expectation on the part of the narratees.⁹⁴ The negatives also draw explicit attention to the deviation from the script, since the expectations of the narratees precisely derive from scripts, in this case the arming script.

The implications of the fact that Patroclus is unable to take up Achilles' spear are many: Patroclus is unfit for the task, and inferior to Achilles.⁹⁵ The narratee may also be reminded of Patroclus' impending death.⁹⁶ The spear itself is a significant object, too, as it will be used by Achilles to kill Hector.⁹⁷ What is of particular interest for my argument is that Patroclus' arming scene has a higher degree of narrativity than Agamemnon's arming scene. Whereas Agamemnon's arming scene follows the script, Patroclus' arming scene deviates from it. The expected course of events is disrupted (world disruption) by an event that is expected but that does not take place. This transforms the passage from a mere sequence of events, such as Agamemnon's arming scene, into something that is more prototypically narrative. In addition, the amount of descriptive detail is much lower, and the narrator nowhere pauses to further describe a part of Patroclus' armour.

⁹³ Armstrong 1958: 346. Leaf [1898] 1902: 166 misunderstood this: "[e]qually awkward is the description 141-44 in a negative passage; the poet should enlarge upon the spear when it is being taken, not when it is being left behind."

⁹⁴ de Jong [1987] 2004: 61-2.

⁹⁵ Janko 1994: 333. In this sense, the elaboration in 140-4 does not increase the importance of the hero (as does the elaboration in the case of Agamemnon), but rather diminishes it (Patzner 1972: 36).

⁹⁶ Armstrong 1958: 347; see also Patzner 1972: 36-9.

⁹⁷ 22.317-27. For the significance of the spear, see Shannon 1975: 31-86 and de Jong 2012b: 93.

2.5 Conclusion

In this chapter, two passages (*Od.* 13.96-112, and *Il.* 11.15-46) have been studied by making use of the model introduced in section 2.2.2. The properties of these passages can be summarised as follows:

		<i>Harbour of Phorcys</i>	<i>Agamemnon's arming scene</i>
Prototypical features of narration	event sequencing	-	+
	world disruption	-	-
	'what-it's-like'	-	-
Prototypical features of description	attribution of qualities to object/place	+	+
	details	+	+
	focus on sensory appearances	+	+
	spatial textual organization	+	+

Table 2.2: Prototypical features of *Od.* 13.96-112 and *Il.* 11.15-46

The passages differ in one crucial point, event sequencing. In the case of the Harbour of Phorcys it is absent. The passage has a high amount of descriptivity and no narrativity. It is, in fact, a prototypical example of a description. Agamemnon's arming scene is not a prototypical example of a description, because it features a sequence of events. It is neither a prototypical example of narration, because it *only* features a sequence of events. On account of its sequence of events, its narrativity is higher than that of the Harbour of Phorcys, but it is still low: no other narrative elements are present. We may compare Patroclus' arming scene, which has a higher amount of narrativity due to the element of world disruption.

We may wonder whether the presence of a sequence of events necessarily decreases the descriptivity of a passage – in other words, whether Agamemnon's arming scene has a lower amount of descriptivity than the Harbour of Phorcys. For one, the passages differ in their textual organization. Yet Agamemnon's arming scene makes

clear that a temporal organization does not prevent the realization of every prototypical feature of description. Therefore, it seems best to conclude that the presence of a sequence of events does not necessarily decrease the descriptivity of a passage.

2.6 Corpus

For this study, five ekphraseis have been selected: (1) the shield of Achilles in *Il.* 18.478-608; (2) the shield of Heracles in *Hes. Sc.* 139-320; (3) the goatherd's cup in *Theoc. Id.* 1.27-60; (4) the cloak of Jason in *A.R.* 1.721-68; and (5) the basket of Europa in *Mosch. Eur.* 37-62. The reason why these ekphraseis have been selected is that they all have a visual layer which is extensive enough to convey at least one story of a certain length. In other words, their visual layer is not only narrative, but it also of such a size that it can represent more than just a simple narrative – they may, potentially, have a high degree of narrativity.

These ekphraseis share a number of features. They are all part of a larger narrative work of poetry written in hexameters. This means that ekphraseis in tragedy and prose are not included in this study. For example, I do not discuss the *Imagines* of Philostratus. This might seem strange at first in a study on ekphrasis, but the *Imagines* differ considerably from the ekphraseis selected for this study. Philostratus' ekphraseis are independent, i.e. they are found in a work which consists only of ekphraseis. Due to the scope of this work, as well as the different aims of the Philostratean narrator, the *Imagines* merit a separate discussion.⁹⁸

The five ekphraseis fall into two groups. On the one hand, there is ekphrasis in archaic epic, represented by the shields of Achilles and Heracles. On the other, we have Hellenistic ekphrasis. This group may be further divided into epic ekphraseis (Jason's cloak and Europa's basket) and bucolic ekphrasis (the goatherd's cup). Between the archaic and the Hellenistic ekphraseis, more differences may be noted: e.g. large vs. smaller ekphraseis, and shields vs. other objects.

The corpus encompasses ekphraseis written in hexameters from different periods. The corpus thus has a certain unity, but within this unity there is enough variation to make comparison between ekphraseis possible. Each ekphrasis will be discussed in a separate chapter; the chapters are ordered in chronological order. The main aim of the chapters is to establish the degree of narrativity or descriptivity of the ekphrasis; as has

⁹⁸ For recent studies on the *Imagines*, see Ghedini, Colpo, and Novello 2004; and Baumann 2011.

been noted above, a distinction will be made between text and image. The answering of this question, however, invariably leads to the discussion of other issues, too, such as the closely-related issue of the possibility of visualization.⁹⁹

⁹⁹ See further section 1.3.3.

3. The Shield of Achilles (*Il.* 18.478-608)

3.1 Introduction¹

The Shield of Achilles is the first ekphrasis in ancient Greek literature, and at the same time the most complicated one.² Indeed, when it comes to establishing whether the Shield ekphrasis should be regarded as narrative or descriptive – the central issue of this book – scholars have arrived at conclusions which are diametrically opposed. For example, Giuliani writes “[g]enau in dem Augenblick, an dem der Text beginnt, sich auf die Bilder des Schildes einzulassen, wechselt er vom narrativen zum deskriptiven Modus. Das ist ein eigenartiges Verfahren, es spricht für die implizite Einsicht des Dichters in die grundsätzliche Andersartigkeit des Bildes gegenüber dem Text”.³ Heffernan, however, states that “(...) narrative does not stop at the frame of each scene Hephaestus creates. It penetrates that frame, animating the figures within it, and thus subverting any effort to visualize just where in space the figures are deployed (...)”.⁴ Giuliani argues for a descriptive text, but Heffernan for a narrative one. Their views on this issue have further consequences: according to Giuliani, the descriptive nature of the ekphrastic text indicates that the Homeric narrator aims at giving the impression that he is describing an image; for Heffernan, however, the narrative nature of the text makes visualization impossible.

This chapter aims to establish which prototypically narrative and/or descriptive elements are present (section 3.3). First, however, the views of Giuliani and Heffernan merit closer attention: section 3.2 discusses the grounds on the basis of which they arrive at their conclusions. Giuliani and Heffernan are not the only scholars who have addressed the question of the ekphrasis’ narrativity or descriptivity; section 3.2 will

¹ I use the *OCT* by Allen (though sometimes slightly modified); translation (adapted) is based on Squire 2013: 181-3. For the scholia, I use the edition by Erbse.

² The bibliography on the shield is huge; see for an overview Arpaia 2010: 233-245. As de Jong 2011: 1 indicates, “[s]cholars have mainly discussed three issues: the relation between the Shield and real shields; the relation between the scenes on the Shield and the *Iliad*; and the method of description”. This chapter is concerned with the last point, which has so far received little attention (so Schmale 2004: 110).

³ Giuliani 2003: 46.

⁴ Heffernan 1993: 12.

therefore contain an overview of current scholarly opinion on this question.⁵ Section 3.3 contains a detailed analysis of the various images found on the shield. After having drawn my conclusions in section 3.4, I briefly deal with the issue of the shield's visualisation in 3.5.

3.2 Shield of Achilles: Description, Narration, or Both? A Brief State of the Art

Before discussing current scholarly views, two preliminary issues need to be addressed. First, it has long been observed that the narrator presents the shield while it is being made by Hephaestus.⁶ In this sense, the passage can be called narrative, and there is no scholarly disagreement about this point. Scholarly disagreement concerns the nature of the scenes or images depicted on the shield, i.e. those passages in which the narrator focuses mainly on the *res ipsae*. It is with the scholarly opinion on these passages that this overview is concerned. Second, because the shield contains a large number of different images, they have often been studied separately. Scholars have mainly concentrated on a specific number of images: the lawsuit in the city at peace (497-508), the city at war (509-40), and the herd of cattle (573-86).

Scholars who have dealt with the question of the narrativity or descriptivity of the scenes or images can roughly be divided into three groups: 1) those who argue that they are descriptive (like Giuliani); 2) those who argue that they are narrative (like Heffernan); and 3) those who argue that they are a combination of both narration and description (the majority of scholars).

Ad 1. For Giuliani, it is the dominant use of the imperfect tense in the shield ekphrasis which indicates that the narrator is describing an image.⁷ The imperfect tense indicates that an action is ongoing; an aorist that an action is completed. Giuliani notes, for example, that in the city at war the surrounding of the cattle and the killing of the shepherds (528-9) is related by imperfect tenses.⁸ If this were a succession of events,

⁵ In section 3.2, I do not discuss all scholarship on the shield, but only those scholars who explicitly address the question of the narrativity or descriptivity of the ekphrasis.

⁶ The passage is often called a dramatized description, for which see section 2.4.1, and below.

⁷ Giuliani 2003: 41: "(...) doch durch die Verwendung des Imperfekts wird der Zuhörer noch einmal daran erinnert, daß hier keine Geschichte erzählt, sondern ein Bild beschrieben wird". A few aorists do occur, as Giuliani has noted (ibid.: 326-7, note 10), but he does not discuss these.

⁸ *τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πώεα καλὰ / ἀργεννέων οἴων, κτείνον δ' ἐπὶ μηλοβοτῆρας*, "[the men in ambush] were cutting off the herds of cattle and fair flocks of white sheep on both sides, and they were killing the herdsmen as well" (*Il.* 18.528-9).

one would expect aorists.⁹ According to Giuliani, the imperfects are appropriately used to describe an image: an action which is in reality telic, i.e. which has a natural endpoint, acquires duration in an image, since that action can never reach its natural endpoint.¹⁰ Thus, the use of the imperfect demonstrates that the narrator aims at giving the impression that he is describing an image, and not narrating a story.¹¹

Next to the use of the imperfect, Giuliani points to a number of other features which make the shield ekphrasis descriptive: the places and human figures on the shield are anonymous, and all action is open and undecided: the narrator does not relate, for example, how the siege of the city at war ends.¹² This openness of action does not, however, result in suspense.¹³ According to Giuliani, the use of the imperfect leads to the absence of suspense, since the imperfect characterises what is happening not as an action which creates suspense, but rather as an activity. In the case of the city at war,

⁹ Giuliani 2003: 41: “[w]enn von einem realen Vorgang die Rede wäre, würde man hier [Il. 18.528-9] Aoristformen erwarten”.

¹⁰ Giuliani 2003: 41: “[i]m Bild erhält ein Vorgang, der in der realen Welt nur als punktuelle, sogleich zum Abschluß kommende Handlung denkbar wäre, den Charakter von Dauer: Das Geschehen stockt, fährt sich gewissermaßen fest, kann nicht mehr zu einem Ende gelangen”.

¹¹ This idea is based on Primavesi 2002: 199: “[d]urch die Dominanz des Durativ-Zuständlichen ist die Sprache dieser Bildbeschreibung von der Sprache der Erzählung scharf geschieden. Der Erzähler folgt offenkundig dem Grundsatz, daß auf Bildern entweder Zustände oder noch andauernde Handlungen dargestellt sind, nicht aber Sequenzen von Ereignis-Punkten”. See section 3.3.3.1 below for further remarks about the value of the imperfect.

¹² Giuliani 2003: 42-3. Both remarks have often been made before. For the idea that the figures are anonymous, see e.g. Marg [1957] 1971: 33; for the idea that the scenes have no end, see e.g. Finsler 1915: 39 (“[d]er Dichter faßt eine Situation, löst sie in Handlung auf und stellt diese wieder still.”) and Marg [1957] 1971: 29 (“[a]ber es bleiben Ausschnitte, ohne Anfang und ohne Ende. Es bricht ab.”).

¹³ Giuliani 2003: 43-4: “Spannung käme erst dann auf, wenn der Zuhörer für oder gegen die Belagerten Partei ergriffe, wodurch die Frage nach dem Ausgang erst ihren Sinn und ihre Dringlichkeit erhielte (womit wir aber die Ebene einer Beschreibung verlassen hätten und mitten in eine Erzählung hineingeraten wären). Eine solche Parteinahme wird im Text der Schildbeschreibung schon dadurch verhindert, daß Belagerte und Belagerer aus gleichermaßen distanzierter Perspektive geschildert werden und gewissermaßen austauschbar bleiben”. Heffernan thinks otherwise, for which see below.

these are activities which usually or normally take place in war.¹⁴ The fact that the narrator relates the world *as it is*, without creating suspense, is a further indication for Giuliani that the shield ekphrasis is descriptive.¹⁵

Giuliani also states that although the text acknowledges the nature and boundaries of the image, it does not observe these boundaries consistently.¹⁶ He notes that the figures in the images on the shield do not stand still, but move, talk, sing, and make music, just like real people. This deliberate transgression of the boundaries of the image is not an indication of narrative: the figures could really move, as do Hephaestus' robot maidens (18.417-21),¹⁷ but it is also certainly the case that the narrator exploits the possibilities that a verbal representation of an image affords.¹⁸

Ad 2. For Heffernan, on the contrary, the dynamic and mobile figures are an indication of narrative. He further notes that there are also scenes "(...) that clearly meet all three of what Wendy Steiner calls the most important conditions of narrative: 'more than one temporal moment,' a subject 'repeated from one moment to another,' and 'a minimally realistic setting'".¹⁹ The lawsuit would be such a scene (497-508), because it would consist of three distinct and temporally successive phases of action. It

¹⁴ Giuliani 2003: 43-4: "[d]ie durchgehende Verwendung des Imperfekts trägt zusätzlich dazu bei, daß auch kriegerische Aktionen nicht als eine Spannung erzeugende Handlung, sondern als ein Tätigkeit vorgeführt werden, wie sie im Kriegsfall eben allgemein üblich ist. Eine solche Tätigkeit aber ist kein geeigneter Stoff für eine Erzählung; sie will beschrieben werden".

¹⁵ Giuliani 2003: 44, 46.

¹⁶ Giuliani 2003: 41: "[s]ehr deutlich verweist der Text hier auf die Eigenart und die Grenzen des Bildes, ohne sich in seinem Verlauf allerdings konsequent an diese Grenzen zu halten".

¹⁷ See de Jong 2011: 11, note 4 for an overview of scholars who hold the opinion that the figures can really move.

¹⁸ Giuliani 2003: 42: "[d]ieses bewußte Überspielen der Beschränktheit bildlicher Gestaltungsmöglichkeiten hat zwei Pointen. Die eine ist der Erzählung immanent: Man darf nicht vergessen, daß hier nicht ein menschliches, sondern ein göttliches Kunstwerk beschrieben wird. (...) Zum anderen aber – und diese zweite Pointe liegt außerhalb der Erzählung – nutzt der Text sehr bewußt die Möglichkeiten einer *sprachlichen* Darstellung, die mit spielerischer Leichtigkeit vieles zu beschwören vermag, was kein Bild je darstellen könnte" (emphasis in the original).

¹⁹ Heffernan 1993: 13, who refers to Steiner 1988: 2. Steiner, however, discusses the narrative possibilities of *painting*, so that Heffernan's conclusion on the basis of these three criteria that the lawsuit scene has "(...) been turned so thoroughly into narrative that we can hardly see a picture through Homer's words" is rather ironic.

could be, of course, that the shield contains three separate images, i.e. that the sequence of events is forged on the shield, but this is not the case, according to Heffernan. In fact, it is impossible to visualize the shield, because “[a]ll we can see – all that really exists in this passage [497-508] – is Homer’s language, which not only rivals but actually displaces the work of art it ostensibly describes and salutes”.²⁰ However, Heffernan does acknowledge that Homer never forgets that he is representing representation itself: every “narrative” starts with a reference to the making and placing of the scene on the shield; furthermore, Homer concludes his “most dramatic narratives” on a note of suspension which evokes the stasis of sculpture.

The idea that the shield ekphrasis is narrative had much earlier been stated by Friedländer (1912), the author of the only comprehensive survey of ekphrasis in antiquity.²¹ For Friedländer, description should represent the surface appearance of a work of art.²² As soon as the narrator inserts elements which cannot be represented by a static work of art, the narrator has turned to narration. Friedländer’s judgement has proved influential.²³ Heffernan, for example, shares Friedländer’s view that the shield

²⁰ Heffernan 1993: 14; earlier on that page he notes that “[t]he work of poetic conversion here – the turning of spatial composition into verbal narrative – is impossible to discern or define because we have no inferential access to the composition itself. As a whole, in fact, the shield is shielded by the very language that purports to reveal it to us”. For the idea of rivalry between word and image, see section 1.3.1 above.

²¹ Friedländer 1912: 2: “[d]er Dichter ist einfach nicht imstande, eine bildmäßige Vorstellung, von der er ausgeht, etwa die belagerte Stadt, dauernd festzuhalten, sondern er wird von einer durchaus jugendlichen Freude an belebter Erzählung beherrscht. Gewiß hat er Kunstwerke gesehen, die Schildeereien zeigten; wo hätte er sonst die Anregung her? Aber das Gefühl des energisch flutenden Lebens erfüllt ihn; das ruhende Bild löst sich ihm in Handlung auf, seine Figuren bewegen sich, wie auf einer Wandelbühne, und er leiht ihnen Gedanken und Empfindungen ohne Rücksicht auf das, was körperliche Darstellung wiederzugeben vermag. So bleibt denn nirgends ein fremder Bestandteil in der epischen Erzählung, sondern das Ganze ist in deren vorwärtseilenden Strom aufgenommen”.

²² Becker 1995: 9: “(...) Friedländer (...) assumed that true description is the representation of the surface appearance of a work of visual art. An ekphrasis should try to represent, as faithfully as possible, the *visible* features of a work” (emphasis in the original); see also Becker 2003: 7-8.

²³ Friedländer was not the first to argue thus; a similar judgement is found in J.C. Scaliger’s *Poetics* (see Vogt-Spira 1998: 194-7; I owe this reference to Primavesi 2002: 193).

ekphrasis is narrative, as do other scholars.²⁴ Similarly, scholars who hold that the shield ekphrasis is a mix of description and narration mostly depart from the assumption that an ekphrasis is, or should be, description. Elements which do not befit a static work of art, such as movement or sound, are labelled as narrative.²⁵

Ad 3. Among scholars who argue that the shield ekphrasis is a mixture of description and narration, Byre is the only one who has addressed the descriptivity of the ekphrasis. Using the terminology of Hamon, Byre notes that the ekphrasis consists of an introductory theme and various subthemes, which he regards as a feature of description.²⁶ With one exception, the subthemes are nouns which designate a place.²⁷ He notes that in most of the scenes movement is found within these places, but he argues that “this is not usually sufficient to turn the scenes into true narratives”.²⁸ Byre adduces three reasons for this. Firstly, he notes that in a number of scenes movements are related by iterative verbs or iterative temporal constructions; these movements are repetitive, and have no inherent beginning or end.²⁹ Secondly, most of these

²⁴ For the idea that the shield ekphrasis is narrative, see also e.g. Elliger 1975: 35 (“[w]ie man immer wieder betont hat, ‘beschreibt’ der Dichter des Schildes nicht, sondern ‘erzählt’, öfters in ganzen Szenenfolgen und so, als wäre das Dargestellte lebendig (...). Insgesamt sind zeitlichen Kategorien für die Darstellungen auf dem Schild wichtiger als räumlichen, haben temporale Konjunktionen und Adverbien (...) bei der Gliederung des Geschehens Vorrang vor den lokalen (...).”); Aubriot 1997: 25 (“[a] vrai dire, comment pourraient-elles l’être (...) dans un style narratif qui ne se distingue guère de celui du reste de l’épopée? Quelle peut bien être la justification de cette description qui n’en est pas une?”, cf. also Aubriot 2003: 136); and Alden 2000: 48 (“(...) nowhere else does the poet of the *Iliad* extrapolate into narrative static motifs such as those represented on the shield. The poet describes the scenes on the shield in his own voice: they are like complex moving pictures of situations which develop even as they are described.”).

²⁵ E.g. Schmale 2004: 108-9: “[w]ie auch bei vielen späteren Ekphrasisen, geht die Beschreibung oft in Narration über, was man besonders gut an der antithetisch angelegten Schilderung der beiden Städten beobachten kann (...). Die Beschreibung geht nämlich über das hinaus, was auf einem unbeweglichen Bild dargestellt werden kann; der Beschreiber wird zu einem olympischen Erzähler, der außer über den inneren Zustand der Figuren über alles informiert ist. Die Darstellung der sich im Krieg befindenden zweiten Stadt ist ganz und gar erzählend (...)”.

²⁶ Byre 1992: 38-9. For themes and subthemes, see further section 2.2.2.

²⁷ The exception is ἀγέλην in 18.573, which designates a herd (see section 3.3.3.3, 6).

²⁸ Byre 1992: 39.

²⁹ Byre refers to 18.544-6, 566, 599 and 602.

movements refer to a plurality of actors.³⁰ Thirdly, the scenes in which these movements are found are low in narrative interest, because “they lack specificity and singularity in time and place and personages and action”.³¹ Byre concludes that these scenes are low in narrativity, but does not address the question what this might mean for their descriptivity.³²

Byre argues that there are three scenes – the lawsuit (497-508), the city at war (509-40), and the herd of cattle (573-86) – which do possess specificity and singularity. In fact, they have a high degree of narrativity, since they possess temporal sequentiality and causality.³³ Byre further argues that they develop into stories with a plot.³⁴ However, these stories do not have an end, since they are broken off before they can reach their resolution; the scenes thus “congeal again into the static artistic representations which began to be described in their first lines”.³⁵

According to de Jong, the extent of narration is high throughout the shield ekphrasis.³⁶ She detects five forms of narration: 1) reference to sounds; 2) use of indirect speech and embedded focalization; 3) introduction of comparisons; 4) reference to the real-life properties (*res ipsae*) of the entities depicted, rather than to the precious metals of which they are made (*opus ipsum*); and 5) representation of different moments of time (as in the lawsuit scene, or in the city at war).³⁷ In the case of the lawsuit, de Jong puts forward the idea that it could be the case that Hephaestus is

³⁰ Byre 1992: 39. He further suggests that “it is possible to interpret the poet’s words not as referring to the repeated actions of the same individuals, but rather as a synthesis and summary of different phases of the same action as they are performed by different actors on the represented scene before his mind’s eye”.

³¹ Byre 1992: 39; for the idea that pictures of typical scenes and perennial activities are low in narrativity Byre refers to Steiner 1988: 9-12.

³² Although he later speaks of “(...) descriptive scenes” which “show typical scenes of the eternally recurring processes of life” (ibid.: 40). Byre’s definition of narrativity (for which see ibid.: 38) is borrowed from Prince [1987] 2003: 65.

³³ Byre 1992: 39-40.

³⁴ Byre 1992: 40: “[t]he audience asks itself not merely ‘what will be mentioned next?’ as it does with the descriptive scenes, but ‘what will happen next – will the besieged, or the besiegers win?’ etc.”.

³⁵ Byre 1992: 40.

³⁶ de Jong does not conceive of the shield ekphrasis as pure narration, but as “(...) a highly subtle combination and blending of narration and description” (de Jong 2011: 7).

³⁷ de Jong 2011: 5-6, where see for examples.

employing the synoptic method, i.e. that he compresses several successive actions into one scene on the shield. In the case of the city at war, however, she draws attention to adverbs of speed (525-32), and concludes that “[h]ere we are dealing not merely with a succession of actions but with a speedy succession of actions, and to express such speed is a property of a narrative not of a picture”.³⁸ In addition, she notes the occurrence of aorist tenses in 525-30, “which in particular fit the extreme narrativisation of the first scene with its many adverbs of time”.³⁹

As this overview has made clear, scholars use various criteria to establish whether the shield ekphrasis is narrative and/or descriptive. Both descriptive and narrative elements will be further discussed in the next section, which investigates the narrativity and descriptivity of the shield ekphrasis anew.

3.3.1 Shield of Achilles: Its Descriptivity and Narrativity. Overview of Tenses

I want to start this section with an overview of tenses, and establish which discourse modes are found in the text.⁴⁰ Because the shield ekphrasis is part of a larger passage, I will also take the surrounding lines into account; my analysis concerns lines 468-613. The main clauses in these lines contain aorists, imperfects, and pluperfects. The alternation of aorists and imperfects indicates that the passage contains a sequence of events. However, the distribution of tenses is not even: in those lines that refer to the making of the arms (468-82 and 609-613), aorists and imperfects predominate, but in those that deal mainly with what is depicted on the shield (483-608), it is the imperfect which is used the most, as the following table makes clear:⁴¹

³⁸ de Jong 2011: 6.

³⁹ de Jong 2011: 7. She has also noted the aorists in 544-7. These are, however, different in that they are iterative aorists. See further my discussion below.

⁴⁰ I believe that the use of tense is of paramount importance for the correct understanding of ekphrasis. Some scholars are of a different opinion. Heffernan 1993: 25, for example, notes that in Virgil's temple ekphrasis “the tenses of the verbs used to describe the pictures indicate which actions are depicted and which are added by the narrative about the pictures”, but he denies that Homer makes a similar distinction (“[t]his kind of distinction, *which Homer does not make in his ekphrastic narratives (...)*”, emphasis mine). Most recently, Squire 2013: 185, note 26, though referring to Primavesi 2002: 194-201, has stated that “(...) Homeric differentiations of tense *were never quite as clear cut as they were for later Greek authors*, but the general point nevertheless stands” (emphasis mine).

⁴¹ I have counted all finite verb forms in main clauses; the following tenses have not been taken into consideration because they occur in subordinate clauses: ἐθέλοι, ἄνοιτο (473); ἔστεφάνωνται

	468-82 (preparation; making of the shield)	483-608 (making of the images on the shield)	609-13 (making of the rest of the armour)
orists	7	16	5
of which iterative orists ⁴²	-	4	-
imperfects	6	77	-
pluperfects	-	9	-

Table 3.1: Use of tenses in main clauses in 468-613

If we look more closely at 483-608, and count only tenses which refer to the images on the shield, the following table results:⁴³

	number of times used	percentage of total
orists	6	6.6%
iterative orists	4	4.4%
imperfects	71	78%
pluperfects	10	11%
<i>total</i>	91	100%

Table 3.2: Tenses used to refer to the images in 483-608

It is clear from table 3.2 that in those sections which refer to the images six normal orists are found. They occur in three clusters: three orists in 525-8, two in 532, and one in 581.⁴⁴ The iterative orists occur in two clusters, two in 546, and two in 599-602. These

(485); καλέουσιν (487); στρέφεται, δοκεύει (488), ἔστι (489); εἶποι (508); ἔργεν (512); ἔχε (515); ἴκανον, εἶχε (520); ἔην (521); ἰδοῖατο (524); ἐπύθοντο (530); ἰκοῖατο (544); τρυγόμεν (566); περιήσεται, θέησιν (601). For a somewhat different counting of tenses, see Primavesi 2002: 196-8.

⁴² These are iterative verb forms built on the orist stem: δόσκειν, στρέψασκον (546); θρέξασκον (599, 602).

⁴³ The following tenses do not refer to the images in 463-608, and have therefore not been counted: (referring to acts of Hephaestus) ἔτευξε (482); ποιήσε (490, 573, 587); ἐτίθει (541, 550, 561, 607); ἔλασσε (564); ποίκιλλε (590); (in a comparison) ἤσκησεν (592).

⁴⁴ προγένοντο (525); προνόησαν (526); ἐπέδραμον (527); μετεκίαθον, ἴκοντο (532); μετεκίαθον (581). According to the *LSJ*, μετεκίαθον can be either imperfect or orist (s.v. μετακιάθω), but I follow Chantraine 1948: 328 in labelling it as an orist.

lines contain the diegetic discourse mode. The majority of lines, then, which refer to the images contain the descriptive discourse mode, since they contain exclusively imperfects and pluperfects. This means that the text of these lines does not feature a sequence of events. I will further discuss the significance of these results below in section 3.3.3. First, I want to take a look at the passage as a whole, and more specifically at Hephaestus' actions.

3.3.2 Shield of Achilles: Its Descriptivity and Narrativity. Hephaestus' Actions (468-613)

As stated in the previous section, the backbone of the passage (468-613) is formed by a sequence of events.⁴⁵ These events – Hephaestus making new arms for Achilles – are part of the fabula of the *Iliad*.⁴⁶ The passage can be divided into four parts: 1) 468-77, 2) 478-82, 3) 483-608, and 4) 609-13. The first part is characterized by a technical

⁴⁵ This narrative element was also recognised in antiquity, as is clear from the ancient name for book 18 of the *Iliad*, the *ὀπλοποιία* (e.g. Str. 1.1.7). Theon, one of the authors of the *Progymnasmata*, cites the *ὀπλοποιία* as an example of an ekphrasis of the manner in which something is made: αἱ δὲ καὶ τρόπων εἰσὶν ἐκφράσεις, ὅποια τῶν σκευῶν καὶ τῶν ὄπλων καὶ τῶν μηχανημάτων, ὃν τρόπον ἕκαστον παρεσκευάσθη, ὡς παρὰ μὲν Ὀμήρῳ ἢ Ὀπλοποιῖα (...), “there are also ekphraseis of the manner, such as those describing the manner in which pieces of equipment were made, like the making of the arms in Homer” (118.21-4, text in Patillon 1997: 67, translation by Webb 2009: 197; for this passage see further *ibid.*: 70).

⁴⁶ According to Létoublon 1999: 212, the shield of Achilles is the only object in the *Iliad* of which the fabrication forms part of the fabula, which indicates its exceptional character; a comparable passage in the *Odyssey* is 5.233-62, where Odysseus builds his own ship. All the other ekphraseis in the corpus of this study contain finished objects, just as the shields of Achilles in Q.S. 5.3-101 and of Dionysus in Nonnus *D.* 25.380-567. In fact, it seems that in later ekphraseis a finished object becomes the norm.

vocabulary referring to metalwork.⁴⁷ It relates how Hephaestus prepares himself and his smithy for work.⁴⁸ The second part deals with the forging of the shield as a whole:

480	Ποίει δὲ πρῶτιστα σάκος μέγα τε στιβαρόν τε πάντοσε δαιδάλλων, περι δ' ἄντυγα βάλλε φαεινὴν τρίπλακα μαρμαρέην, ἐκ δ' ἄργυρον τελαμῶνα. πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ ποίει δαιδαλα πολλὰ ἰδυίησι πραπίδεςσιν.	impf. impf. impf. impf.
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First of all he made a shield both great and mighty, ornamenting it all over; he set around it a shining rim that was threefold and glittering, and from it a strap made of silver. The shield was composed of five layers: on it he made many richly ornamented things through his skilful craftsmanship.

These five lines narrate the creation of the shield, its rim, and its shield strap.⁴⁹ The narratees first learn that Hephaestus creates a big and sturdy shield, while decorating it (478-9a).⁵⁰ Although not explicitly stated, the shield must be huge as well as round,

⁴⁷ I note: φύσας (468, “bellows”), χοάνοισιν (470, “nozzle through which the blast is forced, tuyere”, so Jameson quoted in Edwards 1991: 210), ἐφύσων (470, “they blew”), χαλκόν (474, “bronze”), κασσίτερον (474, “tin”), χρυσόν (475, “gold”), ἄργυρον (475, “silver”), and lines 475b-7 as a whole: αὐτὰρ ἔπειτα / θῆκεν ἐν ἀκμοθέτῳ μέγαν ἄκμονα, γένητο δὲ χειρὶ / ῥαιστήρα κρατερήν, ἐτέρηφι δὲ γένητο πυράγρην, “and next he placed upon its standard the great anvil, and gripped in one hand the ponderous hammer, while in the other he grasped the fire-pincers”. Cerri 2010: 29, with the scholia, emphasizes the visual aspect of these lines (468-77).

⁴⁸ The passage consists of an alternation of aorists (λίπεν, βῆ (468), ἔτρεψε, κέλευσέ (469); θῆκεν (476); γένητο (476, 477)) and imperfects (ἐφύσων (470); βάλλεν (474)).

⁴⁹ In these lines only imperfects are found. These could perhaps be scenic (for this use of the imperfect see Rijksbaron [1984] 2002: 12); alternatively, ποίει in 478 creates “a framework with the aorists expressing a series of actions undertaken within that framework” (de Jong 2011: 7, for this use of the imperfect see Rijksbaron [1984] 2002: 11).

⁵⁰ According to Minchin 2001: 128, “the description of the shield itself is in accordance with the Homeric format: the shield is sturdy (*summary description*, 478); it is huge (*size*, 478); it is carefully worked (*workmanship*, 479); it has a triple rim that glitters *and* a silver strap (*feature*, 480). The element *material* is subsumed in the preceding lines (474-7). The *history* of the shield has been expressed through the narrative (369-477): it has been made for Achilles by Hephaistos at the request of Thetis” (italics in the original). On a possible difference in meaning

because all shields in the *Iliad* are huge and round.⁵¹ Hephaestus next throws a rim around the shield (479b-480a). Line 480b lacks a finite verb, but the accusative case indicates that a verb of making must be supplied.⁵²

In line 481 the narrator focuses on the shield itself (αὐτοῦ...σάκεος), which has five layers. The narrator does not state that Hephaestus makes these layers, but uses ἔσαν, “there were”. Scholars have tried to connect these five layers (πέντε...πτύχες) with the decoration on the surface of the shield – it would run in five circles around the shield – but this is unlikely.⁵³ Rather, the πτύχες concern the inner structure of the shield.⁵⁴ In addition, the narrator states that Hephaestus puts the decoration (δαίδαλα πολλά) on the shield *itself* (ἐν αὐτῷ), not on the πτύχες.⁵⁵ With αὐτὰρ ἐν αὐτῷ (481), the narrator opens the “digression” that deals with what is depicted on the shield; the “digression” is closed in 609 with αὐτὰρ ἐπεὶ δὴ τεύξε σάκος (...).⁵⁶

In the third part (483-608), the narrator relates what is depicted on the shield – in other words, he relates what the δαίδαλα πολλά look like. The narrator does not state how the decoration is arranged, with the exception of the ocean, which runs around the rim of the shield (607-8). Apart from ἔλασσε (564), which refers to a specific process of beating out metal, the narrator uses verbs that refer to the process of making

between σάκος (used four times of Achilles' second shield) and ἀσπίς (used only once, in 18.458), see Bershadsky 2010: 18-9.

⁵¹ van Wees 1992: 19 and 1994: 133: “[t]he *Iliad* consistently depicts round, bronze-faced, embossed shields of varying size, a few of which are fantastically large, just as some of them are fantastically ornate and made of fantastically expensive materials”.

⁵² Ameis and Hentze [1868] 1908: 137: “ἐκ (...) auf σάκος bezüglich; daran, eigentlich herab (...), wozu ein Verbum wie ἐξήπτε oder ἔει (T 383) aus βάλλε vorschwebt”.

⁵³ E.g. Willcock 1984: 269: “[t]he five ‘folds’ of the shield (481) indicate that the face showed a central circle surrounded by four concentric rings (...)”.

⁵⁴ See e.g. Gärtner 1976: 48. For archeological commentary, see Fittschen 1973: 6-7.

⁵⁵ For the meaning of the phrase δαίδαλα πολλά (“many richly ornamented things”) see Braswell 1988: 396 (ad Pi. P. 4.296 (b)) and Morris 1992: 3-4, and on this passage *ibid.*: 11-2. Here, as well as in Hes. *Th.* 581, the phrase introduces *figurative* decorations; its other occurrences in archaic epic are *Il.* 14.179 (which most likely also refers to figurative decorations), and *Il.* 18.400 (where it refers to small pieces of jewellery Hephaestus has made for Eurynome and Thetis). The next two occurrences of the phrase are in ekphraseis, A.R. 1.729 and Mosch. *Eur.* 43; δαίδαλα only recurs in Q.S. 5.4, for the significance of which see Maciver 2012: 43-5.

⁵⁶ With ποίει δαίδαλα πολλά (482) the narrator indicates that Hephaestus is now busy executing πάντοσε δαιδάλλων (479).

something.⁵⁷ The verbs of making are accompanied by the adverb ἐν, which indicates that Hephaestus puts something on the shield; the passage is thus characterised by refrain-composition.⁵⁸ This does, however, mean that the position of the images vis-à-vis each other remains unspecified. Scholars have tried to connect the variation in verbs of making (e.g. ἔτευξε in 483, but ποίησε in 490, and ἐτίθει in 541, 550 and 561) with a certain arrangement of the images.⁵⁹ However, there is no additional textual evidence for such an arrangement.⁶⁰

Although the narrator uses verbs of making to *introduce* the various images on the shield, the images themselves are, for the most part, presented as finished.⁶¹ For

⁵⁷ See *LSJ* s.v. ἐλάων III 1. Both imperfects and aorists are found: (imperfects) ἐτίθει (541, 550, 561), ποίκιλλε (590), and ἐτίθει (607); (aorists) ἔτευξ' (483), ποίησε (490), ἔλασσε (564), and ποίησε (573, 587). The forms occur in clusters: two aorists (483, 490); three imperfects (541, 550, 561), three aorists (564, 573, 587), and two imperfects (590, 607).

⁵⁸ For refrain-composition (or "Ritornellkomposition") see de Jong 2001: xvi, who refers to van Otterlo 1944: 161-3.

⁵⁹ E.g. Fittschen 1973: 9: "[e]s ist ferner möglich, daß der Dichter mit dem Wechsel der Formeln, mit der jedes Bild eingeleitet wird, den Wechsel von einem Bildkreis zum nächsten andeuten wollte (ἔτευξε: 483 / ποίησε: 490 / ἐτίθει: 541.550.561 / ποίησε bzw. ποίκιλλε: 573.587.590 / ἐτίθει: 607). Demnach wären fünf solcher Kreise anzunehmen. Es ist aber genausogut möglich, daß der Dichter die abwechselnden Formeln allein zur dichterischen Gliederung seines Bildprogramms verwendet hat". That the latter option is to be preferred, is clear from the difficulties Edwards 1991: 207 runs into when trying to fit the decoration into five bands.

⁶⁰ It could be the case that variation in verbs is due to metrical factors: all verbs but one occupy different metrical positions, and if the same form is used more than once, that form always occupies an identical metrical position. The only exception is ποίκιλλε (590), which is found in the same metrical position as ποίησε (573, 583). Cf. de Jong 2011: 12, note 22.

⁶¹ So e.g. Friedländer 1912: 2: "[d]enn das 'Machen' erstreckt sich bis auf die eine Ausnahme nicht in die Teile hinein, sondern jeder Teil wird als fertiges Bild empfunden", and Byre 1992: 36: "[t]he narrative of the making of the shield, thus, is not continued into the poet's discussion of each of the individual scenes". It is well-known that Zenodotus athetised 483-608. The A-scholion (18.483a) states: ὅτι Ζηνόδοτος ἠθέτηκεν ἀπὸ τούτου τοῦ στίχου τὰ λοιπὰ, ἄρκεσθεις τῇ κεφαλαϊώδει προεκθέσει, "[note] that Zenodotus athetised from this line onwards the rest, because he was satisfied with the summary introduction [18.478-82]". As a reason for Zenodotus' athetization, it is often said that he did not understand the function of the shield ekphrasis (see e.g. Nünlist 2009: 207: "[i]t is quite likely that he failed to see the function of such a long elaboration at this point"). It could also be the case that Zenodotus was bothered by the combination of the finished images and the verbs of making, which suggest that the images are not yet finished.

example, after the narrator has related that Hephaestus *made* two cities on the shield (ἐν δὲ δύω ποίησε πόλεις...), he states that in one city there *were* marriages and feasts (ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε, 491). Ἔσαν (491) clearly indicates that the image is finished. In addition, in the shield ekphrasis two pluperfects occur, which evaluate two parts of the shield as finished (τέτυκτο, “had been made”, 549; τετεύχαστο, “had been made”, 574).⁶² Apart from the references to making in the introductory lines, the narrator refers in one other instance only to an action of Hephaestus (564-5, περι δ' ἔρκος ἔλασσε / κασσιτέρου, “and he forged a fence of tin around it”). Thus, although the narrator suggests by the verbs of making that Hephaestus is working on the images, it is the images themselves to which most attention is devoted. These are, furthermore, mostly presented as finished.

The repeated verbs of making, thus, seem to be a means for the narrator to organise his material, rather than a reflection of the process in which the shield is made by Hephaestus.⁶³ A comparison with Agamemnon's arming scene (*Il.* 11.15-46) will make this clear.⁶⁴ Both passages are called Homeric or dramatized descriptions, but they differ in one important respect. The arming scene of Agamemnon consists of six *different* actions by Agamemnon. The order in which Agamemnon dresses is of importance: it would not be handy, if not impossible, to put one's helmet on one's head (the last element, 11.41-2) before having put on one's greaves (the first element, 11.17-8). Consequently, the order of the events cannot be changed. Hephaestus' actions in 18.483-608, however, are more or less similar: all refer to acts of putting, making or fashioning something on the shield. As Chatman notes, these actions are highly

⁶² Cf. de Jong 2011: 7, who states that the pluperfect “at 549 perhaps also suggests that the narrator evaluates the *finished* work of art” (italics in the original).

⁶³ Byre 1976: 55: “[t]he repeated prepositional phrase adverb ἐν with μὲν or δέ is a formula used to organize the poet's material rather than to indicate the artist's organization of his (...). The verbs of manufacture in the ritournelle lines (...) function in the same way, while adding little to the information about the techniques of Hephaestus, whose tools and materials are mentioned cursorily in 468-477”. Indeed, the interest in technical details is nil here (so Bassett 1938: 95).

⁶⁴ See section 2.4 for an extensive discussion of this arming scene.

iterative.⁶⁵ The order in which these actions are performed does not matter: an earlier action has no consequences whatsoever for a later action.⁶⁶

The fourth and last part (609-13) narrates the making of the remaining parts of Achilles' arms. It starts with a summarizing line, which indicates that Hephaestus has finished the shield: ἀτὰρ ἐπεὶ δὴ τεύξε σάκος μέγα τε στιβαρόν τε, "and after he had wrought the shield, huge and heavy" (609); this line forms a ring with line 478.⁶⁷ After the retardation of 483-608, the making of the corselet, helmet and greaves is summarily narrated, with τεύξε thrice repeated (610, 611, 613).⁶⁸ Line 614 indicates that the whole armour (πάνθ' ὄπλα) is finished; this line closes the making of the armour episode which had started at 468.

As stated above, the four parts of this passage are all different. Part one (468-77) deals with the technicalities of forging, part two (478-82) with the making of the shield as a whole, part three with the images (483-608), and part four (609-13) with the forging of the rest of the armour. Narrative rhythm varies, too: in part one it is relatively fast, in part four even faster; in part two the rhythm starts to slow down; part three is a major retardation. It would have been a pause, were it not for the repeated verbs of making.⁶⁹

⁶⁵ Chatman 1990: 33: "[n]ot that the event [Hephaestus' actual fabrication of the shield] is terribly interesting in its surface representation: it is highly iterative, recounting simply a series of Hephaistos's 'fashionings,' 'placings,' 'puttings,' 'makings,' 'workings,' and the like (...)."

⁶⁶ Cf. Hagstrum 1958: 19, note 35. He argues against Lessing, who stated that Homer does not describe the shield as finished and complete, but as being wrought: "Lessing seems to ignore precisely what happens in reading Homer's icon – that the reader moves from section to section, detail to detail, and the verbs referring to the process of making are secondary. Lessing disliked description on principle but admired Homer's and was forced to find grounds other than visual and pictorial to explain his admiration"; a similar judgement in Primavesi 2002: 199.

⁶⁷ Stanley 1993: 9-13 detects large-scale ring composition throughout the whole of the shield ekphrasis, but most of his rings are not based on verbal repetition, but on vague correspondences between images.

⁶⁸ This section consists of four aorists; the other being ἦκε in 612.

⁶⁹ Byre 1976: 16 even argues that "(...) *there is no true progression of fictional time*, for the entire process of the shield's production has been summarized in the narrative preceding the description, and there is nothing to suggest that the poet is following a chronological order in the sequence of his descriptions of the represented scenes" (emphasis mine). Richardson 1990: 64 does not know what to think of this passage: "[t]he most remarkable pause involving movement through time is the description of Achilles's shield while it is being made. *Iliad* 18.478 begins the forging, and the shield is completed at 607. Although the lines between give a full

The verbs of making, then, camouflage or mitigate the pause that could have occurred on account of the insertion of such a large amount of digressive material. These verbs are but a thin veneer, which could explain why in all other ekphraseis of this study – indeed, in almost all later ekphraseis – the narrator presents a *finished* object.⁷⁰ At any rate, it is now time to turn to the images, and establish their narrativity and/or descriptivity.

3.3.3.1 Shield of Achilles: Its Descriptivity and Narrativity. The Images (483-608): Preliminaries

Ekphrasis is the verbal representation of a visual representation, and as such embodies two layers of representation: a primary verbal layer, the *text*, and a secondary visual layer, the *image*.⁷¹ In this study, I investigate ekphraseis of narrative images, i.e. the images depicted on the object have a certain degree of narrativity. It should be noted that a narrative image does not automatically lead to a narrative text; the text could also remain descriptive. This can be schematized as follows (see also table 1.1):

Text (as the representation of the image)	Image (as the representation of action)
1. descriptive	narrative
2. narrative	

Table 3.3

As regards the *images* on the shield of Achilles, most scholars are agreed that they are narrative.⁷² My aim is to investigate their *degree of narrativity*. In the case of the *text*, the situation is more complex. As we have seen in section 3.3.1 above, the descriptive discourse mode is dominant in passages that refer to the images. To be precise, of the tenses used to refer to the images, 89% (imperfects: 78%, pluperfects 11%) is associated

description of each part of the shield, we are continually reminded that the action has not stopped. Every few lines a verb of making reminds us that the narrator is describing a shield that is in the process of being designed even as we watch. The confusion between pause and action is intensified by the many passages suggesting movement in the static scenes on the shield”.

⁷⁰ Cf. de Jong forthc.

⁷¹ For the terminology employed, see section 1.3.1.

⁷² This much is clear from the overview in 3.2. See also Snodgrass 1998: 161, who speaks of the “strong narrative content” of the shield.

with the descriptive discourse mode.⁷³ This means that the text has, by and large, a descriptive organization.

A descriptive organization indicates, first of all, that event sequencing is absent from the *text*.⁷⁴ This is important: it means that in those lines in which the descriptive discourse mode is found – and these lines are in the majority – the first basic element of narrative is *absent*. This, in turn, means that this passage (483-608) differs markedly from the majority of passages in the *Iliad*, which do contain a sequence of events.⁷⁵ Because there is no sequence of events, time is static, and only story time advances.⁷⁶ The text has a main theme (the *δαίδαλα πολλά* of 482) with various subthemes (e.g. *ἐν δὲ δύω ποίησε πύλαις*, 490). These subthemes may also have subthemes (*ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε*, “in the one there were marriages and feasts”, 491). The subthemes are mostly enumerated (*δέ*; sometimes *μὲν...δέ*). Spatial progression is less frequent, though spatial markers often occur at the beginning of new subthemes (e.g. *ἐν τῇ μὲν*, 491; *τὴν δ' ἑτέρην πόλιν ἀμφί*, 509).⁷⁷ The text thus mostly proceeds via enumeration.

We seem to be confronted by a paradox: while the text is largely organized descriptively, the *images* are of a narrative nature. The fact that a descriptive text can refer to a narrative image is mainly due to the use of the imperfect. The imperfect may designate a state (as in 491, *ἔσαν*), but also an ongoing event (as in 492-3: *νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων / ἤγινεον ἀνά ἄστου (...)*, “they were leading brides from their rooms accompanied by flaring torches through the city”). Most imperfects on the shield designate ongoing events. These ongoing events do not reach their endpoint, which means that they do not form a sequence of events.⁷⁸ Thus, by employing the imperfect the narrator represents actions or events in the text, but by avoiding to turn these into a sequence of events the narrator does not create a text with a narrative organization.

Scholars have indeed regarded the imperfect as the tense best suited to represent actions depicted on a static object. In the words of Becker, “[t]he imperfect tense (...)

⁷³ The remaining 11% consists of aorists; these are discussed below.

⁷⁴ This observation only holds for those events found in main clauses, since the analysis only takes main clauses into account.

⁷⁵ Similarly Primavesi 2002: 199 (quoted in note 11 above).

⁷⁶ See for the terminology employed section 2.2.2.

⁷⁷ Cf. Elliger 1975: 35, who speaks of “(...) lokale Fixpunkte, die der Einzelszene ihren Ort zuweisen und ihr einen gewissen räumlichen Halt geben”.

⁷⁸ See Giuliani and Primavesi in section 3.2 above; and my own remarks in 2.2.2.

could reflect the visual image: given its progressive aspect, the imperfect could represent the necessary incompleteness of a depicted action that is frozen in a metallic representation”.⁷⁹ In a similar vein, Vanderlinden states that the imperfect is used to describe actions directly represented on the shield.⁸⁰ We may rephrase both remarks and say that the imperfect is used for what the images on the shield represent, for the rendering of the *res ipsae* in the text.⁸¹ By virtue of the imperfect, the *res ipsae* are imagined as ongoing events: the narrator imagines that something is going on before his eyes, i.e. as if the figures depicted on the shield are performing actions. Thus, the narrator translates a static image, as it were, into a number of ongoing events.⁸²

⁷⁹ Becker 1995: 109; a similar remark was already made by Byre 1976: 38-9, who while discussing the use of tense in Greek ekphrasis stated that the imperfect, because it expresses “(...) a past action seen in its duration, is the tense best suited to the description of static objects belonging to the epic past and the tense which best conveys the idea of action permanently frozen in representational art (...)”; Byre refers to Szantyr 1970: 30, who remarks in connection with Virgil’s ekphraseis that the imperfect “(...) entspricht der bildlichen Permanenz des dargestellten Vorgangs”.

⁸⁰ Vanderlinden 1980: 122: “l’imparfait sert à décrire les actions représentées directement, et c’est la grande majorité des formes verbales du texte”. Stansbury-O’Donnell 1995: 322 agrees: “the poet’s use of the imperfect sets the basic key for passages describing the scene. (...) it is used consistently throughout this passage [18.497-508] and the shield as a whole to indicate what actually appears on the shield (...)”; similar remarks in Stansbury-O’Donnell 1999: 43.

⁸¹ Cf. further Stahl 1907: 96-7, who mentions “[a]ls besondere Arten des Imperfektums der ununterbrochenen Dauer” the “Imperfektum der Beschreibungen und Schilderungen” (where see for examples; the shields of Achilles and Heracles are both mentioned); Rijksbaron [1984] 2002: 12 speaks of “(...) series of imperfects, describing a number of more or less simultaneous states of affairs; a ‘scene is painted’, so to speak” (emphasis mine). The reason why the imperfect can be used for this purpose is explained by Fleischman 1990: 74: “[g]iven that [imperfective] tenses view a situation as a process and without regard to its endpoints, they remove the possibility of its being apprehended as a completed whole. They are in this sense ideally suited for reporting experiences represented as the perception of an eyewitness (...) and are at the same time antithetical to narration” (emphasis mine).

⁸² Not only are these actions forever ongoing, by their depiction on the shield they are also happening at the same time. This simultaneity is fitting for an image, since in a static representation all actions depicted can indeed be said to happen simultaneously.

In the shield ekphrasis, mostly ongoing events are described.⁸³ This is due to the fact that the Homeric narrator – who is also the focalizer – is mostly interested in what the images represent, in the *res ipsae*.⁸⁴ The *opus ipsum* receives little attention.⁸⁵ On the whole, the narrator-focalizer does not “look” at the surface of the shield, but directly at what the images on the shield represent, at the visual story that is depicted. On this point the Homeric narrator does not in any way differ from a modern-day viewer: if I look at a photograph or a painting, it is not the material of the photograph or the paint that interests me; I want to know what the photograph or picture *represents*.⁸⁶

In what follows, the images on the shield will be treated separately. Text and image are, as far as possible, discussed separately. As stated above, the *text* mostly has a descriptive structure. Some parts of the text, however, contain elements which are associated with the diegetic discourse mode, i.e. they have a narrative textual structure. As for the *images* on the shield, I will determine their degree of narrativity. This investigation of the images’ degree of narrativity is based on two assumptions. First, I assume that it is the narrator’s aim to *represent images* in the text. Second, when it comes to deciding how many separate images are represented in the text, I assume that the text is organized as economically as possible, i.e. that the narrator refers to *as few separate images* as possible, unless there is clear evidence to the contrary.

⁸³ As has been rightly remarked by Palm 1965-6: 119: “(...) überall ereignet sich etwas, mehr *Vorkommnisse als Dinge* sind beschrieben” (emphasis mine).

⁸⁴ Cf. Palm (quoted in the previous note), and Byre 1976: 38, who states that the poet will “(...) describe the representations *as representations*” (emphasis in the original). See further my remarks in section 1.3.2. On the role of the narrator in the shield ekphrasis, see further de Jong 2011: 4-5.

⁸⁵ See for a list of references to the *opus ipsum* de Jong 2011: 6, and 12, note 18.

⁸⁶ Cf. Stansbury-O’Donnell 1995: 321: “[w]hen looking at a vase it is, I would argue, likely that an eight-century B.C. viewer thought less in terms of the component shapes making up a form, than of their pattern that suggested a warrior, a woman, a goat, a funeral bier, or some other form of the visible world like that imagined by the poet of the *Iliad* [i.e. in the shield ekphrasis]”. Similarly Holliday 1993: 5-6: “[i]n ancient art, which often tends to abstract time and event, the observer must become more than simply a decoder of messages. The observer must assimilate and construct the material presented by the artists in order to produce meaning: In a very real sense, the *observer, both today as in antiquity, must become the true narrator, connecting the discrete images that have been brought into association with one another through artistic convention*” (emphasis mine).

3.3.3.2 Shield of Achilles: Its Descriptivity and Narrativity. Overview of Images (483-608)⁸⁷

1. Earth, sky, sea; sun, moon; constellations (483-9)
2. Two cities:
 - (a) A city at peace: wedding processions (490-6); a lawsuit (497-508)
 - (b) A city at war: a siege, some inhabitants are marching out to ambush their enemy's herdsmen, a battle (509-40)
3. A field being ploughed: the ploughmen are offered wine whenever they reach the end of the field (541-9)
4. A king's domain: labourers harvesting the crop, the king silently looking on, a meal being prepared (550-60)
5. A vineyard: young men and women carrying grapes to the accompaniment of a boy's music (561-72)
6. A herd of cattle: two lions attacking a bull (573-86)
7. A sheep-pasture (587-9)
8. A dancing floor filled with dancers (590-606)
9. The Ocean around the shield's rim (607-8)

3.3.3.3 Shield of Achilles: Its Descriptivity and Narrativity. Analysis of Images (483-608)

1. *Earth, sky, sea; sun, moon; constellations* (483-9)⁸⁸

485	Ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν, ἡέλιόν τ' ἀκάμαντα σελήνην τε πλήθουσσαν, ἐν δὲ τὰ τεῖρα πάντα, τὰ τ' οὐρανὸς ἐστεφάνωται, Πληϊάδας θ' Ὑάδας τε τό τε σθένης Ἰορίωνος Ἄρκτον θ', ἣν καὶ Ἄμαξαν ἐπικλησιν καλέουσιν, ἣ τ' αὐτοῦ στρέφεται καὶ τ' Ἰορίωνα δοκεύει, οἷη δ' ἄμμορός ἐστι λοετρῶν Ἰκεανοῖο.	aor. [perf.] [praes.] [praes.] [praes.]
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On it he fashioned the earth, and on it the sky, and on it the sea, and the tireless sun and the full moon, (485) and on it [he fashioned] all the constellations, with which heaven is crowned, the Pleiades and the Hyades and the mighty Orion and the Bear, which men also call by the name

⁸⁷ Overview reproduced from Byre 1992: 33-34 and Squire 2013: 159. Each image is introduced with ἐν plus a verb of making.

⁸⁸ Verbs between square brackets have not been counted in the analyses of tenses (see 3.2 above).

Wagon, which circles in her place and watches Orion, and [which] alone takes no part in the baths of Ocean.

The *text* which represents the first image has a descriptive structure. It consists of an enumeration of six subthemes: γαίαν, οὐρανόν, θάλασσαν; ἡέλιόν τ' ἀκάμαντα σελήνην τε πλήθουσαν; τὰ τείρεα πάντα. The Πληϊάδας θ' Ὑάδας τε τό τε σθένος Ὀρίωνος / Ἄρκτον θ' are a specification of τὰ τείρεα πάντα, and thus a subtheme of τὰ τείρεα πάντα.⁸⁹ The rest of this passage consists of four relative clauses, containing a perfect tense (485) and three (omnitemporal or habitual) present tenses (487-9).⁹⁰ In addition, epic τε occurs thrice (once in 485, twice in 488).⁹¹ On account of epic τε and the present tenses, these relative clauses are permanent-digressive.⁹² They provide the narratee with general background information,⁹³ and therefore do not describe what is depicted on the shield.⁹⁴

Apart from the descriptive structure, no other prototypical elements of description are present in the text. There is no explicit attribution of qualities to subthemes in main clauses. The narrator provides almost no information of what the subthemes look like,

⁸⁹ Τά in 485a refers to the relative clause in 485b (for this use of the anaphoric pronoun see Monro [1882] 1891: 225 and Chantraine 1953: 162); perhaps it may also refer to those constellations which are listed in 486-7. Ameis and Hentze [1868] 1908: 138 translate τὰ with “those which are known” (“die (bekannten) Gestirne”).

⁹⁰ For this use of the present tense, see section 2.3.2 above.

⁹¹ Alternatively, the first τε in 488 connects the two relatives (cf. Ruijgh 1971: 393).

⁹² For this term, see Ruijgh 1971: 2.

⁹³ For the difference between general background information and description, cf. Smith 2003: 32, who speaks not only of a descriptive mode, but also of an information mode: “[t]he Information mode gives information, presenting it as uncontroversial. Informative passages introduce mainly General Statives – generics and generalizing sentences – into the universe of discourse. This is the main difference between the Information and Description modes; the latter focuses on specifics, particulars of a single state of affairs”.

⁹⁴ For this idea, see also Byre 1992: 39: “(...) the relative clauses pertaining to constellations in the first scene [485-89] (...) are authorial comments concerning the subjects of the representations rather than the representations themselves”; Becker 1995: 105 notes that “[t]he clause in line 487 does not elaborate the picture, but rather elaborates the way one talks about the referent of the picture”. Finkelberg 2004: 236 states regarding line 488 that the “(...) the picture of the starry sky introduced in *Iliad* 18 is too general to require such a detailed description of one of the constellations”. For a similar relative clause, see *Il.* 11.27-8 (discussed in 2.4.1).

either in reality or as depicted on the shield.⁹⁵ He states nothing about the earth, the sky, and the sea; the sun is said to be tireless but this is no visual detail; only the moon is full (πλήθουσσαν, 486).⁹⁶ All constellations are present, but how these are positioned in the sky – if this is even the case – is unclear.⁹⁷

The narrativity of the *image* is zero. In contrast with the majority of images on the shield, lines 483-9 lack anthropomorphic beings, which are a necessary condition for narrativity.⁹⁸ There are no imperfect tenses which refer to the *res ipsae*. These lines thus contain no ongoing events, which means, in turn, that movement is lacking; the heavenly bodies are depicted in stasis.⁹⁹

2a. *The city at peace*

490	Ἐν δὲ δῶυ ποιήσῃ πόλεις μερόπων ἀνθρώπων καλάς. ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπῖναι τε, νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων ἡγίνεον ἀνά ἄστῃ, πολὺς δ' ὑμέναιος ὀρώρει· κούροι δ' ὀρχηστήρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν	aor. impf.
495	αὐλοὶ φόρμιγγές τε βοῆν ἔχον· αἰ δὲ γυναῖκες ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη. λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος	impf.; pluperf. impf. impf. impf.

⁹⁵ Cf. Dicks 1970: 30-1, and Edwards 1991: 211: “[h]ow the poet envisages their depiction on the shield is unclear, and there are no good parallels from contemporary artifacts”.

⁹⁶ West 2011: 352 however states that “on a real work of art a crescent moon would be more likely”. Thus the question arises in how far the language of the shield ekphrasis is formulaic; for this issue, see de Jong 2011: 6.

⁹⁷ The relative clause τὰ τ' οὐρανὸς ἐστεφάνωται is difficult to interpret and translate; I have followed Willcock 1984: 270; similarly *Lfgre* s.v. στεφανώω B 2, “m[it] denen der Himmel sich schmückt”. Worthen 1988: 19 (where see for extensive discussion) opts for “[a]nd on it [he placed] the whole field of enconstellated stars which Ouranos encompasses like a diadem”, Edwards 1991: 212 for “[stars] which the sky (or Ouranos) has hung up as a wreath <around the earth; or around his head>” (brackets in the original; this interpretation also allowed for by *Lfgre* s.v. στεφανώω B 2). According to the *Lfgre* s.v. οὐρανός B I 1 b, Edwards’ interpretation postulates a meaning for οὐρανός, “horizon”, that is not paralleled elsewhere.

⁹⁸ See Herman’s third basic element of narrative (discussed in section 1.4.2); for the importance of anthropomorphic beings see also Prince 1999: 48 and Ryan 2007: 29.

⁹⁹ Byre 1992: 39: “[o]nly the passages dealing with the heavens at the beginning of the ecphrasis, with the Ocean at the end, and with the sheep pasture detailed in the seventh scene have no finite verbs (...), and hence give the impression of perfect stasis”.

	ώρωρει, δύο δ' ἄνδρες ἐνείκεον εἴνεκα ποιινῆς ἀνδρὸς ἀποφθιμένου· ὁ μὲν εὐχετο πάντ' ἀποδοῦναι	pluperf.; impf. impf.
500	δῆμῳ πιφάσκειν, ὁ δ' ἀναίνετο μηδὲν ἐλέσθαι· ἄμφω δ' ἰέσθην ἐπὶ ἴστορι πείραρ ἐλέσθαι. λαοὶ δ' ἀμφοτέροισιν ἐπήπυσον ἀμφὶς ἀρωγοί· κῆρυκες δ' ἄρα λαὸν ἐρήτυον· οἱ δὲ γέροντες εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ,	impf. impf. impf. impf. impf.
505	σκήπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἡεροφώνων· τοῖσιν ἔπειτ' ἤϊσσον, ἀμοιβηδὶς δὲ δικάζον. κεῖτο δ' ἄρ' ἐν μέσσοισι δῶν χρυσοῖο τάλαντα, τῷ δόμεν ὃς μετὰ τοῖσι δίκην ἰθύντατα εἴποι.	impf. impf.; impf. impf. [opt. aor.]

And on it he made two fair cities of mortal men. In the one there were marriages and feasts, and they were leading brides from their rooms accompanied by flaring torches through the city, and a loud wedding-song had arisen; young men, dancers, were spinning around, and in their midst (495) were sounding flutes and lyres; and they, the women, were marvelling, while each of them was standing at their porches. The people were gathered in the place of assembly; and there an argument had arisen, and two men were quarrelling over the blood-price for a man who had died; the one was claiming to [have the right to] pay everything, (500) declaring publicly to the people; the other was refusing to accept anything. Both were eager to obtain a judgement by an arbitrator. The people were shouting in applause, helpers on both sides. Heralds were holding back the people; and they, the elders, were sitting on polished stones in the sacred circle, (505) and were holding in their hands the sceptres of the loud-voiced heralds; with these [sceptres], next, they were leaping up to their feet, and were passing judgement in turns. In their midst were lying two talents of gold, to be given to whichever among them should utter the straightest judgement.

The next subtheme of the *δαίδαλα πολλά* are two cities. They are introduced together, which fits the descriptive structure of the text: it is often the case that a main theme is first introduced as a whole, after which the narrator can describe the various subthemes.¹⁰⁰ With *ἐν τῇ μὲν* we move into the first subtheme; the second subtheme will

¹⁰⁰ See on this point Allan 2009: 179 (discussed in section 2.2.2), and on this line specifically Wirbelauer 1996: 148, who speaks of “Formulierungen, die als *Überschrift* das folgende Bild etikettieren (δύω ... πόλεις μερόπων ἀνθρώπων), wobei in V. 490f. noch die Besonderheit vorliegt, daß der Dichter zunächst einen Überblick bietet, um dann im folgenden Vers mittels *ἐν τῇ μὲν* die Aufmerksamkeit auf die erste Stadt zu lenken. (...) Die Technik des Überschreibens oder der Etikettierung entspricht im übrigen den alltäglichen Erfahrungen bei der Versprachlichung

not be introduced until 509 (τὴν δ' ἑτέραν πόλιν). The two cities are conventionally called the “city at peace” and the “city at war” after a scholion on 490.¹⁰¹

The city at peace consists of two further subthemes: 1) marriages and feasts (γάμοι τ' ἔσαν εἰλαπίναι τε), elaborated in 492-6; and 2) the lawsuit, or better, the agora scene (λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι), elaborated in 497-508.¹⁰² These two passages are clearly marked as separate subthemes: both are introduced with ἐ(ι)ν followed by ἔσαν, and provide an indication of what follows. In 497 there is a clear switch of location (εἰν ἀγορῇ); in addition, λαοί creates a contrast with the γυναῖκες of 495-6. In what follows, I will discuss each subtheme separately.

The *text* of 492-6 has a descriptive structure. Textual progression is enumerative: all clauses are connected with δέ; some spatial markers also occur: ἐν (491), ἐκ (492), ἀνά (493), ἐν (494), ἐπί (496).¹⁰³ The tenses used are the imperfect, and one pluperfect (493).¹⁰⁴ The imperfects are used to describe the *res ipsae*.¹⁰⁵ For the use of the pluperfect ὀρώρει (493), we should compare the similar form ὠρώρει in 498. Both pluperfects have their normal meaning, i.e. they are used to indicate that a state has arisen as a result of a previous action.¹⁰⁶ In this sense, they may be said to equal the imperfect of εἰμί, namely

eines Bildes, indem der Beschreibende zunächst das Ganze bezeichnen muß, bevor er auf die Details zu sprechen kommen kann” (italics in the original).

¹⁰¹ bT-scholion ad 18.490 (ἐπὶ τὰ ἐπίγεια φέρεται. διοικουμένου δὲ τοῦ βίου πολέμῳ καὶ εἰρήνῃ (...)).

¹⁰² It is better to speak of “the agora scene” or “dispute scene” (so Wirbelauer 1996: 143-4, note 4); I follow Wirbelauer in retaining the name “lawsuit scene” for practical reasons.

¹⁰³ Ὑπό in 492 is not spatial; it is usually translated with “accompanied by” (e.g. Edwards 1991: 213).

¹⁰⁴ The following nine pluperfects occur in the shield ekphrasis: (*res ipsae*) ὀρώρει (493), ὠρώρει (498), ἔσθην (517), ἐώκει (548), ἐφέστασαν (554), ἐστήκει (557, 563), εἶατο (596); (*opus ipsum*) τέτυκτο (549), τετεύχαστο (574). All pluperfects referring to the *res ipsae* equal imperfects (ἔσθην/εἶατο “had been clothed” = “were wearing”; ἔοικα is a perfect with present sense; similarly ἔστηκα, which means “to stand”).

¹⁰⁵ We find both states (ἔσαν, 491; ὀρώρει, 493), and ongoing events (ἡγίνεον, 493; ἐδίεον, 494; βοὴν ἔχον, 495; θάύμαζον, 496).

¹⁰⁶ So *Lfgre* s.v. ὀρνωμι B II 1 b β: “Pf./Plqu. (...) beschreibt Zust[and], der aus (dem Einsetzen) einer (oft plötz[lichen] od[er] stürmischen Bew[egung] resultiert (...), dient aber auch bloßer Sit[uation]sbeschr[eibung] (z.B. Σ 493...), dabei manchmal fast wie Hilfsverb ‘es ist (entstanden)’”. For the translation with “had arisen” and the like, see Wirbelauer 1996: 156, note 53 who has a list of scholars who translate the pluperfect in 498 accordingly.

ἦν.¹⁰⁷ Thus, “a loud wedding-song had arisen” can also be translated with “there was a loud wedding song”. A song cannot be depicted on the shield. Nevertheless, the ὑμέναιος was usually sung by the bride’s attendants as they led her to the bridegroom’s house,¹⁰⁸ and that is precisely what is going on in the previous line. The narrator adds information, which though easily inferred from the image, goes beyond the surface of the work of art. This does not, however, make the text narrative: as we have seen, the textual organization is descriptive.¹⁰⁹

In addition to the descriptive textual organization, some other prototypical elements of description are present in the text, too. The text contains one visual detail, λαμπομενάων (492). As for the occurrence of other qualities, I note καλάς (491) and πολύς (493); this last detail refers to sound. The narrator does not refer to the *opus ipsum* in these lines. The amount of detail is thus low.¹¹⁰ The descriptivity of the text, then, is mainly due to its descriptive textual organization, i.e. to the enumeration of figures and the actions they are involved in. This observation holds true for almost the whole of the shield ekphrasis.

I now want to assess the narrativity of the *image*. First, it should be noted that each verb has a different subject, which is always expressed, apart from the subject of ἡγίνεον.¹¹¹ We do not find the same figures involved in more than one action. The figures are not named and remain anonymous, as elsewhere on the shield.¹¹² Of the imperfect verbs, all subjects are plural. The plurals are variously interpreted. According to Ameis-Hentze, the plurals are generic; they state that only one wedding is depicted on the shield.¹¹³ Vanderlinden states that this *scene* is depicted more than once on the shield.¹¹⁴

¹⁰⁷ Cf. also *LSJ* s.v. ὄρνυμι A 4, where it is stated that Apollonius Rhodius uses ὄρωρε as if it were ἐστί (so e.g. 1.713) and ὄρώρει as if it were ἦν (e.g. 2.473, 3.457); similarly Mooney 1912: 114 (ad A.R. 1.713).

¹⁰⁸ *LSJ* s.v. ὑμέναιος A.

¹⁰⁹ For sound in descriptions, see Wolf 2007: 27.

¹¹⁰ Cf. the large amount of (visual) details in Agamemnon’s arming scene (see section 2.4.1).

¹¹¹ This gives the clause an almost passive sense, with νύμφας positioned first: “and brides were being led (...)”.

¹¹² As has been often remarked, e.g. by Marg [1957] 1971: 33.

¹¹³ Ameis and Hentze [1868] 1908: 138: “[d]ie Plurale γάμοι, εἰλαπίναι, νύμφας, θαλάμων als Gattungsbegriffe: es war nur eine einzelne Hochzeit dargestellt”; similarly Leaf [1898] 1902: 304. In a similar vein, Marg [1957] 1971: 32-3 argues that the plurals are an expression of the stereotypical: “[d]azu gehört, daß das Menschenwesen immer in Vielzahl auftritt. Vielzahl gibt

Yet the easiest solution is simply to assume that throughout the city (ἀνὰ ἄστυ) a number of weddings are depicted, precisely as the text indicates.¹¹⁵

According to Byre, this scene is low in narrativity, because as a picture of a typical scene it lacks "(...) specificity and singularity in time and place and personages and action".¹¹⁶ This is indeed the case. The reason why this image can be called a typical scene is because it depicts weddings as they are normally celebrated; in other words, the events in the image follow a script. Of this wedding script, neither begin nor end is depicted: only a number of actions from its middle part are portrayed. Not only event sequencing, but also world disruption is absent: the script is not interrupted. As for 'what-it's-like', this is perhaps conveyed by θαύμαζον in 496: the women are looking *with wonder* at what is happening.¹¹⁷

Although the image is low in narrativity, it does depict some kind of story. We may say that the image on the shield possesses *implied generic narrativity*: it depicts "an isolated moment in a recognizable action in which various people may engage: this category includes the frames and schemata [i.e. scripts] that cognitive studies have taught us that we recognize".¹¹⁸ The image on the shield depicts various isolated

archaisch das Typische. Deshalb sehr deutlich gleich zu Anfang nicht eine Hochzeit, sondern Hochzeiten (...).

¹¹⁴ Vanderlinden 1980: 107-8: "[l]e pluriel γάμοι, νύμφαι, indique que la scène est reproduite plusieurs fois".

¹¹⁵ Chantraine 1953: 32-3, after having rejected the idea that νύμφας is a poetic plural, states that "[i]l faudrait alors admettre que le bouclier porte plusieurs cortèges de noce (...); similarly Cerri 2010: 170: "[l]a figurazione rappresenta palesemente più cortei che si snodano contemporaneamente in diverse vie della stessa città: la cosa è interpretabile o come schema iconografico proprio dell'epoca, motivato da ragioni di ricchezza decorativa, o come riflesso di un uso reale, che inducesse a celebrare i matrimoni in certe date piuttosto che in altre, con la conseguente contemporaneità di più cortei nuziali".

¹¹⁶ Byre 1992: 39, also discussed in section 3.2 above.

¹¹⁷ Scholars have interpreted θαύμαζον (496) as referring to the way the women are looking, rather than as to how they are feeling. For example, Ameis and Hentze [1868] 1908: 139 translate with "schauten staunend". Herein they follow the scholia (A-scholion, 496a: ὅτι ἐθεῶντο, οὐκ ἐξεπλήττοντο, "because they were gazing (with wonder), not because they were amazed"; a bT-scholion, 496b, glosses θαύμαζον with ἐθεώρουν, "were gazing"). The shield contains more spectators, for which see Clay 2011: 9.

¹¹⁸ Kafalenos 2012: 40, after Sonesson 1997: 245, who speaks of implied generic *temporality*: "a single, static picture, lacking multi-phasicity, but recognizable as a possible intermediary scene

moments, but the observation stands. The word *implied* is significant: a static image can only imply temporality. The term *generic narrative* is also used by Stansbury-O'Donnell to refer to geometric vases depicting combat scenes with unidentifiable warriors.¹¹⁹ In my view, this term can aptly be applied to this image, and to a number of other images on the shield, too.

The second subtheme, the lawsuit (497-508), has attracted much scholarly attention, with emphasis on the legal issues involved.¹²⁰ On account of these issues, its translation and interpretation are difficult.¹²¹ The *text* of this passage has a descriptive structure. Apart from the pluperfect ὤρώρει in 498, only imperfects are found. Textual progression is enumerative; some spatial markers occur.¹²² Strikingly, one temporal adverb (ἔπειτα, 506) occurs, which will be discussed below. Some other prototypical elements of description are present, too. I note the following details: (visual) δύο (498), ξεστοῖσι (504), δύο and χρυσοῖο (507). Of these, χρυσοῖο may refer to the *opus ipsum*. Other qualities mentioned in the text are ἱερῶ (504), ἤεροφώνων (505, sound), and ἰθύντατα (508).

of whole classes of (usually trivial) *action schemes* [i.e. scripts]. Here, there is a temporal link resulting from an indexical relationship between the depicted scene and whole classes of common-sense action schemes". See further section 1.4.3.

¹¹⁹ Stansbury-O'Donnell 1999: 48 (discussed in section 1.4.3). Herein a parallel exists between Geometric art and the shield ekphrasis, according to Stansbury-O'Donnell 1995: 321: "[a] third parallel between shield and art is the generic nature of the scenes and their actions and figures. (...) The vast majority are nameless and are distinguished only by their function: dancers, warriors, reapers, shepherds, elders, etc. Their actions might also be described as ritualistic and oft-repeated. This anonymity is clearly found in most of Geometric art (...). Further, the scenes themselves are taken out of the fabric of daily life in both shield and vase painting".

¹²⁰ Westbrook 1992: 53 calls it "(...) one of the most disputed passages in the *Iliad*, both as to its translation and the legal significance of the trial". For a brief bibliography, see Becker 1995: 111-2, note 205. We may add Stansbury-O'Donnell 1995: 321-4, Wirbelauer 1996: 155-68, and Nagy 1997: 195-206.

¹²¹ It does not help that the lawsuit is depicted on a shield. This makes it difficult to determine the precise order of events: in this image, all events are happening at the same time – though, of course, necessarily described after each other.

¹²² Only lines 497a and 497b-98 are spatially connected to each other. The other spatial indicators are: εἰν ἀγορῇ (497), ἐπὶ ἵστορι (501), ἀμφίς (502), ἐπὶ ξεστοῖσι λίθοις (504), ἱερῶ ἐνὶ κύκλῳ (504), ἐν χέρσ' (505), ἐν μέσσοισι (507), μετὰ τοῖσι (508).

Before assessing its narrativity, I will first discuss the *image* in detail. The narrator starts with an overview of the whole scene: λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι (497). He next gives the reason for this assembly: an argument is going on (ἔνθα δὲ νεῖκος / ὠρώρει, 497-8). This information is necessary for the comprehension of this scene. The narrator next zooms in on two men (δύο δ' ἄνδρες, 498) who are quarrelling over the blood price for a man who has died (498-9). Here, the narrator refers for the first time to something that has happened earlier. He does so by using an aorist participle (ἀποφθιμένου, 499), which is one of only seven aorist participles in the shield ekphrasis.¹²³ The reason why relatively few aorist participles are used could be the fact that they express anteriority, which static images cannot explicitly convey.¹²⁴ By using an aorist participle, the narrator can refer to an event that is anterior to the events depicted in the image.¹²⁵ Thus, we see that the narrator, inspired by the narrative in the image, adds a narrative element of his own which is not depicted.¹²⁶

The quarrel concerns a blood-price for a man who has died, i.e. who has been murdered.¹²⁷ The precise nature of this quarrel is unclear. After the narrator has introduced the two men together (δύο δ' ἄνδρες, 498), he states what the one is doing (ὁ μὲν, 499), what the other is doing (ὁ δέ, 500), and what both are doing (ἄμφω δέ, 501). For

¹²³ The other six are προϊδόντες (527), βάντες (532), στησάμενοι (533), στρέψαντες (544), ἱερεύσαντες (559), and ἀναρρήξαντε (582).

¹²⁴ Aorist particles are rare in the ekphraseis of this study. The ekphrasis of the shield of Heracles contains two aorist participles (ἀπουράμενοι, 173; ἐξεριπόντες, 174). In the cloak ekphrasis in A.R. 1.730-67 and the goatherd's cup in Theoc. *Id.* 1.27-60 not a single aorist participle occurs; in Mosch. *Eur.* 37-62 one aorist participle is found (ἀναπλώσας, 60), but this participle refers to the decorations on the basket.

¹²⁵ It could perhaps also be the case that a corpse is depicted in the image. Seeing however that the narrator does not explicitly refer to a corpse (e.g. by using an imperfect or pluperfect), I assume that it is not depicted. Stansbury-O'Donnell 1995: 322 adduces another reason why it is most likely that the corpse is not depicted: "[a] corpse is not mentioned in the scene, and considering the already lengthy nature of the legal proceedings it is difficult to imagine the corpse still being around. It is possible that the arrangement of the proceedings and participants or the two talents of gold could serve as a signal for the nature of the dispute in the mind of the poet".

¹²⁶ Such additions are, strictly speaking, only present in the text. See for other such additions my discussion of the city at war below.

¹²⁷ Leaf [1898] 1902: 305 even prints ἀνδρὸς ἀποκταμένου, following Zenodotus and αἱ πλείσται (i.e. the named or emended texts, according to Edwards 1991: 216).

the interpretation of 499-500, I follow Edwards, who interprets: “the one man was claiming <to be able, to have a right> to pay everything (i.e. to be free of other penalties), the other refused to accept anything (i.e. any pecuniary recompense in place of the exile or death of the offender)”.¹²⁸ In this case, the issue is *whether* compensation for the dead man should be accepted or not. Alternatively, the issue could be whether compensation *has been paid*: “the one man was claiming to have paid everything, the other was denying that he had received anything”.¹²⁹ The majority of scholars, though not agreed on the details, prefer the first interpretation.¹³⁰ If we assume that the narrator wants to describe an image, it seems that the first interpretation is the most likely: it is easy to imagine one figure offering money, or making a gesture which suggests an offer, and the other as refusing this offer by stepping back, or making a certain gesture with his hands.¹³¹

In lines 498-501, the narrator has referred four times to two figures.¹³² Are they involved in different actions, or are different, simultaneous aspects of one and the same action described? The latter option is to be preferred, since the dispute (νεῖκος, ἐνείκεον)

¹²⁸ Edwards 1991: 215 (brackets in the original), where see for further discussion.

¹²⁹ According to de Jong 2011: 5, who opts for the second interpretation, the use of indirect speech in 499-500 is a form of narration. I do not regard indirect speech as a form of narration. Of course, indirect speech cannot be depicted on a static image, but this does not make it narrative. Just as in the other scenes, the narrator is interested in the *res ipsae*, and these may also include speech acts. Heffernan 1993: 13, to whom de Jong (ibid.: 12, note 17) refers, notes correctly that “(...) the text reports speech acts directly (...) rather than representing the gestures which could visually signify them (...)”. This does not mean, however, that the text becomes thereby narrative (which is what Heffernan seems to suggest): the speech acts are, too, imagined as ongoing events, and thus do not differ from the other ongoing events.

¹³⁰ See Westbrook 1992: 75-6, approved of and summarized by Nagy 1997: 200: “[t]he defendant wishes the limit to be ransom, not revenge, while the plaintiff wishes the limit to be revenge, not ransom”; overview of arguments for the first interpretation also in van Wees 1992: 370, note 143, Wirbelauer 1996: 157-8 and Alden 2000: 56, note 23. Cerri 2010: 173-4 prefers the second interpretation.

¹³¹ Stansbury-O'Donnell 1995: 323 thinks that the litigants are standing still, but this is unlikely for the reasons mentioned above.

¹³² ἐνείκεον (498), εὔχετο (499), ἀναίνετο (500), and ἰέσθηγ (501).

consists of the claims of both parties.¹³³ Line 501, “both were eager to obtain a judgement by an arbitrator”,¹³⁴ closes off this first part of the image; it indicates the aim of both litigants, and thus looks forward to the settling of the dispute.¹³⁵ Ἐπί in ἐπί ἵστορι (501) most likely has spatial meaning (“by, before”); alternatively it could express agency (“at the hands of”).¹³⁶

In line 502, the narrator zooms out, and describes the relationship between the citizens (λαοί) and the two men (ἀμφοτέροισιν). The citizens are shouting in applause (ἐπήπυσον), ἀμφίς ἀρωγούς; this phrase is interpreted as “helpers on either hand, to either party” by *LSJ*, but a spatial interpretation, “on both sides”, is to be preferred.¹³⁷ This allows the narratee to form a mental picture of the scene: two litigants (in the middle, perhaps) are surrounded on either side by the crowd. The implication of this spatial

¹³³ Cf. Becker 1995: 111: “[t]his vignette is made up out of static pictures, which are elaborated with inferential detail, but still not dramatized”; dramatization being “(...) the same figures performing consecutive actions” (ibid.: 112).

¹³⁴ I translate ἔσθην with “were eager for”, following the *Lfgre* (s.v. ἴημι B II A). Lattimore and Nagy 1997: 200 give the verb a different meaning, “were heading for”, but this introduces a new action and is therefore unlikely. de Jong 2011: 5 translates with “were eager for”. She notes that this is an instance of embedded focalisation (others in 510-2, 524, 526, 547), which she regards as a narrative element. Descriptions may also feature embedded focalisation, for which see e.g. de Jong 2001: xvii in her entry on scenery: “we find *descriptions* or brief references when the story needs them; they derive almost exclusively from characters, in *embedded focalization* or a speech” (emphasis mine).

¹³⁵ Πείραρ (501) is usually translated with “judgement” (see Edwards 1991: 217), but Westbrook 1992: 76 argues for “limit”, approved of by Nagy 1997: 200-2 and by Edwards 1991: 216, who explains: “[t]he court must set the ‘limit’ (...) of the penalty, i.e. whether it should be revenge or ransom, and also the appropriate ‘limit’ of either revenge or ransom”.

¹³⁶ Ameis and Hentze [1868] 1908: 139 (“bei oder vor dem Schiedsrichter”), and Leaf [1898] 1902: 305 (“*at the hands of*; a use which has no exact parallel in H., but is closely connected with the use of the prep[osition] to express attendant circumstances (...)”) (italics in the original). Chantraine 1953: 109 gives ἐπί a local sense, “in the proximity of, nearby”: “pour avoir une décision auprès d’un juge”. It is not clear who is meant by ἵτωρ (see Edwards 1991: 216 and especially Wirbelauer 1996: 159-61). Willcock 1984: 270 summarizes the *communis opinio*: “(...) the ἵτωρ is that one of the γέροντες whose opinion prevails, i.e. the one referred to in 508”.

¹³⁷ *LSJ* s.v. ἀμφίς A 1. For the spatial interpretation, see Chantraine 1953: 89 (“des partisans des deux côtés”) and *Lfgre* s.v. ἀμφίς B I (“auf (von) beiden Seiten”). A spatial interpretation is also put forth by the scholia (A-scholion and bT-scholion, 502a and 502b).

arrangement is that the crowd is divided into two parties, each of which supports one litigant.

In line 503, it is stated that “the heralds were holding back the people” – but from what or whom? Usually, it is assumed that they are keeping the people away from the litigants. Wirbelauer has argued that they are keeping the people away from the elders (οἱ δὲ γέροντες, mentioned at the end of the line).¹³⁸ This is an attractive interpretation, because it gives this passage a structure that makes it easier to visualize: lines 497-503 are about the λαοί (497, 502) and the δύο ἄνδρες; the action of these lines is situated in the agora (497). On the agora, the elders occupy a place of their own (ἱερῶ ἐνὶ κύκλῳ, 404). By having the heralds keeping the people away from the elders, the narrator emphasises the fact that the elders occupy a special position.

In addition, the ring composition in 497-502 (λαοί in 497 and 502) marks these lines as a unity, which makes it likely that a new unit begins in 503. This is indeed the case: the narrator introduces two new subthemes (κήρυκες; γέροντες), the latter of which are described in 503b-506. Within this unit, the κήρυκες are named in line 505: σκήπτρα δὲ κηρύκων (...) ἡεροφώνων; the heralds, then, are also associated with the γέροντες. Lines 503b-6 present particular problems. First, it is stated that the elders are sitting on polished stones (504), and that they are having sceptres in their hands (505). Line 506 however reads: “with these, next, they were leaping up to their feet (τοῖσιν ἔπειτ’ ἤϊσσον), and were passing judgement in turns (ἀμοιβηδὶς δὲ δίκασον)”. Two issues must be addressed here. First, most scholars have τοῖσιν refer to the sceptres.¹³⁹ Edwards and Becker, however, take the two litigants as subject of ἤϊσσον, and have τοῖσιν refer to the elders: “to these (elders) then they dashed”.¹⁴⁰ This interpretation is to be rejected. Firstly, the abrupt change of subject (up to two times) is out of place in a description,

¹³⁸ Wirbelauer 1996: 164-5. He cites as a parallel *Il.* 2.96-7, where the heralds are keeping the λαοί away from the βασιλέες.

¹³⁹ E.g. Ameis and Hentze [1868] 1908: 140, Leaf [1898] 1902: 306, Willcock 1984: 271; similarly the *Lfgre*, who translate ἀίσσω accompanied by a dative with “sich mit etwas in der Hand rasch bewegen”; it is further noted that the present stem indicates that the action is presented as ongoing (“die Bewegung wird in ihrem Verlauf dargestellt”, s.v. ἀίσσω, B I; this instance is listed under B I A I 1 a).

¹⁴⁰ Edwards 1991: 217, followed by Becker 1995: 112.

even more so when this subject is not made explicit.¹⁴¹ Secondly, the focus of lines 503-8 lies on the elders – and *not* on the litigants – who are furthermore separated from the other people on the agora. Thirdly, if the litigants are now rushing before the elders, they are performing a new action. We do find the same figures involved in different actions on the shield (see e.g. 509-40 below), but there the narrator clearly indicates that such is the case.

Second, the elders are sitting in lines 503b-5, but in line 506 they are leaping up to their feet and passing judgement in turns. This does not necessarily mean that the same figures are involved in different actions. The narrator begins this scene with spatial and visual details: the elders are sitting on polished stones in the sacred circle (ἐπὶ ξεστοῖσι λιθοῖς ἱερῶ ἐνὶ κύκλῳ), while having sceptres in their hands.¹⁴² This can be regarded as a visual indication for “the elders were in council”. Within this circle of sitting elders, *one* elder can be imagined as leaping up with his sceptre. This leaping up with a sceptre *is* the speaking of judgement. This interpretation is based on ἀμοιβηδῖς δὲ δικάζον: “in turns” indicates that δικάζον is an iterative imperfect, which means that ἦισσον is an iterative imperfect, too: one elder who is rising indicates that the next elder will rise, too, and after him the following elder, etc.¹⁴³ If line 506 is thus interpreted, ἔπειτα

¹⁴¹ Cf. Johnson 2011: 52, note 21, who although working with different concepts states that “(...) Edwards’s solution creates a relation between fragments that is unparalleled in the Shield, for nowhere else do the subjects of the panels change with such rapidity”.

¹⁴² Some scholars have argued that there is only one speaker’s staff (e.g. Ameis and Hentze [1868] 1908: 140, who speak of “das Szepter”, and Chantraine 1953: 33, who labels σκήπτρα as a poetic plural). However, as the *Lfgre* note, on account of τοῖσιν and the fact that there is more than one herald, σκήπτρα is real plural (s.v. σκήπτρον B 2 c β). In addition, even though in reality only the speaker holds a sceptre, in an image all elders (and even all heralds) may hold staffs at the same time, so as to make indication of the figures possible. It could also be the case that because all these figures are holding sceptres at the same time a certain lapse of time is suggested; so e.g. Thür 1970: 431-2, note 34: “[a]uf dem Bildwerk erscheint der zeitliche Ablauf der Vorgänge in eine Ebene gerückt, und jede Person in ihrer wichtigsten Tätigkeit dargestellt. Es können also alle Herolde und Geronten gleichzeitig mit einem Szepter zu sehen sein, obwohl sie nacheinander tätig werden”; see also Wirbelauer 1996: 165, note 83.

¹⁴³ Edwards 1991: 217 notes that “[i]n its only other occurrences (*Od.* 18.310, *HyDem* 326) ἀμοιβηδῖς (...) refers to a series of people acting in turn (...)”. Cf. 5.3.5, 1 for my discussion of ἀμοιβηδῖς in *Theoc. Id.* 1.34.

indicates that the narrator is now referring to a new phase in the action.¹⁴⁴ This new phase, however, is depicted within *one and the same* image.

In the last two lines of this image, the narrator states that in the midst of the elders (ἐν μέσσοισι, 507) two talents of gold are lying, which are to be given to whichever among them (μετὰ τοῖσι) should speak a judgement most straightly (508).¹⁴⁵ Line 508 differs in its use of verbs from the surrounding lines: it contains a final-consecutive infinitive (δόμεν) followed by a relative clause with a potential optative.¹⁴⁶ By stating the reason why the two talents are present in the image, the narrator looks beyond what is depicted on the shield to an undetermined point of time in the future.¹⁴⁷ Important is that line 508 is marked by its verbal form as *prospection*: what is stated here is not depicted on the shield. That the narrator ends this scene on a note of *prospection* indicates clearly, in my view, that an image is being described: it is the purpose of the talents to be given to an elder, but this is only their purpose: in the image, the talents remain forever in the midst of the elders.

The narrativity of the image has been addressed by other scholars. According to Byre, for example, the scene does not only possess specificity and singularity, but also temporal sequentiality and causality, which give it a high degree of narrativity: “[i]n the lawsuit, where the two litigants speak in turn, the divided people shout their approval of each and are held in check by the heralds, and the elders pronounce their judgement in turn”.¹⁴⁸ Other scholars have also distinguished more than one temporal moment.¹⁴⁹

¹⁴⁴ Ἐπειτα thus functions as a temporal adverb, and not as a presentational discourse marker (a function ἔπειτα may also have, for which see section 2.3.2). The adverb is found four times in the shield ekphrasis: 506, 523, 527, and 545. Only in 523 does ἔπειτα function as a presentational discourse marker (for which see below). Landolfi 1998: 21 speaks of a “fixed formula of descriptive transition”: “(...) ἔπειτα (vv. 506, 523, 527), piuttosto che indicare rapporti di antero-posteriorità fra i singoli medaglioni, costituisce una formula fissa di transizione descrittiva” (emphasis mine).

¹⁴⁵ It is not stated who decides who wins the talents of gold; for this issue see Wirbelauer 1996: 166.

¹⁴⁶ Ἐἴποι cannot be interpreted as a distributive-iterative optative, since the talent of gold can only be awarded once; ἰθύντατα, furthermore, points to one single recipient.

¹⁴⁷ Richardson 1990: 146, 234-5 note 13 interprets line 508 as a “(...) type of explanation [which] accounts for an incident or a circumstance by disclosing a fact of the present or immediately preceding moment that has been concealed until now” (emphasis mine).

¹⁴⁸ Byre 1992: 39-40; in note 18 he notes that “[t]he lawsuit is a narrative (...)”.

The image does indeed depict more than one temporal moment. However, all actions are presented as ongoing events in the text. Furthermore, most events are happening at the same time; only the judging of the elders in line 506, by virtue of ἔπειτα, is temporally situated after their sitting in 504-5. As I have argued above, the events in lines 504-6 do not necessarily involve the same figures performing consecutive actions. Thus, all events may be depicted in one single image.¹⁴⁹ This single image *implies* a sequence of events: in real life the events depicted in the image would follow after each other. Thus, first litigant one would state his case, next litigant two, after which the elders would start their session.¹⁵¹ The deliberation would take some

¹⁴⁹ E.g. Heffernan 1993: 13, who argues that “[t]he disputation passage (...) provides *at least three distinct and temporally successive phases* of action: (1) a quarrel arises in the marketplace (497-500); (2) ‘then’ (if Lattimore’s rendering of the *d*’ in line 501 is accurate) the disputants go to an arbitrator (501-2); and (3) they make their arguments before the elders (503-8). Some of these phases contain further sequences: in the first phase, the promise of restitution for the murdered man is followed by the refusal to accept it; in the third, the disputants take turns speaking” (emphasis mine); he also states that the “characters in this passage never assume a pictureable pose” (ibid.); above, I have tried to indicate that the characters do have a pictureable pose. Edwards 1991: 217 also argues for three scenes, but adduces no arguments for this division (“[p]resumably the dispute formed one scene on the shield, the hearing another, the litigants appearing in both (the ‘episodic’ form of narrative)”).

¹⁵⁰ Other scholars have argued for a single image, too. So e.g. Becker 1995: 110-2, who however ignores the difficulties of this passage (e.g. he states that the figures are not performing consecutive actions; but he translates 506 as “the disputants were rising to speak to them (i.e. the elders)” (ibid.: 112), which would mean that they are involved in consecutive actions, as they are doing something quite different in 499-500). Stansbury-O’Donnell 1999: 322-3, who although stating that the imperfect sets the basic key for describing the scene, nevertheless has lines 498-501 refer to events prior to those depicted on the shield; this is due to a misunderstanding of the pluperfect ὤρωρει in 498 (“the poet shifts to the pluperfect (...). This shift places the events described in the following lines into a time before the scene depicted on the shield, the assembly of the people”, ibid.: 322). For Stansbury-O’Donnell, this proves that this passage shows that “the poet used various elements of his imaginary picture as signals to read several different moments of time into the picture” (ibid.: 322). As I have demonstrated, the narrator indeed does so, but this is effected by other means. Stansbury-O’Donnell’s interpretation is approved of by Wirbelauer 1996: 162, note 75.

¹⁵¹ It could also be the case that the dispute and the council of elders are *not* connected to each other. Because they are described after each other, it is logical to connect them (*post hoc ergo*

time, after which the elders sitting in council would rise and pronounce their judgement.

The narrator augments the narrativity of the image by referring to non-depicted events: a man has been killed (*ἄνδρὸς ἀποφθιμένου*, 499), and the talents are to be given to one of the elders (*δόμεν*, 508). These events are marked by their verbal forms (aorist participle, infinitive) as anterior and posterior to the ongoing events. These events belong to the text only, and are not depicted in the image. They provide a larger framework for the events in the image: the man who was killed is the cause of the quarrel, and the two talents of gold look forward to the settling of the dispute. Thus, the framework is one of cause and effect.

The second basic element of narrative, world disruption, is not greatly emphasized. Even though murder is a prototypically disruptive event, the image depicts the judicial procedure, which is properly conducted.¹⁵² The events thus follow a script. In this light, we might argue that the interpretation of lines 499-500 as being concerned with whether compensation should be accepted is preferable, since this means that an ordinary case of assessing the sentence is depicted; if the first litigant has not paid the blood price but claims to have done so, an element of world disruption is introduced in the image.

'What-it's-like' is perhaps present. Just as in the previous image, there are observers or spectators on the spot: "the people were shouting in applause, helpers on both sides" (506). It is clear that the dispute is an exciting one to witness. Yet here, as well as in 496 above, it is not the feelings or experiences of the main figures in the image to which is referred, but of bystanders. The references are, furthermore, made in passing. The narrator does not foreground the element of 'what-it's-like'.

In connection with the lawsuit, Byre (quoted above) speaks of specificity and singularity. Whereas most subjects of the events in this scene are plural, in lines 499-501 two individual figures occur. Yet the figures are anonymous, and it is doubtful whether an image can depict a specific lawsuit. As for singularity, I do not know what is unusual about this image: as I have argued, world disruption is absent. If anything, I would say that this image has generic narrativity, too.

propter hoc). However, I can find no textual indications that the elders are judging the specific case of the two previously mentioned litigants.

¹⁵² So Edwards 1991: 213, who speaks of "the peaceful settlement of a dispute over a man's death by a city's judicial institutions".

I conclude. The narrativity of the lawsuit is mainly due to the fact that the image *implies* a sequence of events. In addition, the narrator refers to events prior and subsequent to those depicted on the shield, and thereby places the image in a larger framework of cause and effect. If we compare the narrativity of the lawsuit (497-508) with that of the weddings and feasts (491-6), we see that they differ mainly on these two points. That the narrativity of the lawsuit is higher also has to do with its subject matter: a lawsuit is a conflict, the outcome of which is undecided; this conflict involves two people who strive for contrary goals. Nevertheless, the lawsuit does not feature world disruption, which is the most conspicuous element of narrative (see 1.4.2). To find this element, we will have to turn to the next image, the city at war.

2b. *The city at war*

510	<p>Τὴν δ' ἐτέρην πόλιν ἀμφὶ δὺω στρατοὶ ἦατο λαῶν τεύχεσι λαμπόμενοι· δίχα δὲ σφισιν ἦνδανε βουλή, ἥε διαπραθέειν ἢ ἀνδίχα πάντα δάσασθαι κτήσιν ὄσσην πτολίεθρον ἐπήρατον ἐντὸς ἔεργεν· οἱ δ' οὐ πω πείθοντο, λόχῳ δ' ὑπεθωρήσσοντο. τείχος μὲν ῥ' ἄλοχοί τε φίλαι καὶ νήπια τέκνα</p>	<p>impf. impf. [impf.] impf.; impf.</p>
515	<p>ῥύατ' ἐφεσταότες, μετὰ δ' ἄνδρες οὐς ἔχε γῆρας· οἱ δ' ἴσαν· ἦρχε δ' ἄρά σφιν Ἄρης καὶ Παλλὰς Ἀθήνη ἄμφω χρυσεῖω, χρύσεια δὲ εἵματα ἔσθην, καλῶ καὶ μεγάλῳ σὺν τεύχεσιν, ὥς τε θεῶ περ, ἀμφὶς ἀριζήλω· λαοὶ δ' ὑπ' ολίζονες ἦσαν.</p>	<p>impf.; [impf.] impf.; impf. pluperf.</p>
520	<p>οἱ δ' ὅτε δὴ ῥ' ἴκανον ὄθι σφίσι εἶκε λοχῆσαι, ἐν ποταμῷ, ὅθι τ' ἀρδμὸς ἔην πάντεσσι βοτοῖσιν, ἔνθ' ἄρα τοῖ γ' ἴζοντ' εἰλυμένοι αἰῖθοπι χαλκῷ. τοῖσι δ' ἔπειτ' ἀπάνευθε δὺω σκοποὶ εἶατο λαῶν δέγμενοι ὀππότε μῆλα ἰδοῖατο καὶ ἔλικας βούς.</p>	<p>impf. [impf.; impf.] [impf.] impf. impf.</p>
525	<p>οἱ δὲ τάχα προγένοντο, δὺω δ' ἄμ' ἔποντο νομῆες τερπόμενοι σύριγξι· δόλον δ' οὐ τι προνόησαν. οἱ μὲν τὰ προϊδόντες ἐπέδραμον, ὦκα δ' ἔπειτα τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πῶεα καλὰ ἀργεννέων οἴων, κτεῖνον δ' ἐπὶ μηλοβοτῆρας.</p>	<p>[opt. aor.] aor.; impf. aor. aor. impf. impf.</p>
530	<p>οἱ δ' ὡς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσὶν εἰράων προπάρειθε καθήμενοι, αὐτίκ' ἐφ' ἵππων βάντες ἀερισπόδων μετεκίαθον, αἶψα δ' ἴκοντο. στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ' ὄχθας, βάλλον δ' ἀλλήλους χαλκῆρεσιν ἐγχείησιν.</p>	<p>[aor.] aor.; aor. impf. impf.</p>

535	ἐν δ' Ἴρις ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' ὅλοη Κήρ, ἄλλον ζωὸν ἔχουσα νεούτατον, ἄλλον ἄουτον, ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν· εἶμα δ' ἔχ' ἄμφ' ὤμοισι δαφοινεὸν αἶματι φωτῶν. ὀμίλειον δ' ὡς τε ζωοὶ βροτοὶ ἢ δ' ἐμάχοντο,	impf. impf. impf. impf.; impf.
540	νεκροῦς τ' ἀλλήλων ἔρυσον κατατεθνηῶτας.	impf.

Around that other city were lying two armies of troops gleaming in armour. A twofold plan was finding favour with them: either to sack it, or else to divide in two all the possessions that the lovely city contained within. And they [the townspeople] were not at all persuaded, and were secretly arming themselves for an ambush. The wives and young children were guarding the wall, standing on it, and among them [were] men in the grip of old age. (516) And they [the fighting men of the city] were going, and Ares and Pallas Athena were leading them, both in gold, and they were wearing golden clothes, both fair and tall in their armour, precisely as gods [are], conspicuous on all sides; and the people underneath were smaller. (520) And they, when they had arrived where there was space for them to set their ambush, by a river, where was a watering place for all cattle, there they were lying in ambush, clothed in ruddy bronze. And for them, next, away from the main body two scouts were sitting, waiting whenever they should catch sight of the sheep and crooked-horned cattle. (525) And they [the cattle] quickly appeared, and two herdsmen were following with them, delighting in their pipes; and they foresaw in no wise the stratagem. (527) And they [the men in ambush], after having seen them from a distance, rushed forward, and quickly thereafter they were cutting off the herds of cattle and fair flocks of white sheep on both sides, and they were killing the herdsmen as well. (530) And they [the besiegers], when they had heard the loud noise from the cattle, while sitting in front of their quarters, after having immediately mounted their chariots with high-stepping horses, followed after, and they arrived quickly. (533) After having arrayed, they were fighting a battle along the banks of the river, and they were hitting one another with bronze-tipped spears. And among [them] Strife, among [them] Battle-din were joining battle, and among [them] deadly Fate, grasping one man alive but freshly wounded, another who was unwounded, and she was dragging another who was dead by the feet through the carnage; the raiment which she was wearing around her shoulders was red with the blood of men. And they were joining the battle just like living mortals and were fighting, and they were dragging away the bodies of each other's slain.

The city at war is the longest scene on the shield (31 lines). If we look at the use of tenses in the *text*, we see that in 509-24 and 532-40 only imperfects occur.¹⁵³ These lines contain the descriptive discourse mode; textual progression is mainly enumerative. In lines 525-32, on the other hand, we find aorists next to imperfects: the main clauses contain five aorists but only three imperfects. In addition, four temporal adverbs (525, 527, 531, 532), three aorists participles (527, 532, 533), and one subordinate temporal clause (530) are found. It is clear, then, that lines 525-32 contain the diegetic discourse mode. This means that these lines contain a sequence of events; the text thus has a narrative structure. This is striking, if only for the fact that the use of tense and adverbs differs substantially from the rest of the shield ekphrasis, in which imperfects (and pluperfects) predominate.¹⁵⁴

Before discussing this observation further, I will first address the other prototypical descriptive features of the text in 509-40. As we have seen, the text has a descriptive organization (apart from 525-32). A number of visual details are found: δύω (509), τεύχεσι λαμπόμενοι (510), lines 517-9 as a whole, εἰλυμένοι αἴθοπι χαλκῶ (522), δύω (523), ἔλικας (524), ἀργεννέων (529), χαλκήρεσιν (534), and line 538. As for other qualities incorporated in the text, I note ὄσθην (...) ἔεργεν (512), φίλαι, νήπια (514), πάντεσσι (521), καλά (528), πολύν (530, sound), ἀερσιπόδων (532), δλοή (535), νεούτατον, ἄουτον (536), τεθνηῶτα (537), ζωοί (539), and κατατεθνηῶτας (540). Note that descriptive elements also occur in lines (525-32) that contain the diegetic discourse mode.¹⁵⁵

Lines 517-9 are wholly devoted to the *opus ipsum*. They differ from the rest of the city at war, since they do not contain any ongoing events, but states only (ἔσθην and ἦσαν, 517 and 519). In these lines, the narrator explicitly describes the appearance of *surface* of the shield. Line 538 also features a state (ἔχε); it describes the clothing of Κήρ. The line refers to the *res ipsae*, and does not describe the surface of the shield. Nevertheless, the line is concerned with visual appearance.

Let us now return to the occurrence of the diegetic discourse mode in 525-32. The diegetic discourse mode is inserted into a passage which contains the descriptive discourse mode. Whereas the descriptive discourse mode can be connected with the representation of an image in the text, the diegetic discourse mode seems, *a priori*, less fitting for the representation of an image. One could argue that the narrator is now

¹⁵³ ἔσθην in 517 is a pluperfect (“had been clothed”), but equals an imperfect (“were wearing”); the aorist optative in 524 occurs in a subordinate clause and does not count.

¹⁵⁴ See table 3.2 above.

¹⁵⁵ See further my discussion of Agamemnon’s arming scene in section 2.4.2.

wholly immersed in the action depicted in the image, so that he has “forgotten” that he is describing an image and has now turned to narration (the evidence of which are the aorists and the temporal adverbs).¹⁵⁶ However, this solution is unnecessary.

An alternative explanation is that the aorists refer to actions which are *not* depicted on the shield. This was first stated by Vanderlinden, who also argued that the aorists must be regarded as anterior.¹⁵⁷ Primavesi has further elaborated Vanderlinden’s argument. He argues that the aorists are a textual sign for an *explicit* moving away from what is depicted in the image, and that they refer to non-depicted stages of the action that occur in between those stages of the action that are depicted.¹⁵⁸ Following this line of argumentation, I would say that the imperfects in lines 525-32 refer to actions depicted on the shield, but the aorists to actions not depicted on the shield. This means that the imperfects in lines 525-32 are not used differently than the other imperfects in the shield ekphrasis.¹⁵⁹

¹⁵⁶ This is, for example, suggested by Friedländer (for whom see note 21 above).

¹⁵⁷ Vanderlinden 1980: 123: “[l]es aorists eux expriment des actions non représentées, antérieurs (...). Ces aoristes correspondent donc, comme il est fréquent, à des plus-que-parfaits français”.

¹⁵⁸ Primavesi 2002: 203-4: “[w]enn nun die durchweg durative bzw. zuständige Prädikation die Eigenart der Bildbeschreibung gegenüber der Erzählung markiert, dann können die an zwei Stellen der ‘Stadt im Krieg’ eingeschalteten Aoristprädikate konsequenterweise nicht anders aufgefaßt werden denn als sprachliche Signale für die *Durchbrechung* der Bildbeschreibung. Auch der Inhalt dieser punktuellen Prädikate macht es plausibel, daß sie notwendige *Handlungszwischenschritte* explizieren, die auf dem virtuellen Bild des göttlichen Künstlers nicht eigens dargestellt sind, die man sich aber leicht denken kann” (emphasis in the original).

¹⁵⁹ The observations of Bakker 1997: 15 on the use of tenses in a number of passages in Thucydides could also be relevant for the understanding of the use of tenses in the shield ekphrasis. Bakker observes that in some Thucydidean passages it is “(...) imperfect verbs, and not aorists, that express events that “happen” in the story, and so constitute the time-line or foreground. (...) We see imperfects used for events that happen in the narrative at this point, and aorists for what is off the time-line”. He associates this use of the imperfect and aorist with what he calls the *mimetic mode*, in which the imperfect is used not so much as a reference to an event but as the displacement of its observation in the past (ibid.: 37); by using these imperfects the narrator suggests that events are observed on the spot. Bakker (ibid.: 43) further states that “[i]t might not be too misleading to compare narrative presentation in Thucydides’ mimetic mode with a movie, or a *series of pictures passing before the reader’s eye*. To this flow of visual information, commentary may then be added, as background explanation (...). The result is a mixture of ‘showing’ and ‘telling’ in which the relation between the aorist and the imperfect is reversed (...):

In this way, the diegetic discourse mode can be harmonized with the representation of an image in the text. The aorists refer to actions that exist only in the primary layer, the text: they do not refer to an action in the secondary layer, the image. The narrator has various means at his disposal to refer to actions that are not depicted, i.e. actions that relate to the text only. We have witnessed this phenomenon earlier in the shield ekphrasis: the aorist participle ἀποφθιμένου in 499 and the infinitive δόμεν in 508.¹⁶⁰

Lastly, the question whether the occurring aorists can be interpreted as anterior, as argued by Vanderlinden and Primavesi, merits discussion. An anterior aorist expresses a state of affairs which “(...) is completed with regard to (is anterior to) a state of affairs mentioned in the preceding context (‘past-in-the-past’).”¹⁶¹ The problem, however, is that the aorists in 525-32 are not anterior to a state of affairs mentioned in the *preceding* context, but to a state of affairs mentioned *in what follows*. On the other hand, all aorists express actions that are completed vis-à-vis what follows.¹⁶² Perhaps this is more a problem of translation than of Greek syntax. I do however want to draw attention to the use of the pluperfect in Latin ekphraseis, which similarly refers to actions that are not depicted.¹⁶³ In Latin, anteriority is certain on account of the value of the pluperfect.

the aorist serves as background to a descriptive, visualizing foreground carried by imperfect verbs” (emphasis mine). This last remark fits the shield ekphrasis very well. The mimetic mode is, furthermore, associated by Bakker with foregrounded description (ibid.: 29; this term is borrowed from Lopes 1995); in addition, Allan’s descriptive mode is in some respects similar to Bakker’s mimetic mode (Allan 2013: 378, 382-3).

¹⁶⁰ Byre 1976: 44-5 has a list of elements by which non-represented information (Byre speaks of “authorial comments concerned with the story”) may be recognized: “[t]he Greek poet may use pluperfects to indicate action that has attained completion by the time of the moment represented, aorists participles to indicate prior action, and independent or subordinate clauses whose temporal reference is expressed by the tenses of its verbs or implied by its context”; Byre does not mention finite aorist verbs.

¹⁶¹ Rijksbaron [1984] 2002: 20; he further states that “[t]his nuance may be made explicit by means of a modifier like πρότερον ‘earlier’; in other cases, we must rely on the context” (ibid.).

¹⁶² It should be noted that of the six aorists in the shield ekphrasis, five are verbs of motion (προγένοντο, 525; ἐπέδραμον, 527; μετεκίαθον, ἴκοντο, 532; μετεκίαθον, 581); only προνόησαν is not (526). These aorists could indicate that the figures have completed an earlier movement, on account of which they are now present in the image.

¹⁶³ So Szantyr 1970: 33, who writes that that the pluperfect “(...) kann schon allein geradezu als Indiz dafür dienen, dass der betreffende Vorgang vom Dichter nicht als Gegenstand einer

The Latin pluperfect corresponds to the Greek anterior aorist.¹⁶⁴ Further, Apollonius Rhodius uses an anterior aorist in the ekphrasis of Jason's cloak to refer to an action that is not depicted (ἤλασεν in 1.755).¹⁶⁵

I now turn to the narrativity of the *image*. In contrast to the preceding images and to most images that follow, the city at war has a high degree of narrativity. In the following analysis, I will show how this high degree of narrativity is achieved.

In the city at war (509-40), the same figures are involved in different actions: the townspeople are arming themselves in 513, marching out of the city in 516, waiting in ambush in 522; in 532-3 they are engaged in a fight. Some scholars have regarded this as clear proof of narration, as a sign that the narrator has stopped describing the image.¹⁶⁶ However, there are indications that it is the image on the shield which depicts different phases from the war. First, the use of the imperfect: the same figures are involved in the different actions, but these actions are presented as happening *at the same time*. In my view, this resembles the way in which a picture triggers a narrative response: when a character is depicted as performing different actions, the viewer assumes that different moments in time are represented; after all, it is impossible for one and the same figure

bildlichen Darstellung gedacht war. Hierfür liefert Verg. Aen. 1, 483-484 ein schönes Beispiel: *ter circum Iliacos raptaverat Hectora muros / exanimumque auro corpus vendebat Achilles*. Auch ohne das Tempuskriterium ist offensichtlich, dass das dreifache Schleifen des toten Hektors um die Mauer Troias nicht auf dem Bild gezeigt werden konnte und dass es als epischer Zusatz zu gelten hat: 'dreimal hatte Achill den Hektor um Ilions Mauer geschleift und war gerade (d.h. auf dem Bild) dabei, seinen Leichnam gegen Gold einzutauschen'; see also Fowler 1991: 32 and Adema 2008: 116-7.

¹⁶⁴ And usually not the Greek pluperfect, as Becker 1995: 111, note 204 seems to imply. See further de Jong forthc.

¹⁶⁵ See section 6.2.5, 5.

¹⁶⁶ E.g. by Becker 1995: 120-1: "[u]nusual here [in 520-9] (...) is the move to full dramatization: the story of the ambush planned in 513 is narrated in 520-9. Once the description has established action, not a fixed image, as the focus, it further dramatizes the picture in 530-34 by describing the same figures performing consecutive actions (...). The images are fully dramatized, turned into stories; Lessing would approve (...). The ekphrasis here goes beyond interpreting images and has turned them more completely into stories"; similarly Francis 2009: 10: "[i]n the city at war, an army marches out from the city, takes up its ambush and attacks. Yet the action is not described as a series of vignettes but as a continuous moving narrative, as if the shield were running some sort of movie in animated metal".

to be engaged in two different actions at the same time.¹⁶⁷ If one assumes that the narrator is representing a static image, and if one allows for the fact that images can depict different moments in time, then the fact that the same figures are represented as involved in different actions at the same time can only lead to one conclusion: the narrator is describing an image which consists of different moments in time.¹⁶⁸

Starting from this assumption, I divide the city at war into six different moments in time or *phases*: 1) 509-15; 2) 516-9; 3) 520-4; 4) 525-6; 5) 527-9; and 6) 530-40. I also draw attention to the fact that phases 2-6 all start in a similar way, namely with οἱ δέ (516, 20, 25, 30) or οἱ μὲν (527). The text thus progresses via enumeration: it is as if the narrator is pointing out the figures. In addition, the anaphoric pronouns help the narratee to keep track of the switches between the different phases. Two phases, furthermore, start with a temporal clause (520; 530); one with an aorist participle (527). These elements, too, suggest that the narrator has moved to a new phase.¹⁶⁹

The *first phase* (509-15) consists of two parts, 509-12 and 513-5. In the first part, the narrator sets the scene; in the second part, he focuses on the actions of the figures. Line 509 introduces the second main subtheme of lines 490-540, “that other city” (τήν δ’ ἐτέρην πόλιν).¹⁷⁰ Around it are lying two forces of armed men (δύω στρατοὶ...λαῶν).¹⁷¹

¹⁶⁷ See further section 1.4.3.

¹⁶⁸ I am not the first to argue that the image of the city at war consists of different moments of time. Primavesi 2002: 203-4 argues for four tableaux (509-19; 521-4; 528-9; and 533-40); his division is based on the occurring temporal clauses and aorists: “[i]ndem die Temporalsätze den Übergang zu einer anderen Handlungsphase markieren, durchbrechen auch sie [i.e. like the aorists] das Kontinuum der Bildbeschreibung. So ergeben sich insgesamt *drei* solcher ausdehnungslosen Übergänge [520; 525-7; 530-32] und mithin die Abgrenzung vier durativ-zuständlicher Tableaux, die der Erzähler als bildlich realisiert präsentiert (...)” (ibid.: 204; emphasis in the original); Cerri 2010: 181 distinguishes five *quadri* (“[o]gni quadro rappresenta un unico scenario e un solo momento della guerra sostenuta da un città assediata. I quadri sono collegati narrativamente tra loro, nel senso che concorrono a formare una storia scandita in cinque episodi (...)”); Cerri’s episodes are 509-19; 520-6; 527-9; 530-2; and 533-40. Cf. also Leaf [1898] 1902: 608-9 and Vanderlinden 1980: 110-1, 118.

¹⁶⁹ An aorist participle at the beginning of a new phase is also found in line 582, for which see below.

¹⁷⁰ The anaphoric pronoun τήν in combination with ἐτέρην reinforces the contrast with the previous city (see Monro [1882] 1891: 228 and Chantraine 1953: 162).

Scholars are generally agreed that one besieging army, divided into two divisions, is represented.¹⁷² It is often stated that the attackers differ among themselves in their opinion on what to do with the city.¹⁷³ Yet it is preferable to assume with Ameis-Hentze that the attackers are of one mind, and that their *single* plan consists of *two* possibilities: either to sack the city, or to accept half of its property (511-2) as payment for ceasing the war.¹⁷⁴ Their plan forms an ultimatum to the city, whose inhabitants must either give up half of their possessions, or their city will be sacked.

This is the only interpretation of 510-2 that harmonizes with 513: “they [the townspeople] were not at all persuaded, and were secretly arming themselves for an ambush”. Line 513 indicates that the townspeople are rejecting the ultimatum, and that they are marching out to gather provisions, as can be deduced from lines 520 and following. If the attackers were not agreed, line 513 would be incomprehensible, for it would not be clear what option was rejected. In addition, the information that the attackers disagree among themselves is irrelevant for the ensuing action.

Line 513 presents some difficulties. Οἱ δ' οὐ πω πείθοντο can be translated in two ways: “they were not *yet* persuaded”, or “they were not *at all* persuaded”.¹⁷⁵ This line also contains one of only two negations that occur in the shield ekphrasis.¹⁷⁶ Negations are

¹⁷¹ Cf. Edwards 1991: 218: “[i]t has often been pointed out that the description seems to be based on a two-dimensional representation in which the besieged city appeared with the enemy forces on either side (...)”.

¹⁷² Ameis and Hentze [1868] 1908: 140, Reinhardt 1961: 403, Schadewaldt [1944] 1965: 483, note 1, Marg [1957] 1971: 32, note 42, Edwards 1991: 218-9; but cf. Wirbelauer 1996: 148-9.

¹⁷³ E.g. Willcock 1984: 271 (“(...) Homer interprets this as *two* attacking armies, and this gives him the idea that they have different intentions: to attack and sack the city, or to take half the citizens’ possessions as a payment for stopping the war. These alternatives then become an assumed ultimatum to the city, which the citizens refuse (513)”, italics in the original); similarly Edwards 1991: 219, Cerri 2010: 182, and the *Lfgre* s.v. δίχα Β 1 β β (“bei Meinungsverschiedenheit”).

¹⁷⁴ Ameis and Hentze [1868] 1908: 140: “(...) hier nicht von einer Meinungsverschiedenheit, sondern wie θ 506: *ihre Absicht ging auf zweierlei*, auf die zwei entgegengesetzten Möglichkeiten: sie wollten die Stadt zerstören, oder die Bewohner sollten die Hälfte ihrer Habe herausgeben. Auf diese Forderung besieht sich 513 οἱ δ' οὐ πω πείθοντο”; this interpretation is also advocated by Schadewaldt [1944] 1965: 483, note 1. A parallel for this interpretation is indeed *Od.* 8.506, where τρίχα δέ σφισιν ἦνδανε βουλή refers to three possibilities that are being considered by one party.

¹⁷⁵ *LSJ* s.v. πω, A I and II.

¹⁷⁶ The other negation (οὐ τι, 526) is also found in the city at war scene, though in combination with an aorist.

perhaps out of place in the description of an image, since something that does not happen cannot be depicted.¹⁷⁷ Similarly, it may be asked how the narrator knows that the besieged are secretly arming themselves *for an ambush* (λόχῳ δ' ὑπεθωρήσονται).¹⁷⁸ Apparently, the narrator knows that an ambush is depicted on the shield (lines 520 and following), and uses that knowledge, so to speak, to indicate what the arming of the besieged – for this can be depicted in an image – is aimed at. As for οὐ πῶ, if it is translated with “not at all” it indicates that the townspeople are adamant in their rejection of the ultimatum; if translated with “not yet”, it means that the narrator looks forward to a certain moment in the future when the townspeople might accept the ultimatum.

After the narrator has set the scene in lines 509-12, he relates what the inhabitants are doing in 513-5. The fighting men of the city are marching out (513); women and children, as well as old men, are guarding the walls (514-5). Just as in 495-6, the narrator ends this phase with a static image: the women, children and old men are standing still.¹⁷⁹

In *phase two* (516-9), the fighting men of the city are marching out; this is related at the beginning of this phase (οἱ δ' ἴσαν, 516).¹⁸⁰ The focus shifts immediately to the two gods who are leading them, Ares and Pallas Athena. These gods do not play any role in the ensuing fight. The rest of this phase is dedicated to the *opus ipsum*: the gods are both gold, wearing golden clothes (517), beautiful and big in their armour, just as the gods are in reality (ὡς τε θεῶ περ).¹⁸¹ With this comparison, the narrator emphasizes the fact that he is describing an image. Line 519 ends with the spatial relation of the gods

¹⁷⁷ See section 1.4.3.

¹⁷⁸ *LSJ* translate ὑποθωρήσσομαι (hapax) with “arm oneself in secret”; similarly Ameis and Hentze [1868] 1908: 141 and Edwards 1991: 219. Chantaine 1953: 138, remark II suggests another possible interpretation of ὑπό, “they were beginning to arm themselves” (“ils se mettaient à s’armer”).

¹⁷⁹ In line 515, two spatial markers occur, ἐφ-εστάότες (“standing on”) and μετά (“among them”).

¹⁸⁰ I follow Leaf in punctuating with a comma after ὡς τε θεῶ περ (518); and in writing ὑπ’ ολίζονες (519) instead of ὑπολίζονες.

¹⁸¹ For ὡς τε θεῶ περ, I follow Ruijgh 1971: 575-6: “[c]onformément à l’emploi le plus central de ὡς τε, il faut admettre que ὡς τε θεῶ περ est une relative postpositive: les deux dieux représentés en or sur le bouclier sont comparés avec les deux dieux tels qu’ils sont en réalité. En effet, la particule περ, en soulignant la notion exprimée par θεῶ, signale pratiquement que la comparaison concerne les dieux réels, tout comme une vingtaine de vers plus bas, les hommes représentés sur le bouclier sont comparés avec des hommes réellement vivants (Σ 539 ὡς τε ζῶοι βροτοί (...))”.

and men on the shield: Ares and Athena stand out on all sides (ἀμφίς); the fighting men beneath them (ὑπό) are depicted smaller.¹⁸²

The *third phase* (520-4) also starts with οἱ δέ, after which a temporal clause introduced by ὅτε follows. Both the subordinate clause as well as the main clause feature imperfect tenses (ἴκωνον; ἴζοντο). I interpret ἴκωνον here as “had arrived”, a meaning this verb often has. Thus, although the subordinate temporal clause contains an imperfect, the state of affairs expressed by this subordinate clause is nevertheless completed.¹⁸³ This means that the arrival of the scouts is already completed, and hence not depicted. In this sense, this temporal clause is similar to the temporal clause in 530-2, for which see below.

The fighting men of the city have chosen a spot where there is space for them to set an ambush (ὅθι σφίσιν εἶκε λοχῆσαι, 520), ἐν ποταμῷ (521), “by a river”.¹⁸⁴ Next to this river is a watering spot (ἀρδμός) for all cattle (521).¹⁸⁵ This also explains, although the narrator does not explicitly state so, why this particular location is chosen, for it is likely that the attackers will come here to water their cattle. Away from those in ambush (ἀπάνευθε...λαῶν), two scouts are sitting (523).¹⁸⁶ Here, as often, ἔπειτα (“further”, “next”)

¹⁸² Ἀμφίς means “on all sides”, according to the *Lfgre* (s.v. ἀμφίς B I 1 b, “ringsum”; herein they follow Ameis and Hentze [1868] 1908: 141); they reject the interpretation by Leaf [1898] 1902: 307 as “apart from their followers”; Edwards 1991: 219 follows Leaf. According Chantaine 1953: 89, both interpretations are possible (“[l]’interprétation de Σ 519 est discutable (...) On peut entendre soit ‘à l’écart’, soit ‘de part et d’autre’”).

¹⁸³ Usually, an imperfect tense in a subordinate clause indicates that the state of affairs expressed by this subordinate clause is simultaneous with that of the main clause (see Rijksbaron [1984] 2002: 76; cf. also Fleischman 1990: 177-8). One could perhaps argue that this is the case here, too. This would mean that the arriving of the fighting men takes place simultaneously with their lying in ambush. Although this is impossible in real life, it could well be depicted in an image.

¹⁸⁴ I follow Willcock 1984: 271, who derives εἶκε (“there was space for”) from εἶκω, as do the *Lfgre* s.v. εἶκω B 1 a: “Platz machen, (bzw. unpers. bieten)”. For ἐν as “by”, see *LSJ* s.v. ἐν A I 4; similarly Ameis and Hentze [1868] 1908: 141 (“am Flusse”).

¹⁸⁵ For the use of τε in 521, see Ruijgh 1971: 472 (“[c]omme cette phrase appartient à la description du bouclier d’Achille, dont les scènes représentent le ciel et la terre avec la vie des hommes et des leurs bêtes, il est très facile d’admettre ici une application temporaire. (...) L’analyse coordinative est bien possible: ‘... dans le fleuve et (=à savoir) là où il y avait une abreuvoir pour tout le bétail, ...’”).

¹⁸⁶ I interpret τοῖσι as a dative of interest (following Ameis and Hentze [1868] 1908: 141); I connect λαῶν with ἀπάνευθε (translated by Leaf [1898] 1902: 307 as “away from the main body”);

functions as a presentational discourse marker: it signals a move to a new subtheme in the description (the scouts); there is no temporal progression, as the scouts have already taken their positions (εἶατο, “were sitting”, 523).

In 524, the narrator relates the intentions of the scouts: they are waiting (δέγμενοι) whenever/for the time when (όπόττε) they should catch sight (ιδοίατο) of the sheep and crook-horned cattle (524). The narrator uses a participle followed by a temporal clause to refer to an indefinite moment in the future; the optative indicates that the seeing might happen.¹⁸⁷ In line 508, the narrator had also referred to the future. Yet whereas in line 508 the future moment lies outside what is depicted on the shield, here the future state of affairs is immediately realized in what follows (note τάχα, “quickly”, in 525).

In *phase four* (525-6), the herdsmen have arrived with their cattle. This phase contains two aorists, and one imperfect. Since the imperfect describes what can be seen on the shield, this phase depicts the herdsmen with their cattle: δύο δ' ἄμ' ἔποντο νομῆες / τερπόμενοι σύριγξι, “and with [the cattle] two herdsmen were following, delighting in their pipes” (525-6).¹⁸⁸ The narrator adds two events (προγένοντο, 525; προνόησαν, 526) which are not depicted, but which are apparently regarded by the narrator as necessary for the narratee to understand what is depicted on the shield.¹⁸⁹

First, if the herdsmen are accompanying the cattle, the cattle (οί δέ) must also be present. The presence of the cattle is expressed by the first event, οί δέ τάχα προγένοντο, “and they quickly appeared”. The verb προγίγνομαι connotes suddenness or unexpectedness.¹⁹⁰ In addition, the temporal adverb τάχα, “quickly”, is found.¹⁹¹ The

alternatively, ἀπάνευθε is used adverbially (so *Lfgre* s.v. ἀπάνευθε(ν) B 1 a, “getrennt”) and λαών depends on σκοποί (so e.g. Willcock 1984: 271).

¹⁸⁷ See *LSJ* s.v. όπόττε I 2 b for this use: “after a verb of waiting, of a time future relatively to the past”. The optative indicates that the state of affairs could be realized (for this use of the optative, see Chantraine 1953: 260: “[l]orsque le verbe principal est au passé, l'optatif [avec ότε et όπόττε] peut s'employer avec une valeur éventuelle”).

¹⁸⁸ According to Primavesi 2002: 203-4, lines 525-7 as a whole form a *Handlungszwischenschritt* (for this term, see note 158 above).

¹⁸⁹ We may compare Bassett 1920: 41-2: “Homer had a *horror vacui* which in intensity, though not in kind, reminds one of the painter of geometric vases. He was averse to *lacunae* of all kinds”; see also Richardson 1990: 20.

¹⁹⁰ *Lfgre* s.v. γίγνομαι B II 6, προγίγνομαι: “(plötzl[ich] bei jem[ande]m auftauchen (hervorkommen)”).

¹⁹¹ According to Edwards 1991: 220 τάχα means “soon”, and not “swiftly”; he gives no reason however why this should be so.

phrase indicates that the cattle were suddenly and quickly present. This suddenness and speed can, in my view, be connected with the spatial arrangement of the phases on the shield: this phase is positioned next to the previous one. Thus, because these phases are next to each other on the shield, the cattle have indeed appeared quickly – just one phase ago, they were not yet present in the image. I also note that the temporal adverb *τάχα* is connected with an aorist (and not with an imperfect), which means that the speed is associated with an action that is not depicted on the shield.¹⁹²

Second, the narrator adds that the herdsmen “foresaw in no wise the stratagem” (*δόλον δ’ οὐ τι προνόησαν*, 526).¹⁹³ This non-depicted event makes the significance of *τερπόμενοι σύριγξι* clear: the herdsmen are wholly absorbed in the playing on their pipes, and have therefore no thought for their surroundings; hence, they do not foresee the ambush.

I have stated above that lines 525-6 form a separate phase. Yet the evidence for this is perhaps not so strong: in this phase, we do not find earlier mentioned figures performing a new action. Rather, new figures have appeared: the herdsmen and their cattle. In addition, there is no movement towards a new location: the herdsmen have arrived at the watering spot by the river where the townspeople are lying in ambush (521-4). On the other hand, line 525 starts with information that is not depicted. This information fills the gap between lines 523-4 (the scouts are waiting for the arrival of the cattle) and 525 (the herdsmen and their cattle are present). For such filling of gaps, we might compare comics, where this typically happens between two panels.¹⁹⁴

¹⁹² According to de Jong 2011: 6, in lines 525-32 “(...) we are dealing not merely with a succession of actions but with a speedy succession of actions, and to express such speed is a property of a narrative not of a picture”. Of the four temporal adverbs that indicate speed (*τάχα*, 525; *ῥάκα*, 527; *αὐτίκα*, 531; *αἶψα*, 532) not one modifies an imperfect; *τάχα*, *αὐτίκα* and *αἶψα* modify aorist verbs, and are thus associated with events that are not depicted on the shield; *ῥάκα* modifies another adverb, for which see below.

¹⁹³ Ameis and Hentze [1868] 1908: 141 indicate that “*δόλον konkret = λόχον*”.

¹⁹⁴ Kafalenos 2012: 47: “(...) the process of reading comics (...) requires readers to move from image to adjacent image and fill in gaps. In his study of comics as an art form, McCloud points out that readers animate the scenes each panel depicts by filling in the ‘gutter’ – the term that comics theorists use to denote the gap between adjacent panels”; the reference is to McCloud 1994: 66-9. The similarity between ekphrasis and comics has already been noted. Johnson 2011: 43 argues that “(...) comics and verbal description share some fundamental principles in how they tell stories (...) Comics and ekphrasis are both pictures in sequence”. Johnson then investigates how the shield of Achilles can be divided into different images. He identifies as

Similarly, between phases 4 and 5 (525-6; 527-9) and 5 and 6 (527-9; 530-40) we find such information that is not depicted (527; 530-2).¹⁹⁵ Thus, it is on the basis of the information that is not depicted (the aorist in 525) that I regard lines 525-6 as a separate phase.

The *fifth phase* (527-9) consists of the attack on the besiegers' cattle by the townsmen in ambush. The phase starts again with an aorist verb, this time accompanied by an aorist participle, οἱ μὲν τὰ προΐδόντες ἐπέδραμον, "and they, after having seen them (τὰ) from a distance, rushed forward" (527).¹⁹⁶ This clause contains two events (the seeing and the rushing forwards) which are not depicted. It explains how those who were earlier lying in ambush came to be involved in the actions that *are* depicted: they are cutting off the herds on both sides (τάμνοντ' ἀμφί, 528) and are killing the shepherds as well (ἐπί, 529).¹⁹⁷ Τάμνοντο is accompanied by two temporal adverbs, ὦκα δ' ἔπειτα, "and quickly thereafter" (527).¹⁹⁸ The adverb ὦκα modifies the adverb ἔπειτα, not the verb τάμνοντο. Ἐπειτα has temporal force here; the two adverbs together indicate that the intercepting of the cattle occurs immediately after those in ambush have rushed forward. Again, the narrator emphasizes that figures are quickly present.

The *sixth* and *last phase* consists of a battle between the besiegers of the city and the townspeople. This battle is described in 533-4: "after having arrayed (στησάμενοι), they were fighting a battle along the banks of the river, and they were hitting one another with bronze-tipped spears". The spatial information in 533 (ποταμοῖο παρ' ὄχθας) indicates that the battle is happening near the place of the ambush (520-4; ἐν

many discrete images as possible; images are determined "(...) according to meter, adverbs, syntax, sense, and visuality" (ibid.: 44); in the city at peace, this results in about one fragment per line (ibid.: 50-1). In this study, I follow a different method, whereby it is mainly the repetition of figures that indicates a new phase.

¹⁹⁵ Similarly, line 582 provides information that is not depicted (aorist participle combined with the anaphoric pronoun, τῶ μὲν ἀναρρήξαντε) at the beginning of a new phase. See further my discussion below.

¹⁹⁶ According to Leaf [1898] 1902: 308, τὰ refers to the μῆλα, or "vaguely" to the state of things. I take it to refer to the animals and the herdsmen.

¹⁹⁷ For τάμνοντο in combination with ἀμφί, see *Lfgre* s.v. τάμνω B II G 1: "von zwei Seiten her, ringsum Rinder absondern/rauben".

¹⁹⁸ *LSJ* s.v. ὦκα 2 translate ὦκα δ' ἔπειτα as "immediately".

ποταμῷ, 521). The aorist participle *στησάμενοι* refers to an earlier event, and makes clear that both parties are fighting in battle array.¹⁹⁹

In lines 530-2 the narrator narrates how the besiegers, who are lying around the city in phase one, come to be involved in the fight: “and they, after they had heard the loud noise from the cattle, while sitting in front of their quarters, after having immediately mounted their chariots with high-stepping horses, followed after, and they arrived quickly”. These lines consist of aorist verbs only, and thus refer to events not depicted on the shield. Four events are mentioned: 1. the besiegers hear the noise from the cattle while sitting before the city;²⁰⁰ 2. they mount their chariots;²⁰¹ 3. they follow after; and 4. quickly arrive. The first event is expressed by a temporal clause (*ὥς*) with an aorist indicative (*ἐπύθοντο*); thus, this event is anterior to that of the main clause.²⁰² The second event is expressed by an aorist participle (*βάντες*), which is also anterior to the main clause. The third and fourth events are found in main clauses with aorist finite verbs (*μετεκίαθον*, *ἴκοντο*).

Lines 535-8 also appear in the Hesiodic *Shield* (156-9), with *ἔθύνειον* for *ὀμίλειον* (535); this has made these lines suspect. Consequently, it has been argued that they are interpolated.²⁰³ Their authenticity has also been defended.²⁰⁴ I will not repeat the debate here, but I am not convinced by the arguments against their authenticity, and I prefer to let the lines stand.²⁰⁵ In fact, they are appropriate: since lines 530-40 form the climax

¹⁹⁹ Edwards 1991: 220 speaks of a “pitched battle”.

²⁰⁰ According to the *Lfgre* s.v. *εἶρ(η)* B, the traditional meaning “assembly places” does not fit its use here in 18.531; instead, they propose “Wohnung, Bleibe”, “dwelling, whereabouts, quarters”. This fits the preposition *προπάρειθε* much better: who would sit *before* an assembly place? Edwards 1991: 220 bypasses the difficulty by stating that “*προπάρειθε* suggests an audience sitting in a camp meeting-place listening to speakers who stood in front of them”.

²⁰¹ As Ameis and Hentze [1868] 1908: 142 indicate, *ἐφ’ ἵππων* / *βάντες* (531-2) refers to the mounting of chariots, even though *ἀερσιπόδων*, “high-stepping”, is an epithet which properly refers to horses. According to Faulkner 2008: 267-8, the epithet implies speed.

²⁰² Rijksbaron [1984] 2002: 76: “(...) *ὥς* + aorist indicative: the state of affairs of the dependent clause is anterior to that of the main clause”.

²⁰³ E.g. by Solmsen 1965: 1-6, who also regards 539-40 as interpolated. Edwards 1991: 220-1, following Lynn-George 1978: 396-405, thinks that 535-8 are interpolated; West 2011: 353 also regards 535-8 as interpolated.

²⁰⁴ E.g. by van der Valk 1966: 478-81, Alden 2000: 61-2, note 33, and Palmisciano 2010: 55-6.

²⁰⁵ I quote Leaf [1898] 1902: 308: “[t]hese personified spirits of strife (...) cannot be said to be alien from Epic thought (...)”.

of the city at war, it is fitting that the divine forces mentioned here join in the fight.²⁰⁶ Their presence, and especially the behaviour and look of Κήρ, emphasises the savagery of battle.²⁰⁷

In lines 539-40 the narrator returns to the fighting humans of 533-4.²⁰⁸ Only here in the shield ekphrasis does the narrator twice describe the same figures involved in the same action (ἐμάχοντο, 533 and 539). This can be explained by the digression of 535-8. After the narrator has zoomed in on the activities of one individual (536-8), he returns to the general battle, to which he consequently adds new information. First, he states that the human figures are fighting just like *living* people (ὡς τε ζωοὶ βροτοί, 539). This comparison makes clear that the narrator is describing a shield: the figures are not really alive. Second, the last line of the city at war focuses on a realistic but gruesome detail: the figures are dragging away each other's (ἀλλήλων) dead bodies.²⁰⁹ This emphasis on the dead (νεκρούς (...) κατατεθνηῶτας) provides a certain closure to the city at war scene. Even though the battle will never finish – its outcome is not depicted – one thing is clear: war results in dead people.

I sum up the results of my analysis. The city at war is the most complicated scene on the shield. The analysis of tenses has made clear that the passage contains both the descriptive (509-524; 533-40) and the diegetic discourse mode (525-32). In addition, in lines 525-33 temporal adverbs occur. Thus, lines 525-32 contain a sequence of events. This means that the text in 525-32 has a narrative structure/organization, which might seem out of place in the description of an image. As I have argued above, this narrative structure can be understood by assuming that the aorists provide information that is not depicted on the shield. As such, the narrative textual organization can be harmonized with the representation of an image.

²⁰⁶ With the triple ἐν in 535 τοῖσιν must be supplied (*Lfgre* s.v. ὀμιλέω B 2 c α).

²⁰⁷ Alden 2000: 63. See *Il.* 11.36-7 for similar depictions on Agamemnon's shield (Γοργῶ βλοσυρῶπις (...) / Δεῖμός τε Φόβος τε). On Κήρ, see further section 4.3.2, 11.

²⁰⁸ The subject of ὀμίλειεν δ' ὡς τε ζωοὶ βροτοί are the human figures of 533-4 (so e.g. Ameis and Hentze [1868] 1908: 142, van der Valk 1966: 480, and Alden 2000: 61, note 33; see also Ruijgh in note 181 above), not Ἴηρις, Κυδοιμός, and Κήρ (as e.g. Becker 1995: 122 will have it). That the human fighters are the subject is clear from τε in 540, which indicates that the subject of this line – which must be the humans on account of νεκρούς (...) κατατεθνηῶτας – is the same as the subject of 539.

²⁰⁹ Ἀλλήλων picks up ἀλλήλους from 534.

The reason why the diegetic discourse mode occurs in the city of war – and not, for example, in the city at peace – is due to the nature of the subject matter. The city at war as depicted on the shield consists of six different temporal moments: 1. a city is surrounded; the besieged are arming (509-15); 2. the besieged are marching out; Ares and Athena are depicted, too (516-9); 3. the besieged are arriving and lying in ambush (520-4); 4. the herdsmen of the besiegers have arrived (525-6); 5. the herdsmen are attacked (527-9), and 6. a battle between besiegers and besieged is being fought (530-40). These phases are snapshots that consist of one moment in time only. The narrator is anxious to fill in what has happened in between these snapshots: for example, between phase five and six he narrates how the besiegers came to be involved in the fight with the besieged (530-2). The speed with which the non-depicted actions are completed is striking: perhaps this can be connected with the arrangement of the images on the shield itself.

The images can be said to contain Herman's first element of narrative, event sequencing. By depicting the same figures engaged in different actions, the image represents a sequence of events.²¹⁰ The order in which the events are described by the narrator is chronological: he first describes the first phase, etc. This chronological order perhaps mirrors the way these events are depicted on the shield itself. The narratee may imagine a frieze or band, on which the different phases are depicted one after each other. This would mean that the images on the shield can be likened to a picture series.²¹¹

The figures engaged in the actions depicted are mostly in the plural and anonymous. In lines 536-7 three individuals are singled out; in this respect, these lines are similar to 499-500, where two figures are singled out. Only non-human figures are named (Ares and Athena, 516; Strife, Battle-din, and Fate, 535). The human figures, then, are not particularized. Furthermore, such non-human figures are typically found in battle scenes.

²¹⁰ In the text, all actions are presented as ongoing and happening at the same time. On this point, cf. van der Valk 1966: 481: “[d]ans les passages de Σ, on a l'impression que les négociations entre les deux armées et l'embuscade dressée par les assiégés sont des activités successives. Mais le poète semble avoir voulu les présenter comme simultanées: le bruit qu'une embuscade a été dressée parvient, dit-il, aux assiégeants au moment où ils se sont réunis au conseil (Σ 531 εἰρώων προπάροιθε) (...). Selon moi, dans ce passage le poète n'a pas réussi à construire un récit logique des événements”.

²¹¹ See for this term 1.4.3. I further discuss the shield's visualisation below in 3.5.

Herman's second element of narrative, world disruption, is present. A city under siege is a disruptive event, especially for those who are besieged. Even for the besiegers, the siege does not go according to plan. The inhabitants of the town are adamant in their refusal of the ultimatum (οἱ δ' οὐ πω πείθονται, 513), and they march out for an ambush. Whereas one would perhaps expect that the besiegers attack the cattle of the besieged, in the city at war the cattle of the besiegers is under attack.²¹² That this attack comes as a surprise is emphasized in 526: δόλον δ' οὐ τι προνόησαν. Thus, the action depicted in the image does not develop according to a script, but deviates from it. This means that the siege depicted on the shield is not a typical one.²¹³

Herman's third element of narrative, 'what-it's-like', is present, but not very prominently. The narrator refers to the thoughts or intentions of the figures in 510-2, 524, and 526. The actions of Ker in 535-40 make the savage nature of battle clear.²¹⁴

The narrativity of the city at war is higher than that of the city at peace. This is due to two reasons: 1. the city at war consists of *six* different moments in time, and 2. the events are disruptive. In addition, the narrator adds many more non-represented events in the city at war, especially in lines 525-32. As for 'what-it's-like', this narrative element does not feature prominently in either city. Lastly, it should be emphasized that although the city at war has many narrative qualities, the narrative is very much a *visual* one. The narrator presents the narratees with six snapshots, six frozen moments. The narratee does not learn the cause of the war, or how it has begun; neither will he know how the battle ends. In this sense, the city at war is indeed a visual narrative.

3. *A field being ploughed (541-9)*

Ἐν δ' ἐτίθει νειὸν μαλακὴν, πείριαν ἄρουραν, εὐρείαν τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῇ ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.	impf. impf.
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²¹² Cf. Edwards 1991: 220: "[i]t is possible that the poet has seen juxtaposed pictures of a siege and the capture of cattle, and has interpreted it as the seizing of the *besiegers'* cattle by the *townsmen*, though the reverse would seem a more likely event" (emphasis in the original).

²¹³ I thus disagree with Giuliani 2003: 44, who regards this scene as a typical siege ("[d]ie durchgehende Verwendung des Imperfekts trägt zusätzlich dazu bei, daß auch kriegerische Aktionen nicht als eine Spannung erzeugende Handlung, sondern als ein Tätigkeit vorgeführt werden, wie sie im Kriegsfall eben *allgemein üblich* ist. Eine solche Tätigkeit aber ist kein geeigneter Stoff für eine Erzählung; sie will beschrieben werden", emphasis mine).

²¹⁴ Cf. my discussion of Sc. 237b-70a in 4.3.2, 11.

545	οἱ δ' ὅποτε στρέψαντες ἰκoίατο τέλσον ἀρούρης, τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιθεός οἴνου δόσκειν ἀνήρ ἐπιών· τοὶ δὲ στρέψασκον ἀν' ὄγμους, ἰέμενοι νειοῖο βαθείης τέλσον ἰκέσθαι. ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἔφκει, χρυσεῖη περ εὐόσα· τὸ δὴ περὶ θαύμα τέτυκτο.	[opt. aor.] aor. iter.; aor. iter. impf.; pluperf. pluperf.
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On it he placed a soft fallow, a fertile field, wide, thrice-ploughed. In it many ploughmen, while wheeling their yoked teams, were driving [them] this way and that way. And they, whenever after having turned they would reach the headland of the field, (545) to them next a man gave into their hands a cup of honeysweet wine, coming up [to them]; and the others turned along their furrows, eager to reach the headland of the deep fallow. It [the fallow] was growing dark behind [them], and it looked like a ploughed [fallow], even though it was of gold; it was exceedingly made as a wonder.

This is the first of three subthemes introduced by ἐν δ' ἐτίθει (541-9, 550-60, 561-72). These images are of an agricultural nature, and depict the seasonal work of the farmer's year: ploughing, harvest, and vintage.²¹⁵ I shall start again with the *text*. There is a difference in the use of tenses between 541-3 and 547-9 on the one hand (imperfects and pluperfects), and 544-6 on the other (iterative aorists). In addition, line 544 contains a subordinate temporal clause with ὅποτε; in line 545, we find ἔπειτα. Thus, whereas 541-3 and 547-9 clearly contain the descriptive discourse mode, it would seem that 544-6, on account of ὅποτε and ἔπειτα, contain the diegetic discourse mode.²¹⁶

If we compare lines 544-6 with 525-32, which also contain the diegetic discourse mode, we notice that in 525-32 normal aorist tenses occur, but in 544-6 iterative aorists.²¹⁷ How must these iterative verb forms be understood? Primavesi argues that

²¹⁵ Edwards 1991: 221. According to Taplin 1980: 7-8, these three scenes “clearly represent spring, summer, and autumn”; he further takes 573-86 to represent winter (Leaf [1898] 1902: 609 already suggested as much, but he is cautious). According to West 2011: 352-3, the ploughing takes place in November, the harvest in May, and the vintage in September. It seems best, then, not to connect these scenes with any particular season.

²¹⁶ See also my discussion below of lines 599-602, where iterative aorists occur too (twice θρέξασκον, in 599 and 602).

²¹⁷ According to Kühner and Gerth 1898: 162, Anmerkung 4, there is a difference in meaning between aorist and imperfect iteratives: “(...) in Verbindung mit diesen Endungen bewahren beide Zeitformen ihren ursprünglichen Charakter, indem der iterative Aorist ein wiederholtes

these aorists become durative by the iterative suffix, and are thus like the other imperfects used in the shield ekphrasis.²¹⁸ Yet this solution is unnecessary, and the verbs can retain their iterative meaning. In fact, lines 544-6 differ from lines containing imperfects, in that they do feature a sequence of events – but of two events only, which are, furthermore, iterative. I will address this issue in the discussion of the image below.

The text, then, has a descriptive organization in 541-3 and 547-9, but a narrative one in 544-6. What are the other descriptive features present in the text? Lines 541-2 contain many adjectives, some of which are of a visual nature (μαλακῆν, εὐρείαν, τρίπολον; perhaps πίειραν). Other visual details are found in lines 547 (βαθείης), and especially 548-9. In fact, these lines contain no ongoing events, and focus only on the way the shield looks. As such, these lines are prototypically descriptive.

Lines 548-9 are devoted wholly to the way the fallow looks: it is growing dark behind the ploughers (ἡ δὲ μελαίνετ' ὀπισθεν). This phrase could refer either to the *res ipsae* or *opus ipsum*.²¹⁹ The rest of the lines is devoted to the *opus ipsum*, and indicate that the narrator is describing a static image: the fallow looked (ἐφκει) like a ploughed one, even though it was made of gold.²²⁰ This section is closed off by τὸ δὴ περὶ θαύμα τέτυκτο, “it had been made exceedingly as a wonder” (549). The pluperfect makes clear that what is here reviewed by the narrator is finished; τό most likely refers to the preceding image.²²¹ By emphasizing that the image or shield is a θαύμα, the narrator anticipates unbelief on the side of the narratee (“how can a field that is made of gold become black and look like a ploughed field?” – “because it is a marvel”).²²² At the same time, the narrator expresses his admiration for Hephaestus’ divine craftsmanship.²²³

Ereignis, das iterative Imperfekt eine wiederholte Handlung in ihrer Entwicklung, in ihrem Verlaufe bezeichnet”, Stahl 1907: 104 denies any such difference in meaning.

²¹⁸ Primavesi 2002: 198: “(...) da bei fünf Aoristen der Aspekt durch ein die Wiederholung anzeigendes Iterativ-Suffix oder durch iterativen, eine Wiederholung anzeigenden Optativ wieder ins Linear-Zuständliche umgebogen wird (...)”.

²¹⁹ See Becker 1995: 126-7.

²²⁰ Explicit comparison between image and reality is rare in the Homeric shield ekphrasis, but much more frequent in the *Shield* (see Bühler 1960: 96, who has a list of such phrases in other ekphraseis; he does not list ὡς τε θεῶ περ in 518 and ὡς τε ζωὶ βροτοὶ in 539). On lines 548-9, see also Heffernan 1993: 4 and Squire 2011: 336-7.

²²¹ According to Becker 1995: 128, τό refers to the shield.

²²² Becker 1995: 129 appropriately quotes the T scholion on 548-9: ἡ ὀπίσω τοῦ ἀρότρου γῆ ἐμελαίνετο. ἄπιστον δέ, καὶ αὐτὸς διὰ τοῦ θαυμάζειν πιστὸν εἰργάσατο, “the earth behind the plough

Let us now turn to the narrativity of the *image*. Its main theme is a *νειὸν μαλακὴν*, “a soft fallow” (541); *μαλακὴν* refers to its loose and arable earth.²²⁴ The field is fertile (*πίειραν ἄρουραν*).²²⁵ It is also wide (*εὐρεῖαν*), which means that it can contain many ploughers;²²⁶ and it is *τρίπολον*, thrice-ploughed, which indicates that the image depicts a field that has already been ploughed.²²⁷ After having provided an overview of the whole field, the narrator focuses on the figures in it (*ἐν αὐτῇ*, 542): many ploughmen (*πολλοὶ δ’ ἄροτῆρες*) are driving their teams of oxen throughout the field (*ἔνθα καὶ ἔνθα*, 543).²²⁸

Ἐλάστρεον (543) is the frequentative of *ἐλαύνω* (“were driving repeatedly”), and thus prepares for lines 544-7.²²⁹ In these lines, the narrator zooms in on the actions of the figures described in 543. As indicated above, in lines 544-6 the narrator uses a temporal clause with an iterative optative (*ὁπότε...ἰκοῖατο*, 544), and two iterative aorists (*δόσκεν*, *στρέψασκον*, 546). In connection with the representation of a static image, the iterative verbs can be explained as follows. An iterative verb indicates that the action depicted in the image repeats itself *ad infinitum*: each time a plougher reaches the headland, someone gives him a cup of wine. On the shield, we may imagine one plougher being

was becoming black. This is incredible, but [the poet] himself has made it credible by his marvelling”.

²²³ So de Jong [1987] 2004: 49; on *θαύμα*, see further Becker 2003: 9-10 and de Jong 2011: 10. Cf. also the use of *θαύμα ἰδέσθαι* in *Od.* 13.108 (discussed in 2.3.2).

²²⁴ According to Ameis and Hentze [1868] 1908: 143, *μαλακὴν* means “locker”, i.e. “loose”, presumably of the soil. *LSJ* translate with “fresh-ploughed fallow” (s.v. *μαλακός* I); the *Lfgre* translate “(sich) weich (anführend)” (s.v. *μαλακός* B 1), note that the adjective is used “von ritzbarer Oberfläche” and that it implies that the field is “gut pflügerbar” (B 1 a).

²²⁵ For the relation between *ἄρουρα* and *νειός*, see *Lfgre* s.v. *ἄρουρα* B 1 a α.

²²⁶ The scholia connect the epithet *εὐρεῖαν* with the many teams of oxen in the field (T-scholion, 542a: *ἀκολούθως τῷ ἐπιθέτῳ τὴν γὰρ εὐρεῖαν πολλοῖς ζεύγεσιν ἄροῦσθαι*, “[line 542b is] in accordance with the epithet, for by “wide” he means [that the field] is ploughed by many teams”).

²²⁷ For *τρίπολον*, see West 1978: 274: “[d]uring the fallow year the soil was broken up by plough or mattock two, three, or even four times (...)”. That the field has already been ploughed is also evinced by *ἀρηρομένη δὲ ἐώκει* (548).

²²⁸ The *Lfgre* translate *ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα* with “trieben (jeweils) wendend (...) die Gespanne hin u[nd] her” (s.v. *δινεύω* B).

²²⁹ The *Lfgre* translate *ἐλάστρεον* with “trieben auf und ab, wendeten jew[eils] am Feldrain” (s.v. *ἐλαστρέω*).

handed a cup. Yet there are more ploughers in the field: other ploughers (τοὶ δέ, 546) are turning at the other side of the field (στρέψασκον), and are eager to reach the headland, too.²³⁰ The narrator, then, surveys the field with the ploughers as a whole. Since ploughing involves going up and down a field multiple times, he uses iterative forms to indicate that the action must be imagined as repeating itself. The iterativity is inferred by the narrator from a *static* image.

Scholars are agreed that iterative events acquire a descriptive aspect.²³¹ Rather than designating a single, unique action, iterative verbs designate actions that repeatedly or habitually take place. In lines 544-6, a sequence of two events repeats itself: each time the ploughers reach the headland, a man comes up to them (ἐπιών, 546) and gives them a cup of wine. The relation between these two events is made clear by the temporal conjunction ὅποτε (544) in combination with ἔπειτα (545). The aorist participle στρέψαντες (544) refers to an earlier event, and indicates that the ploughers who are now being handed a cup of wine have earlier turned at the headland on the other side of the field.²³² This earlier event is also depicted in the image, but it involves other ploughers (τοὶ δέ, 546), who are depicted in making this very turn (στρέψασκον, 546). Event sequencing is thus implied by the image. Line 547 closes this section off by ring

²³⁰ Cf. Byre 1992: 39: “most of these iteratives refer to the motions of a plurality of actors; here it is possible to interpret the poet’s words not as referring to the repeated actions of the same individuals, but rather as a synthesis and summary of different phases of the same action as they are performed by different actors on the represented scene before his mind’s eye”; similarly Becker 1995: 125: “the number of ploughmen (...) encourages the audience to imagine different figures engaged in different stages of ploughing, not a single figure engaged in consecutive actions”.

²³¹ The *locus classicus* is Genette [1972] 1980: 117 (“...[t]he classic function of iterative narrative is thus fairly close to that of description (...”). See also Chatelaine [1986] 1987: 135, Mosher 1991: 434-5, Schmid 2003: 29 (“[r]epeated transformations, even if they are both relevant and unpredictable, represent at best a low level of eventfulness. (...) When it represents iteration, narration approaches the mode of description”; similarly Schmid [2003] 2010: 12), Herman and Vervaeck [2001] 2005: 66 (“[i]teratives are prevalent in the description of habits”), and Lyytikäinen 2012: 81-2 (“[o]ne way of downplaying the uniqueness of events, even on the level of narration, is by using iterative narration (...) emphasizing the iterative, or the things that keep repeating themselves in daily life, shifts the focus from the stories with dramatic plots and extraordinary events to pictures of the world”).

²³² So the *Lfgre* s.v. στρέφω B I b a (“the τέλσον is the starting point on one side of the field, [στρέ]ψαι denotes the turning on the opposite side”).

composition (τέλσον ἰκέσθαι, 547 ≈ ἰκοίατο τέλσον, 544): the ploughers who are now at one side of the field are eager to reach the other side of the field, where they will receive a cup of wine. Their actions are thus not only repetitive, but also circular: they have no inherent beginning or end.²³³ The idea of circularity is strengthened by the ring composition in these lines.

The narrativity of this image is generic and thus low: the image depicts a number of easily recognizable moments from an everyday activity, ploughing.²³⁴ Most subjects are plural and anonymous, although in line 546 a man (άνήρ) is mentioned. Event sequencing is implied by the image in lines 544-46a; world disruption is absent. As for ‘what-it’s-like’, the wine is said to be honeysweet (μελιηδέος, 545) but the drinking of this wine is not referred to. The figures are eager (ἰέμενοι, 547) to reach the headland of the fallow. Again, we see that the element of ‘what-it’s-like’ is present, but that references to feelings or experiences are made in passing.

4. A king’s domain: labourers harvesting the crop (550-60)

550	Ἐν δ’ ἐτίθει τέμενος βασιλήϊον· ἔνθα δ’ ἔριθοι ἦμων ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες. δράγματα δ’ ἄλλα μετ’ ὄγμον ἐπήτριμα πίπτον ἔραζε, ἄλλα δ’ ἀμαλλοδετήρες ἐν ἔλλεδανοῖσι δέοντο. τρεῖς δ’ ἄρ’ ἀμαλλοδετήρες ἐφέστασαν· αὐτὰρ ὀπισθε	impf. impf. impf. impf. pluperf.
555	παῖδες δραγμαεύοντες, ἐν ἀγκαλίδεσσι φέροντες ἀσπερχές πάρεχον· βασιλεύς δ’ ἐν τοῖσι σιωπῇ σκήπτρον ἔχων ἐστήκει ἐπ’ ὄγμου γηθόσυνος κῆρ. κῆρυκες δ’ ἀπάνευθεν ὑπὸ δρυὶ δαίτα πένοντο, βοῦν δ’ ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες	impf. pluperf. impf. impf.
560	δεῖπνον ἐρίθοισιν λεύκ’ ἄλφιστα πολλὰ πάλυνον.	impf.

On it he wrought the estate of a king; there hired labourers were reaping, holding sharp sickles in their hands. Of the cuttings, some were falling along the swath, in a row, on the ground, the other [cuttings] the binders of sheaves were binding with sheaf-bindings. Three sheaf-binders were standing by; and behind [them] (555) boys, picking up the cuttings, carrying [them] in their arms, were unceasingly passing them on; and among them a king was standing at the

²³³ Byre 1992: 39: “[t]he movements, confined to the spaces in which they are initially set, are (...) not only repetitive but also circular (which is, incidentally, in keeping with the [presumably] round shape of the shield) – i.e. their actions have no inherent beginning and end”.

²³⁴ Similarly Byre 1992: 39.

swath, in silence, holding his sceptre, rejoicing in his heart. And heralds, at a distance, underneath an oak, were getting a banquet ready, and after having slaughtered a big ox they were preparing it; and they, the women, (560) were sprinkling abundant quantities of white barley as a meal for the reapers.

The second agricultural subtheme consists of a harvesting scene. I first discuss the *image*. In line 550, the narrator announces the main theme, τέμενος βασιλήϊον, “the estate of a king”. In contrast with the previous image (lines 541-2) and the next (561-2), the narrator does not state anything concerning the physical appearance of the main theme.²³⁵ He next moves on to the figures who are working on the land (ἔνθα δ' ἔριθοι, 550). In lines 550b-51 the narrator provides a general picture of what is going on in the image: hired labourers are reaping.²³⁶

In the following lines, the narrator further specifies what the labourers are doing. He first proceeds by enumeration (552-4): ἄλλα (...) / ἄλλα δ' (...) / τρεῖς δ' (...).²³⁷ The sheaf-binders in 554 stand out: they are said to be three in number, and are not engaged in any activity, but standing by (ἐφέστασαν).²³⁸ Behind them (αὐτὰρ ὄπισθε), boys are picking up the sheaves (δραγμαύοντες) and passing them on (πάρεχον) to the sheaf-binders (554-5).²³⁹ The narrator proceeds spatially through the scene. He does not

²³⁵ We should perhaps read, with the majority of manuscripts, τέμενος βαθυλήϊον, “with deep crop, very fruitful”. This would provide the main theme with an adjective that describes its physical appearance. Βαθυλήϊον is also read by Ameis and Hentze [1868] 1908: 143, who translate “eine Flur mit hoher Saatfrucht”. According to Leaf [1898] 1902: 309-10, both readings are equally possible and appropriate. The *OCT* and West print βασιλήϊον. According to Edwards 1991: 223, βασιλήϊον “is clearly correct”; he refers to 556 (βασιλεύς) and to Hes. Sc. 288 (...αὐτὰρ ἔην βαθὺ λήϊον..., “and there was a deep corn-field”), under influence of which the reading βαθυλήϊον might have occurred. I would rather turn his argument around: it makes more sense that the author of the *Shield* imitates Homer; the occurrence of βασιλεύς in 566 might have led to the reading βασιλήϊον.

²³⁶ Ἐριθοί is a general name for hired labourers; ἦμων is used intransitively.

²³⁷ The meaning of ἐπήτριμα (552) is uncertain. See Edwards 1991: 171 (“the ancients took it to mean ‘close together’, from ἦτριον, ‘warp’”) and the *Lfgre* s.v. ἐπήτριμ(ος) B (who suggest “nebeneinander, reihenweise”); this was also suggested by Leaf [1898] 1902: 284 (“[i]n rows, one after another seems to be the sense required in all three places”, italics in the original).

²³⁸ On this point, see also Richter 1968: 121.

²³⁹ According to Edwards 1991: 224, πάρεχον means “were at hand” (for which he refers to *Il.* 23.835). *LSJ* s.v. πάρεχω A translate this instance with “hand over”, as do the *Lfgre* s.v. ἔχω B II 8 a

enumerate the ongoing events in their chronological order: first, of course, the cuttings have to be gathered and handed on (555-6), before they can be bound into sheaves (553).²⁴⁰ In their midst, the king is standing silently at the swath.²⁴¹ He stands out from the rest, presumably on account of his sceptre.

Lines 552-7 form a group, in that all action takes place at the swath (μετ' ὄγμον, 552 ≈ ἐπ' ὄγμου, 557). The action of lines 558-60 is situated at a distance from the reaping (ἀπάνευθεν), under a tree (ὑπὸ δρυϊ).²⁴² The heralds are making ready a banquet (δαίτα πένοντο): after having slaughtered a big ox (ιερεύσαντες, aorist participle) they are now preparing it (ἄμφεπον, 558-9). The women are sprinkling barley over the meat (παλύνω) as meal for the labourers (δείπνον ἐρίθοισιν, 559). What is being prepared, then, is a general feast for the labourers.²⁴³

α ("hinhalten, zureichen"). For ἀσπερχές, see *Lfgre* s.v. ἀσπερχ(ής) B 2 ("à propos d'un travail Σ 566 (...) la nuance est ici difficile à préciser: avec zèle ou sans relâche? Pour le premier sens, cf. Ω 124 (...), pour le second, ωλεμές, -έως est plus proche (...)").

²⁴⁰ Δραγμαεύοντες is a hapax; see *Lfgre* s.v. δραγμαεύοντες B: "(Ähren) aufsammeln u[nd] (zu Garben) bündeln"; similarly *LSJ* s.v. δραγμαεύω, "collect the corn into sheaves". Differently Edwards 1991: 224, who states that "[t]he 'handfuls' are gathered and bound into sheaves by the ἀμαλλοδετήρες; then the children grab the sheaves (δραγμαεύοντες), carry them off in their arms, and place them in stooks". However, a δράγμα is not a sheaf but a handful of corn, for which see *LSJ* s.v. δράγμα, "handful; esp. as many stalks of corn as the reaper can grasp in his left hand"; and *Lfgre* s.v. δράγμα(α) B, "eig[en]tl[ich] Handvoll (...) spez[iell] (Pl.) die Schwaden abgesichelten Korns (die dann ihrerseits gegriffen u[nd] zu Garben = ἀμαλλαι gebunden werden)". Differently again Richter 1968: 121, who states that "[w]as die Garbenbinder nicht erfassen, wird in der Nachlese gesammelt und natürlich ebenfalls zu Garben gebunden. Ährenlesen ist auch hier Kinderarbeit (...)".

²⁴¹ The silence of the king has attracted much attention; see e.g. Becker 1995: 132. According to Ameis and Hentze [1868] 1908: 144 and Edwards 1991: 224, βασιλεύς refers to a local landowner.

²⁴² For this use of ἀπάνευθε, see *Lfgre* s.v. ἀπάνευθε(ν) B 1 b, "abseits, d.h. in einer gewissen, meist nicht großen Entfernung von der Hauptperson, dem Schauplatz der Handlung usw."

²⁴³ This is the interpretation put forward by, among others, Leaf [1898] 1902: 310, Bruns 1970: 56-7, and Edwards 1991: 224. It has also been suggested that the heralds are preparing roast meat for the king, and that the women are making porridge for the labourers, so e.g. Willcock 1984: 271-2. This requires πάλυον to be taken in the sense of "rührten Gerstenmehl in Menge an, zu einem Brei" (Ameis and Hentze [1868] 1908: 144). The *Lfgre* take πάλυον here in its usual sense, and not as referring to a kind of porridge (s.v. παλύνω B 1).

The narrativity of this scene is low. Again, we may speak of generic narrativity. A king is singled out, but the βασιλεύς does not represent a particular king, but someone who holds the office of king.²⁴⁴ In this sense, he resembles the ἴστωρ in 501 and the πάις in 569. The image does not depict a sequence of events, but with ἱερεύσαντες in 559 the narrator refers to an earlier, non-depicted moment. In lines 552-6, the narrator describes the figures in their spatial arrangement: the boys are standing behind (αὐτὰρ ὀπισθε) the sheaf-binders. He could also have described the actions of the figures in the order in which these normally take place (as he does in lines 498-501, and in the city at war). The spatial arrangement, however, fits the description of a static image; furthermore, it makes clear that the way the narrator looks at the image is also driven by the composition of the image: apparently, the δράγματα catch his eyes first, after which he looks at the ἀμαλλοδετήρες, behind whom he next spots the παῖδες. World disruption is absent, but ‘what-it’s-like’ is not: the king is said to rejoice in his heart (γηθόσυνος κήρ, 557).²⁴⁵

Apart from its descriptive structure, the *text* contains some other prototypically descriptive features. I note the following visual details: possibly βαθυλήϊον (550, if this is the reading one adopts), ὄξειας (551), ἐπήτριμα (552), τρεῖς (554), μέγαν (559), and λεύκα, πολλά (560). Two pluperfects (ἐφέστασαν, ἐστήκει), equalling imperfects, designate states rather than ongoing events.

5. A vineyard: young men and women carrying grapes (561-72)

	Ἐν δ' ἐτίθει σταφυλήσι μέγα βριθουσάν ἄλων	impf.
	καλήν χρυσεῖην· μέλανες δ' ἀνά βότρυες ἦσαν,	impf.
	ἐστήκει δὲ κάμαξι διαμπερές ἀργυρέησιν.	pluperf.
	ἄμφι δὲ κυανέην κάπετον, περὶ δ' ἔρκος ἔλασσε	aor.
565	κασσιτέρου· μία δ' οἴη ἀταρπιτὸς ἦεν ἐπ' αὐτήν,	impf.
	τῇ νίσοντο φορήεις, ὅτε τρυγῶφεν ἄλων.	impf.; [opt.]
	παρθενικαὶ δὲ καὶ ἠῖθεοι ἀταλά φρονέοντες	
	πλεκτοῖς ἐν ταλάροισι φέρον μελιθεῖα καρπὸν.	impf.
	τοῖσιν δ' ἐν μέσσοισι πάις φόρμιγγι λιγείη	
570	ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν ἄειδε	impf.; impf.

²⁴⁴ Feldman 1969: 79: “[a]uf dem Schild bleiben sie alle namenlos, ohne Eigenleben, und bekleiden höchstens ein Amt oder eine Pflicht, wie die Könige, die Richter, die Hirten”.

²⁴⁵ The scholia derive this emotional state from the appearance of the king on the *opus ipsum*: ἐφαίνετο γὰρ τῷ προσώπῳ ἠδόμενος καὶ τοιαύτην ἔχων κατάστασιν, “because it appears from his face that he has pleasure and that he has such a condition” (A scholion, 18.557c).

λεπταλέη φωνή· τοὶ δὲ ῥήσσοντες ἀμαρτῆ
 μολπή τ' ἰυγμῶ τε ποσὶ σκαίροντες ἔποντο. | impf.

On it he wrought a vineyard heavily laden with clusters, beautiful, golden; black were the grapes along it, and it [the vineyard] was set up with silver poles throughout. Around it he drove a trench of blue enamel, and around [it all] a fence (565) of tin; a single path only led to it [the vineyard], along which the carriers were going, whenever they were harvesting the vineyard. And young girls and young men, with light-hearted glee, were carrying the honeysweet fruit in wicker baskets. In their midst a boy was making delightful music with a clear-toned lyre, and he was beautifully singing a Linos-song in accompaniment with his delicate voice; and they, stamping [the ground] together, were following the dance and shouting, while jumping with their feet.

The third and last agricultural subtheme consists of a vineyard. I first discuss the *text*, which has a descriptive structure. Lines 561-5 are, in fact, prototypically descriptive: the lines are wholly devoted to a physical description of the vineyard.²⁴⁶ Much attention is paid to the *opus ipsum*: χρυσεῖην (562), κάμαξι (...) ἀργυρέησιν (563), κυανέην κάπετον (564). As for other visual details, the vineyard is heavily laden with clusters of grapes (σταφυλῆσι μέγα βριθουσαν, 561), and the grapes are black (μέλανες, 562).²⁴⁷ The narrator also states that the vineyard is beautiful (καλήν, 562), and that only a single path leads to it (μία δ' οἴη ἀταρπιτός, 565). In the rest of the image (566-572), only one visual detail is found (πλεκτοῖς, 568); as for other qualities, I note ἀταλά φρονέοντες (567), μελιηδέα (568), λιγείη (569), ἰμερόεν, καλόν (570), and λεπταλέη (571); the details in lines 569-71 refer to sound.

In 564-5 the narrator refers to an action of Hephaestus, which he elsewhere only does at the beginning of a new image: περι δ' ἔρκος ἔλασσε / κασσιτέρου. That this reference occurs within this subtheme can perhaps be explained by the fact that whenever we hear of Hephaestus making something it is in reference to the scenery.

²⁴⁶ Cf. Elliger 1975: 37: “[d]ie auf so engem Raum auffallend zahlreichen landschaftlichen Elemente sind also genau einander zugeordnet. Das ist in der ganzen Schildbeschreibung ohne Parallele und dürfte seine Erklärung darin finden, daß der Weinberg, von Menschenhand angelegt, selbst *ein Kunstwerk im Kunstwerk* darstellt” (emphasis mine).

²⁴⁷ According to Becker 1995: 134, μέλανες refers to the *opus ipsum*; it could also refer to the *res ipsae* (cf. ἡ δὲ μελαίνετ' ὀπισθεν in 548). At any rate, blue grapes are meant (Richter 1968: 129); perhaps one can also conclude from the adjective that the grapes are ripe and ready to be harvested.

Apart from this and the other reference to making in 561 (ἐτίθει), the narrator uses only verbs that designate states in lines 561-5 (ἦσαν, 562; ἐστήκει, 563, ἦεν, 565), which give the impression of stasis. The text progresses spatially.²⁴⁸ Nothing is happening in these lines: the narrator provides a picture of a vineyard in which not a single human figure is present.

Though the vineyard itself is empty of people, the path leading to it is not.²⁴⁹ Line 566 does not refer to anything which is depicted on the shield: the iterative imperfect (νίσοντο) in combination with the distributive-iterative optative (τρυγόμεν) mark this line as a description of what habitually happens on this path.²⁵⁰ This is the path, then, along which the carriers (φορῆες) go to the vineyard every time they are gathering the vintage.

I now turn to the discussion of the narrativity of the *image*. In 568, the narrator first describes human figures that are depicted on the shield: they are carrying (φέρων) the honeysweet fruit in wicker baskets (567-8), presumably along the path mentioned in 566.²⁵¹ As in 556, the narrator focuses on one individual in the midst of the others (τοῖσιν δ' ἐν μέσσοισι) who stands out from the crowd, presumably on account of his lyre (φόρμιγγι λιγείῃ, 569).²⁵² While playing the lyre, he sings the Linos-song. Although song cannot be depicted, it should be noted that the narrator first describes the boy (παῖς) with his lyre (φόρμιγγι λιγείῃ) in 569, after which 570-1 is easily accepted by the narratee as an inference from what is depicted in the image. After having described this individual, the narrator moves back to the group in 571-2 (τοὶ δέ). Τοὶ δέ could either

²⁴⁸ The spatial indicators are ἀνά (562), διαμπερές (563), ἀμφί, περὶ (564), ἐπί (565).

²⁴⁹ Cf. Ameis and Hentze [1868] 1908: 144-5: "(...) der durch den Weingarten führende Pfad, auf dem sich alles Dargestellte abspielt". They take ἐπ' αὐτήν as "über, d.i. durch ihn selbst hin, den Weingarten im Gegensatz zu Graben und Zaun"; for this meaning, see *LSJ* s.v. ἐπί C I 5.

²⁵⁰ For the iterative imperfect, see Rijksbaron [1984] 2002: 14; Chantraine 1953: 260 lists τρυγόμεν among the examples of "optatifs de répétition dans le passé".

²⁵¹ According to Ameis and Hentze [1868] 1908: 145, the φορῆες are not the παρθενικαὶ δὲ καὶ ἡῖθεοι of 567, but labourers hired by the owner of the vineyard ("Arbeiter im Dienst der Winzer"). However, the similarity between φορῆες and φέρον makes it likely that the same figures are meant; in addition, their interpretation leaves the presence of the girls and boys unexplained.

²⁵² According to the scholia, he relieves the labour of the workers (δηλονότι τέρπων καὶ ἐπικουφίζων τὸν πόνον, "that is to say delighting [them] and relieving the work", T scholion, 569-70a).

refer to the *παρθενικαὶ δὲ καὶ ἡῖθεοι* of 567, or to other figures.²⁵³ In the former case, we must imagine that the girls and boys are dancing while carrying their baskets. In the latter, the narrator now describes different boys and girls who are dancing.²⁵⁴

The narrativity of this scene is low and generic. In the first six lines (561-6), the narrator does not refer to any human figures; these only appear in lines 563-72. Event sequencing and world disruption are absent. The narrator singles out one figure, but this individual is mentioned because of his occupation. ‘What-it’s-like’ is absent, too; *ἀταλά φρονέοντες* (567) does not refer to what the girls and boys are thinking about their activities, but to the fact that they are young and innocent.²⁵⁵

6. A herd of cattle: two lions attacking a bull (573-86)

	Ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων·	aor.
	αἱ δὲ βόες χρυσοῖο τετεύχαστο κασσιτέρου τε,	pluperf.
575	μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε	impf.
	πάρ ποταμὸν κελάδοντα, παρά ῥοδανὸν δονακῆα.	
	χρῦσειοι δὲ νομῆες ἅμ' ἐστιχώωντο βόεσσι	impf.
	τέσσαρες, ἑννέα δὲ σφι κύνες πόδας ἀργοὶ ἔποντο.	impf.
	σμερδαλέω δὲ λέοντε δὴ ἐν πρώτῃσι βόεσσι	
580	ταύρον ἐρύγμηλον ἐχέτην· ὃ δὲ μακρὰ μεμυκῶς	impf.
	ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἡδ' αἰζηοί.	impf.; aor.
	τῷ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοεΐην	impf.
	ἔγκατα καὶ μέλαν αἷμα λαφύσσετον· οἱ δὲ νομῆες	impf.
	αὐτῶς ἐνδίσσαν ταχέας κύνας ὀτρύνοντες.	impf.
585	οἱ δ' ἦτοι δακέειν μὲν ἀπετρωπῶντο λεόντων,	impf.
	ἰστάμενοι δὲ μάλ' ἐγγὺς ὑλάκτεον ἕκ τ' ἀλέοντο.	impf.; impf.

²⁵³ Ameis and Hentze [1868] 1908: 145 opt for the former; for the latter option, cf. the use of *τοὶ δέ* in 546 (“the others”).

²⁵⁴ According to the *Lfgre*, *ρήσσω* means “stoßen, nur beim Tanzen: rhythm[isch] den Takt (m[it] d[em] Fuß?) schlagen” (s.v. B 1); similarly Willcock 1984: 272 (“keeping time with their feet”). *Ἰυγμῶ* can refer to cheerful or sad sound (so *Lfgre* s.v. *ἰυγμός* B: “jauchzen oder klagen, schluchzen (...) Σ 572 allg[emeiner] Anlaß des Herbstfestes spricht eher für fröhliches ‘Jauchzen’, für ‘Klagen’ Inhalt des Linoslied u[nd] nachep[ische] Wortbed[eutung]”).

²⁵⁵ See *Lfgre* s.v. *φρονέω* B I 1 c δ: *ἀταλά* (...) “unbeschwerte (von Zukunftssorgen unbelastete) Kinder u[nd] Jugendliche (...)”; Richardson 1974: 157 (ad *h.Cer.* 24) translates “with youthful spirit”.

On it he made a herd of straight-horned cattle. And they, the cattle, had been made of gold and tin, (575) and with lowing they were hurrying from the farmyard to the pasture beside the sounding river, beside the waving reed. Golden herdsmen were marching with the cattle, four in number, and nine swift-footed dogs were following them. Two fearsome lions among the foremost cattle (580) were grasping a loud-lowing bull: and he [the bull], bellowing mightily, was being dragged away; and the dogs and young men followed after him. And the two [lions], after having torn open the hide of the mighty bull, were devouring the innards and black blood. And they, the herdsmen, were vainly setting the swift dogs on, while exhorting [them]. (585) But they, with regard to biting, were turning away from the lions, and taking their stand very close by were barking and avoiding [the lions].

The main theme of this section is not a location, but a herd of cattle (ἀγέλην... βοῶν ὀρθοκραιράων, 573). As is clear from 575-6, the cattle are moving from one location to the other. The fact that the cattle are not depicted in one single location but in movement is probably the reason why the main theme of this section is not a location.

I start with a discussion of the *text*. It consists mainly of imperfects; one pluperfect (τετεύχατο, 574) is found, too. These tenses are all associated with the descriptive discourse mode. Only the aorist μετεκίαθον in 581 is alien to the descriptive discourse mode. This aorist can be interpreted as referring to information that is not depicted, just as the aorists in the city at war. Rather than arguing that the text here contains the diegetic discourse mode, I analyse τὸν δὲ κύνες μετεκίαθον ἢ δ' αἰζυροί in 581 as a narrative sentence occurring in the descriptive discourse mode.²⁵⁶ Thus, apart from this sentence, the text has a descriptive structure.

I note the following other descriptive features. Line 574 refers to the *opus ipsum*, and describes the appearance of the surface of the shield; similarly χρύσειοι in 577. I note the following other visual details: ὀρθοκραιράων (573), ῥοδανόν (576), τέσσαρες, ἐννέα (578), δύο, πρώτησι (579), μεγάλοιο (582), μέλαν (583). Some other details are also found: κελάδοντα (576, sound), πόδας ἀργοί (578), σμερδαλέω (579), ἐρύγμηλον, μακρὰ μεμυκῶς (580, sound), ταχέας (584).

Let us now turn to the *image*. After focusing on the *opus ipsum* in 574, the narrator moves to the *res ipsae* in 575-6, with much attention going out to spatial details (ἀπό, νομόνδε; πάρ, παρά).²⁵⁷ After having provided an overview of the image as a whole (573-

²⁵⁶ There are, furthermore, no other temporal markers present in the text.

²⁵⁷ Cf. Elliger 1975: 33, note 8, who states that "(...) die Ortsangabe wohl mit Rücksicht auf das später folgende reiche lokale Detail (576) ausgespart ist".

6), the narrator focuses on the four herdsmen which accompany the cattle; nine dogs are following them (577-8).²⁵⁸ The narrator next moves to the front of the herd (ἐν πρώτῃσι βόεσσι), where two fearsome lions have caught a loud-bellowing bull (579-80). The bull is being dragged away, while bellowing mightily (μακρὰ μεμυκῶς, 580).²⁵⁹ The focus on sound may seem striking, but is again easily accepted as an inference by the narrator from the action depicted in the image (see also on 570-1 above).²⁶⁰

Lines 582-6 form a new phase.²⁶¹ This is marked by the anterior aorist participle ἀναρρήξαντε (582), which indicates that the bull is now dead.²⁶² I note, too, the anaphoric pronoun τὼ μὲν, which is similarly used at the beginning of a new phase in the city at war. Again, an aorist tense is found (μετεκίαθον, 581) between two phases (for which compare 530-2 above). With this aorist tense, the narrator indicates that the herdsmen and dogs are now in the vicinity of the bull.²⁶³ The lions are devouring the innards and blood of the bull (583). The herdsmen are vainly (αὐτῶς, 584) inciting the dogs against the lions.²⁶⁴ Lines 585-6 can be regarded as an elaboration of αὐτῶς; the dogs do not bite, but bark and avoid the lions.²⁶⁵ I would hazard the suggestion – and

²⁵⁸ Ἐστιχόωντο in 578 may indicate that the herdsmen are depicted in a row – perhaps two by two? (see *LSJ* s.v. στιχάομαι A; the *Lfgre* s.v. στιχάομαι B translate with “aufmarschieren”).

²⁵⁹ The use of the passive is rare in the shield ekphrasis; ἔλαετο perhaps emphasises the helplessness of the bull.

²⁶⁰ Furthermore, it is only logical that a ταύρος ἐρύγγηλος (580) bellows mightily (μακρὰ μεμυκῶς).

²⁶¹ Stansbury-O'Donnell 1999: 43-4 has misunderstood the tenses in this passage (he sees, for example, a prolepsis in ἀναρρήξαντε, which he mistakes for a future participle), on account of which he arrives at a different conclusion.

²⁶² For an aorist participle at the beginning of a new phase, see also 527 above. That line 582 marks a new phase is also recognised by Ameis and Hentze [1868] 1908: 146: “[a]syndeton: ein neues Moment, aber innerhalb der vorher beschriebenen Situation”. Becker 1995: 139 states that “depictions can low and move in the describer’s experience of the images, which is what is being described by this ekphrasis”; I beg to differ.

²⁶³ Primavesi 2002: 204: “[i]n 579-81 sehen wir die beiden Löwen, die das Rind wegzerren; in 583-586 sehen wir Hirten und Hunde bei halbherzig-ängstlichen Gegenmaßnahmen. Dazwischen müssen Hirten und Hunde natürlich herangeeilt sein; das aber können wir uns denken, und so steht es, als Zwischenschritt, im Aorist”.

²⁶⁴ For αὐτῶς as “vainly”, see Edwards 1991: 228 and *Lfgre* s.v. αὐτῶς B 5. For ἐνδίσσαν, see Willcock 1984: 272 (“probably, ‘set on’”) and *Lfgre* s.v. δι(ημι), δίω B 2 (“hetzten hinein, auf”).

²⁶⁵ For ἀπετροπῶντο, see *Lfgre* s.v. τροπάω B II 1 (“turn away (from: gen.)”); δάκεειν is an infinitive of respect (so Ameis and Hentze [1868] 1908: 146 and Willcock 1984: 272).

this would be no point of discussion in a Hellenistic text – that αὐτως is a little metanarrative joke of the narrator: it is only natural that the exhortation of the herdsmen is “in vain” (αὐτως). After all, the narrator is describing a static image, in which an exhortation never has effect.²⁶⁶

The narrativity of this image is much higher than that of the previous three. Firstly, it consists of two different moments of time; thus, event sequencing is present. The narrator also refers to two non-represented events by an aorist verb and participle. World disruption is present, too, in the attack on the bull (579-86).²⁶⁷ In lines 573-8, the narrator creates a pastoral image, with emphasis on its loveliness (e.g. the waving reed beside the sounding river, 576). With σμερδαλέω (579) the narrator smashes this pastoral loveliness; the sound of the river has given way to the sound of a bull in death agony (μακρὰ μεμυκώς, 580). This is certainly an element of ‘what-it’s-like’.

Striking in this image is the attention to number: rather than an unspecified plurality of figures, the narrator specifies four herdsmen, nine dogs, two lions, and one bull.²⁶⁸ Fittschen notes that the narrator might be thinking of a symmetric composition, with two lions on either side of the bull.²⁶⁹ At any rate, the specified number of figures strengthens the idea that the narrator is describing an image, since it creates the illusion that the narrator has a specific image in front of him, in which there are *nine* dogs, not less and not more.²⁷⁰

7. A sheep-pasture (587-9)

587	Ἐν δὲ νομὸν ποίησε περικλυτὸς ἀμφιγυήεις ἐν καλῇ βήσση μέγαν οἰῶν ἀργεννάων, σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκούς.	aor.
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²⁶⁶ This suggestion was also made by Aristonicus, as appears from an A-scholion ad 18.584a (for which see Cullhed 2014: 207, to whom I owe this reference). For other examples, see Hes. Sc. 310-11 (discussed in 4.3.2, 12), ἐτώσια in Theoc. Id. 1.38 (discussed in 5.3.5, 1), and ἀφθίτω in A.R. 1.730 (discussed in 6.2.5, 1).

²⁶⁷ We may compare the similar simile in 17.61-7, in which one lion kills a bull; the savagery of the lion is emphasized (αἶμα καὶ ἔγκρατα πάντα λαφύσσει / δηῶν, “tearing it apart”, 17.64-5) as well as the fear of the herdsmen and dogs (οὐδ’ ἐθέλουσιν / ἀντίον ἐλθέμεναι· μάλα γὰρ χλωρὸν δέος αἰρεῖ, “[they] do not want to face him; because hard green fear has hold of them”, 66-7).

²⁶⁸ The narrator had also used numerals in 523 and 525 (δύω σκοποῖ and δύω ... νομήες), and in 554 (τρεις ... ἀμαλλοδετήρες).

²⁶⁹ Fittschen 1973: 14-5.

²⁷⁰ We could perhaps speak of an *effet de réel* (for which see 1.5.2).

On it the famous crook-legged made a meadow in a fair valley, large, of white sheep, and farmsteads and roofed huts and pens.

This short interlude does not consist of human figures.²⁷¹ On account of the lack of human figures, as well as its brevity, this subtheme has attracted attention.²⁷² Perhaps it belongs closely to the previous one, in which the cows were said to be hastening νομόνδε, “to the meadow” (575); this image starts with ἐν δὲ νομόν ποιήσε. Lines 587-9 could very well be the meadow to which the cows are hastening. Two arguments may speak against this interpretation. First, ποιήσε, which is usually interpreted as introducing a separate scene.²⁷³ As I have argued above (3.3.2), the introductory verbs should not be connected with any arrangement of the scenes on the shield. Second, the meadow in 587-9 is one in which sheep are found (οἰῶν ἀργεννάων, 588). Yet there seems to be no reason why cows and sheep could not share a meadow.²⁷⁴

The narrativity of this *image* is zero: there are no human figures engaged in any actions. As for the descriptivity of the *text*: the location of the meadow (ἐν καλῇ βήσση) and its size (μέγαν) are indicated (588), as well as the animals (588) and the buildings that are in it (589). This gives the narratee a basic idea of what the meadow looks like. Yet visual details are scarce, and the narrator only attributes two qualities to the meadow (μέγαν οἰῶν ἀργεννάων), and one quality to the huts (κατηρεφέας).

²⁷¹ I follow the interpretation of ἀμφιγυήεις by the *Lfgre* (s.v. ἀμφιγυήεις B, “beidseitig krumm, krummbeinig”). According to Leaf, “σταθμοί seems to be a general name like the modern ‘sheep-station,’ including both the κλισίαι, huts for the shepherds, and σηκοί, folds for the sheep”. Richter 1968: 25, note 138, on the other hand, states “[d]och ist nicht einzusehen, warum hier σταθμοί nicht feste Holzhütten sein sollen, in denen die Tiere bei Unwetter und in kalten Nächten Schutz suchen konnten”. According to Ameis and Hentze [1868] 1908: 147, σταθμοί are “Viehställe”, κλισίαι “Hütten der Hirten”, and σηκοί “unbedachte Pferche oder Hürden”. The *Lfgre* s.v. σταθμός B 1 translates with “Hirtengehöft”, and refers for discussion to Leaf, Richter and Ameis-Hentze.

²⁷² For example, Taplin 1980: 9 thinks the lines may be interpolated; Becker 1995: 141 states that because they lack movement or sound, “they are anomalous on the shield”. Yet they are comparable to 483-9 and 607-8.

²⁷³ See e.g. Edwards 1991: 226.

²⁷⁴ In *h. Ven.* 168-9, shepherds are driving cows and sheep together from the flowery meadows (νομῶν ἐξ ἀνθεμοέντων) to the cattle-fold (εἰς αἶλιν).

8. A dancing floor filled with dancers (590-606)

590	Ἐν δὲ χορὸν ποικίλλε περικλυτὸς ἀμφιγυήεις, τῷ Ἴκελον οἶόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ. ἔνθα μὲν ἦϊθεοὶ καὶ παρθένοι ἀλφεισίβοιαι ὄρχευντ' ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.	impf. aor. impf.
595	τῶν δ' αἶ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας εἶατ' ἐϋνήτους, ἦκα στίλβοντας ἐλαίῳ· καὶ ῥ' αἶ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας εἶχον χρυσεῖας ἐξ ἀργυρέων τελαμώνων. οἱ δ' ὅτε μὲν θρέξασκον ἐπισταμένοισι πόδεσσι	impf. impf. pluperf. impf. impf. aor. iter.
600	ῥεῖα μάλ', ὡς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν ἐζόμενος κεραμεὺς πειρήσεται, αἶ κε θέησιν· ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισι. πολλὸς δ' ἱμερόεντα χορὸν περιστάθ' ὄμιλος τερπόμενοι· [μετὰ δὲ σφιν ἐμέλπετο θεῖος ἀοιδὸς	[aor. subj.; aor. subj.] aor. iter. impf. impf.
605	φορμίζων·] δοιῶ δὲ κυβιστητῆρε κατ' αὐτοὺς μολπῆς ἐξάρχοντες ἐδίνεον κατὰ μέσσοις.	impf.

On it the famous strong-armed god made an elaborate dancing floor, like the one which once, in broad Knossos, Daedalus had fashioned for fair-haired Ariadne. There young men and maidens worth many cattle were dancing, holding one another's hands at the wrist. (595) Of these the maidens were wearing fine cloths, and the young men were wearing fine-spun tunics, softly glistening with oil. And the maidens were wearing fair garlands, and the young men had golden daggers hanging from silver sword-belts. And they, at one time, moved with skilled feet, (600) very nimble, just as when a potter, sitting [before it], tries his wheel, fitting in his palms, to see if it will run; at another time again they moved in lines towards each other. A great multitude was standing around the lovely dance, delighting in it; [and among them a divine minstrel was singing, (605) while playing on his lyre;] and two tumblers were spinning around among them, in their midst, taking the lead in dance.

The last image with human figures consists of a dancing floor (χορὸν).²⁷⁵ I start with a discussion of the *text*. It consists mostly of imperfects and pluperfects; this means that the text largely has a descriptive structure. In this respect, lines 591-2 and 599-602 are

²⁷⁵ That χορὸν designates a place for dancing, rather than a dance, was already recognised by the scholia (see A and T scholion, 18.590 a and b). See also Marg [1957] 1971: 37, note 50 and Elliger 1975: 33, note 8 (who notes, furthermore, that χορὸν in 603 can also have spatial meaning).

different. The comparisons in 591-2 and 600-1 account for different tenses in those lines (aorist and iterative subjunctives). Both comparisons do not refer to what is depicted on the shield. As for lines 599 and 602, these contain two iterative aorists accompanied by two temporal adverbs, *ὅτε μὲν* (599) and *ἄλλοτε δ' αὖ* (602). This means that lines 599-602 (excluding the comparison) contain the diegetic discourse mode; I discuss this further below.

The text has a number of other prototypically descriptive features. Lines 595-8 consist of states only and explicitly describe the appearance of the dancing boys and girls; they are full of visual details (*λεπτάς*, 595; *στίλβοντας ἐλαίῳ*, 596; *χρυσείας, ἀργυρέων*, 598; other qualities relate to beauty: *εὐννήτους*, 596; *καλάς*, 597). In the other lines, I note the following visual details: *πολλός* (603) and *δοιῶ* (605). Other qualities are *ἀλφεισίβοιαι* (593), *ἐπισταμένοισι* (599), and *ἰμερόεντα* (603). I leave the two comparisons out of consideration, since they do not relate to what is depicted on the shield.

Let us now turn to the *image*. After the narrator has introduced the dancing floor in 590, he describes its appearance indirectly, by comparing it with the dance floor which Daedalus had once fashioned for Ariadne. The comparison has attracted much attention, because it compares a scene from daily life to the heroic past, instead of vice versa.²⁷⁶ At any rate, the comparison signals a move away from the shield to a reality outside it, in this case the past.²⁷⁷

With *ἔνθα*, the narrator focuses on the figures depicted on the dancing floor. Young boys and girls are dancing (*ὄρχεῦντο*) – just as one might expect in a *χορός* (593-4). In these lines, the narrator surveys the ongoing action as a whole. He further specifies the nature of the dance in 599-602, but first describes the appearance of the figures in 595-8. He uses only verbs that designate states (three imperfect verb forms of “to have” in 595, 97 and 98; and a pluperfect in the sense of an imperfect, “to wear”, 596). The narrator proceeds by enumeration, and twice contrasts the girls with the boys (*τῶν δ' αἰ*

²⁷⁶ See e.g. Edwards 1991: 229 and Aubriot 2003: 139. Bassett 1938: 96 notes that “[t]he only reference to the past is the mention of Daedalus, and this is no more than an epic superlative: *τῶ ἕκελον, οἶόν ποτ' ἐνὶ Κνωσῶ, κτλ.*, means nothing more than that the dancing place on the shield was as wonderful as the most famous in legend”.

²⁷⁷ As is clear from *ποτε* (591) and the anterior aorist *ἤσκησεν* (592). De Jong has listed this comparison, as well as that below in 600-1, as a form of narration (see section 3.2 above). However, descriptions may also feature comparisons, for which see e.g. Hamon 1982: 163; one of his examples is “the fore-topmast staysail is as white as snow”. On comparison and metaphor in descriptions, see also Bal 1982: 119-23.

μὲν (...) οἱ δέ, 595; αἶ μὲν (...) οἱ δέ, 597; the parallel lines are connected by καί in 597). The narrator moves from their general appearance (their dress, 595-6) to a particular element of it (garlands and golden daggers, 597-8).

Lines 599-602 further deal with the nature of the dance. They feature the temporal adverbs ὅτε μὲν (599) and ἄλλοτε δ' αὖ (602) with two iterative aorists (θρέξασκον, for which see the discussion above).²⁷⁸ The narrator refers to two successive events.²⁷⁹ These events can be represented in a single image, which must be imagined as simultaneously depicting two different stages of a dance. First, the narrator looks at the first stage, and states that “one time” the figures are dancing in this way (599-600). He next looks at the second stage of the dance, and states that “another time” they are dancing in that way (602).²⁸⁰ The iterative indicates that the figures perform the same dance over and over again.²⁸¹

The narrator next zooms out, and describes the crowd, who are standing around the dance and enjoying it (603-4a).²⁸² Lines 604b-605a are not found in the manuscripts, but were inserted here by Wolf.²⁸³ They are not genuine, and I therefore do not discuss them here.²⁸⁴ The narrator ends this scene with two solo-dancers (δοιῶ δὲ κυβιστητῆρε, 605).²⁸⁵ They are spinning around (ἐδίευσον, 606) in the midst of the other dancers (κατ' αὐτούς / (...) κατὰ μέσσους, 605-6), and are thus leading the dance (μολπῆς ἐξάρχοντες,

²⁷⁸ I translate θρέξασκον with the *Lfgre* as “sich (schnell/geschmeidig) bewegen” (s.v. τρέχω B). For the adverbial use of ὅτε, see *LSJ* s.v. ὅτε C.

²⁷⁹ Similar adverbs are found in Theoc. *Id.* 1.36-7 (for which see 5.3.5, 1).

²⁸⁰ Cf. the depiction of a dance on an Attic Geometric *oinochoë* and the discussion in Snodgrass 1998: 64-5.

²⁸¹ Cf. Ameis and Hentze [1868] 1908: 147, who note ad ὅτε μὲν and ἄλλοτε δ' αὖ: “einmal – ein andermal (...) mit Iterativformen von *wiederholtem Wechsel*” (emphasis mine); similarly Byre 1992: 39.

²⁸² Χορός may refer both to the dance as well as the dancing place (see Elliger, quoted in note 275 above, and *Lfgre* s.v. χορός B 2)

²⁸³ Wolf did so on the authority of Athenaeus, who claims that Aristarchus had removed them from the text. See for discussion West 2001: 250-2.

²⁸⁴ According to Edwards 1991: 231, “[t]he omission of an instrumental accompaniment to the dancing remains odd (...), especially since both the wedding and vintaging scenes concludes with phorminx-players (494-5, 569-70)”. That a picture of a dance does not necessarily require “instrumental accompaniment” is made clear by a Geometric *oinochoë* (figure 26 in Snodgrass, for which see note 280 above).

²⁸⁵ So Edwards 1991: 231.

606). With *κατ' αὐτούς / (...) κατὰ μέσσοις* the narrator zooms out again; he ends this image with a reference to the boys and girls of 593.

The narrativity of this image is generic and low. Event sequencing is implied in the two stages of the dance. World disruption is absent; 'what-it's-like' is present in 603-4 (*τερπόμενοι*); again, the narrator refers to the feelings of the bystanders.

9. *The Ocean around the shield's rim (607-8)*

607	Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος ἸΩκεανοῖο ἄντυγα πὰρ πυμάτην σάκεος πύκα ποιητοῖο.	aor.
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On it he put the great strength of the river Ocean around the outermost rim of the strongly-made shield.

The last image contains no human figures. Neither does the narratee learn much about the appearance of the Ocean. More important is its location: it is located around the rim of the strongly-made shield (608). Ekphraseis often end with mentioning the *Randstücke*.²⁸⁶ This provides a sense of closure, which is further strengthened by ring composition (*ἄντυγα πὰρ πυμάτην* ≈ *περὶ δ' ἄντυγα βάλλε φαεινήν* in 479; *σάκεος πύκα ποιητοῖο* ≈ *σάκεος* in 481), as well as the phrase *πύκα ποιητοῖο*: the shield is now "strongly made".²⁸⁷ The narrativity of the *image* is zero. As for the descriptivity of the *text*, I note the visual details *μέγα* (607, which can perhaps be connected to the huge size of the shield) and *πυμάτην* (608); *πύκα ποιητοῖο* (608) relates to the quality of the shield.

3.4 Conclusion

The ekphrasis of the shield of Achilles (*Il.* 18.478-608) is in more than one way a mixture of narration and description. The backbone of the passage is narrative, as the narrator has Hephaestus forge the shield. Most attention, however, is devoted to what the images on the shield represent (the *res ipsae*). They are presented in the text as finished. In order to understand the narrativity and descriptivity of the ekphrasis, a

²⁸⁶ Bühler 1960: 104: "(...) solche 'Randstücke' stehen gewöhnlich am Schluß von Beschreibungen"; Bühler refers to Mosch. *Eur.* 55-61, *Il.* 18.607-8 and Hes. *Sc.* 314-5.

²⁸⁷ Cf. also Spitzer 1955: 207, note 5 (quoted by Krieger 1967: 8): "[s]ince already in antiquity the poetic *ekphrasis* was often devoted to circular objects (shields, cups, etc.), it was tempting for poets to imitate verbally this constructive principle in their *ekphraseis*" (italics in the original).

distinction must be made between the text (the primary layer) and the image (the secondary layer).

An analysis of the discourse modes has made clear that the largest part of the *text*, through which the images are represented, has a prototypically descriptive structure. It features mainly imperfects and pluperfects, and consists of themes and subthemes. These are mostly enumerated, often in combination with spatial indicators, which frequently occur at the beginning of new subtheme. Sometimes, other prototypical elements of description are present, such as visual details. At times, the narrator explicitly describes the appearance of the figures on the shield (516-9; 561-5; 595-8). In such cases, he uses verbs that designate states. Most verbs, however, designate ongoing events.

The text, however, does not *always* have a prototypically descriptive structure. In lines 525-32, 544-6, and 599-602 it has a narrative structure. On the one hand, we find ordinary finite aorists, accompanied by adverbs of manner expressing speed in 525-32; on the other, lines 544-6 and 599-602 contain finite iterative aorists, accompanied by temporal adverbs. In both cases, the occurring tenses can be harmonized with the representation of an image in the text. The finite aorists in 525-32 do not refer to actions that are depicted on the shield, but to non-represented events that the narrator regards as essential for the narratee to comprehend what is going on in the “now” of the images on the shield. The events expressed by these aorists, then, belong to the primary textual layer only; they do not refer to actions represented by the secondary visual layer. The iterative aorists in 544-6 and 599-602 do refer to what is depicted on the shield. The iterative verb forms indicate that the actions must be imagined as repeating themselves *ad infinitum*, as befits their depiction in a static image.

The *images* on the shield of Achilles have various degrees of narrativity.²⁸⁸ Most of them have a low degree of narrativity. This is due to the fact that event sequencing and world disruption are mostly absent. We can say that most images on the shield possess (implied) *generic* narrativity: they provide a picture of human life.²⁸⁹ They do not,

²⁸⁸ It is thus not the case that “[t]he Shield [i.e. the ekphrasis] appropriates visual images by *translating them into stories*. The translation includes motion, thought, motive, cause and effect, prior and subsequent action, and sound” (Becker 1995: 152, emphasis mine). As I have argued, the images on the shield *are stories*.

²⁸⁹ This has often been remarked. See e.g. Bassett 1938: 96 (“[t]he scenes give a picture of human life”), Edwards 1991: 208 (“[a]ll the scenes are full of ordinary people taking part in the activities

however, present ordinary events, but events which have a special significance for human beings.²⁹⁰ This means that even though such events often recur in human life, they are not mundane.

Sometimes, the narrator refers to events prior or subsequent to the depicted events, and thereby places the events depicted in the image in a larger framework of cause and effect. Three images *imply* a sequence of events that is not disruptive: the lawsuit (497-508), the ploughing (541-9), and the dance (590-606). In these images, we find different figures engaged in different actions.

Images with a low degree of narrativity also have a certain degree of *descriptivity*. World disruption is absent, which means that the images depict the world as it is.²⁹¹ This is a prototypically descriptive feature.²⁹² Thus, to a certain extent Giuliani is right (see section 3.2 above). Yet one cannot, as Giuliani does, deny that the images possess narrativity. Here, the advantages of a prototype approach are evident: an image can have both narrative and descriptive features at the same time.

Two images on the shield, the city at war (509-40) and the attack on the herd of cattle (573-86), possess a considerably larger amount of narrativity than the rest of the images. This has to do, first, with the fact that both images feature world disruption. Second, both images represent a sequence of events in which the same figures are performing consecutive actions: the attack on the cattle consists of two distinct temporal moments, the city at war of six. They are thus complex images. It is, furthermore, no coincidence that it is in the city at war that the text contains the diegetic mode (525-32; aorist verbs, adverbs of speed): the complexity of the image requires that the narrator fills in the gaps between the different represented moments.

I have so far not discussed the element of ‘what-it’s-like’. In the images on the shield, this element is not foregrounded: to my mind, the images do not “(...) convey the *experience* of living through [a] storyworld-in-flux, highlighting the pressure of events

of ordinary life”), and Putnam 1998: 167 (“Homer offers us (...) vignettes that epitomize the regularity of human existence. His shield details a timeless realm of universals (...”).

²⁹⁰ In connection with the wedding processions and lawsuit scene, van Wees 1992: 34 aptly speaks of “highlights of life in town”.

²⁹¹ See further sections 1.4.2 and 1.5.1 above.

²⁹² See section 1.5.2 above, and Wolf 2007: 34: the typical suggestion of narrative is that “something happened because of something else and led to a certain end”, but the typical suggestion of description is simply that “something is there and like that”.

on real or imagined consciousnesses affected by the occurrences at issue (...).²⁹³ Nevertheless, the narrator does sometimes refer to the feelings or experiences of the figures, often of the bystanders. One could argue that ‘what-it’s-like’ is a textual element only: after all, pictures cannot directly express feelings or experiences.²⁹⁴ Yet as I have demonstrated in my analyses, references to ‘what-it’s-like’ can always be understood as inferences by the narrator from what is depicted in the picture.

All in all, I would say that the Homeric narrator clearly aims at representing *images*. Even in the city at war, which is the most narrativized image, the narrator makes it clear that we are looking at an image. The images are snapshots: the action therein depicted is imagined as ongoing, but how it is started, or how it will end is not narrated. All events are described as ongoing at the same time, which mirrors the way multiple events are depicted in a visual narrative. Images cannot create an *explicit* sequence of events, and the narrator – by employing the imperfect and thus avoiding explicit event sequencing – iconically mirrors this situation in his representation of the *res ipsae* in the text.

Even though the narrator does not explicitly link events in the text, he chooses to present the ongoing events in their chronological order.²⁹⁵ This is especially clear in the city at war. This temporal arrangement has a number of reasons. First, it helps the narratee to keep track of what is happening: it would have been confusing if the general battle (530-40) had been enumerated before the attack on the herdsmen (527-9). By following a temporal ordering, the narrator is also able to suggest causality (*post hoc ergo propter hoc*), although this is nowhere explicitly expressed (*γάρ* is nowhere found in the shield ekphrasis, nor any causal conjunctions). Second, it also allows the narratee to infer that in the “original” static image (i.e. on the *opus ipsum*) the events are depicted in this order. It is very likely, of course, that a craftsman would depict the siege of a town in its chronological order, too. I further reflect on this and similar issues in the next section.

3.5 Coda: Visualizing the Shield of Achilles

The results of this chapter have important consequences for the visualisation of the shield, since it has been argued that the shield cannot be visualised. For example, Otto writes:

²⁹³ Herman 2009: 1 (emphasis in the original); also quoted in section 1.4.2 above.

²⁹⁴ See section 1.4.3.

²⁹⁵ In one case only (553-6) the narrator prefers a spatial arrangement over a temporal one.

[z]unächst ignoriert Homer gewisse Regeln, die bei der Wiedergabe eines Produktes der Bildenden Kunst in Worten obligatorisch sind, sofern der Erzähler wirklich beabsichtigt, seinen Gegenstand wenigstens einigermaßen vorstellbar zu machen. Dazu gehört beispielweise der Versuch, dem Hörer/Leser einen irgendwie gearteten Überblick über die Komposition zu verschaffen, ihm die Anordnung der einzelnen Teile des Bildes einsichtig zu machen, das Material, aus dem sie jeweils gearbeitet sind, die dabei verwendete Arbeitstechnik usw. Das tut Homer nicht.²⁹⁶

Further on, Otto writes “[z]udem ist seine [Homers] Darstellung auch nicht darauf angelegt, wieder in ein Bild rückübersetzt werden zu können. Achilles Schild ist im ganzen nicht visualisierbar, nicht vorstellbar”.²⁹⁷ I think that Otto approaches the shield ekphrasis with the wrong expectations. Otto expects a focus on the *opus ipsum* – in fact, she posits this as a rule (“gewisse Regeln”). Yet this is not the way ancient ekphrasis works, as I have argued in 1.3.2. In the shield ekphrasis, as in every other ekphrasis of this study, the narrator focuses mostly on the *res ipsae*.

The predominant focus on the *res ipsae* means that the narrator presents the narratees with *his* visualisation of what is in the reality of the fabula only a static image. Perhaps visualisation is not the right word: the narrator also adds elements which are not depicted. Therefore, I propose to speak of the narrator’s *imagination*, or of his *imaginative response*.²⁹⁸ At any rate, the narratee does not have direct access to the “original images” on Achilles’ shield, but accesses these only through the narrator’s imaginative response to these images. Yet does this mean that it is therefore impossible for the narratee to visualise the shield of Achilles, i.e. that the narratee cannot form a mental image of what the shield might have looked like?

I do not think so. Otto rightly draws attention to the fact that the narrator does not describe the position of the images on the shield vis-à-vis each other, or always name the material of which these images are made. Yet this does not therefore mean that the images on the shield cannot be visualized by the narratee.²⁹⁹ As we have seen above, the

²⁹⁶ Otto 2009: 212.

²⁹⁷ Otto 2009: 216. Cf. Heffernan 1993: 12-4 (discussed in sections 3.1 and 3.2 above).

²⁹⁸ Cf. Becker 2003: 8 (quoted in section 1.3.1).

²⁹⁹ Cf. Crielaard 1995: 219-24: “especially the Shield of Achilles shows clearly that the poet and his audience were accustomed to the concept of rather complex narrative representations, which spectators could ‘read’ and from which a detailed story could be constructed. The important point here is that apparently *poet and audience could mentally visualize* what such complex figurative art looked like” (emphasis mine).

res ipsae are described meticulously, with much attention for spatial detail. The text certainly allows for their visualization as *scenes*, but perhaps not so much for their visualization as static images on a shield.³⁰⁰

Otto mentions a number of other elements which make visualization difficult. She draws attention to the multitude of figures, which would never fit on a real shield.³⁰¹ Yet Achilles' shield is made by a god, and it is huge. She also notes movement and different temporal moments.³⁰² However, movement is only added by the narrator's imagination, and the visual arts, too, can depict different moments of time.³⁰³ As I have argued in section 3.3.3 above, the representation of different temporal moments on the shield itself is clearly signalled. The narrator thus makes it very clear that he refers to different moments of time as represented on the object.

I reiterate here that I assume that it is the aim of the narrator to describe an image.³⁰⁴ A similar judgement is found in the scholia.³⁰⁵ For example, when the narrator

³⁰⁰ So Primavesi 2002: 204: “[d]iese durch die sprachliche Gestaltung vorgezeichnete Gliederung darf jedoch (...) nicht als Anleitung zur Rekonstruktion von *Bildern* verstanden werden, sondern ausschließlich als Repräsentation virtueller Bilder im Text” (emphasis in the original).

³⁰¹ Otto 2009: 213: “[a]bgesehen von den Bedürfnissen des Lesers/Hörers kümmert sich Homer aber auch in mehreren Hinsichten nicht um die Bedürfnisse und Fähigkeiten der Bildenden Kunst selbst: Allein schon die Masse dessen, was da angeblich auf dem Schild alles abgebildet sein soll, ist auf einem echten Schild nicht unterzubringen”. Why the idea persists that the narrator describes a “real” shield is unclear to me; cf. also Edwards 1991: 202, who argues that a shield constructed out of five layers of metal “makes little practical sense”.

³⁰² Otto 2009: 213: “[z]udem schildert Homer Bewegung, d.h. in der Zeit ablaufende Vorgänge, wie sie die Bildende Kunst schlechterdings nicht darstellen kann”.

³⁰³ *Contra* Finkelberg 1994: 1-2, who argues that “(...) even if a plausible interpretation of this scene [the city at war] along the lines of primitive art cannot be ruled out (one may think, for example, of a series of scenes rather than a single scene), there is no explanation for the fact that the figures of the shield are described not only as moving but also as making sounds (...) The result is an impossible blend of colours, movements and sounds which can hardly be thought of in terms of a real piece of craftsmanship”.

³⁰⁴ I thus disagree with statements such as the following, made by Heffernan 1993: 14: “[a]ll we can see – all that really exists in this passage [497-508] – is Homer’s language, which not only rivals but actually displaces the work of art it ostensibly describes and salutes”.

³⁰⁵ Cullhed 2014: 207 notes “(...) that Lessing’s idea of the poet translating the artwork into a free narrative is never anticipated in the scholia, and Homer’s language is generally interpreted as *describing the figures on the surface of the shield*, not the represented realities” (emphasis mine).

refers to sound in 495 (αὐλοὶ φόρμιγγές τε βοὴν ἔχον (...), “the flutes and lyres were sounding”), an exegetical scholion comments on βοὴν ἔχον that οὐχ ὡς ἀποτελουμένου ἤχου τινός, ἀλλ’ οἶον τὰ εἶδωλα ὡς ἀυλοῦντα καὶ κιθαρίζοντα ἦν, “not because any sound is produced, but because the figures were depicted as if playing the flute and the cithara”.³⁰⁶ Eustathius is of the same opinion: ἰστέον δὲ καὶ ὅτι τὸ “ὑμέναιος ὀρώρει” ἐγράφη οὐχ’ ὅτι ἐξηκούετο, ἀλλ’ ὅτι τῷ σχήματι τῆς ζωοπλαστίας οὕτως ἐῴκει. τοιοῦτον δὲ καὶ ἐξῆς τὸ “αὐλοὶ βοὴν ἔχον” (...), “and one must also know that ‘a wedding-song had arisen’ [493] is written not because it was audible, but because it resembles in this way the form of the artistic representation. Something similar [is found] also in what follows, the ‘flutes were sounding’ (...).”³⁰⁷ Both views, though from different eras, draw attention to the fact that behind the imagination of the narrator a static image can be sought.

The narrator presents the shield of Achilles as a *divinely* made shield, which is huge and on which a multitude of different images is depicted. These images have a high degree of complexity. As such, the shield is larger and more complex than anything that might have existed in reality, but this does not mean that real examples of visual art from Homer’s lifetime might not have served as inspiration for the shield of Achilles.³⁰⁸ These examples need not be shields, of course.³⁰⁹ It is unclear from which era the art

There seems to have been a debate between two Hellenistic scholars concerning the nature of the figures. Dionysius Thrax argued that the figures were supernatural and could really move; Aristonicus disagreed and argued for a non-animated shield (see *ibid.*: 199-200).

³⁰⁶ bT-scholion, 18.495c (for discussion and another example see Cullhed 2014: 205). Cf. also the exegetical scholion on γηθόσυνος κῆρ quoted in note 245 above.

³⁰⁷ Eust. *In Il.* 4.231.20-2 (van der Valk). See, however, Cullhed 2014: 217, who after having discussed the remainder of this quotation argues that “(...) the possibility remains that within the realm of myth, which seeks to celebrate Hephaestus, the figures move magically”.

³⁰⁸ Herein I follow Snodgrass 1998: 42, who speaks of “(...) a level of sophistication in art for which we have as yet seen no parallel in the surviving works which we believe to belong to Homer’s lifetime. So there is a difficulty. We must start by accepting that Homer himself could conceive of such art. Most probably he had seen actual examples which inspired specific details of his description: he may have compiled a picture of unattainable complexity but, as I have implied, it is too much to believe that he did so out of elements that were themselves entirely imaginary”. Similarly Stansbury-O’Donnell 1995: 316.

³⁰⁹ Cf. Revermann 1998: 31, who writes that “(...) *iconography*, not everyday use or method of fabrication, is the salient point” (emphasis mine).

that served as inspiration for Homer stems, whose lifetime is also a matter of debate.³¹⁰ Important for my argument is that all of the images that the narrator incorporates in the shield ekphrasis could have been realized, too, by artists working in the time of Homer.

Of these elements, the representation of different moments of time might be regarded as the most advanced. How could these have been depicted on a shield? Snodgrass argues for the synoptic method.³¹¹ He notes that in the city at war, the narrator avoids any suggestion that a figure or figures are repeated.³¹² Yet in my discussion of this scene above, I have argued that the figures *are* repeated, and that this repetition is essential in indicating that the shield depicts different moments of time. As for the attack on the cattle (573-86), Stansbury-O'Donnell has argued that “[f]rom the passage, it is evident that the poet did not image multiple depictions, but rather a single scene on the shield”.³¹³ Unfortunately, Stansbury-O'Donnell has misunderstood the tenses that are used, which leads him to this erroneous conclusion.³¹⁴ In this scene, too, it is clear that figures are repeated.

Rather, I would suggest that these images on the shield are similar to a polyphase single picture or a picture series.³¹⁵ They consist of different snapshots which each represent one moment in time. Seeing that it is most likely that the scenes are arranged in friezes, one can easily imagine the city at war as unfolding in a number of separate images depicted after each other in a frieze.³¹⁶ The repetition of figures indicates a new

³¹⁰ See the overviews in Fittschen 1973: 5, note 20, Crielaard 1995: 218-9, and Snodgrass 1998: 42-4. For a list of parallels between the shield ekphrasis and artwork, see also the extensive discussion in Stansbury-O'Donnell 1999: 200, note 53. He concludes that “(...) these parallels between the poetic ekphrasis and contemporary works open up the use of ekphrasis as a model for Geometric pictorial narration”.

³¹¹ For which see 1.4.3.

³¹² Snodgrass 1998: 58: “[n]ote how, in his narrative (...), Homer avoids any suggestion that a figure or figures was repeated: the *sallying force* as a whole arrives at the river-bank, the *scouts* are posted, the *cattle and sheep* arrive – with each advance in time, the subject of the next sentence changes. This is a tell-tale hint of an essential feature of this convention”.

³¹³ Stansbury-O'Donnell 1999: 43.

³¹⁴ See note 261 above.

³¹⁵ See for the terminology employed in this paragraph section 1.4.3.

³¹⁶ For the idea that the images on the shield are arranged in friezes, see Stansbury-O'Donnell 1995: 320 (the shield “(...) is divided into long, continuous friezes that circle back upon themselves”; similarly Stansbury-O'Donnell 1999: 200, note 53). See also Fittschen 1973: 7-9.

temporal phase. The various spatial settings (from the city to the river, for example), may also function as an indication for a new phase. I am not sure whether we must imagine the frieze as divided into separate segments, like a comic. This seems unlikely. For examples of friezes we may turn to Phoenician bowls, which were most probably around in Homer's time.³¹⁷ These do not feature a division into separate parts.

The shield can be visualized as consisting of a number of friezes that contain various images. It contains a mixture of different type of images, which can be divided into two groups. The first group consists of the city at war and the attack on the cattle. These are most likely comparable to picture series. The second group is made up out of the other images on the shield. They are single images. These images do not have repeated figures. The various actions in which the figures are engaged are all happening at the same time, in a single location. Some of these images can be regarded as a subtype of polyphase single images: although they do not feature one and the same character engaged in different actions, they do depict various stages of a larger series of events (e.g. the lawsuit in the city at peace and the ploughing).³¹⁸

The material of which the images are made is not consistently described, and their position vis-à-vis each other on the shield remains unknown. This does not prevent their visualisation, as I have tried to show in 3.3.3. In order to visualize the shield, Homer's original audience would undoubtedly have used their knowledge of contemporary visual narrative.³¹⁹ Most of this material is lost, which makes it very difficult to reconstruct the way the shield may have been visualized by Homer's original audience.

The shield is a divinely made object that surpasses anything that could have existed in both quality and quantity. Yet throughout the shield ekphrasis the narrator is at pains to describe the action of every figure that is depicted on the shield. Indeed, the very point of all this is to create (a picture of) Achilles' shield for the narratee, so that he, too, may visualize it. Every narratee will arrive at a different picture of Achilles'

³¹⁷ On Phoenicians bowls with *episodical narrative* ("a story in cartoon fashion featuring the same characters in successive scenes, the whole forming a temporal sequence"), see Markoe 1985: 29-30; see especially figure 3 in Edwards 1991: 206 (= Markoe 1985: 278), which consists of nine episodes.

³¹⁸ Cf. Sonesson 1997: 244: "(...) the *multiphase picture*, which is a single, static picture, containing persons and events which are known to represent various phases taken from the same event series, or *action scheme* (...)" (italics in the original).

³¹⁹ Cf. the remarks of Squire, quoted in 1.3.3 above.

shield, as the many reconstructions that have been made witness.³²⁰ Yet that this attempt at visualizing the shield should be made is beyond doubt.³²¹ This is, in my view, the very point of ekphrasis – the verbal representation of a visual representation.

³²⁰ See for a number of reconstructions Fittschen 1973: Tafeln II and III.

³²¹ I thus wholeheartedly agree with the remarks made by West [1975] 1990: 303 regarding the shield ekphrasis in Virgil's *Aeneid* 8: “[t]his paper has not argued that the shield of Aeneas was a real shield, or that there ever was a shield like this (...), but rather that its illustrations would be conceivable and effective on a real metal shield. This is one of the poetic purposes of the passage, and if we forget or deny it we fail to understand the poetry”.

4. The Shield of Heracles (Hes. Sc. 139-320)

4.1 Introduction¹

The next extant ekphrasis in ancient Greek Literature is found in the pseudo-Hesiodic *Shield*. The *Shield* is a small-scale epic poem of 480 hexameters, named after its central section which deals with Heracles' shield.² It is usually dated to the first third of the sixth century BC.³ The poem narrates an episode from the life of Heracles: the killing of Cycnus, a son of Ares; Ares himself is wounded, too.⁴ Heracles is portrayed throughout the poem in a positive light: Zeus has fathered Heracles as a protector against ruin for gods and for men (...ὥς ῥα θεοῖσιν / ἀνδράσι τ' ἀλφειστήσιν ἀρής ἀλκτῆρα φυτεύσαι, 28-9).⁵ By killing Cycnus, who robs travellers on their way to Delphi, Heracles lives up to this purpose.⁶

The poem is generally regarded as a product of an oral tradition.⁷ In the words of Martin, “[s]tudy of heroic oral traditional literature in other cultures (...) will easily

¹ I use the Loeb text (Most 2007); the translation has been extensively modified.

² See for the basic facts Ercolani and Rossi 2011: 98-9. Recent literature on the poem: Martin 2005, Bing 2012, Chiarini 2012 (who studies the *Shield* from an archaeological perspective), Stamatopoulou 2013. Notable earlier literature on the shield includes van der Valk 1953, van Groningen 1958: 109-23, van der Valk 1966, Fittschen 1973: 18-23, Byre 1976: 69-91, Janko 1986, Effe 1988, Lamberton 1988: 138-44, Toohey 1988, Dubel 1997. The most recent commentary is Russo [1950] 1965.

³ This is the currently scholarly consensus, for which see Bing 2012: 179 (who cites earlier literature on the poem's dating).

⁴ The first 56 lines of the poem, which tell how Alcmena eventually gives birth to Iphicles and Heracles, are also found in Book 4 of the *Catalogue of Women* (see e.g. Ercolani and Rossi 2011: 99). For a brief overview of issues concerning the integration of this first part with the rest of the poem, see Stamatopoulou 2013: 273-4, note 5.

⁵ See Galinsky 1972: 17-9, and Effe 1988: 156-168, who argues that “(...) der anonyme Verfasser seine epische Aristie des Herakles in enger Anlehnung an und zugleich in polemischer Auseinandersetzung mit Homer konzipiert hat: ein Fall produktiver Rezeption, der getragen ist von der Intention, dem ambivalenten oder gar negativen Bild des Helden, das in Ilias und Odyssee dominiert, ein positives Korrektiv entgegenzustellen” (ibid.: 157-8).

⁶ Cf. Stamatopoulou 2013: 280.

⁷ Lamberton 1988: 140 (“[t]he overall organization is a sufficient approximation of a huge compositional ring to suggest that it is an authentic product of the oral traditions of the Hesiodic bards”); Ercolani and Rossi 2011: 99 (“traditionelle mündliche Dichtung”).

show that the single episode, lasting a few hours in performance, and chosen by the singer to fit the mood and politics of his immediate audience, is the basis for live composition in performance. Or in other words, the 480-line, single-episode *Aspis* looks much more like an oral poem than does the *Iliad*.⁸ The fact that the *Shield* is oral poetry has consequences for its understanding. Thus, the idea that the *Shield* is a mere imitation of Achilles' shield in *Il.* 18.478-608 – a verdict that goes back to Aristophanes of Byzantium – must be rejected.⁹ It is doubtful whether in the sixth century BC fixed texts of the *Iliad* existed, to which another text, that of the *Aspis*, could refer.¹⁰ This is very much a Hellenistic point of view. Rather, it is more plausible that both texts came into being in a still-fluid oral tradition, which contains certain stock formulae and themes.¹¹ One common element in the tradition might well have been a shield ekphrasis, which could serve as a showpiece of the poet.¹²

⁸ Martin 2005: 156; Bing 2012: 181 approves.

⁹ See Andersen 1969 [1974]: 10-1. Aristophanes' verdict is found in hypothesis A (quoted in note 11 below).

¹⁰ Of course, the author of the *Shield* may have heard performances of (parts of) the *Iliad*.

¹¹ Thus Bing 2012: 187: "(...) the relationship between these works in their original Archaic setting might have been less a matter of one fixed text's allusion to another than of each poem's dependence upon a common reservoir of formulae and themes within a still-fluid oral traditions. By Hellenistic times, however, the pervasive intertextuality between the *Aspis*, Hesiod, and Homer came to be understood in terms of deliberate emulation of one written work by another, a later piece modeling itself on a specific antecedent; that much is clear from the report in the ancient hypothesis that Aristophanes of Byzantium doubted the Hesiodic authorship of the *Aspis* because it was the work of someone attempting to *imitate* the Homeric shield (διὸ καὶ ὑπώπτευκεν Ἀριστοφάνης ὡς οὐκ οὔσαν αὐτὴν Ἡσιόδου, ἀλλ' ἐτέρου τινὸς τὴν Ὀμηρικὴν ἀσπίδα μιμήσασθαι προαιρουμένου). Hellenistic readers, in other words, reinterpreted the relationship between these poems in terms of their own readerly preoccupations, amongst which imitation and allusion were prominent" (emphasis in the original).

¹² So Andersen 1969 [1974]: 11-2: "the tradition underlying the two poems may have contained in its store of set pieces, among others, the topics 'description of an elaborate warrior-shield, made by Hephaestus'; and Martin 2005: 173: "[t]he *Aspis*...is most likely to be akin to the Iliadic shield not as an inferior copy to a superior model, but as two instantiations of a *tour de force* that rhapsodes could choose to do in performance: the 'extended armament-ekphrasis'"; Martin refers to Revermann 1998: 37, who states that the Homeric shield ekphrasis "(...) would be ideal for separate recitation, as an *encore* for example". For a similar idea of the shield of Achilles as a showpiece, cf. Minchin 2001: 130: "(...) a composition, such as the description of the shield of Achilleus or the palace of Alkinoos, can be a showpiece: the poet has prepared in advance a

The poet of the *Shield* has indeed composed his shield ekphrasis as a showpiece: Heracles' shield is noisier, more sensational, more gruesome, but above all bigger than Achilles' shield.¹³ It takes up no less than 181 lines, which amounts to almost 38% of the poem. Accidentally, it is also 38% longer than Achilles' shield (131 lines). Some scholars even argue that the shield ekphrasis is the *raison d'être* of the whole poem.¹⁴ This goes perhaps too far, but the length of the shield ekphrasis is certainly striking. This length is acquired by inclusion and expansion. In this respect, the ekphrasis is not different from the rest of the poem, the aesthetics of which could be summed up by the credo "more is more".¹⁵ For example, the fight between Cycnus and Ares is preceded by no less than four similes, increasing in length (374-9, 386-92, 393-401, and 402-12).¹⁶ The poem also contains a number of lines which are almost identical.¹⁷ Many of these occur in the

special composition, which he may use if the occasion is right and the audience responsive. (...) a sustained descriptive piece offers listeners diversion from the narrative mode; and it provides an occasion for the poet's self-promotion".

¹³ Cf. Scott 1994: 5-6: "[i]f the shield is designed to strike horror into the hearts of Herakles' opponents, it is also meant to dazzle and amaze its literary audience. In this sense, the 'Shield of Herakles' is a much more self-conscious literary construct than Homer's ekphrasis and much more aware of its rhetorical role as entertainment. The author continually stresses the shield's function as spectacle (...)".

¹⁴ E.g. Mazon [1928] 1964: 125: "[c]e poète a pris pour thème la légende de Kycnos parce qu'il voulait décrire un bouclier et que, dans le cycle des légendes d'Héraclès, le combat avec Kycnos était le seul où Héraclès combattît avec l'armement complet d'un guerrier épique"; Mazon is followed by Debray-Genette 1988: 215: "le récit semble avoir été écrit pour la description".

¹⁵ Martin 2005: 164. Cf. also van der Valk 1966: "[s]i cet auteur est un poète faible, qui n'est pas doué de beaucoup de talent, on comprendra qu'il cherche à *éblouir son auditoire par la quantité*, parce qu'il ne sait pas *l'impressionner par la qualité*" (emphasis mine). Van der Valk here cautiously expresses what many scholars have stated, that the poet of the *Shield* was not a very good one. For an overview of such opinions, see Martin 2005: 154-5 ("Who says the *Aspis* (...) is trash? Just about every Hellenist who bothers to mention it", *ibid.*: 154).

¹⁶ Cf. West [1949] 2003, who states that "[d]isproportion is characteristic of the work; the Homeric apparatus of arming, divine machination, brave speeches, and long similes is lavished on an encounter in which two blows are struck in all".

¹⁷ See e.g. Janko 1986: 39: "[t]here can be absolutely no doubt that in places there are epic doublets incorporated into the text: the case is strongest at (i) 201b-203a = 203b-205a; (ii) 209b-211a = 211b-213a; (iii) 281-2 = 283; (iv) 293-5 = 296-7 + 299-300; (v) 402-4 = 405-11. The alternative versions of these passages have every appearance of oral variants, and are no doubt owed to rhapsodic performances of a text that attained a real popularity in later sixth-century Athens".

shield ekphrasis.¹⁸ Most scholars regard these lines as interpolations. Yet the notion of interpolation is highly problematic in an oral tradition.¹⁹ Although these nearly-identical lines may strike a modern reader as superfluous, it is best to regard them as an integral part of the text.²⁰

This chapter focuses on the ekphrasis of Heracles' shield (139-320), and aims to establish which prototypically descriptive and/or narrative elements are present (section 4.3). There is considerably less scholarship on this ekphrasis than on Achilles' shield, but the question of the narrativity or descriptivity of Heracles' shield has been addressed (see section 4.2). After the conclusion (section 4.4), the shield's visualization is briefly discussed (section 4.5).

4.2 Shield of Heracles: Description, Narration or Both? A Brief State of the Art

As is clear from section 3.2, most scholars are agreed that the shield of Achilles has many narrative elements. When it comes to the shield of Heracles, the picture is different, as scholars seem to regard this ekphrasis mostly as descriptive. Thus Schmale writes:

Im Gegensatz zum homerischen Schild lassen sich *kaum narrative Elemente* (nur vereinzelt gibt es z.B. Hinweise auf Akustisches) feststellen, stattdessen werden stillstehende Tableauszenen geboten. Psychische Vorgänge sind an äußeren Gesten erkennbar gemacht, und was als sukzessives Geschehen im Text präsentiert wird, ist – wie bei der Kriegsszenarie (238ff.) – als Nebeneinander auf der Abbildung vorstellbar. Auch bei besonders spannenden Szenen wie der Jagd (301ff.) wird nicht die Gelegenheit genutzt, die Szene narrativ auszugestalten.²¹

¹⁸ This is no surprise, since it is especially descriptions that can be easily extended. See e.g. Copley 1986: 399 (who states that descriptions are “indefinitely extendable”) and Wolf 2007: 51-2.

¹⁹ For this point in connection with the *Shield*, see also Dubel 1997b.

²⁰ See the discussion in Martin 2005: 168-70. He argues that only one of the several pairs does not make sense as it stands, 282-3 (ibid.: 168). However, we may compare Dornseiff 1933: 51, who states “[i]ch habe sämtliche angeblichen Zusätze oder Doppelfassungen geprüft und glaube *nicht einen einzigen Fall*. Alles stammt wie die Verse 51-56 vom Verfasser. *Sie sind seine persönliche Note*” (emphasis mine). Indeed, lines 282-3 can stand; only line 298, which is not part of a doublet, must be rejected (see further below).

²¹ Schmale 2004: 113, emphasis mine.

Schmale's remarks seem to go back to Friedländer, who regarded the *Shield* as a step forward in the technique of description.²² According to Friedländer, the poet of the *Shield* is very much concerned with the reality of the image, on account of which he avoids, or only scarcely refers to, non-representable elements such as movement and thought.²³ The poet thus simplifies the image, but also enriches it with details fitting for an image, as well as with a clearer spatial arrangement of the various parts.²⁴ Friedländer also notes that the poet frequently draws attention to the contrast between art and reality by stating that the images on the shield merely *resemble* reality.

Other scholars have drawn attention to the narrative aspects of the shield of Heracles. Palm does not agree with Friedländer that everything that is non-representable is eliminated.²⁵ He argues that “[i]n den mehr homerisch anklingenden Partien ist aber das beschreibende Element nicht so stark fühlbar; die Ekphrase nähert sich hier ein wenig der Erzählung. Oder richtiger: Die Beschreibung beginnt als Ekphrase von plastischer, recht statuarischer Kunst und endet als Ekphrase von gemalten Bildern; eine solche steht immer der Erzählung näher (...)”.²⁶ Thus, it is especially in those lines which resemble the shield of Achilles (i.e. 237b-317) that narrative elements are found. Lamberton, too, emphasizes the similarities between the

²² Friedländer 1912: 11. Although the poet sometimes refers to sounds (“ein(en) Rückfall in die homerische Weise”), Friedländer concludes that “bei Hesiod ein bewußter Fortschritt der beschreibenden Technik vorliegt”, and that the poet of the *Shield* “gehört die Zukunft, und wenn ein Dichter unserer Tage ein Kunstwerk beschreibt, so tut er das in hesiodischer, nicht in homerischer Weise”.

²³ For the idea that the poet of the *Shield* is concerned with describing an *image on a work of art* (and not reality, as is often argued in the case of Achilles' shield), see also Van Groningen 1958: 117 (“il n'oublie jamais qu'il décrit des représentations”) and Elliger 1975: 41 (“[w]enn die jüngere Beschreibung trotz ihrer grelleren Farben so viel statischer wirkt als die ältere, dann nicht zuletzt deswegen, weil ihr Dichter nicht eine Schilderung des Lebens, sondern einer bildlichen Darstellung eines Kunstwerkes geben wollte (...)”).

²⁴ Friedländer 1912: 10 (quoted in section 4.5 below).

²⁵ Palm 1965-6: 123, note 2.

²⁶ Palm 1965-6: 125. Palm concludes that the poet “(...) ist ein sehr guter Beschreiber; zumindest hat er sich ganz darauf eingestellt, eine gute Beschreibung zu machen; die Vorkommnisse interessieren ihn weniger. Er scheint damit mitten in der Entwicklung zu einer mehr beschreibenden als erzählenden Literatur zu stehen” (ibid.: 126).

two shields: “(...) both have a preference for narrative, readily elaborating static images into running stories that imply colorful movement”.²⁷

As is clear from the remarks by Palm and Lamberton, the narrator of the *Shield* focuses on the *res ipsae*;²⁸ in this respect, the shield of Heracles resembles the shield of Achilles: the images are, at least partially, of a narrative nature. If we are to believe Schmale and Friedländer, the poet of the *Shield* focuses but rarely on elements which are non-representable, whereas Homer does this more often.²⁹ This they regard as an avoidance of narrative. I thus conclude that there is no consensus on the shield’s narrativity or descriptivity. In the next section, this issue will be investigated anew.

4.3.1 Shield of Heracles: Its Descriptivity and Narrativity. Overview of Tenses

In this section, I will establish which discourse modes are found in the text. The shield of Heracles (139-320a) is part of Heracles’ arming scene (122-320a). For my analysis of tenses, lines 122-38 are also taken into consideration, as well as the lines immediately after the shield ekphrasis (320b-26). In lines 122-38 and 320b-26 we find an alternation of imperfects and aorists. These lines contain a sequence of events, which consists of Heracles’ successive acts of arming (122-38), and his jumping on the chariot, Iolaus’ guiding it, and Athena’s approach (320b-26). In the ekphrasis proper (139-320a) imperfects and pluperfects predominate, but aorists and two present tenses occur, too.³⁰

²⁷ Lamberton 1988: 141.

²⁸ For the focus on the *res ipsae*, see Becker 1992: 16-7 (= Becker 1995: 33-4). Thoughts and motives of the figures are included, as well as movement and sound. Becker is unjustly criticized by Schmale 2004: 111-2, note 46: “Becker deutet jedoch den Herakles-Schild zu sehr im Sinne seiner Interpretation des homerischen Achill-Schildes und übersieht dabei, dass die narrative Umsetzung der visuellen Präsentation in der *Aspis* so nicht stattfindet”.

²⁹ See section 3.2 for the views of Friedländer and Schmale on the Homeric ekphrasis.

³⁰ The following tenses have not been counted because they do not occur in main clauses: ἔδωκε (125), ἔμελλε (126), εἴρυτο (138), εἴλετο (149), φέροισεν (150), φοβέεσκον (162), φέροισεν (163), μάχοιτο (164), ἔσαν, μέμαρπεν (245), μεμάποισεν (252), ἀρέσαντο (255). Κατενήνοθεν (269), in form a perfect, has been counted as pluperfect because the verb form functions as such.

	122-38	139-320a	320b-26
aorists	6	12	2
imperfects	2	100	3
pluperfects	-	15	-
presents	-	2	-

Table 4.1: use of tenses in main clauses in 122-326

If we look more closely at 139-320a, and count only tenses that refer to the images on the shield, the following table results:³¹

	number of times used	percentage of total
aorists	7	5.7%
imperfects	100	82%
pluperfects	15	12.3%
<i>total</i>	122	100%

Table 4.2: tenses used to refer to the images in 139-320a

In lines 139-320a, only seven aorists occur that refer to the images.³² Three aorists occur in a cluster (262-3); the others are scattered throughout the text. On account of the aorists in 262-3, these lines can be said to be in the diegetic discourse mode. Lines 252-7 also contain the diegetic mode.³³ The rest of the text is in the descriptive discourse mode. As far as discourse modes are concerned, then, the shield of Heracles is similar to the shield of Achilles (for which see section 3.3.1). In other words, their textual organization is largely similar, viz. *descriptive*. Yet there is one important difference: in Homer, it is suggested by the repeated actions of Hephaestus that both fabula and story time progress. Heracles' shield, however, is finished, which means that lines 140-320 constitute a pause; only story time advances.

³¹ The following aorists have not been counted: εἶλε (139, referring to an act of Heracles), ἔρρηξε, ἔθλασε (140, anterior aorists referring to the history of the shield), τεύξεν (219, anterior aorist referring to the making of the shield by Hephaestus), ποίησε (319, anterior aorist referring to the making of the shield); the present tenses (δύνουσι, 151; πύθεται, 153) do neither refer to the images.

³² πλήτο (146), μελάνθησαν (167), ἔθεντο (261), δράκον (262), ισώσαντο (263), μελάνθησαν (300), ἐπηνύσθη (311).

³³ See further my analysis in section 4.3.2, II.

In the next section, the images will be discussed separately. As a rule, the *text* will first be discussed, after which I turn to the *images*.

4.3.2 Shield of Heracles: Its Descriptivity and Narrativity. The Images (144-317) and the Lines surrounding the Images (139-43; 318-21)

In Homeric arming scenes, the shield always comes fourth (as the penultimate item, after the sword and before the helmet), but the narrator of the *Shield* saves Heracles' shield for last.³⁴ It has the following images depicted on it:³⁵

1. Fearful snake [in the middle] (144-53)
2. Catalogue of demonic figures: Pursuit, Rally; Tumult, Murder, Slaughter; Strife, Battle-Din, Fate (154-60)
3. Twelve serpent heads (161-7)
4. Battle of wild boars and lions (168-77)
5. Battle of Lapiths and Centaurs (178-90)
6. Ares with Fear and Rout (191-6)
7. Athena (197-200)
8. Group of immortals; Apollo (201-6)
9. Harbour with dolphins and fisherman (207-15)
10. Perseus and the Gorgons (216-37a)
11. Mortals at war (237b-70a)
 - a. (237b-48) Men at fight [above Perseus and the Gorgons]
 - b. (248-57; 261-3) Keres [behind them]
 - c. (258-60) Clotho, Lachesis, Atropos [next to them]
 - d. (264-70a) Death-Mist [beside them]
12. Mortals in peace time (270b-313)
 - a. (270b-80) Festivities [beside Death-Mist]
 - b. (281-85) Revel [on the other side from there]
 - c. (285-6) Men on horseback [in front of the city]

³⁴ For the differences in the order of elements, see Russo [1950] 1965: 102-3. Russo suggests that the shield is mentioned last in order to pass directly to the following description ("in modo da passarne alla descrizione", *ibid.*).

³⁵ The overview is based on Byre 1976: 74-6 (who distinguishes twelve scenes, because he takes Ares and Athena together) and Van Groningen 1958: 116-7 (who distinguishes fourteen scenes; he divides 270b-313 into two scenes, "scènes de ville" (270-85) and "scènes de campagne" (286-313)).

- d. (286-301) Ploughing, harvesting, wine-making
 - e. (301-2) Boxing and wrestling
 - f. (302-4) Hare-hunting
 - g. (305-13) Chariot racing [beside them]
13. Ocean [around the rim] (314-7)

As the overview makes clear, more images are depicted on the shield of Heracles than on the shield of Achilles, which has nine. In addition, these images are more crowded. The narrator of the *Shield* also uses more spatial indicators. The first image is located in the middle of the shield (ἐν μέσσω δέ, 144). The next images (2-10) are all introduced with ἐν δέ followed by a verb that designates a state.³⁶ After line 237a, the narrator uses other spatial indicators to introduce a new image.³⁷ In 237 and 270, the change to a new image occurs mid-verse.³⁸ On the basis of the fact that the narrator starts in the middle of the shield and ends with its rim, it has been inferred that the description progresses from the centre outwards.³⁹

Scholars have also tried to divide the images into coherent groups. A distinction often made is that between non-Homeric (114-237a) and Homeric scenes (237b-317).⁴⁰ Toohey states that the shield ekphrasis is organized around Perseus, and divides the images into three groups: 139-215, 216-37a, and 237b-320.⁴¹ Van der Valk also distinguishes three groups, 144-67, 168-200, and 201-313.⁴² Yet the text offers no clue for any such grouping. Rather, the different images are enumerated (with δέ), just as in the

³⁶ ἐν δέ...τέτυκτο (154), ἐν δ'...ἔσαν (161), ἐν δέ...ἔσαν (168), ἐν δ' ἦν (178), ἐν δ'...ἔστασαν (191), ἐν δέ (ellipsis of ἦν, 197), ἐν δ' ἦν (201), ἐν δέ...τέτυκτο (207-8), ἐν δ' ἦν (216).

³⁷ οἱ δ' ὑπὲρ αὐτέων ("and they, above them") in 237; παρὰ δ' εὐρυργος πόλις ἀνδρῶν ("and beside [it was] a well-towered city of men") in 270; ἀμφὶ δ' ἴτυν ("and around the rim...") in 314.

³⁸ Toohey 1988: 23 states that "[w]here in v. 139-215 the narrative is paragraphed, imprecise, almost staccato, the narrative of v. 237b-320 dovetails or enjambes".

³⁹ Byre 1976: 77: "a progression from center outwards is clearly implied". This outward movement is also assumed in the case of the shield of Achilles (see e.g. Edwards 1991: 206: "[i]n the usual view, the heavenly bodies (...) occupy the central position, surrounding the boss (if there is one), and the following scenes occupy successive bands moving outwards to the rim").

⁴⁰ See e.g. Friedländer 1907: 109-11 (who does note that some scenes have no counterpart, such as e.g. 12e-g).

⁴¹ Toohey 1988: 22-4.

⁴² van der Valk 1966: 454-65. The first part consists of apotropaic images, the second of images of combat, and the third images of life in its diverse aspects.

shield of Achilles, the difference being that the narrator of the *Shield* uses spatial adverbs, too.⁴³ In what follows, I will discuss certain images together, but this does not mean that I therefore consider them to be a distinct group.

*o. Heracles grasps his shield (139-43)*⁴⁴

140	χερσί γε μὴν σάκος εἶλε παναίολον, οὐδέ τις αὐτὸ οὔτ' ἔρρηξε βαλῶν οὔτ' ἔθλασε, θαῦμα ἰδέσθαι· πᾶν μὲν γὰρ κύκλω τιτάνω λευκῷ τ' ἐλέφαντι ἠλέκτρῳ θ' ὑπολαμπές ἔην χρυσῷ τε φαιινῷ λαμπόμενον, κυάνου δὲ διὰ πτύχες ἠλήλαντο.	aor. aor.; aor. impf. plupf.
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With his hands he grasped his shield, shot with many colours, and no one had ever broken through it by striking it nor had smashed it, a wonder to see; for the whole thing glittered in a circle with gypsum and white ivory and electrum, and shone with gleaming gold, and dark blue stripes had been driven through it.

This first passage, which does not refer to any image on the shield, has both a narrative *textual* organization (139-40) and a descriptive one (141-3). I start with lines 141-3, which are wholly devoted to the *opus ipsum*. The verbs designate states (ἔην, ἠλήλαντο). Textual progression is spatial (δία, 143). The narrator starts by mentioning the shield as a whole (πᾶν, 141) and its shape (κύκλω), after which he enumerates the various materials of which the shield is made.⁴⁵ The brilliant appearance of the shield is

⁴³ Cf. van Groningen 1958: 117: “il est impossible d’y découvrir une intention d’arrangement plus ou moins systématique: animaux, héros, dieux, hommes, nature, se suivent sans qu’on sache pourquoi”, and Fittschen 1973: 20: “[e]ine durchdachte Ordnung des Ganzen ist nicht feststellbar, die Schilderung wirkt vielmehr bunt und verwirrend, obwohl sie zum ersten Male Angaben über die Lage einzelner Szenen enthält”.

⁴⁴ I have altered the punctuation in 140 (Most punctuates οὔτ' ἔρρηξε βαλῶν οὔτ' ἔθλασε, θαῦμα ἰδέσθαι).

⁴⁵ The *LSJ* translate τίτανος with gypsum, but the *Lfgre* (s.v. τίτανος B) note that this cannot be meant here, because gypsum is brittle and easily washed out. “ἠλέκτρον is probably an alloy of gold and silver, rather than amber (so *Lfgre* s.v. ἠλέκτρον B). See for the materials further Fittschen 1973: 20 and Chiarini 2012: 50-60. The πτύχες do not refer to the inner layers of the shield (as in Achilles’ shield in 18.481), but to “stripes” or “bands” on the shield (see *Lfgre* s.v. πτύξ B 1, and Myres 1941: 21-2). They are thus similar to the δέκα οἶμοι...μέλανος κυάνιο on Agamemnon’s corselet in 11.24 (so Schwarz 1932: 43). For the difficulties involved with διελαύνω (143), see the *Lfgre* s.v. ἐλαυνῶ B II 1: “entweder ‘Streifen...waren hindurchgezogen’ od[er]”

emphasized (ὑπολαμπές, φαιινῶ, λαμπόμενον).⁴⁶ Neer even argues that the shield casts light.⁴⁷ The occurrence of the visual details – the radiance and the colours of the shield – make lines 141-3 prototypically descriptive.

On account of the three aorists, lines 139-40 realize the diegetic discourse mode. The first aorist, εἶλε (139), refers to an event that is part of the fabula. By having Heracles grasp it, the narrator introduces the main theme of the description, the shield (σάκος).⁴⁸ The shield is called παναίολον (139) on account of its many colours and materials (mentioned in 141-3).⁴⁹ Heracles' shield is already finished. This means that it can have a history, which indeed it has: "no one had ever broken through it by striking it nor had smashed it" (139-40). Whereas in other ekphraseis the narrator deals with the maker and/or provenance of the object in question, in the *Shield* the history of the object's *use* is narrated: it has never been broken or smashed.⁵⁰ This indicates that Heracles' shield is invulnerable, and perhaps even magical.⁵¹ The maker of the shield, Hephaestus, will not be named until line 219.⁵²

Mißverständnis von Σ 481"; this latter suggestion is made by Russo [1950] 1965: 107-8. According to Chiarini 2012: 59-60, the πτύχες do refer to the inner layers of the shield; she states that κύανος refers to black copper, and draws attention to μέν (141) and δέ (143): the μέν-clause refers to the surface of the shield, and the δέ-clause to its interior. This interpretation solves the difficulties with διελαύνω.

⁴⁶ See Faber 2000: 52. Faber notes that this brilliance is expanded in A.R. 1. 725-726, and that ἤλεκτρον "is associated in early Greek literature with the sun's brilliance" (for which he refers to the *Lfgre* s.v. ἤλεκτρον).

⁴⁷ Neer 2010: 59-60: "(...) it is radiant. (...) Herakles' shield does not simply reflect light: it actively casts it".

⁴⁸ According to Bershadsky 2010: 23, the fact that the shield is called σάκος (and not ἀσπίς) indicates that Heracles will be victorious in battle.

⁴⁹ Russo [1950] 1965: 106-7.

⁵⁰ For the history of the other objects in this study, see Theoc. *Id.* 1.39-42, A.R. 1.722-4, and Mosch. *Eur.* 39-42. In Q.S. 5.3-5 Achilles' shield *does* have a history (...ἀμφὶ δὲ πάντη / δαίδαλα μαρμαίρεσκεν ὅσα σθένης Ἥφαιστοιο / ἀμφὶ σάκος ποίησε θρασύφρονος Αἰακίδαο, "and all round the cunning works were gleaming, which the mighty Hephaestus had made on the shield of the bold-minded Achilles"), as does Dionysus' shield in Nonnus (*D.* 25.386b-93; see on this shield Hopkinson 1994: 22-4).

⁵¹ Dubel 1995: 250.

⁵² Earlier critics were bothered by this fact, for which see Byre 1976: 72-3.

By using the phrase *θαῦμα ιδέσθαι* (140), the narrator anticipates unbelief on the part of the narratee, who might be baffled by the statement that the shield is invulnerable.⁵³ The phrase creates a ring with 318, where the shield is “a wonder to see even for deep-thundering Zeus” (*θαῦμα ιδεῖν καὶ Ζηνὶ βαρυκτύπῳ*).⁵⁴ The phrase *θαῦμα ιδέσθαι* (140) also elicits the lines beginning with *γάρ* (141-3), thereby starting the description of the images.⁵⁵ These are not introduced as a single main theme: a phrase such as *δαίδαλα πολλά* (*Il.* 18.482; *A.R.* 1.729; *Mosch. Eur.* 43) is lacking.

1-3. *Snake, Demonic Figures, and Serpent Heads* (144-67)⁵⁶

145	<p>ἐν μέσσω δὲ δράκοντος ἔην φόβος οὐ τι φατειός, ἐμπαλιν ὄσσοισιν πυρὶ λαμπομένοισι δεδορκώς· τοῦ καὶ ὀδόντων μὲν πλήτο στόμα λευκαθεόντων, δεινῶν, ἀπλήτων, ἐπὶ δὲ βλοσυροῖο μετώπου δεινὴ Ἔρις πεπότητο κορύσσουσα κλόνον ἀνδρῶν, σχετλή, ἢ ῥα νόον τε καὶ ἐκ φρένας εἴλετο φωτῶν</p>	<p>impf. aor. plupf. [aor.]</p>
150	<p>οἵτινες ἀντιβίην πόλεμον Διὸς υἱὶ φέροιεν. τῶν καὶ ψυχὰι μὲν χθόνα δύνουσ' Ἄιδος εἴσω αὐτῶν, ὅστέα δὲ σφι περὶ ῥινοῖο σαπίσης Σειρίου ἀζαλέοιο κελαϊνῆ πύθεται αἴη.</p>	<p>[opt.] praes.</p>
155	<p>ἐν δὲ Προΐωξίς τε Παλίωξίς τε τέτυκτο, ἐν δ' Ὀμαδός τε Φόνος τ' Ἄνδροκτασίη τε δεδήει, ἐν δ' Ἔρις, ἐν δὲ Κυδοιμός ἐθύνεον, ἐν δ' ὀλοή Κήρ ἄλλον ζῶν ἔχουσα νεοῦτατον, ἄλλον ἄουτον, ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν·</p>	<p>praes. plupf. plupf. impf.</p>
160	<p>εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν, δεινὸν δερκομένη καναχήσιν τε βεβρυχυῖα. ἐν δ' ὀφίων κεφαλαὶ δεινῶν ἔσαν, οὐ τι φατειῶν, δῶδεκα, ταὶ φοβέεσκον ἐπὶ χθονὶ φύλ' ἀνθρώπων οἵτινες ἀντιβίην πόλεμον Διὸς υἱὶ φέροιεν.</p>	<p>impf. impf. impf. [impf.] [opt.]</p>

⁵³ The phrase has a similar force as τὸ δὴ περὶ θαῦμα τέτυκτο in *Il.* 18.549 (for which see section 3.3.3.3. 3).

⁵⁴ On ring composition in the *Shield*, see Byre 1976: 71-3 and Thalmann 1984: 9-10.

⁵⁵ van Groningen 1958: 114: “[c]’est l’expression θαῦμα ιδέσθαι qui constitue le point d’attache de la description qui suit et qui commence par une phrase avec γάρ”.

⁵⁶ Verbs between square brackets have not been counted in the analysis of tense. I read δὲ δράκοντος ἔην φόβος in 144 with the manuscripts, not δ' ἀδάμαντος ἔην Φόβος, a reading deduced from the scholia (for which see Russo [1950] 1965: 109).

165	τῶν καὶ ὀδόντων μὲν καναχὴ πέλεν, εὖτε μάχοιτο Ἄμφιτρυωνιάδης· τὰ δ' ἐδαίετο θαυματὰ ἔργα· στίγματα δ' ὡς ἐπέφαντο ἰδεῖν δεινοῖσι δράκουσι· κυάνεοι κατὰ νῶτα, μελάνθησαν δὲ γένεια.	impf.; [opt.] impf. plupf. aor.
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In the middle was a fearful snake, terrible, glaring backwards with eyes shining like fire. Its mouth was filled also with white teeth, terrible, dreadful, and over its frightful forehead was flying to and fro terrible strife, who intensifies the battle of men, cruel one, who takes away the mind and sense of any men (150) who wage open war against Zeus' son. Their souls too go down beneath the earth to Hades, [the souls] of themselves, and their bones, after the flesh has decayed around them, rot away on the black earth under parching Sirius. Upon it were wrought Pursuit and Rally, (155) upon it were raging Tumult and Murder and Slaughter, upon it [was rushing] Strife, upon it was rushing Battle-din, upon it deadly Fate, holding one who was alive but freshly wounded, another who was unwounded, was dragging another who was dead by the feet through the battle. Around her shoulders she was wearing a cloak, dark red with the blood of men, (160) while glaring terribly and bellowing with a clanging sound. And upon it were the heads of terrible snakes, horrible, twelve of them, who frightened the tribes of any men on the earth who waged open war against Zeus' son. Of their teeth too there was a grinding, whenever (165) Amphitryon's son fought. They were shining, these marvellous works; and it was as though there were spots to be seen on the terrible snakes, [which were] (dark) blue along their backs, and their jaws had become dark.

The first three images on the shield are designed to strike terror into Heracles' opponents, as is clear from lines 146-50 and 162-3. Two images of snakes (144-7 and 161-7) frame an image with symbolic monsters (154-60).⁵⁷ The images are apotropaic, such as one expects to find on a shield.⁵⁸ In this respect Heracles' shield differs from Achilles' shield, which lacks such an apotropaic section.⁵⁹

The *text* which represents these three images contains a mixture of various tenses. The imperfects, pluperfects and omnitemporal present tenses are all associated with the descriptive discourse mode, but the aorists in 146 (πλήτο) and 167 (μελάνθησαν) are not. As I shall argue below, these aorists can be accounted for within the descriptive

⁵⁷ Agamemnon's corselet also features twelve snakes (11.26), his shield strap one with three heads (39-40). Strife, Battle-din and Fate are also on Achilles' shield (535-8).

⁵⁸ See Fittschen 1973: 20-1.

⁵⁹ Although the Myrmidons do not dare to look at Achilles' shield in 19.14-5 (Μυρμιδῶνας δ' ἄρα πάντας ἔλε τρόμος, οὐδέ τις ἔτλη / ἄντην εἰσιδέειν, ἀλλ' ἔτρεσαν (...), "trembling took hold of all the Myrmidons, and none dared to look straight at it, but all became afraid").

discourse mode. I also draw attention to the subordinate temporal clause 164-5. I conclude that the text has a largely descriptive structure.

The first *image* (144-53) depicts a fearful snake (δράκοντος...φόβος, 144).⁶⁰ It is terrible (οὐ τι φατειός, 144),⁶¹ and glares backwards with eyes shining like fire (ἔμπαλιν...δεδορκώς, 145).⁶² The narrator uses an aorist (πλήτο, 146) to indicate that its mouth was full of white teeth; another aorist occurs in line 167 (μελάνθησαν; this form recurs in line 300).⁶³ It has been argued that these aorists are used in the sense of a pluperfect, because the pluperfects of both verbs are not found in Archaic epic.⁶⁴ It is

⁶⁰ According to Russo [1950] 1965: 109, δράκοντος...φόβος equals φοβερός δράκων (for this use he compares E. *Ph.* 1120, but see Mastronarde 1994: 465). For what a δράκων is, see Ogden 2013: 2-4; and 3, note 6 for a list of serpents decorating arms. Heracles has battled with many serpents, for which see *ibid.*: 193-5. On the shield, the serpents fight on Heracles' side.

⁶¹ The *Lfgre* translate οὐ τι φατειός with "(wovon man nicht reden darf =) schrecklich, grässlich" (s.v. φατειός B); similar phrases in 161 (οὐ τι φατειών) and 230 (οὐ φαταί). Becker 1992: 19 emphasises the original sense of the words ("not in any way expressible"), and argues that "[i]n such acknowledgements that some phenomena are indescribable, the focus of the description becomes the poet's attempt to turn visible images into word. These expressions of inexpressibility suggest not only the mediator (describer), as do expressions of wonder, but also the medium (language)". Differently again Neer 2010: 60, for whom "the sight of 'unspeakable' fear [Neer reads δ' ἀδάμαντος ἔην Φόβος] renders the beholder mute, like an image – 'silent poetry,' as Simonides puts it".

⁶² For a discussion of ἔμπαλιν, see Chiarini 2012: 65-6, who notes that ἔμπαλιν can also mean "contrariwise, the opposite way" (*LSJ* s.v. ἔμπαλιν II), in which case the snake would be looking at Heracles' opponents. The *Lfgre* refer to Myres 1941: 23, note 29 for arguments against this interpretation.

⁶³ They differ from the aorists in the shield of Achilles, which provide background information that is not depicted on the shield. See further 3.3.3.3, 2b for a discussion of the aorists in the Homeric shield ekphrasis.

⁶⁴ Russo [1950] 1965: 110 notes that the aorist "(...) fa certa difficoltà in un contesto descrittivo. Saranno mancate al poeta le forme del piuccheperfecto, ché altrove viene sempre usato l'imperfecto e il piuccheperfecto (...)". The idea that the aorists are used as pluperfects is derived from Schwarz 1932: 63, who comments on the aorists in 146 and 167 that "[a]c ne de eventu quidem agitur sed de condicione, cui nihil aliud nisi plusquamperfectum adaptatum sit. Tamen specie tantum hanc legem poeta migravit, nam omnino non suppetebant perfecta a verbis πίμπλημι 'sich fuellen' et μελαίνομαι 'sich schwaerzen' derivata. Itaque aoristis plusquamperfectorum loco uti coactus est".

preferable, however, to analyse them as anterior aorists: πλήτο is intransitive (“had been/was filled”); μελάνθησαν is passive (“had become dark”).

In lines 147b-8, the narrator focuses on Eris, who is flying over the snake’s forehead. According to Russo, the pluperfect πεπότητο in 148 indicates that the image is static.⁶⁵ The perfect of ποτάομαι may have present sense, which means that πεπότητο can equal an imperfect.⁶⁶ The verb has, furthermore, iterative-frequentative force.⁶⁷ The verb, then, refers to the *res ipsae*. It could be the case that the image is static, and that it merely suggests iterative movement. It could also be argued that Eris *really* flying above the shield, in which case the movement is not imagined by the narrator, but real.⁶⁸ Though this may seem improbable, the snakes in lines 163-4 really produce sound, and Perseus in lines 216-8 is really moving.

In the remainder of this passage (148b-53), the narrator moves away from what is depicted on the shield. With the participle clause κορύσσουσα κλόνον ἀνδρῶν (“who intensifies the battle of men”, 148) the narrator indicates that Eris makes the battle more savage.⁶⁹ The narrator uses an exclamation, σχετλίη (148), to emphasize her cruel nature. The following relative clause, containing a gnomic aorist (εἶλετο, 149) and a distributive-iterative optative (φέρειεν, 150), indicates that Eris takes away the mind and

⁶⁵ Russo [1950] 1965: 109: “[δ]εδορκώς, come il ppf. πεπότητο (148), indica la fissità dell’immagine”.

⁶⁶ *LSJ* s.v. ποτάομαι A and *Lfgre* s.v. ποτάομαι, ποτέομαι B.

⁶⁷ So *Lfgre* s.v. ποτάομαι, ποτέομαι B; they translate “fly (about), flit, flutter” and add “at least mostly of erratic, shifting movement”.

⁶⁸ Eris is probably depicted as a winged woman (see Shapiro 1993: 52). Some scholars assign a metaphorical value to Eris only, which would mean that she is not depicted; for this interpretation, see Chiarini 2012: 71, who cites earlier literature. A metaphorical interpretation has also been proposed for the personifications in 154-6 (so recently Torelli 2006: 32, who writes that “[d]obbiamo quindi leggere questa incredibile serie di ‘figure’ non come vere immagini effettivamente esistenti nello scudo, ma piuttosto come personificazioni di sentimenti che il poeta vuole evocare alla vista dell’immagine mostruosa di Gorgone (...”).

⁶⁹ For the meaning of κορύσσουσα κλόνον ἀνδρῶν, I follow Brügger, Stoevesandt, and Visser 2003: 86 (ad *Il.* 2.273, πόλεμον... κορύσσων), who take the phrase to mean ‘to intensify battle’, and who note that is used similarly in *Sc.* 148 and 198 (“wohl wie ‘Hes.’ *Sc.* 148 u. 198 zu verstehen: ‘den Kampf ‘anspitzend’, erregend, intensivierend”). This meaning is proposed by Leumann 1950: 210; cf. also Kirk 1985: 144 (ad *Il.* 2.273, “bringing war to a head”). Although Brügger et al. note that the *Lfgre* propose a different meaning, the *Lfgre* also translates with “d[en] Kampf erregen” (s.v. κορύσσω B).

sense of any of Heracles' opponents (οἴτινες, 150).⁷⁰ This probably means that Heracles' enemies lose their senses, so that Heracles can easily kill them. Lines 151-3, which describe what happens to those who are killed by Heracles, thus arise naturally out of what precedes. The narrator uses two omnitemporal present tenses (δύνουσι, 151; πύθεται, 153). He thereby indicates that this terrible fate always befalls those who wage war against Heracles.⁷¹

The second passage (154-60) contains an enumeration of eight subthemes, personified figures of battle.⁷² Only the appearance of the last figure is described. Προίωξις and Παλίωξις are Pursuit and Pursuit-in-turn; they symbolize the constant turning of the tide of battle.⁷³ Όμαδος is the Din of battle, Φόνος is Murder, and Άνδροκτασίη is Slaughter.⁷⁴ Έρις is Strife, Κυδοιμός is the Din of battle, and Κήρ is Fate.⁷⁵ The repetition of (near) identical figures, such as Όμαδος and Κυδοιμός, has bothered scholars. Yet repetition is typical of the narrator of the *Shield*, who often adds details in the form of triplets.⁷⁶

The first pair of figures is introduced with the pluperfect τέτυκτο (154), and the triplet in 155 with the pluperfect δεδήει. The pluperfect τέτυκτο refers to the *opus ipsum*,

⁷⁰ The idea that arms are animated and collaborate with their hero against his enemies is also found in the *Iliad* (see van der Valk 1966: 456).

⁷¹ These omnitemporal presents can be compared with those on the shield of Achilles in *Il.* 18.485-9 (which are found in relative clauses). Those lines also provide background information, which is however irrelevant in the context. In the case of the shield of Heracles, the information is relevant, in that it relates the effect of the figures on the shield on Heracles' opponents.

⁷² Shapiro 1993: 21 notes that some of these are unknown either to Homer or to later writers and artists.

⁷³ See *LSJ* s.v. παλίωξις A: "pursuit in turn, when fugitives rally and turn on their pursuers"; similarly Dihle 1985: 9: "(...) das Paar Προίωξις and Παλίωξις, welches das Hin- und Herwogen des Kampfesgeschehens in Angriff, Flucht, und wiederum Angriff beschreibt".

⁷⁴ Two manuscripts read Φόβος instead of Φόνος. Shapiro 1993: 208 calls these figures "personified war gods".

⁷⁵ Lines 156-9 are also found on the shield of Achilles (18.535-8), with όμίλειον for έθύνειον. For Ker, see note 162.

⁷⁶ Martin 2005: 166: "[l]ines 154-6 (...) make a nice triple crescendo: έν + τε + τε (two items); then έν + τε + τε + τε (three items); then έν + έν + έν, three items, and an adjective for good measure. This triplet trips another wire. Κήρ has three victims, nicely arranged in waxing style (157-8). And a third triplet completes the set of three. For Fate wears a bloody garment (159), glares terribly (160) and is gnashing her teeth (160) (...)".

but δεδήει to the *res ipsae*.⁷⁷ The focus on the *res ipsae* continues in the following lines (156-9): two imperfects (ἐθύνεον, 156; ἔλκε, 158) refer to ongoing actions. One could wonder, however, whether Ker could actually be dragging three victims on the shield, rather than merely being depicted as doing so (cf. Perseus in 216-8). If this is so, then Ker is also really producing sound and glaring terribly (δεινὸν δερκομένη καναχῆσί τε βεβρυχυῖα, 160). Though this may seem improbable, in line 164 the shield certainly makes noise.

The third passage (161-7) is wholly devoted to the *opus ipsum*. Three imperfects (ἔσαν, 161; πέλεν, 164; ἐδαίετο, 165) designate states. The twelve snake heads are terrible (δεινῶν, οὐ τι φατειῶν) and thus frighten Heracles' opponents, which is related in 162-3. These lines are a relative clause with an iterative imperfect (φοβέεσκον), followed by another relative clause with a distributive-iterative optative (163 = 150). The snakes produce sound by gnashing their teeth (ὀδόντων...καναχῆ). The narrator uses a temporal clause (εὐτε μάχοιτο / Ἀμφιτρυωνιάδης) with a distributive-iterative optative to indicate that this happened every time Heracles fights.⁷⁸ The snakes react to what happens in the world.

The snakes are said to be shining or burning (τὰ δ' ἐδαίετο), which could mean that they emit light.⁷⁹ The phrase θαυματὰ ἔργα fits this interpretation, since the words anticipate unbelief.⁸⁰ Line 166 is difficult; I have translated "and it was as though there were spots to be seen on the terrible snakes".⁸¹ The narrator ends this section with two references to colours, the snakes are (dark) blue along their backs, and their jaws are black.⁸²

⁷⁷ The *Lfgre* translate δεδήει with "wütete" (s.v. δαίω B 1).

⁷⁸ Such temporal clauses occur frequently in descriptions; cf. *Od.* 13.101 (in section 2.3.2).

⁷⁹ Mazon translates "et ce prodige d'art lançait aussi des feux". The *Lfgre* translate ἐδαίετο with "sprühten Feuer" (s.v. δαίω B 1); Russo [1950] 1965: 116 refers to the scholia, who gloss ἐδαίετο as ἔλαμπε.

⁸⁰ According to Byre 1976: 76, "[t]he authorial comment θαυματὰ ἔργα seems here to refer, not to aesthetic reactions of a hypothetical observer, but to the more practical reactions of Heracles's enemies". In my view, it is the narrator's own reaction that is referred to.

⁸¹ My translation is based on that by Evelyn-White (Loeb, 1914). Russo [1950] 1965: 116 glosses στίγματα δ' ὡς as "come se fossero delle macchie" and ἐπέφαντο...δράκουσι as "ἐφάνησαν ἐπὶ τῶν δρακόντων".

⁸² Byre 1976: 82 states that "there seems to be a contrast between the gleam of the serpents' bodies and the dark spots upon them", where see for other references in the *Shield* to such colour contrasts.

I sum up. The descriptivity of the *text* is high. Textual organization is descriptive: the text progresses by enumeration; some spatial markers occur, too.⁸³ Most verbs – imperfects and pluperfects – designate states. Many visual details are included: there are references to colour and the shield’s radiance, but most attention is paid to the terrible appearance of the images, the adjective *δεινός* being a favourite of the narrator.⁸⁴ In fact, the image itself seems to be *looking back* at the viewer (145, 160).⁸⁵ Sounds are described, too. On account of the present tenses, lines 151-3 do not refer to what is depicted on the shield. They, too, can be regarded as descriptive: they do not narrate what happens to particular people in particular circumstances, but describe what befalls anyone who happens to be killed by Heracles.

The narrativity of the *images* is low: none of the basic elements of narrative is present. In those lines that focus on the *res ipsae* (155-60), the personified figures of battle are depicted in their prototypical capacity.

4-5. *Battles between wild boars and lions, and between Lapiths and Centaurs* (168-90)

	Ἐν δὲ συῶν ἀγέλαι χλοῦνων ἔσαν ἠδὲ λεόντων ἐς σφέας δερκομένων, κοτεόντων θ' ἰεμένων τε.	impf.
170	τῶν καὶ ὀμιληδὸν στίχες ἦισαν, οὐδέ νυ τῷ γε οὐδέτεροι τρεέτην, φρίσσόν γε μὲν ἀχένας ἄμφω. ἦδη γάρ σφιν ἔκειτο μέγας λῖς, ἀμφὶ δὲ κάπροι δοιοί, ἀπουράμενοι ψυχάς· κατὰ δὲ σφι κελαινὸν αἶμ' ἀπελείβετ' ἔραζ'· οἱ δ' ἀχένας ἐξεριπόντες	impf. impf.; impf. impf.
175	κείατο τεθνηῶτες ὑπὸ βλοσυροῖσι λέουσιν· τοῖ δ' ἔτι μᾶλλον ἐγειρέσθην κοτέοντε μάχεσθαι, ἀμφοτέροι, χλοῦναί τε σύες χαροποί τε λέοντες. Ἐν δ' ἦν ὑσμίνη Λαπιθάων αἰχμητῶν Καινέα τ' ἀμφὶ ἄνακτα Δρύαντά τε Πειριθοῦν τε	impf. impf. impf. impf.

⁸³ ἐν μέσσω δέ (144), ἐπὶ δέ (147); ἐν δέ (154-6; 160), κατὰ (167).

⁸⁴ References to colours: πυρὶ λαμπομένοισι (145), λευκαθεόντων (146), δαφουινέον (159), κυάνεοι, μελάνθησαν (167); reference to the terrible look of the shield: οὐ τι φατειός (144), δεινῶν, ἀπλήτων, βλοσυροῖο (147), δεινῆ (148), ὀλόη (156), δεινόν (160), δεινῶν, οὐ τι φατειῶν (161), δεινοῖσι (166).

⁸⁵ Treu [1955] 1968: 97: “[v]on Einzelheiten, die für Anschaulichkeit der Darstellung bezeichnend sein können, ist im ps.-hes. Scutum die starke Betonung des Blickes auffällig”. Similar references in 169, 236, and 262. See also Neer 2010: 59, who notes that “the shield possesses a radical alterity. The Fear in its center [Neer reads δ' ἀδάμαντος ἔην Φόβος] stares back, *empalin*, at the beholder, rendering the act of looking strangely passive”.

180	Ὅπλέα τ' Ἐξάδιόν τε Φάληρόν τε Πρόλοχόν τε Μόψον τ' Ἄμπυκίδην, Τιταρήσιον, ὄζον Ἄρηος Θησέα τ' Αἰγεΐδην, ἐπιείκελον ἀθανάτοισιν· ἀργύρεοι, χρύσεια περι χροῖ τεύχε' ἔχοντες. Κένταυροι δ' ἐτέρωθεν ἐναντίοι ἠγγερέθοντο		impf.
185	ἀμφὶ μέγαν Πετραῖον ἰδ' Ἄσβολον οἰωνιστήν Ἄρκτον τ' Οὐρεῖόν τε μελαγχαίτην τε Μίμαντα καὶ δύο Πευκεΐδας, Περιμήδεά τε Δρύαλόν τε, ἀργύρεοι, χρυσέας ἐλάτας ἐν χερσὶν ἔχοντες. καὶ τε συναΐγδην ὡς εἰ ζωοὶ περ ἐόντες		impf.
190	ἔγχεσιν ἠδ' ἐλάτης αὐτοσχεδὸν ὠριγνῶντο.		impf.

Upon it were herds of wild boars and lions glaring at them, angry and eager. (170) Of them too in groups the rows were advancing, and neither side was fleeing, but both sides were bristling up [the hairs of] their necks. For already for them a great lion was lying dead, and on either side [were lying] two boars, deprived of life; and their black blood was dripping down onto the ground; and they, having fallen with regard to their necks, (175) were lying, killed by the frightful lions. And they were yet more roused to fight, angry, both sides, the wild boars and the fierce-eyed lions. Upon it was the combat of the spear-bearing Lapiths around Caineus their king and Dryas and Peirithous and (180) Hoplesus and Exadius and Phalerus and Prolocus, and Mopsus of Titarus, Ampycus' son, scion of Ares, and Theseus, Aegeus' son, equal to the immortals; [they were] silver, having golden arms around their bodies. The Centaurs, on the other side, opposite them, were gathering together (185) around great Petraeus and Asbolus the augur and Arctus and Orius and black-haired Mimas and Peuces' two sons, Perimedes and Dryalus; [they were] silver, having golden fir trees in their hands. And rushing against another as if they were alive, (190) they were keeping their spears and fir trees drawn, close together.

The next two images are scenes of combat. The *text* which represents the images has a prototypically descriptive structure. As for other prototypical elements of description, I note the following visual details in 168-77: the look of the lions (169), the bristling of the hairs by either party (171), the dead lion is a big one (μέγας, 172), the blood is black (κελαινόν, 173); βλοσυροῖσι (175) and χροποῖ (177) refer respectively to the appearance and look of the lions. The number of the dead animals is specified (δοιοί, 173). The *opus ipsum* is not referred to. All attention goes out to the figures; the narrator does not specify the location or setting of the action, which is always the case in the shield of

Achilles.⁸⁶ In lines 178-90, the catalogue of fighters is a prototypically descriptive element. Lines 183 and 188 refer to the *opus ipsum*, and are full of visual details; I note especially the contrast between the silver figures and their golden arms or weapons.

The first *image* (168-76) depicts a battle between wild boars and lions that is about to enter its final stage. The narrator has personified the animals. This means that the image can acquire narrative qualities, since human or human-like agents are a basic requisite for narrative. The narrator focuses on the *res ipsae* only. The scene is characterised by ring composition: an outer ring (168-9 ≈ 176-7) encloses an inner frame, which forms the centre of the image. This ring mirrors the composition of the image: two parties, located at either side; in their midst the dead lion and boars.⁸⁷ The image can be divided into three distinct parts: 1) 168-71, 2) 172-5, and 3) 176-7.

(1) The narrator first introduces the two parties in 168. In 169, the narratees look, together with the lions, at the boars (ἐς σφέας δερκομένων), and learn their state of mind: they are angry, and eager to fight (κοτεόντων θ' ἰεμένων τε). This cannot be depicted, but is easily accepted as an inference from what is depicted, which will be related in 171b below. The animals advance in rows, grouped closely together (ὀμιληδόν), as if they were rows of soldiers.⁸⁸ The narrator again refers to something that is not depicted: οὐδέ νυ τώ γε / οὐδέτεροι τρέετην, “and neither side was fleeing” (170-1).⁸⁹ The use of the negative (οὐδέ... / οὐδέτεροι) is striking.⁹⁰ Yet the narrator has inferred this determination to fight from the way the animals are depicted on the shield: “but (γε μὲν) both sides were bristling up [the hairs of their] necks” (171b).⁹¹ In these lines, the narrator has set, as it were, the scene: two advancing armies of animals, both preparing for battle.

⁸⁶ Cf. e.g. the first scene on the shield of Achilles: ἐν δὲ δῶυ ποιήσῃ πόλεις μερόπων ἀνθρώπων / καλάς. ἐν τῇ μὲν... (18.490-1).

⁸⁷ Thalmann 1984: 10: “[t]he verbal description, by its form, embodies the composition of the picture that we are to imagine. Both are unified, contained within boundaries”.

⁸⁸ In Homer, στίχες are always made up out of human soldiers (Russo [1950] 1965: 11).

⁸⁹ The dual emphasizes the fact that the lions and boars form two opposing armies; it recurs in 171 (ἄμφω) and 176 (ἐγειρέσθην κοτέοντε). The *Lfgre* translate this instance (as well as 213 below) with “to flee” (s.v. τρέω B).

⁹⁰ Only two negatives occur in the Homeric shield ekphrasis, for which see 3.3.3.3, 2b. In the pseudo-Hesiodic ekphrasis, negatives are rare, too. Apart from the negatives belonging to an adjective (οὐ τι φατειός, 144; similarly 161 and 230; οὐ τι...μεγάλη, 259) only one other negative occurs, in 310-11 (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη, 310-11), for which see below.

⁹¹ According to Russo [1950] 1965: 117, γε μὲν is adversative, as in 300 below; Denniston [1934] 1954: 387 lists γε μὲν in 300 as adversative, but in 139 as progressive, or weakly adversative. Lines

(2) Lines 172-5 form the central section of the image, in which the narrator focuses on three individuals that are all dead. This section starts with ἤδη γάρ; both words do not occur in the Homeric shield ekphrasis. Γάρ makes clear that this line expresses the reason why the animals do not flee.⁹² The temporal adverb ἤδη implies a previous stage of the battle, which is however not depicted. The image on the shield depicts a dead lion (172), flanked (ἀμφί) by two dead boars (172-3).⁹³ The blood of all three victims is dripping down onto the ground.⁹⁴ Three participles refer to earlier non-depicted moments:⁹⁵ the boars are dead (aorist participle: ἀπουράμενοι ψυχάς, “having been deprived of their life”), their necks are lying on the ground (aorist participle: ἀχένας ἐξεριπόντες, “having fallen with regard to their necks”), and they have been killed by the lions (perfect participle: τεθνηῶτες ὑπὸ βλοσυροῖσι λέουσιν).⁹⁶

(3) The narrator ends the description of this image by ring composition. He returns to the same animals he had referred to in lines 168-9. He adds information which can be understood only after lines 172-5: on account of their dead comrades, both sides are *yet*

170-1 are particularly rich in particles. I further note νυ...γε in 170; the narrator is drawing attention to this striking feature of the image. For the value of νυ, see Ruijgh 1971: 843 (“la valeur de νυ est donc proche de celle de ἄρα (ῥα) et de δὲ, particules qui servent à souligner l’intérêt du fait exprimé”).

⁹² Γάρ was also used in 141 above with reference to the *opus ipsum*. Here, it is used within the *res ipsae*, as is γάρ in 273 below.

⁹³ According to Russo [1950] 1965: 117, σφι in 172 is an ethic dative (sc. τοῖς κάπροις). Perhaps it means “between them”, as Thalmann 1984: 9 suggests.

⁹⁴ Russo [1950] 1965: 118: “σφι allude al leone e ai due cinghiali uccisi, e vi si contrappone οἱ δ’ (174), i soli cinghiali”; κατά is used adverbially, “downwards” (see *LSJ* s.v. κατά D).

⁹⁵ These are the only two aorist participles in this ekphrasis. See further note 124 in section 3.3.3.3, 2a.

⁹⁶ For ἀχένας ἐξεριπόντες, see *Lfgre* s.v. ἐρείπω B 2 1, who state that ἀχένας is an accusative of respect and that ἀχένας ἐξεριπόντες “(...) prob[ably] expresses both the idea of the boars’ having fallen in general and of their necks’ having fallen away, been twisted away from the normal position i[η] relat[tion] to the body in life”. Russo [1950] 1965: 118, as do most commentators, gives ὑπό local sense: “[i] due cinghiali, morti, giacevano sotto i leoni avanzati a vendicare il compagno ucciso”. According to Paley 1883: 137, ὑπό cannot mean “under” here, and must express agency; this is also how Mazon translates ὑπό (“victimes des lions effrayants”). This is a more natural interpretation, which is in keeping with the composition of the image: lions on one side, wild boars on the other; a dead lion in the middle, with on either side a dead boar.

more (ἔτι μάλλον) roused to fight.⁹⁷ The words ἔτι μάλλον *imply* a lapse of time, in which the animal's eagerness to fight has increased. Thus, the narrator has been able to suggest temporal progression by the way he moves through the image. In part (1), the animals are about to start fighting. In part (2), the narrator reveals another fact about the image: three dead animals are also depicted. They are casualties of an earlier stage in the battle (ῥῆθη), as well as the reason why the battle is about to begin. In part (3), finally, the narrator states that the animals' fierceness has increased. They are, however, the very same animals that were described in part (1).

The image thus suggests a sequence of events. It also refers to earlier events that are not depicted. World disruption and 'what-it's-like' are present. As for world disruption: in the preceding battle three animals have already been killed, and the coming battle promises to be a fierce one (lines 171 and 176). The narrator draws attention to the black blood dripping on the ground (173-4). As for 'what-it's-like', it is said that the animals are angry (κοτεόντων, 169; ἐγειρέσθην κοτέοντε, 176) and eager to fight (ιεμένων, 169; 176).

The narrative depicted in this image thus has a high degree of narrativity. The image depicts a *pregnant moment*, the moment just before the final stage of the battle. It allows the narrator-focaliser to infer what has gone before, as well as what will happen next.

The second *image* of combat (178-90) is of a mythical nature.⁹⁸ Mythical scenes are not found on the shield of Achilles.⁹⁹ The description is characterised by parallelism: two catalogues of fighters (179-84; 185-8) follow after their introductory lines (178; 184).¹⁰⁰

⁹⁷ Cf. Russo [1950] 1965: 118: "[l]a scena è vigorosamente condensata, perché i brevi cenni del poeta lasciano immaginare quel che è passato fra le due schiere, che ora si accingono all' ultimo combattimento, infuriate dalle precedenti perdite".

⁹⁸ For a possible reason for the inclusion of this myth, see Toohey 1988: 26-7. According to Stamatopoulou 2013: 279, note 32, the Lapiths and Centaurs are Heracles' contemporaries, whereas Perseus (another mythological figure, in 216-29) represents the heroic past.

⁹⁹ According to Fittschen 1973: 21, "[d]ie Entdeckung der Sagenthemen als Vorwürfe auch der bildenden Kunst ist eine der wichtigsten Erscheinungen in der Kunst seit dem späten 8. Jahrhundert. Daß sich der Aspis-Dichter diese Errungenschaft nicht entgehen läßt, zeigt nur zu deutlich, daß er die Bildkunst seiner Zeit kennt".

¹⁰⁰ Thalmann 1984: 24-5. The fact that the names of the fighters are listed might be an indication that the narrator envisages these names as actually being written on the shield (see e.g. Cook 1937: 208 and Chiarini 2012: 83-4).

In the opening line, the narrator only mentions the Lapiths as forming part of the combat (ὑσμίνη Λαπιθάων ἀίχμητάων). The fact that the Lapiths fought with the Centaurs was well-known, on account of which the Centaurs need not be mentioned. The image depicts a multitude of Lapiths, grouped around (ἀμφί, 179) their leaders, who are enumerated in 179-82. The narrator ends with a reference to the *opus ipsum*: the Lapiths are made of silver, their armours of gold. The Centaurs are located opposite the Lapiths (ἐτέρωθεν ἐναντίοι, 184) and also grouped around their leaders (ἀμφί, 185). The narrator ends again with a reference to the *opus ipsum*: they are silver, too, and their weapons made of gold. Their weapons, fir trees, characterize them as wild beasts vis-à-vis the civilized Lapiths.¹⁰¹

In line 178, the narrator surveys the image as a whole, which depicts a battle (ἐν δ' ἦν ὑσμίνη). He does not refer to any specific actions in which the Lapiths are engaged. In line 184, the narrator does refer to a specific action: the Centaurs are gathering together (ἡγγερέθοντο, 184). In lines 189-90, it becomes clear that the battle consists of a hand-to-hand fight: “and rushing against another as if they were alive, they were keeping their spears and fir trees drawn, close together”.¹⁰² It would seem that “gathering” and “fighting” are mutually exclusive actions. The contradiction can be solved by assuming that the image depicts both the gathering and the fighting. The narratee would then have to assume that some figures are still gathering, while others are already fighting.

The image thus depicts two stages of the battle, which are happening simultaneously. It does not contain a sequence of events, for the same figures are not involved in consecutive actions. World disruption is present: a fight is always a disruptive event. The battle is a general *mêlée*; the narrator does not focus on individuals.¹⁰³ The element of ‘what-it’s-like’ is absent, since no attention is paid to the feelings of the figures. Even so, I conclude that the image has a high degree of narrativity.

¹⁰¹ Thalmann 1984: 24: “[h]ere the civilized humans and the wild semibeasts are contrasted by their implements of warfare, and the parallel manner of their presentation also balances them each against the other”; see also Russo [1950] 1965: 121.

¹⁰² I follow the *Lfgre* in translating ἡγγερέθοντο with “hielten gezückt” (s.v. ὀρέγω, ὀρέγνυμι, ὀριγνάομαι B 1 b). *LSJ* translate with “they fought with outstretched spears” (s.v. ὀριγνάομαι A). For the value of καί τε in 189, cf. Ruijgh 1971: 774 (“[l]a particule καί (...) fonctionne (...) comme coordonnant non corresponsif introduisant un member à verbe fini sans changement de sujet (...). L'idée du climax y est sensible (...).”).

¹⁰³ In this respect, it is similar to the battle which ends the city at war in Homer (18.539-40).

The mythical subject matter does not augment the narrativity of the image. In fact, it is not clear how this image relates to the larger myth of which it is a part. It is unlikely that the battle takes place at the wedding of Peirithous and Hippodameia. This version of the myth is not attested before the second quarter of the fifth century.¹⁰⁴ Furthermore, the battle seems to take place out of doors, as the Lapiths are wearing their armours.¹⁰⁵ As for the cause of the battle, this may have been an incident at the wedding, but the narrator gives no information from which the narratee can deduce this.¹⁰⁶ There is no hint either at the outcome of the fight, although traditionally the Centaurs lose. Thus, even though the fight is a mythical one, it is not possible for the narratee to reconstruct, from clues in the text, the larger story.

I want to address one last point. In line 189, the narrator emphasizes the lifelike qualities of the figures with *ὡς εἰ ζωοί περ ἔόντες*, “as if they were alive”.¹⁰⁷ The narrator compares “art” with reality; the phrase serves as a reminder to the narratees that actions on a work of art are described, not actions in reality.¹⁰⁸ Yet what about the nature of this work of art, the shield of Heracles? In the case of Achilles’ shield, it is clear that the figures are static. Heracles’ shield, on the other hand, is magical. It is clear, furthermore, that some figures really move (see Perseus below in 216-37a). Thus, the expression *ὡς εἰ ζωοί περ ἔόντες* could refer to actual movement: the figures are moving as if they were alive – but they are not alive, because they are made of metal and part of a shield.

¹⁰⁴ Barron 1972: 25-6; see also Chiarini 2012: 58-7.

¹⁰⁵ So Gantz 1993: 278: “(...) the fact that the Lapithai do wear armor, would seem to suggest a nondomestic context, while there is no mention at all of women or other noncombatants”.

¹⁰⁶ Gantz 1993: 278 summarizes what may have been the larger story: “(..) there would seem to have been an initial isolated incident (whether or not at the wedding) leading to general hostilities and finally to an all-out war, which the Kentauroi lose”; this story is based on the references in the *Iliad* (1.262-70; 2.742-4) and *Odyssey* (21.295-303), although Gantz rightly notes that the epics need not refer to the same version.

¹⁰⁷ A similar expression in 194 (but see discussion below); two such expressions are found in the Homeric shield ekphrasis (18.518 and 539). Cf. also the somewhat different phrases with forms of *εἰχώς* and the like in 198, 206, 209, 215, 228, 244, and 314.

¹⁰⁸ E.g. Becker 1992: 17: “[w]hen calling attention to the interpretation of the describer, this ecphrasis breaks the illusion that we are viewers (...). (...) here an explicit expression of similarity reminds us of the describer: a simile openly interprets, and so brings the visual representation into the describer’s own understanding of the world. It reminds us that we are ‘seeing’ a human response to depicted phenomena, not the phenomena themselves”.

6-8. *Ares with Fear and Rout, Athena, group of immortals and Apollo (191-206)*

	Ἴεν δ' Ἄρεος βλοσυροῖο ποδώκεες ἔστασαν ἵπποι χρῦσοι, ἐν δὲ καὶ αὐτὸς ἑναρσφόρος οὐλιος Ἄρης, αἰχμὴν ἐν χεῖρεσσιν ἔχων, πυρλέεσσι κελεύων, αἶματι φοινικόεις ὡς εἰ ζωοὺς ἑναρίζων,	plupf.
195	δίφρου ἐπεμβεβαώς· παρὰ δὲ Δεῖμός τε Φόβος τε ἔστασαν ἰέμενοι πόλεμον καταδύμεναι ἀνδρῶν. Ἴεν δὲ Διὸς θυγάτηρ ἀγελεΐη Τριτογένεια, τῇ ἰκέλη ὡς εἴτε μάχην ἐθέλουσα κορύσσειν, ἔγχος ἔχουσ' ἐν χειρὶ ἰχρυσέην τε τρυφάλειαν	plupf.
200	αἰγίδα τ' ἀμφ' ὤμοις· ἐπὶ δ' ὤχετο φύλοπιν αἰνήν. Ἴεν δ' ἦν ἀθανάτων ἱερὸς χορὸς· ἐν δ' ἄρα μέσσω ἱμερόεν κιθάριζε Διὸς καὶ Λητοῦς υἱὸς χρυσείη φόρμιγγι· θεῶν δ' ἔδος ἀγνὸς Ὀλυμπος· ἐν δ' ἀγορῇ, περὶ δ' ὄλβος ἀπείριτος ἔστεφάνωτο	impf. impf. impf.
205	ἀθανάτων ἐν ἀγῶνι· θεαὶ δ' ἐξήρχον ἀοιδῆς Μοῦσαι Πιερίδες, λιγὺ μελπομένης εἰκυῖαι.	plupf. impf.

Upon it stood the swift-footed horses of frightful Ares, made of gold, and upon it too was spoil-bearing, dire Ares himself, holding a spear in his hands, giving orders to foot soldiers, dark red with blood as though he were slaying living men, (195) mounted on his chariot. Beside him stood Fear and Rout, eager to plunge into the battle of men. Upon it stood Zeus' daughter, leader of the war-host, Tritogeneia, and she looked as though she wanted to intensify battle, holding a spear in her hand, and [having on her head] a golden helmet, (200) and the aegis around her shoulders. And she was going off towards dread battle. Upon it was the holy dance of the immortals; and in the middle the son of Zeus and Leto was playing music, rousing desire, upon a golden lire. The seat of the gods was hallowed Olympus; upon it was the place of assembly, and around it measureless wealth was placed (205) in the assembly of the immortals. Goddesses were leading the song, the Pierian Muses, and they looked as though they were singing with high voices.

The *text* that represents these images has a prototypically descriptive structure. As for other prototypically descriptive elements, the *opus ipsum* does not receive much attention. The material is referred to thrice, once in every image: χρῦσοι (192), χρυσέην (199), and χρυσείη (203);¹⁰⁹ there is one other reference to colour (φοινικόεις, 194). Other

¹⁰⁹ Χρυσέην in 199 does not scan, but a number of manuscripts read χρυσείην, which does scan if the υ is taken as short. Russo [1950] 1965: 125 denies the possibility of a short υ, but not so Paley

visual details are ἐναρσφόρος (192) and ἀπείριτος (204). Some other details are also found: οὐλιος (192), αἰνήν (200), ἱερός (201), ἡμερόεν (202, referring to sound), ἀγρός (203), and λιγύ (206, sound).

The *images* all depict gods: Ares on his chariot, flanked by Fear and Rout (191-6), Athena (197-200), and a group of immortals, with Apollo and the Muses (201-6).¹¹⁰ It has been suggested that Ares and Athena are taking part in the fight between the Lapiths and Centaurs of the previous image, but also that this is unlikely, since the introductory formula ἐν δέ points to separate images.¹¹¹ Reinhardt argues that these two images are

1883: 139, who reads ἐν χερσὶ (also in some manuscripts) χρυσείην and notes that “[t]his verse contains a clear proof of an unskilful composer. The tragic writers frequently shorten the υ in χρύσεος, but never the Epic poets of the good age. There is little reason to suppose the verse corrupt, though it may possibly be an interpolation”.

¹¹⁰ According to Thalmann 1984: 62, “[a]t the center of the poetic account lie three scenes of gods (ll. 191-206), which stand out from the five scenes that precede and the five that follow them. In these flanking parts there is a general progression from monstrous personifications of war and violence through strife in the animal world to warfare among mankind”. The inclusion of Ares and Athena – who are fighting against and with Heracles in the narrative of the *Shield* – has attracted the attention of scholars. For Russo [1950] 1965, they are *symbols* of hostile opponents, which is the reason why they are not engaged in battle with each other (“(...) simboli di nemici avversi, e però non li mette veramente in mezzo ad una battaglia armati l’uno contro l’altro (191-200).”). According to Effe 1988: 163, their occurrence here mirrors the antagonism between the two gods in the rest of the poem, which will be decisive for the battle to come (“Hier spiegelt sich der göttliche Antagonismus, der für den Kampf des Herakles bestimmend sein wird”). Janko 1986: 40 notes that the three gods (Ares, Athena and Apollo) are portrayed in the order in which they appear in the narrative.

¹¹¹ van Groningen 1958: 117, note 2: “[i] est tout juste possible que les deux dieux prennent part à la lutte des Lapithes et des Centaures; dans ce cas il y a une longue scène de combat comptant 23 vers. Mais la formule ἐν δέ en 191 et 197 plaide plutôt pour des scènes nouvelles”. Toohey 1988 : 27 thinks van Groningen’s suggestion is not unlikely (“[i]t deserves to be noticed, furthermore, that the appearance of Ares (...) and Athena (...) may link with this conflict”). It has also been argued that Ares and Athena must be imagined as preparing to fight with each other, but that there are no references to this fact in the text (see Chiarini 2012: 97: “(...) mancano in effetti nei vv. 191-200 riferimenti a episodi precisi del mito che videro Ares e Athena su fronti opposti e tantomeno viene esplicitato che essi muovano l’uno contro l’altro, ma potrebbe anche essere immaginati come due gruppi figurativi affiancati e distinti”; I think the text points towards the latter interpretation, for which see my discussion below).

independent portraits of Ares and Athena. On this point, Heracles' shield differs from the Homeric shield ekphrasis, where Ares and Athena take part in the ongoing action.¹¹²

The first passage (191-6) has two finite verbs only (ἔστασαν, 191 and 196; these pluperfects equal imperfects, “were standing”).¹¹³ The picture lacks movement: the horses are said to be standing, and so is Ares himself, with a spear in his hand (193), on his chariot (195).¹¹⁴ The narrator also states that Ares is “giving orders to foot soldiers” (πρυλέεσσι κελεύων, 193).¹¹⁵ Ares is dark red with blood as though he were slaying living men (αἶματι φοινικόεις ὡς εἰ ζωὸς ἐναρίζων, 194). This phrase does not mean that Ares is depicted as if he were killing men, but that his colour is blood-red as if resulting from the killing of actual men.¹¹⁶ The narrator thus comments on the realism of the colour. Ares is flanked by Fear and Rout, who are eager to enter the fight (ἰέμενοι πόλεμον

¹¹² Reinhardt 1961: 408; the reference is to 18.516-9. According to Cook 1937: 208-9, “the choice of Ares and Athena is probably due to their presence on the shield of Achilles”.

¹¹³ The meaning of ἔστασαν is close to “were” (for this meaning, see *LSJ* s.v. ἵστημι B, “freq[ue]ntly] merely a stronger form of εἶναι, to be in a certain place or state”).

¹¹⁴ Differently Martin 2005: 159, who notes that “(...) there is movement and colour. Fear and Dread stand straining to enter the fight. Ares is urging on the fighters, stepping onto the chariot”. He also notes that Ares is, at this very moment, facing Heracles: “[i]f we imagine the polished shield as both depicting and reflecting, it is interesting that the same god is facing Heracles at this very moment, as if his picture has been caught on the lens of the shield surface” (ibid.). Stamatopoulou 276, note 18 states that is also possible “(...) to read commemorative value in the depiction of Ares on the shield, since Heracles has already beaten the god once in the past (359-67). His appropriation in the *ekphrasis*, therefore, can be interpreted also as yet another trophy put forth with an apotropaic function”.

¹¹⁵ According to Russo [1950] 1965: 123-4, the foot soldiers are not depicted on the shield (“Ares, ancora lontano dalla mischia (cf. 195 sg.), incita con la voce degli uomini che combattono. Questa scene lontana, e non descritte, è fatta balenare con πρυλέεσσι κελεύων (cf. la stessa cosa al 201 e in Σ 519)”).

¹¹⁶ Russo [1950] 1965: 124, who notes on this line that “sc. αἰμοτώδης ἦν, ὡσπερ φονεύς. L'espressione non indica, come può sembrare a prima vista, che Ares stia uccidendo, e quindi sia in battaglia: il dio era insanguinato come un omicida”. There is thus a difference with 189 (ὡς εἰ ζωὸί περ ἐόντες), where the phrase is attached to a predicate; here, the phrase modifies an adjective only, φοινικόεις.

καταδύμεναι ἀνδρῶν, 196).¹¹⁷ This cannot be depicted, but it is a likely inference by the narrator in this context.

The second passage (197-200) is short, and introduces Athena by a paraphrase (Διὸς θυγάτηρ ἀγγελίη Τριτογένεια). She “looks as though she wanted to intensify battle” (τῇ ἰκέλη ὡς εἴ τε μάχην ἐθέλουσα κορύσσειν).¹¹⁸ With such phrases (see also 209, 211, and 215 below), the narrator does not describe the *res ipsae* directly (“Athena wanted to intensify battle”), but indirectly, thereby drawing attention that he is describing an image. Athena is wearing her common attributes: spear (in her hand), helmet (on her head), and the aegis (around her shoulders) (199-200).¹¹⁹ The narrator ends with a reference to the *res ipsae*: Athena is going off towards battle (ἐπι δ’ ὤχετο φύλοπιν αἰνὴν, 200). This probably means that Athena is depicted as moving – that she is going off to battle can only be an inference by the narrator from the way she is dressed. This means that Athena, just as Ares, is not depicted as part of a battle, but by herself.

The third passage (201-6) presents the first peaceful image on the shield. The ἀθανάτων ἱερὸς χορὸς could refer to a dance, or to a dancing place.¹²⁰ In the middle, Apollo – who is also introduced by a paraphrase – is playing on a golden lyre (202-3). The narrator locates the scene on the Olympus (203b), in its gathering place (204). The narrator thus zooms out: the ἱερὸς χορὸς is a more likely subtheme of the Ὀλυμπος than vice versa.¹²¹ The narrator also refers to the immense wealth that is placed in the assembly of the gods.¹²² There is music, too: the Pierian Muses are leading the song, looking as if they were singing with high voices (λιγυὶ μελπομένης εἰκυῖαι, 206).

¹¹⁷ Fear and Rout are also found on Agamemnon’s shield (*Il.* 11. 37); on Phobos, see further Shapiro 1993: 208-10.

¹¹⁸ For the meaning of κορύσσω, see note 69 above.

¹¹⁹ I take ἐν χειρί with ἔγχος only, and interpret χρυσέην τε τρυφάλειαν [sc. ἔχουσα] as referring to the helmet *on her head* (translated by Mazon with “casque d’or en tête”). It seems unlikely that Athena has her helmet in her hands, if she is depicted as going off to battle (200).

¹²⁰ *Lfgre* s.v. χορὸς B 2 b.

¹²¹ According to van der Valk 1966: 474, the poet mentions Apollo and the choir of immortals first to create a contrast with the war gods of the previous scenes.

¹²² Ἀγορὴ refers to a place for assembly (*Lfgre* s.v. ἀγορὴ B 12); ἀγών to the assembly itself (*Lfgre* s.v. ἀγών B 1: “Ensemble, Versammlung (Zusammensein einer Mehrzahl)”). According to Chiarini 2012: 103, “[c]on ἀγορὴ il poeta potrebbe veicolare *la disposizione circolare* degli dei attorno ad Apollon, che di fatto però si realizza graficamente in un ἀγών, ossia *una fila di divinità raffigurate una accanto all’altra* in mancanza di profondità (...)” (emphasis mine).

The narrativity of these three images is low. All of the three basic elements of narrative are lacking. The images depict the gods in their prototypical activities: Ares shouting to foot soldiers, Athena moving towards battle, and the gods enjoying themselves on the Olympus with dance and music. No reference is made to a specific event.

9. *Harbour with dolphins and fisherman (207-15)*¹²³

	Ἐν δὲ λιμῆν εὖορμος ἀμαιμακέτιο θαλάσσης κυκλοτερῆς ἐτέτυκτο πανέφθου κασσιτέροιο κλυζομένῳ ἵκελος· πολλοὶ γε μὲν ἄμ μέσον αὐτοῦ	plupf.
210	δελφίνες τῆ καὶ τῆ ἐθύνεον ἰχθυάοντες νηχομένοις ἵκελοι· δοιῶ δ' ἀναφυσιώωντες ἀργύρειοι δελφίνες †ἐφοίτων ἔλλοπας ἰχθύς. τῶν δ' ὕπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς ἦστο ἀνήρ ἀλιεὺς δεδοκημένος, εἶχε δὲ χερσὶν	impf. impf. impf. impf.;
215	ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι ἐοικώς.	impf.;

Upon it was wrought a harbour, with good mooring places, of the invincible sea, semi-circular, of completely refined tin, looking as though it were undulating; in the middle of it many (210) dolphins were rushing this way and that, while hunting, looking as though they were swimming; and two silver dolphins, spouting, †were going to and fro† the mute fish. Below them, the bronze fish were fleeing; on the shore a fisherman was sitting, watching, and in his hands he was holding (215) a casting-net for fish, looking as though he was just about to cast it.

In between two mythical sections (178-206; 216-37a), the narrator inserts an image of daily life.¹²⁴ The *text* which represents the image has a prototypically descriptive

¹²³ In 212, Solmsen prints ἐφοίβειον (following von der Mühl, after manuscript F). According to Capone 1971-2: 6, "(...) ἐφοίβειον si inserisce bene nel contest col significato di 'mettere in fuga', pur se, a prima vista, suscita qualche riserva, poiché potrebbe sembrare un esempio di banalizzazione". Parts of these lines (from 207-13) are also found in a papyrus (PBerol. 9774); in the papyrus, these parts follow after *Il.* 18.608 and provide the ocean on Achilles' shield with a harbour and fishes too. On this papyrus, see further West 1967: 132-6 and Martin 2005: 169-70. The papyrus reads ἐφοίνειον ἔλλοπας ἰχθύς (the meaning of which is unclear; the *Lfgre* s.v. φοινέω note that the verb is a hapax and tentatively propose "röten, hetzen"). In 213, I read ἐπ' ἀκταῖς with the manuscripts.

¹²⁴ Some scholars, among whom Cook 1937: 209-10, have associated this scene with the following one. Chiarini 2012: 106 comments that "[d]al punto di vista testuale non vi sono elementi che

structure: its organization is enumerative, and its three main parts are connected spatially (ἄμ μέσον αὐτοῦ, 209; αὐτὰρ ἐπ' ἀκταῖς, 213a). Further spatial indicators are found in 210 (τῆ καὶ τῆ), 211 (ἀναφυσιόωντες), and 213 (τῶν δ' ὑπο). Reference is made to the *opus ipsum* in 208 (πανέφθου κασσιτέροιο, and perhaps κυκλοτερῆς), 212 (ἀργύρεοι), and 213 (χάλκαιοι). These are all visual details; two references to number (πολλοί, 209; δοιῶ, 211) are also found. Other details are ἀμαιμακέτοιο (207) and ἔλλοπας (212).

The extensive focus on the scenery (207-9a) is found only in this *image* on the shield. The harbour is introduced as part of the *opus ipsum* with the pluperfect ἐτέτυκτο, followed by the material of which it is made (πανέφθου κασσιτέροιο, 208). The narrator also focuses on the *res ipsae*: the harbour has good mooring places (εὖορμος); κυκλοτερῆς, “semi-circular”, could refer to both the *res ipsae* and the *opus ipsum*.¹²⁵

After this static picture of the scenery, the narrator focuses on the *res ipsae* (209b-213a): many dolphins are swimming in the middle of the harbour (ἄμ μέσον αὐτοῦ), this way and that, while hunting (ἰχθυάοντες, 210).¹²⁶ The narrator next zooms in on two dolphins: they are spouting, and scaring the other fish. Notwithstanding the fact that ἐφοίτων in 213 is corrupt, this much is clear from 213: beneath the dolphins (τῶν δ' ὑπο), the fish, distinguished by their bronze colour, are fleeing (τρέον). This, too, indicates that the dolphins are hunting.¹²⁷

inducano ad accorpare le due sequenze, che sono presentate secondo il ripetuto (e vago) ἐν δέ, ma d'altronde ciò non esclude tale ipotesi, tanto più se si tiene conto degli elementi marini che talora arricchiscono gli sfondi delle immagini delle Gorgoni”.

¹²⁵ According to Russo [1950] 1965: 128, “κυκλοτερῆς vale in pratica ‘semicircolare’”; the *Lfgre* note that it is used “vom Bogen, dessen Sehne vor d[en] Schuß angezogen wird, so daß sich d[ie] beiden Enden einander nähern” (s.v. κυκλοτερῆς B).

¹²⁶ The *Lfgre* translate ἰχθυάοντες with “hunt fish” (s.v. ἰχθυάω B); *LSJ*, on the other hand, translate ἰχθυάοντες here with “sport (like fish)” (s.v. ἰχθυάω A 2). In Homer, the verb is used twice (*Od.* 4.368, 12.95) in the meaning of “fishing”; in both cases, it has a human subject (Menelaus’ comrades and Scylla). The *Lfgre* s.v. κλονέω B I (for which see note 210 below), however, suggest that the meaning of ἰχθυάοντες is “tumbling”.

¹²⁷ According to Heckenlively 2013: 658, “[t]he dolphins of the *Scutum* hunt ἄμ μέσον (*Sc.* 209), a naturalistic, yet also fierce and martial image”. Russo [1950] 1965: 129-30, on the other hand, denies that the dolphins are hunting: “[n]ella nostra scena i delfini balzano al di sopra della superficie del mare sfiatando acqua, ed i pesci ne rimangono turbati e fuggono via: non si tratta quindi di una caccia al pesce, ma di una scenetta simile a quella dei versi 315-317, dove i cigni stridono e nuotano sul pelo dell’acqua, e accanto guizzano via i pesci. (...) delfini ἀναφυσιόωντες non possono uccidere o mangiare pesci, ammesso che questo operazioni si facciano alla

Lastly, the narrator focuses on a human figure, a fisherman (213b-15), sitting on the cliffs (ἐπ' ἀκταίς / ἦστο, 213-4).¹²⁸ He is watching the fish (δεδοκημένος, 214).¹²⁹ The picture seems one of stasis: the fisherman is holding a casting net in his hands (εἶχε δὲ χερσὶν / ἰχθύσιν ἀμφίβληστρον, 214-5). Yet from the last words of line 215, it appears that the fisherman looks as though he is just about to cast his net (ἀπορρίψοντι ἐοικώς).¹³⁰ This might indicate that the fisherman, at least as far as his hands and net are concerned, is depicted in motion. The picture would then consist of a pregnant moment: the fisherman is depicted in such a way as to suggest that he is just about to cast his net. Thus, the future participle looks to an event that is not depicted, but which is suggested by the image.

The image is low in narrativity. All three basic elements of narrative are absent, although the narrator does look forward to an event subsequent to the ongoing event depicted in the image. As is the case with most scenes on the shield of Achilles, this image has generic narrativity. Although the narrator focuses on an individual in 213b-15, this individual is depicted in his capacity as fisher, in the exercise of his profession.¹³¹

superficie dell'acqua". It should be noted that the verb ἐθύεον (210) is always used in a martial context, the exception being *Sc.* 286 (*Lfgre* s.v. θύν(έ)ω B).

¹²⁸ For ἐπ' ἀκταίς, see Russo [1950] 1965: 130 ("[i] pescatore sta seduto su degli scogli"). For αὐτάρ, see my discussion of *Od.* 13.102 (αὐτάρ ἐπὶ κρατὸς λιμένος...) in 2.3.2.

¹²⁹ According to Martin 2005: 168, the fisherman plays the role of internal audience for this scene, as would Achlus do in 264 below (but see my discussion). Such internal audiences are also found on the shield of Achilles, see e.g. 18.496.

¹³⁰ Chiarini 2012: 110 notes that an ἀμφίβληστρον is a small net, used to catch small fish and which may be used in combination with a fish-hook.

¹³¹ According to Elliger 1975: 41-2, the fisherman is a more independent part of the image than the human figures on the shield of Achilles: "(...) so ist der Angler auf den Klippen vom Vorhergehenden deutlich abgesetzt als *eigener Teil im Bildganzen*. Man mag ihm ruhig mehr als die Funktion einer Staffagefigur zubilligen, aber den Stellenwert des Menschen in der homerischen Schildbeschreibung erreicht er auf keinen Fall. (...) In den homerischen Szenen sind alle Szenenteile in das Ganze integriert, die Hafensbeschreibung des jüngeren Dichters wirkt eher wie ein Kompositgebilde, bei dem jeder Teil mit einer gewissen Selbständigkeit neben dem anderen besteht" (emphasis mine). Elliger concludes "daß bei dem jüngeren Dichter [pseudo-Hesiod] das Typische hinter dem Individuellen zurücktritt" (ibid.: 43). Whereas I agree that the fisher occupies a distinct part of the image, more so than the figures in the Homeric shield ekphrasis do, the Homeric narrator focuses on individuals, too (see e.g. the king in 556-7).

10. *Perseus and the Gorgons* (216-37a)

	Ἐν δ' ἦν ἠυκόμου Δανάης τέκος, ἵππότη Περσεύς, οὔτ' ἄρ' ἐπιψαύων σάκεος ποσὶν οὔθ' ἐκάς αὐτοῦ, θαῦμα μέγα φράσσασθ', ἐπεὶ οὐδαμῆ ἐστήρικτο. τῶς γάρ μιν παλάμαις τεύξεν κλυτὸς Ἄμφιγυῆεις,	impf. plupf. aor.
220	χρῦσεον· ἀμφὶ δὲ ποσσὶν ἔχεν πτερόεντα πέδιλα· ᾧμοισιν δὲ μιν ἀμφὶ μελάνδετον ἄορ ἔκειτο χαλκίου ἐκ τελαμώνος· ὃ δ' ὥς τε νόημι' ἐποτάτο· πᾶν δὲ μετὰφρενον εἶχε κάρη δεινοῖο πελώρου, Γοργοῦς· ἀμφὶ δὲ μιν κίβισις θέε, θαῦμα ἰδέσθαι,	impf. impf. impf. impf. impf.
225	ἀργυρέη· θύσανοι δὲ κατηρωρύντο φαινοὶ χρῦσειοι· δεινὴ δὲ περὶ κροτάφοισι ἄνακτος κεῖτ' Ἄιδος κυνέη νυκτὸς ζόφον αἰνὸν ἔχουσα. αὐτὸς δὲ σπεύδοντι καὶ ἐρρίγοντι ἑοικῶς Περσεὺς Δαναΐδης ἐτιταίνετο· ταὶ δὲ μετ' αὐτὸν	impf. impf. impf.
230	Γοργόνες ἀπλητοὶ τε καὶ οὐ φαταὶ ἐρρώνοντο ἰέμεναι μαπέειν· ἐπὶ δὲ χλωροῦ ἀδάμαντος βαινουσέων ἰάχεσκε σάκος μεγάλῳ ὀρυμαγδῷ ὀξέα καὶ λιγέως· ἐπὶ δὲ ζώνησι δράκοντε δοιῶ ἀπηρωρύντ' ἐπικυρτώντε κάρηνα·	impf. impf. impf.
235	λίχμαζον δ' ἄρα τῷ γε, μένει δ' ἐχάρασσον ὀδόντας ἄγρια δερκομένω· ἐπὶ δὲ δεινοῖσι καρήνοισι Γοργείοις ἔδονεῖτο μέγας Φόβος...	impf.; impf. impf.

Upon it was the fine-haired son of Danae, the horseman Perseus, neither touching the shield with his feet nor far from it, a great wonder to perceive, since nowhere was he attached to it. For that was how with his hands the renowned crook-legged had wrought him, (220) of gold. Around his feet he was wearing winged sandals; on his shoulders, about him, was a dark-bound sword from a bronze baldric; and he flew like a thought. The head of the terrible monster was covering his whole back, [the head] of the Gorgon, and around it a pouch was running, a wonder to see, (225) of silver; and shining tassels were hanging, dangling down [from it], of gold; and the terrible helmet of Hades was set around the king's temples, having the dread darkness of night. Perseus himself, Danae's son, was exerting himself, looking as though he were hastening and shuddering; and they, (230) the Gorgons, dreadful and terrible, were rushing after him, eager to catch him; as they ran on the pallid adamant, the shield resounded with a large noise, sharply and piercingly; and on their girdles, two serpents were hanging, dangling down, bending their heads forward; (235) both were playing with their tongues, and they were grinding their teeth with strength, glaring savagely; and upon the terrible heads of the Gorgons great Fear was shaking.

The next image on the shield depicts Perseus, pursued by the Gorgons.¹³² I first discuss the *image* on account of its complex nature. The image can be divided into two parts: 1) 216-29a, in which the narrator focuses on Perseus, and 2) 229-37, in which the narrator focuses on the Gorgons. The structure of these lines is chiasmatic: A. (216-227) appearance of Perseus; B. (228-9a) action in which Perseus is involved; B. (229b-31a) action in which the Gorgons are involved; A. (231b-37) appearance of the Gorgons.¹³³

In the first five lines, the narrator introduces Perseus as part of the *opus ipsum*. This part of the shield is of a miraculous nature: Perseus is hovering just above the surface of the shield (217), “since he was nowhere attached to it” (ἐπεὶ οὐδαμῆ ἑσθήρικτο, 218). Anticipating disbelief on the part of his narratee, the narrator adds that Perseus is “a great wonder to perceive” (θαύμα μέγα φράσασσθαι, 218);¹³⁴ and that Hephaestus had really made him that way (219).¹³⁵ Both phrases serve to heighten the credibility of the narrator.

After having described Perseus’ position on the shield – i.e. after having introduced the subtheme of this section as a whole – the narrator describes Perseus’ well-known attributes (220-7).¹³⁶ The narrator moves spatially through the picture, moving from

¹³² Many scholars regard Perseus and Heracles as doublets (see Toohey 1988: 20-5). For other reflections on the reason for Perseus’ occurrence here, see further Stamatopoulou 2013: 276-7. According to Gärtner 1976: 57, the Perseus scene is the “Glanzstück” of the poet, as well as a “Bindeglied” between the scenes starting with ἐν δέ, and those which start with other prepositions (e.g. οἱ δ’ ὑπὲρ ἀντέων, 237).

¹³³ Both parts are characterised by ring composition; part one by Δανάης τέκος, ἱππότα Περσεύς (216) and Περσεύς Δαναΐδης (229); part two by Γοργόνες (230) and καρήνοις / Γοργείοις (236-7).

¹³⁴ According to Russo [1950] 1965: 132, φράσασσθαι equals ἐννοῆσαι, “to look at” and therefore “to understand”, which he regards as a stronger expression than θαύμα ιδέσθαι (“a *osservarsi (oculis considerare)*, e perciò a *capirsi (mente concipere)*. È più forte della solita espressione θαύμα ιδέσθαι”). Others have argued that the phrase means “a great wonder to remark/tell”, which would highlight the fact that the description consists of language (so Becker 1992: 19; similarly Squire 2013: 161: “where the Homeric shield poses as a miracle of sight, the Pseudo-Hesiodic imitation revealingly transforms the Heracleian shield into a miracle of speech – ‘a great wonder in the telling’ (...).”). However, the *Lfgre* does not allow for the meaning of “tell/remark” (see s.v. φράζω B).

¹³⁵ Τεῦξεν (219) is an anterior aorist, and not part of a narrative sequence, as is the case in the Homeric shield ekphrasis with ἔτευξε (483), ποίησε (490), etc.

¹³⁶ Fittschen 1973: 22 notes that “Perseus ist im Besitz seiner kanonischen Attribute”.

bottom to top.¹³⁷ The following items are listed: winged sandals (220), a black-bound sword (221) hanging from a bronze baldric (222a), a pouch for the Gorgon's head (223-4) including tassels (225-6), and the helmet of Hades, which makes its wearer invisible (226-7).¹³⁸ Apart from ἐποτᾶτο in 222, all verbs in 220-7 designate states, and all but one are accompanied by spatial indicators. Only ὁ δ' ὥς τε νόημι' ἐποτᾶτο, "he flew like a thought" (222), does not refer to an attribute.¹³⁹ The comparison most likely illustrates the speed with which Perseus is flying around just above the surface of the shield.¹⁴⁰

Apart from being Perseus' traditional attributes, the items that are listed in 220-7 may remind the narratee of the traditional story of Perseus cutting off the head of the Gorgon, i.e. Medusa.¹⁴¹ This part of the story is not depicted. The image depicts one moment only, Perseus fleeing from the two remaining Gorgons, who pursue him as a result of his killing their sister Medusa.¹⁴² Thus, the winged sandals make Perseus' swift flight possible. In addition, their presence makes it likely that Perseus is "really" flying just above the surface of the shield. The narratee will probably regard the sword as the weapon with which the Gorgon's head has been cut off.¹⁴³ Similarly, the helmet "with the dread darkness of night" (νυκτὸς ζόφον αἰνὸν ἔχουσα, 227), which makes its bearer

¹³⁷ Byre 1976: 81: "[n]owhere are vivid, visual details arranged in a spatial sequence more evident than in the description of Perseus and the Gorgons behind him, where the general movement is from bottom to top".

¹³⁸ The *Lfgre* translate κατηρωρεῖντο with "hingen schaukelnd herunter" on account of Perseus' swift flight (s.v. αἰωρέομαι B); they translate ἀπηρωρεῖντο in 234 below similarly.

¹³⁹ On this phrase, see Lambertson 1988: 142, who speaks of "a simile whose daring juxtaposition of the archaic immediacy of the mythic scene with an extreme psychologizing abstraction is stunning. The idea is by no means foreign to Homer – in fact a Homeric simile closely parallels it (*Il.* 15.80-83) – but its incorporation into this *ekphrasis*, or artifact-description, is nevertheless a beautiful and suggestive adaptation of traditional material".

¹⁴⁰ See Janko 1994: 237 (ad. *Il.* 15.80-3), who has a list of instances of the phrase ὥς τε νόημα.

¹⁴¹ So Stansbury-O'Donnell 1999: 62-3, "[m]ost of these [attributes] would probably serve as indexes for earlier moments of the story when Athena helped him get the necessary equipment for the adventure. It is noteworthy that these articles enable Perseus to approach unseen, to cut off the head, and to get away quickly, all of which would serve as nuclei in narrating verbally the entire episode".

¹⁴² As Russo [1950] 1965: 133 notes, the two other Gorgons were immortal.

¹⁴³ Chiarini 2012: 113-4. For the significance of μελάνδετον, see the discussion in the *Lfgre* s.v. μελάνδετον B.

invisible, can be regarded by the narratees as the reason why Perseus was able to approach the Gorgon unseen.

The description of the κίβισις, the proper name for the pouch containing the head of the Gorgon, the so-called Gorgoneion, is striking. The narrator first notes that the head of the Gorgon was covering Perseus' whole back (223-24a), which might give the impression that the Gorgoneion is visible. Next he states that the pouch was running around it, a wonder to see (θαύμα ιδέσθαι, 224). Scholars have argued that this line means that the pouch is covering the Gorgon's head, thereby indicating that only the pouch, and not the head, is depicted on the shield.¹⁴⁴ However, the phrase θαύμα ιδέσθαι indicates that the narrator again describes something that is hardly credible, which could well be a visible Gorgoneion, with the pouch literally running around it, rather than covering it. The Gorgoneion was known for her horrible gaze, and is frequently used as an apotropaic device.¹⁴⁵

After having described his attributes, the narrator returns to Perseus himself with αὐτὸς δέ in 228. Focus is now on the action in which Perseus is engaged: Perseus, looking as though he were hastening and shuddering, is "exerting himself" (ἐπιταίνετο, 229).¹⁴⁶ At first sight, it might seem that the narrator focuses on the *res ipsae*, and that Perseus is depicted as a static figure. However, the narrator had already stated that Perseus was not attached to the shield (217-8), flying like a thought (222). Furthermore, while the Gorgons are running around (231-2), the shield repeatedly resounds with a large noise, sharp and piercingly (ιάχεσκε σάκος μεγάλῳ ὀρυμαγδῶ / ὀξέα καὶ λιγέως, 232-3). Thus, the action of these lines is not merely imagined, as part of the *res ipsae*, but

¹⁴⁴ Russo [1950] 1965: 25-6 notes that "[n]ella parallele rappresentazioni figurate la testa non si vede, ma è effigiata il rigonfio sacco [the swollen pouch] che la contiene. Il poeta qui ragguagliava l'ascoltatore con un verso allettante: la teste terribile non veniva poi descritta, perché era avvolta nel sacco!", and *ibid.*: 134: "[p]rima il poeta aveva voluto dare l'impressione di presentare scoperta la testa (...)"; similarly Chiarini 2012: 114, who notes that "raramente infatti, nelle più antiche rappresentazioni, il *Gorgoneion* è visibile. (...) in genere il sacco copre tutta la testa del mostro".

¹⁴⁵ For example, the Gorgon is depicted on Agamemnon's shield (*Il.* 11.36-7, τῆ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις ἐστεφάνωτο / δεινὸν δερκομένη...). For a depiction of Perseus with both bag and the head of Medusa visible (ca. 630 BC), see Stansbury-O'Donnell 1999: 72, figure 28.

¹⁴⁶ Mazon translates "(...) fuyait à grandes enjambées – on croyait voir sa hâte et sa terreur".

really happening, and thus part of the *opus ipsum*.¹⁴⁷ In this light, *εοικώς* in 228 does not compare art with reality, as the participle does elsewhere (see e.g. 206). Rather, the phrase is an interpretation of reality: Perseus' flying around on the shield is interpreted as being executed with haste and fear. Yet the narrator does not know this for sure: for Perseus is only resembling someone who is hastening and shuddering – hence *εοικώς*.

That Perseus is hastening and afraid is a likely inference, in that he is pursued by the horrible and terrible Gorgons (229-31), probably two in number. They are eager to catch him (*ίέμεναι μαπέειν*, 231). This inference might indicate that the Gorgons are depicted while stretching out their hands to catch Perseus.¹⁴⁸ After this brief reference to the action in which the Gorgons are engaged, the narrator gives a visual and auditory description of the shield. The iterative form *ίάχεσκε* (232) suggests that the Gorgons keep running in circles around the shield; they thereby produce a very unpleasant noise: loud, sharp and piercing (232-3). The snakes on their girdles also produce a loud noise (*μένει δ' έχάρασσον όδόντας*, 235), while looking fiercely (*άγρια δερκομένω*, 236).¹⁴⁹ Lastly, the narrator returns to the Gorgons' heads, on which great Fear is shaking (*έδονείτο μέγας Φόβος*).¹⁵⁰

The narrativity of this image is high. The figures on the shield are involved in one action: Perseus is fleeing the Gorgons, who are pursuing him. This one action is literally ongoing and will never stop. Event sequencing is absent. The action is part of a well-known story, which means that the narratees can infer what has gone before, and what will come after. In addition, Perseus' attributes refer to earlier events. Such references

¹⁴⁷ See Becker 1992: 16, note 32 and Martin 2005: 160. Differently Schmale 2004: 113 (who speaks of “die Beschreibung der perfekten Illusion des fliegenden Perseus, die durch ein Paradoxon ausgedrückt wird”) and Chiarini 2012: 117 (following Hirschberger 2000: 61), who argues that the picture is one of stasis (“[s]e si tiene infatti presente che Perseus è immortalato in un' immagine, il contrasto tra la mobilità estrema della fuga e il terrore agghiacciante dipinto sul suo volto, si risolve perfettamente nell' eterno immobilismo dell' azione fissata dall' arte”).

¹⁴⁸ Russo [1950] 1965: 136 (“[I]’espressione allude al caratteristico moto delle braccia delle Gorgoni bramose di afferrare Perseo (...”).

¹⁴⁹ The snakes are similar to those of lines 161-7, for which see above.

¹⁵⁰ The ambiguity of *Φόβος* is described by Paley 1883: 143, who writes that the narrator “(...) may mean simply that the heads were terrible; that terror seemed to move or range on their heads. But *Φόβος* may perhaps be personified, like “*Ερις* on the dragon's head (...)”. Most scholars opt for the first interpretation (so e.g. Russo [1950] 1965: 137 and Chiarini 2012: 120, who consequently print *φόβος*). The *Lfgre* translate *έδονείτο* with “wogte” (“was undulating”), and note that it is a reference to hair consisting of snakes (s.v. *δονέω* B 2).

are implicit.¹⁵¹ As for the end of the story, the narrator gives no clue as to how it might finish. In fact, although in the myth Perseus ultimately escapes the Gorgons, on the shield he is forever caught in the same moment, and the pursuit will never end.¹⁵² In sum: event sequencing is absent, but the image does refer to earlier events.

The other two basic elements of narrative, world disruption and ‘what-it’s-like’, are present. Being pursued by two horrible and terrible monsters is a disruptive event: the narrator emphasizes the effort that Perseus has to make (ἐπιτάινετο, 229) to stay ahead of the Gorgons. In 228 (σπεύδοντι καὶ ἐρρίγοντι ἐοικώς) the narrator draws attention to ‘what-it’s-like’: Perseus is fleeing in haste and fear.¹⁵³

I now turn to the *text*, which has a prototypically descriptive organization. I further note that the *opus ipsum* receives much attention. Lines 216-20 are devoted to the *opus ipsum*; only 219 refers to an act of Hephaestus, and is thus a small analepsis. In the listing of Perseus’ attributes (220-7), states abound and textual progression is spatial (220-7). The information related in these lines could all be part of the *opus ipsum*: apart from the explicit mention of the materials (χαλκέου, 222; ἀργυρέη, 225; χρύσειοι, 226), the other details also refer to the surface of the shield (visual: πτερόεντα, 220; μελάνδετον, 221; φαινοί, 225; perhaps visual: δεινοῖο, 223; δεινή, 226).

In the second part (229-37), progression is spatial, too (ἐπί is used thrice, in 231, 233, and 236; note also ἄπ-ηωρεύντο and ἐπι-κυρτώντε in 234). Again, all details may refer to the *opus ipsum*. There are fewer visual details in this section: the material with its colour is named once (χλωροῦ ἀδάμαντος, 231); emphasis lies on the horrible look of the Gorgons and the snakes (ἄπλητοί τε καὶ οὐ φαταί, 230; ἄγρια δερκομένω; δεινοῖσι, 236). The narrator focuses on the sound that the figures make (μεγάλῳ ὀρυμαγδῷ / ὄξεα καὶ λιγέως, 232-3; μένει δ’ ἐχάρασσον ὀδόντας, 235).

n. Mortals at war (237b-70a)

...οἱ δ’ ὑπὲρ αὐτέων | impf.

¹⁵¹ Such implicit references are typically associated with *visual* narratives, in which a certain object functions as a reminder for those who know the story of previous or future events. In the case of non-mythical stories, references to earlier events must always be explicit: cf. e.g. the temporal adverb ἤδη in 172, or the use of (aorist and perfect) participles in 173-5.

¹⁵² The narrator does not make this point explicit; he does so only once, at the end of the shield ekphrasis (see 310-1 below).

¹⁵³ The *Lfgre* translate σπεύδοντι καὶ ἐρρίγοντι ἐοικώς (228) with “wie einer, der unter Schock steht und sich beeilt” (s.v. ῥιγέω B I 1 a α, “in schreckenerregender Sit.”).

	ἄνδρες ἐμαρνάσθην πολεμῆια τεύχε' ἔχοντες, τοὶ μὲν ὑπὲρ σφετέρης πόλιος σφετέρων τε τοκῆων	impf.
240	λοιγὸν ἀμύνοντες, τοὶ δὲ πραθέειν μεμαῶτες. πολλοὶ μὲν κέατο, πλέονες δ' ἔτι δῆριν ἔχοντες μάρνανθ'. αἱ δὲ γυναῖκες εὐδημῆτων ἐπὶ πύργων χαλκῆων ὀξὺ βόων, κατὰ δ' ἐδρύπτοντο παρειάς, ζωῆσιν ἴκελαι, ἔργα κλυτοῦ Ἥφαιστοιο.	impf. impf. impf.
245	ἄνδρες δ' οἱ πρεσβῆες ἔσαν γῆράς τε μέμαρπεν ἄθροοι ἔκτοσθεν πυλέων ἔσαν, ἃν δὲ θεοῖσι χεῖρας ἔχον μακάρεσσι, περὶ σφετέροισι τέκεσσι δειδιότες· τοὶ δ' αὐτὲ μάχην ἔχον. αἱ δὲ μετ' αὐτοὺς Κῆρες κυάνεαι, λευκοὺς ἀραβεύσαι ὀδόντας,	[impf.; aor.] impf. impf.
250	δεινωποὶ βλοσυροὶ τε δαφουνοὶ τ' ἄπλητοὶ τε δῆριν ἔχον περὶ πιπτόντων· πᾶσαι δ' ἄρ' ἔντο αἶμα μέλαν πιέειν· ὃν δὲ πρῶτον μεμάποιεν κείμενον ἢ πίπτοντα νεούτατον, ἀμφὶ μὲν αὐτῷ βάλλ' ὄνυχας μεγάλους, ψυχὴ δ' Ἄιδόσδε κατῆεν	impf.; impf. [opt. aor.]
255	Τάρταρον ἐς κρυόενθ'· αἱ δὲ φρένας εὖτ' ἀρέσαντο αἶματος ἀνδρομέου, τὸν μὲν ρίπτασκον ὀπίσσω, ἄψ δ' ὄμαδον καὶ μῶλον ἐθύνεον αὐτὶς ἰοῦσαι. Κλωθῶ καὶ Λάχεσις σφιν ἐφέστασαν· ἢ μὲν ὑφήσσω Ἄτροπος οὐ τι πέλεν μεγάλη θεός, ἀλλ' ἄρα ἢ γε	impf.; impf. [aor.] impf. impf. plupf. impf.
260	τῶν γε μὲν ἀλλάων προφερῆς τ' ἦν πρεσβυτάτη τε. πᾶσαι δ' ἀμφ' ἐνὶ φωτὶ μάχην δριμείαν ἔθεντο· δεινὰ δ' ἐς ἀλλήλας δράκον ὄμμασι θυμήνασαι, ἐν δ' ὄνυχας χεῖράς τε θρασεῖας ἰσώσαντο. πάρ δ' Ἀχλὺς εἰστήκει ἐπισμυγερὴ τε καὶ αἰνή,	impf. aor. aor. aor. plupf.
265	χλωρὴ ἀυσταλέη λιμῷ καταπεπτηυῖα, γουνόπαχῆς, μακροὶ δ' ὄνυχες χεῖρεσσιν ὑπήσαν· τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον, ἐκ δὲ παρειῶν αἶμ' ἀπελείβειτ' ἔραζ'· ἢ δ' ἄπλητον σεσαρυῖα εἰστήκει, πολλὴ δὲ κόνις κατενήνοθεν ὤμους,	impf. impf. impf.
270	δάκρυσι μυδαλέη...	plupf.; perf. (=plupf.)

And they, above them, the men, were fighting, wearing warlike armour, some warding off destruction for the sake of their city and their parents, others eager to sack it. Many were lying [dead], and more being still engaged in conflict were fighting; and they, the women on well-built towers of bronze, were crying out sharply, and they were rending their cheeks, looking as though they were alive, works of the renowned Hephaestus. (245) The men who were elderly and whom

old age had seized were crowded together outside the gates, and they were holding up their hands to the blessed gods, fearing for their sons; and they, in turn, were engaged in battle. And behind them they, the dark Fates, while gnashing their white teeth, (250) terrible-faced and grim and blood-red and dreadful, were fighting for those who were falling; all were eager to drink black blood; and whomever they caught first, lying [there] or falling while freshly wounded, around him she was clenching her great claws, and his soul was going down to Hades, (255) to chilling Tartarus. And they, when they had satisfied their spirits with [his] human blood, him they would hurl backwards, and they were rushing again into the battle-din and mêlée, while going back (again). Clotho and Lachesis stood next to them; and she, Atropos, somewhat smaller, was [there], in no way a big goddess, but she (260) was superior to these others and the oldest one. All were causing bitter battle around one man; they were glaring terribly with their eyes at each other, angry, and on him they were equally laying their claws and fierce hands. And beside [them] Achlus was standing, gloomy and dread, (265) pallid, parched, covered in hunger, thick-kneed, and long claws were under her hands; and from her nostrils [streams of] mucus were streaming, and from her cheeks blood was dripping on the ground; and she, grinning dreadfully, was standing there, and much dust was lying on her shoulders, (270) wet with tears.

This image depicts men at war (ἄνδρες ἐμαρνάσθην, 238). Whereas all previous images were introduced with a stative verb plus ἐν δέ, here a new image is opened with an other spatial marker (οἱ δ' ὑπὲρ αὐτέων, 237), followed directly by a verb that designates an ongoing action.¹⁵⁴ The narrator thus focuses directly on the *res ipsae*. The image can be said to consist of two parts: 1. the fighting of mortals (237-48a); 2. the actions of various demonic figures (248b-70). This second part can be further subdivided into three parts, which form a triple crescendo: 1. the Keres (248b-57 and 261-3), 2. the Μοῖραι or Parcae (258-60), and 3. Ἀχλύς or Death Mist (264-70).

I first discuss the *text*. It largely has a descriptive textual organization, but 252b-7 and 261-3 stand out. Lines 261-3 contain three aorists and thus contain the diegetic

¹⁵⁴ In 229-30, the similar phrase τὰ δὲ μετ' αὐτὸν / Γοργόνες occurs, but there μετ' αὐτὸν goes closely with the verb ἐρρώντο (230). This means that the action described in the following lines (229b-37a) is part of the previous scene. In 237a, two separate images are spatially connected vis-à-vis each other; the ongoing actions in both images have nothing to do with each other. Although such phrases may seem absent from the Homeric shield ekphrasis, in one instance the Homeric narrator uses a specific spatial adverb, too, to introduce a new image (18.509, τὴν δ' ἐτέρην πόλιν ἄμφι...).¹⁵⁴ As for the meaning of οἱ δ' ὑπὲρ αὐτέων, Russo [1950] 1965 argues that it means that this scene is found in the next concentric circle or band ("sc. nel circolo, nella zona supra di loro"); Chiarini 2012: 121 approves. I find the reference still rather vague; how must the narratee imagine a scene above another one on a shield that is round?

discourse mode; lines 252b-7 contain a number of elements associated with the diegetic discourse mode, and express iterative events. Both will be further discussed below. The various subthemes are connected spatially to each other: *μετά* in 248 separates subtheme one (men at war) from two (demonic figures); the subthemes of part two are separated by *ἐφέστασαν* (258) and *πάρ (...)* *εἰστήκει* (264).

The following other prototypically descriptive elements are present. First, lines 258-60 and 264-70 contain genuine descriptions of the appearance of the personified spirits of war; verbs designating states abound. As for the passage as a whole, I note the following visual details: *πολλοί, πλέονες* (241), *χαλκίων* (243), *κυάνεαι, λευκούς* (249), line 250 as a whole, *μέλαν* (252), *μεγάλους* (254), *ὕφήσων / (...)* *οὐ τι (...)* *μεγάλη* (258-9), *ἐνί* (261), *δεινά* (262). Apart from *χαλκίων*, there are no unambiguous references to the *opus ipsum*.¹⁵⁵ Lines 264-70 as a whole are a visual spectacle. The passage contains many other details.¹⁵⁶

Let us now turn to the *image*. In the first part (237-48a), an ongoing fight for a city is depicted. Whereas the city at war in the Homeric shield ekphrasis (18.509-40) consists of six different moments in time, here only one moment is depicted.¹⁵⁷ The ongoing battle is fought between two different armies.¹⁵⁸ They have contrary goals: one is defending the city (239-40a), the other wants to sack it (240b). Although this cannot be depicted, the inference by the narrator of the armies' intentions is a likely one. Many men (of both armies, I presume) are already dead (*πολλοὶ μὲν κέατο*, 241), but "more, being still engaged in conflict (*ἔτι δῆριν ἔχοντες*), were fighting". The adverb *ἔτι* indicates

¹⁵⁵ I therefore wonder whether the conjecture *χαλκίων* (for *χάλκεον*), adopted by all editors, is correct. According to Russo [1950] 1965, 138, the *paradosis* is difficult to explain. This makes *χάλκεον* the *lectio difficilior*.

¹⁵⁶ I note: *πολεμῖα τεύχε' ἔχοντες* (238), *ἑυδμήτων* (242), *ὄξυ* (243, sound), the relative clause in 245 (*οἱ πρεσβῆες ἔσαν γῆράς τε μέμαρπεν*), *ἄθροοι* (246), *μακάρεσσι* (247), *νεούτατον* (253), *κρυόεντα* (255), *ἀνδρομέου* (256), *προφερῆς, πρεσβυτάτη* (260), *δριμείαν* (261), *θρασείας* (263).

¹⁵⁷ This moment is similar to the sixth and last phase of the Homeric city at war (18.533-40). Though I compare both ekphraseis in this section, this does not mean that I therefore assume that the Pseudo-Hesiodic narrator is directly dependent on Homer for his ekphrasis. The similarities are slight (cf. Chiarini 2012: 121), and could be due to the use of traditional motifs. For example, women and old men watching the battle are found elsewhere in the *Iliad*, too (see Edwards 1991: 219, who refers e.g. to the *Τειχοσκοπία*).

¹⁵⁸ The dual *ἐμαρνάσθην* (238) indicates that two armies are meant (Russo [1950] 1965: 138); they are further specified with *τοὶ μὲν (...)* / *(...) τοὶ δέ* (239-40).

that, notwithstanding the great losses (πολλοί), the fight is still going on.¹⁵⁹ The narrator thus makes clear that the battle has already been going on for a while, but that it is not yet finished.¹⁶⁰

After having focused on the fight – note the ring composition in ἐμαρνάσθηγν (238) and μάρναντο (242) – the narrator turns his attention to the bystanders, the women (242-4) and the elder people (245-8a). In the Homeric shield ekphrasis, the women (with their children) and old people are only guarding the wall (18.514-15), but the Pseudo-Hesiodic narrator focuses on the feelings of the bystanders. The women are shrieking sharply, and rending their cheeks (242-3), both of which are signs of grief. By comparing them to living women (ζωῆσιν ἴκελαι), the narrator indicates that he is describing a work of art (although it could be the case that the figures are really moving; cf. Perseus above); the reference to Hephaestus once again enhances the credibility of the narrator's words (ἔργα κλυτοῦ Ἡφαίστοιο, 244).

The old men are gathered “outside the gates” (ἔκτοσθεν πυλέων, 246), which presumably indicates that the men are on the outside of the city walls.¹⁶¹ They are holding up their hands to the gods (246b-47a), a sign of prayer. The narrator infers the reason for this prayer: they are fearing for their sons (247b-48a). The narrator then turns to these sons: τοὶ δ' αὖτε μάχην ἔχον, 248. This reference to the fighting closes off the first part of the image by ring composition.

¹⁵⁹ ἔτι must be understood in reference to what has gone before (so Ravenna 1974: 26, “il rapporto è stabilito nei confronti del passato”; for this use, he compares Q.S. 5.109). For ἔτι looking forward to a future state of affairs, see A.R. 1.732 and Mosch. Eur. 45. In line 176 below, ἔτι modifies another adverb (μᾶλλον).

¹⁶⁰ I therefore do not agree with Reinhardt 1961: 408, who argues that the fate of the city is sealed (“[w]enn im homerischen Bilde der Stadt im Kriege das Naheliegende gemieden, keine Eroberung, keine ‘halosis’ geschildert wird, so läßt sich der hesiodeische Dichter die Frauen, die laut heulend auf den Mauern sich die Wangen zerreißen, nicht entgehen; so wenig wie die Greise, die vor den Toren die Hände zu den Göttern erheben, zitternd um die Kinder. *Das Schicksal der Stadt ist besiegelt*”, emphasis mine). It should be noted that in the two ekphrasises the women and elderly people are witnessing something different: in the Homeric city at war, they are guarding the walls; in Pseudo-Hesiod, they are watching the actual battle.

¹⁶¹ Russo [1950] 1965: 139 explains ἔκτοσθεν πυλέων as “ἐν τοῖς ἐξωπύλοις μέρεσιν”. According to Schwarz 1932: 58, note 89, the old men are positioned before the gates (“senes pro portis constitisse videntur ea mente, ut animos filiorum, qui oppidum defendunt, confirmarent atque a fuga eos prohiberent”).

The Κήρες, the “Fates”, are also fighting (δῆριον ἔχον, 251).¹⁶² They look particularly gruesome, as is the action in which they are engaged. The narrator describes their appearance in 249-50. As for λευκοὺς ἀραβεῦσαι ὀδόντας (249), this could refer to the *res ipsae* or to the *opus ipsum*. In the latter case, the Keres on the shield would really make sounds, as do the snakes in 164. The Keres are fighting περι πιπτόντων (251). I think that the narrator refers to a fight among the Keres themselves (cf. 261-3 below). Περί may have local sense (“around those who were falling”), but more likely means “for/about those who were falling”.¹⁶³ The narrator next refers to the intentions of the Keres: all are eager to drink black blood (251-2).

The following lines (252-7) are characterized by a number of elements associated with the diegetic discourse mode.¹⁶⁴ The relative clause in 252-3 contains a distributive-iterative optative, combined with a temporal adverb (ὄν δὲ πρῶτον μεμάποιεν, “whomever they caught first”, 252). In lines 255-6 we find a temporal clause with an anterior aorist (αἶ δὲ φρένας εἶτ’ ἀρέσαντο / αἶματος ἀνδρομέου, “when they had satisfied their spirits with human blood”). Line 256 contains an iterative imperfect, ῥίπτασκον. Lastly, line 257 contains two adverbs which also indicate that the action is repeated (ἄψ, “back again”; ἀτίς, “back (again)”).

Lines 252b-7, then, express iterative events. A number of different, *consecutive* actions is repeated: 1. the Keres catch a victim (252-3); 2. one of them (βᾶλλ’ in 254 is singular) kills him (254-5);¹⁶⁵ 3. they throw the killed victim backwards (255-6); and 4.

¹⁶² According to Onians 1951: 401, the “κῆρες were (...) spirits or demons, severally representing and inflicting different fortunes, old age, sickness, etc., of which death is only one”. Furthermore, the passage as a whole (248-63) would seem to support the thesis that the κῆρες and μοῖραι are virtually interchangeable (ibid.: 400). The *Lfgre* (s.v. κήρ, Κήρ II) state that Κήρ is personified here and in *Il.* 18.535-8, having strongly personal traits. I translate with “Fate” by lack of a better word.

¹⁶³ For this sense, see *LSJ* s.v. περί B II (“of an object for or about which one struggles”).

¹⁶⁴ According to Byre 1976: 85, “the description of the Keres in 248b-57 seems to become narrative in 252b-57, with iterative constructions and verbs indicating not concomitant, but sequential actions. But since the moment of representation is established in the preceding lines, these may be seen as authorial comments giving the description temporal depth and dramatic intensity by means of details which are not directly related to the representation but which are easily imagined because of the nature of the creatures represented”. I discuss his observations below.

¹⁶⁵ According to some editors, βᾶλλε is corrupt, because the subject of this verb should be plural (see e.g. Russo [1950] 1965: 141). One could perhaps argue that it is only one Ker who kills the victim, but the change from plural μεμάποιεν to singular βᾶλλε is abrupt. Other editors regard

they rush back into battle (257). These iterative actions can be interpreted in a number of ways. First, one could argue that the image depicts four phases, the iterativity of which is inferred by the narrator. This would mean that the whole scene repeats itself. As such, these iterative actions relate to a single static image.¹⁶⁶ Second, one could argue that the narrator has stopped describing the shield, in which case these lines contain details which are not represented.¹⁶⁷ In that case, however, I would expect omnitemporal present tenses (cf. 151-3 above). Third, the narrator could also refer to real movements. Although this may seem improbable, we may compare the actions of Perseus and the Gorgons above in 228-37, as well as lines 261-3 below. Heracles' shield has magical properties.

The next figures present in the image (258-60) are the Μοίραι: Κλωθώ, Λάχεσις, and Ἄτροπος.¹⁶⁸ Clotho and Lachesis are said to be standing next to the Keres (σφιν ἐφέστασαν, 258). The narrator then turns to Atropos: she is somewhat smaller (ὕψήσων), and in no way a big goddess (258-9).¹⁶⁹ Yet she is superior to the others and the oldest (258-9). It is unclear why Atropos is described as such.¹⁷⁰ However, these lines

βάλλ' as equalling βάλλον. Mazon, for example, translates "elles l'enveloppaient, abatan sur lui leurs immenses ongles"; some earlier editors let the reading stand (van Lennep 1854: 33, "[s]ed (...) acquiescere satius in vulgata"; Paley 1883: 144 does not discuss βάλλ'). According to Russo, however, βάλλ' cannot stand for βάλλον (ibid.).

¹⁶⁶ Iterative actions that relate to a static image are found on the shield of Achilles, too (18.544-6 and 599-602).

¹⁶⁷ So Byre (quoted in note 164 above).

¹⁶⁸ It has also been argued that these could be regarded as Κήρες (cf. Onians in note 162 above, and the *Lfgre* s.v. Κλωθώ). According to Chiarini 2012: 128, note 242, the Μοίραι are different ("[I]e quali (...) risultano come entità distinte rispetto alle Keres").

¹⁶⁹ The *Lfgre* (s.v. ὕψήσων) translate this hapax with "etwas geringer im Rang", and take προφερής as "höher". However, on account of οὐ τι πέλεν μεγάλη θεός (259), it seems preferable to translate ὕψήσων as "smaller" (see for a list of scholars who do so Chiarini 2012: 130, note 247) and προφερής as "carried before, placed before, excelling" (*LSJ* s.v. προφερής A).

¹⁷⁰ See Chiarini 2012: 130, and the *Lfgre* s.v. Ἄτροπος B: "[d]er Grund für diese Darstellung der A. ist nicht klar; aus frühgriech. Zeit gibt es keinen Hinweis dafür, daß sie als die letzte (dieselbe Reihenfolge wird bis in die Spätantike beibehalten) der drei Spinnerinnen des Lebensfadens (...) etwa speziell auf den Tod bezogen wäre u[nd] daher eine besondere Rolle spielte (der Gedanke, daß A. den Lebensfaden zerreiβt, erst bei Isid. Etym. 8,11, 93 u[nd] Lact. Inst. 2,10,19f.)."

do suggest that Atropos is the most important of the three, from which the narratee could deduce she plays the most important role in killing warriors.¹⁷¹

Lines 261-3 present a number of difficulties. First of all, the text contains three aorists in close succession: ἔθεντο (261), δράκον (262), and ἰώσαντο (263). These lines clearly contain the diegetic discourse mode.¹⁷² Second, it is not clear to whom πᾶσαι in 261 refers. There are three options. (1) At first sight, it seems likely that the three Moirae are meant. However, these are introduced in 258-60 as static figures (σφιν ἐφέστασαν, 258). It could, of course, be the case that they are now performing actions, but this solution is unnecessary. (2) It is more likely that πᾶσαι refers to the Keres, with lines 258-60 as a parenthesis.¹⁷³ (3) Lastly, πᾶσαι could refer to the Keres and the Moirae together, but this is again unlikely on account of the reason mentioned under (1).

What are the Keres doing in 261-3? They are involved in three consecutive actions: 1) they start a battle for a single man (ἐνὶ φωτὶ μάχην δριμείαν ἔθεντο, 261);¹⁷⁴ 2) they throw each other terrible looks (262), and (3) they devour the man (263).¹⁷⁵ Here, we clearly find three figures involved in different consecutive actions. It is thus difficult to imagine what the image on the shield looks like. The narrator has genuinely turned to narration, as we find aorists instead of imperfects. It seems as if the narrator no longer looks at what is happening through a *static* image (imperfects), but looks at what is happening as if it were part of reality itself (aorists).¹⁷⁶ Alternatively, the aorists could refer to genuine movements of the figures on the shield.

¹⁷¹ See Chiarini 2012: 130-1.

¹⁷² The aorists are one of the reasons why these lines have been regarded as interpolated. See e.g. Schwarz 1932: 62 (“[a]tque accedit, quod in aoristis tribus ἔθεντο, δράκον, ἰώσαντο gravissime offendimus, ut qui pessime descriptioni congruent”).

¹⁷³ So van der Valk 1953: 276-7. He notes that “[i]t should be borne in mind that the Keres are the principal goddesses who are described in this passage. They are depicted in 249-257. The mentioning of the Parcae is a kind of parenthesis. In 261 the poet resumes the description of 249-257” (ibid.: 277, note 1). That πᾶσαι refers to the Keres was also stated by Paley 1883: 145 (“[h]e reverts to the Κήρες, contending like so many vultures for the possession of a corpse”).

¹⁷⁴ For μάχην...ἔθεντο, see *Lfgre* s.v. τίθημι B I 6 (“establish, effect, bring about, cause, make to happen”).

¹⁷⁵ The *Lfgre* s.v. ἰσόμοι translate line 263 as “and on him they made their claws and hands equal”, which they take to mean as “they rivalled in devouring him”.

¹⁷⁶ In the Homeric shield ekphrasis, the aorists refer to non-depicted events (see 3.3.3.3, 2b). Such an interpretation is impossible here.

The narratee may wonder how the actions of the Keres narrated in lines 261-3 relate to the those narrated in lines 252b-7. Lines 261-3 could be regarded as an elaboration of what is expressed in 253b-4, ἀμφὶ μὲν αὐτῶ / βάλλ' ὄνυχας μεγάλους. The narrator then zooms in on the most gruesome part of the behaviour of the Keres. This would mean that he revisits the same image, and focuses on one action that he finds particularly gruesome. Alternatively, lines 261-3 could also refer to a different image.

The climax of this image is the description of Ἀχλύς, Death-Mist, the most horrendous creature on the shield.¹⁷⁷ Palm has called this passage a “sehr vollständige Personen-Ekphrase”.¹⁷⁸ Indeed, these lines are wholly devoted to the physical appearance of one figure only. This figure is a bystander (παρ δ' Ἀχλύς εἰστήκει), not engaged in any action.¹⁷⁹ Most details are of a visual nature. The narrator seems to focus on the *res ipsae*. The details that occur can be explained by assigning to Achlus a proleptic function: her appearance refers to the mourning by the kinsmen that takes place after they have lost a beloved one on the battlefield.¹⁸⁰

The narrativity of the image is high. One moment of fighting is depicted, although the many dead bodies indicate that the battle has already been going on for a while. The presence of Ἀχλύς (264-70) may remind the narratee of what happens when the war has ended, and the kinsmen start mourning. In most lines, then, event sequencing is absent. Lines 252-7 and 261-3 do feature a sequence of events. It is unclear how they relate to the shield, and it is therefore difficult to decide whether this sequence of events is depicted in the image, or whether it is part of the text only.

In the Homeric city at war narrativity is mainly due to the six different moments in time, as well as the disruptive nature of the events: the siege does not go according to plan. On the shield of Heracles, the action itself does not deviate from a script: the fighting is a general *mêlée*. Nevertheless, the siege of a city is a disruptive event for

¹⁷⁷ Achlus has been called the personification of the horrors of war (so Thalmann 1984: 63; Russo [1950] 1965: 12-3 speaks of an allegorical figure).

¹⁷⁸ Palm 1965-6: 125.

¹⁷⁹ According to Martin 2005: 166, Achlus is the internal audience witnessing the actions of the Keres, but there are no indications in the text that she is actually watching or looking at what is going on. Pseudo-Longinus also discusses this passage, for which see *ibid.*: 155.

¹⁸⁰ Fränkel [1969] 1975: 11: “[w]ith the next demonic figure, ‘Darkness of Night,’ it is no longer the battlefield which is in view but the home of the fallen. When the terrible news comes, the eyes of his kin are darkened with night, there is no desire for food, there is loud lamentation, tearing of cheeks until the blood runs, and rolling in the dust”; similarly the *Lfgre* s.v. Ἀχλύς B.

those who are involved. This is expressed by the presence of the many dead bodies, but above all by the reactions of the bystanders, the women and the elderly, to the fighting. The narrator, furthermore, adds what is at stake for those involved. The defenders are warding off destruction (λοιγόν, 240), and they do this for *their own* city and *their own* parents (ὑπὲρ σφετέρης πόλιος σφετέρων τε τοκήων, 239).

Now, lines 239-40 could be an inference by the narrator, but the image itself also emphatically indicates that war is highly disruptive. It does so by focusing on ‘what-it’s-like’. This is, first of all, expressed by the actions of the women watching the fight (242-4), and the old men praying for their sons (245-8). The Keres and Moirai in the following lines (249-63) convey the horrors of war. Their actions make clear *what it is like* to be on the battlefield; Achlus (264-70) represents the feelings of the bereaved kinsmen. The image devotes more attention to ‘what-it’s-like’ than to the actual fighting. In this respect, too, this passage differs sharply from the city at war in the Homeric shield ekphrasis (18.509-40), where the element of ‘what-it’s-like’ is touched upon only in passing.

12. Mortals in peace time (270b-313)

270	... παρὰ δ' εὐπυργος πόλις ἀνδρῶν, χρῦσαι δέ μιν εἶχον ὑπερθυροῖς ἀραρυῖαι ἑπτὰ πύλαι· τοὶ δ' ἄνδρες ἐν ἀγλαΐαις τε χοροῖς τε τέρψιν ἔχον· τοὶ μὲν γὰρ εὐσώτρου ἐπ' ἀπήνης ἤγοντ' ἀνδρὶ γυναῖκα, πολὺς δ' ὑμέναιος ὀρώρει· 275 τῆλε δ' ἀπ' αἰθομένων δαΐδων σέλας εἰλύφαζε χερσὶν ἐνὶ δμῶν· ταὶ δ' ἀγλαΐη τεθαλυῖαι πρόσθ' ἔκιον, τῆσιν δὲ χοροὶ παίζοντες ἔποντο· τοὶ μὲν ὑπὸ λιγυρῶν συρίγγων ἴεσαν αὐδὴν ἐξ ἀπαλῶν στομάτων, περὶ δὲ σφισιν ἄγνωτο ἠχώ· 280 αἶ δ' ὑπὸ φορμίγγων ἀναγον χορὸν ἱμερόεντα. ἔνθεν δ' αὖθ' ἐτέρωθε νέοι κώμαζον ὑπ' αὐλοῦ. τοὶ γε μὲν αὖ παίζοντες ὑπ' ὀρχηθμῶ καὶ αἰοδῆ τοὶ γε μὲν αὖ γελῶντες ὑπ' ἀλγητῆρι ἕκαστος πρόσθ' ἔκιον· πᾶσαν δὲ πόλιν θαλία τε χοροὶ τε 285 ἀγλαΐαι τ' εἶχον· τοὶ δ' αὖ προπάροιθε πόλῃος νώθ' ἵππων ἐπιβάντες ἐθύνεον· οἱ δ' ἀροτῆρες ἤρεικον χθόνα δῖαν, ἐπιστολάδην δὲ χιτώνας ἔστάλατ'. αὐτὰρ ἔην βαθὺ λήιον· οἷ γε μὲν ἤμων αἰχμῆς ὀξείησι κορωνιόωντα πέτηλα	impf. impf. impf.; plupf. impf. impf.; impf. impf. impf. impf. impf. impf. impf. impf. plupf.; impf.; impf.
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290	βριθόμενα σταχύων, ὡς εἰ Δημήτερος ἀκτὴν· οἱ δ' ἄρ' ἐν ἑλληδανοῖσι δέον καὶ ἔπιτνον ἀλωή· οἱ δ' ἐτρύγων οἴνας, δρεπάνας ἐν χερσὶν ἔχοντες· οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητήρων λευκοὺς καὶ μέλανας βότρυας μεγάλων ἀπὸ ὄρχων,	impf.; impf. impf. impf.
295	βριθομένων φύλλοισι καὶ ἀργυρέης ἐλίκεσσιν. οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν. παρὰ δέ σφισιν ὄρχος χρύσεος ἦν, κλυτὰ ἔργα περίφρονος Ἡφαίστιο, [τοί γε μὲν αὖ παίζοντες ὑπ' ἀυλητῆρι ἕκαστος] σειόμενος φύλλοισι καὶ ἀργυρέησι κάμαξι,	impf. impf.
300	βριθόμενος σταφυλῆσι· μελάνθησάν γε μὲν αἶδε. οἱ γε μὲν ἐτράπεον, τοὶ δ' ἤρουν. οἱ δὲ μάχοντο πύξ τε καὶ ἐλληδόν· τοὶ δ' ὠκύποδας λαγὸς ἤρουν ἄνδρες θηρευταί, καὶ καρχαρόδοτε κύνε πρό, ιέμενοι μαπέειν, οἱ δ' ιέμενοι ὑπαλύξαι.	aor. impf.; impf.; impf. impf.
305	πάρ δ' αὐτοῖς ἰππῆες ἔχον πόνον, ἀμφὶ δ' ἀέθλω δήριν ἔχον καὶ μόχθον· εὐπλεκέων δ' ἐπὶ δίφρων ἠνίοχοι βεβαῶτες ἐφίεσαν ὠκέας ἵππους ῥυτὰ χαλαίνοντες, τὰ δ' ἐπικροτέοντα πέτοντο ἄρματα κολλήεντ', ἐπὶ δὲ πλήμναι μέγ' ἀύτευν.	impf. impf. impf. impf. impf.
310	οἱ μὲν ἄρ' ἀίδιον εἶχον πόνον, οὐδέ ποτέ σφιν νίκη ἐπηνύσθη, ἀλλ' ἄκριτον εἶχον ἄεθλον. τοῖσι δὲ καὶ προύκειτο μέγας τρίπος ἐντὸς ἀγῶνος, χρύσειος, κλυτὰ ἔργα περίφρονος Ἡφαίστιο.	impf. aor.; impf. impf.

Beside [her] [was] a well-towered city of men, and seven golden gates, fitted to the lintels, held it. And they, the men, were enjoying themselves with festive splendour and dances. For some were leading a bride to her husband on a well-wheeled wagon, and a loud wedding-song had arisen; (275) from afar the blaze from burning torches was spreading, in the hands of slaves; and they, resplendent in festive splendour, were walking in front, and choruses, while dancing, were following them. And they were sending forth their voices from their soft mouths, accompanied by shrill panpipes, and around them the echo was breaking. (280) And they were leading the lovely dance to the accompaniment of lyres. On the other side from there, young men were revelling, accompanied by a pipe, some of them dancing with dance and song; others, while laughing, each to the music of a flutist, were walking in front; festivities, dances, and festive splendour (285) filled the whole city. Others again, in front of the city, were rushing mounted on horse-back. And others, ploughers, were breaking up the divine earth, and they were clothed in girt-up tunics. And there was a deep corn-field: some were reaping with sickles the bending stalks, (290) which were weighed down with ears of corn, just as Demeter's grain; others were

tying [the corn] with bands and spreading [the sheaves] on the ground; others were harvesting the vines, holding sickles in their hands; others again were carrying white and black grape clusters from the gatherers to baskets, from big vine-rows (295) weighed down with leaves and silver tendrils. Others again were carrying [them] to baskets. Beside them was a vine-row made of gold, famous works of the exceedingly wise Hephaestus, [others again, dancing each one to the accompaniment of a pipe-player], trembling with leaves and silver vine-props, (300) weighed down with the grape-bunches; these had become black. Some were treading [grapes], others were drawing off [the most]. Other men were competing at boxing and wrestling. Others, huntsmen, were hunting swift-footed hares, and there was a brace of jagged-toothed dogs in front, eager to catch them, but they [the hares] eager to escape. (305) Next to them, horsemen were at hard toil, and around a prize they were engaged in conflict and effort. Standing on the well-plaited chariots, the charioteers were urging on the swift horses, slacking the reins; and they, the well-fastened chariots, were flying clattering, and on them the naves of the wheels were screeching loudly. (310) They were at ceaseless toil, and never for them was victory achieved, but they had a contest undecided. Before them was also set, within the course, a large tripod, of gold, famous works of the exceedingly wise Hephaestus.

The next image on the shield of Heracles depicts various activities in and outside a city. The *text* has a descriptive textual organization. Two aorists occur, which might seem out of place: μελάνθησαν (300) and ἐπηνύσθη (311). As I have argued above, μελάνθησαν is an anterior aorist and as such can be accounted for within the descriptive discourse mode. The aorist ἐπηνύσθη is combined with a negative (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη), and is used because a punctual event is negated.¹⁸¹

The following other prototypically descriptive features of the text are present. References to the *opus ipsum* are few: χρύσειαι (271), ἀργυρέης (295), χρύσεος (297), ἀργυρέησι (299), χρύσειος (313). The text contains many details, both visual and of a different kind.¹⁸²

¹⁸¹ So Schwarz 1932: 63: “negatio οὐ aoristum affert, i.e. tempus effectus vel ‘punctuationis’ quam dicunt”; cf. also Russo [1950] 1965: 155: “il passaggio di tempo, normale per la presenza della negazione (οὐδέ), è appropriatissimo: la fatica *era* eterna e la vittoria non *arride* mai, e incerta *rimaneva* la gara” (emphasis in the original).

¹⁸² Visual: ἐπτά (272), αἰθομένων (275), ἀγλαΐη τεθαλυῖαι (276), γελώντες (283), ἐπιστολάδην (287), βαθύ (288), ὀξείησι, κορωνιόωντα (289), βριθόμενα σταχύων (290), λευκοὺς καὶ μέλανας, μεγάλων (294), lines 295 and 299, βριθόμενος σταφυλῆσι (300), καρχαρόδοντε (303), and μέγας (312). Other: εὐπυργος (270), ὑπερθυροῖς ἀραρυῖαι (271), εὐσώτρου (273), πολὺς (274, sound), λιγυρῶν (278, sound), ἀπαλῶν (279), ἱμερόεντα (280), πάσαν (284), δῖαν (287), κλυτά, περίφρονος (297), ὠκύποδας

The text proceeds mainly by enumeration, often signalled by the use of the anaphoric pronoun (sometimes combined with a noun).¹⁸³ Spatial markers occur, too.¹⁸⁴ The moving between the two main spaces – from the inside of the city (270-85) to the outside of it (285-313) – is marked by *προπάροιθε* (285); within these two spaces, the shift between scenes is also spatially marked.¹⁸⁵ Lines 270-2 refer to the appearance of the city and are as such prototypically descriptive; *εἶχον* (271) designates a state.¹⁸⁶ The same holds for lines 284-5, which close off the first part (270-85) by ring composition (*πάσαν δὲ πόλιν θαλίαι τε χοροί τε / ἀγλαΐαι τ' εἶχον*). Further, lines 296-300 are a description of a row of vines (*ῥοχος*, 296). In these lines, only states occur (*ῆν*, 297; *μελάνθησάν*, 300). They are also full of visual details and as such prototypically descriptive.

Let us now turn to the *image*. As stated above, it consists of two main parts: 1) activities within the city (272-85), and 2) activities outside of it (285-313). The narrator thus moves from the city to the countryside.¹⁸⁷ Lines 272-3 (*τοὶ δ' ἄνδρες ἐν ἀγλαΐαις τε χοροῖς τε / τέρψιν ἔχον*) introduce the whole of the first part: the men are enjoying themselves with festivities and dances. This first part is divided into two scenes: a marriage procession (273-80), and on the other side of the city, a *κῶμος* (281-5).

(302), *ἐμπλεκέων* (306), *ὠκέας* (307), *ἐπικροτέοντα* (308, sound), *κολλήεντα*, *μέγα* (309, sound), *αἰδίον* (310), *ἄκριτον* (311), *κλυτά*, *περίφρονος* (313).

¹⁸³ *τοὶ δ' ἄνδρες* (272), *τοὶ μὲν* (273), *ταὶ δ'* (276), *τῆσιν δέ* (277), *τοὶ μὲν* (278), *αἶ δ'* (280), *τοὶ γε μὲν* (282, 83), *τοὶ δ' αὖ* (285), *οἱ δ' ἀροτῆρες* (286), *οἱ γε μὲν* (288), *οἱ δ' ἄρ'* (291), *οἱ δ'* (292), *οἱ δ' αὖτ'* (293; 296), *οἱ γε μὲν*, *τοὶ δ'*, *οἱ δέ* (301), *τοὶ δ'* (302), *οἱ δ'* (304), *τὰ δ'* (308), *οἱ μὲν ἄρ'* (310), *τοῖσι δέ καί* (312). For pronouns in combination with a spatial marker, see the following note.

¹⁸⁴ Pronouns combined with a spatial marker: *περὶ δέ σφισιν* (279), *παρὰ δέ σφισιν* (296), *παρ δ' αὐτοῖς* (305); other spatial markers: *ἐν* (272), *ἐπ'* (273), *ἀπ'* (275), *ἐνί* (276), *ἐξ* (279), *ἐνθεν δ' αὐθ'* *ἐτέρωθε* (281), *πρόσθ'* (284), *ἐπιβάντες* (286), *ἐν* (291, 292), *ἐς* (296), *πρό* (303), *ἀμφί* (305), *ἐπί* (306, 309), *ἐντός* (312).

¹⁸⁵ The most clear instance being the move from one side within the city (270-80) to the other side (*ἐνθεν δ' αὐθ' ἐτέρωθε*, 281).

¹⁸⁶ On account of the seven gates (*ἑπτὰ*, 272), scholars have identified the city as Thebes (e.g. Russo [1950] 1965: 146). However, Stamatopoulou 2013: 278, note 31 writes that “the city remains unnamed and thus functions as a generic (albeit evocative) paradigm”.

¹⁸⁷ Cf. Chiarini 2012: 134: “[I]e scene che compongono il fregio della città in pace sono ordinate secondo un criterio che muove da attività ambientate nel centro della πόλις per poi allargare sempre più lo sguardo fino ad abbracciare anche la campagna circostante, seconda una prospettiva quasi cinematografica di volo aereo dal dettaglio al quadro generale”.

The marriage procession (273-80) is part of the festivities; γάρ (273) indicates that these lines are an elaboration of what has been stated in 272-3. In contrast to the Homeric marriage scene (18.491-6), here only one marriage is being celebrated: a woman is led on a cart to her husband (273-4).¹⁸⁸ She is the only individual to be singled out; the other figures are all in the plural. As in the Homeric marriage scene, the narrator indicates that a loud marriage song has arisen (πολὺς δ' ὑμέναιος ὀρώρει, 274).¹⁸⁹ This is a likely inference in this context.

In the next lines (275-80), the narrator deals with the festivities accompanying the wedding procession. He refers twice to a non-human subject: “the blaze from the burning torches was spreading” (ἀπ' αἰθομένων δαΐδων σέλας εἰλύφαζε, 275), and “the echo was breaking” (ἄγλυτο ἦχώ, 279). Whereas the spreading blaze could perhaps be depicted, a breaking echo cannot be depicted. It could be an inference by the narrator from the preceding lines, in which is stated that the choruses “were sending forth their voices from their soft mouths, accompanied by shrill panpipes” (278-9).¹⁹⁰ Alternatively, the sound could be part of the *opus ipsum* (see e.g. 231-3 above). At any rate, by making the sound the subject of an action, the pseudo-Hesiodic narrator moves much further away from what can be depicted than the Homeric narrator does in 18.491-6. After the marriage procession follows a κῶμος (281-4); only plural subjects are found.¹⁹¹

The second part of the image (285-311) consists of a number of activities taking place outside of the city. It is their location which connects them, as the activities are of a diverse nature (competitions and agricultural scenes): 1. men on horseback (285-6); 2. ploughers (286-8); 3. a deep corn-field; men are harvesting (288-91); 4. wine-making (292-301); reference to a row of vines in 296-300; 5. boxing and wrestling (301-2); 6. hare-hunting (302-4); 7. chariot race (305-11). In the Homeric shield ekphrasis, most activities

¹⁸⁸ On account of the iconographical tradition, Chiarini 2012: 135 supposes that the man is also present on the cart; she takes ἀνδρὶ (274) as standing metonymically for the man's house. However, the text offers no evidence for this interpretation.

¹⁸⁹ For the pluperfect ὀρώρει, see 3.3.3.3, 2a.

¹⁹⁰ According to Byre 1976: 84, “[t]he mention of the song of the young men in 278 seems partially justified as an authorial comment on a representation by the detail ἐξ ἀπαλῶν στομάτων (279a), but περι δέ σφισιν ἄγλυτο ἦχώ (279b) is not. Nor are the acoustic images in 274, 308-9, and 316”.

¹⁹¹ According to Paley 1883: 147, the κῶμος is part of the nuptial scene, too; according to Russo [1950] 1965: 148-9, however, ἔνθεν δ' αὖθ' ἐτέρωθε (281) signals a clear demarcation. Yet the fact that something is spatially removed from something else does not necessarily mean that it is therefore not connected *qua* subject matter.

(such as ploughing, or harvesting; see 18.541-9 and 550-60) are introduced separately with ἐν δέ, and assigned a specific location. Here, the narrator focuses immediately on the activities of the figures. Only in 288 does he refer to the scenery, and then even summarily (αὐτὰρ ἔην βαθὺ λήιον). He also refers to a row of vines in 296-300, but only after the relevant activities have been introduced (292-6; two more activities are added in 301). Another difference is the length of the scenes: in the Homeric shield ekphrasis, most scenes are longer (e.g. ploughing: 9 lines; harvest: 11 lines; vineyard: 12 lines). The pseudo-Hesiodic shield, on the other hand, has more scenes. Both facts contribute to the impression that this part of the pseudo-Hesiodic shield is crowded and busy.¹⁹²

The men on horseback receive no elaboration (285-6), and it is unclear what they are doing here.¹⁹³ Torelli draws attention to the aristocratic nature of this activity; he notes that other aristocratic activities occur in 301-11 below.¹⁹⁴ Seeing that horses are mentioned, these lines could form some sort of ring with verses 305-11 below (ἵππους, 307).¹⁹⁵ The ploughing (286-8) is briefly touched upon, too; the narrator also focuses on the clothing of the figures (ἐπιστολάδην δὲ χιτῶνας / ἐστάλατο, 287-88). The harvest consists of three activities: reaping (288-90), the tying of the corn into sheaves, and the spreading of the sheaves on the ground (291).¹⁹⁶

¹⁹² Cf. Palm 1965-6: 125: “[i]m übrigen bemerken wir eine Art von Zerhacktheit, Auffächerung, Pluralität: einige tun dies, andere das, andere wiederum das usw. und jede Gruppe wird nur sehr kurz betrachtet. Das kommt in den späteren Ekphrasen sehr häufig wieder”.

¹⁹³ See Chiarini 2012: 140-2.

¹⁹⁴ Torelli 2006: 37.

¹⁹⁵ According to Chiarini 2012: 140 (following Russo [1950] 1965: 149), “[l]’espiediente di inserire a questo punto un gruppo di cavalieri ha l’utile funzione di condurre la descrizione dall’ interno all’ esterno della cinta muraria della città pacifica (...)”. In my view, this is due to the prepositional phrase προπαροιθε πόλιος (285) rather than to the nature of the subject matter.

¹⁹⁶ The *Lfgre* note that αἰχμή stands only here for δρέπανον (s.v. αἰχμή B). The interpretation of ἔπιτνον ἀλωῆ (291) is difficult. I follow Russo [1950] 1965: 151 (“i mietitori legavano le spighe in fasci e le mettevano in aia, le ‘inaiavano’”; emphasis in the original). For the meaning of ἔπιτνον, see the *Lfgre* s.v. πίτημι, πίτνω, πετάσαι, πέπταμαι B (“ausbreiten, *pandere*”). It should be noted that ἀλωῆ is a conjecture; the manuscripts read ἀλωήν. This reading is retained by Mazon, who translates “dont ils jonchaient l’aire”, “[the sheaves] with which they covered the ground/threshing floor”.

The wine making (292-301) is the longest scene (10 lines), although one line (298) cannot be explained as the text stands.¹⁹⁷ The vines are harvested (292), after which the grape clusters are carried from the gatherers to baskets (293-5). Lines 294-5 are full of visual detail: the grape clusters are both white and black, the vine-rows are big (294) and weighed down with leaves and silver tendrils (295). In 296, the narrator repeats οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν from 293. This repetition could be explained by assuming that the narrator, after having described the many rows of vines as a whole in 294-5, wants to zoom in on a single row (296-300), which must be imagined as positioned next to those carrying the grapes to the baskets (*παρὰ δέ σφισιν ὄρχος*, 296).¹⁹⁸ The description of this single golden vine-row includes a reference to the maker of the shield, Hephaestus (297), which Russo attributes to the exceptional craftsmanship of the following verses (flickering leaves in 299; and black grape bunches in 300).¹⁹⁹ Indeed, such references heighten the credibility of the description.²⁰⁰ The wine making ends in 301, with two brief references to the treading of the grapes and the drawing off of the most. In this line (οἷ γε μὲν ἐτράπεον, τοῖ δ' ἦρυσον), the narrator only mentions the activities: no other details are added.

The last three scenes (301-13) consist of sportive and competitive activities, activities of the aristocracy.²⁰¹ The first two activities, boxing and wrestling, are merely mentioned (οἱ δὲ μάχοντο / πύξ τε καὶ ἐλκηδόν, 302-3). Next follows the image of the hare-hunt (302-4). The animals receive some elaboration: the hares are swift-footed (ὠκύποδας λαγός, 302) and the dogs, two in number, have sharp teeth (καρχαρόδοντε, 303). The hunting itself is only described indirectly: the narrator indicates the motives of both dogs and hares (ἰέμενοι μαπέειν, οἱ δ' ἰέμενοι ὑπαλύξαι, 304).

The last scene contains the most noble and prestigious sportive activity, a chariot race.²⁰² The contest is framed by the prize that can be won: ἀμφὶ δ' ἀέθλω (305) and μέγας τρίπος (312). The race is described in 306-9. First, the narrator describes the chariots, the charioteers (ἡνίοχοι, i.e. the ἱππηγες of 305) and their horses (306-8). The narrator returns to the chariots in 308-9: they are moving with great speed, while

¹⁹⁷ The subject matter of this line, dancing, is not alien to what is going on: in the Homeric shield ekphrasis, the carrying of grapes is accompanied by a dance (18.569-72).

¹⁹⁸ For a different explanation of this repetition, see Dubel 1997: 118-9.

¹⁹⁹ Russo [1950] 1965: 152. Cf. the similar phrase in 313 below.

²⁰⁰ Cf. my remarks on 18.548-9 in 3.3.3.3, 3.

²⁰¹ Torelli 2006: 37; cf. also Chiarini 2012: 149.

²⁰² Chiarini 2012: 151-2.

clattering (ἐπικροτέοντα πέτοντο); the naves of the wheels make a loud noise, too (ἐπὶ δὲ πλήμναι μέγ' ἀύτευν). The narrator thus emphasizes the loudness of the scene.

Lines 310-11 have attracted much attention: the narrator states no less than three times that the race never ends: 1. the charioteers were at ceaseless toil (οἱ μὲν ἄρ' ἀίδιον εἶχον πόνον, 310), 2. never for them was victory achieved (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη, 310-11), 3. but they had a contest undecided (ἀλλ' ἄκριτον εἶχον ἄεθλον, 311). Scholars usually interpret these lines as a narratorial comment on the stasis of pictorial art, as a deliberate breaking of its illusionary nature.²⁰³ One could also argue, in view of lines 216-37 above, and taking into account the magical nature of Heracles' shield, that the chariots are really moving and making sound. One might imagine them as driving in circles on the round shield. Indeed, victory can never be achieved: they are, literally, for ever engaged in this circular movement, just as Perseus and the Gorgons are forever fleeing and pursuing.

After having mentioned the prize (a big tripod, of gold, 312-3), the narrator ends with another reference to Hephaestus (κλυτὰ ἔργα περίφρονος Ἡφαίστοιο, 313). This remark could well apply to the previous scene as a whole (305-11), rather than to the golden tripod only. If we interpret this phrase as a means to heightening the credibility of the narrator's words, κλυτὰ ἔργα περίφρονος Ἡφαίστοιο could be adduced as evidence for the idea that the chariots are really moving.²⁰⁴

The narrativity of the image is low. Event sequencing and world disruption are both absent. All activities follow a script: everything goes as it should go. For example, a boxing match, a hunt, or a chariot race are all subjects which easily lend themselves for the inclusion of world disruption, or for the creation of tension. Yet the image depicts the activities as they are normally and usually performed. The whole image is thus characterized by *generic narrativity*.²⁰⁵ There are only a few references to 'what-it's-like': in lines 272-3 it is stated that the men were having pleasure in their feasting; the dance is lovely (ἰμερόεντα, 280), and the κωμασταί are laughing (γελόωντες, 283). Perhaps δῆριν ἔχον καὶ μόχθον in 306 indicates that the charioteers are having a hard time.

13. *Ocean* (314-6); *concluding remarks and resumption of the narrative* (317-20)

Ἄμφι δ' ἴτυν ῥέεν Ὠκεανὸς πλήθοντι ἐοικώς, | impf.

²⁰³ See e.g. Bing 2012: 195 and Chiarini 2012: 154. Cf. my discussion of αὐτως (*Il.* 18.584) in 3.3.3.3, 6.

²⁰⁴ According to Russo [1950] 1965: 156, this phrase also reminds the narratee of the divine nature of Heracles' shield as a whole.

²⁰⁵ See for this term 3.3.3.3, 2a.

315	πᾶν δὲ συνείχε σάκος πολυδαίδαλον· οἷ δὲ κατ' αὐτὸν κύκνοι ἀερσιπύται μεγάλ' ἤπυον, οἷ ῥά τε πολλοὶ νήχον ἐπ' ἄκρον ὕδωρ· παρὰ δ' ἰχθύες ἐκλονέοντο· θαῦμα ἰδεῖν καὶ Ζηνὶ βαρυκτύπῳ, οὗ διὰ βουλᾶς Ἥφαιστος ποίησε σάκος μέγα τε στιβαρόν τε, 320 ἀρσάμενος παλάμησι. τὸ μὲν Διὸς ἄλκιμος υἱὸς πάλλεν ἐπικρατέως· ἐπὶ δ' ἰππείου θόρε δίφρου (...)	impf. impf. impf.; impf. aor. impf.; aor.
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Around the rim Ocean was flowing, looking as though it was in full flood; (315) it held together the whole richly-worked shield. Upon it high-flying swans were calling loudly, who, in large numbers, were swimming on the surface of the water; beside them fish were tumbling – a wonder to see even for deep-thundering Zeus, by whose will Hephaestus had made the shield, big and sturdy, (320) having fitted it together with his skilled hands. Zeus' strong son wielded it forcefully, and he leapt onto his horse-chariot (...)

As in the case of Achilles' shield (18.607-8), the *Randstück* of Heracles' shield is formed by the Ocean, too. On Heracles' shield, the Ocean receives further elaboration, which is absent from the shield of Achilles. I start with the *text* of 314-17 that refers to the image. It has a descriptive textual organization; progression is spatial (κατὰ 315; ἐπί, παρὰ, 317). I note the following visual details: πλήθοντι εἰοικώς (314) and πᾶν δὲ συνείχε σάκος πολυδαίδαλον (315), both of which refer to the *opus ipsum*; πολλοί (316). Other details are ἀερσιπύται and μεγάλα (316, the latter detail refers to sound).

As for lines 318-21, θαῦμα ἰδεῖν καὶ Ζηνὶ βαρυκτύπῳ in 318 refers to the whole shield,²⁰⁶ with this phrase, the narrator ends the description of Heracles' shield by ring composition (≈ θαῦμα ἰδέσθαι, 140). The relative clause in 318-20 (οὗ διὰ βουλᾶς...ἀρσάμενος παλάμησι) contains an anterior aorist (ποίησε, 319) and constitutes a small analepsis.²⁰⁷ The narratees already knew that the shield was made by Hephaestus (since line 219); the fact that this was done at the prompting of Zeus is new information.²⁰⁸ With τὸ μὲν Διὸς ἄλκιμος υἱὸς / πάλλεν ἐπικρατέως (320-1) the narrative resumes; τό refers to the shield that has just been described.

²⁰⁶ See Russo [1950] 1965: 157, and van Groningen 1958: 114, note 4. Reference to the shield as a whole is also made in 315 (πᾶν δὲ συνείχε σάκος πολυδαίδαλον).

²⁰⁷ I translate βουλᾶς with "will" (see for this meaning *LSJ* s.v. βουλή A); the *Lfgre* translate with "Ratschluß" (s.v. βουλή B 1 d).

²⁰⁸ On the mention of Zeus (regarded as strange by Russo [1950] 1965: 157), see Effe 1988: 164, note 25, and Bing 2012: 193.

The *image* of lines 314-7 is low in narrativity, as all three basic elements of narrative are absent. The *res ipsae* are described in 315-7. The narrator focuses on sound in 316: the swans are calling loudly (μεγάλλ' ἤπυσον).²⁰⁹ Beside the swans, the fish are “tumbling” (ἐκλονέοντο).²¹⁰ Alternatively, one could translate ἐκλονέοντο with “were driven in panic”, in which case the picture becomes more violent.²¹¹ As such, these lines are similar to lines 212-3 above, where a similar ambiguity is present.

4.4 Shield of Heracles: Its Descriptivity and Narrativity. Conclusion

The ekphrasis in the *Shield* (139-320) concerns a finished object. Thus, the ekphrasis lacks the narrative backbone of the Homeric shield ekphrasis (18.478-608), which means that the ekphrasis in the *Shield* constitutes a pause. Notwithstanding this difference, the textual organization of both ekphrasises is largely descriptive. In both ekphrasises, some passages with a narrative textual organization are found, too. In the Homeric ekphrasis, passages with a narrative textual organization can be harmonized with *static* images. In the pseudo-Hesiodic ekphrasis, it is unclear whether these passages (252b-7 and 261-3) can refer to static images. It could be the case that reference is made to actions which are really happening on the shield. One could say that the narrator exploits the fact that he is constructing a shield out of words, which allows him to create a magical shield.

The text has a number of other prototypically descriptive features. On the whole, the pseudo-Hesiodic narrator refers more often to the *opus ipsum* than the Homeric narrator does in the shield of Achilles, and incorporates more visual details. The pseudo-Hesiodic narrator seems to devote more explicit attention to the appearance of the figures (e.g. 144-8; 161-7; the portraits of Ares and Athena in 191-200; Perseus in 220-7;

²⁰⁹ The reference to swans is not gratuitous; see Fränkel [1969] 1975: 111 (the swans are Apollo's birds, the god in whose service Heracles is undertaking the battle) and Bing 2012: 196-7. Schadewaldt [1944] 1965: 362 discusses the presence of the swans and the fish under the poet's preference for the *Freude am Kleinen*, and notes that “[m]an sieht, der Hellenismus ist in der Dichtung nicht eine zeitlich klar abgesetzte Erscheinung”.

²¹⁰ The *LSJ* s.v. κλονέω II 2; *LfggrE* s.v. κλονέω B 1 (“tummelten sich”; they compare line 210, but see note 126 above); Evelyn-White translates “and near them were shoals of fish”; Mazon with “s'agitaient”.

²¹¹ See Thalmann 1984: 204, note 82: “[e]ditors and translators tend to play down the force of ἐκλονέοντο in line 317, but this verb's normal meaning in epic is ‘drive (or, in the passive, ‘be driven’) in panic”; Most translates with “were being driven in rout”.

the Gorgons in 233-7; Achlus in 264-70; in such passages verbs designating states abound). On the other hand, in the image of the mortals in peace time (270b-313) the narrator devotes very little attention to the scenery or appearance of the figures in comparison with similar images on the shield of Achilles. Throughout the ekphrasis, the pseudo-Hesiodic narrator more often draws attention to the fact that he is looking at a shield; we find phrases such as *ὡς εἶ*, “as if” and *εἰκῶς* or *ἴκελος*, “looking as”.

The *images* on the shield of Heracles have various degrees of narrativity. Most images have a low degree of narrativity. The apotropaic images (144-67) hardly have any narrative elements at all. The images of the mortals in peace time (270b-313), as well as the harbour with the fisherman (207-15), possess generic narrativity; in this respect they are similar to most images on the shield of Achilles. There is also a number of images with mythical subjects that are low in narrativity: the portraits of Ares and Athena (191-200) and the chorus of immortals and Apollo (201-6).²¹²

Four images have a high degree of narrativity. Whereas on the shield of Achilles images with a high degree of narrativity feature event sequencing (city at war; attack on the herd of cattle), on the shield of Heracles most images do not sequence events. They are, nevertheless, similar in that they all feature world disruption: (1) The battle between the wild boars and lions (168-77) depicts a pregnant moment, from which the *narrator* infers what has gone before, and what will happen next. This inference is marked explicitly by the use of adverbs (*ἤδη γάρ*, 172; *ἔτι μᾶλλον*, 176). (2) The battle of the Lapiths and Centaurs (178-90) depicts two events that are happening simultaneously. (3) The image of Perseus fleeing the Gorgons (216-37a) is of a mythical nature, and thus illustrative.²¹³ The figures are really moving, since the shield makes a large noise (231-3). Hence, the image is not static. On account of its mythical nature, the *narratee* can infer what has gone before and what will happen next; adverbs are therefore not necessary. (4) The image of the mortals at war (237b-70a) not only features world disruption, but also pays attention to ‘what-it’s-like’. The main subject of the image is not the actual fighting, but rather its horrible and gruesome effects and consequences. This effect is also created by describing figures which are merely bystanders, such as the Moirae (258-60) and Achlus (264-70).

²¹² We see, then, that a mythological subject does not automatically lead to a narrative image (as seems to be implied by Chiarini 2012: 165).

²¹³ For this term, see section 1.4.3.

4.5 Coda: Visualizing the Shield of Heracles

Most scholars are agreed that the shield of Achilles is difficult to visualize.²¹⁴ It perhaps comes as a surprise that a different opinion exists regarding the visualization of the shield of Heracles. I quote Friedländer:

Um der Realität des Bildes willen [of the mortals in peace time, 270b-313] wird *alles nicht Darstellbare ausgeschieden*, besonders also körperliche und seelische Bewegungen zusammengesetzter Art. Demselben Ziel anschaulicher Deutlichkeit dient einerseits die *Vereinfachung des Bildes*, andererseits die *Bereicherung* durch wirksame Einzelheiten und die schärfere *Ordnung* der Teile im Raum. Begreifen wird man diese künstlerische Absicht, wenn man bedenkt, daß der Dichter in anderen Szenen seiner Beschreibung ein existierendes Kunstwerk wiedergibt. Hier wird das Körperlich-Räumliche genau aufgefaßt, Handlungen und Gefühle werden selten weiter ausgezeichnet, als in der Natur des Dargestellten liegt, der Gegensatz des Bildes zur Wirklichkeit des Lebens wird stark empfunden und in diesen Szenen vielleicht nicht ohne Grund häufiger ausgesprochen als in den Nachahmungen der homerischen Motive. Perseus *gleicht* einem Eilenden und Geängstigten; (...).²¹⁵

The basic idea is that the narrator of the *Shield* is very much aware that he is describing an object, whereas the Homeric narrator would often forget this. As I already showed in section 4.2, this idea is shared by a number of scholars.²¹⁶ It is based on the following observations: the pseudo-Hesiodic narrator avoids or refers but rarely to non-

²¹⁴ See section 3.5.

²¹⁵ Friedländer 1912: 10, emphasis in the original. The idea that the narrator of the *Shield* follows, in some parts at least, a real shield is old-fashioned (see Fittschen 1973: 18-9); but according to Torelli 2006: 32 (following Russo [1950] 1965: 23-4), “l'autore dello ‘Scudo’ ha senz’altro presente uno scudo reale, dalla cui decorazione, per intuibile ragioni di verosimiglianza, ha sentito il bisogno di partire”.

²¹⁶ See e.g. the scholars quoted in note 23 above; further Byre 1976: 77 (“[m]ost of the details in the ekphrasis, and the order of their arrangement, seem to be determined by the nature of a concrete object. Much more than Homer, the poet of the *Scutum* gives the impression of following a spatial order in his addition of details and creates an image of the physical appearance of the object. The shield, we are told in 141, was round. Since the first scene is placed on the middle of the shield’s surface (144), the last at the shield’s rim (314), a progression from center outwards is clearly implied. (...) The scenes, moreover, are described as representations rather than narrated as real events, the addition of detail following a spatial rather than temporal order”), Schmale 2004: 113, and Chiarini 2012: 94.

representable elements such as movement and thought; the simplification of the image, but also its enrichment with details fitting for an image;²¹⁷ a clearer spatial arrangement of the various parts; and the emphasis on the artificial nature of the object with phrases such as “looking as” and the like.

As I have argued in section 3.5, the “problems” with the visualization of the Homeric shield are to a certain extent exaggerated: the Homeric narrator, too, makes it clear that he is referring to images on an object. At the same time, any problems that do exist regarding the visualization of the pseudo-Hesiodic shield are downplayed. I have the feeling that elements which are regarded as problematic in the shield of Achilles are regarded as unproblematic in the shield of Heracles. For example, the pseudo-Hesiodic narrator also often refers to movements, thoughts and sounds.²¹⁸ Yet in the case of the shield of Heracles, these references are no problem. For example, Friedländer writes that “Handlungen und Gefühle werden selten weiter ausgezeichnet, als in der Natur des Dargestellten liegt”.²¹⁹

It is true that the Homeric narrator refers much less to the *opus ipsum*. Yet it does not automatically follow that because the pseudo-Hesiodic narrator refers more often to the *opus ipsum*, this means that his description is therefore “more realistic”, or that Heracles’ shield is therefore easier to visualize; it only means that he more often refers to the fact that he is describing an object. As for the clearer spatial arrangement, it is indeed the case that the pseudo-Hesiodic narrator uses more spatial markers. For example, the ekphrasis starts in the middle (ἐν μέσσω δέ, 144) and ends at the rim (ἀμφὶ δ’ ἴτυν, 314); some images are located vis-à-vis each other, too (e.g. the two main scenes: οἱ δ’ ὑπὲρ αὐτέων in 237; παρὰ δ’ εὐπυργος πόλις ἀνδρῶν in 270).²²⁰

²¹⁷ Cf. Schmale quoted in 4.2 above.

²¹⁸ That is, the pseudo-Hesiodic narrator also focuses on the *res ipsae*. Schmale’s criticism of Becker 1992 (for which see note 28 above) is therefore unjustified. Cf. also Stansbury-O’Donnell 1999: 62, who states regarding the image of Perseus and the Gorgons that “[d]espite this change to a mythological subject, the poem follows the same basic viewing process in the earlier shield of Achilles”.

²¹⁹ Similarly Schmale 2004: 113, who writes that “Psychische Vorgänge sind an äußeren Gesten erkennbar gemacht”; she refers e.g. to the women on the wall in 242-4.

²²⁰ Within these two main images, spatial markers are also used, although not consequently (see the overview in 4.3.2). Herein however, the pseudo-Hesiodic shield does not differ from the Homeric shield.

Enumeration, however, is still the main ordering principle (έν: 154, 161, 168, 178, 191, 197, 201, 207-8, 216), and the spatial indicators are somewhat vague: what does it mean for one image to be situated above another (ὑπέρ, 237) on a shield that is round, and that therefore has no inherent bottom or top, no left or right? What does it mean for one image to be positioned next to another (παρά, 270), if the narratees know nothing about the way the images are arranged on the shield – perhaps in friezes, which in turn are divided into concentric circles? Even the idea that the narrator progresses from the centre outwards is an assumption based on the fact that he starts in the middle and ends at the rim. Thus, many basic facts about the arrangement of the images on the shield are unknown.

I want to draw attention to a number of elements that make the shield of Heracles *unrealistic*, and therefore more difficult to visualize. First of all, the shield is magical: it emits light and produces sound (the snakes in 164-6), and some of its figures are really moving (e.g. Perseus and the Gorgons in 229-33). This could imply that the figures in some of the other images (e.g. the Lapiths and Centaurs in 168-90, the Keres in 252-7 and 261-3, the chariots in 305-11) are also moving. In my view, an image with moving figures is more difficult to visualize than an image with static figures. How much space on the shield, for example, is allotted to the pursuit of Perseus and the Gorgons? In the case of the Keres in lines 252-7, one may wonder about the duration of their iterative actions, i.e. how long it takes before they move on to a new victim. Another problem regarding the visualization of Heracles' shield is posed by the very short scenes in the image of the mortals in peace time (270b-310). In some lines (301-3), the narrator offers no visual details at all, but only enumerates the ongoing actions. In most other images of the mortals in peace time, the scenery receives little attention, and the spatial arrangement of the figures within the images is kept vague.

Notwithstanding these difficulties, the shield of Heracles can be visualized by the narratee, who would have used his knowledge of (contemporary) visual art to do so.²²¹ In this respect, it does not differ from the shield of Achilles. Heracles' shield is magical,

²²¹ On the relationship between the *Shield* and contemporary (visual) art, see Schneider-Herrmann 1954, Russo [1950] 1965: 22-9, Fittschen 1973: 18-23, Stansbury-O'Donnell 1999: 62, and Chiarini 2012: 20, who states that “[l]’impressione complessiva di fronte alla congerie di elementi antiquari del poema è quella di un autentico *pastiche*, nel quale sono confluiti echi artistici da diverse epoche dell’ antichità greca, comprese entro un raggio che potrebbe grosso modo andare dal periodo orientalizzante (metà del VII sec. a.C.) (...) fina alla prima metà del VI secolo a.C.” (italics in the original).

and therefore has a number of unrealistic features that are absent from Achilles' shield. Some of its images are static, but others are moving; all static images on the shield of Heracles are monophasic; some have a mythical subject matter. In comparison with Achilles' shield, its surface is more crowded. In sum, Heracles' shield is huge, fantastic, overcrowded, horrendous, noisy, ugly, flashy – a shield fitting for a hero like Heracles.²²²

²²² Cf. the reconstructions in Studniczka 1896: 75, 83; Myres 1941: 22, and plate II; Fittschen 1973: 18-9; and Chiarini 2012: 161.

5. The Goatherd's Cup (Theoc. *Id.* 1.27-60)

5.1 Introduction

The next ekphrasis of this study is that of the goatherd's cup in Theocritus' first *Idyll*.¹ In this poem, a shepherd by name of Thyrsis and an unnamed goatherd meet and start exchanging compliments. Thyrsis asks the goatherd to play the σὺριγγί. The goatherd declines, but asks Thyrsis to sing his famous song about Daphnis, offering him a goat and a cup in return. The decoration of the cup is described in detail by the goatherd (27-60). Thyrsis agrees and sings his song about Daphnis (64-145). When the song is finished, the goatherd compliments Thyrsis and hands him the cup.

The first *Idyll* differs in one important respect from the other poems of this study, in that it consists of speeches only. It thus belongs to the so-called 'mimetic' poems of Theocritus. I regard the first *Idyll* as a narrative poem with a suppressed primary narrator and suppressed primary narratees.² This makes Thyrsis and the goatherd secondary narrators and at the same time, since they talk to each other, secondary narratees. Of the five ekphraseis of this study, the goatherd's cup is the only one not in the mouth of the primary narrator, but of a secondary one. I elaborate on this observation below.

This chapter focuses on the ekphrasis of the goatherd's cup, and aims to establish which prototypically narrative and/or descriptive elements are present (section 5.3). I am not the first to address this question; section 5.2 therefore contains a brief overview of scholarship that deals with the descriptivity and narrativity of the ekphrasis.³ After the conclusion (section 5.4), I briefly touch upon the visualization of the cup in section 5.5.

¹ The ekphraseis of this study are investigated in chronological order. This presents some difficulties when it comes to Theocritus and Apollonius Rhodius. I follow Köhnken [2001] 2008 in placing Theocritus before Apollonius Rhodius.

² Following de Jong 2004: 8 and Hunter 2004: 83.

³ I only discuss those scholars who address this particular question. For an extensive bibliography on this ekphrasis, see e.g. Ott 1969: 93-110, 132-6, Halperin 1983: 161-89, Gutzwiller 1991: 90-4, Manakidou 1993: 51-83, Hunter 1999: 76-86 (the latest commentary), and Payne 2007: 28-40 (≈ Payne 2001).

5.2 The Goatherd's Cup: Description, Narration, or Both? A Brief State of the Art

As in the other ekphraseis of this study, the goatherd in the first *Idyll* focuses largely on the *res ipsae*.⁴ As a result, the ekphrasis contains a number of elements which are, strictly speaking, alien to a work of visual art (e.g. thoughts, emotions, movement). In this respect, the ekphrasis does not differ from the shield ekphraseis in *Iliad* 18 or the *Shield*. There is a difference, however, in the way these elements have been interpreted. In the case of Theocritus' first *Idyll*, scholars take it for granted that the goatherd describes *static* images. As a result, the descriptive elements in the ekphrasis have received little to no attention;⁵ it is those elements that are regarded as narrative to which most attention has been devoted.

Because scholars consider the images on the cup to be static, they regard most narrative elements as inferences by the goatherd from what is depicted on the cup. Zanker, for example, writes regarding the first scene (32-8) that "motion is implied" and that "[t]he moment when the proceedings are captured also leaves room for a denouement".⁶ Regarding the second scene (39-44), he notes that "the moment at which the artist has captured the old man (...) is anticipatory to the culminating act of the net-cast. The artist and, through him, the Goatherd thus invite the audiences to do some work and supply the climactic moment in their imagination. As in the wooing scene [32-8], narrative can be, and is meant to be, extracted from the visual clues". Regarding the third and last scene (45-54), Zanker speaks of "(...) the narrative that can be (...) reconstructed from the moment of representation which anticipates the inevitable outcome".⁷ Thus, the snapshot images on the cup allow for the

⁴ See e.g. Gallavotti 1966: 421: "la descrizione del disegno istoriato sul nappo *non è statica e ferma, ma raccontata e interpretata, cioè animata come una scena viva, seconda uno spirito di osservazione che è naturale in sé, e secondo un' esigenza artistica già fissata nella tradizione poetica dal primitivo modello omerico dello scudo di Achille*" (emphasis mine).

⁵ This could be due to the fact that most scholars regard ekphrasis as description (see section 1.3.2), which makes any descriptive element self-evident.

⁶ With "motion is implied", Zanker refers to the temporal adverbs in 36-7 (ἀλλ' ὅκα μὲν ... / ἄλλοκα δ' αὖ...).

⁷ Zanker 2004: 12-4. He concludes that "the cup description (...) demonstrates a fascination with presenting a moment in a narrative, which can in turn be supplemented to include events before and after the moment depicted. Here the audience's or viewer's imagination is shown at work in the interpretative commentary offered by the describer, who is made to see to it that the person for whom he is describing the art object becomes integrally involved not only in the object but also in the process of its interpretation" (ibid. 15-6).

reconstruction of parts of a larger narrative.⁸ Some of this work is done by the goatherd; the narratees – both the secondary and the primary – must follow his lead and further supplement the goatherd’s words.

Whereas Zanker emphasizes the narrative potential of the cup, to be fulfilled by the goatherd or narratees, Payne stresses the fact that it is the goatherd who is creating this narrative. Regarding the first scene, he notes that “[t]he goatherd is making a story out of a picture; he introduces time into the visual representation and constructs a ‘back story’ to explain what he has seen: the men are hollow-eyed ‘from love,’ and have been so ‘for a long time.’ Finally, his description also hints at the likely outcome of the scene: ‘they labor in vain.’”⁹ Payne draws attention to the fact that the goatherd supplies more than is depicted on the cup.¹⁰ In the case of the first scene, he finds this excess puzzling, since the narratee cannot compare the goatherd’s interpretative response to the cup with the cup itself.¹¹ In the other two scenes, such a conflict between “visual representation and narration” is absent.¹²

⁸ For the idea that the scenes on the cup are snapshots, see e.g. Palm 1965-6: 144 (“Zustandbilder”), Ott 1969: 135 (“Die Becherszenen sind zwar Wiedergabe plastischen Bilderwerks, aber dennoch nicht statuarisch, sondern *Momentbilder aus Handlungsablaufen*”, emphasis mine), and Schmale 2004: 122 (“[ä]hnlich wie in der apollonischen Beschreibung [A.R. 1.730-68] handelt es sich meist um *Momentaufnahmen* ohne große narrative Ausschweifungen. (...) Die Beschreibungen reflektieren hier also auch, was die (bildende) Kunst zu leisten vermag, und zeigen ihr *narratives Potential* (...)”, emphasis mine).

⁹ Payne 2007: 32. Similarly Klooster 2012: 112: “[t]he dynamization of the description turns static images into little narratives: the men *are contending*, the woman apparently *looks to both sides alternately*. A psychological interpretation is provided by the goatherd: the men are in love; the woman does not care for them. Thus a narrative is created, whose details remain obscure, though its outcome for the men is revealed: they labour in vain” (emphasis in the original).

¹⁰ Following Hunter 1999: 63.

¹¹ Payne 2007: 33.

¹² Payne 2007: 34, 36 (ad lines 39-44: “[h]ere, there is no conflict between visual representation and narration (...)”; ad lines 45-54: “(...) his imagination seems to harmonize with the visual information; it does not create the puzzles of the first scene”). Klooster 2012: 113 notes regarding the second scene that “[a]lthough the depiction is again more or less dynamic (the net is about to be cast), there is no real narrative: it is a ‘snapshot’ of a man *working*” (emphasis in the original); she states regarding the third scene that “[i]t once more contains elements of narration: one fox ravages the vines; the other preys on the boy’s lunch, its intentions are even described”.

Petrain has addressed the narrativity of all the scenes taken together. He argues that the three scenes on the goatherd's cup, which would represent the three stages of human life – maturity (32-8), old age (39-44), and childhood (45-54)¹³ – form a fabula when taken together. The story, however, does not follow the temporal order of the fabula, since the first element of the fabula (childhood) comes last in the story.¹⁴

In the next section, the narrativity of the images will be discussed in detail. As in the other chapters, I will make a distinction between the *text* that represents the image, and the *image* itself. However, in the case of a secondary narrator, a distinction between text and image presents a number of problems, which first need to be addressed (section 5.3.3). After having discussed the images separately, I will address the question whether one can speak of a fabula in connection with the goatherd's cup.

5.3.1 The Goatherd's Cup: Its Descriptivity and Narrativity. Text and Translation¹⁵

21	δεῦρ' ὑπὸ τὰν πετλέαν ἐσδῶμεθα τῷ τε Πιρήπῳ καὶ τὰν κρανίδων κατεναντίον, ἄπερ ὁ θῶκος τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἰ δὲ κ' ἀείσης ὡς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,	subj. [subj. aor.] [aor.]
25	αἰγὰ τέ τοι δῶσῶ διδυματόκον ἐς τρις ἀμέλξαι, ἃ δὴ ἔχουσ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας, καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδέι κηρῶ, ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον. τῷ ποτὶ μὲν χεῖλη μαρῦεται ὑψόθι κισσός,	fut. [praes.] praes.
30	κισσὸς ἐλιχρύσῃ κεκονισμένος· ἃ δὲ κατ' αὐτόν καρπῶ ἔλιξ εἰλεῖται ἀγαλλομένα κροκόεντι. ἔντοσθεν δὲ γυνά, τι θεῶν δαίδαλμα, τέτυκται, ἀσκητὰ πέπλω τε καὶ ἄμπυκι· πὰρ δὲ οἱ ἄνδρες καλὸν ἐθειράζοντες ἀμοιβὰδὶς ἄλλοθεν ἄλλος	praes. perf.
35	νεικείουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς· ἀλλ' ὄκα μὲν τήνον ποτιδέρεται ἄνδρα γέλαισα,	praes.; praes. praes.

¹³ This is a view that is widely held; see the references in Petrain 2006: 257, note 25.

¹⁴ Petrain 2006: 257.

¹⁵ Text and translation based on Gow [1950] 1952a: 6-9; the translation has been adapted, for which I have made use of Hunter 1999: 74-86, Verity and Hunter 2002: 1-3, and Payne 2007: 28-40. In line 30, I read *κεκονισμένος* instead of *κεκονιμένος* (see Gutzwiller 1986: 253, note 1). For the tense analysis, only main clauses are taken into consideration.

	ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ νόον· οἱ δ' ὑπ' ἔρωτος δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.	praes. praes.
40	τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ εἰκώς. φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν, ὦδὲ οἱ ᾠδήκωντι κατ' ἀύχένα πάντοθεν ἴνες καὶ πολὺ περ ἐόντι· τὸ δὲ σθένος ἄξιον ἄβας.	perf. [praes.] opt. perf.
45	τυτθὸν δ' ὅσον ἄπωθεν ἀλιτρυτοιο γέροντος περκναῖσι σταφυλαῖσι καλὸν βέβριθεν ἀλώα, τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει ἡμενος· ἀμφὶ δὲ νιν δὴ ἀλώπεκες, ἃ μὲν ἀν' ὄρχως φοιτῆ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πήρα	perf. praes. praes.
50	πάντα δόλον τεύχοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξει. αὐτὰρ ὄγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν σχοίνῳ ἐφαρμόσδων· μέλεται δὲ οἱ οὔτε τι πήρας οὔτε φυτῶν τοσσήνον ὅσον περὶ πλέγματι γαθεῖ.	praes.; [subj. aor.] praes. praes. praes.
55	παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, αἰπολικὸν θάημα· τέρας κέ τυ θυμὸν ἀτύξαι. τῷ μὲν ἐγὼ πορθμῆι Καλυδνίῳ αἰγὰ τ' ἔδωκα ῶνον καὶ τυρόβεντα μέγαν λευκοῖο γάλακτος· οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται	perf. opt. aor. aor.
60	ἄχραντον. τῷ κά τυ μάλα πρόφρων ἀρεσαίμαν αἰ κά μοι τύ, φίλος, τὸν ἐφίμερον ὕμνον ἀείσης.	aor.; praes. opt. [subj. aor.]

(...) come, let us sit under the elm, opposite [the statue of] Priapus and the spring, where [is] that shepherd's seat and the oaks. And if you will sing as once you sang in the match with Libyan Chromis, I will give you a goat that has borne twins for milking three times, which, though having two kids, produces two pails of milk in addition, and [I will give you] a deep cup, sealed with sweet wax, two-handled, newly fashioned, still smelling of the knife. High towards its lip curls ivy, ivy intertwined with helichryse; along it [the helichryse] winds the ivy-tendrils, rejoicing in its golden fruit. (32) And within [the frame of the plants] is wrought a woman, some ornamental work of the gods, curiously wrought with a cloak and a headband. And beside her two men, with fine long hair, alternately, one from this side, the other from that side, are contending with words; these things are not touching her mind; but at one time she looks at this

[τῆνον] man, smiling, at another time again she turns her mind to the other; and they, for a long time hollow-eyed from love, are labouring in vain. (39) Near them is wrought an old fisherman and a rock, jagged, on which he is eagerly hauling a big net for a catch, the old man, looking like a man who is working hard. You would say that he is fishing with all the strength of his limbs, so have his sinews swollen all over his neck, even though he is grey-haired; his strength is worthy of youth. (45) And a little way off from the sea-worn old man a vineyard is beautifully laden with dark clusters, which some little boy is guarding, sitting on a dry-stone wall; and on either side of him [are] two foxes; one is roaming among the vine rows, plundering the [grapes] ripe for eating; the other, fashioning every scheme against the wallet, is thinking to herself that she will not let the boy alone until [she has raided his breakfast-bread]. But he is weaving a pretty trap for locusts with asphodel stalks, joining [the asphodel] to rush; and he has no concern at all for his wallet or the plants so much as he is rejoicing in his weaving. (55) Everywhere around the cup is spread the pliant acanthus, a marvel of the goatherd's world; it would amaze your heart as a wonder. For it I gave to a ferryman from Kalydna a goat as a price and a great cheese of white milk; and never at all has it touched my lips, but it is still unstained. With it I would very gladly please you, if you, my friend, will sing me that delightful song.

5.3.2 The Goatherd's Cup: Its Descriptivity and Narrativity. Overview of Tenses

In this section, I will establish which discourse modes are found in this passage (21-61); as usual, the lines surrounding the ekphrasis are also taken into account. Because the first *Idyll* is a mimetic poem, the present tense is the main tense used in the poem.¹⁶ In the lines which refer to the images on the cup, the tense most used is the present, too. Presents as well as perfects occur, which can both be appropriately used for the representation of images on cup. The present tense is mainly used for the rendering of the *res ipsae* in the text, as it characterizes an action as ongoing; the perfect tense designates a state. As such, the presents and perfects equal the imperfects and pluperfects used in the ekphraseis of Homer and pseudo-Hesiod.¹⁷

¹⁶ Predecessors of ekphraseis in the present tense are found in tragedy. See e.g. E. *Ion* 184-218 (the ekphrasis of the pedimental sculptures of Apollo's temple in Delphi by the chorus). In connection with this temple ekphrasis, Gutzwiller 1991: 90 speaks of the *mimetic-dramatic* tradition of ekphrasis. Ekphraseis of this tradition are characterised by the presence of *dialogue*, as well as the inclusion of *reactions* to the work of art by the characters. She contrasts this tradition with the *epic-narrative* tradition, which she does not define but which is represented by the shields of Achilles and Heracles. The cup would evoke both traditions: Theocritus' first *Idyll* is a dialogue, but its scenes find their models in the Homeric and Pseudo-Hesiodic shields.

¹⁷ For the value of the imperfect in ekphrasis see section 3.3.3.1.

In lines 21-61, three discourse modes are found: the descriptive discourse mode (lines 29-35; 39-41; 43-55), the diegetic discourse mode (36-8), and the discursive discourse mode (21-8; 42; 56-61).¹⁸ As in the ekphraseis of Homer and pseudo-Hesiod, the bulk of the ekphrasis consists of the descriptive discourse mode (lines 29-35; 39-41; 43-55). In these lines, only present and perfect tenses occur. Textual progression is mainly spatial. For example, the main parts of the ekphrasis are all connected spatially (ποτι μὲν, 29; ἔντοσθεν δέ, 32; τοῖς δὲ μετὰ, 39; τυτθὸν δ' ὄσσον ἄπωθεν, 45; παντῶ δ' ἀμφὶ δέπας, 55). Within the images, progression is spatial, too. The diegetic discourse mode (36-8) is also found in connection with the images; it is characterised by temporal adverbs (ἀλλ' ὅκα μὲν... / ἄλλοκα δ' αὖ, 36-7; δηθά, 38).

The discursive discourse mode occurs when a narrator explicitly addresses his narratee.¹⁹ Either the primary narrator addresses the primary narratee, or a secondary narrator (a character) addresses a secondary narratee (also a character). Here, the latter is the case: the goatherd addresses Thyrsis.²⁰ Since the ekphrasis is part of a dialogue, there is no pause. In fact, by having a character *speak* of an object a narrator avoids a so-called descriptive pause.²¹ The words of the characters are, after all, part of the fabula.

As in the case of the other discourse modes, the discursive discourse mode is characterised by a number of linguistic features. We find pronouns referring to the second person (τοί, 25; τυ, 56, 60, 61) and second-person verbs (φαίης κεν, 42; κέ...ἀτύξαι, 56). In the discursive discourse mode, all tenses and moods may occur. We find an adhortative subjunctive (ἔσδῶμεθα, 21), a future tense (δωσῶ, 25), and two indicative aorists (ἔδωκα, 57; θίγεν, 59);²² second-person optatives are found in 42 (φαίης κεν) and 56 (κέ...ἀτύξαι), a first person optative in 60 (κά...ἀρσεσίμην). All three optatives are

¹⁸ See for the descriptive and diegetic discourse modes section 2.2.2. I will deal with the discursive discourse mode below.

¹⁹ See Allan 2009: 181-5 and 2013: 384-8. It should be noted that “[a]lthough the discursive mode is a common ingredient of narratives, it is clearly non-narrative in character. Likewise, the linguistic features of the discursive mode diverge strongly from the modes discussed so far [the diegetic modes and the descriptive mode]” (Allan 2009: 183).

²⁰ The discursive discourse mode is also found in the ekphrasis of Jason’s cloak (A.R. 1.725-6 and 765-7). There, however, the primary narrator addresses the primary narratee. See further section 6.2.2.

²¹ See note 64 in section 2.4.1.

²² These aorists are not part of a sequence of events, but relate individual facts from the past. On the aorist in the discursive discourse mode, see Allan 2013: 386.

potential. That the discursive discourse mode occurs is no coincidence: the goatherd's words have a rhetorical goal, namely to persuade Thyrsis to sing his song.²³

I want to stress that a discourse mode analysis only uncovers the textual structure or organization of a passage. This structure is mainly determined by the occurring tenses. I reiterate here that descriptive details may also be found in modes other than the descriptive discourse mode.²⁴ For example, lines 27-8, though belonging to the discursive discourse mode on account of the main verb $\delta\omega\sigma\hat{\omega}$ in 25, consist wholly of descriptive details.

5.3.3 The Goatherd's Cup: Its Descriptivity and Narrativity. Preliminaries

In the previous chapters, two ekphraseis that occur in epic poems were investigated. These ekphraseis concerned shields, objects appropriate in a martial context. Both shields are huge, and made for a hero of superhuman qualities. They contain a multitude of images that depict a multitude of figures. The bucolic world of Theocritus' first *Idyll* – a Hellenistic poem – is different. The cup, not a very big object, contains but three images that depict at most three figures.²⁵ It is not made of expensive metals, but of wood, and is owned by a goatherd. Though a rustic object, its elaborate decorations are such that are found on “the finest works of Greek art”.²⁶

The cup is described by a secondary narrator, the goatherd, an inhabitant of the bucolic world. At the same time, scholars agree that the ekphrasis also communicates Theocritus' literary programme.²⁷ The question thus arises whether the goatherd describes the cup *as a goatherd* would, or whether he functions as a mouthpiece of the suppressed primary narrator (“Theocritus”).²⁸ Gutzwiller has suggested that “[t]he

²³ Allan 2013: 385: “[t]he most typical communicative function of the discursive mode is to influence the addressee in some way or another, for example (...) to persuade the addressee to perform a certain action”.

²⁴ See section 2.4.2.

²⁵ See Friedländer 1912: 14-5, who speaks of a twofold reduction (“zweifache Reduktion”, *ibid.*: 14). He further notes the focus on the (non-narrative) ornaments on the cup (lines 29-31 and 56), as well as the greater attention paid to details (“Individualisierung”).

²⁶ Gutzwiller 1991: 90.

²⁷ See Halperin 1983: 167-89 and Cairns 1984.

²⁸ Payne 2007: 38 approaches the question of voice “as a deliberate, even ostentatious, fiction”. He notes that “[a] goatherd describes an object that belongs to his rustic world, and yet what Theocritus has placed in his mouth is epic ekphrasis that has its place beside Apollonius’

inseparability of goatherd as character from goatherd as narrator and so projection of the poet's voice suggests that herdsman and poet speak, if not on the same level of meaning, at least with a compatibility of sentiment".²⁹ In connection with other secondary-narrator ekphraseis, such as Herodas' fourth *Mimiamb* or Theocritus' fifteenth *Idyll*, scholars have asked similar questions. The *communis opinio* seems to be that in those ekphraseis, the characters represent, to a certain extent, the voice of the poet, too.³⁰

On the other hand, a secondary narrator is not the primary narrator. Klooster has suggested that by relegating the ekphrasis to a character, the ekphrasis focuses the attention of the narratee on the creative activity of the author, but most ekphraseis work this way.³¹ According to Miles, the goatherd's view of the cup *is* as one might expect from an inhabitant of the bucolic world.³² He also suggests that the primary

description of Jason's cloak, and Moschus' description of Europa's basket". He argues that "[w]hile *Idyll* 1 is in the dramatic mode, the ekphrasis can hardly be construed as a reality effect; it rather strongly marks the poem as fiction. (...) The ekphrasis, then, is a manifest fiction (...)" (ibid.).

²⁹ Gutzwiller 1991: 93, who continues: "[t]here are among Theocritus' pastoral *Idylls* (...) more purely mimetic poems that do give a sense of ironic distance between poet and character. But here, in this poem that seems the most typical of all pastorals, the fountainhead of the genre, the viewpoint of the herdsman, if not identical to Theocritus', is still to be appreciated as in some sense analogous to it"; see further ibid.: 90-4.

³⁰ Squire 2010: 601, note 53 (where see for bibliography): "[f]or Theocritus and Herodas, as numerous scholars have now shown, the 'accuracy' of the art so self-referentially described (...) reflects the acumen of the poet describing it". In connection with Herodas' fourth *Mimiamb*, Zanker 2006: 358 argues for the position that "the women's responses may be presented ironically for comic effect, but that their opinions, which are expressed at times in the technical terminology of Hellenistic art-criticism, are ultimately serious and typical of the period, and have bearing on Herodas' view of his own poems"; similarly Zanker 2009: 128-9.

³¹ Klooster 2012: 111, the ekphrasis "fulfils the same function as the ekphrases [of Achilles' shield or Jason's cloak]: it maintains many implicit thematic relationships with elements both of the poem *per se* and the bucolic *Idylls* as a collection. In the last instance this ekphrasis focuses the narratees' attention on the creative activity of the author: he creates a character who describes an artefact which symbolizes the poetic creation he is himself a part of (the bucolic corpus)".

³² Miles 1977: 147: "[w]e are not actually shown the bowl. We are presented a version of it as seen through the eyes of an inhabitant of the bucolic world. This is important, because in retrospect we can see that the goatherd has imposed his own interpretation on the bowl (...)".

narrator does not agree with the goatherd's interpretation of the scenes.³³ Indeed, the primary narratee may start to wonder whether the goatherd's interpretation of – or imaginative response to – the images of the cup is “right”, and whether a different response could be possible.³⁴ Thus, by putting the ekphrasis in the mouth of a secondary narrator, the primary narrator foregrounds the *interpretative nature* of ekphrasis.³⁵

Following this line of thought, it would seem possible to separate text and image. The goatherd's words – the text – represent a cup with images depicted on it. Through the goatherd's words, the narratee can “see” the cup *as it is*, i.e. as the primary narrator *wants it to be*. At the same time, however, the text allows the narratee to disagree with the goatherd's vision: because the narratee has access to the cup as it is, he can distinguish between the “actual” cup and the goatherd's “interpretation” of the cup.³⁶ Payne, on the other hand, argues regarding the first scene (32-8) that the narratee does *not* have access to the cup itself.³⁷ In the case of the second and third scenes, the

³³ See for a brief summary of Miles' argument Gutzwiller 1991: 93, and Payne 2007: 39, note 43 (“the bowl depicts grim scenes of Hesiodic realism that are systematically misread by the goatherd”).

³⁴ As Burton 1995: 95 notes regarding Herodas' fourth *Mimiamb* and Theocritus' fifteenth *Idyll*, “(...) the exploration of subjectivity through *ekphrasis*, by representing fictive characters describing works of art, is an important contribution of Hellenistic literature to later Greek and Latin writers”; cf. also Goldhill 1994: 216.

³⁵ According to Payne 2007: 29, “(...) the ekphrasis is more a response to a work of art than a description of one”. Payne seems to suggest that other ekphraseis *are* descriptions of works of art. Yet as I have argued in section 1.3.1, any ekphrasis is necessarily interpretation.

³⁶ This is especially clear from Miles 1977: 148, who writes regarding the second scene: “[e]ven within the few lines which describe the old fisherman, we can see the goatherd's *own perspective asserting itself and modifying the stark realism* of the scene on the bowl” (emphasis mine).

³⁷ Payne 2007: 33: “[t]he goatherd's description of the scene supplies “more ‘than is actually there’ (the thoughts and emotions of the figures for example).” [Hunter 1999: 63] Yet this excess is puzzling; it is an *interpretative response that we cannot compare with the object itself*” (emphasis mine; see also section 5.2 above). Payne further complicates the picture when he states that “[a]fter the first scene there are two bowls in the audience's mind: the one the goatherd describes, and the one we picture on the basis of his description. The two are bound to be different, since the second cannot incorporate all the information included in the first” (ibid.: 35).

narratee does seem to have “direct” access to the images.³⁸ In the case of the second and third scene, Payne seems to allow for a distinction between text and image, in that he can “check”, so the speak, the goatherd’s words against the image itself.

5.3.4 The Goatherd’s Cup: Its Descriptivity and Narrativity. The Lines surrounding the Images (25-31 and 55-60)

As we have seen in section 5.3.2, the passage as a whole (21-61) shows clear signs of narrator-narratee interaction. This interaction is located at the beginning (21-8), in the middle (42), and at the end (56b; 60b-61). This comes as no surprise: the primary goal of the goatherd is to persuade Thyrsis to sing his famous song. The passage is characterised by two references to singing, which form a ring (αἰ δέ κ’ αἰείσῃς, 23; αἶ κά...αἰείσῃς, 61). Both are conditional clauses, which accompany a promise of the goatherd (δωσῶ, 25; ἀρεσαίμαν, 57). The goatherd promises (τοὶ δωσῶ, 25) two gifts to Thyrsis: a goat to milk, and a cup (αἶγά τε ... / καὶ βαθὺ κισσύβιον, 25-7). These objects go closely together (τε...καί): the κισσύβιον, which is characterised as deep (βαθὺ) and thus capacious, is clearly meant to be used to collect the milk from the goat.³⁹ At the end of the ekphrasis, the goatherd refers to the cup alone when he says that he would gladly please Thyrsis with it (τῷ κά τυ μάλα πρόφρων ἀρεσαίμαν), if he sings his delightful song (60-1). The ekphrasis, then, has a persuasive function within the conversation between the two characters. This means that the ekphrasis functions on the level of the fabula, too.⁴⁰

³⁸ See note 12 above.

³⁹ The very first thing Thyrsis says after he has finished his song is καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὧς κεν ἀμέλξας / σπείσω ταῖς Μοῖσαις, “and do you give me the goat and the bowl, so that I may milk her and make libation to the muses” (143-4); after the goatherd has handed Thyrsis the cup (ἴνιδε τοὶ τὸ δέπας..., “see, here is the cup”, 149) he exhorts Thyrsis to milk the goat (...τὸ δ’ ἄμελγέ νιν..., “and do you milk her”, 151). Manakidou 1993: 52-4 emphasises the bucolic nature of the cup; Lawall 1967: 27, on the other hand, regards the cup as an alien intrusion into the simple world of the rustics.

⁴⁰ We may contrast the shield of Achilles, the decorations of which do *not* play any role in the narrative: the narrator describes the images for the primary narratee alone. Heracles’ shield is a different case, as the apotropaic sections do have a function, namely to scare Heracles’ enemies.

The lines referring to the cup itself (27-60) can be divided into three parts. The middle part can itself further be divided into three, which gives the ekphrasis the following structure:⁴¹

1. Introduction (27-31): its smell, shape, and newness (27-8); plant motifs (29-31)
2. Three images (31-54):
 1. Woman and two men (32-8)
 2. Old fisherman (39-44)
 3. Boy and two foxes (45-54)
3. Closing (55-60): acanthus motif (56); its wondrous nature (57), value and history (58-60)

Line 27 introduces the main theme of this ekphrasis: the *κισσύβιον*. The precise nature of the *κισσύβιον* is debated. The word is also found in the *Odyssey*, where it refers to a large rustic vessel for holding liquid.⁴² The text of the first *Idyll* offers the following clues: (shape) it is deep (*βαθύ*, 27),⁴³ and it has two handles (*ἀμφῶες*, 27); (material) it is made of wood (as is clear from *κεκλυσμένον ἀδέι κηρῶ*, 27; and *ἔτι γλυφάνοιο ποτόσδον*, 28); (decoration) it is decorated with ivy (29-31), acanthus (55), and three images (32-54); (use) it must be large enough to contain two pails of goat milk (*δύο πέλλας*, 26), and it can be used to make a libation to the muses (*σπείσω ταῖς Μοίσαις*, 144). The *κισσύβιον* is called *σκύφος* (143) by Thyrsis, and *δέπας* by the goatherd (55 and 149). This

⁴¹ Lawall 1967: 28 draws attention to the symmetrical arrangement of the images: “[t]he lone fisherman forms a central panel beside which the other two scenes are set. The two outer scenes correspond, so that the pattern is A B A. Correspondence of the outer scenes is achieved by their parallel internal arrangement. In the first scene two men stand opposite sides of a woman and woo her; the pattern is again A B A. In the third scene the boy is seated in the center, and two foxes flank him: A B A pattern again”. It should be noted, however, that this structure concerns the text: a cup, being round, does not have a central section.

⁴² *Lfgre* s.v. *κισσύβιον* B. Hoekstra 1990: 198 (ad *Od.* 14.78) notes that “[o]n its size and shape already the Alexandrian poets and scholars disagreed (...)”; he quotes a scholion who defines it as “a rustic drinking vessel” (*ἀγροικικῶ ἐκπώματι*).

⁴³ According to Gow [1950] 1952b: 6, a *κισσύβιον* is a shallow bowl, which he infers from the fact that the scenes are said to be on the inside (*ἐντοσθεν*, 32). He thus concludes that *βαθύ* “must be understood in a comparative sense – it is deep as a saucer may be said to be deep, not as a tumbler”. Both interpretations are unlikely, for which see Dale 1952: 132.

information tallies with that of the *Odyssey*. Thus, one can assume that the word *κισσύβιον* refers to a more or less similar object in the *Odyssey* and the first *Idyll*.

According to Hunter, a *κισσύβιον* is a rustic wooden bowl or pail, which can also be used as a drinking vessel (the *κισσύβιον* is called a *δέπας* in 55 and 149).⁴⁴ Drinking is thus not its primary use: if it is large enough to contain two pails of goat milk (*δύο πέλλας*, 26), it could be that drinking from it is somewhat difficult.⁴⁵ Its primary use is as a container of milk, from which a libation to the muses can be made. In addition, it could well be the case that the goatherd tries to increase the desirability of the *κισσύβιον* by calling it a *δέπας*, thereby slightly modifying “reality”.⁴⁶ It should be noted that the cup is not produced until line 149, which means that Thyrsis cannot check the goatherd’s words against the object itself.⁴⁷ If anything, the *κισσύβιον* is more like a pail than a cup.

After having introduced the *κισσύβιον*, the goatherd focuses on the *opus ipsum* in lines 28-8, thereby giving Thyrsis an overview of the cup’s basic qualities. Two things stand out in comparison with other ekphraseis. First, the attention that goes out to smell is striking: the cup is sealed with sweet wax (*κεκλυσμένον ἀδεί κηρῶ*, 27), and still

⁴⁴ Hunter 1999: 78. Cf. however *ibid.*: 84 (ad *δέπας* in 55), where it is noted regarding the three names for the *κισσύβιον* that “such use of synonyms is a common feature of Hellenistic poetry, which always sought variety rather than sameness”. According to Frangeskou 1996: 28, “Theocritus gives three different, and, to a certain extent, contradictory names to the cup (...), simply because, I think, he seems not to be particularly interested in any one type, but in the cup in general”.

⁴⁵ Dale 1952: 130 emphasizes its size, too: “[t]he *κισσύβιον* in Homer, in fact, appears to be a sizeable vessel, no mere cup in the ordinary sense, even though it could be used for deep drinking. Size and rusticity are its certain characteristics, and it is at least not impossible that to Homer it meant something that could be used as a small milking-pail. (N.B. Thyrsis milks the goat into his *κισσύβιον* 143)”. Bruns 1970: 44 notes that the Homeric *κισσύβιον* is large, and its shape is unknown.

⁴⁶ Cf. Hoekstra 1990: 198: “[t]hat the same vessel is called a *δέπας* in l. 149 of Theocritus’ poem is not surprising, because there its proud owner is speaking”.

⁴⁷ In fact, not at any point during the ekphrasis does the goatherd invite Thyrsis to look at the *κισσύβιον*, as Payne 2007: 29 has noted. He further states that this is always the case in other mimetic-dramatic (in Gutzwiller’s terminology, for which see note 16) ekphraseis. Payne refers to E. *Ion* 190 (*ἰδοὺ...ἄθρησον*, “look...see”; cf. 201, 206, 209); Theoc. *Id.* 15.78 (*τὰ ποικίλα πρᾶτον ἄθρησον*, “look first at the tapestries”), and Herodas 4.23 (*οὐχ ὄρης...*, “do you not see...”; similarly 4.27 and 35; see also Zanker 2009: 125-6).

smelling of the knife (ἔτι γλυφάνοιο ποτόσδον, 28).⁴⁸ Focus on smell is appropriate for a newly-made wooden object, and perhaps the cup – somewhere hidden in the goatherd’s mantle? – can be smelled by Thyrsis. Second, the smell of the cup (ἔτι γλυφάνοιο ποτόσδον) is connected to its newness: the cup is νεοτευχές (28), “newly fashioned”.⁴⁹ This adjective might allude to the fact that this is the first ekphrasis of a decorated *κισσύβιον* in the literary tradition.⁵⁰ At the same time, the qualification is reminiscent of the shield of Achilles, which is the most famous “newly fashioned” object in the history of ekphrasis.

Even though the goatherd emphasises the newness of the cup, it does have a history. In this sense, it is similar to the other objects in the ekphraseis of this study. The history of these objects, all made by gods, is usually related at the beginning of the ekphrasis.⁵¹ The goatherd, however, only relates its history after he has described the images on the cup: “for it I gave to a ferryman from Kalydna a goat as a price and a great cheese of white milk; and never at all has it touched my lips, but it is still unstained” (57-60).

The previous owner of the cup was not a mythical hero or heroine, but a ferryman from Calydna, an island or small set of islands off the northwest coast of Cos.⁵² This piece of information clarifies and at the same time mystifies the origin of the cup, since it triggers a number of questions. Who was this ferryman? Did he make the *κισσύβιον* himself? If not, where did he get the cup from? Might it be a passenger who gave him the cup, and could this passenger be a god?⁵³ And why did the ferryman sell the object

⁴⁸ Another ekphrasis in which smell plays a role is that of Hypsipyle’s robe, which is offered as a gift to Apsyrus in A.R. 4.430-1: τοῦ δὲ καὶ ἀμβροσίου ὀσμῆς πέλεν ἐξέτι κείνου, / ἐξ οὗ ἀναξ αὐτὸς Νυσηῖος ἐγκατελεκετο, “and it had an ambrosial fragrance, lasting from the time when the Nysean king [Dionysus] himself lay down on it”.

⁴⁹ For a metapoetical interpretation of these lines, see Cairns 1984: 95-9 and Hunter 1999: 78. Because this line of interpretation is not relevant for my argument, I will not further refer to it.

⁵⁰ See e.g. Halperin 1983: 173: “nowhere in the foregoing literary tradition is an ivy-vessel described as decorated in any way”.

⁵¹ Sc. 139-40 (history of Heracles’ shield in battle); A.R. 1.722-4 (Athena handing over the cloak to Jason); Mosch. *Eur.* 39-42 (pedigree of previous owners of Europa’s basket).

⁵² Hunter 1999: 85. The manuscripts read Καλυδωνίω (of Calydon), a reading which is also possible (see Dover 1971: 82).

⁵³ So Hunter 1999: 85, who compares Aphrodite and the ferryman Phaon.

to the goatherd?⁵⁴ Thus, it could well be that the cup has a distinguished ancestry, too. At any rate, the genealogy of this cup is *in statu nascendi*: if Thyrsis – a celebrated singer – acquires it, he might hand it to whomever he likes, etc.⁵⁵

The reason why the goatherd has saved the history of the cup for last can be explained from his rhetorical goal. It is to his advantage to create an image of the cup which is as positive as possible, so as to turn it into an object worth having. First, the goatherd promises Thyrsis a cup that is brand new (27-8). Next, he describes the beautiful carvings (29-56), thereby making the *κισσύβιον* even more worthy of possession. Only in lines 57-8 does the goatherd touch upon its history.⁵⁶ The goatherd then hastens to add, emphatically (*οὐδέ τί πω*, 59), that it has never touched his lips (59-60). I assume that the price that the goatherd has paid, a goat and a great cheese (58-9), is not a small sum in the bucolic world.

In lines 29-31 (the ivy decoration) and 55-6 (the acanthus and the cup's wondrous nature) the goatherd further focuses on the *opus ipsum*. In both shield ekphraseis, the *Randstücke* are described after the images, but the goatherd starts with the rim.⁵⁷ Lines 29-31 are difficult to interpret.⁵⁸ In the text and translation in section 5.3.1 above, I have followed Gutzwiller: "high towards its lip curls ivy, ivy intertwined with helichryse; along it [the helichryse] winds the ivy-tendrils, rejoicing in its golden fruit".⁵⁹ Line 55 refers to the cup as a whole: "everywhere around the cup is spread the pliant acanthus". As in other ekphraseis, the goatherd remains vague on the precise shape of the cup.⁶⁰

⁵⁴ The *κισσύβιον* is also different from other objects in ekphraseis in that it was not donated to the new owner, but bought.

⁵⁵ If the ekphrasis of the cup is a metaphor for bucolic poetry, the fact that the genealogy of the cup is *in statu nascendi* can be understood as a reference to the bucolic genre, the tradition of which is in *in statu nascendi*, too.

⁵⁶ So Palm 1965-6: 144: "[d]ies [die Geschichte des Gegenstandes] ist ein traditioneller Zug (...), aber so geschmeidig eingefügt, dass man ihn kaum bemerkt".

⁵⁷ Bühler 1960: 104, note 1. He further remarks that the description of the decoration (i.e. the non-narrative images) is divided between the beginning (29-31) and the end (55) of the ekphrasis.

⁵⁸ See for an extensive overview of the problems involved Manakidou 1993: 54-8.

⁵⁹ Gutzwiller 1986: 254 (where see for bibliography), followed by Hunter 1999: 78-9. Differently Gow [1950] 1952b: 6-8.

⁶⁰ Scholars tend to locate the acanthus at the base of the cup, but this is mere conjecture. See e.g. Dover 1971: 79: "(...) the description [is] methodical: rim, main surface, base"; and Hunter 1999: 79: "[b]oth sides of the bowl (as defined by the two handles) carry a pattern of interwoven ivy and helichryse rising from the base and running around the top to form a frame closed at the

The cup, then, is decorated all over (*παντᾶ δ' ἄμφι δέπας περιπέπταται*, 55) with acanthus; furthermore, it contains a pattern of interwoven ivy and helichryse, which is rising up towards the lip.

Though the goatherd remains vague on the precise location of the decorative patterns on the cup, he is specific about the kind of plants that make up this decoration.⁶¹ This is, of course, fitting for an inhabitant of the bucolic world.⁶² It might seem strange that the goatherd refers to the saffron colour of the fruit of the ivy (*καρπῶ...χροκόεντι*, 31), considering the fact that the cup is made of wood. It could be that these flowers are painted on the cup. Alternatively, the goatherd might refer to the *res ipsae*, i.e. to what these wooden flowers represent.⁶³ Further, Gutzwiller has noted that the goatherd describes the ivy (*κισσός*) as if it is alive and has animate feeling: “[t]he verb *μαρύεται* is a middle, indicating that the ivy ‘twines itself,’ and *εἰλεῖται* also connotes self-propelled motion. *ἀγαλλομένα* is generally used of persons or animals and suggests that the ivy feels joy in its saffron-coloured fruit”.⁶⁴ By personifying the ivy, the goatherd endows the decoration with a certain amount of narrativity: the ivy acquires agency and feeling.⁶⁵

base by an acanthus pattern (55). On the cup, as in the text, the two flower patterns frame the asymmetrical carved scenes (29-31, 55)”.

⁶¹ For the emphasis on *κισσός*, cf. Hunter 1999: 78: “[t]he most common etymology [of the *κισσύβιον*] was ‘a bowl made of ivy-wood (*κισσός*)’ (...), but such bowl are technically improbable (...). T[heocritus] might wish to etymologise as ‘decorated with an ivy pattern’”. Gutzwiller 1991: 89 draws attention to the alliteration of the *κ*'s, which might reinforce either interpretation.

⁶² Dubel 2010: 18 argues that “il est en réalité clair que Théocrite décrit ici *en philologue plutôt qu'en botaniste*: l'hélix est à son tour prétexte à une dérivation étymologique avec l'expression *ἔλιξ εἰλεῖται* (...); or l'insistance sur la racine attire l'attention sur le terme *ἐλιχρύσω* du vers précédent, qui semble ainsi se dédoubler en *ἔλιξ* et *χροκόεντι* (...)” (emphasis mine).

⁶³ Cf. Gutzwiller 1991: 91, who states regarding *πολιῶ*, “grey-haired”, in line 44 that “[w]e may dismiss the problem by assuming that the cup is painted. But if we are unwilling to make this unsupported assumption, there remain two ways of accounting for the suggestion of color. It may be attributed to the poet's imitation of the Homeric manner, or to the imagination of an overly naive character who sees carved figures as living beings”. See further my remarks below.

⁶⁴ Gutzwiller 1986: 254. According to Dubel 2010: 18, *ἀγαλλομένα* is reminiscent of *ἄγαλμα*; the participle thus emphasises that the decorations are works of art.

⁶⁵ *ἀγαλλομένα* is echoed in Mosch. *Eur.* 59: ὄρνις *ἀγαλλόμενος* πτερόγων πολυανθεί χροίῃ. There, the decorative motif is part of the story of Io (see section 7.2.5, 3).

In line 56, the goatherd addresses Thyrsis: the cup is “a marvel of the goatherd’s world; it would amaze your heart as a wonder”.⁶⁶ With these words, the goatherd evaluates the cup as a whole.⁶⁷ The words are reminiscent of *Sc.* 318 (θαύμα ἰδεῖν καὶ Ζηνὶ βαρυκτύπῳ, “a wonder to see even for deep-thundering Zeus”), which likewise provides closure. The mention of θαύμα is standard in ekphrasis, but here the phrase also has a rhetorical function, in that it emphasizes the cup’s singular nature, and thus turns it into an object worthy of Thyrsis’ possession. At the same time, the line also contains a humorous note: the cup is a marvel, but one of the bucolic world (αἰπολικὸν θάημα).

Before moving on to the images on the cup (32-54), the *text* of lines 25-31 and 55-61 merits discussion.⁶⁸ I start with lines 25-31. Lines 27-31 are full of descriptive details, some of which are of a visual nature (βαθύ, 27; ἀμθῶες, 28; lines 29-31 as a whole); other details appeal to smell (ἀδέι, 27; ποτόσδον, 28). In lines 25-28, the text proceeds by enumeration: the two gifts are connected with τε... / καί (25, 27); lines 27-8, which enumerate the cup’s various qualities, are characterised by asyndeton. In lines 29-31, textual progression is spatial (ποτί... ὑψόθι, 29; κατὰ, 30). As for lines 55-61, only line 55 relates to the appearance of the cup: we find three spatial markers (παντᾷ δ’ ἀμφὶ δέπας περιπέπταται) and one visual detail, ὑγρός. As for the occurrence of details in lines 56-61, line 57 contains a geographical indication (Καλυδνίῳ); the cheese (τυρόεντα) is large and white (μέγαν λευκοῖο γάλακτος, 58);⁶⁹ the cup is still unstained (ἄχραντον, 60); and the song is delightful (ἐφίμερον, 61) – just as the foregoing ekphrasis.

5.3.5 The Goatherd’s Cup: Its Descriptivity and Narrativity. The Images (32-54)

Three images have been carved on the cup. They are all introduced with a spatial indicator: ἔντοσθεν δέ (“and within”, 32), τοῖς δὲ μετὰ (“by these...”, 39), and τυτθὸν δ’

⁶⁶ On αἰπολικὸν θάημα, see Hunter 1999: 84; on the line as a whole, see also Halperin 1983: 182-3.

⁶⁷ According to Hunter 1999: 84, “[t]he expression of admiration refers to the acanthus, but colours the description of the whole cup, to which it forms the conclusion; after the section-by-section account, we learn that the *whole* cup is a τέρας, as acanthus surrounds the *whole* cup” (emphasis in the original). I would argue that it is not so much the acanthus, as the images (or the cup as a whole) that are wondrous. Therefore, it would be better to punctuate with a semicolon or even a full stop after line 55, which turns line 56 into an apposition to the whole foregoing description; with αἰπολικὸν θάημα, ἐστὶν should be supplied.

⁶⁸ For the occurring discourse modes in these lines, see 5.3.2 above.

⁶⁹ Meaning and text of τυρόεντα are uncertain (see Hunter 1999: 85).

ὄσσον ἄπωθεν (“and a little way from”, 45). Ἐντοσθεν has sparked a debate.⁷⁰ Two major interpretations are found. 1. Some scholars locate the images inside (ἔντοσθεν) of the cup.⁷¹ However, the cup is deep, which would seem to exclude any decoration on the inside.⁷² 2. The carvings are on the outside of the cup, which means that ἔντοσθεν means either a) within the area bounded by the rim, i.e. *below* the rim; or b) *between* the rim-pattern and base-pattern, i.e. *within* the frame of the plants.⁷³ In my view, interpretation 2a is the most obvious, in that the goatherd has not yet introduced the acanthus. In addition, the acanthus is not explicitly located at the base of the cup by the goatherd.⁷⁴

Unlike the Homeric narrator, the goatherd does not introduce the images together before he describes them individually.⁷⁵ At the beginning of the Homeric shield ekphrasis, the narrator places the various images on the object as a single subtheme: αὐτὰρ ἐν αὐτῷ / ποίει δαίδαλα πολλά ἰδυίησι πραπίδεσσιν, “on it he made many richly ornamented things through his skilful craftsmanship” (*Il.* 18.481-2). The figurative images, the δαίδαλα πολλά, are first announced *in toto*, as a separate subtheme, after which the narrator proceeds image by image.⁷⁶ The shield of Heracles lacks such an introductory phrase. In addition, the images in the Homeric shield ekphrasis are placed, individually, on the shield: ἐν μὲν (18.483), ἐν δέ (490), etc.⁷⁷ The shield of Heracles proceeds partly by this procedure (lines 144-237a), but switches halfway (237b) to another procedure in which the images are spatially located vis-à-vis each other.

⁷⁰ For an overview of the debate see Manakidou 1993: 64-6.

⁷¹ E.g. Gow [1950] 1952b: 8, 14.

⁷² See e.g. Petrain 2006: 258.

⁷³ Both interpretations in Dover 1971: 79. Hunter 1999: 79 opts for the latter interpretation (2b), which is now the consensus (see Petrain 2006: 258).

⁷⁴ Cf. Manakidou 1993: 65, note 68 regarding interpretation 2b: “[d]iese Möglichkeit halte ich für wahrscheinlicher [than interpretation 1], obwohl der Sinn des Adverbs auf diese Weise beim Lesen nicht von Anfang an offensichtlich ist (denn die Erwähnung des Akanthosmotivs kommt erst sehr spät). Trotzdem entspricht eine solche Platzierung vollkommen dem Geschmack der Zeit, mit den überladen dekorierten Ober- und Unterzonen und der Hauptszene in der Mitte”.

⁷⁵ Although a phrase like δαίδαλα πολλά is lacking, the narrator has nevertheless kept the δαίδαλα by relegating it to the appositional phrase τῶν θεῶν δαίδαλα (32).

⁷⁶ A similar procedure is found in the two other Hellenistic ekphraseis of this study: A.R. 1.728-9 (ἐν δ' ἄρ' ἐκάστω / τέρματι δαίδαλα πολλά διακριδὸν εὖ ἐπέπαστο); Mosch. *Eur.* 43 (ἐν τῷ δαίδαλα πολλά τετεύχαστο μαρμαίροντα).

⁷⁷ Similarly A.R. 1.730-67 and Mosch. *Eur.* 44-62.

The goatherd focuses directly on the first image. He also locates the images spatially vis-à-vis each other. The goatherd thus describes the images on the cup from close by; the minutiae of the *res ipsae* are more important than the *opus ipsum*. This way of proceeding can be contrasted with that of the Homeric narrator, who after having described an image steps back, as it were, and looks again at the shield as a whole. The goatherd's way of proceeding is partly reminiscent of the pseudo-Hesiodic shield ekphrasis. Such reminiscences might indicate that the ekphrasis has at least as much to do with the pseudo-Hesiodic shield ekphrasis as the Homeric shield ekphrasis.⁷⁸

All three images are introduced by a spatial indicator, followed by a perfect tense. The first figures of images one and two are introduced by τέτυκται (32 and 39). Such perfects of verbs of making draw attention to the *opus ipsum*, as they indicate that the figures are part of a made object. The perfect βέβριθεν (46) in the third image does not refer to the *opus ipsum*. It does refer to a state. Thus, by employing the perfect tense in the introductory lines of each image, the goatherd makes clear that he is describing static images.

1. One Woman and Two Men (32-8)

The first image depicts three figures, one woman surrounded by two men. I first discuss the *text*. As we have seen in section 5.3.2, both the descriptive discourse mode (32-5) and the diegetic discourse mode (36-8) are found. The text in lines 32-5 has a prototypically descriptive textual organization; three spatial markers occur (ἐντοσθεν δέ, 32; πὰρ δέ, 33; ἄλλοθεν ἄλλος, 34), as well as one adverb of manner (ἀμοιβαδῖς, 34). These lines contain the following visual details: the woman is ἀσκητὰ πέπλω τε καὶ ἄμπυκι (33), and the men are καλὸν ἐθειράζοντες (34).⁷⁹ As for lines 36-8, these have a temporal textual organization, which means that the text features a sequence of events. This is

⁷⁸ According to Ott 1969: 101, however, "(...) der Gesamtaufbau unserer Ekphrasis [erinnert] an die homerische Schildbeschreibung, *weniger stark auch* an die von Homer abhängige pseudohesiodische Aspis" (emphasis mine).

⁷⁹ According to Payne 2007: 29-30, there are several levels at which the epithet ἀσκητὰ (33) may function. Put differently, the adjective could refer to the *opus ipsum* ("curiously wrought") or the *res ipsae* ("adorned with"). In the other two Hellenistic ekphraseis of this study, the pluperfect ἤσκητο is found in reference to the *opus ipsum* (A.R. 1.742 and Mosch. Eur. 56). In addition, τέτυκται at the end of line 32 refers to the *opus ipsum*. Thus, it is likely that ἀσκητὰ also refers to the *opus ipsum*.

made clear by the temporal adverbs in 36-7: ἀλλ' ὄκα μὲν ... / ἄλλοκα δ' αὖ ... The temporal adverb δηθά in 38 modifies a participle (κυλοιδιόωντες). As for visual details, I note γέλαισα (36) and κυλοιδιόωντες (38).

I now turn to the *image*. The goatherd starts with the woman – τι θεῶν δαίδαλμα, “some ornamental work of the gods” – and her dress (32-3).⁸⁰ He next spatially locates the men, with beautiful long hair, vis-à-vis this woman: they are beside her (πάρ δέ οί, 33), one on each side (ἄλλοθεν ἄλλος, 34). The narratee thus has enough information at his disposal to form a basic idea of what the image on the cup looks like. This information is further supplemented by the goatherd in 36 (the woman is smiling, γέλαισα) and 38 (the men are hollow-eyed, κυλοιδιόωντες). These details are part of the *res ipsae*.

As in all other ekphraseis, the goatherd focuses on the actions in which the figures are engaged. He states that the two men are, alternately, contending with words. These words do not touch the woman’s mind – she is unaffected by what the men say. This is clear from her actions in 36-7: now she looks at one of them, smiling, and then she shifts her thoughts to other. The goatherd then revisits the two men: the words they speak – being hollow-eyed on account of love – are spoken in vain. The goatherd regards the image as one of erotic rivalry: two men are competing for the love of one woman – unsuccessfully, because she interested in neither of them.

The first element of narrative, event sequencing, is present in the text. The men are contending with words, alternately (ἀμοιβαδῖς, 34). This means that the men speak in turn, one after another.⁸¹ The woman is likewise involved in actions which necessarily follow after each other, signalled by the adverbs ἀλλ' ὄκα μὲν ... / ἄλλοκα δ' αὖ ... (36-7).⁸² Both cases concern a sequence of two consecutive events, a sequence that is, furthermore, iterative. In *Il.* 18.599-602, a similar iterative sequence of two consecutive events is found; similar adverbs occur, too (οἱ δ' ὅτε μὲν ... / ἄλλοτε δ' αὖ..., 599, 602). On the shield of Achilles, two phases of a dance are described. The dancing figures are

⁸⁰ With τι θεῶν δαίδαλμα, the goatherd indicates the supreme craftsmanship and quality of the carved woman. See for extensive discussion of this phrase Payne 2007: 29-31. Manakidou 1993: 71 regards it as an exaggeration typical of the naive herdsman.

⁸¹ *LSJ* translate ἀμοιβαδῖς ἄλλοθεν ἄλλος as “one after another” (s.v. ἀμοιβαδῖς).

⁸² Differently Ravenna 1974: 45: “[i] momenti non sono necessariamente successive, è detto solo ‘ora...ora’”.

probably depicted in two groups in two different positions, which signal two different phases of the dance.⁸³

On the goatherd's cup, the woman can only be depicted in one position. It is the presence of the two men, then, which suggests this iterative sequence of two events.⁸⁴ Thus, ἀμοιβαδίζ seems to be an inference of the goatherd from the spatial location of the two men, who are positioned ἄλλοθεν ἄλλος. The position of the woman can also be inferred. We might expect the goatherd to say that she first looks at man A, and then *looks* at man B, but this is not what is in the text: she looks at man A, but then *turns her mind* to man B. As such, the narratee can infer her position: her head is turned towards man A (τῆνον ποτιδέρεται ἄνδρα). By making use of the spatial clues, the narratee can connect these events to a single, static image.⁸⁵ I conclude that the image suggests a sequence of events, rather than that it depicts one.

The goatherd also places the depicted action of the image in a wider temporal frame: the men are “for a long time hollow-eyed on account of love” (οἱ δ' ὑπ' ἔρωτος / δηθὰ κυλοιδιόωντες, 37-8). According to the goatherd, the men have bags under their eyes on account of love (ὑπ' ἔρωτος). He thus provides a reason or cause for the way the men are carved on the cup. In addition, the goatherd adds the temporal adverb δηθὰ to the participle: the men have been in this state for a long time. This can be understood in two ways. It could be that the bags under their eyes are caused specifically by what is happening in the image, which would mean that the depicted action is already going on for a long time. Alternatively, the men have been in love for a long time, and this is

⁸³ See further my discussion of these lines in 3.3.3.3, 8.

⁸⁴ Cf. Gow [1950] 1952b: 9 ad ἀμοιβαδίζ: “(...) a work of art can only suggest, not depict, successive actions on the part of the figures”.

⁸⁵ Cf. Laird 1993: 22, who speaks of an obedient ekphrasis (for which see note 52 in section 1.3.2): “[t]he idea of two men speaking in competition for a woman's attention could find an equivalent in illustration: the males could be depicted with open mouths as they make emphatic gestures. The woman could be depicted as she is described – glancing at one man but evidently giving her attention to the other. Overall, Theocritus' ekphrasis seems to me to be obedient: we can go on reading it and continue to have the impression that everything put before us could be translated into a visual medium”. As Wolf 2005: 432 notes, in pictures with more than one character, causality and chronology can be especially suggested by “(...) body language, such as emotionally charged facial expressions or gestures, in particular when this has a visible effect on other characters”.

what has caused the bags under their eyes.⁸⁶ In both cases, the goatherd refers to an earlier moment in time, which is the cause of the state in which the men are depicted.

Some scholars have argued that the goatherd also refers to a moment in the future, by hinting at the likely outcome of the scene: the men “are labouring in vain”.⁸⁷ I am more inclined to regard ἐτώσια μοχθίζοντι as referring to what is depicted on the cup: the men are labouring in vain, because their words do not have any effect on the woman (τὰ δ’ οὐ φρενὸς ἄπτεται αὐτᾶς, 35). Indeed, their words cannot have any effect, because, as the scholion notes, “who could persuade a statue?”.⁸⁸ As such, ἐτώσια can also be regarded as a self-conscious remark of the primary narrator about the nature of ekphrasis.⁸⁹

Herman’s second element of narrative, world disruption, is present. We should ask ourselves, first, what kind of world this image depicts. The location or setting of the first image is not specified: the action could take place anywhere.⁹⁰ The figures are anonymous. According to the scholia, some identify the woman as Pandora;⁹¹ Miles has followed suit.⁹² It is better to say that the woman is *like* Pandora, in that she brings

⁸⁶ So Hunter 1999: 80, who translates with “with bags under their eyes” and notes that this is “presumably caused by the sleeplessness typical of those in love”.

⁸⁷ Zanker 2004: 12; Payne 2007: 32.

⁸⁸ See Hunter 1999: 81. The scholion reads μάτην κάμνουσι. τίς γὰρ ἂν ἀγαλμα πείσαι δυνήσεται; (Wendel 1914: 42), “they labour in vain: for who could persuade a statue?”.

⁸⁹ Cf. *Il.* 18.583-4, οἱ δὲ νομήεις / αὐτῶς ἐνδίσσαν ταχέας κύνας ὀτρύνοντες, “and they, the herdsmen, were *vainly* setting the swift dogs on, while exhorting [them]” (discussed in section 3.3.3.3, 6). Männlein-Robert 2007: 304 interprets this phrase metapoetically: “[n]icht zuletzt die im Streit der werbenden Männer verwendete Phrase (... ἐτώσια μοχθίζοντι) darf als metapoetischer Hinweis auf die vergebliche Bemühung der bildenden Kunst gegenüber der Dichtung verstanden werden”.

⁹⁰ Hunter 1999: 66 speaks of the “contemporary or at least timeless setting” of the scenes.

⁹¹ τινὲς τὴν Πανδώραν φασί (Wendel 1914: 40), “some say she is Pandora”; on the reasons for this identification, see Payne 2007: 30-1.

⁹² Miles 1977: 147: “[t]he woman *is* Hesiod’s Pandora and her presence evokes a harshly pessimistic view of the human condition: Like Zeus’ creation of vengeance, she is beautiful and a work of the gods (...). She brings conflict (...), emaciation (...), toil (...), and the certainty of disappointment (...)” (emphasis mine).

hardships for men.⁹³ This similarity is not, however, made explicit by the goatherd. On account of the appearance of the figures, it has been suggested that they are city-dwellers.⁹⁴ They have also been regarded as country people, which would fit in with the other two images.⁹⁵ All these identifications are possible, since the woman and men are not particularized, but generic figures: they can stand for any man or woman.

The presence of *one* woman and *two* men has enough potential for world disruption: two men are contending for the love of one woman. Yet she is interested in neither of them: τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς (35). The goatherd clearly expects that a woman will at least listen to what (one of) them says, since he uses οὐ to emphasize that she does *not* listen.⁹⁶ She seems to regard love as a game only, as she enjoys (γέλαισα, 36) to keep the men dangling.⁹⁷ The men suffer, as is clear from the bags under their eyes (37-8). Love, when unfulfilled, is disruptive.⁹⁸ The element of 'what-it's-like' is

⁹³ Hunter 1999: 80 notes that the phrase γυναῖκα, τι θεῶν δαίδαλμα "(...) here evokes Pandora, the most famous 'fashioned' woman of Greek story, an emblem of women's power to cause 'grievous desire and body-devouring cares' (Hes. *WD* 66) for men".

⁹⁴ According to Cairns 1984: 102, the images "offer visions of other, non-bucolic sections of the imaginary world of the present in which Theocritus' poetry is found. The first scene comes from an urban milieu of the type found in *Idylls* 2 and 15: the well-dressed woman and the men with fine hairstyles are not rustics".

⁹⁵ Zanker 2004: 14: "[t]he young woman and her two suitors are not easily placed on any specific social level at all: the woman's circlet need not denote luxury, and may be as much a part of the idealizing tendency of the description as the men's graceful long hair. But they are probably to be seen as young country people, given the cup's stated overall designation. They would then fit in with the fisherman and the country boy in the other scenes, for these would have been unhesitatingly placed low on the social scale in Hellenistic times".

⁹⁶ Negations are rare in ekphraseis: in the shield of Achilles, only two occur (513, 526); in the shield of Heracles, two negations accompany a verb (170, 310), four an adjective (144, 161, 230, 259).

⁹⁷ Cf. Zanker 2004: 12: "[t]he woman, who as we are explicitly told (35) is not at all concerned with the rivals' claims and counterclaims (34-35), is rather enjoying herself and her suitors' discomfiture: the smile with which she graces the men at various times is ambiguous. Her game-plan is indeed to appear come-hitherish, but any encouragement that her smile might give the men is illusory, since, as we are told, their lovelorn efforts are 'in vain' (38)".

⁹⁸ Of course, the primary narratee may think lightly of what is happening. Yet in the image as described by the goatherd, love is a serious business.

also present.⁹⁹ In this image, this element underscores the disruptiveness of what is going on: the smiling woman, the men who are labouring in vain (ἔτῶσα μοχθίζοντι, 38), while having bags under their eyes.

I conclude. The narrativity of the image is high. Though the figures are anonymous, the focus on three individuals makes narrativity possible. The image contains, to a certain extent, all three basic elements of narrative. It suggests an iterative sequence of two events, which is made explicit by the goatherd in the text. The nature of the events is disruptive. This disruptiveness is further strengthened by the element of ‘what-it’s-like’. The primary narratee need not, of course, regard the events as disruptive. Yet the way the figures are depicted in the image and perceived by the goatherd indicate that the events are disruptive for the figures involved in the action.

According to Payne, the narratee cannot check the goatherd’s words against the object itself. He further notes that the goatherd’s words leave open a number of questions regarding what is precisely happening on the cup.¹⁰⁰ I disagree with both propositions. First, as I have argued above, the goatherd makes the spatial arrangement of the figures clear; he also provides information regarding the appearance of the figures. His view on what is happening is derived, then, from the spatial arrangement and appearance of the figures. As for the questions that would remain, I agree with Zanker that the goatherd “has effectively told the *whole* story”.¹⁰¹

In my view, the primary narrator has provided enough information to the primary narratee to make a distinction between the cup itself *and* the goatherd’s interpretation of the cup. As such, the primary narratee can see ekphrasis at work: the primary

⁹⁹ Zanker 2004: 12 notes that this image displays “a remarkable interest in the psychology of love and its symptoms. (...) The contrast of emotional states is typical of Hellenistic poetry and art alike”.

¹⁰⁰ Payne 2007: 32-3 notes 1) that the goatherd does not spell out that the men are in love with the woman; 2) that we cannot be sure what the men are doing (“chiding, quarrelling, or competing?”); and 3) that due to the absence of pronouns we do not know whether their words are directed at each other or the woman.

¹⁰¹ Zanker 2004: 12, emphasis mine. As for Payne’s questions (see previous note), I would answer ad 1) that the presence of two men and one woman can only lead to this interpretation; ad 2) that the verb makes clear what is going on: the men are quarrelling (νεικέλουσ’, 34); this interpretation is strengthened by the fact that the scene “rewrites the ‘legal’ νεῖκος of the Homeric shield (*Il.* 18.497-508)” (Hunter 1999: 81); ad 3) that ἀμοιβαδῖς indicates that they talk after and thus to each other; at the same time, their words are meant to be heard by the woman.

narrator has a character engaging with a static work of art; this character endows the image on the cup with meaning by *teasing out* the narrative.¹⁰² As I have argued, the image on the cup contains all three basic elements of narrative. Of course, it requires a viewer – in this case the goatherd – to understand the pictorial narrative, and to turn it into words.¹⁰³ Nevertheless, the image possesses narrativity, and it would be wrong to deny the image its narrative potential.¹⁰⁴

Although the primary narratee has access to the cup and the goatherd's interpretation of it, his view on the cup is limited, because the goatherd is selective in his description. Yet the primary narratee may still ask himself – even on the basis of this limited information – whether the goatherd's view on the actions in the image is “right”, i.e. whether his response is justified on account of what is depicted.¹⁰⁵ I, for my part, have not been able to find an indication that the goatherd has misread what is going on in the image.¹⁰⁶ Of course, the primary narratee – a learned Hellenistic reader – may use his knowledge to put the image in a wider perspective. For example, by looking at the woman as Pandora – the archetypal woman – the image acquires a kind of universal meaning, one which probably eludes the goatherd.

2. *An Old Fisherman* (39-44)

The next image depicts one figure only, an old fisherman. The *text* has a descriptive textual organization in lines 39-41 and 43-4. Two perfects occur, designating states (τέτυκται, 39; ᾤδήσαντι, 43); only one present tense refers to an ongoing action (ἔλκει, 40). Though spatial markers occur (τοῖς δὲ μετὰ, 39; ἐφ' ἧ, 40; κατ' ἀρχένα πάντοθεν, 43), progression is enumerative. I note the following visual details: the rock is jagged (λεπράς); line 43 as a whole refers to his swollen sinews; the fisherman is grey-haired (πολιῶ, 44, but see below) and his net is big (μέγα, 40). As for other details, the narrator twice emphasizes that the fisherman is old (γέρων, 39; πρέσβυς, 41). Line 45, which connects this image with the next one, also refers to the age of the fisherman, and adds

¹⁰² Cf. Zanker 2004: 10 (and passim), who writes that “the cup description is a potentially valuable source of verbally articulated evidence for Hellenistic viewing (...)”.

¹⁰³ Cf. Wolf 2005: 432.

¹⁰⁴ As Payne seems to do (see section 5.2 above).

¹⁰⁵ Cf. Miles (quoted in note 32 above).

¹⁰⁶ This ties in with the idea that the ekphrasis reflects the views on art of the primary narrator (see note 30 above).

that he is sea-worn (ἀλιτρώτοιο γέροντος). Line 43 contains the discursive discourse mode, to which I return below.

The *image* contains one figure, which means that its potential for narrativity is low. There are no other human figures (or animals with human-like intentions, as in the next image) to interact or to come into conflict with. In comparison with the previous image, the setting is more important: the jagged rock (πέτρα ... / λεπράς, 40-1) is introduced together with the fisherman (τε...τε, 39) as a separate subtheme.¹⁰⁷

The image does not contain a sequence of events, but it does suggest a future event. Only one action of the fisherman is described, who “is eagerly hauling a big net for a catch” (σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει, 40).¹⁰⁸ As I have translated the words, (1) the fisherman is hauling his net *through* the water, in order to catch fish (ἐς βόλον).¹⁰⁹ Most scholars, however, translate ἐς βόλον with “for a cast”, i.e. in order to make a cast.¹¹⁰ In that case, the net could (2a) either be in the water and empty – otherwise he would not venture another cast, I presume – or it could (2b) be still on dry land.¹¹¹ In both cases, the immense effort of the old man is harder to explain, as it seems that an empty net – on land or in the water – would not take that much effort to move.¹¹² In addition, the

¹⁰⁷ Cf. Zanker 2004: 13: “[t]he scenery is filled in sufficiently both to situate him in space – a rugged rock (39-40) is obviously the ideal place from which to make an effective cast – and to emphasize his solitariness, as contrasted with the three-figure groups which flank him on the cup”.

¹⁰⁸ For this meaning of βόλος, see *LSJ* s.v. βόλος A 2.

¹⁰⁹ I follow Meineke, cited in Fritzsche and Hiller 1881: 45: “[f]ingendus est senex in litore stans et rete per fluctus trahens ad capturam piscium”.

¹¹⁰ Gow [1950] 1952b: 9 allows for both interpretations of ἐς βόλον (“the cast of the net” or “a catch of fish”); he translates ἐς with “with a view to”, but prefers the former on account of the parallel with *Sc.* 215. Hunter 1999: 40 tentatively prefers the former interpretation, too (“perhaps ‘for [i.e. to make] a cast’ rather than ‘for a catch’”), on account of the fact that “[s]uch an interpretation suits the uncertainty and chanciness of the fisherman’s life”.

¹¹¹ *LSJ* translate the phrase with “draws it back for a cast” (s.v. βόλος A). Others translate ἔλκει with “gather up” (Gow [1950] 1952a: 7; Verity and Hunter 2002: 3).

¹¹² Legrand 1946: 21-2 translates with “le vieillard tire laborieusement un grand filet pour ramener ce qu’il a pu prendre”. He notes that one could also translate with “pour le jeter”, but adds that his original translation better explains the effort of the old man (“[l]’autre m’a paru expliquer mieux l’effort du vieux pêcheur, bien qu’un *grand* filet, même vide, puisse être lourd à trainer (...), *ibid.*: 22, note 1; emphasis in the original).

goatherd states that the man is *fishing* (ἐλλοπιεύειν), which would point towards interpretation (1).

On account of interpretation (1), ἐς βόλον refers to the goal of the *current* action of the fisherman. The goatherd refers to a future event (the catching of the fish), but one that is part of and naturally arises from the current action of the fisherman. Following interpretation (2), ἐς βόλον refers to a *future* action (the throwing of the net) that is not a part of the current action, but that is an altogether new one. Though in both cases the goatherd refers to something that is not depicted on the cup, interpretation (1) is easier to imagine as being carved on a cup than interpretation (2): a man who is fishing with his net in the water is naturally aiming for a catch, but how can the goatherd know that the dragging of a net will be followed by a cast?¹¹³

World disruption is absent from the image; the element of ‘what-it’s-like’ is present. As the goatherd states, “you would say that he is fishing with all the strength of his limbs (γυίων... ὅσον σθένοϛ), so have his sinews swollen all over his neck” (42-3). The goatherd regards the way the fisherman’s body is depicted on the cup (the *opus ipsum*) as an indication of the immense effort he is making. His labour is further emphasized by σπεύδων (“eagerly”, 40), and the fact that his net is big (μέγα δίκτυον, 40). Two comparisons (41, 44) make clear that although the fisherman is old, he has strength normally associated with the young.

I conclude the discussion of the narrativity of the image. Event sequencing is absent, but the image does suggest a future event. The image depicts a single action only. Its execution requires great effort, which is made clear by the presence of ‘what-it’s-like’.¹¹⁴ World disruption is absent. This means that even though the image depicts intense action, its narrativity is low.¹¹⁵

¹¹³ Scholars have also speculated whether the fisherman’s net will be full of fish, or whether it will remain empty. Lawall 1967: 28-9 sees a contrast between this image and the next (“[h]is sole preoccupation is action; (...) He stands in sharp contrast with the two men who woo the woman, for they labor in vain”). Ott 1969: 103, note 290 believes that the fisherman will *not* be successful, because in the other two images failure (*Erfolglosigkeit*) is foregrounded. According to Payne 2007: 35-6, note 36, the phrase τὸ δὲ σθένοϛ ἄξιον ἄβας (44) may point to success.

¹¹⁴ Cf. Lawall 1967: 28-9: “[t]he old gray-haired fisherman (...) [is] caught in a moment of intense physical activity. His sole preoccupation is action; he makes great haste and labors with all his might. Every muscle and sinew of his body is intent on his action, and nothing distracts him”.

¹¹⁵ Cf. Varga 1988: 195-6.

I want to discuss two remaining issues. First, a similar image of a fisherman is found in Sc. 213-5: ...αὐτὰρ ἐπ' ἀκταῖς / ἦστο ἀνήρ ἀλιεὺς δεδοικημένος, εἶχε δὲ χερσὶν / ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι ἔοικώς, “on the shore a fisherman was sitting, watching, and in his hands he was holding a casting-net for fish, looking as though he was just about to cast it”. Comparisons between both images have often been made, but I want to look specifically at the *represented moment* of both images.¹¹⁶ In the image on the shield, the fisherman is watching the fish (which have been described in the preceding lines), net in his hand, which he is just about to cast. The phrase ἀπορρίψοντι ἔοικώς (215) looks forward to a future event. The throwing of the net is not depicted on the shield. Following interpretation (1), the image on the cup clearly depicts a moment that *comes after* the moment depicted on the shield: the net has been thrown, and the fisherman is now hauling it in order to catch fish. Following interpretation (2b), the moment depicted on the cup *precedes* the moment depicted on the shield: the fisherman is still busy with his net. Following interpretation (2a), the image on the cup *comes after* the image on the shield: the fisherman has made a cast, but unsuccessfully, and is now hauling in his net for another cast.

In my view, interpretation (1) results in an image which comes naturally after that of the shield of Heracles: waiting to throw the net (shield) – throw of the net (not depicted) – hauling of the net in order to catch the fish (cup). Following interpretation (1), it is clear that the cup contains an image that comes after the image on the shield – just as the ekphrasis of the cup comes after that of the shield. The contrast between the stillness of the fisherman (before the throw) on the shield and his immense efforts (after the throw) on the cup reinforces this interpretation. Of course, on account of interpretation (2a) the image on the cup also comes after, but in that case the moment does not *directly* follow after that on the shield.

The second issue I want to address is the narrator-narratee interaction. In line 42, the goatherd uses φαίης κεν, “you would say”. Strictly speaking, the goatherd addresses the secondary narratee, Thyrsis.¹¹⁷ Payne, however, argues that φαίης κεν primarily addresses the primary narratee.¹¹⁸ In light of the other addresses to Thyrsis (21-5, 56, 60-1), I would argue that he is the main addressee. The phrase is Homeric, but in all its

¹¹⁶ See e.g. Palm 1965-6: 145, Halperin 1983: 179-80, and Zanker 1987: 80-1. For comparisons between all three images and the shields of Achilles and Heracles, see Friedländer 1912: 14-5, Ott 1969: 100-1, Nicosia 1968: 39-42, Halperin 1983: 177-83.

¹¹⁷ Gutzwiller 1991: 92.

¹¹⁸ Payne 2007: 34-5.

occurrences “a contrast is indicated between what you would expect and what was really the case”.¹¹⁹ This is not the case here: Thyrsis *would* say that the old fisherman was fishing with all his strength. In my view, by using φαίης κεν the goatherd makes explicit that he is interpreting what he sees.¹²⁰

Apart from φαίης κεν, there are other signs of the goatherd’s interpretation in these lines.¹²¹ First, the goatherd uses a form of εοικώς (ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ εοικώς, 41). In my view, the phrase does not compare art with reality.¹²² Rather, it compares the effort of the old man to that of a younger. Hence, it is a comment on the *nature* of the action.¹²³ Second, line 44 contains a concessive phrase (καὶ πολὺ περ ἔόντι) as well as another comparison (τὸ δὲ σθένος ἄξιον ἄβας). The line makes clear that the goatherd regards the strength of the old man as worthy of youth.

Lastly, the adjective πολὺ, “grey-haired”, is striking, in that the cup is not painted.¹²⁴ A number of explanations have been proposed: πολὺ means “old”, the ekphrastic mode (as known from Homer and Hesiod) allows the goatherd to “see” colours, or the overly naive goatherd imagines the carved figures as living beings.¹²⁵ I want to rephrase the last interpretation: the goatherd can be said to focus on the *res ipsae*, which means that he

¹¹⁹ de Jong [1987] 2004: 56; this contrast is often made explicit by a negation. Φαίης ἄν/κε occurs five times in the *Iliad*, and once in the *Odyssey*. The primary narrator may address the primary narratee (*Il.* 4.429, 15.697, 17.366), or a character may address another character (*Il.* 3.220, 3.392; *Od.* 3.124).

¹²⁰ According to Zanker 1987: 81, the “address to the reader” makes the picture as a whole much more immediate.

¹²¹ I thus disagree with Payne 2007: 35, who writes that “[t]he first scene gives us the goatherd’s interpretative narration of whatever clues he has picked up from the images on the bowl. The second gives us just the images, and so lets us find clues of our own”. The second scene does not *just* give us the images. There are also signs of interpretation, though of a different nature.

¹²² Hunter 1999: 81, who notes regarding this phrase that “[a]ll such figures are merely ‘like’ because they are not ‘real’, but the phrasing also foregrounds the rôle of the interpreter in literary *ekphrasis*” (italics in the original).

¹²³ Palm 1965-6: 145: “Theokrit [findet] dagegen, dass es *die Art* der Handlung darstellt” (emphasis in the original).

¹²⁴ See also my remarks on καρπῶ...χροκόεντι (31) in section 5.3.4 above.

¹²⁵ First two interpretations in Hunter 1999: 82, last two interpretations in Gutzwiller 1991: 91.

looks at what the figure *represents*. As such, an old man will have grey hair.¹²⁶ This adjective, then, also draws attention to the role of the goatherd as interpreter.

3. *One Boy and Two Foxes* (45-54)

The last image on the cup receives the most attention (9 lines). It depicts three figures, just as the first image, one boy flanked by two foxes. The foxes have humanlike intentions, on account of which the image can acquire narrativity.¹²⁷ I first discuss the *text*. Only the descriptive discourse mode is found in this passage. Textual progression is mainly enumerative; only in lines 48 does the text progress spatially (ἀμφί, ἀνά). One other spatial marker is found in 47 (ἐπί); a temporal adverb followed by a subordinate temporal clause occurs in 50-1 (οὐ πρὶν... / ...πρὶν ἤ). Two visual details occur: the clusters are dark (περκναῖσι, 46);¹²⁸ the boy is small (ὀλίγος, 47). Two other details refer to the beauty of the image (καλόν, 46; καλάν, 52);

The goatherd first introduces the scenery of the *image*. Whereas the goatherd directly focused on a human figure in the first image (32), a human figure and an element of the setting in the second image (39-40), he now introduces the setting on its own: a vineyard beautifully laden with clusters of dark grapes (46). This emphasis on the setting betrays the importance of the location for the action of this image. Other elements of the setting are a dry-stone wall, upon which the boy is sitting (ἐφ' αἰμασιαῖσι, 47) and a row of vines (ὄρχως, 48). Objects found within this setting are grapes that are ripe for eating (τὰν τρώξιμον), the boy's wallet (πήρα, 49), and asphodel stalks and rushes, with which the boy is weaving a trap (52-3). All objects play a role in the action.

The image does not contain a sequence of events. The goatherd first introduces the boy as guarding (φυλάσσει, 47) the vineyard. He next describes the actions of the two foxes, who are on either side of him (48-51). This is all happening simultaneously. The goatherd then returns to the boy in 52-4, where he uses three verbs (πλέκει, 52; μέλεται, 53; γαθεῖ, 54) to refer to actions of the boy. He is now said to be weaving (πλέκει, 52). From this activity, the goatherd deduces the boy's state of mind: he does *not at all* care for his wallet or plants (μέλεται δέ οἱ οὔτε τι πήρας / οὔτε φυτῶν, 53-4), but is wholly

¹²⁶ The first interpretation is attractive too, but unnecessary; the second is based on a false analogy, because the shields have coloured sections.

¹²⁷ Cf. my remarks ad Sc. 168-77 in section 4.3.2, 4-5.

¹²⁸ περκναῖσι (printed by Gow) is a conjecture; the manuscripts read πυρναῖαις. See for discussion Gow [1950] 1952b: 10 and Hunter 1999: 82.

absorbed in his weaving. The negations make clear that the goatherd expects the boy to care about his guarding job. This expectation was earlier created by the the goatherd's statement that the boy is guarding the vineyard (47).

The goatherd refers to a static image, which means that the boy is carved in one, fixed position. It is thus unlikely that the boy is involved in two different actions (guarding and weaving). If these actions are viewed as mutually exclusive, then the narratee must conclude that the goatherd was not telling the whole truth in line 47. Perhaps by not giving away at the beginning that the boy is not guarding the vineyard, the goatherd tries to create a certain tension. The narratee may wonder during lines 48-51 whether the boy is actually watching these foxes. On the other hand, the guarding and the weaving need not be mutually exclusive actions. Perhaps τὰν...φυλάσσει should be interpreted as "was on guarding duty in the vineyard".¹²⁹

It could be that the boy is taking his guarding job seriously. He is weaving an ἀκριδοθήραν (52). The word has been variously interpreted, the reason of which is the meaning of the words that make up this compound, 1) ἀκριδο-, and 2) -θήραν. Ad 1: an ἀκρίς may refer to either a grasshopper, a locust, or a cricket.¹³⁰ Ad 2: scholars debate whether this refers to a trap or a cage.¹³¹ Most scholars have the word refer to a cage in which ἀκρίδες were kept as pets, because they produced a pleasurable sound.¹³² On the other hand, in *Id.* 5.108-9, ἀκρίδες pose a threat to grapes: ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδήτε τὸν ἀμόν, / μὴ μευ λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ αὖαι, which Gow

¹²⁹ Φυλάσσω with direct object means "to watch, guard, defend" (*LSJ* s.v. φυλάσσω B); without a direct object it means "to keep watch and ward, keep guard" (*LSJ* s.v. φυλάσσω A).

¹³⁰ *LSJ* s.v. ἀκρίς. Similarly Gow [1950] 1952b: 110-1 and Dover 1971: 138. For a full investigation of the word see further Davies and Kathirithamby 1986: 134-48.

¹³¹ According to Gow [1950] 1952b: 12-3, reference is made to a cage. Although he notices that -θήραν technically refers to a trap, he writes that ἀκριδοθήραν may have acquired the meaning cage. The reason why Gow prefers cage is that "it seems unlikely that trapping them would be of much use". Hunter 1999: 83 glosses as "a trap for crickets" and notes that traps may also function as cages. Dover 1971: 82 prefers the alternative reading ἀκριδοθήραν, which he translates as "grasshopper-cage". He finds ἀκριδοθήραν unattractive, because "the easiest way to catch grasshoppers is simply to walk into the grass and pounce on them (...)".

¹³² E.g. Gow [1950] 1952b: 12: "ἀκρίδες (...), like cicadas, were kept in cages for the pleasure their notes gave (*A.P.* 7.189, 190, 192-195, 197, 198) and it seems certain that what the boy is making is such a cage", similarly Hunter 1999: 83-4. This interpretation ties in with a metapoetical interpretation of the cup, as the cicada is an explicit symbol for the singer (see Cairns 1984: 104, who refers to line 148, where the τέτιξ is mentioned).

translates with “locusts that hop over our fence, hurt not my vines, for they are dry”.¹³³ It could also be, then, that the boy is making a trap to catch locusts.¹³⁴ Alternatively, he could be making a cage to keep the locusts which he catches by some other means.¹³⁵ We should not forget that the goatherd is an inhabitant of the bucolic world, and as such probably interprets the image from a functional perspective.

In addition, in *Idyll* 5 Comatas – who is a goatherd, too – is speaking, who immediately after having brought up locusts talks of foxes that destroy a vineyard: “I hate the foxes with their bushy tails that come ever at evening and plunder Micon’s vineyard”.¹³⁶ In conclusion, if the boy is weaving a cage or trap for locusts, he could be taking his guarding job seriously. At the same time, this interpretation also creates a sense of irony: one of the foxes is exactly doing what the boy is trying to prevent, viz. damage to the grapes.

In line 49, the goatherd uses the verb form φοιτῆ. This verb suggests repeated motion.¹³⁷ It is combined with the preposition ἀνά (48), which indicates motion throughout. The words of the goatherd thus suggest that the first fox is involved in an iterative action. The second fox “is thinking to herself that she will not let the boy alone until [she has raided his breakfast-bread]” (οὐ πρὶν ἀνησεῖν / φατι πρὶν ἢ ἀκράτιστον ἐπι

¹³³ In *Id.* 5.108-9 locusts are most likely meant, for these pose a threat to grapes (see Gow [1950] 1952b: 110-1 and Davies and Kathirithamby 1986: 139). According to Hunter 1999: 84, “[o]ther ἀκρίδες posed a threat to grapes (cf. 5.108-9), but it is unlikely that ‘locusts’ were the boy’s prey”.

¹³⁴ Cf. *LSJ* s.v. ἀκριδοθήρα, “locust-trap”, Legrand 1946: 22 (“un beau filet à sauterelles”) and Beckby 1975: 5 (“ein schönes Netz zum Heuschreckenfang”). See also Fritzsche and Hiller 1881: 47, who write that an ἀκριδοθήρα is “eine Art Binsenmütze oder Schmetterlingsnetz, um damit an die Weinstöcken hinzufahren und die Heuschrecken von denselben herabzustreifen und dann zu töten”.

¹³⁵ According to Davies and Kathirithamby 1986: 137, note 109, “a reference to the locust would be impossible here”, for which they refer to Douglas 1928: 186. Douglas states that it would be impossible to catch locusts with a trap (“what bait could he use?”).

¹³⁶ μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος / αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι (*Id.* 5.112-3). Gow’s translation of “to plunder” is perhaps too strong for the Greek ῥαγίζω, which means “to gather grapes” (*LSJ* s.v. ῥαγίζω A).

¹³⁷ *LSJ* s.v. φοιτάω A (“go to and fro, backwards and forwards, and generally, with notion of repeated motion, stalk”). We may compare αἰεὶ φοιτῶσαι in *Id.* 5.113 (quoted in the previous note).

ξηροῖσι καθίξει, 50-1).¹³⁸ The intentions of the fox involve a future state of affairs, the raiding of the boy's wallet. Hence, the image suggests a future event.¹³⁹ Lastly, the boy's weaving a pretty trap for locusts (καλὰν πλέκει ἀκριδοθήραν, 52) also suggests a future event. The trap itself cannot yet be finished, as the boy is still working on it. In conclusion, the image does not contain a sequence of events. It does suggest two future events, as well as an iterative action.

The second element of narrative, world disruption, is present. The boy and the foxes have conflicting interests. Foxes pose a real threat to grapes, as is clear from the words of Comatas in *Id.* 5.112-3. One fox is eating the grapes. Her action is characterised as deliberate mischief, as is clear from σινομένα, "plundering".¹⁴⁰ The fox that is after the boy's food is a cunning creature: she is "fashioning every scheme against the wallet" (ἐπιπήρα / πάντα δόλον τεύχισσα, 49-50). The word δόλος, though here used in its concrete sense of trick or stratagem (on account of τεύχισσα), also means craft, cunning, or treachery.¹⁴¹ Her determination is stressed by the negation and the repetition of πρὶν (50-1). The goatherd expects that she, too, will succeed in her evil designs, which means that the boy will lose his food.¹⁴² The primary narratee may, of course, think lightly of what is happening, but the eating of grapes seems to be a disruptive event for

¹³⁸ As Hunter 1999: 83 notes ad 50-1, "[t]he textual and interpretative problems in these verses have as yet found no satisfactory solution"; see also Gow [1950] 1952b: 11-2 and Dover 1971: 81. I have used the translation in Gow [1950] 1952a: 7.

¹³⁹ Cf. Palm 1965-6: 144-5 ("Der eine Fuchs *gibt sich den Anschein* – so ist das φατί (51) zu verstehen (...) – nicht aufzugeben, bevor er den Jungen seines Frühstücks beraubt hat", emphasis mine) and Payne 2007: 36 ("There is no conflict between visual representation and narration as there is in the first scene; the grapes and the wallet are *easily pictured* as objectives of the foxes' actions", emphasis mine).

¹⁴⁰ Payne 2007: 36, who refers to *LSJ* s.v. σίνομαι I, who list pirates, Cyclopes, Scylla and marauding armies as subjects of this verb.

¹⁴¹ *LSJ* s.v. δόλος A, respectively A b, and A 2. This word also occurs in the shield of Achilles: the herdsmen are killed τερπόμενοι σύριγξι: δόλον δ' οὐ τι προνόησαν, "delighting in their pipes; and they foresaw in no wise the stratagem" (18.526). There, too, we find a bucolic world that is disrupted, though far more brutally; see my discussion in section 3.3.3.2, 2b.

¹⁴² Cf. Zanker 2004: 14, who speaks of the inevitable outcome: "the one fox will continue eating the grapes to her heart's content, while the other will have her way with the little boy's food, such is his absorption in his play".

inhabitants of the bucolic world (note *μισέω τὰς δασυκέρκους ἀλώπεκας*, “I hate the foxes with their bushy tails”, *Id.* 5.112).¹⁴³

The element of ‘what-it’s-like’ is present, too. It does not, however, have such a prominent role as in the previous two images. The two foxes have human-like intentions; one of them is bent on stealing the boy’s food. The boy is enjoying himself immensely in his weaving (54). I conclude that the narrativity of the image is mainly due to the element of world disruption. In addition, it suggests two future events, as well as an iterative action.

4. *The Images Together*

In the previous sections, I have focused on the narrativity of the separate images. I now briefly want to discuss the issue whether the images can be connected, and, if so, what this means for the narrativity of the images when taken together. In the case of the shields of Achilles and Heracles, a direct connection between the images is difficult to establish, since both shields contain many different images with many different subjects. On Theocritus’ cup, only three images are depicted. On account of this restriction, a connection between the images is easier to perceive. I want to emphasize that any connection between the images must be made by the primary narratee, as the goatherd only spatially links the images.

As we have seen in section 5.2 above, Petrain speaks of the fabula of the cup. Whereas the cup may well represent the three stages of human life, I think that the word *fabula* should not be used in connection with the cup. Petrain writes that Theocritus portrays “the chronological sequence *par excellence*, the span of a human life. No temporal progression is more familiar or more basic (...)”.¹⁴⁴ However, all images contain different figures and have their own setting. Although the images may have a

¹⁴³ Miles 1977: 149, on the other hand, writes that “[w]e have been assured by the goatherd, moreover, that the foxes’ depredations will have no serious consequences. All that is at stake is the boy’s lunch, and he is so absorbed in his weaving that he has lost interest in it anyway”; earlier he stated that “[i]n bare outline this scene has the elements of Hesiodic realism: It shows human folly in a world where man must struggle vigilantly against the degenerative forces of nature” (*ibid.*: 148).

¹⁴⁴ Petrain 2006: 257, italics in the original.

temporal *order*, there is no *sequence* of events: we do not find the same figure involved in consecutive actions.¹⁴⁵ In such cases, it seems better not to use the term *fabula*.¹⁴⁶

The images on the cup do not depict specific figures involved in specific events. Rather, the images can be regarded as *typical* scenes which illustrate certain aspects of human life.¹⁴⁷ Lawall writes that “the cup pictures nonheroic, commonplace, homely scenes of everyday experience”, and Hunter speaks of the “timeless and generic quality” of the figures on the cup.¹⁴⁸ To a certain extent, then, the cup resembles the shield of Achilles, insofar as both objects illustrate events which may happen in the life of human beings. In the images on the shield of Achilles, the *communal* aspect of life is emphasized. The images on the cup focus on *individuals*. The cup also devotes more attention to the feelings (‘what-it’s-like’) of these individuals.¹⁴⁹

Scholars have generally perceived a temporal connection between the three images, which would represent the three ages of man (maturity, old age, childhood).¹⁵⁰ According to Lawall, “Theocritus has (...) presented a kind of panoramic picture of real life through symbolic scenes which capture the *essential psychological condition* of the three ages of man. Childhood is the age of happy innocence; manhood is preoccupied with the vain labour of love, as man, having lost the innocence of childhood, turns to the world outside and seeks an unattainable happiness in love of women; old age has

¹⁴⁵ Cf. also Ott 1969: 107, who writes that “aber durch die Darstellung in Einzelbildern und die natürlichem Ablauf widersprechende Anordnung wird *nicht der chronologische Lebenslauf einer Einzelperson, sondern jede Lebensstufe für sich* (...) vorgeführt”, emphasis mine.

¹⁴⁶ On the terms *fabula* (and story) in connection with visual narrativity, cf. further Kafalenos 1996: 56-7.

¹⁴⁷ See e.g. Ott 1969: 107 (“Als Hauptpartie des Ziegenhirten paßt die Ekphrasis zu seinem bisherigen Auftreten: Seiner Anonymität, welcher die Namhaftigkeit des Partners gegenübersteht, entsprechen die namenlosen Gestalten und eher typischen als individuellen Szenen der Becherbilder”) and Gutzwiller 1991: 92 (“(...) the figures on the cup are nameless and so seem to represent types”).

¹⁴⁸ Lawall 1967: 30; Hunter 1999: 63.

¹⁴⁹ Cf. Ott 1969: 104: “[a]ls Hauptunterschied zwischen Homers Schildbeschreibung und den Becherszenen Theokrits ist festzuhalten: Homers zeigt Liebe und Streit, Krieg und Frieden, Arbeit, Muße und Fest als Aktionen und Kräfte menschlicher Kultur, welche dem Leben ideelle oder praktische Güter verschafft und erhält – Theokrit dagegen Liebe und Streit, Arbeit, Freude und Muße als Ausdrucksformen der menschlichen Seele”.

¹⁵⁰ E.g. Gutzwiller 1991: 92-3 (“The three scenes rather obviously represent three ages of man (...). The three ages of man are easily observed”).

learned the folly of lovers and turns to practical affairs and action, where labor is given a just reward".¹⁵¹ Hunter notes *three types of labour* that are associated with each age: "emotional (the lovers) and physical (the fisherman) πόνος give way to a labour (the boy's weaving) which suggests poetic πόνος".¹⁵² However, I find the idea that each age has its own emotional state or activity too restricted. For example, physical labour is associated with the young by the goatherd's comparison in line 41.

The nature of the images allows the primary narratee to perceive various connections between them. If one wants to perceive a temporal connection between them, one could argue that the images illustrate events which may, but need not, happen in the life of human beings. In that case, the individual figures lose their individuality, in that they stand for any human being. In addition, although the separate images may feature world disruption, the events they depict become less disruptive when viewed from the perspective of a whole life. Thus, the images *together* are low in narrativity. Because they illustrate events which ordinarily happen in the life of human beings, the images also possess descriptivity. Here, the difference between the goatherd and the primary narratee comes to the fore, too: for the primary narratee, the events depicted on the cup may not be as disruptive as they are for the goatherd.

5.4 The Goatherd's Cup: Its Descriptivity and Narrativity. Conclusion

The *text* which represents the goatherd's cup is a mixture of three discourse modes: the diegetic, the discursive and the descriptive discourse mode. The descriptive discourse mode takes up the largest part of the text, as is expected in ekphraseis. In the corpus of this study, the discursive discourse mode is found first here. The signs of narrator-narratee interaction in this discourse mode are to be related to the fact that the ekphrasis is part of a conversation between two characters. As I have argued, the ekphrasis has a rhetorical goal, to persuade Thyrsis to sing his famous song. It also foregrounds the goatherd as interpreter. The diegetic discourse mode occurs once: in lines 36-8, the goatherd creates a sequence of iterative events as a response to the static image.

The text largely has a prototypically descriptive structure. The amount of descriptive detail varies: the lines referring to the non-narrative decoration of the cup (25-31 and 56) are full of details, some of which are of a visual nature; others appeal to

¹⁵¹ Lawall 1967: 29-30 (emphasis mine), approved of by Ott 1969: 108. In a similar vein Edquist 1975: 106, who speaks of "the totality of significant human experience from childhood to old age".

¹⁵² Hunter 1999: 77.

smell. Lines 32-44, which represent the first and second image, contain a number of visual details, all of which play an important role in conveying what is happening in the picture. Lines 45-54, which represent the third image, contain two visual details. In contrast with the shields of Achilles and Heracles, the text that represents the goatherd's cup contains fewer details. I postpone discussion of this observation until the following chapter, since the same phenomenon is also to be seen in the ekphrasis of Jason's cloak.¹⁵³

The *images* have various degrees of narrativity. The images do not contain event sequencing. Images one and three *suggest* a sequence of iterative events; images two and three suggest future events. World disruption is present in the first and third image. 'What-it's-like' is present in all three images, but most strongly conveyed by images one and two. If I were to order the images according to their amount of narrativity, I would say that image one has the highest degree of narrativity, followed by image three; image two comes last, because world disruption is absent. On account of this absence, image three also has a certain amount of descriptivity. When the images are taken together as illustrative of events which may happen in the life of any human being, they lose their disruptive nature and acquire descriptivity.

5.5 Coda: Visualizing the Goatherd's Cup

The discussion regarding the visualization of the goatherd's cup resembles to a certain extent the discussion regarding the visualization of the shield of Achilles. On the one hand, scholars argue that the cup cannot be visualized. Manakidou, for example, writes:

Warum es dennoch dem Bild an Genauigkeit fehlt, was die technische Seite betrifft, warum letztlich keine *ἐνάργεια* und *σαφήνεια*, bedeutsame Qualitäten einer Ekphrasis, erreicht werden, läßt sich folgendermaßen erläutern: Theokrit selbst beabsichtigt nicht, eine allzu klare Vorstellung von dem beschriebenen Objekt zu geben. Da er kein pedantischer Betrachter ist, zeigt er kein Interesse an einer genauen Darlegung, sondern legt Wert auf die poetischen Eigenschaften bzw. Dimensionen der Rede, auf die Dichtung als wörtliche Realisierung seiner bildenden Phantasie.¹⁵⁴

¹⁵³ See section 6.4.

¹⁵⁴ Manakidou 1993: 73. Manakidou seems indebted to Friedländer 1912: 14, who states that it is clear that "der Dichter eine Vorstellung vom Ganzen besitzt und dem Leser übermittelt. Allein diese Vorstellung ist alles andere als exakt. Das Gefäß heißt ‚zweiheilig‘, aber es wird mit

On the basis of the fact that the arrangement of the images on the cup is not clear – in other words, because the *opus ipsum* does not receive enough attention – scholars conclude that the cup as a whole cannot be visualized, or can only be visualized with difficulty. On the other hand, scholars are agreed that the separate images can be visualized.¹⁵⁵

As Petrain notes, ancient readers do not seem to have felt any reluctance to visualize objects described in poetry.¹⁵⁶ In this matter, I can only agree with the ancients.¹⁵⁷ Thus, even though the text remains silent on certain matters – matters that some scholars consider essential – the narratee should certainly try to visualize the cup. The arrangement of the images on the cup – the precise nature of which is also unclear – must remain uncertain (cf. sections 5.3.4-5 above), but the many reconstructions indicate that the text offers enough clues to come to some sort of arrangement.¹⁵⁸

The separate images are inspired by examples of Hellenistic art.¹⁵⁹ As Hunter notes, “relief work on pottery and metal will have been the principle influence”.¹⁶⁰ However, influences from the ekphrastic tradition (e.g. the fisherman on Heracles’ shield) or other types of art (e.g. statues) cannot be ruled out.¹⁶¹ Any narrative elements that are, strictly speaking, alien to the visual arts are commonly regarded as *suggested* by the

einem homerischen Kunstwort (κισσύβιον) benannt, das keine bestimmte Form vor das Auge stellt”. Payne 2007: 37 agrees.

¹⁵⁵ See e.g. Nicosia 1968: 23-4: “[l]e singole descrizioni non presentano difficoltà di interpretazione. Le difficoltà sorgono quando si tenta di ricostruire l’opera nel suo complesso, e di stabilire in essa la disposizione delle tre scenette; (...) insomma, dal complesso della descrizione, è impossibile farsi un’ idea chiara della coppa, ricostruirla cioè come opera d’arte, ché come tale appunto vuol presentarcela il poeta”.

¹⁵⁶ Petrain 2006: 260-1.

¹⁵⁷ See further section 3.5.

¹⁵⁸ For possible reconstructions, see e.g. Gow [1950] 1952b: 14 (= Gow 1913: 213), Morley in Verity and Hunter 2002: 2, and Petrain 2006: 258-9. Arnott 1978: 133, after having discussed the ekphrasis alongside John Flaxman’s reconstruction of the cup, concludes that “[c]areful reading of Theocritus’ text indicates that the poet’s imagined arrangement of the three pictures on the goatherd’s cup must have been similar to that of Flaxman’s design (...)”.

¹⁵⁹ See the references in Hunter 1999: 77. See also Fowler 1989: 5-15.

¹⁶⁰ Hunter 1999: 77. Similarly Gallavotti 1966: 432 (“prodotti ceramici, e in particolare su coppe dipinte”) and Nicosia 1968: 23 (“il *kissybion* non presenta alcun carattere che non si ritrovi nelle opere della toreutica ellenistica”).

¹⁶¹ Cf. the brief overview in Gow 1913: 207.

carvings.¹⁶² The cup is indeed a marvel of the goatherd's world – a wonder which amazes one's heart (αἰπολικὸν θάγμα· τέρας κέ τυ θυμὸν ἀτύξαι, 56).

¹⁶² E.g. Schmale 2004: 122: “[w]enn in der ersten Szene auf den ersten Blick ein bildlich nicht darstellbares Nacheinander, nämlich das Hin und Her von Rede und Blicken, angesprochen wird, kann auch dies als Reflex auf besondere Leistungen hellenistischer Kunst gedeutet werden, denn es gibt tatsächlich Statuengruppen von besonderer naturalistischer Qualität, die den Eindruck einer lebendigen Unterhaltung wiedergeben (...)”; similarly Fowler 1989: 7 (“(...) the achievement of Hellenistic sculpture and painting was to heighten suggestion; to make obvious a casting of the mind, a give-and-take of conversation”).

6. Jason's Cloak (A.R. 1.721-68)

6.1 Introduction

The ekphrasis of Jason's cloak is part of the Lemnian episode in the first book of Apollonius Rhodius' *Argonautica* (1.601-909). Hypsipyle, queen of Lemnos, summons the Argonauts to the city (708-20). Before Jason sets out, he fastens a purple cloak around his shoulder. The cloak is described by the narrator *in extenso* (721-68). Jason next takes up his spear (769-73) and is on his way (774ff).

The ekphrasis of Jason's cloak has received ample scholarly attention. Most studies offer an interpretation of the passage, or discuss the function of the ekphrasis within the episode or poem as a whole.¹ The narrativity and descriptivity of the ekphrasis have received little attention.² This chapter does therefore not contain a state of the art, but I will start with some important observations.

As in the case of the ekphrasis of the goatherd's cup in Theoc. *Id.* 1, scholars are agreed that the Apollonian narrator refers to static images.³ Schmale argues that the narrator strictly avoids narrative elements, with only one exception (πίπτειν, 758).⁴ In a

¹ For overviews of existing interpretations, see e.g. Clauss 1993: 123, note 28; Merriam 1993: 70-2; Thiel 1993: 40, note 4; Bulloch 2006: 58, note 21, Otto 2009: 197-203. Hunter 1993: 52-9 offers a concise discussion of many issues. For the interpretation of the ancient scholiast (ad 763-64a), see Wendel 1935: 67 (translated by Collins 1967: 79-80).

² Two studies deal with narration and description in the *Argonautica*, Fusillo 1983 and Thiel 1993. Both scholars extensively discuss Jason's cloak (Fusillo 1983: 83-96 = Fusillo 1985: 300-6; Thiel 1993: 36-89), but their main interest lies in the ekphrasis' interpretation and significance, rather than its narrative and descriptive properties. For their views on description, see Fusillo 1983: 65-7 and Thiel 1993: 12; for both, the halting of fabula time is the most important marker of description.

³ E.g. Byre 1976: 99: "[t]he stasis of the represented scenes is maintained throughout, the nearest approximation to a violation of it being the iterative ἐλάσκειν (733)"; Zanker 1987: 69: "(...) Apollonius views the cloak as a work of art, more self-consciously than Homer does with Achilles' shield, where the scenes are treated as actions, not merely as depictions"; and Klooster 2012: 73, who speaks of "static images rather than dynamic scenes".

⁴ Schmale 2004: 118: "[n]arrative Elemente sind zugunsten genauer Darstellung strikt vermieden, was bei der Kürze der Beschreibung auch leicht möglich ist. (...) Innere Zustände werden nicht apostrophiert, es sei denn, sie sind an einem äußeren Gestus erkennbar (...). Es gibt nur einen einzigen Ausbruch ins Narrative, und zwar bei der Beschreibung des Wagenrennens zwischen

similar vein, Palm notes that the Apollonian narrator refers to images which consist of one moment in time. He adds that the narrator at times also alludes to what happened before and/or what will happen after the represented moment, thereby creating the impression that the image is part of a sequence of events (“ein ‘Nacheinander’”).⁵ Thiel, on the other hand, states that six out of seven scenes (the exception being the second scene with Aphrodite, in lines 742-6) are “dissolved into action” (“in Handlung aufgelöst”).⁶ For Thiel, then, the Apollonian narrator creates a *narrative*;⁷ the remarks by Schmale and Palm point in the direction of a *description*.

This chapter will investigate which prototypically narrative and/or descriptive elements are present in the ekphrasis of Jason’s cloak (section 6.2). As in the other chapters, a distinction will be made between the *text* that represents the image, and the *image* itself. After the conclusion (section 6.3), I discuss the visualisation of the cloak (section 6.4).

Pelops und Myrtilos: Wenn die Achse bricht, fällt Oinomaos (758: πῖπτεν), der im Vers zuvor noch neben Myrtilos stehend beschrieben ist, vom Wagen”.

⁵ Palm 1965-6: 139: “[z]u den illusionsfördernden Kunstgriffen gehört auch, dass der Dichter darauf anspielt, was in der Zeit vor oder nach dem im Bilde gezeichneten Augenblick liegt (...). Er lässt sich am leichtesten verwenden, wenn das Motiv eine mythologische Szene ist, denn in einem solchem Fall weiß man ja, was vorher oder später geschehen ist. So wird ein stillstehendes Bild in ein Geschehen einbezogen; *man bekommt den Eindruck, ein ‘Nacheinander’ statt einer Augenblicksexposition zu sehen*. Homer mahlte das Geschehen, das Nacheinander, in sich auseinander entwickelnden Situationsbilder aus; *Ap[ollonius] hält sich an den Augenblick und erweckt dennoch durch seinen kommentierenden Eingriff ungefähr dasselbe Gefühl beim Hörer oder Leser*” (emphasis mine).

⁶ Thiel 1993: 67 notes regarding the scene with Aphrodite: “[d]as Besondere unserer Szene ist ihr ‘Bildcharakter’, das Statische, Starre, während die anderen ‘Dias’ der ‘Ekphrase’ in Handlung aufgelöst sind: Symptomatisch dafür steht die Tatsache, daß innerhalb der fünf Verse [742-6] kein einziges finites Verb im Aktiv zu finden ist (...); cf. also Pavlock 1990: 27, who states that “the cloak is a loose and fluid assemblage of events”.

⁷ Though not stated with so many words, this seems implied by Thiel 1993: 89: “[z]um Punkt Geschehen und Zeit innerhalb des Exkurses hatten wir für unsere Szene feststellen können, daß auch hier ‘Beschreibung’ durchaus ‘erzählt’ wird; Davon ausgenommen ist aber unsere ‘Minimalekphrase’ [the scene with Aphrodite], die einen Abschnitt absoluten Handlungsstillstands inmitten von erzählter Vergangenheit bildet, was ihre sehr wohl beabsichtigte Sonderstellung noch stark herausstreicht” (emphasis mine).

6.2.1 Jason's Cloak: Its Descriptivity and Narrativity. Text and Translation⁸

721	<p>Αὐτὰρ ὃ γ' ἀμφ' ὤμοισι θεᾶς Ἴτωνίδος ἔργον, δίπλακα πορφυρέην περονήσατο, τὴν οἱ ὄπασσε Παλλὰς, ὅτε πρῶτον δρυόχους ἐπεβάλλετο νηὸς Ἄργουῦς καὶ κανόνεσσι δάε ζυγὰ μετρήσασθαι.</p>	<p>aor.; [aor.] [impf.] [aor.]</p>
725	<p>Τῆς μὲν ῥηίτερόν κεν ἐς ἠέλιον ἀνιόντα ὄσσε βάλαις ἢ κείνο μεταβλέψειας ἔρευθος· δὴ γὰρ τοι μέσση μὲν ἐρευθήεσσα τέτυκτο, ἄκρα δὲ πορφυρέη πάντη πέλεν. Ἐν δ' ἄρ' ἐκάστω τέρματι δαίδαλα πολλὰ διακριδὸν εὖ ἐπέπαστο.</p>	<p>opt. aor.; opt. aor. plupf. impf. plupf.</p>
730	<p>Ἐν μὲν ἔσαν Κύκλωπες ἐπ' ἀφθίτῳ ἤμενοι ἔργῳ, Ζηνὶ κεραυνὸν ἄνακτι πονεύμενοι· ὃς τόσον ἤδη παμφαίνων ἐτέτυκτο, μιῆς δ' ἔτι δεύετο μούνον ἀκτίνος, τὴν οἱ γέ σιδηρεῖης ἐλάασκον σφύρησιν, μαλεροῖο πυρὸς ζείουσαν αὐτμήν.</p>	<p>impf. plupf.; impf. [impf.]</p>
735	<p>Ἐν δ' ἔσαν Ἀντιόπης Ἀσωπίδος υἱέε δοιώ, Ἀμφίων καὶ Ζήθος. Ἀπύργωτος δ' ἔτι Θήβῃ κεῖτο πέλας, τῆς οἱ γέ νέον βάλλοντο δομαίους ἰέμενοι· Ζήθος μὲν ἐπωμαδὸν ἠέρταζεν οὔρεος ἠλιβάτοιο κάρη, μογέοντι ἐοικώς·</p>	<p>impf. impf.; [impf.] impf.</p>
740	<p>Ἀμφίων δ' ἐπὶ οἱ χρυσῆν φόρμιγγι λιγαίνων ἦιε, δις τόσση δὲ μετ' ἵχνια νίσετο πέτρη.</p>	<p>impf.; impf.</p>
745	<p>Ἐξεῖης δ' ἤσκητο βαθυπλόκαμος Κυθήρεια Ἄρεος ὀχμάζουσα θοὸν σάκος· ἐκ δὲ οἱ ὤμου πήχυν ἐπὶ σκαιὸν ξυνοχὴ κεχάλαστο χιτῶνος νέρθε παρὲκ μαζοῖο· τὸ δ' ἀντίον ἀτρεκέες αὐτῶς χαλκείῃ δείκηνον ἐν ἀσπίδι φαίνετ' ἰδέσθαι.</p>	<p>plupf. plupf. impf.</p>
	<p>Ἐν δὲ βοῶν ἔσκεν λάσιος νομός· ἀμφὶ δὲ βουσί Τηλεβόαι μάρναντο καὶ υἱέες Ἥλεκτρούωνος, οἱ μὲν ἀμυνόμενοι, ἀτὰρ οἱ γ' ἐθέλοντες ἀμέρσαι,</p>	<p>impf. impf.</p>

⁸ I use the Budé text by Vian (1974), it being more conservative than Fränkel's *OCT* (1961). For example, Fränkel prints – *dubitanter* – his conjectured hapax περιποπίδα in 1.767 (criticized by West 1963: 9). The translation is based on the Loeb edition by Race (2008). I have altered the punctuation in 721, for which see below.

750	<p>ληισταί Τάφιοι· τῶν δ' αἵματι δεύετο λειμῶν έρσηεις, πολέες δ' ὀλίγους βιόωντο νομῆας.</p> <p>Ἐν δὲ δῦω δίφροισι πεπονήατο δηριόωντε. Καὶ τὸν μὲν προπάροιθε Πέλοψ ἴθυνε τινάσσων ήνια, σὺν δὲ οἱ ἔσκε παραιβάτις Ἴπποδάμεια.</p>	<p>impf. impf.</p> <p>plupf. impf. impf.</p>
755	<p>Τοῦ δὲ μεταδρομάδην ἐπὶ Μυρτίλοιο ἤλασεν Ἴππους· σὺν τῷ δ' Οἰνόμαος, προτενὲς δόρου χειρὶ μεμαρπῶς, ἄξονος ἐν πλήμνησι παρακλιδὸν ἀγνυμένοιο πίπτεν, ἐπεσσύμενος Πελοπήια νῶτα δαΐξαι.</p>	<p>aor.</p> <p>impf.</p>
760	<p>Ἐν καὶ Ἀπόλλων Φοῖβος οἰστεύων ἐτέτυκτο, βούπαις, οὐ πω πολλός, ἐὴν ἐρύοντα καλύπτρης μητέρα θαρσαλέως Τιτυδὸν μέγαν, ὃν ῥ' ἔτεκέν γε δὶ Ἐλάρη, θρέψεν δὲ καὶ ἄψ ἐλοχεύσατο Γαῖα.</p>	<p>plupf.</p> <p>[aor.] [aor.]; [aor.]</p>
765	<p>Ἐν καὶ Φοῖβος ἔην Μινυήιος, ὡς ἐτεόν περ εἰσαΐων κριοῦ, ὃ δ' ἄρ' ἐξενέποντι ἐοικώς.</p> <p>Κείνους κ' εἰσορόων ἀκέοις ψεύδοιό τε θυμόν, ἐλπόμενος πυκινὴν τιν' ἀπὸ σφείων ἐσακοῦσαι βάξιν, ὅτε καὶ δηρὸν ἐπ' ἐλπιδὶ θηήσαιο.</p>	<p>impf.</p> <p>opt. praes.; opt. praes.</p> <p>[opt. aor.]</p>
770	<p>Τοῖ' ἄρα δῶρα θεᾶς Ἴτωνίδος ἦεν Ἀθήνης. Δεξιτερῇ δ' ἔλεν ἔγχος ἐκηβόλον, ὃ ῥ' Ἀταλάντη Μαινάλῳ ἔν ποτέ οἱ ξεινήιον ἐγγυάλιξε, πρόφρων ἀντομένη, πέρη γὰρ μενέαινεν ἔπεσθαι τὴν ὁδόν. Ἀλλὰ γὰρ αὐτὸς ἐκὼν ἀπερήτυε κούρην, δεῖσεν δ' ἀργαλέας ἔριδας φιλότητος ἔκκητι. βῆ δ' ἴμεναι προτὶ ἄστυ...</p>	<p>impf. [aor.] [aor.] [impf.] impf. aor. aor.</p>

And he fastened around his shoulders a work of the Itonian goddess, double-folded, purple, which Pallas had given him, when she first laid the oak props of the ship Argo, and taught him how to measure the cross-beams with a ruler. You could cast your eyes more easily on the rising sun than gaze at that red colour. For indeed, it had been made red in the middle, and it was purple at the edges on every side. In each border many intricate designs had, separately, been skilfully woven. (730) On it were the Cyclopes, busy with their endless work, toiling over a thunderbolt for Zeus the king. It was already so far finished, in all its brightness, and it still lacked only one ray, which they were beating out with their iron hammers, while it was spurting a jet of raging fire. (735) And on it were the twin sons of Antiope, Asopus' daughter, Amphion

and Zethus. Still without towers, Thebes was nearby [them], of which they were just now laying foundation stones with great zeal. Zethus was carrying the top of a high mountain on his shoulders, like a man toiling hard; and Amphion, [following] after him, playing loudly on his golden lyre, was advancing, and a boulder twice as big was following in his footsteps. (742) Next in order had been fashioned thick-tressed Cytherea, holding up Ares' agile shield. The juncture of her dress had slipped from her shoulder onto her left forearm beneath her breast; opposite her, exactly as it was, her reflection could be seen in the bronze shield. (747) And on it was a pasture of dense grass for cattle; around the cattle the Teleboae and the sons of Electryon were fighting, the ones defending them, but the others longing to steal them, Taphian plunderers; and with their blood the dewy meadow was wet, and the many [attackers] were overpowering the few herdsmen. (752) And on it had been wrought two competing chariots. Pelops was steering the one in front while shaking the reins, and with him was Hippodameia at his side. Myrtilus had driven the horses of the other [chariot] in close pursuit; at his side Oenomaus, gripping his forward-pointing spear in his hand, because the axle was breaking in the hub, was falling, while moving to stab the back of Pelops. (759) On it had also been wrought Phoebus Apollo, while shooting, a big boy, not yet fully grown, at enormous Tityus, who was audaciously pulling his mother by her veil, [Tityus] whom divine Elare had borne, and whom earth had nursed and given a second birth. (763) On it was also Phrixus the Minyan, like someone who was really listening to the ram, and he looked as though he was speaking. When looking at them, you would fall silent and be deceived in your heart, expecting to hear some wise pronouncement from them, in expectation of which you would gaze even for a long time. (768) Such then was the gift of the Itonian goddess Athena. And in his right hand he took up his far-darting spear, which Atalanta had once given him as guest-gift on mount Maenalus, when she gladly met him; for she was most eager to follow on his voyage. But [she did not go] because he himself deliberately kept back the girl, out of fear for bitter rivalries on account of love. He went on his way toward the city...

6.2.2 Jason's Cloak: Its Descriptivity and Narrativity. Overview of Tenses

In this section, I will establish which discourse modes are found in this passage (721-74a). Lines 721-4 and 769-74 contain the diegetic discourse mode: they feature aorists (περονήσατο, 722; ἔλεν, 769; δέεισεν, 773; βῆ, 774) and an imperfect (ἀπερήτυε, 772).⁹ Of the aorists, three further the action of the fabula: περονήσατο ("he fastened", 722), ἔλεν ("he took up", 769), and βῆ ("he went", 774). These are the only three actions

⁹ For the tense analysis, only main clauses are taken into consideration.

that Jason performs in these lines. Consequently, between lines 722 and 769 and between lines 770 and 773 fabula time comes to a halt; a pause occurs.¹⁰

Within lines 721-4 and 769-74, two relative clauses are found (722b-4; 769-72a). Both relative clauses feature an anterior aorist (ᾔπασσε, 722; ἐγγυάλιξε, 770). They constitute external analepseis which narrate the history of the object. The relative clause in 722b-4 also contains a subordinate temporal clause (ὅτε πρώτον..., 723-4). In lines 769-72a, the relative clause contains a temporal adverb (ποτέ, 770). It is followed by a γάρ-clause (771b-72a). The analepsis continues in a main clause (772b-3), containing an imperfect and an aorist (ἀπερήτυε, 772; δείσεν, 773).

In lines 725-6 and 765-7, only second-person optatives are found. These lines thus contain the discursive discourse mode.¹¹ In lines 725-6, two aorist optatives occur with *κεν*; in 765, we likewise find two optatives (though present) with *κε*, followed by a relative clause (ὄτευ) with an aorist optative. All optatives are potential. In both passages, the primary narrator addresses the primary narratee.

The bulk of the passage contains the descriptive discourse mode (727-64; 768).¹² These lines form the core of the ekphrasis. Mostly pluperfects and imperfects are found.¹³ Only one aorist occurs (ἤλασεν, 755).¹⁴ Textual progression is spatial. In lines 761-2, a relative clause with three anterior aorists is found; this clause constitutes another external analepsis.

I sum up. By far the largest part of the passage contains the descriptive discourse mode (727-64; 768). As such, the ekphrasis of Jason's cloak resembles the other

¹⁰ Cf. Klooster 2012: 72: “[t]he passage [721-68] thus forms a pause of 47 lines during which the story remains stationary: it opens with Jason preparing to fasten the clasp and ends with his doing so”.

¹¹ For the linguistic features of the discursive discourse mode, see section 5.3.2.

¹² Alternatively, one could regard line 768 (τοῖ ἄρα δῶρα θεᾶς Ἴτωνίδος ἦεν Ἀθήνης) as a descriptive line belonging to the previous or following discourse mode (discursive or diegetic).

¹³ It should further be noted that in these lines not a single aorist participle is found. All participles are either present or perfect. Present participles: (referring to the *res ipsae*) ἦμενοι (730); πονεύμενοι (731); παμφαίνων (732); ζείουσαν (734); ἴεμενοι (738); μογέοντι (739); λιγαίνων (740); ὀχμάζουσα (743); ἀμυνόμενοι (749); ἐθέλοντες (749); δηριόωντε (752); τινάσσω (753); ἀγυμένωιο (757); διστεύων (759); ἐρύοντα (760); εἰσαῖων (764); ἐξενέποντι (764); (in narrator-narratee communication) εἰσορόων (765); ἐλπόμενος (766). Perfect participles: εἰοικώς (739); μεμαρπώς (756); ἐπεσσύμενος (758); εἰοικώς (764).

¹⁴ Fränkel prints Platt's conjecture ἤλαεν (imperfect); the manuscripts and testimonia read ἤλασεν. See further section 6.2.5, 5 below. ἴθυνε (753) could also be an aorist, but this is unlikely.

ekphraseis of this study. This core with a descriptive textual organization is surrounded by two passages which feature the discursive discourse mode (725-6, 765-8). The addresses to the primary narratee are found only in this ekphrasis of this study; in Theocritus first *Idyll*, the discursive mode is also found, but there a character speaks to another character. The passages with the discursive discourse mode are, in turn, surrounded by passages which contain the diegetic discourse mode (721-4 and 769-74). These refer to events which are part of the fabula.

6.2.3 Jason's Cloak: Its Descriptivity and Narrativity. Preliminaries

The ekphrasis of Jason's cloak is part of an epic poem. In the other epic ekphraseis, the shields of Achilles and Heracles are appropriate objects in their context. Both shields are huge, and are meant to be used in battle. Jason prepares for battle, too, but one of a rather different nature. The passage in which Jason puts on this cloak and grasps this spear is generally regarded as an erotic rewriting of an Iliadic arming scene.¹⁵ His "arms" consists of a cloak and spear only. Jason, then, is arming himself for an amatory encounter with Hypsipyle.

The ekphrasis of the cloak has a number of intertexts. First, the passage as a whole is reminiscent of the typical Homeric arming scene. The half-line *αὐτὰρ ὃ γ' ἄμφ' ὤμοισι* is also found at the beginning of Paris' arming scene: *αὐτὰρ ὃ γ' ἄμφ' ὤμοισιν ἐδύσετο τεύχεα καλὰ / δῖος Ἀλέξανδρος Ἑλένης πόσις ἠΰκόμοιο*, "and he put about his shoulders his splendid armour, / divine Alexander, husband of the lovely-haired Helen" (*Il.* 3.328-9). *Il.* 3.328 is the only instance of the phrase *αὐτὰρ ὃ γ' ἄμφ' ὤμοισι* which occurs at the beginning of a major arming scene.¹⁶ This reference to Paris is appropriate for a love hero. Second, the cloak recalls other pieces of cloth.¹⁷ According to Hunter, the "main situational model" of the cloak ekphrasis is found in book 19 of the *Odyssey*, where a disguised Odysseus tells Penelope about a meeting with her husband: Odysseus was

¹⁵ See Clauss 1993: 122-3 and Hunter 1993: 48, 52-3. This idea is already present in the scholia (see Wendel 1935: 60).

¹⁶ In the four major arming scenes in the *Iliad* (see note 89 in section 2.4.2), *ἀμφὶ δ' ἄρ' ὤμοισιν* refers to the slinging of the sword around the shoulders (*ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος...*, 3.334; 11.29; 16.135; 19.372). The other occurrence of the phrase *αὐτὰρ ὃ γ' ἄμφ' ὤμοισι* (without the *ν*) is *Il.* 15.479, where Teucer, an archer, puts his shield about his shoulders. Vian and Delage 1974: 83, note 2 refer especially to Agamemnon's arming scene (*Il.* 11.15-46) on account of the large amount of descriptive material (Vian speaks of "l'ekphrasis du bouclier d'Agamemnon").

¹⁷ See Shapiro 1980: 266-71.

wearing a woolen double cloak of purple (χλαῖναν πορφυρέην οὔλην ἔχε δῖος Ὀδυσσεύς / διπλῆν..., 19.225-6); he ends with stressing the admiration of many women (ἦ μὲν πολλαί γ' αὐτὸν ἐθήγησαντο γυναῖκες, 19.235).¹⁸ Another piece of cloth that is recalled is the δίπλακα πορφυρέην which Helena is weaving in *Il.* 3.125-8. It contains images, too: ... πολέας δ' ἐνέπασσεν ἀέθλους / Τρώων θ' ἵπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων, / οὓς ἔθεν εἴνεκ' ἔπασχον ὑπ' Ἄρηος παλαμάων, “in which she was weaving many struggles of the horse-taming Trojans and bronze-armoured Achaeans, which they had endured for her sake at the hands of Ares”.¹⁹ It would seem that Helena is weaving the δίπλαξ for Paris.²⁰

Third, the Apollonian ekphrasis draws on other ekphraseis. In particular, the shields of Achilles and Heracles are important models.²¹ Correspondences which are relevant for my argument will be discussed below.

6.2.4 Jason's Cloak: Its Descriptivity and Narrativity. The Lines surrounding the Images (721-9; 768-73)

The main theme of the ekphrasis is found in lines 721-2: θεᾶς Ἴτωνίδος ἔργον, / δίπλακα πορφυρέην. Editors usually print a comma before θεᾶς, which turns θεᾶς Ἴτωνίδος ἔργον into an apposition that is placed before its noun (δίπλακα πορφυρέην). However, usually the main theme is announced first, after which other information follows.²² In my view, lines 721-2 are no exception, since θεᾶς Ἴτωνίδος ἔργον (721) can only refer to a cloak. Ἔργον, when accompanied by a genitive auctoris referring to a female person, most likely refers to a woven garment.²³ In combination with ἀμφ' ὤμοισι (...) / (...) περονήσατο (721-2), the phrase θεᾶς Ἴτωνίδος ἔργον must refer to a cloak.²⁴ The words

¹⁸ Hunter 1993: 52-3.

¹⁹ These lines are also interpreted metapoetically, for which see e.g. Kennedy 1986.

²⁰ See Collins 1967: 60-4.

²¹ See Hunter 1993: 53-6 and Otto 2009: 203-5.

²² *Il.* 18.478 (ποιεῖ δὲ πρῶτιστα σάχος μέγα τε στιβαρόν τε); Hes. *Sc.* 139 (χερσί γε μὴν σάχος εἶλε παναίολον), Theoc. *Id.* 1.27-8 (καὶ βαθὺ χισσύβιον κεκλυσμένον ἀδεί κηρῶ, / ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον), Mosch. *Europa* 37-8 (αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια / θηητόν, μέγα θαῦμα, μέγαν πόνον Ἠφαίστοιο). Cf. also e.g. *Od.* 19.225-6 (χλαῖναν πορφυρέην οὔλην ἔχε δῖος Ὀδυσσεύς / διπλῆν).

²³ See the *Lfgre* s.v. ἔργον B 4c (“Werk, Arbeit = handwerk. Produkt (...) weibl. Handarbeit(en)”). They refer e.g. to πέπλοι...ἔργα γυναικῶν in *Il.* 6.289 and *Od.* 7.96-7; the phrase ἔργα γυναικῶν in Hes. *Th.* 603 does not refer to woven garments, as the context makes clear (see also West 1966: 333 ad loc.).

²⁴ A comma before θεᾶς is therefore unnecessary.

δίπλακα πορφυρέην stand in apposition to this phrase, and specify the type of cloak (“double-folded”), and its colour (“purple”). The adjective πορφυρέην does not only refer to colour, but also suggests brilliance and radiance.²⁵

The maker of the cloak is Athena.²⁶ The cloak is thus made by a god, as are all objects in the ekphraseis of this study of which the maker is known. The shields of Achilles and Heracles were appropriately made by Hephaestus. Jason’s cloak is made by Athena, the patron goddess of crafts.²⁷ The cloak is a finished object. In the relative clause in 722-4, which forms an external analepsis, not the making or the history of the cloak is narrated, but the moment when Athena handed the cloak over to Jason. It is not stated whether Athena has made the cloak specially for Jason, but this seems a likely assumption.

In lines 725-6, the primary narrator addresses the primary narratee; he will do so again in lines 765-7 below.²⁸ These lines have various functions. First, they refer to the intense brilliance of the cloak’s red colour (ἔρευθος).²⁹ Second, they make explicit that

²⁵ In Archaic epic, the exact meaning of πορφύρεος is unclear (see the discussion in the *Lfgre* s.v. πορφύρεος B). Cf. also the discussion of this word in Schrier 1979: 316-22, who argues that the adjective also denotes radiance or lustre, and that πορφύρεος rather frequently occurs in connection with Aphrodite.

²⁶ Otto 2009: 190 notes that the ekphrasis is characterized by double ring composition. The ekphrasis is opened and closed by the name of its maker, Athena (θεάς Ἴτωνίδος, 721; θεάς Ἴτωνίδος...Ἀθήνης, 768). This outer ring encloses an inner ring, which indicates the effect of Jason’s cloak on the onlooker (725-6; 765-7). As for ring composition within the images, Hunter 1993: 52, note 26 states that “[t]he first six scenes on the cloak are bounded by ring-composition: both the Kyklopes and Tityos are children of Gaia (cf. Hes. *Theog.* 139)”.

²⁷ In Hes. *Sc.* 124-7, Heracles puts on a corselet, given to him by Athena: δεύτερον αὖ θώρηκα περιστήθεσσιν ἔδυνε / καλὸν χρύσειον πολυδαίδαλον, ὃν οἱ ἔδωκε / Παλλὰς Ἀθηναίη, κόρυρη Διός, ὀππότε ἔμελλε / τὸ πρῶτον στονόεντας ἐφορμήσεσθαι ἀέθλους, “second, he put around his chest a corselet, beautiful, golden, richly worked, which Pallas Athena, Zeus’ daughter, had given him, when first he was about to set out on his painful tasks”.

²⁸ The addresses to the primary narratee in the *Argonautica* are investigated by Byre 1991. See further my remarks ad 765-7.

²⁹ Faber 2000: 52-3 speaks of the “motif of the brilliant appearance of the weapon”; he compares e.g. Hes. *Sc.* 142-3. Fowler 1989: 17 notes that “[t]he word ἔρευθος ‘red’ is thematic in the *Argonautica*; it will take on several qualities and be part not only of the magic but of the eroticism that pervades the poem”. On ἔρευθος and its erotic association, see further Pavlock 1990: 29-34.

the ekphrasis is addressed solely to the primary narratee;³⁰ not a single character looks at the cloak.³¹ Third, the lines are an invitation to look at the cloak. At the same time, they express the difficulty of looking at it, as the narratee runs the risk of being blinded.³²

Lines 727-9 refer to the *opus ipsum*, and provide the narratee with the general layout of the cloak. The narrator had first stated that the cloak was purple (722), after which he had turned to its red colour (726). In lines 727-8a, he clarifies the relation between these colours: the centre of the cloak is red (μέσση μὲν ἔρευθήεσσα), but it is purple at the edges (ἄκρα δὲ πορφυρέη).³³ The particle γάρ in line 727 indicates that lines 727-8 must be regarded as elaboration or explanation of lines 725-6. The interactional particles δὴ...τοι (727) refer to shared perception between narrator and narratee (“as you might have seen”).³⁴

In lines 728b-9, the narrator turns to the images on the cloak: ἐν δ' ἄρ' ἐκάστω / τέρματι δαίδαλα πολλὰ διακριδὸν εὖ ἐπέπαστο, “in each border many intricate designs

³⁰ Fränkel 1968: 100: “[z]ugleich ist aber hier die Ekphrasis abgesetzt von der umgebenden Erzählung und in einen Rahmen für sich allein gestellt durch Zwischenbemerkungen am Anfang und Ende (Vs. 725f. und 765-67), die nicht Personen des Epos zu Betrachtern des beschriebenen Gewandes machen (etwa die Argonauten oder die Frauen, analog zu IV 186-86 und 1147f.), sondern einen undefinierten Jemand, mit dem sich automatisch der Leser identifiziert”. Other scholars have also stated that the addresses to the narratee mark off the ekphrasis from the surrounding narrative (e.g. Shapiro 1980: 264, Rengakos 2006: 8).

³¹ Fusillo 1983: 84.

³² Goldhill 1991: 310: “[t]he brightness of the cloak is dazzling. Its depiction is introduced by an image of the *difficulty* of looking at it” (emphasis in the original). He concludes that “[t]he introduction to the *ekphrasis* and its final scene both emphasize, then, the difficulty of seeing the cloak distinctly, of not being dazzled by its purple (passages), of not being deceived by appearance. This is not to replace other allegorical readings with the suggestion that the cloak is an allegory of its own unreadability. It is rather to stress once more how Apollonius as he offers the allusive structures of allegory, prefigurement, a modelling of the narrative, interlaces his offer with the imagery of illusion, or misreading” (ibid.: 311).

³³ He does so by making use of ring-composition: πορφυρέην (A, 722), ἔρευθος (B, 726); ἔρευθήεσσα (B, 727), πορφυρέη (A, 728).

³⁴ Cf. Cuypers 2005: 58; Cuypers notes that of the five instances of τοι voiced by the narrator, three must be interpreted as an appeal to the narratees (1.727, 2.841, 3.958): “[i]n each case it appears in the context of a description, and reinforces an accompanying δὴ (...)” (ibid.: 63).

had, separately, been skilfully woven".³⁵ As in the case of Achilles' shield, *δαίδαλα πολλά* refers to the images which will be described in the following lines. *Ἐπέπαστο* most likely indicates that these images have been woven into the cloak.³⁶ Alternatively, they may have been embroidered on the cloak.³⁷ *Διακριδόν* ("separately") indicates that each image is separate and self-contained.³⁸ The phrase *ἐν δ' ἄρ' ἐκάστω / τέρματι* locates the images in each border of the cloak. Yet how many borders does a cloak have?³⁹ And what happens to the images when the cloak is folded?⁴⁰ As in all other ekphraseis, the precise location of the images remains unclear. In other words, the Apollonian narrator remains vague on the precise lay-out of the *opus ipsum*, too.

After the narrator has dealt with the images in detail (730-67), he closes the description via ring-composition; *τοῖ' ἄρα δῶρα θεᾶς Ἴτωνίδος ἦεν Ἀθήνησ* (768) refers back to 721 (*θεᾶς Ἴτωνίδος*). The words *τοῖ'... δῶρα* refer to the cloak as a whole. Jason is not yet fully armed: he next takes up his far-darting spear (*ἔγχος ἐκηβόλον*, 769). The narrator does not describe the appearance of the spear. Rather, he narrates the moment of the spear's handing over. He does so in another external analepsis, which starts in

³⁵ It should be noted that *ἐπέπαστο* is a conjecture; the manuscripts read *ἐκέκαστο*. This is also the reading of the scholia, who gloss *ἐκέκαστο* as *ἐκεκόσμητο, ἐπέκειτο* (Wendel 1935: 61), "were embellished/adorned, were on". For this meaning of *καίνυμαι*, see *LSJ* s.v. *καίνυμι* II ("to be adorned, equipped").

³⁶ Kirk 1985: 280 comments ad *Il.* 3.126, where the verb *ἐνέπασσεν* is found, that "there is no doubt that the patterns are woven into the cloth and not embroidered on afterwards"; see also the *Lfgre* s.v. *θρόνα* B.

³⁷ E.g. Shapiro 1980: 263, the cloak "is embroidered with a number of mythological scenes".

³⁸ Palm 1965-6: 137, Shapiro 1980: 275.

³⁹ Collins 1967: 67 (see also next note) envisages a *square* cloth; the picture in Shapiro 1980: 277 contains an more round or oval cloak.

⁴⁰ Cf. Collins 1967: 67: "[t]he question is this, Along what hems, or borders, were the scenes woven? Opened out as a spread, the *diplex* has four borders: how would seven tableaux be arranged on four borders?". I thus disagree with Zanker 1987: 69, who states that the narrator "tells us all we need to know about the disposition of the figures: they are woven separate from each other on each border of the cloak (728f.). This is a refinement on the procedure of Homer in his description of Achilles' shield (*Il.* 18.478-608), where the arrangement of the scenes still defies convincing reconstruction. Having clearly stated where the scenes are on the cloak, however, Apollonius can proceed with traditional tags like 'on it there were ...' (*ἐν μὲν ἔσαν*) (...)."

a relative clause. The spear was a guest-gift from Atalanta. Thus, just as the cloak, the spear has an erotic connotation.⁴¹

6.2.5 Jason's Cloak: Its Descriptivity and Narrativity. The Images (730-67)

The δαίδαλα πολλα (729) consist of seven images. As in the Homeric shield ekphrasis, the images are enumerated; the passage is thus characterised by refrain-composition.⁴² The Apollonian narrator makes use of the same introductory formulas (ἐν μὲν, 730; ἐν δέ, 735, 747, 752), but varies them at the same time (ἐξείης δέ, 742; ἐν καί, 759, 763).⁴³ Each introductory formula is followed by a verb that expresses stasis; these verbs are either imperfects of εἰμί (ἔσαν, 730, 735; ἔσκειν, 747; ἔην, 763) or pluperfects of verbs of making (ἤσκητο, 742; πεπονήατο, 752; ἐτέτυκτο, 759). Scholars have tried to link the various introductory elements to a certain structural arrangement of the images on the cloak.⁴⁴ The word ἐξείης seems to indicate that the images are arranged in a linear sequence on the cloak.⁴⁵ Yet the text does not offer conclusive evidence for any structural arrangement.⁴⁶

All images draw their subject matter from myth. The cloak shares this mythical subject matter with Heracles' shield. The images are not directly connected to each

⁴¹ For example, Otto 2009: 206, note 694, following Manakidou 1993: 123, writes that “[d]amit wäre die Beschaffenheit des Speeres und seine Herkunft eine Metapher für die (sexuelle und allgemeine) Potenz der jeweiligen Träger”. On the spear, see also Fränkel 1968: 104 and Collins 1967: 78-9.

⁴² For refrain composition, see section 3.3.2.

⁴³ It should be noted that the last two images are asyndetically connected; καί means “also” in 759 and 763 (so Vian and Delage 1974: 85, “aussi”).

⁴⁴ Collins 1967: 66, for example, groups the images into three groups: images 1 and 2 (ἐν μὲν, ἐν δ’); images 3, 4, and 5 (ἐξείης, ἐν δέ, ἐν δέ); and images 6 and 7 (ἐν καί, ἐν καί), on account of the fact that the introductory formulae change direction twice among themselves. Yet on the basis of this assumption, image 3 should form a separate unit. Furthermore, the varying verbs that introduce each subtheme are not taken into account; for example, ἐν καί in 759 is followed by the pluperfect ἐτέτυκτο, but in 763 by the imperfect ἔην. Shapiro 1980: 276 argues for an ordering on the basis of symmetry and balance.

⁴⁵ Byre 1976: 97. Strictly speaking, ἐξείης only locates image 3 next to image 2.

⁴⁶ Cf. Hunter 1993: 57: “(...) but in the description and viewing of such a cloak one could presumably begin anywhere; descriptions of works of art in fiction always impose an order which dramatises this tension between ‘static’ material art and narrative, in which chronological sequence is crucial”; see also section 1.3.1.

other through their subject matter or by a single theme.⁴⁷ The last image is directly related to the main story (Phrixus and the ram, 763-7).⁴⁸ The other images are connected to the *Argonautica* only by implication. Thus, the connections between the images themselves as well as between the images and the *Argonautica* are dynamic, indirect and polyvalent.⁴⁹

The cloak contains the following seven images:

1. Cyclopes are forging a thunderbolt for Zeus (730-4)
2. Amphion and Zethus are laying the foundations for the walls of Thebes (735-41)
3. Aphrodite is holding up Ares' shield (742-6)
4. The Teleboae/Taphians and the sons of Electryon are fighting (747-51)
5. Pelops and Hippodameia are in a chariot-race against Myrtilus and Oenomaus (752-8)
6. Apollo is shooting at Tityus, who is pulling Leto by her veil (759-62)
7. Phrixus is listening to the ram (763-7)

In what follows, the images will be investigated separately. First, I will discuss the *text*, after which I turn to the *image*.

⁴⁷ Fränkel 1968: 101-2: "(...) der Bildschmuck [ist] nicht irgend einer übergreifenden Idee unterstellt, sondern er besteht aus einer bunten Folge von Einzelbildern; sie sind sämtlich interessant und alle von einander sehr verschieden. Drei haben ein Thema aus der Götterwelt, und vier eines aus der bisherigen Geschichte der griechischen Menschheit".

⁴⁸ According to Byre 1976: 105, "the mention of Phrixus and the ram, whose fleece is the object of their quest, reminds us both of the past events that led up to the present voyage and of that voyage's future goal, and helps to lead from the *ekphrasis* back to the narrative"; according to Thiel 1993: 47, "Phrixos am Ende der Bilderreihe dient als *Sphragis*, Symbol für die Reise und deren Ziel, das Vlies" (emphasis mine).

⁴⁹ I have borrowed these terms from Bal 1982: 144: "[t]he relation between description and novel is *dynamic, indirect* and *polyvalent*" (emphasis in the original). This point is often made in connection with Jason's cloak, for which see Hunter 1993: 58 ("scenes which are partial analogues of elements of the epic, with correspondences which are both oblique and polyvalent") and Klooster 2012: 73 ("[w]hereas some wish to read all the images as corresponding strictly to single events in the narrative, or functioning as lessons for Jason, it seems more attractive to read them in an associative, at times clearly paradigmatic, at other times more obliquely symbolic way: they do not all relate in the exact same way to elements of the narrative and often predicate on various themes and events simultaneously").

1. *Cyclopes are forging a thunderbolt for Zeus (730-4)*

The *text* which represents the first image has a descriptive structure. Only imperfects are found; the text proceeds by enumeration. As for other prototypically descriptive elements, I note two visual details: *παμφαίνων* (732) and *σιδηρείης* (734).⁵⁰ Other details are *ἄφθιτω* (“endless”) and *μαλεροῖο* (“raging”). The text also contains two temporal adverbs (*ἤδη*, 731; *ἔτι*, 732). I discuss these below.

The *image* depicts an unknown number of Cyclopes, who are just about finishing a thunderbolt for Zeus.⁵¹ That the thunderbolt is made for Zeus is probably an inference by the narrator. Zeus need not be depicted, for the Cyclopes only forge thunderbolts for him.⁵² The image does not refer to a specific myth, but depicts the Cyclopes in one of their characteristic activities. This also seems to be implied by *ἐπ’ ἄφθιτω ἤμενοι ἔργω*, “busy with their endless work” (730).⁵³

The pluperfect *ἔτέτυκτο* in line 732 merits some attention. Usually in ekphraseis, pluperfects refer to the *opus ipsum*, that is, they direct attention to the physical medium

⁵⁰ Dubel 2010: 15 notes that references to colours are scarce: “seules les trois premières scènes comportent une indication de couleur, laquelle concerne trois objets, trois détails emblématiques de l’activité figurée (...)”; the other two references concern metals, too: Amphion’s golden lyre (*χρυσέη φόρμιγγι*, 740) and Ares’ bronze shield (*χαλκεῖη... ἐν ἄσπιδι*, 746). Dubel interprets these references metapoetically.

⁵¹ Shapiro 1980: 276, note 43 writes that “[i]n the first scene, the number of Cyclopes represented is not specified, but I think three is a likely guess. There must be more than one, since the plural is used, and should be more than two, since the dual is not. Any more than three would become unnecessarily crowded”. Although this is mere conjecture, Otto 2009: 193 agrees.

⁵² See Hes. *Th.* 139-46. Fränkel 1968: 102 states that Zeus himself is not depicted out of respect for his person, but by the symbol of his glory only.

⁵³ Perhaps *ἄφθιτω* is a meta-narrative remark of the narrator (see for other examples note 266 in 3.3.3.3). Vian and Delage 1974: 84 translate *ἐπ’ ἄφθιτω ἤμενοι ἔργω* with “se livrant à leur tâche éternelle”, “devoting themselves to their eternal task”. The scholia gloss *ἐπ’ ἄφθιτω* as *ἐπι θείω και θαυμαστῶ και ἀθανάτῳ ἔργω* (Wendel 1935: 61), “at their divine and wonderful and perpetual work”. According to Fränkel 1968: 103, Cyclopes that are working while *sitting* (*ἤμενοι*) are grotesque. He consequently reads *ἤμμένοι*, perfect participle of *ἄπτομαι*; he also notes that *ἐφάπτομαι* + dative, “sich befassen mit”, “busy oneself with”, only occurs in Pindar. Vian and Delage 1974: 257 note (ad this line) that *ἤμαι* becomes a synonym of *εἰμί*, but the two parallels they cite offer no support for this observation. Campbell 1971: 417-8, note 1 suggests that the sitting must be understood in deliberate opposition to Call. *Cer.* 49, where the fact that the Cyclopes are standing is stressed (so too Giangrande 1973: 11).

or surface representation of the object. For example, the pluperfect τέτυκτο in 727 indicates that the centre of the cloak – the *opus ipsum* – itself is red. Very often, such pluperfects are found in the introductory lines of an image;⁵⁴ ἐτέτυκτο stands out, because it is not found in an introductory line.⁵⁵ In line 732, ἐτέτυκτο refers both to the *opus ipsum* as well as the *res ipsae*: not only does it refer to the way Athena has made the cloak, but also to the way the Cyclopes have made the thunderbolt (note ἐλάσσκον, 733).⁵⁶

The first basic element of narrative, event sequencing, is absent: the image depicts a single moment in time only. It does, however, suggest both the previous stage and the next stage of the action. This is made explicit by the narrator in the text by two temporal adverbs. With ἤδη (“already”) the narrator suggests that the Cyclopes have been working on this single thunderbolt up until the “now” depicted on the cloak. ἔτι (“still”), on the other hand, looks forward to the completion of the thunderbolt.⁵⁷ By stating that only one ray is missing (μιῆς...μούνον / ἀκτίνος), the narrator indicates that its completion is not far off. Lines 733-4 (τὴν οἷ γε σιδηρείης ἐλάσσκον / σφύρησιν, μαλεροῖο πυρὸς ζείουσιν ἀυτμήν) indicate that the Cyclopes are working very hard to beat out this last ray.⁵⁸ The verb ἐλάσσκον may function as an imperfect.⁵⁹ Alternatively,

⁵⁴ For pluperfects found in introductory lines, see ἐπέπαστο (729), ἤσκητο (742), πεπονῆατο (752), ἐτέτυκτο (759); similar pluperfects in *Il.* 18.574, *Hes. Sc.* 208, *Mosch. Eur.* 44, 56; see also the perfects in *Theoc. Id.* 1.32, 39.

⁵⁵ Just as the pluperfect κεχάλαστο in 744, for which see below.

⁵⁶ Cf. also Dubel 2010: 15, who notes regarding the pluperfect ἐτέτυκτο: “il s’applique, dans le reste de l’ecphrasis au travail de l’étoffe (v. 727 et 759), mais le verbe ἐλάσσκον, caractéristique du travail du métal, le fait ici basculer dans l’espace du référent; de même le terme ἔργον, qui désignait le manteau de Jason en ouverture de la description, s’applique ici à l’activité des Cyclopes, sinon à leur ouvrage même”.

⁵⁷ For ἔτι in reference to a past state of affairs, see *Hes. Sc.* 241; ἤδη is also found in *Hes. Sc.* 172. The use of adverbs such as ἤδη, ἔτι, οὕτω will become frequent in Philostratus’ *Imagines* (see Palm 1965-6: 168 and Guez 2012: 47).

⁵⁸ I interpret ζείουσιν as a participle going with τὴν (732) and ἀυτμήν as its direct object. Alternatively, one can connect ζείουσιν with ἀυτμήν, which makes the ἀκτίς itself a glowing blast (so Mooney 1912: 115; Vian and Delage 1974: 84; Pavlock 1990: 34, note 39).

⁵⁹ See Bühler 1960: 135: “[i]n nachhomerischer Zeit tritt die iterative Bedeutung der -σκ- Erweiterung ganz zurück. Meist soll diese die Tätigkeit als intensiv oder durativ kennzeichnen. Nicht selten läßt sich überhaupt kein Unterschied zwischen der erweiterten und der Normalform erkennen”.

ἐλάσσκον has iterative meaning, in which case the repeated hammering of the Cyclopes is emphasized. This means that the image suggests a sequence of identical events.⁶⁰

The element of world disruption is not present in the image. The thunderbolt will, of course, be used by Zeus in battles against his opponents, but image depicts the forging of the thunderbolt, not its use. As for ‘what-it’s-like’, the present participle *πονέυμενοι* (“working hard”) may refer to how the Cyclopes experience their work. However, the two most important narrative elements, event sequencing and world disruption, are absent from the image; as a consequence, it is low in narrativity. The image only suggests a sequence of events.

Scholars agree that the first image on the cloak is connected to Orpheus’ cosmogonical song in 1.496-511. In fact, the image is regarded as a continuation of that song, since it depicts “(...) the next stage in world history after the point at which the cosmogonical song of Orpheus concluded (1.511)”.⁶¹ I quote the last five lines (507-11):

οἱ δὲ τέως μακάρεσσι θεοῖς Τιτῆσιν ἄνασσον,
 ὄφρα Ζεὺς ἔτι κοῦρος, ἔτι φρεσὶ νήπια εἰδώς,
 Δικταῖον ναῖεσκεν ὑπὸ σπέος, οἱ δὲ μιν οὐ πω
 510 γηγενέες Κύκλωπες ἐκαρτύναντο κεραυνῶ,
 βροντῆ τε στεροπῆ τε· τὰ γὰρ Διὶ κῦδος ὀπάζει.

These two [Cronus and Rhea] in the meantime ruled over the blessed Titan gods, while Zeus, still a child, still thinking childish thoughts, dwelt in the Dictaeon cave, and the earthborn Cyclopes had not yet armed him with the thunderbolt, thunder, and lightning, for these give Zeus his glory.

The connection with the song of Orpheus slightly changes the interpretation of the image. First of all, the event depicted in the image is now seen to belong to a larger sequence of events, a sequence that starts with Zeus as a child (*Ζεὺς ἔτι κοῦρος*, 508). Second, the narratee may start to wonder (*οὐ πω / γηγενέες Κύκλωπες ἐκαρτύναντο κεραυνῶ*, 509-10) whether the image depicts the forging of Zeus’ first thunderbolt. This would change the depicted event from a habitual action into a specific one. This action

⁶⁰ According to Byre 1976: 99, “[t]he stasis of the represented scenes is maintained throughout, the nearest approximation to a violation of it being the iterative *ἐλάσσκον* (733)”. Here, I would argue that a distinction between text and image is helpful: the image is necessarily static, but it may suggest repeated action. This suggestion is expressed in the text by *ἐλάσσκον*.

⁶¹ Hunter 1993: 53-4.

is, furthermore, significant, because the thunderbolt gives Zeus his glory (τὰ γὰρ Διὶ κύδος ὀπάζει, 51). Along this line of interpretation, the narrativity of the image is augmented: it no longer depicts an habitual, normal action, but a significant one with important consequences.

It is surely no coincidence that the narrator has the ekphrasis begin where the song of Orpheus ends. If Orpheus' song exemplifies poetry, and Jason's cloak visual art, then the conclusion could be drawn that the narrator of the *Argonautica* views the relationship between poetry and visual art as complementary: both media tell stories, though by their own means.⁶² The effect of poetry and visual art is comparable, too. After Orpheus has finished his song, the Argonauts are enchanted: τοὶ δ' ἄμοτον λήξαντος ἔτι προύχοντο κάρηνα, / πάντες ὁμῶς ὀρθοῖσιν ἐπ' οὐάσιν ἡρεμέοντες / κηληθμῶ· τοῖόν σφιν ἐνέλλιπε θελκτὸν ἀοιδῆς (1.513-5), "and they, although he had ceased, still leaned their heads forwards longingly, one and all, with intent ears, immobile with enchantment; such was the spell of song that he left within them". We may compare lines 765-8, where the viewer of the last image likewise becomes enchanted.⁶³

Scholars are agreed that the song of Orpheus alludes to the Homeric shield of Achilles. In later antiquity, a cosmic interpretation of Achilles' shield was common.⁶⁴ In the words of Nelis, "Apollonius was obviously aware of the allegorical reading of the Homeric shield in Empedoclean terms when he began his Empedoclean song of Orpheus with verbal allusion to the shield in *Iliad* 18".⁶⁵ Furthermore, the song of Orpheus is modelled on the songs of Demodocus in *Odyssey* 8.⁶⁶ Thus, the first image on

⁶² Conversely, DeForest 1994: 93 draws attention to the *differences* between the arts. After having noted the similarity between διέκριθεν (1.498, in the song of Orpheus) and διακριδόν (1.729), she comments: "[t]he verbal echo also catches the essential difference between narrative and pictorial art. Narrative describes events moving through time; pictures show an event frozen in time. The song describes elements in the process of separating, the pictures illustrate the product of separation".

⁶³ Cf. DeForest 1994: 143.

⁶⁴ Hunter 1993: 54. The scholiast on A.R. offers a cosmic interpretation of Jason's cloak, too (Wendel 1935: 67; translation in Collins 1967: 79-80). See Hardie 1985: 15-7 for Hellenistic interpretations of the "cosmic" shield of Achilles.

⁶⁵ Nelis 2001: 351 (with further references). For the correspondences between song and shield, see Nelis 1992: 158.

⁶⁶ Hunter 1993: 149-50; the correspondences are listed by Nelis 1992: 157-9 and, in brief, by Feeney 1991: 67, note 32: "(...) Orpheus' song begins with νεῖκος, as does Demodocus' first song in the *Odyssey* (8.75); and its theme is cosmogony, which was thought to be the (allegorically

the cloak continues a story told in a song. This song, in turn, is inspired both by visual art (the shield of Achilles) as well as by song itself (the songs of Demodocus). The relation between poetry and visual art, then, is indeed complementary.⁶⁷

2. *Amphion and Zethus are laying the foundations for the walls of Thebes (735-41)*

The *text* has a descriptive structure. Only imperfects are found. The text proceeds by enumeration, but in line 737 progression is spatial (πέλας); spatial markers are also found in lines 738 (ἐπωμαδόν), 740 (ἐπί), and 741 (μετά). As in the previous image, two temporal adverbs are found, too: ἔτι (736) and νέον (737). As for other prototypical features of description, I note the following visual details: the mountain is high (ἠλιβάτοις, 739), Amphion's lyre is made of gold (χρυσέη, 740), and the rock is twice as big as the mountain (δ्वις τόσση, 741); Thebes is said to be ἀπύργωτος (736).

The *image* depicts Amphion and Zethus, who are laying the foundation-stones (δομαίους, sc. λίθους) for the walls of Thebes. The story is known from a number of sources. In *Od.* 11.260-5, the narrator relates that Odysseus saw Antiope, daughter of Asopus, who bore Amphion and Zethus; they first founded Thebes and fenced it with towers.⁶⁸ According to Hesiod (fr. 182 M-W), the brothers built the walls of Thebes with a lyre.⁶⁹ In the image, however, only Amphion uses the lyre.

The image does not contain a sequence of events. It does, however, suggest a future state of affairs. Thebes is said to be ἀπύργωτος δ' ἔτι, "still without towers" (736). The temporal adverb ἔτι modifies the adjective ἀπύργωτος. The adjective ἀπύργωτος, on account of its *alpha privans*, would on its own also refer to a future state of affairs, since

expressed) theme of Demodocus' second song, with Ares representing νεῖκος in the universe, and Aphrodite φίλια (*Od.* 8.266-366)".

⁶⁷ It should be further noted that the first image on Jason's cloak also recalls the maker of the shield of Achilles, Hephaestus (see e.g. Clauss 1993: 120-1, 123; Dubel 2010: 15). The image alludes to the lines preceding the shield ekphrasis, when Hephaestus is visited by Thetis while working on twenty tripods (*Il.* 18.372-9). There, too, the objects that are being made are not yet finished: the tripods still miss their handles (οἳ δ' ἤτοι τόσσον μὲν ἔχον τέλος, οὕατα δ' οὐ πω / δαιδάλεα προσέκειτο, "and they were so far finished, but the cunningly fashioned handles were not yet on them" (378-9).

⁶⁸ In both passages, Antiope is called the daughter of Asopus (Ἀντιόπην ... Ἀσωποῖο θυγάτρα, *Od.* 11.260; Ἀντιόπης Ἀσωπίδος, A.R. 1.735); the Homeric hapax ἀπύργωτόν (*Od.* 11.264) is repeated in A.R. 1.736.

⁶⁹ For other ancient sources that tell this myth, see the references by Stoll in Roscher 1884-90: 313-14 and Heubeck 1990: 93 (ad *Od.* 11.260-5).

Thebes was famous for its towers. By using ἔτι, however, the narrator underscores the fact that Amphion and Zethus are *now* building Thebes. The narrator indicates by another temporal adverb, νέον (“just now”, 737), that the brothers have just started to build Thebes.⁷⁰ Thus, although the narrator refers to a future state of affairs – the completion of Thebes – its completion lies in the distant future, as its construction has only just begun. In the case of the previous image, the completion of the thunderbolt lies in the near future: the Cyclopes are working on the last missing ray (732-4).

The image does not contain world disruption. Both brothers are working eagerly (ἰέμενοι, 738).⁷¹ Zethus is shouldering a high mountain, and looks like a man toiling hard (μογέοντι ἔοικώς, 739).⁷² Amphion, following after him, is playing on his lyre; he is moving a rock twice as big (740-1).⁷³ The twins are working in harmony, and the text offers no direct indications that this harmony will be disturbed. Yet in the fact that both are eager, that Zethus is working very hard, and Amphion is moving a boulder twice as big by simply playing on his lyre, the narratee could discern a certain rivalry between the two brothers.⁷⁴ This interpretation is facilitated by the fact that both brothers were

⁷⁰ For νέον used adverbially see *LSJ* s.v. νέος III; Vian and Delage 1974: 84 translate “ils venaient seulement d’en jeter les fondations” (emphasis mine).

⁷¹ As all ekphrastic narrators, the Apollonian narrator also describes mental states: ἐθέλοντες (749) and ἐπεσσύμενος (758).

⁷² In most ekphraseis, phrases with ἔοικώς and the like compare art with reality (see e.g. Hes. Sc. 198, 206; differently Theoc. *Id.* 1.41). In the Apollonian ekphrasis, according to Shapiro 1980: 280, the phrase “is reserved for those figures who transcend not simply the limits of art, but of natural life, viz. a man lifting a mountain and, later on, a talking ram [764]. Such scenes of wonder (θαύμα) complement the wonderful workmanship of the garment, its colors and luminosity, to reinforce the impression of its unique splendor”.

⁷³ The participle λιγαινών (740) refers to sound, which cannot, strictly speaking, be depicted. Yet because the narrator first mentions Amphion’s golden lyre (χρυσέη φόρμιγγι), this detail is easily accepted as an inference; similarly *Il.* 18.495 and 570-1.

⁷⁴ Frazer 1921: 339, note 2 writes that Apollonius “seems to have intended to suggest the feebleness of brute strength by comparison with the power of genius”; Lawall 1966: 155 notes that “[t]he lesson is obvious: magical charm accomplishes more than muscle”. Merriam 1993: 75, on the other hand, emphasizes the necessity of cooperation between the two brothers: “[w]hile it is true that Amphion, with his lyre and singing, is moving twice as many stones as Zethos is by main force, Zethos *is* moving stones and is contributing to the building of Thebes. Both forces [charm and strength] are essential to the establishment of the city” (emphasis in the original).

regarded as embodying opposite values (e.g. the practical life and the contemplative or artistic life).⁷⁵ The narrator, however, remains silent on this issue.

As for the element of ‘what-it’s-like’, this is expressed by the phrase *μογέοντι εοικώς* (739). In conclusion, the narrativity of the image is low: event sequencing and world disruption are absent. The image does suggest a future state of affairs; in addition, the image may allude to rivalry or antagonism between Amphion and Zethus.

3. *Aphrodite is holding up Ares’ shield* (742-6)

The text has a prototypically descriptive structure. Two perfects occur (*ῥσκητο*, 742; *κεχάλαστο*, 744), and one imperfect (*φαίνετο*, 746); all verbs are middle(-passive). Textual progression is enumerative. The text is rich in spatial markers: *ἐκ* (743), *ἐπί* (744), *νέρθε παρέκ* (745), *ἐν* (746); note also *ἀντίον* (745). As for other prototypical descriptive elements, the following visual details occur: *βαθυπλόκαμος* (742) and *χαλκείη* (746). Other details are *θοόν* (743), *σκαίων* (744), and *ἀτρεκές* (745).

In contrast to the two previous images, which depicted figures at work, the third *image* depicts a figure in complete stasis.⁷⁶ Aphrodite is holding up Ares’ shield, half-naked; in this shield, her reflection can be seen. The image lacks all three basic elements of narrative. The image does, however, suggest a sequence of events. In line 744, the narrator uses the pluperfect *κεχάλαστο*. Just as *ἐτέτυκτο* in line 732, this pluperfect refers to the *res ipsae*. By using a pluperfect, the narrator can also refer to the action of which the state expressed by the pluperfect is the result.⁷⁷ Thus, in the case of *κεχάλαστο*, even though the narrator refers to a state (the juncture of Aphrodite’s dress has slipped down), the previous action (the slipping down) is simultaneously also referred to.⁷⁸ This effect is strengthened by the word order, which iconically mirrors this

⁷⁵ E.g. Frazer 1921: 338, note 1; see also Klooster 2012: 73-4. Vian and Delage 1974: 258 note that Euripides made use of the opposition between the strong Zethus and the musician Amphion in his *Antiope*; on this point, see further Gibert 2009: 23.

⁷⁶ Cf. Palm 1965-6: 140: “[h]ier, wie im Motiv 7 [763-7], ist eine ruhende Gestalt beschrieben, anschaulich, aber ohne die vielen Details, die wir bei Hesiod fanden. Nur einige wesentliche Züge sind angegeben, diese aber sind detailliert angegeben”.

⁷⁷ See Rijksbaron [1984] 2002: 38: “the pluperfect locates the state resulting from the completion of the preceding state of affairs *in the past*” (emphasis in the original).

⁷⁸ This was already recognised by Friedländer 1912: 12: “[u]nd das Zufallsmotiv eines von der Schulter der Aphrodite herabgeglittenen Gewandes dient dem gleichen Zweck, einen Schein der

act of slipping down: from Aphrodite's shoulder (ἐκ δὲ οἱ ὤμου, 743), onto her left forearm (πῆχυν ἔπι σκαιδόν, 744), and then beneath her breast (νέρθε παρέκ μαζοῖο, 745).⁷⁹

In line 743, the narrator states that Aphrodite is holding up Ares' agile shield (θοδὸν σάκος), which she seems to be using as a mirror.⁸⁰ It is not explicitly stated whether Aphrodite is actually looking at her own reflection; it also remains unclear what precisely is reflected (her breasts?).⁸¹ At any rate, by making Aphrodite's reflection (δείκηλον) the subject of the verb φαίνετο (746), the narrator draws attention to what is depicted on the cloak, rather than to what Aphrodite is doing; the verb refers both to the *opus ipsum* and the *res ipsae*. By using the middle infinitive ἰδέσθαι to suggest an emotional overtone of wonder,⁸² the narrator draws attention to the exquisite quality of the cloak, which contains the representation of a reflected image.⁸³

Bewegung hervorzurufen, ohne doch durch das Hereinziehen wirklicher Bewegung den Eindruck zu fälschen".

⁷⁹ Cf. Pavlock 1990: 38, who writes that "[t]he seductive appeal of this panel is reinforced by the arrangement of its elements so as to direct the reader's gaze in a linear movement".

⁸⁰ Dubel 2010: 16 draws attention to the metapoetic play in these lines: "[d]e la même façon que le bouclier d'Achille est devenu l'étoffe d'un manteau, le bronze d'Arès n'est qu'un effet du travail de broderie ou de tissage. La pièce d'armement est détournée en objet de toilette; son épisème, en place d'un terrifiant gorgonéion, présente le visage de la déesse de la beauté: le motif héroïque a été systématiquement détourné en motif érotique, et ce 'bouclier de bronze' n'est plus ni bouclier ni bronze. L'objet qui servait de support à l'ekphrasis archaïque est ici devenu l'ornement d'un nouveau support, un manteau, où il continue d'ailleurs à générer des images, en l'occurrence le reflet d'Aphrodite – un joli symbole du travail de réécriture opéré par Apollonios"; see on this point also Schmale 2004: 119-20.

⁸¹ Zanker 2004: 56: "[w]e are left to assume that the picture of Aphrodite's décolletage is what appeared on the depiction of the shield. Interestingly, we are not told that Aphrodite is actually looking at the reflection of herself".

⁸² For this use of the middle verb ὀράομαι, see Allan 2006: 112-3. The infinitive ἰδέσθαι also occurs in the phrase θαῦμα ἰδέσθαι, sometimes found in ekphraseis (see e.g. Sc. 140, 224, but 318 θαῦμα ἰδεῖν). Here, φαίνετ' has the same (metrical) position as θαῦμα; in addition, the phrase has the same position in the hexameter as θαῦμα ἰδέσθαι, i.e. at line-end. The Apollonian narrator, then, does not *state* that the image was a wonder to behold; rather, he expresses this wonder through what can be *seen* on the cloak.

⁸³ Feeney 1991: 70 (building on Zanker 1987: 69) notes that that the lines are reminiscent of statuary, and that the image is "a representation in words of a representation in cloth of a representation in marble of a goddess – and her reflection".

The narratee may wonder in what situation Aphrodite finds herself. Zanker notes that the image contains an everyday element, in that it shows Aphrodite at toilet.⁸⁴ Yet the fact that the shield belongs to Ares is important. The mention of Ares is an inference, just as the mention of Zeus in 731. Ares does not seem to be depicted, since he is not described by the narrator. Ares' name is a sign for the narratee how to interpret the image: Aphrodite and Ares were lovers. For example, Collins writes that the image "is an amusing picture of the goddess as a tousled courtesan, on the morning after a night with Ares, who, because of the presence of his shield, must still be in bed, sleeping late".⁸⁵ It could also be the case that the robe has slipped down because Aphrodite was undressing, and that she is now admiring herself in the mirror before she will share Ares' bed. The mention of Ares, then, makes clear that the image does not merely depict Aphrodite at her toilet, but that it depicts Aphrodite as an unfaithful wife.⁸⁶

Berkowitz has drawn attention to the fact that it may strike the narratee as strange that Athena, a virgin goddess who characterizes herself as unfamiliar with erotic affairs (A.R. 3.32-3), has fashioned an erotic image on Jason's cloak.⁸⁷ He notes that there are ancient statues and coins which show an armed Aphrodite; and that Aphrodite could be called *ᾠπλισμένη* even when holding a shield only. He suggests that the primary narrator may have read eroticism into the image of Aphrodite on the cloak, eroticism for which Athena is not responsible, who only wanted to depict an armed Aphrodite.⁸⁸ In that case, the narrator "wrongly" infers that the shield belongs to Ares. We may compare the goatherd in Theocritus' first *Idyll*, who is also said to misinterpret the

⁸⁴ Zanker 1987: 69.

⁸⁵ Collins 1967: 73, who is followed by Pavlock 1990: 36 ("[t]he shield is presumably in her possession because she has just made love to her paramour"). Otto 2009: 191 is less specific on the represented moment of time: "[b]ei dieser Szene handelt es sich offensichtlich um einen Ausschnitt aus der Affaire zwischen Aphrodite und Ares, von der in der *Odyssee* Demodokos am Hofe der Phaiaken berichtet (*Od.* 8.266-366)".

⁸⁶ As in *Od.* 8.266-369, Hephaestus is Aphrodite's husband in the *Argonautica*, too (see e.g. 3.37-40).

⁸⁷ Berkowitz 2004: 124.

⁸⁸ Berkowitz 2004: 125: "[i]t would surely be appropriate for a warrior goddess such as Athena to present an armed Aphrodite on Jason's cloak. Athena, then, would not be responsible for the eroticism that people see in the image of Aphrodite. This eroticism should instead be attributed to the moral narrator who describes the image".

images.⁸⁹ However, as in the case of the goatherd, there seems to be no good reason to distrust the Apollonian narrator.⁹⁰

4. *The Teleboae/Taphians and the sons of Electryon are fighting* (747-51)

The *text* has a prototypically descriptive structure. Only imperfects occur; textual progression is enumerative; one spatial marker is found (ἀμφί, 747).⁹¹ As for other prototypical descriptive elements, I note the following visual details, which relate to the appearance of the meadow: λάσιος (747) and ἐρσήεις (751). The other details relate to the number of people involved: πολέες δ' ὀλίγους (751).

The *image* depicts a fight in progress between an unspecified number of figures (but see below). It is a general mêlée: no individuals are singled out. A fight for cattle is also depicted in the city at war on the shield of Achilles (18.525-9).⁹² In the Homeric ekphrasis, the figures are anonymous; here, the figures are identified by the narrator: the attackers are the Teleboae (748), which are also called Taphians (ληιστὰὶ Τάφιοι, 750); the owners and defenders of the cattle are the sons of Electryon (748). The myth, of which there are a number of different versions, is found in various sources.⁹³ In the *Catalogue of Women*, Electryon has nine sons (and a single daughter, Alcmena) who are

⁸⁹ See section 5.3.3, 1.

⁹⁰ As for A.R. 3.32-3, cf. Pavlock 1990: 31: “[a]lthough depicting erotic material in this tapestry, the goddess later *ironically* admits to no understanding whatsoever of love affairs and is totally incapacitated when Hera asks for advice about helping Jason through Medea” (emphasis mine). Another explanation in Merriam 1993: 77, note 16: “[t]he picture on the cloak of Aphrodite admiring herself was originally fashioned by Athene [*sic*], whose gift the cloak was. And yet Athene claims to be ill acquainted with Aphrodite and her works (3.32-5), and seems to hold the Cyprian goddess in mild contempt. We should also recall Athene’s mockery of Aphrodite when the latter is wounded by Diomedes in *Iliad* 5 (421-25). That Apollonius has Athene portray Aphrodite in such mock-martial circumstances may be taken as *an amused comment on the relations between the two daughters of Zeus*” (emphasis mine).

⁹¹ ἀμφί (747) may mean either “around the cattle” or “about, for the sake of the cattle” (see *LSJ* s.v. ἀμφί B I and IV); cf. *Il.* 18.528.

⁹² The introductory line of this image (ἐν δὲ βοῶν ἔσκεν λάσιος νομός) also sounds Homeric, in that it introduces a location, rather than figures (730, 735, 742, 759, 763) or objects (752).

⁹³ For the ancient sources, see Bulloch 2006: 62, note 26. He notes that “[t]he whole sequence of events is recounted (though not with all details) as early as Hesiod’s *Catalogue of Women*”.

all killed by the Taphians;⁹⁴ according to the scholiast ad 747-51a, Electryon also dies.⁹⁵ The reason for the fight is given by the scholiast ad 1.747-51b: the Teleboae had come to claim the cattle as part of their inheritance, but Electryon refused.⁹⁶ The aftermath of the cattle raid is disastrous for Electryon: Amphitryon, who marries his daughter Alcmena, kills him when retrieving the cattle, either accidentally or out of anger.⁹⁷

The image does not contain a sequence of events. It does refer to the way the fight will end, since the sons of Electryon are outnumbered (πολέες δ' ὀλίγους βιόωντο νομήας, 751). The allusion to the cattle raid on the shield of Achilles further supports this interpretation: there, too, the herdsmen (though only two in number) are killed (18.530). The exact stage of the fight cannot be determined: it is not stated how many attackers or defenders have already been killed.

World disruption is present: a fight is by definition a disruptive event. As is to be expected, the two parties have different motives, which the narrator indicates in line

⁹⁴ See fragment 193.12-20 (M-W) and West 1985: 111. In Apollod. 2.4.6, one son of Electryon survives.

⁹⁵ γενομένης δὲ μάχης καὶ ὁ Ἡλεκτρώων καὶ οἱ τούτου παῖδες ἀνῆρέθησαν (Wendel 1935: 63), “after a battle had arisen, both Electryon and his sons were killed”.

⁹⁶ περὶ δὲ τῆς μάχης Ἡρόδωρος (31 fg 15 J.) ἱστορεῖ, ὅτι Περσέως καὶ Ἀνδρομέδας δ' [sic] παῖδες ἐγένοντο, Ἀλκαῖος, Σθενέλαος, Μήστωρ, Ἡλεκτρώων, καὶ κοινὴν ἔσχον τὴν βασιλείαν. Μήστορος δὲ θυγάτηρ Ἴπποθόη, ἧς καὶ Ποσειδῶνος Πτερέλαος· Πτερέλαου παῖδες Τηλεβόας καὶ Τάφιος, ἀφ' οὗ ἡ νῆσος. ὡς δὲ τινες, Τηλεβόου τοῦ Πτερέλαου ἐγένοντο παῖδες οἱ καλούμενοι Τηλεβόαι. ἐλθόντες δὲ ἀπήτουν Ἡλεκτρώωνα τὰ τῆς μάμμης ἑαυτῶν Ἴπποθόης, ἀντιστάντες δὲ αὐτοῖς οἱ Ἡλεκτρωωνίδαι ἀνῆρέθησαν ὑπ' αὐτῶν (Wendel 1935: 63-4), “Herodorus states about the fight, that the sons of Perseus and Andromeda were Alcaeus, Sthenelaus, Mestor, Electryon, and that they jointly had the kingdom. The daughter of Mestor was Hippothoë; of her and Poseidon Pterelaos [was a son]; the children of Pterelaos were Teleboas and Taphios, after whom the island [is named]. As some [say], those who are called the Teleboae were children of Teleboas, the son of Pterelaos. After they had gone to Electryon, they demanded back from him what belonged to their grandmother Hippothoë; and the sons of Electryon, having withstood them, were killed by them”; see also Apollod. 2.4.6.

⁹⁷ The first version in Apollod. 2.4.6, the latter in Hes. Sc. 11-2 (on which see Russo [1950] 1965: 10-11). The *Shield* (14-56) also relates that Amphitryon was not allowed to have sex with his wife before he had avenged the death of her brothers; on the night he returns, he has sex with Alcmena, who earlier on that night had had sex with Zeus. She gives birth to twins, Iphicles and Heracles. The latter is, of course, one of the Argonauts. See further Collins 1967: 74-5 and Merriam 1993: 74.

749: one party defends the cattle, but the other is bent on stealing it (οἱ μὲν ἀμυνόμενοι, ἀτὰρ οἱ γ' ἐθέλοντες ἀμέρσαι, 749). With ἐθέλοντες, the narrator moves away from what can be depicted, but the inference is a likely one. The disruptive nature of the event is also clear from the fact that the dewy meadow is wet with human blood (τῶν δ' αἵματι δεύετο λειμών / ἐρσήεις, 750-1).⁹⁸ Merriam even speaks of “the only truly horrific scene on the cloak”.⁹⁹ As for the element of ‘what-it’s-like’, the narrator does not refer to the feelings of the figures. The bloody meadow does indicate that the fighting is brutal.

The narratee may wonder how the narrator has been able to identify the figures as the Teleboae/Taphians and the sons of Electryon – in other words, what clues the image contains so as to make their identification possible.¹⁰⁰ In all other images, the identification of the figures is easy. A fight between herdsmen and their attackers need not refer to a specific myth, as the city at war on the shield of Achilles makes clear. If the image would depict *nine* herdsmen, these could then be identified as the sons of Electryon; he has nine sons in the Hesiodic *Catalogue of Women*. The narrator does not specify the number of figures, however: he speaks of *few* herdsmen (ὀλίγους...νομήας, 751). Yet it seems safe to assume that the learned Hellenistic narratee would know that Electryon had nine sons. Thus, the words υἱέες Ἥλεκτρώωνος may automatically refer to nine figures; this, in turn, would have allowed the narrator to identify the figures in this image.

5. Pelops and Hippodameia are in a chariot-race against Myrtilus and Oenomaus (752-8)

The *text* has a prototypically descriptive structure. It features one pluperfect and two imperfects. The aorist ἤλασεν (755) may seem out of place, but can be accounted for within the descriptive discourse mode as an anterior aorist (see further below). Textual progression is enumerative. Three spatial markers occur: προπάρειθε (753),

⁹⁸ I wonder how the adjective ἐρσήεις, “dewy” should be interpreted. Does it characterize the meadow as lovely, and hence creates a contrast between the bucolic meadow and the carnage taking place in it (cf. Hunter 1993: 54)? Or does ἐρσήεις rather point to a meadow that is wet with (because of) blood? For the association of dew and blood, see e.g. *Il.* 11.52-5 and Boedeker 1984: 74-9.

⁹⁹ Merriam 1993: 73.

¹⁰⁰ Cf. Collins 1967: 74: “Apollonius is practically the only source for this part of the story – perhaps its obscurity attracted him to it”; he refers to Peschties 1912: 23 (*non vidi*).

μεταδρομάδην (755), and ἐν (757).¹⁰¹ As for other prototypically descriptive features of the text, visual details are scarce. I note δύω (752) and προτενές (756).

The *image* depicts two competing chariots in full speed. The chariot in the lead is guided by Pelops; Hippodameia is standing next to him. The other chariot is guided by Myrtilus; Oenomaus is falling out, because the axle is breaking. The race depicted is part of a larger myth that is well-known, though the story varies. The myth is told by the scholiast ad 1.752-58a as follows (I quote the paraphrase by Collins): “Oenomaus had an oracle saying that he would be undone by his son-in-law; and so he decided to marry his daughter to no one but the man who could defeat him in a race. In this fashion he had disposed of thirteen suitors. But Pelops came with horses given him by Poseidon. And Hippodameia persuaded Myrtilus (...) to substitute a piece of wax for one of the linch-pins in her father’s own chariot (...)”.¹⁰²

The image does not contain a sequence of events: it depicts one moment only.¹⁰³ It does suggest what happened before the depicted moment, and what will happen after. Pelops and Hippodameia are in the chariot in the lead (753-4). Myrtilus is just behind them: τοῦ δὲ μεταδρομάδην ἐπὶ Μυρτίλος ἤλασεν ἵππους, “Myrtilus had driven the horses of the other [chariot] in close pursuit” (755).¹⁰⁴ The anterior aorist ἐπὶ...ἤλασεν refers to an action that is already completed.¹⁰⁵ On the cloak, not the action itself but its result is depicted: Myrtilus is just behind Pelops, which means that he has driven his horses just

¹⁰¹ ἐπὶ (755) goes with the verb ἤλασεν.

¹⁰² Collins 1967: 75-6; scholiast in Wendel 1935: 64-5; the thirteen suitors are mentioned in Pi. *Ol.* 1.79. In this same ode, the victory is due to the golden chariot and winged horses that Pelops gets from Poseidon (1.87-8; cf. Gerber 1982: 134-6 ad 1.87). For other versions, see Apollod. *Epit.* 2.4-9 with Frazer’s extensive notes.

¹⁰³ According to Schmale 2004: 118, “[w]enn die Achse bricht, fällt Oinomaos (758: πίπτειν), der im Vers zuvor noch neben Myrtilos stehend beschrieben ist, vom Wagen; hier liegt das einzige Mal Unklarheit darüber vor, welcher Moment tatsächlich auf dem Bild dargestellt sein soll”.

However, σὺν τῷ δ’ Οἰνόμαος does not mean that Oenomaus is standing; it means that Oenomaus is depicted next to Myrtilus.

¹⁰⁴ The manuscripts read τὸν δέ. If this reading is retained, ἐπελάυνω governs a double accusative (cf. Mooney 1912: 117 ad loc., who notes that “the double acc. with ἐπελάυνειν is an innovation”).

¹⁰⁵ The aorist is understood as anterior by Vian and Delage 1974: 85, note 1 (“[l]’aoriste ἤλασεν avec valeur de plus-que-parfait peut être maintenu comme en 3.762 (...)”). According to Platt 1919: 74, “the context shews ἤλασεν to be an impossible tense”. Comparing ἔλαεν in 3.872, he proposes to read the imperfect ἤλαεν (adopted by Fränkel).

behind him. By using an anterior aorist, this foregoing action is implied.¹⁰⁶ The verb also suggests that Myrtilus was first (perhaps far) behind Pelops, and has just now reached Pelops. The narrator thus adds tension to the image.

Oenomaus is depicted while falling out of the chariot, because the axle is breaking. Both breaking and falling are telic verbs, which means they have a natural endpoint.¹⁰⁷ The present participle ἀγνυμένοιο (757) and the imperfect πίπτεν (758) both refer to actions that are not completed, but that are ongoing in the now of the picture. Yet because they are telic verbs – the action of which takes, furthermore, only a short time to complete – the completion of this action is anticipated. Thus, both ἀγνυμένοιο and πίπτεν imply a moment in the near future, in which the axle will be broken and Oenomaus will have fallen.

Although the image is necessarily static, the narrator describes the figures in a way which suggests that the actions are *following* upon each other. (1) Pelops is in the lead, shaking the reins (753-4), probably to incite his horses to go faster. (2) Close behind him, Myrtilus has almost overtaken Pelops (μεταδρομάδην, 755). Oenomaus is positioned next to him (σὺν τῷ δ' Οἰνόμαος), with a forward-pointing spear in his hand (προτενὲς δόρυ χειρὶ μεμαρπῶς, 756). This line lacks a verb, which may lead the narratee to assume that Oenomaus is standing. Furthermore, from the fact that Oenomaus has a forward-pointing spear in his hand, the narratee will infer that he is trying to stab Pelops. (3) Yet Oenomaus is not standing, but falling out of the chariot in his attempt to stab Pelops in the back (757-8). By the order of the description as well as the piecemeal disclosure of information, the narrator suggests that these actions follow after each other. This procedure strengthens the idea that the image is full of action and movement.¹⁰⁸

World disruption is present. Oenomaus clearly expects to kill Pelops, just as he killed the previous thirteen suitors. He is depicted in the very act of trying to kill Pelops, an attempt that fails because the axle of the chariot breaks. This must come as a surprise for Oenomaus. The mention of Myrtilus may remind the narratee that he

¹⁰⁶ As such, ἐπι...ῆλασεν is used in a similar way as the pluperfect κεχάλαστο in line 744 above.

¹⁰⁷ For a definition of telicity, see Smith 2003: 293: “[t]elic events have a natural final endpoint (*draw a circle, walk to school*)”.

¹⁰⁸ According to Hunter 1993: 57, note 53, “[t]he *narrative of the chariot race* and perhaps the details in *ἰέμενοι* and *λιγαίνων* (738, 740) may be thought to stretch the bounds of ‘representability’” (emphasis mine). The narrative of the chariot race can be represented, for it is very much a *visual* one.

betrayed Oenomaus.¹⁰⁹ The element of ‘what-it’s-like’ is not present. The narrativity of the image, then, is due to the disruptive nature of the depicted event. Important, too, is the presence of action and movement. The image also suggests a sequence of events.¹¹⁰

Hippodameia stands out in this dynamic image, because she is the only figure not involved in an action. She is merely standing in Pelops’ chariot (ἔσκε παραιβάτις Ἴπποδάμεια, 754). The scholiast cannot believe that Hippodameia would actually take part in the race. He sees a reference to another future event, Pelops’ victory: οὐχ ὅτι αὐτῷ κατὰ τὸν ἀγῶνα συμπαρήν, ἀλλ’ ὅτι ὁ τεχνίτης ἀμφοτέρωθι δείξει θέλων, καὶ τὸν δρόμον καὶ τὴν νίκην, τοῦτο πεποίηκεν, “not because she stood by him [sc. Pelops] during the contest, but because the craftsman, wanting to show both things, both the race and the victory, has made it [sc. the picture] [thus]”.¹¹¹ Fränkel agrees that Hippodameia’s presence is symbolic. He further notes that the image is perhaps synoptic.¹¹² Hippodameia is, of course, the “prize” of the contest, but even if she were not present the narratee would know that Pelops wins the race and marries her. Yet in some versions of the myth, Hippodameia does accompany Pelops on his chariot.¹¹³ In most ancient visual depictions, Hippodameia is found in Pelops’ chariot, too.¹¹⁴ Lastly, the other images on the cloak are not synoptic. The interpretation of the scholiast must therefore be rejected.

¹⁰⁹ Cf. Manakidou 1993: 108-9: “[d]er Name des Wagenlenkers steht bedeutungsvoll zwischen den beiden Gegnern und deutet an, daß Myrtilos eine Zwischenrolle (die des Verräters) spielt”.

¹¹⁰ In the end, Pelops will be victorious. We may compare the chariot race depicted on Heracles’ shield (Hes. Sc. 305-11). The pseudo-Hesiodic narrator states that “never for them [the charioteers] victory was achieved, but they had a contest undecided” (οὐδέ ποτέ σφιν / νίκη ἐπηγύσθη, ἀλλ’ ἀκριτον εἶχον ἄεθλον, 310-11). The Apollonian narrator, on the other hand, refers to an image which suggests a victory.

¹¹¹ Wendel 1935: 65 (ad 1.752-58b). I want to draw attention to the fact that the scholion speaks of ὁ τεχνίτης rather than ὁ ποιητής: the scholiast, too, discusses the image, though he forgets that Athena is a woman.

¹¹² Fränkel 1964: 105: “Apollonios meint es symbolisch (und vielleicht auch dem archaischen Bildstil entsprechend), wenn er bereits auf dem Wagen im Rennen Pelops vereint sein läßt mit dem Mädchen, das der Fahrer durch seinen Sieg gewann”. For the term synoptic, see 1.4.3.

¹¹³ See e.g. Apollod. *Epit.* 2.5.

¹¹⁴ Lacroix 1976: 337; see also Shapiro 1980: 283.

6. *Apollo is shooting at Tityus, who is pulling Leto by her veil (759-62)*

The *text* of the sixth image has both a prototypically descriptive and narrative textual structure. Lines 759-761a have a descriptive textual organization; only one verb is found, the pluperfect ἐτέτυκτο (759), accompanied by two present participles (δίστεύων, 759; ἐρόντα, 760), which refer to the ongoing actions in which the figures are involved. One temporal adverb occurs, too (οὐ πω, 760). Lines 761b-2 have a prototypically narrative structure. The relative clause forms an external analepsis (three anterior aorists: ἔτεκεν, 761; θρέψεν, ἐλοχέυσατο, 762).¹⁵ Thus, these lines are clearly marked as diegetic. They do not refer to what is depicted on the cloak, but provide background information regarding Tityus' birth.¹⁶ As for other prototypically descriptive elements, the occurring details relate to the size of the figures (βούπαις, οὐ πω πολλός, 760; μέγαν, 761).

The *image* depicts three figures: Apollo is shooting at Tityus, who is dragging Apollo's mother by her veil. In *Od.* 11.576-81 the punishment of Tityus is mentioned, who had assaulted Leto. In the *Odyssey*, it is not told who killed Tityus. In *Pi. P.* 4.90-2, it is Artemis who kills him; according to another version, he is slain by both Artemis and Apollo.¹⁷ In the image on Jason's cloak, it is Apollo alone who is killing Tityus.¹⁸

The image depicts one moment in time. Event sequencing is absent, but the image does refer to a future event: the killing of Tityus is foreshadowed by δίστεύων (759). Apollo is called βούπαις, οὐ πω πολλός, "a big boy, not yet fully grown" (760).¹⁹ The

¹⁵ The scholia mention two versions of Tityus' birth, for which see Mooney 1912: 117; see also Frazer ad *Apollod.* 1.4.1.

¹⁶ Scholars are bothered by these lines. For example, Hunter 1993: 57, note 53 states that "[t]he genealogy of Tityos is always adduced as the 'unrepresentable' exception; the point is not be pressed, however, as it can be argued that to represent 'a person' is to represent their genealogy – Tityos and 'the child of Elare, the nursling of Earth' are, in this sense, synonymous". Apart from the fact that this is a dubious line of reasoning, there is no need in the first place to view Tityus' genealogy as an "unrepresentable exception": the relative clause is by its verbal form marked as background information that does not refer to what is depicted on the cloak.

¹⁷ See Braswell 1988: 184 (ad 90 (c)): "sch. 160b reports that according to Pherecydes (= *FGrHist* 3 F 56), Tityus was slain by both Artemis and Apollo". This is also the version in *Apollod.* 1.4.1.

¹⁸ According to Merriam 1993: 79, "[t]his is the *only* version of the story of Tityos in which Apollo is solely responsible for avenging his mother's insult" (emphasis in the original).

¹⁹ For the meaning of βούπαις, the commentators refer to the scholia, who explain it as μέγας παῖς, οὐ πω τέλειος ἀνήρ, "a big boy, not yet a fully grown man" (Wendel 1935: 65). According to Collins 1967: 76-7, note 48 and Byre 1976: 114 βούπαις, also used in *Ar. V.* 1206, may carry a comic overtone.

combination οὐ πω (a negative and a temporal adverb) modifies the adjective πολλός.¹²⁰ The phrase οὐ πω πολλός suggests that Apollo will be fully grown one day, and as such looks forward to a future state of affairs. This future state of affairs is, however, not directly related to the ongoing action (as is ἔτι in 736 above). Οὐ πω rather emphasizes the (young) age of Apollo – he is not grown up yet – as depicted in the image.

World disruption is present: Tityus, a giant, is attempting to rape Apollo's mother Leto (ἐὴν.../ Μητέρα, 760-1; she is not named by the narrator). This action is characterized by the narrator as θαρσαλέως, "audaciously" (760). Evaluative comments on the ongoing action in the image occur rarely in the ekphrasis of this study.¹²¹ The narrator also draws attention to the difference in size between Apollo (οὐ πω πολλός, 760) and Tityus (μέγαν, 761). This contrast reinforces the wondrous nature of the depicted action.¹²² The element of 'what-it's-like' is absent.

7. *Phrixus is listening to the ram* (763-7)

The *text* of the last image differs in two respects from that of the other images. First, it contains both the descriptive discourse mode (763-4) as well as the discursive discourse mode (765-7). Second, the descriptive discourse mode is found in two lines only. The lines contain only one imperfect (ἐὴν, 763), accompanied by three participles (εἰσαῖων, ἐξενέποντι εἰοικώς, 764). They have a descriptive textual organization. As for the passage as a whole (763-7), there are no other prototypical features of description present.

The subject matter of the *image*, Phrixus and the talking ram, takes the narratee back to the purpose of the Argo's voyage, the golden fleece.¹²³ The narrator focuses only on the two figures and their actions: he does not mention a location or setting.¹²⁴ This makes it difficult to decide which moment from the myth is depicted. Two moments from the *Argonautica* could be depicted: (1) the ram comforts Phrixus after he has lost

¹²⁰ According to Hunter 1986: 53, note 22, lines 759-62 allude to an etymology of Ἀπόλλων from πολλός. I might add that at the same time οὐ πω πολλός seems to be a gloss on βούπαις.

¹²¹ Cf. ἐτώσια in Theoc. *Id.* 1.38; there a secondary narrator is speaking.

¹²² Cf. the scholiast ad 760-62d (Wendel 1935: 66).

¹²³ For all references to Phrixus in the *Argonautica*, see Klooster 2007: 70.

¹²⁴ In comparison with the Homeric and pseudo-Hesiodic narrators, the Apollonian narrator pays little attention to either the setting or scenery of the images. He touches upon the setting in the second image (Thebes) and locates the action in a meadow in the fourth image.

his sister Helle (1.256-7); or (2) the ram orders Phrixus to sacrifice him (2.1146-7).¹²⁵ The first version is advocated by the scholia (ad 1.763b and 1.256-9). I quote the paraphrase of both scholia by Fränkel: “[d]em verzweifelnden Phrixos (er stand unter dem Schock von Helles versinken in den Wellen und glaubte nicht mehr daran daß er selbst lebend davonkommen könnte) sprach der Widder Mut zu, und verhiess ihm im Namen des Zeus (der dem Tier für diesen Zweck momentan die Gabe der Rede verlieh), er (der Widder) würde ihn gesund (διασώσειν, σωτηρίαν) nach Kolchis hinbringen”.¹²⁶ Following this version, the ram speaks to Phrixus in the Hellespont, just after he has lost his sister Helle.¹²⁷ As for the second version, Fränkel has argued that in A.R. 2.1146-7 the ram does not speak at all.¹²⁸ Fränkel draws attention to another version (3) that is not found in the *Argonautica*, in which the ram would have spoken to Phrixus and Helle before their flight.¹²⁹ Following the evidence from the *Argonautica* itself, it is most likely that version (1) is depicted on the cloak.¹³⁰

The narrator furnishes little information about what is going on in the image. Nevertheless, it would seem that the image lacks all three elements of narrative: event

¹²⁵ Otto 2009: 192: “(...) wobei allerdings aus den Versen nicht deutlich hervorgeht, welche Szene genau gemeint ist, den der Widder spricht den *Argonautika* zufolge zweimal: Einmal tröstet und ermutigt er Phrixos, nachdem Helle ins Meer gestürzt ist (1,256 – 259). Ein weiteres Mal redet er, als er Phrixos aufträgt, ihn selbst zu schlachten und sein Fell Zeus zu weihen (2, 1146f.)”.

¹²⁶ Fränkel 1968: 59. The scholiast ad 1.256-9: λέγεται γάρ, ὅτι τῆς Ἑλλης καταπεσοῦσης ἀγωνίωντι τῷ Φρίξῳ κατὰ Διὸς βούλησιν ἐφθέγγετο θαρσύνων αὐτὸν ὁ κριὸς διασώσειν αὐτὸν εἰς τὴν Σκυθίαν (Wendel 1935: 30), “for it said that when Helle had fallen the ram spoke according to the will of Zeus to an anxious Phrixos, while encouraging him, that he would bring him safely (διασώσειν) him to Scythia (= Colchis)”; the scholiast ad 1.763b: ἐφθέγγετο γάρ ὁ κριὸς πιστούμενος τῷ Φρίξῳ τὴν σωτηρίαν κατὰ βούλησιν Διὸς (Wendel 1935: 67), “because the ram spoke guaranteeing Phrixus salvation according to the will of Zeus”.

¹²⁷ In 1.256, Apollonius refers to the version in which the ram *swam* across the Hellespont (see Fränkel 1968: 58, and cf. Braswell 1988: 243). This could mean that the figures are depicted in the sea.

¹²⁸ Fränkel 1968: 294-5; it is Zeus who orders the sacrifice, speaking through Hermes. According to Vian and Delage 1974: 283, either the ram, Zeus or Hermes could be meant.

¹²⁹ Fränkel 1968: 59, note 85. Collins 1967: 77, referring to Peschties 1912: 29-30, writes that “[c]ritics are agreed that the moment depicted is the ram’s arrival at the intended sacrifice of Phrixus, plotted by his lying step-mother”.

¹³⁰ It should be noted that both in 1.256-7 and 2.1146-7 *characters* are speaking. The narrator may, of course, choose to depict a version on the cloak which the characters do not know.

sequencing, world disruption and ‘what-it’s-like’ are absent. It does depict a wondrous event, a man listening to a speaking ram. The narrator twice draws attention to the miraculous nature of the image: Phrixus is depicted “like someone who was *really* listening to the ram” (ὡς ἔτεόν περ / εισαῖων κρισῶ, 763-4);¹³¹ the ram “looked as though he was *speaking*” (ὁ δ’ ἄρ’ ἐξενέποντι ἐοικώς, 764).¹³² I also note the particles περ (which strengthens ἔτεόν) and ἄρα (which underlines the miraculous nature of what is said).¹³³

In lines 765-7, the narrator addresses the primary narratee (as he did in lines 725-6 above).¹³⁴ The narrator draws attention to the lifelikeness of the figures depicted on the cloak. The narratee would take the figures for real, on account of which he would want to hear something from them – perhaps the narratee would want to know *what* the figures are saying, so as to determine which moment is depicted in the image. At the same time, the lines comment on the illusionary nature of the image.¹³⁵ By placing this address at the end of his ekphrasis, the narrator may want to suggest that the other images share this quality.¹³⁶

¹³¹ I interpret ὡς as “like, just as” (with εισαῖων); cf. the translation of Vian and Delage 1974: 85 (“il semblait écouter vraiment le belier”). Others translate “as if” (e.g. Race), but this could imply that Phrixus was *not* listening. The phrase ὡς ἔτεόν περ recurs in Q.S. 5.84, also an ekphrasis. In Q.S. 5.84, Vian 1963: 21 prints a comma before ὡς (but there, too, a participle follows in the next line) and translates with “comme dans la réalité”.

¹³² Shapiro 1980: 285 argues that the participle ἐοικώς is reserved for figures who transcend the limits of natural art. He also notes that “[a] talking ram is in itself a θαῦμα, but here it is doubly so because of another θαῦμα: the woven figures are so lifelike that the viewer would be convinced he could actually hear the ram’s words” (see also note 72 above).

¹³³ For περ, see Bakker 1988. For ἄρα, see Ruijgh 1971: 435: “(...) la valeur fondamentale de ἄρα consiste à souligner le caractère intéressant du fait exprimé: ἄρα marque l’intérêt vif du sujet parlant à l’égard d’un fait nouveau”.

¹³⁴ Such addresses to the narratee later become conventional (see e.g. Belsey 2012: 194-5).

¹³⁵ Zanker 1987: 69 writes that the final scene “(...) emphasizes the artistic illusion that the ram is actually speaking to Phrixus. Coming last in the description, the scene suggests that the preceding ones were executed in a similar vein of *trompe l’oeil*”; similarly Shapiro 1980: 285. Schmale 2004: 118, following Simon 1995: 134-5, writes that “es liegt sogar eine Übersteigerung von Realismus vor, denn einen sprechenden Widder gibt es auch in der Realität nicht – *Kunst ist hier also wirklicher als die Wirklichkeit*” (emphasis mine).

¹³⁶ Cf. Palm 1965-6: 138. The last image in an ekphrasis often has special importance (so Kakridis 1971: 123 ≈ Kakridis 1963: 25).

The lines have been interpreted in a number of ways. Byre interprets them metapoetically, as a *mise en abyme* for the reception of the poem as a whole.¹³⁷ Others state that the lines hint at the problems of interpreting the cloak *as a whole*.¹³⁸ I, for my part, want to draw attention to the fact that the narrator refers to seeing (χείνους ... εἰσορόων, 765; θηγήσαιο, 767) as well as hearing (ἐσακοῦσαι, 766).¹³⁹ If visual art can suggest that figures speak, what about poetry that refers to visual art that suggest that figures speak? This, I would argue, is ekphrasis at its best: we would be looking – even for a long time – in the expectation to hear something.

6.3 Jason's Cloak: Its Descriptivity and Narrativity. Conclusion

The *text* (721-74) contains three discourse modes: the diegetic mode, the discursive mode, and the descriptive mode. The lines that contain the diegetic discourse mode refer either to actions of Jason that are part of the fabula, or they contain external analepseis. In the lines that refer to the appearance of the cloak (725-68), only the

¹³⁷ Byre 1991: 226-7: “[i]n fact, the hypothetical situation posited in the address playfully thematizes the relationship between the narratee, the narrator and his narrative, and the fictional world. Phrixus listening to the ram is depicted on the mantle so realistically that the narratee, in his hypothetical situation, finds himself in a position like that of both the ‘real’ Phrixus and the depicted Phrixus: contemplating the scene, he would, like the former, hearken to the ram; but, like the latter, he would experience the stasis of art, silently waiting in long and vain expectation of hearing the ram’s utterance. Moreover, this hypothetical situation of the narratee, as he views a scene drawn from the Argonautic saga, seems to mirror the actual situation of the narratee in hearing/reading the description of the scene on the mantle, and, beyond that, in hearing/reading the *Argonautica* and becoming caught up in the characters and events of its fictional world. (...) the narrator is playfully alluding to the narratee’s enthrallment by what he communicates. (...) what the narratee’s attention is drawn to is to a mirror image of his own activity. The scene with Phrixos wrought by Athena upon the mantle and the address to the narratee, thus, together become a *mise en abyme* of the reception of the poem (...).”

¹³⁸ E.g. Klooster 2012: 73: “[i]nvolving the participation of the narratees, this final passage hints at the problems of interpreting the pictorial program on the cloak as a whole: it would seem to evoke the narratees’ amazement, their wish to hear ‘some wise pronouncement’ on its (prophetic) meaning”; cf. also Collins 1967: 78.

¹³⁹ Claus 1993: 127 writes that “this last scene corresponds by way of contrast with the first, and neatly brings the ekphrasis to a close – whereas in the first the accent was on the visual quality of the scene (the brilliance of the thunderbolt), here Apollonius underscores the aural quality (the message we hear)”.

discursive (725-6; 765-7) and the descriptive discourse modes (727-64; 769) occur.¹⁴⁰ The lines that contain the discursive discourse mode frame the description of the images; the two addresses to the primary narratee make explicit that the ekphrasis is oriented towards them. Lines 730-64, which refer to what is depicted in the images, only contain the descriptive discourse mode.

The text which represents the images (730-64) has a prototypically descriptive structure. Some temporal adverbs are found, as well as one aorist, but these do not create a sequence of events. The text does not feature many other prototypical features of description. In comparison with Homer and pseudo-Hesiod, the text contains relatively few visual details; other details are scarce, too. Focus is on the *res ipsae* throughout. When describing the images, the narrator does not draw explicit attention to the *opus ipsum*, by saying, for example, that the figures were made of cloth, or that they were dyed in a certain colour. References to the *opus ipsum* are concentrated in lines 727-9, which relate the appearance of the cloak as a whole.

The *images* have various degrees of narrativity. They all depict a single moment in time, which means that event sequencing is absent. Because the subject matter of the images is mythical, the narrator and the narratee may recognize the depicted moment and use their knowledge of the myth to supply events that have happened before or will happen after the depicted moment.¹⁴¹ It is not always clear, however, which version of a myth is depicted, so that the precise course of events sometimes remains unclear. The narrator also uses verbal means to suggest events which precede or come after the depicted moment: temporal adverbs (images one and two), a pluperfect (image three) or aorist (image five), telic verbs (image five), and the order of the description (images three and five).

The images have a mythical subject matter, but this does not mean that they therefore necessarily have a high degree of narrativity. Images one, two, three and seven do not feature world disruption, which means that their narrativity is low. Images one and three do not necessarily refer to specific events from a myth; they thus also

¹⁴⁰ The diegetic discourse mode is found in a relative clause (761-2), but it should be noted that for tense analysis only main clauses are taken into consideration.

¹⁴¹ Cf. Baumann 2011: 56, note 42: “[b]ei einem Bild, das eine mythische Geschichte erzählt, setzt eine Rezeption, die sein erzählerisches Potential aktualisiert, grundsätzlich voraus, daß der Rezipient ein (Vor-)Wissen über den Erzählzusammenhang besitzt und dieses bei der Betrachtung zur Anwendung bringt”; Baumann refers to Stansbury-O’Donnell 1999: 162-4 and Giuliani 2003: 79ff; see also Webb 2012: 19-20.

possess a certain amount of descriptivity, in that they depict the figures in a situation in which they are frequently found. Images two and seven, on the other hand, do refer to a particular moment from a myth.

Of the images which feature world disruption (four, five and six), the chariot race (five) has the highest degree of narrativity. It is the image to which the narrator devotes most attention (seven lines), and it is full of movement and action. It consists of a *pregnant moment*: both what happened immediately before and what will happen immediately after the depicted moment is suggested by the image. The other two images (four and six, the fight between the Teleboae and the sons of Electryon, and Apollo who is shooting at Tityus) do not consist of pregnant moments. Rather, they depict ongoing actions, of which the completion lies farther away from the depicted moment. As for the element of ‘what-it’s-like’, this is nowhere strongly present.¹⁴²

6.4 Coda: Visualizing Jason’s Cloak

I want to start this section by contrasting two opinions regarding the visualization of Jason’s cloak. I begin with Wilamowitz: “[e]ine Ekphrasis ist es doch nicht geworden, denn von der Verteilung auf dem Gewande und von den Darstellungen selbst kann sich niemand eine Vorstellung machen”.¹⁴³ Almost a century later, we find Otto. Contrasting Homer with Apollonius, she writes:

Ganz anders verhält es sich bei Apollonios, der in der Mantelbeschreibung nicht nur die Bedürfnisse des Hörers/Lesers hinsichtlich der Visualisierbarkeit des Beschriebenen in weit stärkerem Maße berücksichtigt, sondern sich auch eng an die Möglichkeiten, die der Bildenden Kunst zur Verfügung stehen, hält: Die Aufteilung der einzelnen Bilder auf die Mantelfläche bereitet keine großen Schwierigkeiten, sondern scheint im wesentlichen eindeutig, wenn sich auch im Detail freilich noch manche Fragen ergeben mögen.¹⁴⁴

¹⁴² Cf. the emphasis on ‘what-it’s-like’ in the first and second image on the goatherd’s cup in Theoc. *Id.* 1.32-44.

¹⁴³ von Wilamowitz-Moellendorff 1924: 220; he also writes that “[n]iemand kann einem Widder auf einem Gewebe oder auch Gemälde ansehen, daß er spricht, 764; daß die Steine nach dem Takte von Amphions Kitharodie zum Mauerbau von Theben marschieren, 741, ist vollends nicht darstellbar. Und wenn der Lichteffect in der Schmiede der Kyklopen hervorgehoben wird, und Aphrodite sich in einem blanken Schilde spiegelt, so begrüßen wir die Zeugnisse für die hellenistische Malerei, aber im Gewebe was es undenkbar” (ibid.: 221, note 1).

¹⁴⁴ Otto 2009: 214-15; she concludes: “Achilles’ Schild ist im ganzen nicht visualisierbar, nicht vorstellbar. Dagegen hindert nichts daran, anzunehmen, daß es einen Mantel wie den von

Otto's ideas are shared by a number of scholars.¹⁴⁵ We must not, however, overstate the case. Although it can indeed be argued that Jason's cloak is more easily visualizable than the shield of Achilles, there remain issues, too, regarding the visualization of Jason's cloak.¹⁴⁶

The visualization of the cloak resembles the visualization of the goatherd's cup in Theocritus' first *Idyll*. In both ekphraseis, the images are described in detail, but their arrangement on the object itself is unknown. *Pace* Otto, we have no clue how the images are arranged on the cloak.¹⁴⁷ This is a feature that all Hellenistic ekphraseis share with their archaic counterparts: the narrator remains silent on the precise lay-out of the images on the object.

One can argue that the *images* on Jason's cloak are more easily visualizable than those on the shields of Achilles and Heracles. Otto draws attention to two features: (1)

Apollonios beschriebenen gab oder zumindest gegeben haben könnte. Auch steht die Darstellungsart einer Visualisierung nicht im Wege" (ibid.: 216-7). For Otto on the shield of Achilles, see section 3.5.

¹⁴⁵ Cf. e.g. Byre 1976: 100 ("[i]n general, the poet describes only what is visible and only what belongs to the represented moment. (...) the poet restricts himself not only to the visible but to the readily representable (..."); Fusillo 1983: 94 ("(...) si associa una spiccatissima attenzione alle rappresentabilità e al lato visivo-spaziale, con probabili richiami all'arte del tempo (..."); Zanker 1987: 69 ("[c]learly, Apollonius is conscious of the boundaries of plastic art, and his description of Jason's cloak, for all that each scene is drawn from mythology, is realistic in this respect as in its pictorial detail"), Manakidou 1993: 140-1 ("[e]in Vergleich mit der überladenen Häufung von Darstellungen in den epischen Vorlagen in Ilias und Aspis zeigt den wesentlichen Unterschied (...): während sich das alte Epos keine Gedanken über die Glaubwürdigkeit des Dargestellten bzw. Beschriebenen macht und alle mögliche Elemente in die Beschreibung einführt, beschränkt sich der hellenistische Dichter auf das Darstellbare, nämlich auf eine luxuriöse künstlerische Schöpfung, die der Realität entspricht, d.h. die auch in der Wirklichkeit existieren könnte"); and Schmale 2004: 117 ("[m]an kann sich also die Anordnung der Bilder auf dem Mantel gut vorstellen. (...) Details werden ausgespart, denn die Szenen tragen typischen Charakter, man konnte sie auch in der zeitgenössischen bildenden Kunst finden und sie sich deshalb leicht vor Augen stellen").

¹⁴⁶ Cf. Hunter 1993: 57: "[t]hough the case has often been overstated, it is clear that the scenes are much more plausible as decorative images than are the elaborate narratives of the Homeric shield. The apparent archaic unconcern with verisimilitude has been replaced by an apparent Hellenistic 'realism'".

¹⁴⁷ See my remarks in 6.2.5 above.

the number of figures is reduced from an unknown number to a representable number; and (2) the images do not depict movements which cannot be represented.¹⁴⁸ It should be kept in mind, however, that in image one and four the number of represented figures is unknown;¹⁴⁹ and that what one regards as ‘representable’ seems to depend on one’s own – necessarily subjective – views.¹⁵⁰

The images on Jason’s cloak – as those on the goatherd’s cup – do not only contain less figures, they also contain considerably less detail.¹⁵¹ The Apollonian narrator focuses almost solely on the figures and the actions they are engaged in; he uses spatial indicators only where necessary. The Homeric narrator, on the other hand, devotes more attention to the scenery and to the appearance of the figures. Thus, a curious paradox arises: by incorporating less detail, it becomes easier to visualize the image. It would seem, then, that it is not the amount of detail that matters. Rather, it is the selection of significant details, or even the omission of detail and a sole focus on the ongoing action, that makes an image easier to visualize.¹⁵² What is not described by the narrator can be imagined by the narratee.¹⁵³ For this purpose, he may use his knowledge of (contemporary) visual art.¹⁵⁴ As such, the reader of, or listener to, Apollonius’ ekphrasis finds himself in the same position as a member of Homer’s audience: much goes untold, and much needs to be supplied by the mind’s eye.

¹⁴⁸ Otto 2009: 215-16.

¹⁴⁹ Otto 2009: 193 acknowledges that the number of figures in image four is *many*; as for image one, she limits the number to a maximum of four (following Shapiro, for which see note 51 above).

¹⁵⁰ See further my remarks in section 3.5.

¹⁵¹ This observation also holds for the goatherd’s cup in Theocritus’ first *Idyll* (see my remarks in section 5.4).

¹⁵² Cf. Jajdelska et al. 2010: 444, who note that “some features are likely to be more salient than others in any description; simply adding more information will not necessarily increase vividness”. The authors investigate which methods are likely to make descriptions of faces more vivid. They list, among other things, “describing the face as a whole (...) rather than listing individual features” and “describing changes and movements in the face” (ibid.: 447).

¹⁵³ Cf. Nünning 2007: 99.

¹⁵⁴ For the relationship between Apollonius and visual art, see e.g. Fowler 1989: 15-7 and Shapiro 1980.

7. Europa's Basket (Mosch. *Eur.* 37-62)

7.1 Introduction

The last ekphrasis of this study is found in Moschus' *Europa*, a small-scale epic poem of 166 lines, commonly dated to the middle of the second century BC.¹ The poem is named after its heroine, Europa, and relates her abduction and seduction by Zeus. While Europa and her companions are on their way to the meadows by the sea to gather flowers, the narrator meticulously describes the basket that Europa is carrying (37-62). This basket contains three images, all depicting a scene from the Io myth.

As in the case of the other ekphraseis, scholars have mainly focused on the meaning of the ekphrasis within the poem as a whole. It is generally assigned a proleptic function: the Io myth provides a number of parallels for what will happen to Europa.² The ekphrasis has also been assigned a metapoetical value.³ The narrativity and descriptivity of the ekphrasis have received little attention; this chapter does therefore not start with a state of the art. From the scattered remarks by various scholars, it would seem that the ekphrasis is both narrative and descriptive.⁴ The three

¹ The poem is well served by three commentaries (Bühler 1960, Hopkinson 1988, and Campbell 1991), where see for the basic facts concerning poet and poem. Recent literature includes Merriam 2001: 53-73, Fantuzzi and Hunter 2004: 215-24, Hunter 2004: 95-7, Kuhlmann 2004, Sistakou 2009: 312-18, Harden 2011, and Smart 2012.

² E.g. Harrison 2001: 84: "[the basket] depicts Io, Europa's ancestor, whose story provides many parallels for what is about to happen to her descendant (...). Both Io and Europa are virgins raped by the same god, Zeus, and in both stories love is the motive for a bovine transformation of beloved (Io) or lover (Zeus); Io crosses the sea from Europa to Asia, Europa from Asia (Phoenicia) to Europa; both stories end with a return to human form; and both are implicitly aetiological. None of these resemblances would have occurred to Europa at the narrative time in the poem, since at that point she is peacefully gathering flowers in a meadow, and nothing significant has happened; this produces dramatic irony and pathos (...) Thus the proleptic ekphrasis here functions as a device for raising sympathy with a character as well as informing the reader of multiple future developments in the plot"; the idea that the ekphrasis foreshadows the future is already found in Friedländer 1912: 15. Fantuzzi and Hunter 2004: 223 draw attention to the "paraded avoidance" of *exact* parallelism between both stories.

³ Manakidou 1993: 181-2, Cusset 2001: 69, and Dubel 2010: 19.

⁴ For example, Zanker 1987: 93 writes that "the basket *description* (...) deals with scenes which are connected in that they represent three moments of the same myth. The description thus has a unity (...). This unity extends to an internal connection between the inset and its frame. The

images which depict different moments from the same myth seem to be regarded as a narrative element.⁵

In this chapter, the narrativity and descriptivity of the ekphrasis will be investigated (section 7.2). As in the other chapters, a distinction is made between *text* and *image*. After the conclusion (section 7.3), the chapter ends with a coda that deals with the visualization of the basket (section 7.4).

7.2.1 Europa's Basket: Its Descriptivity and Narrativity. Text and Translation⁶

	αἰ δὲ οἱ αἶψα φάανθεν· ἔχον δ' ἐν χερσὶν ἐκάστη	aor.; impf.
	ἀνθοδόκον τάλαρον· ποτὶ δὲ λειμώνας ἔβαινον	impf.
35	ἀγκιᾶλους, ὅθι τ' αἰὲν ὀμίλαδὸν ἠγγρέθοντο	[impf.]
	τερπόμεναι ῥοδῆν τε φυῆν καὶ κύματος ἠχῆν·	
	αὐτὴ δὲ χρύσειον τάλαρον φέρειν Εὐρώπεια	impf.
	θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο,	
	ὄν Λιβύην πόρην δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου	[aor.]
40	ἦεν· ἢ δὲ πόρην περικαλλεῖ Τηλεφάσση,	[impf.]; aor.
	ἢ τέ οἱ αἶματος ἔσκεν· ἀνύμφω δ' Εὐρωπέην	[impf.]
	μήτηρ Τηλεφάσση περικλυτὸν ὤπασε δῶρον.	aor.
	ἐν τῷ διαίδαλα πολλὰ τετεύχατο μαρμαίροντα·	plupf.
	ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς Ἴω	plupf.
45	εἰσέτι πόρτις εἴουσα, φυῆν δ' οὐκ εἶχε γυναίην·	impf.
	φοιταλέη δὲ πόδεςσιν ἐφ' ἄλμυρά βαίνε κέλευθα	impf.

description forms a narrative illustrating Zeus' desires, Hera's thwarted attempts at hindering their fulfilment and his leniency once he has accomplished his aim" (emphasis mine); Fantuzzi and Hunter 2004: 222 state that "Europa's basket is decorated with three scenes which depict moments from the myth of Io (...). The ekphrasis itself *has now become a narrative*, and a narrative quite different from that of the framing poem, which is focused on one specific incident (the abduction of Europa) (...); later on they note that "[t]he scenes of Io as a cow and of Zeus' impregnation are described in the *chronological sequence of the myth*, and therefore *imply or create a narrative*" (emphasis mine).

⁵ See also Schmale 2004: 124-5 ("[e]ine Neuheit besteht darin, dass verschiedene Szenen aus demselben Mythos abgebildet sind, also eine kleine Bildergeschichte vorliegt, denn mit dem zweiten Bild schreitet das zeitliche Geschehen voran, es entsteht sukzessive Handlung, obwohl die Bilder selbst als Tableaux beschrieben sind"), and Petrain 2006: 251-4 (who I discuss below in 7.2.5, 4).

⁶ Text by Bühler; translation based on Gow 1953: 129-30.

	νηχομένη ἰκέλη· κυάνου δ' ἐτέτυκτο θάλασσα. δοιοῦ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύσιν αἰγιαλοῖο φῶτες ἀολλήθην, θηεύντο δὲ ποντοπόρον βοῦν.	plupf. plupf. impf.
50	ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ πόρτιος Ἰναχίης, τήν δ' ἑπταπόρφω παρὰ Νείλω ἐκ βοδὸς εὐκεράοιο πάλιν μετὰμειβε γυναῖκα· ἀργύρεος μὲν ἔην Νείλου ῥόος, ἣ δ' ἄρα πόρτις χαλλκείη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς.	impf. [impf.] impf. plupf.
55	ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην ταλάροιο Ἑρμείης ἤσκητο· πέλας δὲ οἱ ἐκτετάνυστο Ἄργος ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι· τοῖο δὲ φοινήεντος ἀφ' αἵματος ἐξάνετ' ἔλλεν ὄρνις ἀγαλλόμενος πτερύγων πολυανθεί χροίῃ,	plupf.; plupf. impf.
60	τάς ὃ γ' ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῦς χρυσείου ταλάροιο περισκεπε χεῖλα ταρσοῖς. τοῖος ἔην τάλαρος περικαλλέος Εὐρωπείης. αἶ δ' ἐπεὶ οὖν λειμώνας ἐς ἀνθεμόεντας ἵκανον, ἄλλη ἐπ' ἀλλοίοισι τότε ἄνθεσι θυμὸν ἔτερπον·	impf. impf. [impf.] impf.

And quickly they came to her, each with a basket for flowers in her hand; and to the meadows in the vicinity of the sea they went, where they were always gathering in groups, delighting in the roses that grew there and the murmur of the waves. (37) Europa herself was carrying a golden basket, wondrous, a great marvel, a great work of Hephaestus, which he had given to Libya as a gift, when she went to the Earthshaker's bed; and she had given it to the very beautiful Telephaassa, who was of her blood; and to the maid Europa her mother Telephaassa gave that renowned gift. On it had been wrought many gleaming intricate motifs; (44) on it had been wrought of gold Inachus' daughter Io, still a heifer, not having the shape of a woman; and wandering in a mad frenzy she was going over the briny paths with her feet, looking like one who was swimming; and the sea was made of dark-blue enamel. High on the brow of two coasts people were standing, together, and they were gazing at the seafaring cow with wonder. (50) And on it was Zeus, the son of Cronos, while lightly touching with his hands the heifer, child of Inachus, whom by the seven-mouthed Nile he was changing back from a cow with beautiful horns into a woman; the stream of the Nile was silver, and she, the heifer, [was] bronze, and Zeus himself had been wrought of gold. (55) Round about, beneath the rim of the rounded basket, Hermes had been wrought; and nearby him was lying outstretched Argus, endowed with unsleeping eyes; and from his crimson blood was springing up a bird, glorying in the multicoloured hues of its wings; having spread these out like a swift ship it was covering all

around the rim of the golden basket with its wings. Such was the basket of the very beautiful Europa. (63) And when they had come to the flowery meadows, one was delighting in this bloom, one in the other.

7.2.2 Europa's Basket: Its Descriptivity and Narrativity. Overview of Tenses

In this section, I will establish which discourse modes are found in this passage (33-64). I start with the lines that refer to the images on Europa's basket (43-62). These lines consist of the descriptive discourse mode: only pluperfects and imperfects are found. Progression is spatial and/or enumerative. The surrounding lines (33-8 and 63-4) feature, of course, the diegetic discourse mode. Lines 33-8 contain one aorist and three imperfects; lines 63-4 feature two imperfects, as well as subordinate temporal clause (ἐπεὶ..., 63) and a temporal adverb (τότε, 64).⁷ Lines 39-42, which start off as a relative clause, also feature the diegetic discourse mode. They form an external analepsis; the aorists are anterior. In sum, the textual organization of the lines that refer to the images is prototypically descriptive. The rest of the passage has a prototypically narrative textual organization.

7.2.3 Europa's Basket: Its Descriptivity and Narrativity. Preliminaries

The last ekphrasis of this study concerns an object that is owned by a woman. The basket is a container for flowers (ἀνθοδόκον τάλαρον, 34). There could be no greater difference with the shield of Achilles, a martial object of immense size, which contains a multitude of images. By comparison, Europa's basket is small. It contains only three images, just as the goatherd's cup in Theocritus first *Idyll*.⁸ Nevertheless, the ekphrasis of the flower basket marks Europa as a heroine⁹ – but one quite different from Achilles

⁷ One could perhaps also argue that lines 63-4 contain the descriptive discourse mode. In the lines that follow (64-71), only imperfects occur (ἀπαίνυτο, 66; θαλέθεσκε, 67; δρέπτον, 69; διέπρεπεν, 71). Hence, one could say that in lines 63-71 the picking of the flowers is “described” (cf. Sistakou 2009: 316, who states that “[t]he gathering of flowers as a time-consuming process is stressed by a series of imperfects tenses and iterative forms (...”). In any way, a scenic effect is created. Cf. further Crump 1931: 51, 70-1 and Schmiel 1981: 270.

⁸ For a discussion of the similarities and differences between the basket and the cup, see Manakidou 1993: 195-8.

⁹ Merriam 2001: 61: “[t]he description of Europa's flower basket (...) also emphasizes Europa's position as a singular character and the hero of the poem. That an article so closely related to her natural attributes is so thoroughly described clearly identifies Europa as a hero of potentially epic proportions”; cf. also Hunter 2004: 96-7.

or Heracles.¹⁰ Rather than going off to do battle, Europa is armed to pick flowers with her companions. This is, however, a pastime that is not wholly devoid of danger: if Europa had read the *Homeric Hymn to Demeter*, she would have known that women may be abducted while picking flowers.¹¹

The ekphrasis of Europa's basket is focalized by the primary narrator. As in the other ekphrasis of this study, there is no indication that a character looks at the images on the object. Ekphrasis are usually meant for the primary narratee only (the exception being the goatherd's cup). In the *Europa*, the narrator uses this convention to create dramatic irony: Europa does not pay attention to what is depicted on the basket, and even if she had done so would have failed to understand its relevance for her own fate. The external narratee, on the other hand, will immediately understand the relevance of the images for Europa's situation.

This obvious correspondence between ekphrasis and main story is regarded by Friedländer as an important innovation in the technique of ekphrasis.¹² He also regards the fact that the ekphrasis consists of three moments taken from the same myth as a novel element.¹³ It should be noted, however, that the Homeric shield ekphrasis also contains stories that are depicted in more than one image (the city at war in 18.509-40;

¹⁰ As for Jason, cf. Kuhlmann 2004: 286: "[a]nders als in der *Ilias* ist das Werk des Hephaist hier keine Waffe, sondern eher das Gegenteil, ein Behältnis für lauter Frühlingsblumen einschließlich der von Europa gepflückten Rosen als erotisches Symbol. Hier wird also die Waffe in einen friedlich-erotisch konnotierten Gegenstand umfunktionalisiert. Hierfür gibt es wiederum ein klares Vorbild aus der hellenistischen Literatur, das Moschos offenbar angeregt hat: Es handelt sich um die Beschreibung von Jasons Mantel bei Apollonios Rhodius (...)"

¹¹ For this intertext, see e.g. Campbell 1991: 71; Hopkinson 1988: 205 writes that "[y]oung girls who pluck flowers do so at their own risk, as the sequel shows. Europa stands in a long line of literary heroines who are themselves plucked in flower-meadows by gods". For the so-called 'meadow of love' motif, see Bremer 1975: 268-74.

¹² However, Fusillo 1983: 94, note 44 argues that such an obvious connection is already present in the ekphrasis of Jason's cloak: "riguardo al periodo alessandrino non condivido che sia stato Mosco il primo a stabilire un nesso fra la scene descritta e il racconto centrale, bensì Apollonio: la pertinenza narrativa dell'*ekphrasis* apolloniana è innegabile almeno per il riquadro centrale di Pelope e Ippodamia, per Afrodite che si specchia nello scudo e per l'ultima scene di Frisso".

¹³ Friedländer 1912: 15, who speaks of *prinzipiellen Neuerungen*: "[z]um ersten Male für uns werden die Szenen inhaltlich miteinander verbunden, indem man drei Momente derselben Sage wählt. (...) Die Beschreibung (...) geht hier zum erstenmal mit der umgebenden Dichtung eine innere Verbindung ein"; cf. however Bühler 1960: 87-8.

the attack on the cattle in 18.573-86). For example, the city at war consists of six different moments in time. The subject matter of these stories is not mythical, however. The novel element, then, is not the different moments of time, but the mythical subject matter that is divided into three different images.

7.2.4 Europa's Basket: Its Descriptivity and Narrativity. The Lines surrounding the Images (37-42 and 62)

The main theme of the ekphrasis is found at the beginning, in lines 37-8: *αὐτὴ δὲ χρύσειον τάλαρον φέρειν Εὐρώπεια / θηητόν, μέγα θαῦμα, μέγαν πόνον Ἥφαιστοιο*, "Europa herself was carrying a golden basket, wondrous, a great marvel, a great work of Hephaestus". The imperfect *φέρειν* (37) makes clear that the basket is described while Europa is walking to the meadow. Indeed, in line 63 she and her companions have reached the meadows. Thus, the narrator suggests that fabula time moves on while the basket is described.¹⁴

The ekphrasis has a clear structure, which is marked by ring composition.¹⁵ It is framed by an outer ring, which encloses four consecutive smaller rings. This can be schematized as follows:

- A *αὐτὴ δὲ χρύσειον τάλαρον φέρειν Εὐρώπεια* (37)
- B *ὄν Λιβύη πόρε δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου* (39)
 B' *μήτηρ Τηλεφάσσσα περικλυτὸν ὤπασε δῶρον* (42)
- C *ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς Ἰῶ* (44)
 C' *φῶτες ἀολλήδην, θηεῦντο δὲ ποντοπόρον βοῦν* (49)
- D *ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ* (50)
 D' *χαλκείη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς* (54)
- E *ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην ταλάροιο* (55)
 E' *χρυσείου ταλάροιο περίσκεπε χεῖλεα ταρσοῖς* (61)
- A' *τοῖος ἔην τάλαρος περικαλλέος Εὐρωπείης* (62)

¹⁴ This technique is already found in Homer, for which see e.g. *Od.* 13.95 (discussed in section 2.3.2). Sistakou 2009: 315 writes that "[n]arrative time comes to a standstill for almost 30 verses, dedicated to the detailed description of the basket (37-62)"; this is not wholly correct.

¹⁵ Cf. Schmiel 1981: 264.

The ekphrasis is marked off from the surrounding lines by an introductory and a closing line (37; 62). It can be further divided into two parts (37-42 and 43-62). The first part may itself be divided into two sections. The first section (37-8) contains an introductory line (37), and names the quality of the work and its maker (38). The second section (39-42) relates the lineage of the basket. The second part also contains an introductory line (43), which introduces the images as a whole, as a separate subtheme (δαίδαλα πολλά...μαρμαίροντα). The images are described in three separate sections, all introduced by a spatial indicator (ἐν μὲν, 44; ἐν δέ, 50; ἀμφὶ δὲ... ὑπό, 55).

A basket is a novel object for an ekphrasis, but it is not wholly unfamiliar.¹⁶ Both shield ekphraseis do contain images which depict baskets: in *Il.* 18.567-8, young girls and boys are carrying grapes in wicker baskets (πλεκτοῖς ἐν τάλαιροισι φέρον μελιηδέα καρπὸν, 568); in *Sc.* 293-4 and 296, people are carrying grapes into baskets (οἱ δ' αὖτ' ἐς τάλαιρους ἐφόρευν ὑπὸ τρυγητήρων / λευκοὺς καὶ μέλανας βότρυας, 293-4). Europa's basket is used for a more or less similar purpose, in a more or less similar environment. It is as if the narrator of the *Europa* has zoomed in on one of the baskets of the ekphrastic tradition. He has taken an everyday object featuring in archaic ekphraseis, and transformed it into an object that is itself worthy of an ekphrasis.¹⁷

Europa's basket is also reminiscent of Helen's wool basket in the *Odyssey* (4.125, 131-2).¹⁸ Helen's basket (τάλαρον) has wheels underneath it (ὑπόκυκλον, 131). It is made of silver and it has golden rims (ἀργύρεον, χρυσῶ δ' ἐπὶ χεῖλεα κεκράαντο, 132). The basket was also presented to Helen as a gift (ἔπασσεν, 131). The similarities between both baskets must set the narratee thinking about the similarities between their owners. Both Helen and Europa can be regarded as victims of Aphrodite. At the same time, both women seem to have had more than a small share in what happens to them.

Scholars have noted that the use of a golden basket for collecting flowers is not realistic. According to Bühler, “[e]s ist bei M[oschos] mit literarischer Erhöhung zu rechnen”.¹⁹ Hence, the narrator is able to recall Helen's basket, but also Achilles' shield, which is made from bronze, tin, gold and silver (*Il.* 18.474-7; 20.268-72) as well as

¹⁶ I discuss the shape of the τάλαρος in 7.2.5 below.

¹⁷ Cf. Dubel 2010: 22: “un humble détail récurrent dans les modèles archaïques est devenu chez Moschos le support même de l'ekphrasis”. Likewise, one may wonder whether the goatherd's cup in Theocritus' first *Idyll* – called a δέπας in 55 and 149 – in some way recalls the δέπας μελιηδέος οἴνου of *Il.* 18.545.

¹⁸ Bühler 1960: 87 lists four known examples of metal baskets in ancient Greek literature.

¹⁹ Bühler 1960: 87; see also Campbell 1991: 53.

Heracles' shield (Sc. 141-3). Gold, furthermore, characterizes the basket as a precious object; this ekphrasis contains many more references to precious metals.²⁰ It is fitting that Europa, a princess, carries such a valuable object. Lastly, it should be noted that objects in ekphraseis are often "unrealistic".²¹ Narrators of ekphraseis are usually not led by considerations of realism.

In a rising tricolon, the narrator emphasizes the great value of Europa's basket. It is θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο (38).²² The expression of wonder is common in ekphrasis. The phrase may serve to heighten the credibility of the narrator.²³ Thus, it could well be that Europa *is* carrying a golden basket – it is, after all, a μέγα θαῦμα. At the same time, the line has a comic effect. The repetition of μέγας seems inappropriate for an object that cannot be very large. The line would certainly be fitting for Achilles' shield, but less so for a flower basket. Hephaestus has, furthermore, made this basket as a gift for a bride of Poseidon. The line, then, does not apply to arms made for a hero, but to a precious trinket made for a woman; this discordance has a humorous effect.²⁴

²⁰ Manakidou 1993: 178: "[d]as Wertvolle spielt die wichtigste Rolle in der Beschreibung, so daß es letztlich das vorherrschende Element wird, das den Eindruck des Luxus, des Reichtums wie auch des Überladenen und Prachtvollen, ja zugleich des Manierierten erweckt".

²¹ Cf. note 302 in section 3.5.

²² According to Faber 1998: 55, the phrase μέγαν πόνον Ἡφαίστοιο is here for the first time applied to a wicker basket rather than to a term denoting metal-work. However, it would seem that the basket is wholly made of metal. According to Cusset 2001: 69, "[c]e μέγας πόνος d'Héphaïstos (...) est bien en fait l'image intradiégétique de la narration elle-même qui est aussi le résultat de *μέγας πόνος poétique (...)*" (emphasis mine).

²³ For which see 3.3.3.2, 3.

²⁴ Cf. Merriam 2001: 68, note 25: "[t]he introduction of Hephaestus at this point again suggests Moschus' humorous exploitation of traditional epic machinery in this poem. Rather than manufacturing weaponry and arms, as is his usual role, Hephaestus is here portrayed as making trinkets to aid the other gods in their seduction of mortal women". It should be noted that in the *Iliad* Hephaestus makes trinkets, too. In book 18, when Thetis visits Hephaestus, he tells his wife Charis that after his fall from Olympus he spent nine years crafting trinkets for Eurynome and Thetis (τήσι παρ' εἰνάετες χάλκεον δαίδαλα πολλά, / πόρπας τε γναμπτάς θ' ἔλικας κάλυκας τε καὶ ὄρμους / ἐν σπήϊ γλαφυρῶ, "for them I made nine years many intricate things, brooches and curved spirals and buds and necklaces within the hollow cave", 18.400-2). According to Purves 2010: 52, "[t]his image of the craftsman at work on beautiful curved objects in his cave prefigures the description of the Shield [the Homeric shield ekphrasis]. We might imagine Hephaestus in

Lines 39-42 contain a catalogue of previous owners.²⁵ As in general, the catalogue forms an external analepsis, which starts off as a relative clause. Europa's basket is the only object in the ekphraseis of this study of which the previous owners are mentioned in catalogue form.²⁶ A striking feature of the catalogue is that all the previous owners of the basket are women.²⁷ The catalogue thus once more emphasizes the feminine nature of the object, and perhaps also adds to the humour of the passage.²⁸

The catalogue has various functions. First, it underscores the precious nature of the basket. Second, it has a proleptic function: Europa will be raped by a god, just as her grandmother Libya.²⁹ In this light, commentators draw attention to the words ἀνύμφω δ' Εὐρωπέῃ in line 41: Europa is emphatically not *yet* a bride.³⁰ Third, Hopkinson has suggested that the catalogue of owners can also be understood metapoetically.³¹

the cave as a prototype for a scene within the ekphrasis; in both cases a figure, surrounded by the ever-flowing Ocean, performs and re-performs a continuously revolving activity".

²⁵ Such catalogues are also found in the *Iliad* and the *Odyssey*. For a discussion of the history of objects in the *Iliad* and *Odyssey*, see Minchin 2001: 119-22.

²⁶ Only the goatherd's cup has a previous owner (for which see 5.3.4).

²⁷ Schmale 2004: 124: "[a]uffällig ausführlich wird – wie z.B. auch für das Szepter des Agamemnon in der *Ilias* – die 'Genealogie' des Korbes aufgereiht. Die Abfolge der Besitzerinnen – der Korb geht jeweils von der Mutter auf die Tochter über – stellt den typisch weiblichen Gegenstand nochmals in Kontrast zu den sonst männlichen Gegenständen der epischen Ekphrasis".

²⁸ It is thus not "a studiously arid and stiff reflection (the succession of proper names at line-end, 37-41, does nothing to enliven the description) of an Homeric routine (...)", as Campbell 1991: 56 contends.

²⁹ Hopkinson 1988: 206: "[t]hus Europa's basket belonged to her grandmother Libye, who was raped by a god and gave her name to Libya; and it depicted the rape by a god of *her* grandmother Io, eponym of Ionia. Europa inherits not only the basket, but also the experiences depicted on it" (emphasis in the original).

³⁰ E.g. Hopkinson 1988: 206 ("ἀνύμφω: but not for long") and Campbell 1991: 59 ("Europa was emphatically *not* a bride – yet").

³¹ Hopkinson 1988: 201: "this stress on lineage and pedigree provides an interesting parallel with the self-conscious literary ancestry of the ekphrasis itself, which is part of a venerable line stretching back to Homer's Shield of Achilles at *Iliad* 18.478-608".

7.2.5 Europa's Basket: Its Descriptivity and Narrativity. The Images (43-61)

In line 43, the images are introduced together (ἐν τῷ δαίδαλα πολλά τετεύχαστο μαρμαίροντα). The pluperfect τετεύχαστο refers to the *opus ipsum*. The phrase δαίδαλα πολλά, which also introduces the images on Achilles' shield and Jason's cloak, is here modified by another adjective, μαρμαίροντα, "gleaming".³² This adjective pertains to the shining qualities of the metal images. As in the case of Achilles' shield, only the last image (55-61) is assigned a specific location, under the (upper) rim (ἀμφι...ὑπὸ στεφάνην τάλαιον, 55). The first two images are simply enumerated (ἐν μὲν, 44; ἐν δέ, 50). As in all other ekphraseis, then, the narrator remains vague on the precise lay-out of the object.³³

Nevertheless, some scholars have assigned the images a specific location on the basket. Before discussing some proposed arrangements, first the shape of the basket itself merits discussion. The basket is called a τάλαιος (37; 61; 62). It has three images depicted on it (ἐν τῷ... τετεύχαστο, 43); it is round (δινῆεντος) and it has a rim (στεφάνην, 55). For the shape of a τάλαιος, Campbell refers to Gow and Page, who note that a κάλαθος is also called a τάλαιος: "a funnel-shaped basket with a wide mouth tapering down to a base of much smaller diameter"; it was used for various purposes.³⁴ Gow and Page do not refer to any sources for this statement.³⁵ Webster notes that what Moschus calls a τάλαιος we should call a κάλαθος.³⁶ Yet the text offers no indications that this is the case.

As for the position of the images on the cup, the narrator locates the third image under the upper rim. Scholars usually locate the other two images below the third

³² As Campbell 1991: 59 has noted, in *Il.* 18.480, the rim of Achilles' shield is called μαρμαρέην; in 18.617 the armour as a whole is called μαρμαίροντα. The narrator of the Europa has transferred this quality to the images.

³³ See e.g. Webster 1964: 154 ("[n]or need we suppose that Moschos worried much about how the three scenes fitted the basket") and Beckby 1975: 540 ("[d]ie Beschreibung des Körbchens ist nicht immer klar").

³⁴ Campbell 1991: 53; Gow and Page 1965: 37 (ad κάλαθισκον). Bühler and Hopkinson remain silent on the shape of the basket.

³⁵ The *Lfgre* translate τάλαιος with "open basket" and note that the handle is not mentioned (s.v. τάλαιος B). In archaic epic, τάλαιοι are used for the gathering of grapes and for the making of cheese (in which case they are made of wicker-work); Helen's silver basket is used for holding wool.

³⁶ Webster 1964: 154, who continues: "Europa already holds one on an Attic vase of the earliest fifth century, and in Alexandria Demeter's *kalathos* was drawn by white horses through the city".

image, opposite each other.³⁷ This seems the most likely solution. Alternatively, the images could run around three separate bands across the basket, all below each other. In this case, the ekphrasis can be called iconic, in that the ring composition mirrors the way the images are located on the basket. However, one could wonder whether the basket is large enough to accommodate three separate bands with figures. On the other hand, the size of the basket – and the figures – is unknown. Although it has been suggested that the images are located on the inside of the basket, the exterior seems to be the most likely location.³⁸

The following three images are depicted on the basket:

1. Io is wandering over the sea in bovine form; people are watching her (44-9)
2. Zeus is changing Io back into a woman (50-4)
3. Hermes, and next to him Argus; from his blood a bird is rising up (55-61)

All images are introduced by a verb that expresses stasis; in the introductory lines, two pluperfects (ἔην...τετυγμένη, 44; ἤσκητο, ἐκτετάλυστο, 56) and one imperfect (ἦν, 50) occur. The narrator thereby makes clear that he is describing static figures.³⁹

In the following, the images will first be discussed separately (1-3), then in conjunction (4).

³⁷ Gow 1927: 168: “the description suggests two bands of decoration, the upper with one figure, the lower with one scene, on each side of the vessel. (...) In the lower zone, which occupies the shorter circumference of the vessel, are scenes which must take considerable space, for they include an expanse of sea and the river Nile. It is natural, therefore, to think of the scenes each occupying half the circumference (...)”; Bühler 1960: 93: “[m]ann kann sich die Verteilung aber kaum anders denken, als daß sich das eine Bild gegenüber dem anderen befand; beide entsprechen sich ja ganz offenkundig”; and Campbell 1991: 53: “each of the lower scenes (44-49; 50-54) contains in addition to figures an area of water: the sea (46/47) matched by the Nile (51/53). So it is natural to assume that *each will occupy one half of the shorter circumference and a substantial proportion of the main body*; the points of demarcation must be the twin shores (48) flanking the wandering Io” (emphasis mine). It should be noted that the twin shores are a conjecture (δοιοῦ for δαιοί; see further below).

³⁸ Bühler 1960: 93; that the images could be on the outside is regarded as a possibility by von Wilamowitz-Moellendorff 1906: 229. Könnicke 1914: 550-1 locates the images on the inside of the basket. For a similar discussion regarding the images on the goatherd’s cup, see 5.3.5.

³⁹ In this respect, it is similar to the goatherd’s cup (see 5.3.5) and Jason’s cloak (see 6.2.5).

1. *Io is wandering over the sea in bovine form; people are watching her (44-9)*

The *text* that represents the first image has a prototypically descriptive organization. Textual progression is enumerative; two spatial indicators occur (ἐπί, 46; ὑψοῦ ἐπί, 48). Of the six occurring verbs, four designate states (ἔην...τετυγμένη, 44; εἶχε, 45; ἐτέτυκτο, 47; ἔστασαν, 48). Only two imperfects refer to ongoing actions (βαῖνε, 46; θηεῦντο, 49). The following other prototypically descriptive elements are present. Two visual details pertain to the material of which the figures are made (χρυσοῖο, 44; κυάνου, 47).⁴⁰ Both refer to the *opus ipsum*.⁴¹ Other details refer to the *res ipsae* (γυναίην, 45; ἀλμυρά, 46; δοιοῦ, 48; ποντοπόρον, 49). The phrase νηχομένη ἰκέλη (47) stresses the fact that the narrator is describing an image.⁴²

The *image* depicts Io passing over the sea in the form of a cow (44-7) and a number of people watching her (48-9). In the text as printed by most editors – among whom Bühler – the number of spectators is unspecified. In fact, line 48 contains two conjectures. The manuscripts read δοιοῖ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύοις αἰγιαλοῖο.⁴³ Editors emend for the following reasons: 1) δοιοῖ does not easily combine with ἀολλήδην;⁴⁴ 2) with δοιοῦ... αἰγιαλοῖο (“two/twin coasts”), reference is made to the Bosphorus with its coasts on both side; the name of the Bosphorus was commonly derived from βοὸς πόρος;⁴⁵

⁴⁰ In line 47, the manuscripts read κυανή or κυανῆ. This reading is defended by Arnott 1971: 154-5 (but cf. the remarks by Campbell 1991: 62).

⁴¹ For the meaning of the use of various metals throughout the ekphrasis, see Manakidou 1993: 178-81.

⁴² Bühler 1960: 97, who speaks of a comparison between what is depicted and reality (“Schwimmen auf dem Bild und Schwimmen in Wirklichkeit”). For such phrases, see also section 4.3.2, 6-9.

⁴³ The reading of the manuscripts is retained by Legrand in the Budé; Manakidou 1993: 175, note 243 argues against emendation of δοιοῦ. Gow's *OCT*, Bühler, Campbell and Hopkinson print both emendations.

⁴⁴ So Campbell 1991: 62-3: the reading δοιοῦ “was prompted by the awkwardness of ‘two men ... in a throng/crowd’. (It is hard to believe that Moschus meant ‘two men crowd-wise’, representing a crowd.) One would expect more than the ‘two’ main subjects commonly encountered in the ekphrasis (e.g. *Il*.xviii.604, [Hes.] *Scutum* 211, A.R.i.752), the more so as ἀολλέες can be used of a massed body of spectators (e.g. A.R.iv.1182), while on the shield in *Il*.xviii.603f. an ὄμιλος is set against two individuals”.

⁴⁵ Campbell 1991: 63. Gow 1927: 168 further notes that with δοιοῦ, “[t]he scene containing Io will then be flanked with the rising shores of Greece and Egypt respectively, each with its group of

3) ἐπ' ὀφρύσιν must almost certainly be plural, when δαιοῦ... αἰγιαλοῖο refers to more than one coast;⁴⁶ and 4) ἐπ' ὀφρύσιν is a traditional epic expression.⁴⁷

However, the change from δαιοί to δαιοῦ is unnecessary, if not unwanted.⁴⁸ First of all, the specification of the number of figures is typical for Hellenistic ekphraseis. Furthermore, whereas archaic ekphraseis contain many figures, Hellenistic ekphraseis usually focus on a few individuals – an example being the goatherd's cup, on which the number of figures depicted in an image is never more than three.⁴⁹ Manakidou has noted that by retaining δαιοί, the number of figures depicted by the three images is symmetrical: three figures in the first image (Io and two men), two figures in the second (Io and Zeus), and three figures in the third image (Hermes, Argus and the bird).⁵⁰ In addition, on such a relatively small object, a large number of spectators seems hard to accommodate.⁵¹ As for ἀολλήδην, I see no reason why this word cannot be combined

people; and the two groups, one on each side of the τάλαιος, will effectively separate the two scenes [images one and two] in this zone of the composition”.

⁴⁶ Bühler 1960: 99: “[e]inige Herausgeber haben die Änderung δαιοῦ, nicht aber die von ὀφρύος in ὀφρύσιν angenommen; aber wenn mit αἰγιαλοῖο hier eine Zweizahl gemeint ist, scheint der sg. ὀφρύος sehr schwierig, wenn nicht unmöglich”.

⁴⁷ Bühler 1960: 98; Campbell 1991: 62, though noting that this emendation “is certainly right”, does not state anything regarding the necessity of this change.

⁴⁸ This also means that the reading ἐπ' ὀφρύος can be retained. In fact, as editors note, ὑποῦ ἐπί is usually followed by a genitive (Bühler 1960: 99; Campbell 1991: 62).

⁴⁹ Campbell's argument (see note 44 above) that more than “two main subjects” would be expected (by whom?) is odd; he refers, furthermore, to two archaic ekphraseis. As for Jason's cloak, A.R. 1.752 contains four figures; Campbell could have referred to the Cyclopes (730-4) or the fight between the Teleboae and the sons of Electryon (747-51), the number of which is unspecified. In the latter image, the unspecified number of fighters seems to be an imitation of the shields of Achilles and Heracles.

⁵⁰ Manakidou 1993: 175, note 243. She also notes that this creates an exact parallel with the goatherd's cup. Legrand 1927: 146, note 2, on the other hand, sees a parallel between the first and the second image. The two men stand together: “[d]e façon à ne pas tenir plus de place qu'un personnage unique. Ils pouvaient ainsi faire pendant à eux deux à la figure de Zeus; et la symétrie entre les deux scènes représentées subsistait”. This idea derives from Wilamowitz (quoted in note 52 below).

⁵¹ Pace Campbell (see note 44), it may well be that these two men represent a crowd.

with two people; *LSJ* translate with “in a body, together”.⁵² Lastly, Bühler notes that *δοίος* in the singular is nowhere found with the meaning “two, both”.⁵³ It is thus preferable to retain the reading of the manuscripts; lines 48-9 can be translated as “high on the brow/cliff of the coast two men were standing, next to each other, and they were gazing at the seafaring cow with wonder”.⁵⁴ The image, then, consists of three figures.

The image depicts one moment in time: Io is traversing the sea while two men are watching. Event sequencing is absent, but the image suggest both a previous and a future event. By speaking of Ἴναχλις Ἰώ (44), the narrator reminds the narratee that Io was a human being before she was turned into a cow. In line 45, the narrator refers to a future event: Io is *still* a heifer and does *not* have the shape of a woman (εἰσέτι πόρτις ἐοῦσα, φυήν δ' οὐκ εἶχε γυναιήν). The adverb εἰσέτι, in combination with the negation οὐκ, looks forward to a future moment in time, when Europa is no longer a heifer, but a woman again. In the ekphrasis of Jason's cloak, ἔτι looks forward to a moment that is not depicted.⁵⁵ In this ekphrasis, εἰσέτι looks forward to a moment that *is* depicted on the basket, but in another image (50-4).⁵⁶ Of course, this is something that the narratee does not yet know.

⁵² S.v. ἀολλήδην A. There is, furthermore, one instance of ἀολλής that refers to two people (*LSJ* s.v. ἀολλής A; they refer to S. *Tr.* 514). Cf. also von Wilamowitz-Moellendorff 1906: 228: “[d]as sind zwei genau respondierende Szenen, eine Kuh auf dem durch Farbe bezeichneten Wasser und aufrecht neben ihr stehend einmal Zeus, das anderemal zwei Zuschauer, ἀολλήδην, *gedrängt nebeneinander*: das sagt er im Anschluss zugleich und im Gegensatz zu ἀμοιβαδὶς ἄλλοθεν ἄλλος, wie bei Theokrit die Männer stehen. Die beiden Figuren überschneiden sich: so entsprechen sie dem einen Zeus” (emphasis mine).

⁵³ Bühler 1960: 98-9; it rather means “twofold, double” (see *LSJ* s.v. *δοιοί* 2). Campbell 1991: 63 does not discuss this issue, but refers to Gow and Page 1965: 205, who note ad *AP* 7.89.3 (which is also one of the passages discussed by Bühler) that *δοίος*, in spite of the singular, equals *δύο*.

⁵⁴ Cf. the translation by Legrand 1927: 146, “[h]aut placés, deux hommes se tenaient debout sur l'escarpement du rivage, serrés l'un contre l'autre; ils regardaient la vache qui traversait la mer”.

⁵⁵ For ἔτι...οὐκ, cf. ἔτι δέυετο in A.R. 1.732 (discussed in section 6.2.5, 1) and ἀπύργωτος δ' ἔτι Θήβη in A.R. 1.735.

⁵⁶ Cf. Ravenna 1974: 26: “[q]ui il rapporto con lo stato future è dato *in praesentia*, poiché poco più avanti (...) è rappresentata la nuova trasformazione in donna” (italics in the original); in other ekphraseis (e.g. A.R. 1.736), ἔτι creates “un rapporto con uno stato futuro, i cui termini sono *in absentia*”.

World disruption is present. Not only has Io been turned into a cow, she is also traversing the sea, “wandering in a mad frenzy” (φοιταλέη, 46).⁵⁷ Traditionally, it is the gadfly sent by Hera that drives Io over the sea.⁵⁸ The gadfly is not mentioned by the narrator, which probably indicates that it is not depicted in the image. Nevertheless, the adjective φοιταλέη suggests that the gadfly torments Io and drives her ceaselessly here and there.⁵⁹

The element of ‘what-it’s-like’ is present, too. The adjective φοιταλέη refers to the experiences of Io as cow. The feelings of the spectators are also included: the men are gazing with wonder (θηεύντο) at the seafaring cow (ποντοπόρον βοῦν, 48).⁶⁰ The words ποντοπόρον βοῦν refer to the focalisation of the spectators; they are astonished by the sight of a cow traversing the sea.⁶¹ The striking nature of this sight is further strengthened by the fact that ποντοπόρον βοῦν forms a ring with Ἴναχίς Ἴώ in 44; it is the only instance of ring composition in this ekphrasis which does not include verbatim repetition (see 7.2.4 above). By ending the image with these words, the eye of the narratee is, as it were, drawn to the central figure of the image, Io.⁶²

⁵⁷ Bühler 1960: 35 translates φοιταλέη with “[v]om Wahn ergriffen”; Campbell 1991: 63 with “wandering/ranging in a mad frenzy/distractedly”; Legrand 1927: 146 with “vagabonde”.

⁵⁸ References in Bühler 1960: 93. For a brief overview of Io’s story, see Griffith 1983: 189; more extensively Gantz 1993: 198-203.

⁵⁹ Cf. Campbell 1991: 61 ad φοιταλέη.

⁶⁰ In both shield ekphraseis, spectators are also found (for Homer, see the references in Clay 2011: 9; for the *Shield*, see 214 and 242-4). Only here are the spectators watching something extraordinary. Cf. also Manakidou 1993: 175: “[h]ier wird das Sehen (der dargestellten Zuschauer) zum Hauptmotiv der Szene, das zur Bewunderung führt und dem Sehen des wirklichen Zuschauers, d.h. des jeweiligen Lesers entspricht und es somit andeutet”.

⁶¹ According to Hopkinson 1988: 207, “Io is shown passing through the Bosphorus, whose etymology is hinted at in the words ποντοπόρον βοῦν”; Campbell 1991: 63 notes that “folk watch Io pass either from Europe into Asia (...) or (...) from Asia into Europe”. Though the name ποντοπόρον βοῦν suggests that the sea depicted in the image is the Bosphorus, this need not be the case: Io has roamed widely (see Bühler 1960: 100). It should be noted that the idea that people are standing on two coasts is based on emendations in line 48.

⁶² On the spectators, see also Zanker 2004: 50-1. He concludes that Moschus “shows us fascinatingly how sculpture and painting have trained his eye in the selection of detail, here simultaneously giving spatial depth of field, providing an emotional perspective, and directing the reader’s eye toward the central figure” (ibid.: 51).

The narrativity of the image is high: both world disruption and ‘what-it’s-like’ are present. Though the image does not contain a sequence of events, it does refer to an earlier and a later event.

2. Zeus is changing Io back into a woman (50-4)

The *text* which represents the second image has a prototypically descriptive structure. The text proceeds by enumeration; one spatial indicator is found (παρά, 51). The first three lines (50-2) are devoted to the *res ipsae*; they contain two details (ἑπταπόρω, 51; εὐκεράοιο, 52). The last two lines (53-4) focus on the *opus ipsum*: the material of the three most important elements in the image is mentioned; only verbs designating states are found. Seeing that these lines focus on the appearance of the basket, they can be called prototypically descriptive in every respect.

The *image* consists of two figures: Zeus and Io. The location of this action is specified, the seven-mouthed Nile (51). Io traditionally recovers her human form in Egypt. The image follows this tradition: the fact that the river has seven mouths identifies it as the Nile. Event sequencing is absent. One action is depicted: Zeus is touching the cow lightly with his hands (50-1), and transforms Io back into a woman (52).

It is unclear how Io is depicted. Two options may be considered. First, one could argue that Io still wholly has the form of a cow.⁶³ The narrator twice refers to Io as heifer (πόρτιος Ἰναχίης, 51; πόρτις 53). In this case, Zeus’ touch sets her transformation in motion, but the transformation itself is not depicted. This means that line 52 (ἐκ βοῶς εὐκεράοιο πάλιν μετὰμειβε γυναίκα) does not refer to what is depicted in the image, but must be regarded as an interpretation of ἐπαφώμενος.⁶⁴ Second, one could also argue that Io is partially cow and partially human; for example, the narratee might envisage her with a human body, but the head of a cow.⁶⁵ In this case, line 52 does refer to what is

⁶³ Bühler 1960: 100: “wie aus V. 53/4 hervorgeht, war die Rückverwandlung nur durch die Berührung angedeutet, nicht wirklich ausgeführt. Durch das Auflegen der Hand (...) vollzog Zeus die Rückverwandlung”.

⁶⁴ So Bühler 1960: 102, who notes that ἐπαφώμενος and μετὰμειβε are two aspects of one and the same action (“[i]n der Tat handelt es sich um éine in zwei Aspekte zerlegte Handlung”).

⁶⁵ See e.g. Manakidou 1993: 176: “[m]öglicherweise läßt sich Io halb als Kuh und halb als Frau wiedergegeben denken, obwohl eine solche Einzelheit von Moschos nicht zu erwarten ist”; and Campbell 1991: 60: “Moschos does not pause to exploit fully the theme of partial metamorphosis (...): he is not interested in spectacle for its own sake. What does matter is that, although Io has

depicted in the image: Io is both cow (ἐκ βοῶς εὐκεράοιο) and woman (γυναῖκα). This would mean that the image represents a *pregnant moment*: by depicting Io as cow-woman, both what has gone before (Io was a cow) and what will come after (Io will be a woman again) can be easily deduced from the depicted moment. In this light, I draw attention to μετὰμειβε, which is an imperfect of a telic verb.⁶⁶ By using a telic verb in the imperfect, the narrator anticipates the outcome of the action: it will not take long before the metamorphosis is fully completed and Io has regained her human form. Line 52, then, not only refers to the now of the picture, but also looks to the immediate past (ἐκ βοῶς εὐκεράοιο) as well as to the immediate future (πάλιν...γυναῖκα).

Lines 50-1 (ἐπαφόμενος ἡρέμα χερσὶ / πόρτιος Ἴναχίης) also refer to a future event: by touching Io (ἐπαφόμενος), Zeus also impregnates her. As a result of this so-called ἐπαφή, Io will give birth to Epaphus.⁶⁷ With the adverb ἡρέμα (“gently, softly”), the narrator underscores the erotic nature of Zeus’ touch.⁶⁸ Traditionally, it was also by touching that Zeus had transformed Io into a cow.⁶⁹ In line 52, the adverb πάλιν (“back”) reminds the narratee that Io was originally a woman. Thus, Io’s metamorphosis of cow into woman also recalls her metamorphosis as woman into cow. By depicting one moment, the image tells, as it were, Io’s whole metamorphosis.

As in the previous image, world disruption is present: Io’s metamorphosis from human to cow and back again from cow to human are disruptive events. When Io regains her human form, her torment comes to an end. Although a metamorphosis from cow to human is a disruptive event, this metamorphosis also brings the world back to its normal state. As for the element of ‘what-it’s-like’, I note ἡρέμα. Taking into consideration the fact that the image also suggests a number of earlier and future events, I conclude that its narrativity is high.

still not left her bovine form behind when we leave her for good, the process has been set in motion, and her torment will soon be a thing of the past”; he later notes that “[p]resumably Moschus is thinking of Io as βουκέρωσ [horned like a cow] or at most βουκέφαλος γυνή [a woman with the head of a cow] at this stage [in line 52]” (ibid.: 65).

⁶⁶ Telic verbs have a natural endpoint (see further 6.2.5, 5).

⁶⁷ See e.g. Bühler 1960: 100.

⁶⁸ Manakidou 1993: 185. Commentators draw attention to line 95, where the words ἡρέμα χείρεσιν are used in an explicit erotic context (on which see Gutzwiller 1981: 69).

⁶⁹ Bühler 1960: 101.

3. *Hermes, and next to him Argus; from his blood a bird is rising up (55-61)*

The *text* which represents the last image has a prototypically descriptive structure. Textual progression is spatial (πέλας, 56; ἀπό, 58; περίσκεπε, 61). Of the four verbs, two refer to the *opus ipsum* (ἤσκητο, 56; περίσκεπε, 61); one to the *res ipsae* (ἐξανέτελλεν, 58); the pluperfect ἐκτετάνυστο (56) may refer to both. The following other prototypically descriptive elements are present. A number of visual details pertains to the *opus ipsum* (φοινήεντος, 58; πολυανθεί, 59; χρυσείου, 61); δινήεντος (55) describes the shape of the basket. In contrast to the two previous images, the narrator does not refer to the material of which the figures are made.⁷⁰ One other detail refers to the *res ipsae* (ἀκοιμήτοισι, 57). In the comparison in line 60, the ship is called ὠκύαλος.

Although I speak of *image*, what is described in lines 55-61 is not so much the representation of an action as the decorative scheme of the basket. In addition, the term *image* suggests a clearly demarcated part of the object, whereas lines 55-61 pertain to the whole circumference of the basket.⁷¹ Thus, the representation has become part of the ornament.⁷² In other words, the decoration is of a narrative nature, too.⁷³ It is therefore no surprise that the image does not have a setting. As has been noted, the killing of Argus by Hermes comes before Io's wanderings and metamorphosis from cow to woman. Thus, the narrator refers to the first event of the myth last. I further discuss this point below.

The image depicts one moment: a bird is rising from the blood of Argus. Event sequencing is thus absent. By depicting Hermes and the dead Argus, however, the image does refer to a previous event, the killing of Argus by Hermes. The imperfect ἐξανέτελλεν ("was rising up", 58 – another telic verb) looks forward to the completion of the action, viz. the birth of the peacock. It should be noted that the bird is not named.⁷⁴

⁷⁰ Cf. Manakidou 1993: 180-1: "im Rahmen der Variationen bei der Darstellung des Materials ist das Fehlen jeglichen Hinweises darauf in dieser Szene zu erklären. Stattdessen werden hier die Farbe und die plastische Ausführung besonders hervorgehoben und bilden daher eine Art Ersatz für das fehlende Material"; cf. also Dubel 2010: 20-1.

⁷¹ E.g. Bühler 1960: 104.

⁷² Zanker 1987: 93, who refers to Friedländer 1912: 15 ("[n]eu und hübsch ist, wie die Darstellung selbst ins Ornament übergeht: der Pfauenschweif umgibt den Rand").

⁷³ Cf. the goatherd's cup, of which parts of the decoration also possess some narrativity (see 5.3.4).

⁷⁴ Scholars have noted that this is the first instance where the death of Argus and the birth of the peacock ("ornithogony") are connected; and that only here the bird arises from the *blood* of

What is perhaps the most disruptive event in the story, the killing of Argus, is not depicted. The birth of the peacock from the blood of Argus is also a disruptive event: world disruption is present. As for the element of ‘what-it’s-like’, the bird is “glorying in the multicoloured hues of his wings” (ἀγαλλόμενος πτερύγων πολυανθεί χροιῆ, 59).⁷⁵ Notwithstanding the fact that the narrator focuses on the decoration, I conclude that its narrativity is high.

The spatial arrangement of the figures on the basket is not wholly clear. The wings of the bird run around the rim (60-1).⁷⁶ The wings (ταρσοίς, 61) most likely refer to the tail of the peacock,⁷⁷ the χείλεα must refer to the upper rim.⁷⁸ Line 60 (τάς [sc. πτέρυγας]

Argus (Bühler 1960: 104; Campbell 1991: 66). It has been tentatively suggested that the bird could be the phoenix (Schmiel 1981: 270-1 and Cusset 2001: 71-2; they note, among other things, that Europa’s father is called Phoenix in line 7; cf. also Merkelbach 1962: 327-8). This seems far-fetched, as the phoenix does not have anything to do with either Argus or Hermes (Campbell 1991: 55 writes that “[a]ttempts to accommodate here, in any meaningful way, either the phoenix or Phoenix, Europa’s father (...) seem to me fanciful”; he does not provide any arguments for this statement).

⁷⁵ Dubel 2010: 21 notes that “[l]a périphrase qui désigne l’oiseau est très clairement un souvenir de la seule véritable notation de couleur de l’écphrasis de Théocrite: καρπῶ ἔλιξ εἰλείται ἀγαλλομένα κροκόντι (I, 31...). Dans l’un et l’autre cas, le verbe ἀγάλλομαι associe le plaisir à l’éclat de la couleur et souligne l’art”.

⁷⁶ In line 60, most editors print τὰς ὄ γ’ ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῦς (Gow, Bühler, Hopkinson, Campbell). τὰς ὄ γ’ is a conjecture by Maas; the manuscripts read ταρσὸν ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῦς; Legrand prints ταρσὰ δ’ ἀναπλώσας (...). The reading ταρσὸν is perfectly acceptable, as Arnott 1971: 156-7 has demonstrated: nothing is wrong with the meaning of ταρσόν (“[i]n 60-1 Moschus’ bird, a peacock, spreads his ταρσός like the sail of a ship, and fills the rims of the golden τάλαρος with his ταρσοί. It may be repetitive, but it is not nonsensical; the reference in both cases will be to the bird’s outstretched tail, viewed as unit (ταρσὸν ἀναπλώσας) and as a collection of feathers covering the rim of the τάλαρος (ταρσοίς)”, *ibid.*: 156); the repetition is not only acceptable but intentional (the lines constitute a reference to *Od.* 9.219 and 246-7: “[b]ut τάλαρος was originally a wicker-work receptacle used in cheese-making (...). In *Od.* 9.246-7 Polyphemus ἤμισυ μὲν θρέψας λευκοῖο γάλακτος / πλεκτοῖς ἐν ταλάροισιν ἀμησάμενος κατέθηκεν. But these wicker-work crates have been mentioned shortly before (219) under a different name: ταρσοὶ μὲν τυρῶν βρίθον. Originally there would not have been much difference between wicker-work ταρσοί and wicker-work τάλαροι. What design then could have been more appropriate for a golden τάλαρος than a peacock with outspread sail (...”, *ibid.*: 157). For this last point, cf. also Dubel 2010: 22 (quoted in note 80 below).

⁷⁷ Hopkinson 1988: 208; Campbell 1991: 70.

ὁ γ' ἀναπλώσας ὡσεὶ τὲ τις ὠκύαλος νηῦς, 60) either compares the outspread wings of the peacock with the unfolded sails of a ship,⁷⁹ or with the oars on either side of ship.⁸⁰ In light of the fact that *ταρσοί* can also refer to the rows of oars on the sides of ships, the latter interpretation seems to be the most obvious one.⁸¹ Indeed, the tail of the peacock resembles the oars on the side of a ship, in that the multitude of the central shafts (so-called rachises) look like oars.

Below this decorated rim, three figures are depicted: the bird itself, Argus and Hermes. The text provides the following information: Hermes is fashioned (ἤσκητο, 56) round about (ἀμφί, 55); nearby him, Argus is lying outstretched (πέλας δέ οἱ ἐκτετάνυστο,

⁷⁸ Bühler 1960: 107: “unter χεῖλεα ist der obere Rand zu verstehen wie bei Theokrit 1,29; das Rad des Pfau, das diesen umlief (περίσκεπε), – und damit den ganzen Pfau – hat man sich erhaben vorzustellen”.

⁷⁹ Legrand 1927: 146, note 8: “[m]algré la présence du mot *ταρσός*, nom technique d’une rangée des rames, c’est sur la voile déployée que doit porter la comparaison”; Bühler 1960: 107: “[d]er Vergleich Flügel = Segel ist die Umkehrung des gewöhnlicheren Segel = Flügel (...). Bei M. werden nicht explizite die Flügel mit Segeln verglichen, sondern der sich spreizende Pfau mit einem Schiff; das Fehlen eines Objekts im Vergleichssatz (‘wie ein Schiff *seine Segel*’) ist verständlich, wenn man bedenkt, das *πτέρυγες* eben auch ‘Segel’ bedeuten konnte (s. L-S. s.v. II 11)”; Campbell 1991: 69: “I take the fanning out of the tail to be compared to the spreading of a ship’s sails (...) rather than to outspread oars poised to strike (or striking) the water (...).”

⁸⁰ West 1978: 316: “[t]here was in addition a resemblance between the row of oars along the side a ship and the frame of an outspread wing: both are described by the word *ταρσός* (...). I take this to be the point of the simile in Mosch. *Eur.* 59-61 (...).”; Hopkinson 1988: 208: “[t]he ‘wings’ (i.e. tail?) are spread out to resemble the oars on either side of a ship, a vivid comparison for most birds; but the peacock’s tail actually forms one huge mass”; Dubel 2010: 22, who reads *ταρσὸν ἀναπλώσας*, writes that “[o]n peut alors se demander si en passant du singulier (*ταρσὸν ἀναπλώσας*) au pluriel (*ταλάροιο περίσκεπε χεῖλεα ταρσοῖς*), les pennes de l’oiseau ne viennent pas chez Moschos se confondre avec leur support, rappelant la matière homérique d’origine tout en imitant le tressage de l’osier, comme les rangées de rames du navire auquel elles sont comparées”.

⁸¹ *LSJ* s.v. *ταρσός* A II 2. This interpretation is further supported by the fact that the manuscripts read *ταρσὸν ἀναπλώσας* in line 60 (for which see note 76 above). Cusset 2001: 77-8 draws attention to the reversal in the objects of comparison: “ce ne sont plus le navire et ses rames qui sont comparés aux ailes d’un oiseau comme chez Hésiode ou Eschyle, mais l’oiseau qui ressemble à un navire; ce n’est plus la nature qui sert de référent, ce sont les ouvrages humains, comble de l’artifice dans la description de l’œuvre d’orfèverie d’Héphaïstos!”.

56), endowed with unsleeping eyes (ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι, 57).⁸² The adverb ἀμφί indicates that Hermes is fashioned “round about”, and therefore must take up quite some horizontal space. It is thus most likely that Hermes is depicted in a horizontal position, too.⁸³ Scholars usually envisage both figures opposite each other.⁸⁴ The position of the bird remains unspecified, but from the fact that it springs from Argus’ blood, it can be surmised that it is positioned close to Argus. It covers, at the same time, the rim of the basket with its wings. From this fact, it has been deduced that the bird is depicted as rising above Argus and Hermes;⁸⁵ and that he must be bigger than both figures so as to be able to cover the whole rim.⁸⁶ It must be noted that the position of the bird remains hypothetical, in that the text offers no definite clues.

4. *The Images Together*

Europa’s basket depicts three moments from the same myth, the story of Io. As such, the basket as a whole contains the first basic element of narrative, event sequencing. It is the repetition of the figure of Io in two different actions (as a cow traversing the sea,

⁸² Hopkinson 1988: 207 notes that “[e]ven in death, his eyes remain open; they are transferred to the tail of the peacock, sacred bird of Hera”. Others have objected against the idea that Argus’ eyes remain open in death (e.g. Manakidou 1993: 177: “[d]as Adjektiv ἀκοίμητος ist in diesem Zusammenhang zweifellos widersinnig, da es den toten Argos nicht kennzeichnen kann, und kann nur als eine poetische Freiheit, vielleicht mit ironischer Funktion (der φύλαξ κατ’ ἐξοχήν Argos sieht nun nichts mehr) betrachtet werden”). Apart from the fact that eyes may remain open after death, the image could also depict a version of the myth in which Argus is *not* lulled to sleep before being killed (this is suggested by Campbell 1991: 67; cf. Legrand 1927: 146, note 4).

⁸³ E.g. Campbell 1991: 53-4: “[a]s our eyes move round the residual circumference we observe an outstretched Argus; he almost meets up with Hermes, who will himself be positioned horizontally (as the flow of 55f. suggests: ‘and round about ... Hermes ... and Argus ...’).”

⁸⁴ See e.g. Könecke 1914: 551.

⁸⁵ Legrand 1927: 146, note 3: “[p]our faire pendant au cadavre d’Argos, Hermès était, je crois, représenté couché, au repos. Le paon se dressait entre les deux” (emphasis mine); Beckby 1975: 540: “(...) nach dem Rande zu, Hermes und Argos, beide liegend (V. 55-57), während der Pfau (V. 58-61) in erhabener Arbeit sich auf dem Rande hinzieht” (emphasis mine).

⁸⁶ Bühler 1960: 107: “das Rad des Pfau (...) – und damit den ganzen Pfau – hat man sich erhaben vorzustellen. Im Verhältnis zu den Gestalten des Hermes und des Argos müßte das Tier sehr groß gewesen sein”. Campbell 1991: 53, on the other hand, notes that “[t]he bird may well be eye-catching (...) but it need not be imagined as especially large; indeed, the imperfect in 58 could indicate that the body is not wholly represented – a partial metamorphosis to match Io’s at 51-2”.

and her being metamorphosed into a woman) which makes clear that the first two images depict two different moments of time.⁸⁷ Event sequencing in the visual arts is always implicit. This is mirrored by the text, since the images are not temporally but spatially connected (ἐν μὲν, 44; ἐν δέ, 50). On the basis of his knowledge of the Io myth, the narratee will understand that there is a temporal connection between the images, i.e. that they follow after each other. This temporal connection is also hinted at in the description of the first image (εἰσέτι πόρτις ἐοῦσα, φύην δ' οὐκ εἶχε γυναίην, 45).

The third image does not contain a repeated figure. The narratee can only rely on his knowledge of the myth to connect this image to the previous ones. In addition, whereas the first two images depict actions that follow after each other, the third image depicts an action that is temporally situated before the previous two images. Thus, the order in which the images are described does not follow the order of the fabula of the Io myth. This can be explained by the fact that the so-called *Randstücke* (framing elements) are described last, a procedure also found in other ekphraseis.⁸⁸ The narrator is led by spatial considerations in the order of his description.⁸⁹

In order to capture this distinction, Petrain speaks of *fabula* and *sjuzhet*: “the temporal sequence of the scenes (*fabula*) is disrupted by a different, anachronous ordering of narration (*sjuzhet*) determined by their spatial distribution on the basket”.⁹⁰ Petrain, who has also taken the goatherd’s cup in Theocritus’ first *Idyll* and the temple ekphrasis in *Aeneid* 1 into consideration, concludes that “[t]here seems to have been a

⁸⁷ See further section 1.4.3.

⁸⁸ As has been noted by Bühler 1960: 104; in the ekphrasis of Jason’s cloak, the images are woven into the borders; in the ekphrasis of the goatherd’s cup, the goatherd starts with the rim. Only in the ekphrasis of Europa’s basket do spatial considerations lead to a visual narrative that is described “out of order”, for it is only in this ekphrasis that a visual narrative is depicted by three images of which the last is a framing element.

⁸⁹ Petrain 2006: 253: “the spatial position of the Argus scene explains and justifies its deviation from narrative sequence because, as a framing element, it is a natural candidate for being described last despite its chronological priority”.

⁹⁰ Petrain 2006: 253. He further states that “[o]ther treatments of ancient ecphrasis have employed ‘story’ and ‘narration’ to distinguish the visual artwork itself from the particular way in which its elements are ordered and mediated by a specific viewer’s verbal (or textual) description; my terms, by contrast, refer solely to *phenomena of sequence in ecphrases featuring narrative content*” (ibid.: 254; emphasis mine).

marked interest in viewing ‘against the grain’, that is, in neglecting an obvious narrative sequence in favour of striking juxtapositions not sanctioned by chronology”.⁹¹

Whereas the Io myth certainly has a *fabula*, I do not think the term *story* should be used in connection with the ekphrasis of the basket of Europa, which is essentially a *description* (see 7.2.2 above): the narrator views the basket primarily as an *object*, not as a narrative. In the case of a narrative, the term *story* would make sense, because the underlying *fabula* has a fixed temporal order. In descriptions, however, no such fixed order exists.⁹² There is no fixed order in describing an object. Hence, there is no order from which one can deviate. Even though Petrain suggest that the narrator deviates from an order (anachronous ordering), he notes himself that it is logical and natural that the narrator ends with the framing elements. Certainly, the images are not described in their chronological order, but the term *story* should not be applied.

In addition, we may wonder whether one can speak of ‘viewing against the grain’ in the case of the basket of Europa. The narrator first looks at its two principal images, after which he turns to the decorative scheme. This seems a very natural way of looking at an object. If anything, we may credit the “artist” of the basket, Hephaestus, with creating an object which directs the look of the viewer in such a way as to produce an effect of surprise – the decorations depict the very first event of the myth. Lastly, we may credit the narrator with creating an ekphrasis that allows for both processes to be seen by the narratee.⁹³

⁹¹ Petrain 2006: 267. For a discussion of Petrain’s argument in the case of the goatherd’s cup, see 5.3.5. 4.

⁹² Cf. Fowler 1991: 29, who refers to Levelt’s notion of the speaker’s linearization problem (for which see 1.3.1): “when we describe in words a scene, we have to decide the order in which we are to present the details and the duration – which may be zero – of the description of each of them. Narratologically, that is, the visual scene described functions as story to the narration of the verbal description. There is no neutral, zero-focalized way of linearizing a visual scene: a point of view is necessarily inscribed, though there may be accepted ways in a particular culture of ordering the elements (...)”; cf. also Laird 1996: 100-1.

⁹³ In the words of Fowler 1991: 29-30 (for the terms employed, see the previous note): “[t]he converse of the speaker’s linearization problem is the artist’s non-linearization problem, how to represent time through simultaneity, and there are various ways of solving this. In the literary description of a work of art, we may find traces of both linearization and non-linearization: the cleverest example I know is that of the ekphrasis in Moschus, where the story of Argos and Io which was non-linearized by the artist in spatial terms is then relinearized by Moschus in a way which allows both processes to be seen”.

At any rate, the basket depicts a sequence of three events. It is up to the viewer to determine the order in which these events happen. The images on the basket most likely resemble a picture series.⁹⁴ The only other object in the ekphraseis of this study which depicts a story in a number of separate images is the shield of Achilles, viz. in the city at war (509-40) and the attack on the herd of cattle (573-86), consisting of respectively six and two images.⁹⁵ Europa's basket is different in that it depicts a well-known myth, whereas the shield of Achilles depicts anonymous figures. In the Homeric shield ekphrasis, it is only by the repetition of identical figures in different actions that different moments of time can be indicated.⁹⁶ The basket of Europa does not rely on repetition only – as is demonstrated by the third image – because it depicts a well-known myth.

All three images depict disruptive events: Io as a cow traversing the seas, Io being transformed back into a woman, and a bird rising up from the blood of Argus. Indeed, the basket represents the three most striking moments of the Io myth.⁹⁷ On the basket, these three disruptive events combine to depict a disruptive story.⁹⁸ It is especially the third image that increases the disruptive nature of the events. Argus was sent by Hera to guard the cow Io. Furthermore, according to most accounts, it was Hera's anger at Argus' death that made her send the gadfly to plague Io.⁹⁹ Argus' presence on the basket, then, helps to remind the narratee of Hera's role in tormenting Io.¹⁰⁰ In addition,

⁹⁴ See for this term 1.4.3. It could well be that certain elements of the setting of the first two images (the coast in 48; the sea in 46-7; the seven-mouthed Nile in 51, 53) are positioned in such a way so as to separate these images from each other.

⁹⁵ See sections 3.3.3.2 (2a and 6) and 3.5.

⁹⁶ Lines 18.525-6 are an exception, for which see 3.3.3.2, 2a.

⁹⁷ Cf. Manakidou 1993: 178: “[a]lle drei Szenen umfassen trotz der Knappheit der Darstellung die wichtigsten Momente der Iogeschichte (Seefahrt mit Betonung der vorausgegangenen Verwandlung, Rückverwandlung, Liebesvereinigung, Vorgeschichte) (...)”.

⁹⁸ The three images together on the goatherd's cup in Theoc. *Id.* 1 work in a different way, for which see 5.3.5, 4.

⁹⁹ Campbell 1991: 56. In the *Prometheus Vincitus* Io is plagued by a gadfly *directly* after her metamorphosis; after Argus' death, she is also haunted by the image of Argus (εἰδωλον Ἄργου, A. *Pr.* 567, for which see Griffith 1983: 195). In the *Supplices*, the gadfly is sent by Hera only after Argus' death (see Bömer 1969: 214).

¹⁰⁰ Merriam 2001: 71-2: “[b]ut the events shown demonstrate the machinations of Hera, who caused them all. It was, after all, for fear of Hera that Zeus originally transformed Io into a heifer, and it was then Hera who set Argus to guard the creature thus created. That Hera's part in the

it was out of fear of Hera that Zeus transformed Io into a cow.¹⁰¹ Thus, the third image not only broadens the temporal scope of the story depicted on the basket, but also refers – both directly and indirectly – to other unsavoury episodes of the Io story.

According to some scholars, the basket depicts a version of the Io myth that has been stripped of its more unpleasant elements.¹⁰² Campbell speaks of a “specially tailored, diluted version (...), with stress laid on the happy outcome”.¹⁰³ Indeed, the basket does not depict the whole story – a realistic touch in the case of a visual narrative. I do not, however, believe that by not depicting certain elements of the story – Campbell mentions, among other things, the unwillingness of Io, Hera’s anger, the gadfly, and the slaying of Argus – the basket therefore does not imply these elements. Because the myth is known, the ‘viewer’ of the basket will be reminded by these elements simply by looking at the images. Can the viewer look at Io as a cow and believe that she is having a good time? In addition, I draw attention to φοιταλέη (46) and the fact that Argus’ blood is mentioned (τοῖο δὲ φοινήεντος ἀφ’ αἵματος, 58).¹⁰⁴ Of

story is not mentioned explicitly in Moschus’ poem does not negate her importance. Rather, she seems by this distance to become an ever more powerful figure, controlling the events without herself becoming involved (...).

¹⁰¹ In some versions it is Hera who transforms Io into a cow (Griffith 1983: 189; see for discussion Friis Johansen and Whittle 1980: 239 ad A. *Supp.* 299).

¹⁰² Campbell 1991: 55-6: the Io myth “(...) is an unpleasant, harrowing tale, of a common type (...). But Moschus can of course be selective, and is: he nowhere states that Io was (...) an *unwilling* party to the proceedings (...). The Zeus we see here is majestic and benign, not selfish and arbitrary. Further, there is none of the shock of an initial metamorphosis, nothing on the actual slaying of Argus, while φοιταλέη (...) is as close as we get to the tormenting gadfly. Indeed, by placing the Argus-Hermes-peacock scene last, Moschus has created the illusion (...) that the story ended there, in a blaze of colour. In fact, according to most accounts it was her sense of outrage at the killing of Argus that induced Hera to plague Io with a gadfly. Hera’s anger simply does not come into the picture” (emphasis in the original); Manakidou 1993: 191: “jede Szene entweder in der Korbbeschreibung oder in der Hauptgeschichte entfaltet sich mit der Absicht, ein mehr oder weniger fröhliches Bild zu präsentieren. Dies gilt merkwürdigerweise auch in den wirklich traurigen oder schlimmen Momenten der Geschichte (etwa beim Tod des Argos (...))”; she later notes that “die Szenen auf dem Korb so dargestellt sind, daß der Eindruck einer Geschichte mit gutem Ende und großem Glück erweckt wird” (ibid.: 194).

¹⁰³ Campbell 1991: 56.

¹⁰⁴ Cf. Dubel 2010: 21: “[c]ette touche chromatique choque par sa brutalité (malgré l’ellipse du meurtre d’Argos) (...)”.

course, a bird arises from Argus' blood, but I wonder whether this can be called a happy outcome.¹⁰⁵

The element of 'what-it's-like' is not very prominently present in any of the three images. This can be viewed as a realistic touch, in that visual narratives can only indirectly refer to feelings and the like. Io's experiences as cow are mentioned (φοιταλέη, 46), but emphasis in the first image lies on the feelings of the spectators (48-9). In the second image, the touch of Zeus is soft (ἡρέμα, 50), but Io's feelings in the midst of her metamorphosis are unknown. Io's feelings are apparently of no importance to the narrator.

The three images together form a sequence of events which consists of three disruptive events. The basket, then, depicts a story with a high degree of narrativity.

7.3 Europa's Basket: Its Descriptivity and Narrativity. Conclusion

The ekphrasis of Europa's basket features two discourse modes. The *text* that represents the images (43-62) contains the descriptive discourse mode; the surrounding lines (33-42; 63-4) feature the diegetic discourse mode. Lines 37-42, which also pertain to the basket, are not devoid of descriptive details. I note especially lines 37-8, which refer to the basket's material and spectacular nature.

The text that represents the images does not only have a prototypically descriptive textual organization, but also features a number of other prototypically descriptive elements. In comparison with the other two Hellenistic ekphraseis of this study, references to the *opus ipsum* occur relatively often. It is especially the mention of the materials in lines 44-54, and the bird surrounding the basket in 59-61, which constitute eye-catching visual details. This relatively large emphasis on the *opus ipsum* may be due to the fact that Europa's basket is the only object in the three Hellenistic ekphraseis of this study that is made of various materials: the cup is of solid wood, and the cloak wholly of cloth. Nevertheless, these references create the strong impression that the narrator is describing an actual object. They can be said to create an *effet de réel*.

All three *images* have a high degree of narrativity. As such, Europa's basket is unique in the corpus of this study: none of the other objects features *only* images with a high degree of narrativity. The narrativity of the images is mainly due to the fact that they depict disruptive events. In addition, they suggest both earlier and later events.

¹⁰⁵ In a sense, Io's transformation from cow to human can be called a happy outcome. However, it seems that it is mainly Zeus who will profit from this metamorphosis.

The element of ‘what-it’s-like’ is not prominently present. In fact, references to thoughts or emotions are absent – as are references to sound. Indeed, when referring to the images the narrator limits himself to what is readily representable.¹⁰⁶

The three images combine into a visual narrative with a high degree of narrativity. The depiction of a mythological story in three more or less separate images is a novel element. The shield of Achilles also contains a story – the city at war, which is not of a mythological nature – that is depicted by six different images. In those lines (509-540), the text contains many narrative elements – even the diegetic discourse mode occurs.¹⁰⁷ In the ekphrasis of Europa’s basket, on the other hand, the text contains only one temporal adverb (line 45). Thus, we have a text with a high degree of descriptivity. This text, in turn, represents a series of images with a high degree of narrativity. Such a text strongly suggests a visual narrative: both do not contain explicit event sequencing. It is the “viewer” who must connect the various events.

7.4 Coda: Visualizing Europa’s Basket

As in all other ekphrasises of this study, the narrator is not very clear on the precise layout of the basket. Thus, the location of the images on the basket or vis-à-vis each other is not clear. Furthermore, the shape of the basket itself is unknown.¹⁰⁸ This does not mean that the narratee should not attempt to visualize Europa’s basket.¹⁰⁹ In fact, it has even been argued that the narrator is describing an object that has existed in reality.¹¹⁰

¹⁰⁶ Manakidou 1993: 185 notes only one element that is alien to the visual arts (ἀλμυρά...κέλευθα, 46); see *ibid.*: 69-71 and 116-7 on such elements in the ekphrasises of the goatherd’s cup and Jason’s cloak.

¹⁰⁷ See further 3.3.3.3, 2b.

¹⁰⁸ See section 7.2.5 above. According to von Wilamowitz-Moellendorff 1906: 229, on account of the peacock, the object must have a spout; Moschus has not described a basket but a large metal vessel (“Dagegen für eine Schnauze des Gefäßes ist das sehr angemessen, eine wirklich artige Erfindung. (...) Moschos hat in Wahrheit keinen Blumenkorb, sondern ein außen skulptiertes großes Metallgefäß beschrieben”).

¹⁰⁹ Cf. Könnecke 1914: 550: “[d]ass es ihm jedoch im übrigen nicht vornehmlich darum zu tun war, in der Phantasie des Lesers eine konkrete Vorstellung des Korbes zu erwecken, folgt aus dem schon erwähnten Mangel an räumlichen Angaben (...)”.

¹¹⁰ Legrand 1927: 143: “[e]ncore que l’agencement des motifs n’apparaisse pas clairement d’après les vers de Moschos, il se peut qu’en écrivant ces vers le poète se soit figuré avec exactitude un *talaros* décoré de la sorte, ou même qu’il ait décrit un *talaros* réel, un *talaros* qu’il avait ou qu’il avait eu sous les yeux”; Nicosia 1968: 47: “(...) le varie scene sono legate per il contenuto,

The narratee may visualize the basket by making use of his knowledge of (contemporary) visual art.¹¹¹ First, metal baskets, even though none remain, existed in antiquity.¹¹² Second, the basket is made of precious metals, and it is thus likely that it is reminiscent of Hellenistic silver and goldware. In connection with Europa's basket, Fowler refers to Hellenistic silver work. She notes that Hellenistic silver work is often gilded; and that polychrome inlays are a mark of Hellenistic gold work.¹¹³ She compares a small silver dish in the Brooklyn Museum, dated to the second half of the second century BC. The dish itself and most of the exterior relief are cast; the details are chased and the reliefs gilded.¹¹⁴ Although the metals of which Europa's basket is made certainly recall the shield of Achilles, they were also used in the fabrication of contemporary works of art.

svolgono alcune fasi di uno stesso mito, possono essere il riflesso di un'opera d'arte realmente tenute presente"; for further references see Manakidou 1993: 174, note 240.

¹¹¹ Webster 1964: 154, on the other hand, argues that the various metals of Europa's basket refer to "the technique of Achilles' shield, and we need not look for parallels in Alexandrian art"; similarly Bühler 1960: 87: "M[oschos] wird aber in der Beschreibung der Metalle weniger Vorbildern aus der Kunst als vielmehr der literarischen Tradition (homerische Schildbeschreibung) verpflichtet gewesen sein (...)".

¹¹² Bühler 1960: 87.

¹¹³ Fowler 1989: 20: "[t]his basket is imaginary and of course extraordinary, but Hellenistic silver work was often gilded, and polychrome inlays were a mark of Hellenistic gold work. The ecphrasis has a basis in reality".

¹¹⁴ Fowler 1989: 20-2, who also compares an elaborate silver cosmetic box dating to the second or first century BC.

8. Summary and Conclusion: Ekphrasis between Description and Narration

ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει,
τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν.¹

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endeared,
Pipe to the spirit ditties of no tone.

John Keats, "Ode on a Grecian Urn", 11-4²

8.1 Research question and methodology

This study contains an investigation into the nature of five ancient Greek ekphraseis. Ekphrasis is defined as the verbal representation of visual representation.³ This means that an ekphrastic text embodies two layers of representation: a primary verbal layer and a secondary visual layer. Ekphrasis is thus doubly mimetic: the text represents an image which in turn represents something else. This study focuses on ekphraseis of which the images represent figures engaged in actions.

The main aim of this study is to investigate to what degree these ekphraseis can be regarded as narrative and to what degree as descriptive. For definitions of narration and description, this study draws on modern narratological and linguistic theory. Both concepts are defined by making use of a prototype approach: a given object has a certain amount of *narrativity* and/or *descriptivity*. Both are a matter of *degree*: an object can be more or less narrative and/or descriptive. Thus, this study does not aim at determining *whether* an ekphrasis is either narrative or descriptive. Rather, it establishes which elements that are prototypically associated with narration and description are present, and thus where on a gradual scale between narration and description the ekphrasis is located.

¹ "Simonides calls painting silent poetry and poetry talking painting", Plut. *Mor. (De glor. Ath.)* 346F. Simonides' famous dictum is also found elsewhere.

² Text in Allott 1972: 534-5.

³ This is the modern definition of ekphrasis, as formulated by Heffernan.

Following Herman's *Basic Elements of Narrative* (2009), this study distinguishes three prototypical elements of narration: (1) event sequencing (a prototypical narrative contains a sequence of events), (2) world disruption (these events introduce some sort of disruption into the storyworld), and (3) 'what-it's-like' (what is it like for the characters in the storyworld to experience these (disruptive) events). The prototypical features of description have been taken from Wolf's "Description as a Transmedial Mode of Representation" (2007): the attribution of qualities to elements of the storyworld and a focus on what these elements look like. Descriptions are full of details, which are prototypically of a visual nature. The following table illustrates the prototypical features of narration and description:

Prototypical features of NARRATION	<ul style="list-style-type: none"> - event sequencing (temporal organization) - world disruption - 'what-it's-like'
Prototypical features of DESCRIPTION	<ul style="list-style-type: none"> - attribution of qualities to persons, objects, or places (<i>existential phenomena</i>) - a multiplicity of details - focus on sensory appearances and impressions (surfaces) - spatial organization

Table 8.1: Prototypical Features of Narration and Description

The ekphraseis of this study have been analysed as follows. First, the primary verbal layer, the *text*, has been investigated. I started with a linguistic analysis of the discourse modes to establish the organization of the text. This analysis helps to establish the presence of some of the prototypical features of narration and description. If the text has narrative structure, it features a sequence of events. This means that the first basic element of narrative is present. In this case, the text advances *temporally*. If the text has a descriptive structure, fabula time has stopped. As a consequence, the text progresses *spatially* and *by enumeration*. After the textual organization had been established, it was further investigated which prototypical features of description are present.

Next, I examined the secondary visual layer, the *image*. It was investigated which of the three basic elements of narrative were represented or, otherwise, evoked by the image. The starting point for this investigation were the results of the linguistic analysis. Particular attention was paid to the relation between the linguistic structure of the text

and the nature of the image. The question of what is explicitly represented and what is merely evoked by the image was also of central concern.

In the following section (8.2), I first discuss the text (8.2.1), after which I turn to the images (8.2.2). I end with a general conclusion (8.2.3). In section 8.3, I address the issue of the ekphraseis' visualization. In section 8.4, I discuss the relevance of the findings of this study for the understanding of the concept of ekphrasis in general.

8.2.1 Ekphrasis between Description and Narration: The Text

Ekphrasis consists of two levels of representation, a primary verbal layer and a secondary visual layer. The primary layer concerns the text. The five ekphraseis of this study – the shield of Achilles in Homer's *Iliad* (18.478-608), the shield of Heracles in pseudo-Hesiod's *Shield* (139-320), the goatherd's cup in Theocritus' first *Idyll* (27-60), the cloak of Jason in Apollonius Rhodius' *Argonautica* (1.721-68), and the basket of Europe in Moschus' *Europa* (37-62) – have, for the most part, a *descriptive textual organization*. This means that the text does *not feature a sequence of events*. Only the shield of Achilles has a main narrative textual organization: the narrator presents the shield while it is being made by Hephaestus. The sections dealing with what is depicted in the shield's images, however, mostly have a descriptive textual organization, too.

Even though the text that represents the images does not feature a *sequence of events*, it does feature *events*. These are expressed by imperfects and thereby characterized as ongoing. The many ongoing events in the text indicate that the narrator is referring to actions that are depicted in an *image*: 1. actions in an image can be regarded as ongoing, since they can never reach their endpoint; 2. the ongoing actions are not part of a sequence of events, given that an image cannot create an explicit sequence of events; and 3. these ongoing actions are all presented as happening at the same time, as they are a verbal representation of actions depicted in a single image.

That the text referring to the images mostly contains ongoing events is due to the fact that the narrator focuses mostly on what the images represent, the so-called *res ipsae*. The physical properties of the object, the *opus ipsum*, are paid relatively little attention to. References to the *opus ipsum* can be made in passing (e.g. *Il.* 18.577, χρύσειοι δὲ νομῆες ἄμ' ἐστιχόωντο βόεσσι, "golden herdsmen were marching with the cattle"). The narrator may also explicitly draw attention to the *opus ipsum* (e.g. *Il.* 18.574, αἱ δὲ βόες χρυσοῖο τετεύχαιο κασσιτέρου τε, "and they, the cattle, had been made of gold and tin"). In such cases, the text contains states, expressed by imperfects and

pluperfects. References to the *opus ipsum* are often located at the beginning of the ekphrasis, or at the beginning of a new image. Such references remind the narratees that the actions presented belong to an image.

The descriptive organization of the text, then, is mainly due to the tenses that are used: imperfects and pluperfects. The text mostly proceeds by enumeration: the various ongoing events are enumerated. Spatial indicators are found, too. These are used to introduce a new image and locate it on the object (*ἐν μὲν, ἐν δέ*, etc.); they also make clear the spatial relationship of the various figures vis-à-vis each other.

Only in the ekphrasis of Europa's basket does the text that refers to the images have a completely descriptive structure. In the other ekphraseis, the text sometimes diverges from a descriptive structure. In the shield of Achilles, lines 525-32, 544-6 and 599-602 have a narrative structure: they feature a sequence of events. In lines 525-32, where a number of aorist indicatives occur, the aorists presumably refer to actions that are *not* depicted in the image. They provide background information that refers to actions temporally anterior to what is depicted in the image. These events thus belong to the primary textual layer only: they are not depicted on the shield. However, lines 544-6 and 599-602, which contain iterative aorists, do refer to what is depicted. The iterative aorists indicate that the actions must be thought of as repeating themselves *ad infinitum* in the image.

In the shield of Heracles, lines 252b-7 and 261-3 have a narrative structure. Lines 252b-7 express a sequence of iterative events. Most likely, these lines must be interpreted as lines 544-6 and 599-602 of the shield of Achilles. Alternatively, they could refer to actions that are not depicted, or, since the shield of Heracles has magical properties, may even refer to actions that are not merely imagined as ongoing but actually ongoing. In this case, the figures would really move – as do other figures on the shield, such as Perseus and the Gorgons in 228-37. Lines 261-3 contain finite aorists. These cannot refer to non-depicted events, as in the shield of Achilles. One could again argue that the figures are really moving. Alternatively, the narrator has created a sequence of events in response to a static image. It remains unclear how the figures are depicted in the image.

In the three Hellenistic ekphraseis of this study, only the goatherd's cup features a passage with a narrative structure that refers to what is depicted on the cup, lines 36-8. Again, it concerns a sequence of iterative events. We see, then, that passages with a narrative textual organization are rare in archaic ekphraseis, but almost wholly absent from Hellenistic ekphraseis. On the other hand, two Hellenistic ekphraseis, the

goatherd's cup and Jason's cloak, feature passages which have neither a descriptive nor a narrative but a discursive textual organization (A.R. 1.765-7, Theoc. *Id.* 1.42). In these brief passages, the narrator directly addresses the narratee.

A passage with a descriptive textual organization is not necessarily devoid of all temporal elements. In the Homeric shield ekphrasis, aorist participles, subordinate temporal clauses and temporal adverbs are all found. In the shield of Heracles, the use of aorists participles and subordinate temporal clauses becomes rarer. In the Hellenistic ekphraseis of this study, only one aorist participle and one subordinate temporal clause are found.⁴ Temporal adverbs remain in use. Thus, it would seem that in Hellenistic ekphraseis the text reflects the image more directly, in that it does not contain any temporal elements which might *a priori* be regarded as alien to an image. This is also clear from the kind of adverbs that are used. In the Homeric shield ekphrasis, the text contains the temporal adverb ἔπειτα.⁵ Hellenistic ekphraseis, on the other hand, do not contain ἔπειτα. Rather, we find ἔτι or ἤδη.⁶ Whereas ἔπειτα suggests that different actions are happening after each other, ἔτι and ἤδη refer to the temporal scope of a single action.

The text of the ekphraseis does not solely refer to the images. The Homeric shield ekphrasis is a *dramatized* description: the shield is described while it is being made by Hephaestus. It is the only ekphrasis of this study which does not constitute a pause, since both fabula and story time advance. As stated above, the lines in which the actions of Hephaestus are related have a narrative structure.

In the other ekphraseis, part of the object's history is related.⁷ These passages have a narrative structure, but Theoc. *Id.* 1.57-9 has a discursive structure. Lines dealing with other parts of the object – such as its decorations, for example – generally have a descriptive textual organization.⁸

Descriptive details are found throughout the ekphraseis. They are not confined to passages with a descriptive structure only, but also occur in passages with a narrative organization. In the investigation of the other prototypical elements of description, then, the text of the ekphrasis as a whole must be taken into account. It is one of the

⁴ Mosch. *Eur.* 60 and Theoc. *Id.* 1.51.

⁵ *Il.* 18.506, 527, 545.

⁶ For ἤδη, see A.R. 1.731; for ἔτι, see A.R. 1.732, 736; Mosch. *Eur.* 45 (εἰσέτι). Both adverbs are also found in the shield of Heracles: ἤδη in 172 and ἔτι in 176 and 241.

⁷ Hes. *Sc.* 139-40, 219, 318-20; Theoc. *Id.* 1.57-9; A.R. 1.722-4; Mosch. *Eur.* 39-42.

⁸ E.g. Theoc. *Id.* 1.27-31, 55-6; A.R. 1.727-9.

main functions of descriptions to provide an idea of what the storyworld looks like; descriptions typically focus on concrete objects that can be visualized. In this sense, the ekphraseis can indeed be called descriptive: the narrator devotes all his attention to an object so that the narratee may get an idea of what it looks like.

As has been stated above, the narrator focuses mainly on the *res ipsae*; the *opus ipsum* receives comparatively little attention. This means that the main focus in ekphraseis does not lie so much on the surface of the object as on the actions represented by that surface. This means that the attribution of qualities, the prototypical mode of descriptive presentation, occurs mainly *in passing* (e.g. in *Il.* 18.577, χρύσειοι δὲ νομῆες ἄμ' ἐστιχόωντο βόεσσι, where the attributive adjective χρύσειοι is found). Passages of any length where the narrator *explicitly* attributes qualities are relatively scarce (e.g. in *Il.* 18.574, αἱ δὲ βόες χρυσοῖο τετεύχατο κασσιτέρου τε, where the predicative adjectives χρυσοῖο and κασσιτέρου are found).⁹ The qualities that are attributed do not necessarily pertain to the *opus ipsum*; most often, they refer to the *res ipsae*.¹⁰

The amount and type of detail varies per ekphrasis. On the whole, the archaic ekphraseis contain more descriptive details than the Hellenistic ones; these details are, furthermore, more often of a visual nature. This is not simply due to the fact that the archaic ekphraseis are much longer: they contain more details per line. In this regard, archaic ekphraseis have a higher degree of descriptivity than their Hellenistic counterparts.

However, when comparing the archaic ekphraseis on the one hand, and the Hellenistic ekphraseis on the other, one notices that the structure of the text that represents the images becomes more prototypically associated with description: not only do passages with a narrative textual organization almost disappear, the passages with a descriptive textual organization contain fewer temporal elements. As has been noted, the amount of descriptive detail decreases. Both developments result in images that are, in my view, easier to visualize. I further discuss this issue in section 8.3.

8.2.2 Ekphrasis between Description and Narration: The Images

The secondary layer of ekphrasis concerns the images. The images that are represented by the text have various degrees of narrativity and descriptivity. On the whole, one

⁹ *Il.* 18.517-19, 562-5, 595-8; *Hes. Sc.* 161-7, 220-7, 264-70, 296-300; *Theoc. Id.* 1. 29-31; *A.R.* 1.727-9, *Mosch. Eur.* 44-5, 52-3.

¹⁰ Compare *Il.* 18.517-19 (*opus ipsum*) with *Hes. Sc.* 264-70 (*res ipsae*).

notices that in Hellenistic ekphraseis images with a high degree of narrativity predominate. This is mainly due to the fact that they feature world disruption. In the early ekphraseis, on the other hand, most images have a low degree of narrativity. In these images, world disruption is absent. One notices, then, that there is no one-to-one relationship between the nature of the text and the nature of the image. Texts with a high degree of descriptivity may refer to images that have a high degree of narrativity.

The first element of narrative, event sequencing, is present in two ekphraseis. In order to depict a sequence of events, an image must contain repeated figures who are involved in different actions. This indicates that different temporal moments of the same story are depicted. The separate images depict a single ongoing event, but the events together suggest a sequence. In the shield of Achilles, I have argued that the city at war in lines 509-540 consists of six different images (some of which are set in different locations); the attack on the herd of cattle in 573-86 consists of two different images. Likewise, Europa's basket contains three moments from the Io myth, depicted in three images. One may compare these passages with a picture series.

Many images do not contain a sequence of events, but merely *suggest* one. The shield of Achilles features a number of single images in which more than one temporal moment is depicted: different figures are involved in different actions within one and the same image.¹¹ This type of representation suggests that the actions are to be understood as following one after the other: the image implies a sequence of events. A similar image is perhaps found on the shield of Heracles.¹² Only archaic ekphraseis contain images of this type, which can be regarded as a subtype of *polyphase single* images.

Most images depict a single moment in time: they are *monophase* images. Often, the image suggests either what has occurred before and/or what will happen after the depicted moment. Some images contain a pregnant moment: here, the moment depicted is strongly suggestive of what has just gone before and what will happen in the immediate future.¹³ In the case of an image with a mythical subject, the narratee will use his knowledge of the myth to supplement the depicted event. The fact that an event has been going on before or will continue afterwards can be made explicit in the text by adverbs such as ἤδη or ἔτι.

¹¹ E.g. the ploughers in the field in 18.544-7.

¹² The battle of the Lapiths and Centaurs in 178-90.

¹³ E.g. the battle between wild boars and lions in Hes. *Sc.* 168-77; the chariot-race in A.R. 1.752-8; the metamorphosis of Io into a woman in Mosch. *Eur.* 50-4.

The narrative element of world disruption, i.e. the introduction of a disruption or disequilibrium into the storyworld, is present in all ekphraseis. Generally, the archaic ekphraseis contain many images which do not contain world disruption. The Homeric shield ekphrasis has only two images (out of nine) that feature world disruption; the shield of Heracles features four images (out of thirteen) that depict disruptive events.¹⁴ The number of images that contain world disruption is higher in the three Hellenistic ekphraseis of this study. All three images on Europa's basket depict disruptive events. Two out of three images on the goatherd's cup feature world disruption. On Jason's cloak, three images (out of seven) feature disruptive events.¹⁵

The element of 'what-it's-like' (i.e. *what it is like* for someone to experience the events of the storyworld) is present in all ekphraseis. This element might, *a priori*, seem alien to images, since images cannot directly refer to feelings or emotions. First, however, it should be noted that all ekphraseis contain elements that are, strictly speaking, alien to the visual arts. Ekphrasis, as a verbal imaginative response to a static image, may therefore also include feelings and emotions. Second, images can refer to feelings or emotions indirectly. For example, in *Sc.* 242-8 the women who are rending their cheeks and the old men who are praying indicate feelings of anxiety and fear.

In order for an image to have a high degree of narrativity, the element of world disruption must be present. Disruptive events – events which disrupt the normal order of things – are a prototypical element of a story or narrative. As stated above, in the shield of Achilles only two images feature world disruption, the city at war in 509-40 and the attack on the herd of cattle in 573-86. They are the only images with a high degree of narrativity. Interestingly enough, their narrativity is further increased by the fact that they also feature event sequencing.

The other images on the shield of Achilles lack world disruption. An image without disruptive events depicts the world *as it is*. This is a prototypically descriptive feature. Indeed, many images depict events that often happen in the life of human beings. The events follow a script (a more or less standardized sequence of events): everything happens according to expectation. In addition, the figures involved in these events are

¹⁴ The city at war in *Il.* 18.509-40, and the attack on the herd of cattle in 573-86; the battle between boars and lions in *Sc.* 168-77, the battle of the Lapiths and Centaurs in 178-90, Perseus fleeing the Gorgons in 216-37a, and the mortals at war in 237b-70a.

¹⁵ The woman and two men in *Theoc. Id.* 1.32-8, and the boy and two foxes in 45-54; the fight between the Teleboae and sons of Electryon in *A.R.* 1. 747-51, the chariot-race in 752-8, and Apollo who is shooting at Tityus in 759-62.

many and anonymous. For example, in the ploughing image on the shield of Achilles (541-9) we find those events depicted that regularly and normally occur when people are ploughing. Everything goes as it should go. Nothing goes wrong: the image does not, for example, depict a plough that breaks. Images which follow a script can be said to have generic narrativity. At the same time, they possess descriptivity: they provide a picture of the world in its normal state.

In the shield of Heracles, four images contain world disruption. All four lack event sequencing. Nevertheless, on account of the fact that they depict disruptive events, their narrativity is high. As in the shield of Achilles, the images which lack world disruption possess descriptivity, too. Some of these images depict an individual or have a mythical subject matter, but this does not mean that they are therefore more narrative than images with a multitude of anonymous figures.¹⁶

In the three Hellenistic ekphraseis, images with a low degree of narrativity are less frequent; images with a high degree of narrativity predominate. Europa's basket, which depicts the story of Io and therefore has a mythical subject matter, does not only contain three images that all feature world disruption, these images also form a sequence of events. The goatherd's cup also features three images, which depict individuals. Their subject is not drawn from myth, nor do they form a sequence of events. Two images have a high degree of narrativity, since they feature world disruption. The image with the fisherman (39-44) lacks this feature, and also possesses descriptivity. The images on Jason's cloak are all of a mythical nature. Three images feature disruptive events. The other four images do not, on account of which their narrativity is low. Of these, two images also have a certain amount of descriptivity, since they depict figures in situations in which they are frequently found. The other two refer to particular moments from a myth.¹⁷

8.2.3 Ekphrasis between Description and Narration: Conclusion

The five ekphraseis of this study are situated in more than one way between a prototypical description and a prototypical narration. Their textual organization has both narrative and descriptive properties. The images, too, have both narrative and

¹⁶ Individual: fisherman in 213-5; mythical subject matter: Ares with Fear and Rout in 191-6, Athena in 197-200, and the immortals and Apollo in 201-6.

¹⁷ The Cyclopes who are forging a thunderbolt for Zeus in 730-4, and Aphrodite who is holding up Ares' shield in 742-6; Amphion and Zethus who are laying the foundations for the walls of Thebes in 735-41, and Phrixus who is listening to the ram in 763-7.

descriptive properties. However, there are some tendencies that can be discerned. Even though there are a few exceptions, the text has a predominantly descriptive organization. The images, on the other hand, possess a certain amount of narrativity, since they represent one or more figures engaged in ongoing actions. Ekphrasis, then, has both narrative and descriptive properties, but it is in the primary verbal layer that descriptive elements predominate, while narrative elements predominate in the secondary visual layer.¹⁸

8.3 Ekphrasis and Visualization

It might be self-evident that in an ekphrastic text – ekphrasis being the verbal representation of a visual representation – it is the narrator’s aim to enable his narratees to visualize the object that is described. However, in the case of the Homeric shield ekphrasis it has been claimed that this is not the narrator’s aim, on the grounds that the shield would be unvisualizable. A similar argument has been advanced in the case of the goatherd’s cup and Jason’s cloak. On the other hand, it has also been suggested that Jason’s cloak can be visualized. The shield of Heracles, though very similar in a number of respects to the shield of Achilles, is also considered to be visualizable. What to make of these contradictory views?

In my view, all ekphrasis of this study can be visualized. Just as with the distinction between narration and description, visualization is not a question of either/or: some ekphrastic passages may be more easy to visualize than others. At the same time, visualization is an elusive concept: whereas some narratees may be able to form a mental image of the shield of Achilles, others may perhaps not be able to do so. It also very much depends on one’s approach to ekphrasis. I contend that ekphrastic texts at least aim to represent images. The dominance of the imperfect tense makes this idea plausible. In antiquity, too, readers would attempt to visualize the object, as witness the scholia, for example.

In all five ekphrasis of this study, the narrator provides relatively little information regarding the object as a *material* object. Many particulars, such as size, are not explicitly mentioned. The position of the images on the object and vis-à-vis each other also remains unclear. All attention goes out to the images as separate entities; focus is on the *res ipsae*, and not on the *opus ipsum*. Hence, whereas the separate images are

¹⁸ This means that in table 1.1 (section 1.3.1) option 1b best captures the nature of the ekphrasis of this study.

often meticulously described, the lay-out of the object as a whole remains relatively unclear. The narratee must therefore exercise his imagination to turn the ekphrastic text into an object. Contemporary listeners or readers will have used their knowledge of art in order to do so. True, the objects of ekphrasis may be unrealistic: it is doubtful if they could have ever existed as they are described. Nevertheless, many of the constitutive elements of the object are known from (contemporary) art, and these realistic elements may have been used by the contemporary listener or reader to visualize an object that is, in its totality, unrealistic.

In my view, there is a difference between the archaic ekphrasis on the one hand, and the Hellenistic ekphrasis on the other. The Hellenistic ekphrasis are easier to visualize than their archaic counterparts. The archaic ekphrasis are more crowded. They contain many images, which in turn contain many figures. The Hellenistic ekphrasis contain fewer images, which generally focus on a limited number of individuals. The nature of the text in the Hellenistic ekphrasis also makes visualization easier. Their textual structure is more prototypically descriptive than that of the archaic ekphrasis.

At the same time, the text of the Hellenistic ekphrasis contains considerably less detail. Though this means that in this respect the text is less prototypically descriptive, the inclusion of more detail does not necessarily make visualization easier. In my view, there is a certain optimum between too little and too much descriptive detail. In the Hellenistic ekphrasis, most attention goes out to the ongoing actions in the image, rather than to what the figures or other elements of the image look like. I would suggest that by leaving this information to be supplied by the mind's eye the image becomes easier to visualize. This is a tentative conclusion that needs further investigation.

8.4 The Findings of this Study and the Notion of Ekphrasis

Ekphrasis, as the verbal representation of visual representation, is doubly mimetic. Its two levels of representation belong to different media, the verbal medium and the visual medium. Ekphrastic passages must therefore overcome a difficulty: how to represent something that exists in an *order* that is different from that of the medium of representation, i.e. how to represent the visual by verbal means. To complicate matters further, ekphrastic passages do not simply represent spatial objects, but spatial objects that represent some form of visual narrative.

This study has investigated the form and nature of five ancient Greek ekphrasis. Modern scholarship has noted that ekphrasis may have many different

Realisationsformen.¹⁹ Description, which is an almost invariable part of the definition of ekphrasis in classical scholarship, is regarded as one of its possible forms.

I have argued that in order to investigate the form of ekphrasis insightfully, a distinction must be made between text and image. This study has demonstrated that five major ancient Greek ekphraseis have a predominantly descriptive text, although in a number of passages a narrative or other type of text also occurs. This means that description is an important *Realisationsform* in ancient Greek ekphrasis.

In all five ekphraseis, the narrator first introduces the object as a purely *physical* object. The descriptive nature of the text therefore comes as no surprise: objects are usually described. Even though the narrator next focuses on the narrative images on the object, the nature of the text remains largely descriptive: it does not contain a sequence of events. In the five ekphraseis of this study, most events depicted on the object are presented as ongoing, and they are merely enumerated.

In the five ekphraseis of this study, in sum, the *represented* visual medium is suggested by the *representing* verbal medium by means of a predominantly descriptive organization.²⁰ This textual form can be regarded as one possible way of representing the visual medium in the verbal medium. Of course, the visual medium can only be *partially* represented by the verbal medium: something is always lost in translation. The text can never represent the object in all its aspects.

At the same time, the representation of the visual by the verbal medium also creates opportunities for the verbal medium to exploit its own strengths. In the ekphraseis of this study the verbal medium repeatedly goes beyond the possibilities of the visual medium. Images cannot depict movement, sound, thought or emotion. All these elements are frequently found in the ekphraseis of this study. The text represents a static image, and at the same time endows it with life. Indeed, it is the narrative depicted by the image (the *res ipsae*) that is the narrator's main point of interest in the ekphraseis of this study.

The relation between word and image can be interpreted in various ways. Some scholars regard their relation as one of rivalry. I, for my part, have not found any overt signs of rivalry (*paragone*) between text and image in the ekphraseis of this study. On

¹⁹ See Schaefer and Rentsch 2004: 152-3, discussed in section 1.3.2.

²⁰ In Latin literature, it would seem that the text referring to the images is mostly descriptive, too. Thus, Adema 2008: 168-9 writes that “[t]hose parts of the ekphrasis which concern the features of and depictions on the art object are indeed most likely to be presented in the *description mode* (...)” (emphasis mine).

the contrary, the text uses all its verbal means to create a spectacular vision of an object with its accompanying images. It is all a game of make-believe, since the object has no existence outside the text – it owes its very existence to the text. Therefore, ekphrasis can be regarded as a demonstration of the power of the word. At the same time, the power of images must not be underestimated. Ekphrastic texts can only be understood by listeners or readers who use their knowledge of images and of other visual artworks to make sense of what is described.

We would do well to remember Simonides' maxim that "painting is silent poetry and poetry is talking painting". In ekphraseis, it is not the rivalry between the visual and the verbal media, but their combined strength that should be emphasized and appreciated. By combining the verbal with the visual medium, ekphrastic passages produce aesthetic pleasure that is as complex as it is captivating. The imagination is of paramount importance: "heard melodies are sweet, but those unheard / are sweeter". Ekphrasis is talking painting of silent poetry.

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Zeitlin, Froma I. 2013. Figure: Ekphrasis. *Greece & Rome* 60 (1): 17-31.

Samenvatting

Dit proefschrift, getiteld *Ancient Greek Ekphrasis: Between Description and Narration* (*Oudgriekse Ekphrasis: Tussen Vertelling en Beschrijving*) bevat een onderzoek naar vijf Oudgriekse ekphraseis. Ekphrasis kan gedefinieerd worden als de verbale representatie van een visuele representatie: elke ekphrasis bestaat uit een tekst die een afbeelding voorstelt; de afbeelding stelt zelf ook weer iets voor. In dit proefschrift zijn vijf ekphraseis onderzocht waarvan de afbeeldingen handelende figuren bevatten.

Deze studie tracht vast te stellen in hoeverre deze ekphraseis als narratief (vertellend) en in hoeverre als descriptief (beschrijvend) beschouwd kunnen worden. De definities van narratie (vertelling) en descriptie (beschrijving) die in dit proefschrift worden gebruikt zijn ontleend aan moderne narratologische en linguïstische theorieën. Beide concepten worden gedefinieerd met behulp van prototype theorie: een object heeft een zekere hoeveelheid narrativiteit en/of descriptiviteit. Een object kan meer of minder narratief en/of descriptief zijn, al naar gelang dit object dichter bij het prototype narratie, of dichter bij het prototype descriptie staat.

Deze studie stelt niet vast *of* een ekphrasis narratief of descriptief is. Het doel is daarentegen om te bepalen welke prototypische elementen van narratie en descriptie in ekphraseis gevonden kunnen worden, en zo vast te stellen waar op een graduele schaal tussen beschrijving en vertelling de ekphrasis zich bevindt.

De prototypische elementen van narratie zijn ontleend aan Herman's *Basic Elements of Narrative* (2009): 1. *event sequencing* (een vertelling bevat een opeenvolging van gebeurtenissen), 2. *world disruption* (deze gebeurtenissen zijn verstorend, d.w.z. zij verstoren de normale gang van zaken), en 3. *'what-it's-like'* (er wordt aandacht besteed aan hoe de protagonisten deze gebeurtenissen ervaren). Voor de prototypische elementen van beschrijving is gebruik gemaakt van Wolf's "Description as a Transmedial Mode of Representation" (2007): het toeschrijven van eigenschappen aan onderdelen van de *storyworld* (de wereld van het verhaal) en een nadruk op hoe deze onderdelen eruit zien. Beschrijvingen bevatten dientengevolge veel details, die prototypisch een visueel karakter hebben.

De ekphraseis zijn als volgt geanalyseerd. Eerst is de *tekst* bestudeerd. Er is een discourse-linguïstische analyse uitgevoerd om de tekstuele organisatie te bepalen. Als de tekst een opeenvolging van gebeurtenissen bevat, is deze narratief georganiseerd. In dit geval is de voortgang van de tekst temporeel. Is de tekst daarentegen descriptief georganiseerd, dan bevat deze geen opeenvolging van gebeurtenissen. De voortgang van de tekst is in dat geval spatiaal en enumeratief.

Na de tekst is de *afbeelding* geanalyseerd. Er is onderzocht welke prototypische elementen van narratie in de afbeelding te vinden zijn, of door de afbeelding worden opgeroepen. Bijzondere aandacht is besteed aan de relatie tussen de organisatie van de tekst en de aard van het beeld.

De vijf ekphraseis van deze studie – twee archaische ekphraseis, het schild van Achilles in Homerus' *Ilias* (18.478-608), het schild van Hercules in het *Schild* van Pseudo-Hesiodus (139-320); en drie Hellenistische ekphraseis, de beker van de geitenhoeder in Theocritus' eerste *Idylle* (27-60), de mantel van Jason in de *Argonautica* van Apollonius Rhodius (1.721-68), en het mandje van Europa in Moschus' *Europa* (37-62) – hebben allen grotendeels een descriptieve *tekstuele* organisatie: de tekst bevat geen opeenvolging van gebeurtenissen. Alleen het schild van Achilles heeft een algehele narratieve organisatie: de verteller laat Hephaestus het schild maken. De tekst die verwijst naar wat is afgebeeld op het schild, heeft echter grotendeels een descriptieve tekstuele organisatie.

Dat de tekst geen opeenvolging van gebeurtenissen bevat wil niet zeggen dat hij ook geen gebeurtenissen bevat. De gebeurtenissen worden door imperfecta weergegeven en dientengevolge als *aan de gang* gepresenteerd. De vele gebeurtenissen in de tekst die aan de gang zijn, geven aan dat de verteller verwijst naar gebeurtenissen die afgebeeld zijn in een afbeelding: 1. gebeurtenissen in een afbeelding kunnen worden gepresenteerd als aan de gang zijnd, aangezien deze nooit hun eindpunt bereiken; 2. de aan de gang zijnde gebeurtenissen zijn geen onderdeel van een opeenvolging van gebeurtenissen, aangezien afbeeldingen geen expliciete opeenvolging van gebeurtenissen kunnen representeren; en 3. de aan de gang zijnde gebeurtenissen vinden allemaal tegelijk plaats, aangezien zij handelingen in één afbeelding voorstellen.

Dat de tekst die de afbeeldingen representeert voornamelijk aan de gang zijnde gebeurtenissen bevat, komt doordat de verteller vooral aandacht besteedt aan wat de afbeelding voorstelt, de zogenaamde *res ipsae*. De verteller besteedt weinig aandacht aan de fysieke eigenschappen van het object, het *opus ipsum*. Verwijzingen naar het *opus ipsum* kunnen terloops gemaakt worden, maar de verteller kan ook expliciet het *opus ipsum* beschrijven. In het laatste geval bevat de tekst toestanden, weergegeven door imperfecta en plusquamperfecta.

De tekst die de afbeeldingen representeert, heeft niet alleen maar een descriptieve organisatie. Dit is slechts in de ekphrasis van het mandje van Europa het geval. In de andere ekphraseis komen ook passages voor met een narratieve of discursieve tekstuele organisatie. In passages met een discursieve tekstuele organisatie spreekt de verteller direct tot een personage of zijn publiek. Ook deze vormen van tekstuele organisatie kunnen in verband gebracht worden met een afbeelding.

Alle ekphraseis bevatten beschrijvende details. Deze komen niet alleen voor in passages met een descriptieve tekstuele organisatie, maar ook in passages met bijvoorbeeld een narratieve tekstuele organisatie. Passages waarin de verteller de tijd stilzet en expliciet eigenschappen toeschrijft aan objecten of personen zijn zeldzaam. Dit betekent dat het toeschrijven van eigenschappen voornamelijk indirect gebeurt. Veel eigenschappen in de tekst hebben geen betrekking op het *opus ipsum*, maar op de *res ipsae*.

Deze studie toont aan dat de tekst van de archaïsche ekphrasis die naar de afbeeldingen verwijst op twee belangrijke punten verschilt van de tekst van de Hellenistische ekphrasis. 1. De tekst van de archaïsche ekphrasis bevat meer passages die een narratieve structuur hebben. Ook bevat de tekst van de archaïsche ekphrasis meer temporele elementen (bijv. participia en temporele bijzinnen). In dit opzicht zijn de archaïsche ekphrasis narratiever. 2. De archaïsche ekphrasis bevatten meer descriptieve details, in welk opzicht zij descriptiever zijn dan de Hellenistische ekphrasis.

De *afbeeldingen* van de vijf ekphrasis van deze studie hebben verschillende hoeveelheden narrativiteit en descriptiviteit. Over het algemeen zijn de afbeeldingen in de Hellenistische ekphrasis narratiever dan de afbeeldingen van de archaïsche

ekphraseis. Er bestaat overigens geen een-op-eenrelatie tussen de aard van de tekst en de aard van het beeld: een tekst met een hoge descriptiviteit kan een afbeelding representeren met een hoge narrativiteit.

Twee ekphraseis bevatten afbeeldingen die een opeenvolging van gebeurtenissen uitbeelden (*event sequencing*). Op het schild van Achilles komen twee afbeeldingen voor die respectievelijk uit zes en twee verschillende momenten bestaan. Het mandje van Europa bestaat uit drie verschillende momenten. In alle gevallen is er sprake van dezelfde figuren die meerdere keren afgebeeld zijn. Veel andere afbeeldingen bevatten geen opeenvolging van gebeurtenissen, maar suggereren er wel een. De meeste afbeeldingen zijn dan ook zogeheten *monophase images*: ze beelden één moment uit.

World disruption komt in alle ekphraseis voor. De meeste afbeeldingen in de archaische ekphraseis beelden geen destabiliserende gebeurtenissen uit. Dit betekent dat zij de wereld laten zien zoals zij normaal is. Als gevolg daarvan hebben deze afbeeldingen ook een zekere hoeveelheid descriptiviteit. Ook in de Hellenistische ekphraseis komen afbeeldingen voor zonder destabiliserende gebeurtenissen, maar deze zijn in de minderheid.

Ook *what-it's-like* komt in alle ekphraseis voor. Dit is op het eerste gezicht wellicht verrassend, aangezien afbeeldingen niet direct naar gevoelens of emoties kunnen verwijzen. Alle ekphraseis bevatten echter elementen die strikt genomen niet direct afgebeeld kunnen worden, zoals beweging en geluid. Voorts kan worden opgemerkt dat afbeeldingen wel *indirect* naar gevoelens en emoties kunnen verwijzen.

Dit proefschrift toont aan dat de vijf ekphraseis zowel descriptieve als narratieve elementen bevatten, en zich zodoende tussen een prototypische vertelling en een prototypische beschrijving bevinden. De *tekst* heeft zowel narratieve als descriptieve eigenschappen, en dat geldt ook voor de *afbeeldingen*. Er is echter een duidelijke tendens: de tekst heeft over het algemeen een descriptieve organisatie, en de afbeeldingen daarentegen zijn allemaal in meer of mindere mate narratief. De descriptiviteit zit dus voornamelijk in de tekst, terwijl de narrativiteit zich in de afbeeldingen bevindt.

Tenslotte is in dit proefschrift ook de visualisatie van de ekphraseis onderzocht. Hoewel soms wordt beweerd dat sommige ekphraseis niet visualiseerbaar zijn, betoogt

deze studie dat alle vijf ekphraseis wel degelijk visualiseerbaar zijn. Er zijn wel onderlinge verschillen: zo lijkt het erop dat de archaïsche ekphraseis moeilijker te visualiseren zijn dan de Hellenistische ekphraseis.