

THE EMPLOYMENT OF 'ARTISTIC' MEANS IN GREEK DRAMA

Works of art, such as paintings, engravings, and embroidery, sculptures and architectural elements are often brought into drama, in relation to a person or situation; they are usually used in order to point out a certain emotion or to justify an action similar to the one represented by the work of art, to indicate likeness of character or situation, sometimes to characterize a person, or even to create comic effects. Sometimes in place of an actual work of art we have only a wish for a painting or a metaphorical use.

As in many other cases, Homer is the first to offer us descriptions of works of art. Apart from the long detail description of Achilles' shield in the *Iliad*, Σ 481-608, we have also the descriptions of the shields of Athena (E 738-742) and of Agamemnon (Λ 19-28, 36-41), and of the embroideries in the *Odyssey* (λ 610-614, τ 227-231). Hesiod, following the Homeric tradition, describes in length Hercules' shield (Aspis 139-320) (1).

Tragedy not only did keep this tradition but also has improved it. In the Sept. (2) of Aeschylus, the engravings on the shields characterize the heroes who bear them. This technique was imitated by Euripides in his *Phoe.* (3), changing only slightly the account, the engravings, and the persons. Furthermore, Euripides describes Rhesus' shield (Rhes. 305-308), Achilles' shield, helmet and cuirass (El. 455-469, 470-477) and Athena's shield (Ion 209-211). The description of Achilles' shield by Euripides is quite interesting: on the inner part, the sun/Phaethon is represented riding a chariot of winged horses, and also constellations of stars, the Pleiades, Hyades; on the outer part, there is Perseus with winged

(1) For a discussion of the shield see R. M. Cook, "Class. Quart." 31, 1937, 214 ff.

(2) 380-390, 423-434, 458-469, 487-500, 511-514, 538-544, 568-593, 641-649, 659-671.

(3) 1104-1140, 1153-1156, 1111-1112, 1113-1118, 1120-1122, 1165-1168, 1123-1127, 1129-1133, 1134-1138.

sandals holding the head of Gorgon. As one can see, the description differs considerably from the Homeric one, although some reminiscences are obvious. On his helmet, moreover, the sphinxes were represented holding with their nails their victims; on his cuirass, a lioness was running after a foal.

Aristophanes exploits this tradition for comic purposes (4). In the *Frogs* 927 ff., he makes Euripides refer to Aeschylus' fondness of describing the emblems on the shields of his heroes: *ἢ 'π' ἀσπίδων ἐπόντας γρυπαιέτους χαλκηλάτους* (5). Here there is also a joke with the *ξουθὸν ἱππαλεκτρύονα*, which it was a sign on the ships, described by Aeschylus in his *Myrmidones*.

We do not find any descriptions of shields in Middle or New Comedy, although the soldier was a common character. One case we should probably mention is Menander's *Aspis*, in which the battered shield of Kleostratos was brought by Daos on stage in the beginning of the play.

A second category of artistic devices employed by Tragedy includes the paintings, of which Aeschylus made use several times. Thus in his *Eumenides*, 45-55, the Erinyes are compared to a painting representing the Harpies snatching the food laid down for Phineus:

οὔτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω,
οὔδ' αὖτε Γοργείοισιν εἰκάσω τύποις.
εἰδὸν ποτ' ἤδη Φινέως γεγραμμένας
δεῖπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
αὗται, μέλαιναι δ', ἐς τὸ πᾶν βδελύκτροποι·
ῥέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν,
ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ λίβᾳ.

Iphigeneia in the *Ag.* 242 is said to be "standing out as in a picture" (*πρέπουσα τὼς ἐν γραφαῖς*); and the chorus of Danaids (*Suppl.* 463) warn Pelasgus that, unless they get adequate help and protection, they will adorn the statues of the gods with new images, that is they will hang themselves from these statues (*νέοις πίναξι βρέτεια κοσμήσαι τάδε*). In the same play, the appearance of the Danaids is such that Pelasgus compares them with the Amazons, the only difference being that they have no bows (287 f.): *καὶ τὰς ἀνάνδρους κρεοβόρους Ἀμαζό-*

(4) Ach. 574-582, 964-965, 1095, 1124, 1181.

(5) Part of the joke is that Euripides who also employed the same device in his *Phoe.* and elsewhere, and who was fond of this device as much as Aeschylus, if not more, accuses Aeschylus for his fondness. This reminds us of another instance, where Euripides accuses Aeschylus that he presents characters on stage silent for long time, while he himself has made use of this technique in the *Or.*

νας, / εἰ τοξοτευχεῖς ἦτε, κάρτ' ἂν ἤκασα / ὕμᾱς. Two more references to paintings are found in the Ag., 801 and 1328 f., both used in a figure of speech.

Sophocles never describes any work of art in his plays, and he does this in sharp contrast with both Aeschylus and Euripides.

Euripides not only follows the Aeschylean tradition, but his plays abound with references and descriptions of works of art, paintings, engravings, sculpture, architecture, embroidery. His knowledge of the contemporary artistic trends, which is revealed in his descriptions (6), support the tradition that before he devoted himself to drama his first occupation was painting.

In the Hippol. 451-456, the nurse with her 'sophistic' morality tries to persuade Phaedra that there is nothing wrong in her love of Hippolytos, as the same is done by many mortals and immortals, and she refers to the paintings representing Zeus and Semele, and Eos and Kephalos:

ὅσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων (7)
 ἔχουσιν αὐτοῖ τ' εἰσὶν ἐν μούσαις ἀεὶ,
 ἴσασι μὲν Ζεὺς ὥς ποτ' ἠράσθη γάμων
 Σεμέλης, ἴσασι δ' ὥς ἀνῆρπασέν ποτε
 ἡ καλλιφεγγής Κέφαλον ἐς θεοὺς Ἔως
 ἔρωτος εἶνεκ'.

Hippolytus too defending his innocence says that he never experienced love-making and that his knowledge of this matter derives only from hearsay and from what he saw in paintings; he is not willing even to enquire about such things: οὐκ οἶδα πρᾶξιν τήνδε πλὴν λόγῳ κλύων / γραφῇ τε λεύσσω (1004 f.). What he says is very much in character with the young man, who worships Artemis and avoids Aphrodite.

The queen Hecuba twice refers to paintings: the first is in the Troa. 686-693, where she brings a simily from the life of the sailors; she has not experienced this herself, she says, and very probably she never travelled by sea, but she knew this terrible happening from hearsay and also by seeing it represented in paintings (γραφῇ δ' ἰδοῦσα καὶ κλύουσ' ἐπίσταμαι). The second case is in the Hec. 807 f., where she asks

(6) See S. Barlow, *The imagery of Euripides*, London 1971, 10, 58, 95, 102.

(7) Barrett argues for "the writings", arguing for this meaning from *παλαιτέρων* (Eur. Hippolytos, Oxford 1964, 242). But, in my view, it means "paintings", because (i) *γραφαί* more commonly means "paintings"; (ii) two sources of knowledge are offered: *γραφαί* (= paintings) and *μούσαι* (= poetry); (iii) both stories are often represented in art; and (iv) *τῶν παλαιτέρων* may refer to famous well-known old paintings.

Agamemnon to view her sufferings looking at her from a distance like a painter, in order to be able to see the whole picture and not only parts of it: *ὥς †γραφρεύς† τ' ἀποσταθεῖς / ἰδοῦ με κἀνάθρησον οἱ ἔχω κακά.*

Similarly Antigone's knowledge derives mainly not from life itself but indirectly through poetry and art, and it is quite normal that she draws her images from her experiences. In the Phoe. 127 ff., she expresses her admiration for Hippomedon by comparing him to a giant represented in paintings: *ἔῃ ὥς γαῦρος, ὥς φοβερός εἰσιδεῖν, / γίγαντι γηγενέτῃ προσόμοιος, / ἄστερωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος / ἀμερίῳ γέννῃ.*

In the Ion too, the young servant of Apollo knows the family history of Kreousa from paintings: *δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται...* (271).

It is made clear that all the characters who spoke the above references to artistic representations are characterized by these references. Ion, Antigone, and Hyppolytus are young and innocent people, who know life more by what they read, hear, and see in pictures, than from their personal experiences. Hecuba, as a queen, might have been acquainted with paintings representing sea-life, but she herself had never set foot on board.

Aristophanes exploits this technique twice. The one is similar in character with the one referred to by the nurse in the Hippol., the second is like the one referred to by Hecuba in the Troa., more in particular, the former supports an argument, the latter is parallel to a certain situation. In the Lys. 676-679, the chorus of the old men refer to a famous painting by Micon (8) representing the great battle of the Amazons invading Attica, in order to support their argument that women are incomparable as riders. The general tone and the ambiguity of some words, which take in this way an obscene meaning, such as *ἰππικώτατον, κᾶποχον, ἀπολίσθοι*, increase the comic effect (*Τὰς Ἀμαζόνας σκοπεῖ / ὡς Μίκων ἔγραψ' ἐφ' ἵππων μαχομένας τοῖς ἀνδράσιν*). In the second passage, in the Plut. 382-385, Blepsidemos brings in a painting by Pamphilus (9), which represented Iolaos with Alkmene and her grandchildren supplicating the king of Athens for protection from Eurystheus' emissaries, as a parallel to a future situation, which Blepsidemos pretends to see, in which Chremylos and his wife and children are hold-

(8) Two large frescoes, one in the Poecile (Paus. I 15) and the other in the temple of Theseus (Paus. I 17) represented this battle (cf. Rogers, Lys., 1911, on 678).

(9) Such a painting was found in the Poecile (cf. Rogers, Plout., 1907, on 382).

ing as suppliants olive-branches: Ὀρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον / ἱκετηρίαν ἔχοντα μετὰ τῶν παιδίων / καὶ τῆς γυναίκος, κοῦ διώσονται ἄντικρυς / τῶν Ἡρακλείδων οὐδ' ὀτιοῦν τῶν Παμφίλου.

References and descriptions of art are not unknown in the Middle Comedy, as several examples suggest. This is indicated, first, by the titles of some comedies, such as Alexis' *Graphe*, Anaxandrides' *Zographoi*, Antiphanes' *Zographos* and *Koroplathos*, and Hipparchus' *Zographos*; and secondly, the actual references and descriptions of art which are found in several fragments; Eubulus in his *Kampylion* (fr. 41 Kock) refers to paintings and waxen images of the winged Eros; similar reference is found in Alexis' *Apokoptomenos* (fr. 20 Kock) and *Phaidros* (fr. 245 Kock); a lettered cup is mentioned in Eubulus' *Neottis* (fr. 69 Kock) and in a fragment of Alexis (fr. 270 Kock), and a cup inlaid with gold is found in a play of Antiphanes (fr. 237 Kock); in Alexis' *Hippeus* (fr. 95 Kock), there is a cup with reliefs representing golden faces of girls. References to painters are met in Antiphanes' *Euploia* (fr. 98 Kock) and *Lemniae* (fr. 144 Kock); in the single fragment we possess from Alexis' *Graphe* (fr. 40 Kock), we are told that in Samos a man fell in love with a statue and closed himself in a temple with it, a situation which recalls the similar situation in Euripides' *Protesilaus* and *Alcestis*. This parallel is brought in likelihood to a situation in the play, in which someone fell in love with a picture — or with what he thought was a picture — representing a beautiful girl (10). In another fragment of Alexis we find references to sculptures: fr. 56 Kock of his *Dorkis* or *Poppyzousa*. Finally, Hipparchus gives a description of a Persian carpet representing Persians and griffins (*Anasozomenoi*, fr. 1 Kock).

We see that at least in one case, a reference to a painting in Middle Comedy is almost identical in character with a similar one in Euripides, and probably this is not accidental.

References to paintings are also present in New Comedy. In Menander's *Deisidaimon*, fr. 718 Kö.-Th., someone condemns the female race in general and justifies the gods who punished Prometheus by chaining him on Caucasus, because he created woman. The painting probably represented Prometheus enchained on a rock and holding a brand: εἴτ' οὐδ' ἀδικαίως προσπεπαταλευμένον / γράρουσι τὸν Προμηθεῆ πρὸς ταῖς πέτραις, καὶ γίνετ' αὐτῷ λαμπάς, ... (11). This case is similar with the nurse in the *Hippol.*

In the Latin adaptations of Menandrian origin we find three more

(10) See W. G. Arnott, *Alexis*, Diss. Cambridge 1960, 116.

(11) Cf. Eur., *Phoe.* 1120 ff. δεξιᾷ δὲ λαμπάδα Τιτὰν Προμηθεὺς ἔφερεν...

examples. A painting representing the story of Zeus' seduction of Danae, hanging on the wall of the meretrix' house, is an impulse for Chaereas to imitate the god (12). The young man compares himself to Zeus; the most powerful of all gods desired Danae and could not resist his temptation; he disguised himself into golden rain and raped the girl; Chaereas is only a little man compared with Zeus! How then could he resist the temptation, which overcame even Zeus! These thoughts gave him the moral excuse to proceed in his plans and ravish his beloved girl. This 'sophistic' morality is very similar with the one expressed by the nurse in the Hippol. In the second example, the parasite Gelasimus compares Pinacium with a painting (Stich. 271 *ex pictura astitit*) The third case is met in the Poenulus, the original of which probably belonged to Menander. In the highly emotional scene, in which Hanno recognized his two long-lost daughters, Agorastocles wishes that Apelles and Zeuxis were alive, in order to depict this scene, because the contemporary painters are worthless (1271 ff.): *O Apelle, o Zeuxis pictor, / cur numero estis mortui, hoc exemplo ut pingeretis? / nam alios pictores nil moror huius modi tractare exempla* (13).

References to painting are also quite common in Plautus. Thus, Tyn-darus in the Captivi 998-999 (14), starts his soliloquy alluding to paintings representing the tortures in Hades (15), which he compares to his own tortures at the stone-quarries, and finds them less unbearable than his own. The abduction of Ganymedes by Zeus (16) disguised into an eagle, and the rape of Adonis by Aphrodite, represented on a fresco, are the allusions used by Menaechmus (17) in his conversation with the parasite Peniculus, in order to draw parallels. The beauty of Telestis makes Stratippocles compare her to a beautiful painting (Epidicus 623 ff.). Other persons who refer to paintings are Cleareta, the parasite, and the

(12) Ter., Eunuchus 582 ff.: *tabulam quandam pictam: ibi inerat pictura haec, Jovem quo pacto Danae misisse aiunt quondam in gremium imbrem aureum*; see also Donatus' comments on Eun. 584, 585.

(13) A reference to Apelles and Zeuxis is also found in the Epidicus 623-626: *Str. usque ab unguiculo ad capillum summumst festivissima. / estne consimilis quasi cum signum pictum pulchre aspexeris? / Ep. E tuis verbis meum futurum corium pulchrum praedicas, / quem Apelles ac Zeuxis duo pingent pigmentis ulmeis.*

(14) See E. Fraenkel, *Plautinisches im Plautus*, Berlin 1922, 10.

(15) The most famous was one by Polygnotus in the Lesche or Arcade of Delphi, described by Pausanias. Another one was by Nicias, contemporary of Praxiteles (see W. M. Lindsay, *The Captivi of Plautus*, Cambridge 1961, on 998).

(16) Cf. Eur., *Cycl.* 582 ff.

(17) Plaut., *Menaechmi* 143-144; Fraenkel believes that the abduction of Ganymedes comes from the original (Plautin. in Plaut., 76).

merchant in the *Asinaria* (174, 763 f., 402); Lysimachus in the *Mercator* 313-315, Pleusicles in the *Miles* 1189, and Scapha and Tranio in the *Mostellaria* (262, 832-839).

All these examples make it clear that this technique was very common in New Comedy. From the Greek New Comedy poets we possess a further example in Philemon's *Pterygion*, fr. 65 Kock; the speaker refers to paintings representing the Amaltheian horn, which most certainly was filled out with every kind of goods. He tries to give a rational explanation saying that the Amaltheian horn is money: if you have money, you can have everything you want. friends, supporters, witnesses, joint-causes.

A third group of artistic references includes embroideries. In the same group I include the general design of a dress and the representations on belts.

Odysseus (*Od.* λ 610-614) gives a detailed description of the belt of Heracles. The scenes depicted on this belt are apposite to Heracles' character, as they are relevant to his labours: they represent bears, wild swines, bright-eyed lions, fights, battles, and manslaughters (*ἄρκτοι, ἀγρότεροι οὐες, χαροποι λέοντες, ὕσμῖναι, μάχαι, φόνοι, ἀνδροκτασίαι*).

Embroideries are often used as recognition tokens. In Homer (18) Odysseus, who concealed his identity from his wife, gives her a detailed description of the russet woolly cloak of her husband with details of the embroidery which was found on the front: it represented a dog which took hold of a many-coloured fawn and wished to throttle it, while the fawn was struggling convulsively and striving eagerly with its paws to escape. Penelope believed the account of the stranger (Odysseus), because she recognized the token (*σήματ' ἀναγνούση* τ 250).

Aeschylus refers to the difference between the Persian and the Greek dress in his *Pers.* 181-183 and *Suppl.* 234 ff. and 279-289; in the latter case, Pelasgus compares them to Cypriot or Indian women or even Amazons, had they bows. In the *Choe.* 231 ff., a cloth which represented a *θήρειος γραφή*, i. e. a scene with wild animals, probably a hunting scene (19), serves the recognition between Orestes and Electra.

Euripides in his *Ion* 1390-1439 employs an embroidery as the main recognition token between mother and son (20). The prophetess brought the coffer in which Ion was exposed as a child. Kreousa reco-

(18) *Od.* τ 227-231: *κύων ἔχε ποικίλον ἑλλόν, / ἀσπαίροντα λάων ... ὁ μὲν λάε νεβρόν ἀπάγχων, / αὐτὰρ ὁ ἐκφυγέειν μεμαῶς ἥσπαυρε πόδεσσι.*

(19) A. Hähnel, *Gnorismata*, Tübingen 1929, 20.

(20) A cloth served also the recognition in the *Alope*.

gnized the web, and, overwhelmed by emotion, left the altar on which she had previously taken refuge. To the distrusting Ion she gives a description of the web and the other tokens, the necklace and the olive-branch wreath. The web was fringed with snakes, like Pallas' shield; in the centre there were Gorgo, dragons, and Erichtonios, Kreousa's first ancestor, who had the form of a serpent. Thus the scenes represented on the embroidery are related to Kreousa's ancestry, and they characterize her personality, of which certain elements recall this ancestry. Her secret criminal plans to murder Ion, for instance, are like the movements of the snakes. Ion characterized her as a snake, a dragon, or like the malefic drops of Gorgo (*ἔχιδναν... ἢ πυρὸς δράκοντ'... οὐδ' ἥσσω ἔφν Γοργοῦς σταλαγμῶν... 1261 ff.*).

In the same play (1141-1165) the messenger describes in detail the tapestry, and the scenes represented on it: the sky and the stars, the Sun on its chariot, the Night on her chariot, the Pleias, the Orion and the Arctos, the Hyades, the moon and Eos; other barbaric *ὑφάσματα* represented galleys with oars, half-brute monsters, steeds and hunting scenes of stags and lions. A reference to the weaving of Pallas' image and of the Titanomachia is found in Iphigeneia's lament (IT 222-224); and in the Hec. 466-474, the chorus of the captive women contemplate their future life and refer also to the weaving of Pallas' chariot or the Titanomachia. In both cases we have a reference to a contemporary Athenian custom. In the IT 812-817, Orestes' description of the embroideries made by Iphigeneia help the recognition; the picture represented the quarrel of Atreus and Thyestes, and the sun.

Menander employed the recognition through a web in a case similar with the recognition in Eur. Ion. In his Perik. 755 ff., the embroidery on the web, which was exposed together with Glykera, led to the recognition between Pataikos and his daughter. In both plays there is a quarrel, between Glykera and Polemon in the Perik. and between Ion and Kreousa in the Ion; the situation in both cases stands on a razor's edge. At the critical moment the prophetess in the Ion and Doris in the Perik. bring on stage the recognition tokens. And among these there was a web, which attracts the attention of the parent, who recognizes his or her child. A cross-examination of the parent by the exposed child follows. In both plays the parent is asked by the child to give a detailed description of the tokens. In the Perik. the web represented: something, which was impossible to determine; next to it there was a stag (Pataikos remembers only that this animal had horns; that is why he said that it was a he-goat, an ox, or some such animal); the third animal was a winged horse, probably Pegasus. The first might also have been an ani-

mal. A further recognition token is a girdle, on which a scene with dancing girls was represented (820 f.) (21).

It is noteworthy that in four embroideries used for recognition (in Homer, Aeschylus, Euripides, and Menander) animals are represented: a dog and a fawn in Homer, wild animals in Aeschylus, snakes and dragons in Euripides, a stag and a winged horse in Menander. Undoubtedly these examples are interrelated, and Menander is probably indebted to tragedy and especially to Euripides, as the whole recognition scene in the *Perik.* suggests.

Euripides, moreover, gives us references and descriptions of sculpture. The whole *parodos* of the *Ion*, 184 ff., is devoted to the description of the metopes on the temple of Apollo at Delphi (22); these sculptures which represent Heracles' labours (Heracles slaying the Lernean hydra, with Iolaus standing next to him and holding a torch 190-200; the slaying of Geryones 201-204) and the Titanomachia (Athena killing Enceladus, and Zeus destroying Mimas with his thunderbolt 205-215, Dionysus killing one of the Giants 216-218) are familiar to them; they themselves have embroidered some of these scenes on the peplos for the Panathenaia. This description conveys the great admiration and amazement of these Athenian women, who came to Delphi for the first time.

A similar technique is employed in the *IA*. The chorus of the women give a long description of what they saw in their *parodos*, in a similar way as the chorus of the women in the *Ion* gave a description of the metopes of the temple of Apollo. In the long catalogue of the ships, there are short descriptions of wooden engravings, the emblems of the peoples who took part in the expedition. Thus on the sterns of the ships of Achilles there stood the golden Nereids (239-241) (23); on the sterns of the Athenian ships, there stood Pallas seated on a winged chariot (249-252); Kadmos with the golden dragon was the emblem on the Beotian ships (253-258), and the weird bull-blazoning of Alpheios was Nestor's emblem (272-276). All emblems are related to the history of the leader and his people, or the city.

Shorter passages referring to statues are found in the *Alc.* 348-354 and *Protesilaus* (see Nauck²); both cases are connected with a pathological love. *Daidalos'* great art is twice mentioned, in the *Hec.* 836 ff. and *Eurystheus* (fr. 372 Nauck²). Perseus compares Andromeda to a

(21) Cf. the description of Heracles belt in *Od.* λ 610-614.

(22) See S. Barlow, *op. cit.*, 22 f.; A. S. Owen, *Eur. Ion*, Oxford 1939, on 190.

(23) Cf. Alexis' *Hippeus* fr. 95 Kock.

beautiful statue (fr. 125). Polyxena's breast is as beautiful as of a statue, the messenger says in the Hec. 560 f. (μαστούς τ' ἔδειξε στέρνα θ' ὥς ἀγάλματος / κάλλιστα), and Helen wishes she could be obliterated ὥς ἄγαλμ' and get an appearance worse than her present beauty (Hel. 262 f. εἴθ' ἐξαλειφθεῖς ὥς ἄγαλμ' αὖθις πάλιν / αἴσχιον εἶδος ἔλαβον ἀντὶ τοῦ καλοῦ) (24).

Alexis employs similar references in his Graphe (fr. 40 Kock) and Dor-kis (fr. 56 Kock). And in Menander's Heros 209, Laches compares his stunned wife with a statue (25).

Furthemore in the Euripidean plays we find several references to architectural elements. In the Helen 69-70, for instance, Teukros is impressed by the splendour of Theoklymenos' palace, which he compares to the palace of Ploutos.

The most characteristic example in New Comedy is found in the Rudens 822-823. Here two slaves, Sparax and Turbalio, are standing like statues at either side of the entrance to the shrine of Venus holding clubs in their hands; this makes Labrax observe that this shrine is turned to a shrine of Heracles.

The ring as a recognition token was first used by Sophocles in his El. 1222 f. (τήνδε προσβλέψασά μου σφραγίδα πατρός). This was probably a seal-ring. There is no, however, any description of the ring or the seal, such as we find in Menander. A ring had also led Heracles to recognize Auge, the girl he had ravished (26). All existing evidence suggests that the description of the representations on a seal-ring, which leads to recognition, is an innovation of Menander, or rather an improvement of a traditional motif. Thus in his Epitr. 388-390, the ὑπόχρυσος δακτύλιος and Daos' wish to keep it for himself motivate the arbitration scene, and lead to the final recognition, accomplished through Habrotonon's intrigue. Syros described the tokens and especially the gilded iron-ring: it represented an animal described by Syros as a bull or a he-goat; there was also an inscription "made by Kleostratos". Both the seal representing an animal and the description recall similar tragic technique. Compare, for instance, the inscriptions on the shields of Polyneikes, Kapaneus, and Heteocles in Aeschylus' Sept. 423-434, 458-469, 641-649 (cf. Eur. Phoe. 1104 ff.).

(24) Dale, in her Comment. ad loc., accepts the view that here ἄγαλμα means "painting". But, I think that Kannicht's view (see his Comment. ad loc.) that here it refers to the practise of painting the statues is the right one. Helen wishes to be so repulsive as an unpainted statue.

(25) Cf. Dysc. 677, and Plaut., Epid. 622 ff.

(26) See Hähnle, op. cit., 21.

The ring as a means for recognition is also employed in the *Vidularia*, *Curculio* 424 (*signum: clupeatus elephantum ubi machaera diligit*), *Hecyra*, and *Heautontimorumenos*. In the *Amphitruo* 419 ff., *Mercurius* describes *Amphitruo's* seal (*cum quadrigis Sol exoriens* 422) (27). In the *Rudens* 1156 ff., the *ensiculus aureolus* (28) is inscripted with the name of *Daemones*, and the *securicula ancipes* (29) with the name of *Daedalis*. Both are the *crepundia* which led *Daemones* to recognize his daughter.

As a last remark, we should not probably omit that a special characteristic of the Hellenistic poetry is its fondness of ἔκφρασις, that is descriptions of art, which very probably originated from drama. Thus we have, to mention only the most obvious, *Theocritus's* description of the shepherds cup (I 27 ff.) and the textile depicting *Adonis* (XV 80 ff.); *Moschos* describes *Europa's* golden basket, *Apollonius* the cloak of *Jason*, *Callimachus* the *Hera* of *Samos* (fr. 100-101), the *Olympian Zeus* (fr. 196), and the *Delian Apollo* (fr. 114); *Herodas* the temple of *Asklepios* at *Cos* (IV), *Poseidippus* gives an interpretation of *Lysippos's* statue of *Kairos* (AP XV 275), and *Asclepiades* interprets *Alexander's* raised eyes (AP XVI 120) (30).

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(27) Cf. the description of the *Sun's* chariot in the *Ion* 82 ff., 1184 ff., *Phaethon* fr. 475, and the description of the *Night's* chariot in the *Ion* 1150 f. and *Andromeda* fr. 114.

(28) Cf. *Eur.*, *Aegeus*, where ξίφος and πέδιλα were probably recognition tokens.

(29) For the little double axe cf. *Men.*, *Epitr.* 210.

(30) For this information I am mostly indebted to T. B. L. Webster, *Hellenistic Poetry and Art*, London 1964, 156 ff.