

Ancient Greek Ekphrasis: Between Description and Narration

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Ancient Greek Ekphrasis: Between Description and Narration

Five Linguistic and Narratological Case Studies

By

Niels Koopman



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Preface and Acknowledgments

This book is a revised version of my doctoral dissertation, which was defended at the University of Amsterdam in November 2014. It was written as part of the research programme *Ancient War Narrative. A Combined Discourse-Linguistic and Narratological Approach*, funded by the Netherlands Organization for Scientific Research (NWO). This work was completed at the Institute for Culture and History (ICG) at the University of Amsterdam.

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This book studies ekphrasis—the verbal representation of visual representation—from both a discourse linguistic and a narratological perspective. Such a combined approach does justice to the extraordinary nature of ekphrasis, which is text and image. A discourse linguistic analysis reveals the linguistic properties of the text, which are of the utmost importance for the interpretation of ekphrasis. Text and image can be investigated further with the rich toolkit furnished by narratology. By combining both approaches in five case studies, this book hopes to open up new perspectives on ancient Greek ekphrasis.

Niels Koopman

Amsterdam, March 2018

Editions and Translations

Editions

- Apollonius Vian, F. 1974. *Apollonios de Rhodes: Argonautiques. Chants I–II*. Paris.
- Hesiod Most, G.W. 2007. *Hesiod: The Shield, Catalogue of Women, Other Fragments*. Harvard.
- Homer Erbse, H. 1975. *Scholia Graeca in Homeri Iliadem (Scholia Vetera). Vol. 4: Scholia ad Libros O-T continens*. Berlin.
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- Theocritus Gow, A.S.F. 1952. *Theocritus. Volume 1: Introduction, Text and Translation*. Cambridge.

Translations

- Apollonius Race, W.H. 2008. *Apollonius Rhodius: Argonautica*. Harvard.
- Hesiod Most, G.W. 2007. *Hesiod: The Shield, Catalogue of Women, Other Fragments*. Harvard.
- Homer Lattimore, R.A. 1967. *The Odyssey of Homer*. New York.
- Lattimore, R.A. 1962. *The Iliad of Homer*. Chicago.
- Moschus Gow, A.S.F. 1953. *The Greek Bucolic Poets*. Cambridge.
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It should be noted that translations are adapted.

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 he elaborately decorates. We find, among other things, a beautiful herd of oxen (18.573–583):

Ἐν δ' ἀγέλην ποιήσε βοῶν ὀρθοκραιράων·
 αἶ δὲ βόες χρυσοῖο τετεύχατο κασσιτέρου τε,
 575 μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε
 πᾶρ ποταμὸν κελάδοντα, παρὰ ῥόδανὸν δονακῆα.
 χρύσειοι δὲ νομῆες ἄμ' ἐστιχόωντο βόεσσι
 τέσσαρες, ἐννέα δὲ σφι κύνες πόδας ἀργοὶ ἔποντο.
 σμερδαλέω δὲ λέοντε δὺ' ἐν πρώτῃσι βόεσσι
 580 ταῦρον ἐρύγμηλον ἐχέτην· ὃ δὲ μακρὰ μεμυκῶς
 ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἠδ' αἰζηοί.
 τῷ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοείην
 ἔγκατα καὶ μέλαν αἶμα 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 that Hephaestus makes a herd of oxen on the shield (573). He next mentions the metals of which the cattle are made, gold and tin (574). The herdsmen, too, are made of gold (577). The image on the shield is, however, no still life: something is happening. The cattle are moving from the farmyard to the pasture, while lowing (575). They are followed by herdsmen and dogs (577–578). At the front of the herd, two lions are holding a bull, and are

dragging him away. Dogs and youths are pursuing them (579–581). The narrator also recounts that the lions, having mauled the bull, are devouring his carcass (582–583).

These lines are part of the earliest ekphrasis in ancient Greek literature, the shield of Achilles. Due to their hybrid character, ekphraseis are fascinating passages. The narrator first *narrates* that Hephaestus creates a herd of oxen on the shield. He then *describes* the metal of which the cattle have been made. 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 holding a loud-lowing bull (579–580), but are later devouring him (582–583). Should we continue to regard these lines as *description* of the shield? Or should we rather conceive of these lines as *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.

This 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 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 in 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. Rather, ekphrasis can designate a variety of concepts.¹ It seems therefore best to regard ekphrasis as an umbrella term which subsumes a whole range of related concepts.² Most, though not all, of these concepts are concerned with various

1 Schaefer and Rentsch 2004.

2 Yacobi 1995: 600.

forms of interaction between the verbal and the visual.³ 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.⁴ 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 the interaction between music and painting.⁵

The present study is concerned only with ekphrasis as a form of interaction between the verbal and the visual, or 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 ancient definition of ekphrasis, which is sometimes referred to as the broad definition. On the other hand, there is the modern definition, sometimes referred to as the narrow definition. The main difference between these two concepts is that the former is characterized by its effect, whereas according to the latter it is the reference to an artefact that characterizes ekphrasis.⁶ The difference between the two concepts of ekphrasis is one of the *how* versus the *what*.

In its ancient sense, ekphrasis is found in the area of rhetoric. Ekphrasis can be defined as a text that brings the subject matter vividly before the eyes.⁷ Above all, it is the effect of vividness (ἐνάργεια) which characterizes 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”.⁸ 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. In intermedial terms, ekphrasis aims at reproducing the effect of one medium, the visual, by

3 The literature on ekphrasis is substantial. Comprehensive general overviews of the existing literature are found in Wagner 1996, Klarer 2001: 2–18, Wandhoff 2003: 2–12 and Schaefer and Rentsch 2004. For the field of classics, see Fowler 1991 and Squire 2009: 139–146, and the special issues of *Ramus* (2002, Vol. 31: 1–2) and *Classical Philology* (2007, Vol. 102: 1).

4 Schaefer and Rentsch 2004: 134. Intermediality can be defined as “a particular relation (...) between conventionally distinct media of expression or communication” (Wolf 1999: 37).

5 For the expansion of the definition of ekphrasis, see Sager Eidt 2008: 16–21.

6 Schaefer and Rentsch 2004: 137.

7 The ancient definition of ekphrasis is found in four rhetorical handbooks, known collectively as *Progymnasmata*, which consist of a series of rhetorical exercises for schoolchildren. See for ekphrasis in the *Progymnasmata* Dubel 1997a, Webb 1999, Aygon 2004: 9–20 and Webb 2009.

8 Webb 1999: 13. See for *enargeia* further Allan, de Jong and de Jonge 2017 and Grethlein and Huitink 2017: 19–22.

using another medium, the verbal. The nature of the subject matter only plays a secondary role.⁹

Whereas ancient 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. 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*)".¹⁰ In Spitzer's definition, ekphrasis is no longer a type of speech, but a genre.¹¹ Whether ekphrasis as a genre of writing about works of art existed as such in antiquity is debated. According to Webb, ekphrasis as a genre was more or less invented by Spitzer.¹² Others, however, do argue for the existence in antiquity of a specific literary genre of describing works of art.¹³ Whether in antiquity ekphrasis was a genre or not, it is a fact that many ancient texts refer to works of art.¹⁴ Ekphrasis in its modern sense has proven to be a fruitful concept to study these texts.

In this study, the following modern definition of ekphrasis is used: "ekphrasis is the verbal representation of visual representation".¹⁵ This definition, formulated by Heffernan in 1993, has become very influential. I use Heffernan's definition, and not Spitzer's, 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 represen-

9 The *Progymnasmata* mention four categories of subject matter for ekphrasis: persons, places, times and events (see further Webb 2009: 61–86). See for a study of ekphrasis and technological artefacts Roby 2016.

10 Spitzer 1955: 206–207.

11 These are but two of the many possible identities of ekphrasis. See Scholz 1998: 73–76 and Zeitlin 2013: 17.

12 Webb 1999: 10–11, but see Schaefer and Rentsch 2004: 139–140. For Spitzer's predecessors, see Koelb 2006: 1–5 and Webb 2009: 28–35. They have missed, however, what I think is the earliest reference to ekphrasis as a description of a work of art. It is found 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".

13 Squire 2009: 143–144. See further Squire 2011: 327–328 and Zeitlin 2013: 18–19.

14 As is clear from the large body of Greek and Latin texts in Friedländer 1912: 1–103 that refer to works of art. Palm 1965–1966 contains an overview of Greek texts only.

15 Heffernan 1993: 3.

tation 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.¹⁶ As such, ekphrasis is a form of double representation.¹⁷ Heffernan's restriction of ekphrasis to works of representational art has met with criticism.¹⁸ 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 Ekphrasis: Description and/or Narration?

1.3.1 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. It was Lessing, in his *Laocoon* (1766), who firmly separated the verbal from the visual medium. 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”.¹⁹ Poetry, according to Lessing, is a temporal art and should *narrate*, whereas painting as a spatial art should *describe*. The characterization 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. Yet there are many narrative paintings, and poetry is full of descriptive passages—Lessing himself admitted as much.²⁰ Lessing's distinction between poetry and painting has more to

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

17 Cf. also 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: “[i]f all ekphrasis, of whatever subject, is like a painting or sculpture in its aim to ‘place before the eyes’, an ekphrasis of visual representation is doubly ekphrastic”.

18 See Schaefer and Rentsch 2004: 142–147.

19 Baetens 2005: 236.

20 Mitchell 1984: 104–105 and Ryan 2009: 265.

TABLE 1 Possible forms of the representation of the visual in the verbal medium

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

do with what each medium *should* do, rather than with any limits imposed by nature on either medium.²¹

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.²² Verbal and visual media share an ability to narrate and to describe, but each medium does so in its own particular way.²³ If visual and verbal representations can be narrative as well as descriptive, the representation of the visual in the verbal medium can *a priori* have a number of different forms (see table 1).²⁴

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

21 Lessing is making an ideological and political distinction (Mitchell 1984 and Squire 2009: 105–106).

22 Mitchell 1994: 161. The idea that the verbal and the visual are both mimetic arts, but differ in their means of expression, was recognized in antiquity, too, as witness both Plato and Aristotle. The thought is succinctly expressed by Aristotle at the beginning of his *Poetics*: ὡσπερ 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 the notion of medium, see Ryan 2004: 22–23.

23 See Stansbury-O’Donnell 1999: 10. I deal with the differences between verbal and visual narrative in section 1.4.3.

24 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.

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 narrative and descriptive at the same time (1a and b)? 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.²⁵ 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.²⁶ Scholars speak of ‘the shield of Achilles’ as if it were lying in a museum in Greece. Throughout this study, I will frequently refer to ekphrastic objects, though in full awareness that such objects are textual and fictional.

Second, ekphrasis as an intermedial phenomenon is the representation of one medium in another. This means that the narrator of an ekphrastic passage 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”.²⁷ 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.²⁸ 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*).²⁹ The point is that a sequence of events can be presented

25 These ekphraseis are called *notional*: “the verbal representation of a purely fictional work of art” (Hollander 1995: 4).

26 See Krieger 1998: 10–11.

27 Bal 2004: 368, who notes that this is a “general problem inherent in description as such”.

28 Levelt 1981: 305: “[w]henever 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”.

29 For the terminology employed here, see note 166 below.

in a seemingly natural order: the first event forms the beginning, and the last event the end of the sequence.³⁰ 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”.³¹

Seeing that a narrator always imposes a point of view on an object represented in a text, it follows that ekphrasis is necessarily interpretation.³² 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.³³ 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 interpreter can be more or less conspicuous. We must not, however, create a false antithesis between interpretation on the one hand, and description or narration on the other.³⁴ One cannot distinguish between interpretation and description in an ekphrasis, 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”.³⁵ The conception of ekphrasis as a struggle for dominance between image and word has become influential. In this study, I will not *a priori* adopt this, in my opinion, limited view of a phenomenon that stretches from antiq-

30 This order is iconic, and therefore less conspicuous or marked. See further Wolf 2008: 205.

31 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 of view, especially when it has a narrative character (see *ibid.*: 30–31).

32 For the view that ekphrasis necessarily entails interpretation, see Cheeke 2008: 19 and Kafalenos 2012: 29.

33 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).

34 I quote here *exempli gratia* Gow [1950] 1952b: 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”.

35 Heffernan 1993: 1 (emphasis in the original). Klarer 2001: 21 rightly draws attention to the fact that distinctions between the visual and the verbal are culturally and historically dependent.

uity until today.³⁶ Rather, in many ekphraseis the relationship between the verbal and the visual appears to be of a complementary nature.³⁷

1.3.2 *State of the Art*

In 1991, Fowler published an article titled “Narrate and Describe: The Problem of Ekphrasis”. However, the problem of ekphrasis turns out to be the problem of description.³⁸ 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 ‘narrate *and* 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): the narrator interrupts the flow of the narrative when he describes an object. It would seem that the definition of ekphrasis as verbal representation of visual representation renders the term ‘description’ superfluous.³⁹ Nevertheless, scholars often assume that ekphrasis is description.⁴⁰ Others work from the premise that ekphrasis should be description. For example, Laird’s 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.⁴¹ Because most classical scholars assume

36 Cf. Squire 2009: 190.

37 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”; see also the remarks by Zanker 2004: 9. For a later period we may compare Belsey 2012: 190, who argues that in Shakespeare’s *The Rape of Lucrece* the “two modes work together”.

38 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 not unaware of the fact that a tension exists 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).

39 As is rightly argued by Schaefer and Rentsch 2004: 152–153.

40 These are mostly classical scholars. Outside the field of classics, ekphrasis is no longer viewed as description, though there are exceptions (see Schaefer and Rentsch 2004: 153).

41 Cf. Becker 2003: 6–8. For the terminology, see Laird 1993: 19: “[o]bedient ecphrasis limits itself to the description of what can be consistently visualized. (...) *Disobedient* ecphrasis, on the other hand, breaks free from the discipline of the imagined object and offers

that ekphrasis is description, they refrain from reasoning why this should be the case. Ekphrasis as description must largely do without theoretical foundation.⁴²

The view that ekphrasis results in a purely narrative text (option a in table 1) is not held by many scholars. As far as I know, only Heffernan holds this position.⁴³ 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”.⁴⁴ Ekphrasis converts the action which is only implied in an image into a sequence of events, into a narrative.⁴⁵ 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 nature. 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.⁴⁶

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) make light of the fact that the visual image is narrative (1, table 1). Heffernan assumes that a narrative image (1, table 1) automatically leads to a narrative text (1a, table 1), but this need by no means necessarily be the case. Since the narrative image is depicted on an object, the narrator could 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.

less opportunity for it to be consistently visualized or translated adequately into an actual work of visual art” (*italics in the original*).

42 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.

43 Cf. Schaefer and Rentsch 2004: 153.

44 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).

45 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”).

46 It is clear from Heffernan 1993: 193, note 13 that he is well aware of the fact that pictures can be narrative.

The view that ekphrasis results in a narrative *and* descriptive text (1a and 1b) seems to be the most promising line of enquiry.⁴⁷ It allows for the fact that ekphrasis is concerned with objects (associated with description) that tell a story (associated with narration). Many scholars adopt this view, but it is not without problems. 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 Lessing-esque opposition between the visual and the verbal, which usually means that they overlook or even deny the narrative potential 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.⁴⁸ In such cases, they regard as descriptive those 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.⁴⁹ As such, sounds, feelings and movements are often regarded as narrative elements.⁵⁰ 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 to or interpretation of that work of art by a narrator. I shall give an example from the shield of Achilles 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” (18.579–581). The narrator includes sound (ἐρύγηλον, “loud-lowing”; μακρὰ μεμυκώς, “bellowing mightily”, 580) and movement (ἔλακετο, “he

47 Other textual forms may also be envisaged (Yacobi 1995: 618), but such forms are rare in the corpus of this study (see sections 5.3.2 and 6.2.2).

48 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 (“[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”).

49 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: 108–109: “[d]ie Beschreibung geht nämlich über das hinaus, was auf einem unbeweglichen Bild dargestellt werden kann; der Beschreiber wird zu einem olympischen Erzähler”.

50 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.

was being dragged away”, 581). Of course, the bull is depicted on a shield and 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 in merely registering its physical qualities or properties.

This observation holds good for almost every ancient ekphrastic passage: the narrator focuses mainly, though not solely, on what the images on the object represent. Becker, who distinguishes four elements which play a role in ekphrasis, speaks 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 medium of the object), the *artifex* (creator) and the *animadversor* (the eyewitness who reacts to the object).⁵¹ 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 575–576 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 arises perhaps from (1) equating the non-pictorial with narration, (2) failing to recognize that a visual narrative layer can be represented in a descriptive textual layer, or (3) not allowing for the possibility of a narrative visual layer. 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 description and narration.

Another narrative element in ekphrasis is time. It is perhaps the most conspicuous narrative element and can have various forms. For the purpose of my argument, one issue must be discussed here, the representation of different moments of time.⁵² 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 1.453–493, when Aeneas looks at various phases of the 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

51 Becker 1995: 42–43. In addition, I have made use of de Jong 2011: 2, who slightly modifies Becker’s terminology.

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

are not depicted, but which are prior or subsequent to the depicted moment.⁵³ 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 textual layer, and not of the secondary visual layer—if it is possible to make such a distinction at all.⁵⁴ I will return to this problem in the chapter on the shield of Achilles.

1.3.3 *Concluding Remarks*

We have seen 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. Seeing ekphrasis 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 theorization 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 therefore contain definitions of narration (1.4) and description (1.5).

I briefly want to dwell on the question of 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 into the complex relation between image and text in ancient Greek ekphraseis. For example, what does the narrator want the narratee to imagine as being actually depicted on the object? Can one make a distinction between text and image, and if so, how does the text enable the narratee to do so? This study will shed light on the ekphrastic techniques the narrator uses to render the visual in the verbal, and thereby aims to enhance the interpretation of ekphrastic passages and the understanding of the properties

53 Ravenna 1974: 7 (“riferire fatti non rappresentati (antefatti e/o conseguenze”). Kafalenos 2012: 31–33 argues that an ekphrastic scene is narrativized when the narrator supplies events prior and subsequent to the event depicted.

54 This is no problem for Kafalenos (see previous note), who works with novels that juxtapose ekphrasis and image. For ancient examples of ekphraseis that are attached to artworks, see Squire 2009: 197–293.

of ancient Greek ekphrasis in general. This study will also deal with the possibility of the visualization of the ekphraseis. How might the object have been visualized by a contemporary audience, and how can the 21st-century reader visualize it? And, more generally, how important is the visual component in ancient Greek ekphrasis?

This study assumes that ekphrasis is as much a visual as a verbal phenomenon. Since the strict Lessingesque opposition between the verbal and the visual is alien to antiquity, this might have been the way ekphrasis was approached in antiquity, too. Squire suggests:

[T]hat 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.⁵⁵

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.⁵⁶ In other words, he should attempt to visualize it. I therefore disagree with Heffernan, who 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".⁵⁷ I would like to nuance such views, and demonstrate that objects in ekphraseis *can* be visualized. 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.

55 Squire 2009: 146.

56 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 on the basis of the text.

57 Heffernan 1993: 14.

1.4 Narration

1.4.1 Introduction

Narration and description are subjects that are studied in the field of narratology. It is to narratology, “the science of narrative”, that one has to turn for theories of narration and description.⁵⁸ In informal usage, as well as now and then in narratological 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). In most narratological studies, on the other hand, narration and narrative designate different concepts. Usually, narration is regarded as the *production* of narrative.⁵⁹ Thus, in order to understand narration one must define the concept of narrative.⁶⁰ 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”.⁶¹ 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”.⁶² Although there are many differences between these definitions, they have one element in common, the event. The occurrence of at least one event—something must happen—is a basic requisite for narrative in almost all definitions.⁶³

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

58 This is the definition of narratology adopted by Prince 2003: 1, after Todorov 1969: 10. For an overview of narratological studies in the field of classics, see Grethlein and Rengakos 2009: 1–2 and de Jong 2014: 6–11.

59 Abbott 2005: 339.

60 Narrative has become a rather popular concept, so that almost everything can be called narrative, for which see e.g. Prince 1999: 45 and Ryan 2006: 6.

61 Genette [1969] 1982: 127.

62 Prince 2008: 19.

63 Some theories of narrative do away even with this requirement (see e.g. Fludernik in note 105 below). Essential overviews of narrative are Ryan 2005b, Herman 2007, Ryan 2007, Abbott 2009 and Aumüller 2012.

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.⁶⁴ 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. 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.⁶⁵ As such, narrativehood is a matter of kind, but narrativity is a matter of degree.⁶⁶ 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.⁶⁷

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 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, i.e., the more prototypically narrative it is”.⁶⁸ Herman follows a prototype approach towards narrative.⁶⁹ Such an 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 recognizable as narratives.⁷⁰ 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.⁷¹ For example, robins and sparrows are prototypical examples

64 Prince 2008: 20–21.

65 I follow the terminology in Herman 2002: 90–91. Prince 2008: 20 uses slightly different terminology.

66 Page 2003: 45.

67 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?’”.

68 Herman 2009a: 190. For the concept of narrativity, see further Audet 2007: 24–27, Ryan 2007: 347 (≈ Ryan 2006: 10–11), Pier and García Landa 2008 and Abbott 2009.

69 A prototype approach is also advocated by Fludernik 1996, Jannidis 2003: 40–41, Wolf 2003: 184 and Ryan 2007: 28–31. For some of the difficulties involved with a prototype approach to narrative, see Wolf 2011: 36–37 and Aumüller 2012: 160.

70 Ryan 2007: 28.

71 Herman 2009a: 79, 85–88.

of birds, but emus or penguins are not.⁷² 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.⁷³ Similarly, non-prototypical examples of the category narrative may share certain features with exemplars of the category description, argumentation or explanation.

The advantages of a prototype approach are as follows. Firstly, it allows for *degrees* of narrativity: some stories can be regarded as more narrative than others. This, in turn, means that narratives can be compared with each other qua narrativity.⁷⁴ Secondly, it better accommodates the existence of 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.

I follow Herman in his 2009 *Basic Elements of Narrative* in distinguishing four basic elements of narrative.⁷⁵ 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.

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

73 Herman 2009a: 81.

74 Ryan 2006: 10 and 232, note 4.

75 Another approach that I find appealing, too, is 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: 26–27.

- (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 (...).⁷⁶

Herman abbreviates these elements as (i) *situatedness*, (ii) *event sequencing*, (iii) *worldmaking* and/or *world disruption* and (iv) *what it's like*.

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.⁷⁷ Context refers to both the communicative environment in which a narrative text is interpreted, and the environment in which a narrative text is produced.⁷⁸ 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*.⁷⁹ In this study, the element of situatedness will not be used. After all, the ekphrasises 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.⁸⁰

Herman's second element, *event sequencing*, has traditionally been regarded as the hallmark of narrative. Event sequencing forms the core of the defini-

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

77 Herman 2009a: 17.

78 Herman 2009a: 39.

79 Herman 2009a: 64–65. For an overview of these terms, see de Jong 2004.

80 We may compare *Od.* 5.242–260, 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 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 Ryan 2007: 25–26.

tions by Genette and Prince quoted above.⁸¹ 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. We see, then, that the representation of a sequence of events *only* is not enough for a text to be called narrative.⁸²

By distinguishing four different basic elements of narrative, Herman explicitly acknowledges that a mere sequence of events is not prototypical for narrative representations. Indeed, 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.⁸³ Both description and explanation may 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 general, the world tends to be”.⁸⁴ 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—these lack a sequence of events—but this is not the case with less prototypical passages, because descriptive passages may also feature a (partic-

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

82 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”.

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

84 Herman 2009a: 92.

ularized) sequence of events. This has led some scholars to question the validity of the distinction between narration and description.⁸⁵ Yet here the advantages of a prototype approach are apparent: rather than arguing that there is 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”.⁸⁶

Herman finds the difference between narrative and descriptive sequences of events in narrative’s distinctive method of sequencing events. He illustrates this with the following example: “Mondays, Wednesdays, and Fridays I have toast for breakfast, but on Tuesdays and Thursdays I have cereal”.⁸⁷ 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.⁸⁸ 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 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”.⁸⁹ 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 and impossible—in other words, the temporal order in which the events happen is significant.⁹⁰ This is evidently not the case in Herman’s example—if one were to eat cereal on Mondays, this has no consequences whatsoever for what one can or cannot eat on the other days.⁹¹

85 I discuss this issue below in section 1.5.2.

86 Herman 2009a: 91. Similarly Beaujour 1981: 33, Cobley 1986: 397, Mosher 1991, Schmid [2003] 2010: 5 and de Jong 2012: 6.

87 Herman 2009a: 92–93.

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

89 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 (see for an overview Abbott [2002] 2008: 13).

90 This concerns, of course, the level of the fabula (in Bal’s terminology, for which see note 166), not that of the story (events can, after all, be related in an arbitrary order).

91 Herman 2009a: 94–96 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: 232–233 and Chatman 1990: 32.

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.⁹² 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. As such, world making applies to a narrative as a whole. It would seem, furthermore, that descriptive passages play an important role in creating a picture of what a storyworld looks like—for example, when a character is described, or the location where the events take place. World making, then, concerns 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 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”.⁹³ This is another reason the example quoted above is not a prototypical narrative, because it lacks world disruption. It rather describes the storyworld as it is.

Herman notes “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”.⁹⁴ 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*”.⁹⁵ The concept of script, mainly used in the field of cognitive narratology, can help us to understand what counts as disruptive or noncanonical.⁹⁶ A script is conceived of as a type of schema. Schemata, in turn, can be defined as

92 See Herman 2002: 9–22, 2005: 569–570 and 2009a: 105–108. This is also Ryan's first condition of narrativity, namely that “[n]arrative must be about a world populated by individuated existents” (2007: 29).

93 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”.

94 Herman 2009a: 133; similarly Hühn 2009: 90.

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

96 For cognitive narratology see section 1.4.3 below.

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.⁹⁷ 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 looks like and the kind of objects that are found there. A restaurant script contains knowledge about the actions and sequence of entering the restaurant, ordering food, paying the bill, etc.⁹⁸ 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.⁹⁹

A text which contains a narrative that follows a script is low in narrativity, because it contains no disruptive or noncanonical events. Such a text would make a rather boring story. A narrative which deviates from a script—a story in which something unexpected or out-of-the-ordinary occurs—has more narrativity, i.e. is more prototypically narrative-like.¹⁰⁰ 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.¹⁰¹ I regard world disruption as the most important feature which distinguishes narration from description.¹⁰²

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".¹⁰³ As such,

97 Emmott and Alexander 2009: 411. Foundational is Schank and Abelson 1977: 36–68; see also Herman 2002: 85–113, Gavins 2005 and Hühn 2008: 147–149.

98 Emmott and Alexander 2009: 411–412.

99 Within the field of classics, Minchin 2001: 32–72 combines the notion of script and Homeric type scenes; see also Allan 2010: 215–217. Minchin 2001: 39 has argued that typical scenes can be regarded as expressions of scripts. I discuss the narrativity of a type scene in section 2.4.

100 Cf. Minchin 2001: 18–19.

101 Herman 2009a: 135.

102 Cf. Ryan's second condition of narrativity: a narrative world "must be situated in time and undergo *significant transformations*" (Ryan 2007: 29, emphasis mine). Important, too, are Hühn 2009: 80–98 and Schmid [2003] 2010: 8–12.

103 Herman 2009a: 137–138. In a similar vein, Grethlein 2010: 319 notes that narratives not

“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”.¹⁰⁴ 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. Fludernik, for her part, has even argued that it is *experientiality*, and not a sequence of events (of whatever form) that defines narrativity.¹⁰⁵

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 narratives have their own way of narrating, the question arises if—and if so, how—ekphrastic texts 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 Narrative*¹⁰⁶

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 rep-

only represent experience, but also lead to experience—in his words, that “narratives are crucial to letting us re-experience the past” (ibid.: 315).

104 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 2007: 29, emphasis mine).

105 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’” (1996: 12). See for a brief summary Fludernik [2006] 2009: 109. For criticism of Fludernik’s concept of experientiality, see Ryan 2006: 231–232, note 2, Herman 2009a: 140–141, Wolf 2011: 163 and Davis 2012: 2–6.

106 For this section, I have made extensive use of Wolf 2005 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.

resentation, a cognitive construct.¹⁰⁷ This means that any object that evokes a story to the mind can be investigated.¹⁰⁸ Another important insight of 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 necessary 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 of other narrative features.

Transmedial narratology is, in turn, indebted to this cognitive reconceptualization of narrativity.¹⁰⁹ As the name indicates, transmedial narratology investigates narratives and narrativity across different media.¹¹⁰ 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.¹¹¹ In other words, “different media have different capabilities for transmitting as well as shaping narratives”.¹¹² In this section, I will discuss the capability of the visual medium to transmit narrative, especially in comparison with the verbal medium.¹¹³

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 painting”, but that “actions form the proper subjects of poetry”.¹¹⁴ 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

107 Cf. Fludernik and Olson 2011: 3. For overviews of cognitive narratology, see Jahn 2005, Herman 2009b and Fludernik and Olson 2011: 8–10. The cognitive approach has also been criticized, for which see e.g. Sternberg 2009.

108 Ryan 2006: 7.

109 Wolf 2002: 36–37, Abbott 2009: 310 and Herman 2009c: 85.

110 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). 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.

111 Herman 2009c: 85.

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

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

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

to the imagination. According to Lessing, painting is in essence a descriptive medium, and poetry a narrative one. To a certain extent this is true: paintings are static compositions which are spatially organized, while poetry is dynamic and temporally organized. 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.¹¹⁵

Indeed, scholars are agreed that the verbal medium is the narrative medium *par excellence*.¹¹⁶ 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.¹¹⁷ 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 spatial extension and visual appearance of concrete objects.”¹¹⁸ When it comes to showing how a storyworld looks, a picture is worth a thousand words.

The verbal medium is superior at realising (2) event sequencing—and hence also (3b) 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. World disruption (3b), seeing it involves temporality and change, is also best represented by language.¹¹⁹ Furthermore, only language can make (causal) relationships between events explicit, and represent events that did *not* happen.¹²⁰ 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

115 Quotation from Herman 2009a: 2.

116 See especially Ryan 2006: 19 and 2009: 269–271. See further Sonesson 1997: 246, Wolf 2003: 185–193 and Hühn 2007: 43–44.

117 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”).

118 Ryan 2009: 270.

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

120 See Ryan 2006: 19 and Herman 2009a: 96.

only language which can directly represent thought and, perhaps more important, dialogue. Lastly, language can easily evaluate what it narrates, and pass judgements on characters. In short, representations in the verbal medium have the highest potential for the highest degree of narrativity. For this reason prototypical examples of narrative are usually verbal narrative representations.

Visual narratives have various degrees of narrativity.¹²¹ In order to achieve narrativity in the first place, “pictures must capture the temporal unfolding of a story through a static frame”.¹²² 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 divided into (a) monophase or (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.¹²³ Picture series, for their part, can be further divided into (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.¹²⁴ Every type of picture has its own way of capturing the temporal unfolding of a story, and it is on this temporal aspect that the following discussion will focus.

Pictures cannot *explicitly* create a sequence of events.¹²⁵ Even in the case of a picture series—which may depict several events—it is the viewer who must make the connections between the separate pictures. Thus, in the case of visual narrative the viewer must actively construct that narrative.¹²⁶ Yet this narrative response to pictures is a natural one, and comes easily to human beings.¹²⁷

A monophase single picture (1a) “presents the greatest narrative challenge because it must compress the entire narrative arc into a single scene”.¹²⁸ As an example of a narrative monophase picture, one may think of Caravaggio’s *Judith Beheading Holofernes* (1598–1599). In order to suggest change or tem-

121 Steiner 1988: 9, Wolf 2005: 434–435 and Nan 2012: 132. This is also recognized by Stansbury-O'Donnell 1999: 35 (whom I discuss below).

122 Ryan 2009: 272.

123 Wolf 2002: 55–56 and 2005b: 431, who follows Varga 1990: 360–365. 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).

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

125 Wolf 2002: 65.

126 Wolf 2005: 434.

127 See Kafalenos 2001 and Abbott [2002] 2008: 6–7.

128 Ryan 2009: 272.

porality, monophase pictures may represent a frozen moment of a dynamic action. 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”.¹²⁹ 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.¹³⁰ This can be illustrated by an example furnished by Lessing, not of a picture but a statue group. When one looks 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.

A distinction must be made between monophase pictures that refer to well-known (verbal) stories, and 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.¹³¹ Such pictures do not, however, tell a new story, but are dependent on stories that are, in most cases, derived from the verbal medium. Ryan calls such monophase narrative pictures “illustrative”.¹³² 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.¹³³

What is more, even if one were unfamiliar with the story of *Laocoon*, the statue group still contains elements which trigger a narrative response.¹³⁴ In general, it can be observed that monophase pictures may tell stories with which the viewer is not previously acquainted.¹³⁵ In such cases, the viewer uses his world knowledge to supplement the represented pregnant moment. The notion of script is useful here: if a picture represents an action from a well-known script, that script will be activated and the viewer will be able to supplement the other actions of that script.¹³⁶ However, if a painting relies entirely on a familiar script for its interpretation, it will be low in narrativity.

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

130 See Shen and Biberman 2010.

131 Wolf 2005: 431–432.

132 Ryan 2009: 273.

133 Wolf 2005: 432; cf. also Hedreen 2001: 18.

134 Wolf 2011: 152–153.

135 Cf. Varga 1990: 365 and Kafalenos 1996: 57.

136 For the importance of scripts in interpreting a visual scene, see Sonesson 1997: 244–245, Wolf 2002: 68, 2003: 193 and Kafalenos 2006: 174 (who discusses the *Laocoon* group).

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”.¹³⁷ 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.¹³⁸ 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* (1461–1462).¹³⁹ Nevertheless, the viewer must determine the order in which the events happen.¹⁴⁰

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 or synoptic narration.¹⁴¹ 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.¹⁴²

A series of pictures (2) has the highest potential for narrativity. An example often referred to is *A Rake’s Progress* (1733) by William Hogarth.¹⁴³ Picture series

137 Ryan 2009: 274.

138 See W. Steiner 1988: 17. A. Steiner 2007: 94–128 has studied 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).

139 This painting is also 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 fulfils in virtually every respect the requirements, not only of narrative, but of a strong narrative” (ibid.: 41).

140 Polyphase single pictures have been only rarely made after the Renaissance, because they are unrealistic. See Steiner 1988: 23–28.

141 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.

142 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.

143 See on this series Wolf 2002: 58–70 and Ryan 2009: 274.

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 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. Hogarth's picture series has, in fact, a high degree of narrativity.¹⁴⁴ If we survey the degree of narrativity that visual narratives may have, picture series (2) have the highest narrative potential (and come relatively close to prototypical narratives), followed by polyphase single pictures (1b); monophase single pictures (1a) come last.

Scholars working within the field of classics have investigated visual narrativity, too. Two scholars merit discussion. 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. 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 ein 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.¹⁴⁵

As an additional condition, Giuliani stipulates that the characters must not be anonymous, but nameable—the viewer must, for example, be able to recognize Heracles or Achilles.¹⁴⁶ Giuliani has a very restricted view of what constitutes a narrative image: only images that have a high degree of narrativity qualify as narrative.

That anonymous figures do not preclude a narrative interpretation was earlier stated by Stansbury-O'Donnell (1999).¹⁴⁷ Stansbury-O'Donnell rightly notes that if one demands that the figures are known, “[i]n essence what is being

144 Wolf 2005: 433–434. It should be noted that “historical developments have made strongly narrative paintings extremely rare” (Steiner 1988: 9).

145 Giuliani 2003: 35–36, emphasis mine.

146 Giuliani 2003: 52.

147 Stansbury-O'Donnell approaches narrative through the structuralist paradigm of Barthes, which he adapts for the interpretation of narrative images (see Stansbury-O'Donnell 1999: 13–16).

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".¹⁴⁸ It is therefore no surprise that Stansbury-O'Donnell allows for degrees of narrativity.¹⁴⁹ While discussing a particular amphora, he notes:

[T]here 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.¹⁵⁰

The advantages of this 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.¹⁵¹ We may rephrase his remark and say that such narrative images rely on familiar scripts the viewer knows.

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. 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. Images may do this so well that they realize a high degree of narrativity.

1.4.4 *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, it will be investigated which prototypically narrative elements are present or absent in ekphrasis.

148 Stansbury-O'Donnell 1999: 33. For further criticism of Giuliani's position see Stansbury-O'Donnell 2006: 538 and Wolf 2011: 151–152, note 14.

149 Cf. also Steiner 2007: 268.

150 Stansbury-O'Donnell 1999: 35.

151 Stansbury-O'Donnell 1999: 48 (who is indebted to Snodgrass 1980: 51–52). For Giuliani, such images are descriptive.

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 realized 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 Description

1.5.1 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. 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.¹⁵² 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 seemed to possess no logic at all.¹⁵³ This made description a difficult subject for structuralist narratology.

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*.¹⁵⁴ 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'.¹⁵⁵ It should be noted straightaway that a 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 zero descriptivity, less clear examples of either category may have properties belonging to narration and description.

152 Fludernik [2006] 2009: 117. This is the view of structuralist narratology, for which see table 1 in Bal 1982: 106–107 (under 'narratology').

153 See e.g. Hamon 1982: 147, Lopes 1995: 5 and Minchin 2001: 104.

154 I borrow this term from Wolf 2007: 8. See also Mayr 2001: 40.

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

1.5.2 *Description and Descriptivity*

Before dealing with the prototypical features of description, the opposition between narration and description merits a brief discussion. Description has always been defined by scholars in opposition to narration.¹⁵⁶ In other words, scholars were interested in description because it was *non-narrative*, not because it was descriptive.¹⁵⁷ 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”.¹⁵⁸ However, there are several reasons for rejecting this position.¹⁵⁹ Firstly, the verbs ‘to narrate’ and ‘to describe’ refer to different activities—activities which people are able to distinguish.¹⁶⁰ 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. For example, a still life can easily be qualified as descriptive and non-narrative.

Definitions of description are still in a tentative phase.¹⁶¹ Scholars have noted that whereas descriptions are easily recognized, 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 for-

156 Copley 1986: 396.

157 See Genette [1969] 1982: 127–128 and Chatman 1990: 6.

158 Ronen 1997: 279. Genette [1969] 1982: 137 draws a similar conclusion.

159 Wolf 2007: 8–9.

160 Chatman 1990: 16.

161 Nünning 2007: 124, note 24 approvingly quotes Copley 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: 100–105, Lopes 1995: 8–19, Mayr 2001: 13–29, Kullmann 2004: 1–18 and Dennerlein 2009: 136–140. The work of the French scholar Hamon has been very influential; see Hamon 1972 and [1981] 1993, and for translations Hamon 1981 and 1982. For some shortcomings in Hamon’s theory, see Mayr 2001: 40–41 and Kullmann 2004: 20–22. In modern narratological research the most important study is Wolf 2007, who defines description from an intermedial point of view (see for a brief overview Wolf 2008: 199–206).

mal and/or functional criteria".¹⁶² Some scholars give no definition of description, even though they study description extensively. According to Dennerlein, this is because these scholars have an implicit conception of what description entails, namely the furnishing of information about elements of the storyworld.¹⁶³ 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 course of time".¹⁶⁴ Chatman uses precisely this criterion to distinguish narration from description: narrative is "chronologic", because it entails advancement in time on both the fabula and the story level.¹⁶⁵ In other words, when a narrator narrates, both story time and fabula time advance.¹⁶⁶ When the narrator describes a character or object, however, nothing happens on the level of the fabula, and only story time advances. This leads to what narratologists call a pause. Description, then, interrupts the sequence of events that is typical of narrative.¹⁶⁷

This formal criterion seems useful, but even structuralist narratologists have found it insufficient. They also designate passages as descriptive that do fea-

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

163 Dennerlein 2009: 137–138, who mentions Hamon, Mosher and Lopes.

164 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).

165 Chatman 1990: 9.

166 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 manner. For an overview of the different terminologies in use, see Martínez and Scheffel 1999: 26 (comprehensive) and Herman and Vervaeck [2001] 2005: 45 (brief).

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

ture a sequence of events, that are chrono-logic, and that do not constitute a pause. 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 the description of Agamemnon’s armor”.¹⁶⁸ Why its function is descriptive, however, is nowhere defined. 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 naturalize 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.¹⁶⁹ The description thereby becomes diegetic and the narrator avoids 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.¹⁷⁰ As Wolf has argued, this is because 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. In the words of Wolf, description “seems to be much less a matter of content than a matter of presentation and transmission, in narratological terms: a matter of discursivation”.¹⁷¹ Before I investigate the typical presentation of descriptions, two other issues must 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.¹⁷² 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 ficti-

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

169 Hamon 1982: 149–156.

170 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”.

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

172 Wolf 2007: 16–18.

tious ones. Both tasks are achieved by attributing qualities to these phenomena so that they can be identified or imagined.¹⁷³ The second function is the *representational* and *experiential* function: descriptions provide representations so that a phenomenon may be imagined or experienced. Put differently, descriptions vividly represent phenomena which may lead to experientiality.¹⁷⁴ The third function of description is the *pseudo-objectivizing* and *interpretive* function. Descriptions create an aura of objectivity—what Barthes has called the reality effect (*effet de réel*).¹⁷⁵ In other words, descriptions help to suggest that the storyworld of a narrative is real. Furthermore, descriptions contribute to the construction of meaning of a text, i.e. they guide the interpretation of a text as a whole.¹⁷⁶

Wolf next discusses the *prototypical contents* or *objects* of descriptions.¹⁷⁷ 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. 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. 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.¹⁷⁸ Wolf notes that the typical suggestion

173 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”.

174 Wolf 2007: 16 compares the rhetorical notions of *enargeia* and *energeia*. This function of description is similar to that of ekphrasis in its ancient 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).

175 Barthes 1968; for a translation see Barthes [1968] 2006.

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

177 Wolf 2007: 22–28.

178 On this point, Wolf’s ideas are similar to those of Herman. 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

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”.¹⁷⁹ 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”.¹⁸⁰

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 given object is presented in a text is of great importance for establishing whether that text possesses descriptivity. What remains to be investigated, then, is the manner of presentation or discursivation typical for description. 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. 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. 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”.¹⁸¹ 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.¹⁸² Furthermore, details in a description belong more or less to the same semantic class, and can hence be characterized as predictable. For instance, when the narrator starts to describe a house, the narratee expects this house to have

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.

179 Wolf 2007: 34.

180 Wolf 2007: 27.

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

182 Wolf 2007: 29–30.

a door, a roof, windows, etc. Following Hamon, we may say that descriptions obey the law of *lexical predictability*.¹⁸³

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.¹⁸⁴ 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. 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).¹⁸⁵

1.5.3 Concluding Remarks

Descriptivity is a phenomenon that is harder to characterize than narrativity. Nevertheless, by starting from the functions of descriptions within a larger narrative text, a number of prototypical elements have been formulated. 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.

183 This in contrast to the *logical predictability* of narrative; for this distinction see Hamon 1982: 158–159. 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”.

184 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 does not impose a natural or inherent order on its verbal representation on the level of the story (Cobley 1986: 398–399). 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).

185 Pflugmacher 2005: 101. Scholars sometimes characterize the relation between themes and subthemes as metonymic (see also Chatman 1990: 24).

Descriptivity is, however, more a matter of presentation than of content. 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. 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.

1.5.4 *Verbal and Visual Description*¹⁸⁶

Description is most easily realized by the visual medium.¹⁸⁷ Lessing, indeed, characterized painting as an essentially descriptive medium. Therefore, a 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*.¹⁸⁸ 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.¹⁸⁹ In fact, when looking at a picture, one may imagine seeing reality itself rather than a representation of reality. As a consequence, it seems that the

186 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.

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

188 Wolf 2007: 38; similarly Walton 1990: 295–296.

189 Wolf 2007: 39.

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.

However, the fact that painting is a spatial, visual medium also limits the range of objects it can describe. 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”.¹⁹⁰ In conclusion, we may say that the pictorial medium excels in describing visual 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.¹⁹¹

1.6 Conclusion

In this chapter, we 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 something in words which itself also represents something. Hence, an ekphrastic text embodies two layers of representation of a different kind: a primary, textual layer and a secondary, visual layer. This study will investigate the way an object with a narrative depicted on it is represented in a text. Scholars often assume that 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 description. The prototypical elements of nar-

190 Wolf 2007: 49.

191 I borrow the terms ‘scope of describable phenomena’ and ‘specific areas of descriptive strength or excellence’ from Wolf 2007: 76.

TABLE 2 *Prototypical features of narration and description*

Prototypical features of NARRATION	<ul style="list-style-type: none"> – event sequencing – 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>) – multiplicity of details – focus on sensory appearances and impressions (surfaces)

ration and description that will be used in this study are summarized in table 2.

By following a prototype approach, one may allow for hybrid forms: an ekphrasis may contain prototypically narrative elements and at the same time prototypically 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.

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 therefore 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 A Model for Analysis

2.2.1 Introduction

In this section, I will 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. 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, a distinction between these two levels of representation is useful. Throughout this study, I use the terms as follows. The

text is made up out of words. The *image*, on the other hand, consists 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 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*.¹ Such a formal analysis helps to uncover whether some of the prototypical elements of description and narration are present. Seeing that in the ekphrasis of this study the narrator deals with objects, one would *a priori* expect the text to be organized descriptively: fabula time stops 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.² 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 contains ekphrasis 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 can the image be 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.³ Of central concern, then, will be the issue of what is depicted in the image and what is evoked.⁴

1 Grethlein 2012 draws attention to the need for linguistic tools in narratological research. He 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.

2 Other forms of textual organization may also occur in ekphrastic passages, for which see section 5.3.2.

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

4 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. After all, the narrativity seems to lie mainly 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.

2.2.2 *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 Allan for the linguistic analysis of the *discourse modes* in Greek narrative texts.⁵ 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. The idea behind the theory of the discourse modes is that these different elements are characterized by a recurring set of formal linguistic properties.⁶ The level of analysis is that of the passage.⁷

Allan distinguishes four discourse modes, the *displaced diegetic*, the *immediate diegetic*, the *descriptive* and the *discursive* discourse mode.⁸ For the purposes of this 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.⁹ The discursive discourse mode is relatively scarce in the ekphrasis of this study, and will not be discussed here.¹⁰ We are left with

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- 5 Allan 2007, 2009 and 2013. 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. See for further terminological clarification Allan 2009: 173, note 7.
- 6 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).
- 7 Within narratological research, the need to distinguish description and narration at the level of the passage has been stressed by Chatman 1990: 16, Lopes 1995: 20–21 and Herman 2009a: 91.
- 8 Allan 2009: 172 and *passim*. The discourse modes have been compared to text types. 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 2009a: 75–104 also approaches narrative and description as text types. For text types and 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: 26–27.
- 9 Allan 2009: 174 distinguishes two subtypes of the diegetic discourse mode to account for different tenses: past tenses (displaced) and historic presents (immediate).
- 10 The discursive discourse mode occurs only in two ekphrasis of this study (for which see sections 5.3.2 and 6.2.2). Its linguistic features are discussed in section 5.3.2.

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 relevant for my argument.

The distinctive linguistic feature of the discourse modes is the use of tense and aspect.¹¹ 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.¹² 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 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. This means that the text advances temporally: the text progresses as narrative time advances.¹³ Temporal adverbs are found in the diegetic discourse mode, too.

The tenses found in the diegetic discourse mode are aorists, imperfects and historic presents.¹⁴ In a discourse mode analysis, only tenses in main clauses are taken into consideration.¹⁵ An aorist characterizes an event as completed; an imperfect characterizes an event as not-completed (ongoing).¹⁶ Thus, a sequence of events is typically expressed by aorists;¹⁷ background information (i.e. ongoing events or states) is expressed by imperfects.¹⁸ Historic presents are also found in the diegetic discourse mode. These do not, however, occur in the corpus of this study. 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.

11 Allan 2009: 172 and 175, note 15.

12 See also de Jong 2007: 1 and especially Fludernik 2012: 76–78.

13 Allan 2009: 173, following Smith 2003: 14.

14 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 place after the events.

15 Main clauses determine the temporal structure of a text. Subordinate clauses depend on the main clause for their temporal point of reference.

16 Rijksbaron [1984] 2002: 11. A state may also be expressed by a perfect or pluperfect (see *ibid.*: 35–38).

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

18 Allan 2013: 374. For a discussion of the imperfect in relation to narrativity, see Rijksbaron 2012: 341–352.

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.

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. Theme and location function as a framework for the subsequent description.¹⁹ 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 subtheme, 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. In such cases, the subtheme is also a main theme vis-à-vis its subthemes.

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.²⁰ Such present tenses are called habitual or omnitemporal.²¹ 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, are also found. In sum, a passage with imperfects, perfects/pluperfects, and/or habitual/omnitemporal presents is in the descriptive discourse mode.

As stated above, the distinctive linguistic feature of the discourse modes is the use of tense and aspect. The aorist plays a key role: it is present in the diegetic, but absent from the descriptive discourse mode. Table 3 illustrates the prototypical linguistic features of the diegetic and the descriptive discourse modes.

19 Allan 2009: 179. The theme of a description will activate its accompanying frame. For example, when confronted with the theme 'house', the frame 'house' is activated, and the narratee will 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.

20 Allan 2009: 179–180, note 24.

21 See Rijksbaron 1986: 238–239 and [1984] 2002: 10.

TABLE 3 *Linguistic features of the diegetic and 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

2.3 The Harbour of Phorcys and the Cave of the Nymphs (*Od.* 13.96–112)

2.3.1 Introduction

The passage dealing with the harbour of Phorcys and the cave of the Nymphs is generally regarded as a description.²² Set-piece or block descriptions—passages in which a character or landscape is extensively described, which usually results in a pause—do not occur in the *Iliad*.²³ The *Odyssey*, on the other hand, does contain a number of readily identifiable descriptive passages.²⁴ I single out, among others, Calypso's cave (*Od.* 5.63–75, focalized by Hermes), Goat Island (*Od.* 9.116–141, 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

22 See e.g. Byre 1994a: 2 and de Jong 2001: 317. Byre 1976: 231–234 approaches this passage as an ekphrasis of place. For a general discussion of this passage, I refer to Bowie 2013: 112–114.

23 Cf. Hellwig 1964: 34. For description in the *Iliad*, see further Willenbrock [1944] 1969 (restricted to objects), Létoublon 1998, Minchin 2001: 100–131 (largely restricted to objects; description as a concept is not defined) and Tsagalis 2012: 375–448 (again, 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').

24 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: 103–156 (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.

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:²⁵

	εὐτ' ἀστήρ ὑπέρεσχε φαάντατος, ὅς τε μάλιστα	[aor.]
	ἔρχεται ἀγγέλλων φάος Ἡοῦς ἠριγενείης,	[pres.]
95	τῆμος δὴ νήσῳ προσεπίλνατο ποντοπόρος νηῦς. Φόρκυκος δέ τις ἐστὶ λιμῆν, ἀλίοιο γέροντος, ἐν δὴμῳ Ἰθάκης· δύο δὲ προβλήτες ἐν αὐτῷ ἀκταὶ ἀπορρώγες, λιμένος πότι πεπτηυῖαι, αἷ τ' ἀνέμων σκεπῶσι δυσαιῶν μέγα κύμα	impf. pres. [pres.]
100	ἔκτοθεν· ἔντοσθεν δέ τ' ἄνευ δεσμοῖο μένουσι νήες εὖσσελμοι, ὅτ' ἂν ὄρμου μέτρον ἴκωνται. αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἐλαίη, ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον ἠεροειδές, ἶρὸν Νυμφάων, αἷ Νηϊάδες καλέονται.	[pres.] pres. [subj. aor.]
105	ἐν δὲ κρητῆρές τε καὶ ἀμφιφορῆς ἕασι λάϊνοι· ἔνθα δ' ἔπειτα τιθαιβῶσσοισι μέλισσαι. ἐν δ' ἴστοι λίθιοι περιμήκεες, ἔνθα τε Νύμφαι φάρε' ὑφαίνουσιν ἀλιπόρφυρα, θαῦμα ἰδέσθαι· ἐν δ' ὕδατ' ἀενάοντα. δῶν δέ τέ οἱ θύραι εἰσίν,	pres. pres. pres. pres.
110	αἷ μὲν πρὸς βορέαο καταβιβαταὶ ἀνθρώποισιν, αἷ δ' αὖ πρὸς νότου εἰσὶ θεώτεραι· οὐδέ τι κείνη ἄνδρες ἐσέρχονται, ἀλλ' ἀθανάτων ὁδὸς ἐστίν. ἔνθ' οἷ γ' εἰσέλασαν, πρὶν εἰδότες· ἢ μὲν ἔπειτα ἠπειρώω ἐπέκελσεν ὅσον τ' ἐπὶ ἥμισυ πάσης,	pres. pres.; pres. aor. aor.
115	σπερχομένη· τοῖον γὰρ ἐπείγετο χέρσ' ἐρετάων.	impf.

When the brightest star had risen, 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 with-

25 Verbs in subordinate clauses have been put between square brackets.

out 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, next, 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 belongs 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 Analysis

The description of the harbour of Phorcys is embedded in a larger narrative passage. This is clear from the difference in tenses used in main clauses between on the one hand lines 93–95 and 113–115 (aorists and imperfects), and 96–112 on the other (only present tenses). The alternation of aorists and imperfects in the main clauses of lines 93–95 and 113–115 indicates that these lines contain the diegetic discourse mode.²⁶ 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, which is part of the fabula of the *Odyssey*.

The present tenses, together with the spatial textual organization around a main theme (Φόρκυκος ... λιμὴν), indicate that lines 96–112 contain the descriptive discourse mode. In this 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.²⁷

26 The main clause in line 95 contains an imperfect; the main clauses in lines 113–115 contain two aorists (εἰσέλασαν, 113; ἐπέκελσεν, 114) and one imperfect (ἐπείγεται, 115). The relative clause in 93–94 can also be regarded as descriptive, on account of epic τε (93) and the habitual present tense ἔρχεται (94).

27 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 (φέρειν).

The narrator focalizes this description, since Odysseus is asleep. The present tense is another indication that the narrator focalizes this description.²⁸ 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 looked (level of the fabula) and still looks (level of the story) as it is described.²⁹ This is the omnitemporal use of the present tense.³⁰ 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'.³¹

It has been established that lines 96–112 contain 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 λιμὴν, 96), and located on Ithaca (ἐν δῆμῳ Ἰθάκης, 97).³² 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.³³

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

28 de Jong 2001: 318, following Bassett 1938: 88–89. Perhaps the rowers are focalizers, too (πρὶν εἰδότες, "knowing it from before", 113).

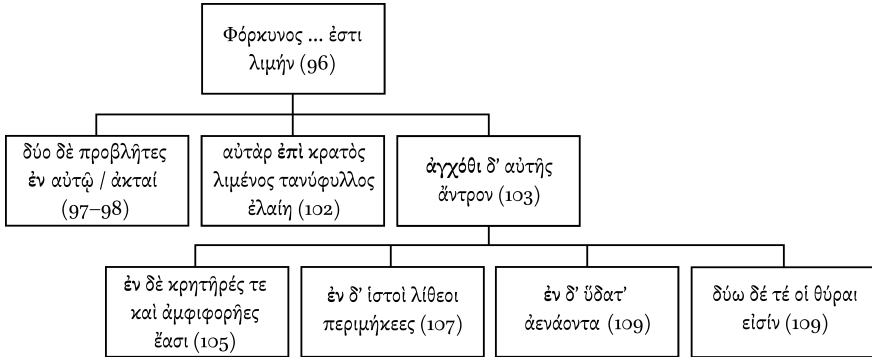
29 See Bassett 1938: 87–88 and Chatman 1978: 82.

30 The omnitemporal present is often used, too, in comparisons and general statements (Chantraine 1963: 190–191). It should be noted that most comparisons feature a sequence of events, which is a prototypically narrative feature.

31 Cf. Casparis 1975: 128–130.

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

33 Nestle 1948: 38–39 and de Jong 2001: 318. The other instances of harbour descriptions are *Od.* 9.136–141, 10.87–96 and 12.305–306.



The chart illustrates that the harbour of Phorcys has three subthemes (in italics; spatial indicators in bold): (1) *δύο δὲ προβλήτες ἐν αὐτῷ* [sc. λιμῆν] / *ἀκταί ἀπορρώγες, λιμένος πότι πεπτηνυῖαι* (97–98); (2) *αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἔλαιη* (102); (3) *ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον ἠεροειδές* (103). The narrator uses existential *ἔστι* to introduce the description, but omits (locative) forms of the verb 'to be' in the case of the subthemes. He proceeds by enumeration (*δέ*, 97; *αὐτὰρ*, 102; *δέ*, 103) and uses spatial prepositions.³⁴ 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 ἀμφιφορῆς ἕασι* (105); (2) *ἐν δ' ἴστοι λίθιοι περιμήκεες* (107); (3) *ἐν δ' ὕδατ' ἀενάοντα* (109); (4) *δύω δὲ τέ οἱ θύραι εἰσὶν* (109). Again, we find forms of the verb 'to be' (*ἕασι*, 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 ... ἀλιόιο γέροντος*, "of Phorcys, the old man of the sea") and located on Ithaca

34 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'").

(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 (προβλή-τες, “jutting”; ἀπορρώγες, “precipitous”, 97–98) and a participle (λιμένος πῶτι πεπτηύιαι, “sloping down towards the harbour”, 98) to visually describe the headlands. In this way, he sketches the general layout of the harbour. The first subtheme also has a relative clause appended to it (αἶ τ’ ... / ἔκτοθεν, 99–100). 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 100, and a temporal clause with a distributive-iterative subjunctive, ὅτ’ ... ἴκωνται in 101.

The second subtheme, the olive tree (ἐλαίη, 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 (103–104): it is pleasant (ἐπήρατον), dusky (ἡεροειδές) and sacred to the nymphs (ἱρόν Νυμφάων). The structure of the first two subthemes (κρητῆρες τε καὶ ἀμφιφορηές, 105; ἱστοί, 107) is similar. After having introduced the subtheme with one (λάϊνοι, 106) or more adjectives (λίθειοι 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 in the preceding subtheme. In 106, ἔνθα refers back to the bowls and amphoras, rather than to the main theme.

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*”.³⁵ We might rephrase Hoekstra’s remark, and state that ἔπειτα functions as a presentational discourse marker.³⁶ Presentational discourse markers help to make the structure of the text clear.³⁷ 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.³⁸ In 106, in

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

36 Ἐπειτα is recognized as such by Bonifazi 2012: 208.

37 On the presentational level of discourse, see Kroon 1995: 73–75.

38 Hoekstra 1990: 171 compares the use of ἔπειτα in *Od.* 13.106 with ἔπειτα in *Od.* 1.106, which

combination with (spatial) ἔνθα, it introduces an activity which takes place in a subtheme introduced before.

The only adjective that goes with the third subtheme provides a physical description and refers to a habitual action at the same time: the waters are ever-flowing (ἀενάοντα, 109).³⁹ The last and fourth subtheme, which consists of two elements (δύω ... θύρα, 109), is first introduced *in toto*.⁴⁰ 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 ..., 110–111), by listing location (πρὸς βορέαο, 110; πρὸς νότου, 111) and function (καταίβεται ἀνθρώποισιν, 110; θεώτεραι, 111). This last entrance is special, in that it is *not* (οὐδέ, 111) used by humans. This is the only place in this passage where the ‘description by negation’ technique is employed; here, it emphasizes the fact that mortals cannot use the entrance used by the gods.⁴¹

In describing the subthemes, the narrator first focuses on what a subtheme looks like. He does so by using adjectives (a perfect participle in 98) 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 ἐλάιη in 102 and the ὕδατα in 109). In the case

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”.

39 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. The reason for this is that during the whole description the main theme is *topical*, i.e. it is what the whole passage is about. Similarly, in the description of Alcinoüs' 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 Elliger 1975: 137, note 107 for a refutation of earlier views that οἱ is problematic). In both cases, οἱ refers back to the main theme of the description, specifically its owner, who is closely identified with his palace; the main theme is introduced as Ἀλκινόου πρὸς δώματ' ... κλυτά in 82, and again so described in 85 (δῶμα καθ' ὑπερεφές μεγαλήτορος Ἀλκινόοιο).

40 The τε in 109 is, again, epic.

41 ‘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.* 9.116–141.

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).⁴² The clauses in 99–101 express states, but those in 106–108 events. These events are habitual, and as such associated with description.

None of the prototypical features of narration is present. This passage does not feature a sequence of events. 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 introduce 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, when the narrator comments that the nymphs weaving their sea-purple webs is a wonder to behold (θαῦμα 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.⁴³ Narratorial comments are found in descriptions, too.

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. All prototypical elements of description are present; prototypical features associated with narration are absent. This passage has a high degree of descriptivity and zero narrativity.

2.4 Agamemnon Arms for Battle (*Il.* 11.15–46)

2.4.1 Introduction

In the previous section, I have investigated a prototypically descriptive passage. In this section, we turn to a passage which I expect to contain both descriptive and narrative elements, Agamemnon’s arming scene in *Il.* 11.15–46. I will briefly compare this passage with Patroclus’ arming scene in *Il.* 16.131–144.

42 In 110–111 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 βορέαιο καταιβᾶται ἀνθρώποισιν); in 111 the narrator specifies location and ownership (πρὸς νότου εἰσί θεώτεραι); the function of this last entrance is described by the adverb κείνη in 111.

43 For this phrase, see de Jong [1987] 2004: 48–49 and 2001: 167.

Agamemnon's arming scene is regarded by Becker as an "extended description of representational art".⁴⁴ We may 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 26–27 (serpents), lines 36–37 (the Gorgon, Fear and Rout) and lines 39–40 (a snake). Apart from the question whether one can speak of art in connection with Agamemnon's armour, representational sections are scarce. Becker also argues that the serpents in lines 26–27 are described as alive. 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 regards Agamemnon's arming scene as a *dramatized* description.⁴⁵ 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.⁴⁶ A dramatized description is also known as a Homeric description.⁴⁷ I return to these observations at the end of my analysis.

In book 11 of the *Iliad*, Agamemnon has his *aristeia*. The book 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:⁴⁸

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

45 Hamon 1981: 16–17, referring to Lessing [1766] 1930: 56–57 (who however refers to Agamemnon's *dressings* scene in *Il.* 2.42–46): "[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" (emphasis mine).

46 A character who acts upon an object is one of three techniques for integrating a description into the narrative (Hamon [1981] 1993: 172–198). The other two are having a character look at an object (e.g. Hermes who looks at Calypso's cave in *Od.* 5.59–74) and having a character speak of an object (e.g. Athena who describes the harbour of Phorcys to Odysseus in *Od.* 13.345–351). For further discussion see Byre 1994a: 4–5 and de Jong 2012c: 8–11.

47 On the Homeric description, see further Revaz 1989: 166–171, Chatman 1990: 32–33, Hamon [1981] 1993: 190, Revaz 2009: 121–123. de Jong 2001: xiii speaks of a *dynamic* description.

48 Sections that contain the descriptive discourse mode have been italicized.

15	Ἄτρεΐδης δ' ἐβόησεν ἰδὲ ζώννυσθαι ἄνωγεν Ἄργείους· ἐν δ' αὐτὸς ἐδύσσετο 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 ἔς Τροίην νήεσσιν ἀναπλεύσεσθαι ἔμελλον· τοὔνεκά οἱ τὸν δῶκε χαριζόμενος βασιλῆϊ. τοῦ δ' ἦτοι δέκα οἴμοι ἔσαν μέλανος κυάνοιο,	[aor.] impf. [impf.] aor.
25	δώδεκα δὲ χρυσοῖο καὶ εἴκοσι κασσιτέροιο· κυάνεοι δὲ δράκοντες ὀρωρέχατο προτὶ δειρῆν τρεῖς ἐκάτερθ' ἴρισσιν 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 καλὴν, 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. τῆ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις ἔστεφάνωτο δεινὸν δερκομένη, περὶ δὲ Δεῖμὸς τε Φόβος τε. τῆς δ' ἐξ ἀργύρεος τελαμῶν ἦν· αὐτὰρ ἐπ' αὐτοῦ κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δὲ οἱ ἦσαν	[impf.] plupf.
40	τρεῖς ἀμφιστρεφές ἐνὸς ἀχένης ἐκπεφυῖαι. κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν. εἶλετο δ' ἄλκιμα δοῦρε δῦω κεκορυθμένα χαλκῶ ὀξέα· τῆλε δὲ χαλκὸς ἀπ' αὐτόφιν οὐρανὸν εἴσω	impf. plupf.; impf. aor. impf. aor.
45	λάμπ'· ἐπὶ δ' ἐγδούπησαν Ἀθηναίη τε καὶ Ἥρη τιμῶσαι βασιλῆα πολυχρῦσιοιο Μυκῆνης.	impf.; aor.

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 *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 41–46 (aorists and imperfects). In the other sections, no aorists occur, but only imperfects and pluperfects. The following lines contain the descriptive discourse mode (italicized in the text above): 24–28 (imperfects and pluperfects), 29–31 (imperfects) and 33–40 (imperfects and pluperfects).

The passage contains a sequence of events, which are part of the *fabula* of the *Iliad*. These are narrated by aorist tenses; only ἄνωγεν in line 15 is an imperfect. Ἐδύσετο in line 16 is a complexive aorist, which sums up the following action as a whole (Agamemnon's arming).⁴⁹ This action is then narrated in detail by the following aorists. 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.⁵⁰ Only two temporal

49 For the complexive aorist, see Rijksbaron [1984] 2002: 11–12.

50 The nodding of the plume (ἔνευεν, 42) takes place when Agamemnon puts on his hel-

adverbs are found (πρώτα, 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 20–23 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.⁵¹ The analepsis is characterized by ring composition: two anterior aorists (δῶκε, “had given”, 20 and 23) frame two imperfects (πεύθετο, 21; ἔμελλον, 22). The main events of this external analepsis are expressed by aorist tenses, too, while the imperfects provide background information.

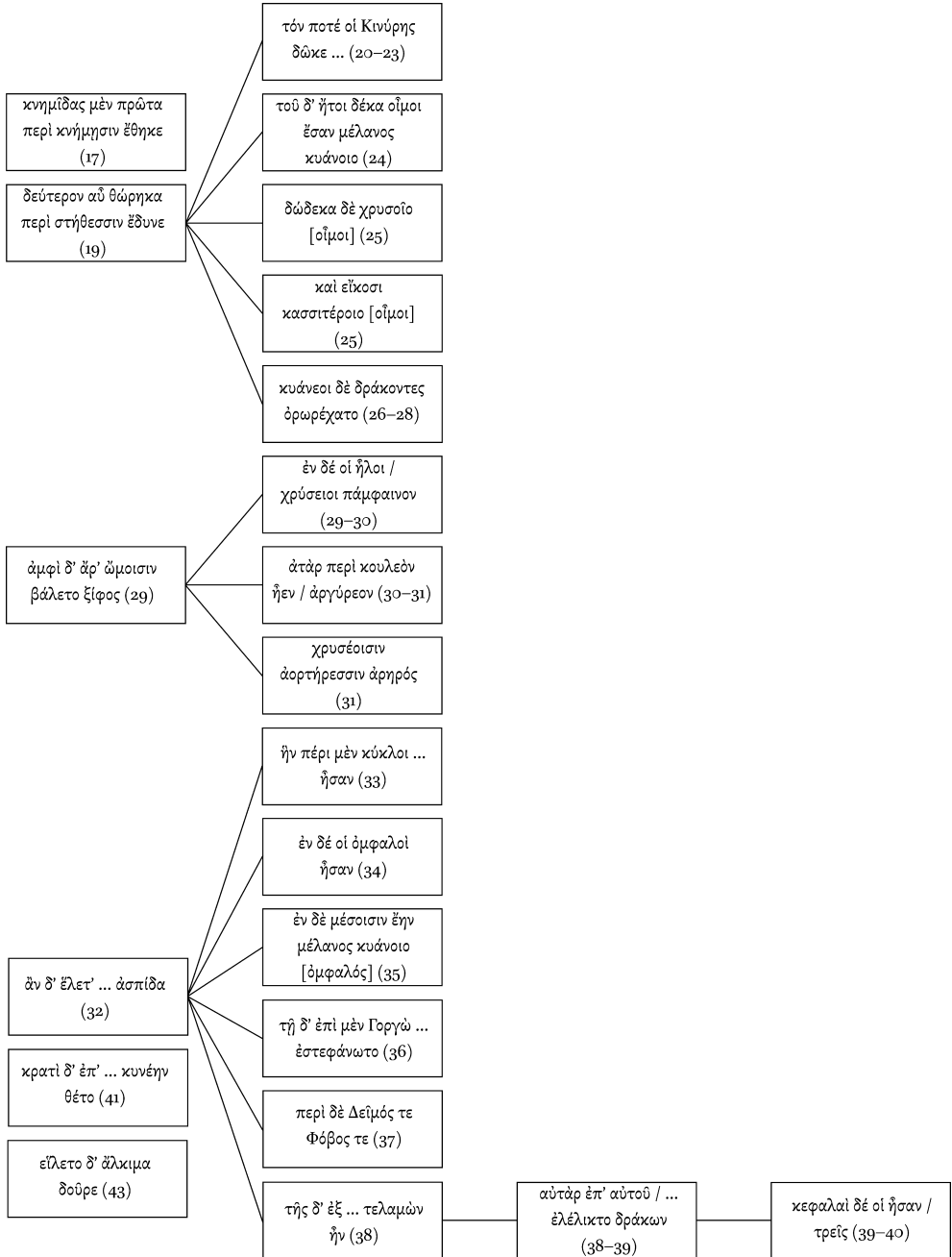
The lines that are in the descriptive mode (24–28, 29–31 and 33–40) can be recognized by a change in the use of tenses: only imperfects and pluperfects occur, and no narrative aorists. In these sections, three parts of Agamemnon’s armour receive further elaboration: his corselet (24–28), his sword (29–31) and his shield (33–40). 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: θώρηκα ... ἔδυνε (19), ἀμφὶ δ’ ἄρ’ ὤμοισιν βάλετο ξίφος (29) and ἄν δ’ ἔλετ’ ... ἀσπίδα (32). The descriptive sections in this passage are embedded in the diegetic sections. In this sense, this passage differs from the Odyssean passage of the previous section, in which the main themes were introduced in the descriptive discourse mode by stative verbs.

If we survey the passage as a whole (15–46), we see that it has a narrative backbone, because 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 41–46), the diegetic discourse mode is found.

I will now further investigate this passage, with a focus on the lines that constitute the arming scene proper (17–44). These lines have been schematized 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 the external analepsis and the descriptive sections are listed.

met (θέτο, 41). Similarly, the bronze is shining (λάμπ’, 45), when Agamemnon grabs his two spears (εἶλετο, 43). The subject of both verbs is not Agamemnon—as is the case with every event in the aorist tense—but rather a part of the previously mentioned object: the plume (λόφος, 42) is part of the helmet (κυνέην, 41); the bronze (χαλκός, 44) refers back to the armour as a whole.

51 See Minchin 2001: 119–122 for objects and their history in Homer.



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 use of this aorist allows the narrator to introduce the main theme, the νώροπα χαλκόν.⁵² 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.⁵³ The shining bronze refers to Agamemnon's armour, which has six parts. These can be regarded as its six sub-themes: 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 44–45: τῆλε δὲ χαλκός ἀπ' αὐτόφιν οὐρανὸν εἶσω / λάμπ'.⁵⁴

The subtheme(s) of this description are all found in diegetic sections, 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 (17–18), we see that 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 sequence of events.⁵⁵ 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 and story time advance); the latter is not part of a sequence of events, and time is static (only story time advances). Both

52 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 the bronze decoration of a shield (*Il.* 13.406).

53 *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.*

54 According to the commentators, αὐτόφιν equals αὐτῶν (Ameis and Hentze [1868] 1906: 45; Willcock 1978: 44), which means that αὐτόφιν refers to the separate parts of Agamemnon's armour. It is more likely that αὐτόφιν (“from himself”) refers to Agamemnon, since χαλκός, the main theme, already refers to the pieces of Agamemnon's armour as a whole. Furthermore, in line 16 αὐτός refers to Agamemnon, too.

55 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”.

lines may contain descriptive details and provide an idea of what the story-world looks like, but they do so in different ways.

Lines 17–18 are not the only lines in a diegetic section with descriptive details. The same holds for lines 32–33, 41–42 and 43–44. Of all subthemes in this passage, three (greaves, 17–18; helmet, 41–42; two spears, 43–44) 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 (41–45), 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 εἴσω / 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 (20–28), his sword (29–31) and his shield (33–40). The theme of lines 20–28 is Agamemnon’s corselet (θώρηκα, 19). The narrator first relates the history of the corselet by way of an external analepsis in 20–23. The description proper starts in 24 with τοῦ, which refers back to θώρηκα in 19. The main theme has four subthemes. The bands consist of three different materials which form three different subthemes: 1) δέκα οἴμοι ἔσαν μέλανος κυάνοιο; 2) δώδεκα δὲ χρυσοῖο; 3) καὶ εἴκοσι κασσιτέροιο (24–25). 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, 26–27), introduced by the pluperfect ὄρρεχτα. Since the pluperfect introduces a state in the past, the snakes are conceived of as static entities.⁵⁶ 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 quality of rainbows. This relative clause does not describe Agamemnon’s armour, but rather provides general information about rainbows.⁵⁷

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

56 They are thus not described as “representations, but also as alive”, as Becker 1995: 71 will have it.

57 This general information can, of course, be relevant in the context. For example, 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)”.

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.⁵⁸ 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 περὶ; it is introduced by (locative) εἰμί (ἦεν).⁵⁹ 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 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 (ἀμφιβρότην πολυδαίδαλον ... θοῦριν / καλήν). Its various subthemes (in italics) are all connected spatially (spatial markers in bold), be it vis-à-vis the main theme (1–4; 6) or another subtheme (5): 1) *πὲρὶ μὲν κύκλοι* ... ἦσαν (33); 2) ἐν δὲ οἱ *ὀμφαλοὶ* ἦσαν (34); 3) ἐν δὲ *μέσοισιν ἦν [ὀμφαλός]* (35); 4) τῇ δ’ ἐπὶ μὲν *Ἰοργῶ* ... ἐστεφάνωτο (36); 5) *περὶ δὲ Δεῖμός τε Φόβος τε* (37); 6) τῆς δ’ ἐξ ... *τελαμών ἦν* (38). The shield strap becomes itself a main theme, and has one subtheme: *αὐτὰρ ἐπ’ αὐτοῦ / ... ἐλέλικτο δράκων* (38–39). The snake becomes a main theme, too; its subtheme is not spatially connected to it: *κεφαλαιὶ δὲ οἱ ἦσαν* (39).⁶⁰ 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 a 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. Throughout, emphasis lies on sensory

58 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 an Odyssean example, see note 39 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.

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

60 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 the pluperfect in 39: “[t]his section (...) brings them [the images] to life with both *elelikto* (was quivering) and *ekpephuuiai* (having grown out)”. Heracles’ shield also contains snakes (Hes. *Sc.* 161–167), for which see section 4.3.2.

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 verbs. 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 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.⁶¹ 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 (ἐν δ’ αὐτὸς ἐδύσσετο, 16): 1) κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε (17), 2) θώρηκα 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 location, spatial movement, as the narrator moves from one part of Agamemnon’s body to another, from toe to head: legs (κνήμησιν)—chest (στήθεσσιν)—shoulders (ὤμοισιν)—head (κρατὶ).⁶² 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, its 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

61 In addition, all verbs come from the same semantic field, as is clear from the complexive aorist ἐν ... ἐδύσσετο in 16: the verbs mean either ‘to put on’ (ἔθηκε, 17; ἔδυνε, 19; βάλετο, 29; θέτο, 41), or ‘to take up’ (ἄν δ’ ἔλετ’, 32; εἴλετο, 43).

62 ἄν (= ἀνά) in 32 does not relate to a part of Agamemnon’s body, but is a modifier of the verb ἔλετ’.

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”.⁶³ Type scenes have an order of events which is stereotyped and fixed, and can be compared to *scripts*.⁶⁴ The narrator may, however, interrupt or alter the order of events.⁶⁵ Agamemnon’s arming scene features no such interruption.⁶⁶ The scene follows the fixed order: greaves, breastplate, sword, shield, helmet and spears.⁶⁷ Unusual in Agamemnon’s arming scene is the amount of description, which underscores his importance as supreme commander.⁶⁸

In Agamemnon’s arming scene, the narrator follows the script. No non-canonical or disruptive events occur, as a consequence of which world disruption is 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 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. 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 20–28, 29–31 and 32–40 narrative time does not progress. Agamemnon’s arming scene is dramatized, but not completely.

63 de Jong 2012b: 3. For type scenes, see e.g. Arend 1933 and Edwards 1992.

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

65 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). See for an example section 2.4.3.

66 For this and the other major arming scenes, see Arend 1933: 92–97 and table 6, Armstrong 1958 and Kirk 1985: 313–315. Tsagarakis 1982: 95–99 has studied the shorter arming scenes.

67 Cf. the three other major arming scenes: Paris (*Il.* 3.330–338), Patroclus (*Il.* 16.131–144) and Achilles (*Il.* 19.369–391). Only the shield of Agamemnon is called ἀσπίς (and not σάκος), which might indicate that he will be wounded during his *aristeia* (so tentatively Bershadsky 2010: 16, note 51).

68 Fenik 1968: 78–79 and Patzer 1972: 29.

2.4.3 *Patroclus Arms for Battle (Il. 16.131–144)*

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 (122–124), 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 139.⁶⁹ Only the corselet receives an additional, particularized line, to remind the narratees that Patroclus is not donning his own armour: δεύτερον αὐτὸ θώρηκα περὶ στήθεσσιν ἔδυνε / ποικίλον ἀστερόεντα ποδώκεος Αἰακίδαο, "secondly, he girt on about his chest the corselet, elaborate, starry, of swift-footed Aiakides" (133–134).⁷⁰ When the narratees come to the last element of the script, the spears, all seems normal, initially at least (139–144):

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

He took up two powerful spears that fitted his hand's grip. (140) 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 (140–144). The fact that the two spears in 139 are said to fit Patroclus' grasp (τὰ οἱ παλάμηφιν ἀρήρει) prepares for the following lines: Patroclus takes these spears, because these do fit his grasp, but that of Achilles does *not*.⁷¹ The in this case double use of the negative (οὐχ, 140; οὐ, 141) negates an expectation on the part of the narratees.⁷² The negations draw attention to the deviation from the script.

69 Fenik 1968: 191.

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

71 Armstrong 1958: 346.

72 de Jong [1987] 2004: 61–62.

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.⁷³ The narra-tee may also be reminded of Patroclus' impending death.⁷⁴ The spear itself is a significant object, too, as it will be used by Achilles to kill Hector.⁷⁵ 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.

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 are summarized in table 4.

The passages differ on 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

73 Janko 1994: 333. In this sense, the elaboration in 140–144 does not increase the importance of the hero (as does the elaboration in the case of Agamemnon), but rather diminishes it (Patzner 1972: 36).

74 Armstrong 1958: 347; see also Patzner 1972: 36–39.

75 See *Il.* 22.317–327. For the significance of the spear, see Shannon 1975: 31–86 and de Jong 2012b: 93.

TABLE 4 *Prototypical features of Od. 13.96–112 and Il. 11.15–46*

		Harbour of Phorcys	Agamemnon's arming scene
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	+	+

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

This study concentrates on five passages that are commonly regarded as the major ekphraseis (in the modern sense) of ancient Greek literature: (1) Achilles' shield in *Il.* 18.478–608; (2) Heracles' shield in *Hes. Sc.* 139–320; (3) the goat-herd's cup in *Theoc. Id.* 1.27–60; (4) Jason's cloak in *A.R.* 1.721–768; and (5) Europa's basket in *Mosch. Eur.* 37–62. They have been selected because they all have a visual layer which is extensive enough to convey at least one story of a certain length.⁷⁶ In other words, their visual layer is not only narrative, but also of such a size that it can represent more than just a simple narrative. Therefore, these ekphraseis potentially have a high degree of narrativity.

The selected ekphraseis share a number of features. They are all uninterrupted single passages and part of a larger narrative work of poetry written in hexameters. Moreover, in these ekphraseis, remarkably enough, not a sin-

⁷⁶ Cf. section 1.3.1.

gle character looks at or reacts to the object. This would seem to justify the assumption that the ekphrasis are meant primarily for the external narratee.

Ekphrasis in tragedy and prose are not included in this study.⁷⁷ For example, the *Imagines* of Philostratus will not be discussed. This might seem strange at first in a study on ekphrasis, but the *Imagines* differ considerably from the ekphrasis selected for this study. Most importantly, Philostratus' ekphrasis are independent, i.e. they are found in a work which consists only of ekphrasis. On account of their singular nature and scope, as well as the specific aims of the Philostratean narrator, the *Imagines* merit separate discussion.⁷⁸

The five ekphrasis 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 ekphrasis (Jason's cloak and Europa's basket) and bucolic ekphrasis (the goatherd's cup). Between the archaic and the Hellenistic ekphrasis, more differences may be noted: e.g. lengthy vs. brief ekphrasis and shields vs. other objects. Of course, conclusions will be drawn from these oppositions in the pertaining discussions.

The corpus thus encompasses ekphrasis written in hexameters from two different periods. This means that it has a certain unity, but within this unity there is enough variation to make comparison between ekphrasis productive. Single ekphrasis will be discussed in individual and chronologically ordered chapters. The next chapter therefore starts with the 'mother of all ekphrasis', the shield of Achilles.

77 For ekphrasis in tragedy see e.g. Torrance 2013: 63–133; for the ancient novel see e.g. Bartsch 1989 and Holzmeister 2014.

78 See e.g. Ghedini, Colpo and Novello 2004 and Baumann 2011.

The Shield of Achilles (*Il.* 18.478–608)

3.1 Introduction

The shield of Achilles is the first ekphrasis in ancient Greek literature, and at the same time the most complex one.¹ Indeed, when it comes to establishing whether the shield ekphrasis should be regarded as narrative or descriptive, scholars have arrived at conclusions which are diametrically opposed. For example, Giuliani writes that “[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”.² 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”.³ 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. First, however, the views of Giuliani, Heffernan and other scholars merit closer attention (section 3.2). The main part of this chapter contains a detailed analysis of the various images found on the shield (section 3.3). After having drawn my conclusions (section 3.4), I discuss the issue of the shield’s visualization (section 3.5).

1 Translations in this chapter are based on Squire 2013: 181–183 (and not on Lattimore). The bibliography on the shield is huge. See for an overview Arpaia 2010: 233–245 and the references in Coray 2016: 192–269. 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 comparatively little attention (cf. Schmale 2004: 110).

2 Giuliani 2003: 46.

3 Heffernan 1993: 12.

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

Before I discuss 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.⁴ 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, due to their large number, the images have often been studied separately. Scholars have mainly concentrated on a few specific images: the lawsuit in the city at peace (497–508), the city at war (509–540) and the herd of cattle (573–586).

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 narration and description (the majority of scholars).

For Giuliani, it is the dominant use of the imperfect tense in the shield ekphrasis which indicates that the narrator is describing an image.⁵ He notes, for example, that in the city at war the surrounding of the cattle and the killing of the shepherds (528–529) are related by imperfect tenses. If this were a succession of events, one would expect aorists. 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. 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.⁶

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.⁷

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

5 Giuliani 2003: 41. A few aorists do occur, as Giuliani has noted (*ibid.*: 326–327, note 10), but these are not discussed.

6 This idea is based on Primavesi 2002: 199. See section 3.3.3 below for further remarks about the value of the imperfect.

7 Both remarks have often been made before. For the idea that the figures are anonymous, see

This openness of action does not, however, result in suspense. According to Giuliani, the use of the imperfect leads to the absence of suspense, since the imperfect characterizes what is happening not as an action which creates suspense, but rather as an activity. In the case of the city at war, these are activities which usually or normally take place in war. The fact that the narrator refers to the world as it is, without creating suspense, is a further indication for Giuliani that the shield ekphrasis is descriptive.⁸

Giuliani also states that although the text acknowledges the nature and boundaries of the image, it does not observe these boundaries consistently. 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 (18.417–421), but it could also be the case that the narrator exploits the possibilities that a verbal representation of an image affords.⁹

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’”.¹⁰ The lawsuit would be such a scene (497–508), because it would consist of three distinct and temporally successive phases of action. It 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—is Homer’s language, which not only rivals but actually displaces the work of art it ostensibly describes and salutes”.¹¹ 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;

e.g. Marg [1957] 1971: 33; for the idea that the scenes have no end, see e.g. Finsler 1915: 39 and Marg [1957] 1971: 29.

8 Giuliani 2003: 42–46.

9 Giuliani 2003: 41–42. See de Jong 2011: 11, note 4 for an overview of scholars who hold the opinion that the figures can really move.

10 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.

11 Heffernan 1993: 14.

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.¹² For Friedländer, description should represent the surface appearance of a work of art.¹³ As soon as the narrator inserts elements which cannot be represented by a static work of art, he turns to narration. Friedländer’s judgment has proven influential. Heffernan, for example, shares Friedländer’s view that the shield ekphrasis is narrative, as do other scholars.¹⁴ 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 fit a static work of art, such as movement or sound, are labelled as narrative.¹⁵

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.¹⁶ With one exception, the subthemes are nouns which designate a place. 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”. 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. Secondly, most of these movements refer to a plurality of actors. 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”.¹⁷ Byre concludes that these scenes are low in narrativity, but does not address the question what this might mean for their descriptivity.¹⁸

12 Friedländer 1912: 2.

13 Becker 1995: 9 and 2003: 7–8.

14 For the idea that the shield ekphrasis is narrative, see also Elliger 1975: 35, Aubriot 1997: 25 and 2003: 136 and Alden 2000: 48.

15 See e.g. Schmale 2004: 108–109.

16 Byre 1992: 38–39.

17 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.

18 Although he later speaks of “descriptive scenes” which “show typical scenes of the eter-

Byre argues that there are three scenes—the lawsuit (497–508), the city at war (509–540) and the herd of cattle (573–586)—which do possess specificity and singularity. In fact, they have a high degree of narrativity, since they possess temporal sequentiality and causality. Byre further argues that they develop into stories with a plot. However, these stories do not have an end, since they are broken off before they can reach their resolution. The scenes “congeal again into the static artistic representations which began to be described in their first lines”.¹⁹

According to de Jong, who regards the shield ekphrasis as a combination and blending of narration and description, the extent of narration is high throughout the shield ekphrasis.²⁰ 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. In the case of the lawsuit, de Jong puts forward the idea that it could be the case that Hephaestus is 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 (525–532) 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”.²¹ In addition, she notes the occurrence of aorist tenses in 525–530, “which in particular fit the extreme narrativization of the first scene with its many adverbs of time”.²²

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.

nally recurring processes of life” (ibid.: 40). Byre’s definition of narrativity is borrowed from Prince [1987] 2003: 65.

19 Byre 1992: 40.

20 de Jong 2011: 5–7.

21 de Jong 2011: 6.

22 de Jong 2011: 7. She has also noted the aorists in 544–547, but these are different, because they are iterative aorists. See further my discussion below.

TABLE 5 *Use of tenses in main clauses in 468–613*

	468–482 (preparation; making of the shield)	483–608 (making of the images on the shield)	609–613 (making of the rest of the armour)
aorists	7	16	5
of which iterative aorists ²³	–	4	–
imperfects	6	77	–
pluperfects	–	9	–

3.3 Shield of Achilles: Its Descriptivity and Narrativity

3.3.1 *Overview of Tenses*

I want to start this section with an overview of tenses, and establish which discourse modes are found in the text. Because the shield ekphrasis is part of a larger passage, I will also take the surrounding lines into account, so that 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 (468–482 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 most often, as table 5 makes clear.²⁴

If we look more closely at 483–608, and count only verbs which refer to the images on the shield, the following table results:²⁵

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

24 I have counted all finite verb forms in main clauses; the following verbs have not been taken into consideration because they occur in subordinate clauses: ἐθέλωι, ἄνοιτο (473); ἐστεφάνωνται (485); καλέουσιν (487); στρέφεται, δοκεύει (488); ἐστι (489); εἴποι (508); ἔεργεν (512); ἔχε (515); ἵκανον, εἶκε (520); ἔην (521); ἰδοῖατο (524); ἐπύθοντο (530); ἰκοῖατο (544); τρυγῶφεν (566); πειρήσεται, θέησιν (601). For a somewhat different counting of verbs, see Primavesi 2002: 196–198.

25 The following verbs do not refer to the images in 463–608, and have therefore not been

TABLE 6 *Tenses used to refer to the images in 483–608*

	Number of times used	Percentage of total
aorists	6	6.6 %
iterative aorists	4	4.4 %
imperfects	71	78 %
pluperfects	10	11 %
<i>total</i>	91	100 %

It is clear from table 6 that in those sections which refer to the images six normal aorists are found. They occur in three clusters: three aorists in 525–528, two in 532 and one in 581.²⁶ The iterative aorists occur in two clusters, two in 546 and two in 599–602. These lines contain the diegetic discourse mode. The majority of lines, then, which refer to the images are characterized by the descriptive discourse mode, since they feature 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 in section 3.3.3. First, let us take a look at the passage as a whole, and more specifically at Hephaestus' actions.

3.3.2 *Hephaestus' Actions (468–613)*

As stated in the previous section, the backbone of the passage (468–613) is formed by a sequence of events.²⁷ These events—Hephaestus making new arms for Achilles—are part of the fabula of the *Iliad*.²⁸ The passage can be

counted: (referring to acts of Hephaestus) ἔτευξ' (483); ποίησε (490, 573, 587); ἐτίθει (541, 550, 561, 607); ἔλασσε (564); ποίκιλλε (590); (in a comparison) ἤσκησεν (592).

26 προγένοντο (525); προνόησαν (526); ἐπέδραμον (527); μετεκίαθον, ἴκοντο (532); μετεκίαθον (581). According to *LSJ*, μετεκίαθον can be either imperfect or aorist (s.v. μετακιάθω), but I follow Chantraine 1958: 328 in labelling it as an aorist.

27 This narrative element was also recognized in antiquity, as is clear from the ancient name for book 18 of the *Iliad*, the ὄπλοποιία (e.g. Str. 1.1.7). Theon, one of the authors of the *Progymnasmata*, cites the ὄπλοποιία as an example of the manner in which something is made: αἱ δὲ καὶ τρόπων εἰσὶν ἐκφράσεις, ὅποιαί τῶν σκευῶν καὶ τῶν ὄπλων καὶ τῶν μηχανημάτων, ὃν τρόπον ἕκαστον παρεσκευάσθη, ὡς παρὰ μὲν Ὀμήρω ἢ Ὀπλοποιία, "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" (118.21–24, text in Patillon 1997: 67, translation by Webb 2009: 197; for this passage see further *ibid.*: 70).

28 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.

divided into four parts: 1) 468–477, 2) 478–482, 3) 483–608 and 4) 609–613. The first part is characterized by technical vocabulary referring to metalwork and relates how Hephaestus prepares himself and his smithy for work.²⁹ The second part deals with the forging of the shield as a whole:

	Ποίει δὲ πρῶτιστα σάκος μέγα τε στιβαρόν τε	impf.
	πάντοσε δαιδάλλων, περὶ δ' ἄντυγα βάλλε φαεινήν	impf.
480	τρίπλακα μαρμαρέην, ἐκ δ' ἀργύρεον τελαμώνα.	
	πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ	impf.
	ποίει δαίδαλα πολλὰ ἰδυίησι πραπίδεςσιν.	impf.

First of all he made a shield both great and mighty, ornamenting it all over; and he set around it a shining rim that was threefold and glittering, and from it a strap made of silver. The shield itself was composed of five layers; and on it he made many richly ornamented things through his skilful craftsmanship.

These five lines narrate the creation of the shield, its rim and shield strap.³⁰ The narratees first learn that Hephaestus creates a big and sturdy shield, while decorating it (478–479a). Although not explicitly stated, the shield must be huge as well as round, because all shields in the *Iliad* are huge and round.³¹ 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.

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.³² Rather, the πτύχες concern the inner structure of the shield.³³ In addition, the narrator states that Hephaestus puts the decoration (δαίδαλα πολλὰ) on the shield *itself* (ἐν αὐτῷ),

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

30 In these lines only imperfects are found. These could be scenic; alternatively, ποίει in 478 creates “a framework with the aorists expressing a series of actions undertaken within that framework” (de Jong 2011: 7).

31 van Wees 1992: 19 and 1994: 133.

32 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”.

33 See e.g. Gärtner 1976: 48.

not on the πτύχες. 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*.

In the third part (483–608), the narrator relates what is depicted on the shield—in other words, 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 (607–608). 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 something.³⁴ The verbs of making are accompanied by the adverb *ἐν*, which indicates that Hephaestus puts something on the shield; the passage is thus characterized by refrain-composition.³⁵ 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. *ἔτευξ'* in 483, but *ποίησε* in 490, and *ἐτίθει* in 541, 550 and 561) with a certain arrangement of the images.³⁶ However, there is no additional textual evidence for such an arrangement.³⁷

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.³⁸ For 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, two pluperfects occur, which evaluate two parts of the shield as finished (*τέτυκτο*, “had been made”, 549; *τετεύχαστο*, “had been made”, 574).³⁹ Apart from the references to making in the introductory lines, the narrator refers in only one other instance to an

34 See *LSJ* s.v. *ἐλαύνω* III 1. Both imperfects and aorists are found: (imperfects) *ἐτίθει* (541, 550, 561), *ποικίλλε* (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).

35 For refrain-composition (or “Ritornellkomposition”) see de Jong 2001: xvi, who refers to van Otterlo 1944: 161–163.

36 See Fittschen 1973: 9.

37 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 *ποικίλλε* (590), which is found in the same metrical position as *ποίησε* (573, 583). Cf. de Jong 2011: 12, note 22.

38 See Friedländer 1912: 2 and Byre 1992: 36.

39 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).

action of Hephaestus (περὶ δ' ἔρκος ἔλασσε / κασσιτέρου, “and he forged a fence of tin around it”, 564–565). Even though the narrator suggests by 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 seem to be a means for the narrator to organize his material, rather than a reflection of the process in which the shield is made by Hephaestus.⁴⁰ A comparison with Agamemnon's arming scene (IL. 11.15–46) will make this clear.⁴¹ 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 be impossible to put one's helmet on one's head (the last element, 11.41–42) before having put on one's greaves (the first element, 11.17–18). Consequently, the order of the events cannot be changed. Hephaestus' actions in 18.483–608, however, are more or less similar: all are acts of putting, making or fashioning something on the shield. As Chatman notes, these actions are highly iterative.⁴² The order in which these actions are performed does not matter: an earlier action has no consequences whatsoever for a later action.⁴³

The fourth and last part (609–613) narrates the making of the remaining parts of Achilles' arms. It starts with a summarizing line, which indicates that Hephaestus has finished the shield: ἀὐτὰρ 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. After the retardation of 483–608, the making of the corselet, helmet and greaves is summarily narrated, with τεύξε thrice repeated (610, 611, 613).⁴⁴ Line 614 indicates that the whole armour (πάνθ' ὄπλα) is finished, thereby closing the making of the armour episode which had started at 468.

Narrative rhythm varies between the four passages. In part one it is relatively fast, in part four even faster; in part two the rhythm starts to slow down; part

40 Byre 1976: 55.

41 See section 2.4 for an extensive discussion of this passage.

42 Chatman 1990: 33.

43 Cf. Hagstrum 1958: 19, note 35, who disagrees with Lessing's idea 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”.

44 This section contains four aorists, the other being ἦκε in 612.

TABLE 7 Possible forms of the representation of a visual narrative in the verbal medium

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

three is a major retardation. It would have been a pause, were it not for the repeated verbs of making.⁴⁵ 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.⁴⁶ At any rate, it is now time to turn to the images, and establish their narrativity and/or descriptivity.

3.3.3 *The Images* (483–608)

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. In this study, I investigate ekphraseis with 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, since the text could also remain descriptive (see table 7; cf. also table 1).

As regards the *images* on the shield of Achilles, most scholars are agreed that they are narrative.⁴⁷ 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, 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:

45 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”. Richardson 1990: 64 speaks of a “confusion between pause and action”.

46 All 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. Cf. de Jong 2015.

47 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.

78%, pluperfects 11%) is associated with the descriptive discourse mode.⁴⁸ 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*. 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 sequences of events. Because there is no sequence of events, time is static, and only story time advances. The text has a main theme (the *δαίδαλα πολλά* of 482) with various subthemes (e.g. *ἐν δὲ δύω ποίησε πόλεις*, 490). These subthemes may also have subthemes (*ἐν τῇ μὲν ῥα γάμοι τ' ἔσσαν 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).⁴⁹ The text 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, *ἔσσαν*), but also an ongoing event (as in 492–493: *νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων / ἡγίνεον ἀνὰ ἄστυ*, “they were leading brides from their rooms accompanied by flaring torches through the city”). Most imperfects in the shield ekphrasis designate ongoing events. These ongoing events do not reach their endpoint, which means that they do not form a sequence of events.⁵⁰ We see, then, that by employing the imperfect the narrator represents actions or events in the text. He does not, however, create a text with a narrative organization, because the events are not part of a sequence.

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 (...) 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”.⁵¹ In a similar vein, Vanderlinden states that the imperfect is used to describe actions directly represented on the

48 The remaining 11% are aorists, which are discussed below.

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

50 See Giuliani and Primavesi in section 3.2 above, and section 2.2.2.

51 Becker 1995: 109. See also Szantyr 1970: 30 and Byre 1976: 38–39.

shield.⁵² 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.⁵³ 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.⁵⁴ The narrator translates a static image, as it were, into a number of ongoing events.

In the shield ekphrasis, mostly ongoing events are described, because the Homeric narrator—who is also the focalizer—is mostly interested in what the images represent, in the *res ipsae*.⁵⁵ The *opus ipsum* receives little attention.⁵⁶ 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.⁵⁷

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 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.

52 Vanderlinden 1980: 122; similarly Stansbury-O’Donnell 1995: 322.

53 Cf. further Stahl 1907: 96–97, who mentions “[a]ls besondere Arten des Imperfektums der ununterbrochenen Dauer” the “Imperfektum der Beschreibungen und Schilderungen”. 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).

54 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 be said to happen simultaneously.

55 Cf. Palm 1965–1966: 119 (“überall ereignet sich etwas, mehr Vorkommnisse als Dinge sind beschrieben”) and Byre 1976: 38 (the narrator will “describe the representations *as representations*”, emphasis in the original). See further section 1.3.2.

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

57 Cf. Holliday 1993: 5–6 and Stansbury-O’Donnell 1995: 321.

Overview of Images (483–608)⁵⁸

1. Earth, sky, sea; sun, moon; constellations (483–489)
2. Two cities:
 - (a) A city at peace: wedding processions (490–496); a lawsuit (497–508)
 - (b) A city at war: a siege, some inhabitants are marching out to ambush their enemy's herdsmen, a battle (509–540)
3. A field being ploughed: the ploughmen are offered wine whenever they reach the end of the field (541–549)
4. A king's domain: labourers harvesting the crop, the king silently looking on, a meal being prepared (550–560)
5. A vineyard: young men and women carrying grapes to the accompaniment of a boy's music (561–572)
6. A herd of cattle: two lions attacking a bull (573–586)
7. A sheep-pasture (587–589)
8. A dancing floor filled with dancers (590–606)
9. The Ocean around the shield's rim (607–608)

Analysis of Images (483–608)⁵⁹

- 1 *Earth, Sky, Sea; Sun, Moon; Constellations* (483–489)

	Ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν,	aor.
	ἠέλιόν τ' ἀκάμαντα σελήνην τε πλήθουσσαν,	
485	ἐν δὲ τὰ τείρεα πάντα, τὰ τ' οὐρανὸς ἔστεφάνωται,	[perf.]
	Πηλιῖάδας θ' Ἰάδας τε τό τε σθένος Ὠρίωνος	
	Ἄρκτόν θ', ἦν καὶ Ἄμαξαν ἐπίκλησιν καλέουσιν,	[pres.]
	ἧ τ' αὐτοῦ στρέφεται καὶ τ' Ὠρίωνα δοκεύει,	[pres.; pres.]
	οἷη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.	[pres.]

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

58 This overview is based on Byre 1992: 33–34 and Squire 2013: 159. Each image is introduced with ἐν followed by a verb of making.

59 Verbs between square brackets have not been counted in the analyses of tenses.

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 πλήθουσας; τὰ τείρεα πάντα. The Πληϊάδας θ' Ἰάδας τε τὸ τε σθένος Ἰορίωνος / Ἄρκτόν θ' are a subtheme of τὰ τείρεα πάντα. The rest of this passage consists of four relative clauses, containing a perfect tense (485) and four (omnitemporal or habitual) present tenses (487–489). In addition, epic τε occurs thrice (once in 485, twice in 488). On account of epic τε and the present tenses, these relative clauses are permanent-digressive.⁶⁰ They provide the naratee with general background information, and therefore do not describe what is depicted on the shield.⁶¹

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 about what the subthemes look like, either in reality or as depicted on the shield.⁶² 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 (πλήθουσας, 484).⁶³ All constellations are depicted, but how these are positioned in the sky—if this is even the case—is unclear.⁶⁴

The narrativity of the *image* is zero. In contrast with the majority of images on the shield, lines 483–489 lack anthropomorphic beings, which are a necessary condition for narrativity. There are no imperfect tenses which refer to the *res ipsae*. These lines contain no ongoing events, which means, in turn, that movement is lacking; the heavenly bodies are depicted in stasis.⁶⁵

2a *The City at Peace*

490	Ἐν δὲ δῶυ ποιήσε πόλεις μερόπων ἀνθρώπων καλάς. ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε,	aor. impf.
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60 For this term, see Ruijgh 1971: 2.

61 See Byre 1992: 39 and Becker 1995: 105. For a similar relative clause, see *Il.* 11.27–28 (discussed in section 2.4.1).

62 Cf. Dicks 1970: 30–31 and Edwards 1991: 211.

63 West 2011: 352 states that “on a real work of art a crescent moon would be more likely”. For the question as to how far the language of the shield ekphrasis is formulaic see de Jong 2011: 6.

64 The relative clause τὰ τ' οὐρανὸς ἐστεφάνωνται is difficult to interpret. I have followed Willcock 1984: 270; for a different interpretation and further discussion see Coray 2016: 204–205.

65 Byre 1992: 39.

	νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων	
	ἡγίνεον ἀνὰ ἄστῳ, πολὺς δ' ὑμέναιος ὀρώρει·	impf.; plupf.
	κοῦροι δ' ὀρχηστήρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν	impf.
495	αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες	impf.
	ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη.	impf.
	λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος	impf.
	ᾠρώρει, δύο δ' ἄνδρες ἐνείκεον εἵνεκα ποινήs	plupf.; impf.
	ἀνδρὸς ἀποφθιμένου· ὁ μὲν εὐχέτο πάντ' ἀποδοῦναι	impf.
500	δῆμῳ πιφαύσκων, ὁ δ' ἀναινέτο μηδὲν ἐλέσθαι·	impf.
	ἄμφω δ' ἰέσθην ἐπὶ ἴστορι πείραρ ἐλέσθαι.	impf.
	λαοὶ δ' ἀμφοτέροισιν ἐπήπυσον ἀμφὶς ἀρωγοί·	impf.
	κῆρυκες δ' ἄρα λαὸν ἐρήτυον· οἱ δὲ γέροντες	impf.
	εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ,	impf.
505	σκήπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἡεροφώνων·	impf.
	τοῖσιν ἔπειτ' ἤϊσσον, ἀμοιβηδὶς δὲ δικάζον.	impf.; impf.
	κεῖτο δ' ἄρ' ἐν μέσσοισι δύο χρυσοῖο τάλαντα,	impf.
	τῷ δόμεν δs μετὰ τοῖσι δίκην ἰθύντατα εἴποι.	[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 speak a judgement most straightly.

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 describes

the various subthemes. With ἐν τῇ μὲν we move into the first subtheme. The second subtheme will not be introduced until 509 (τὴν δ' ἐτέρην πόλιν). The two cities are conventionally called the 'city at peace' and the 'city at war' after a bT-scholion on 490.

The city at peace has two further subthemes: 1) marriages and feasts (γάμοι τ' ἔσαν εἰλαπίναι τε), elaborated in 492–496; and 2) the lawsuit, or better, the agora scene (λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι), elaborated in 497–508.⁶⁶ 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, λαοὶ creates a contrast with the γυναῖκες of 495–496.

The *text* of 491–496 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).⁶⁷ The tenses used are the imperfect and one pluperfect (493).⁶⁸ The imperfects are used to describe the *res ipsae*.⁶⁹ For the use of the pluperfect ὀρώρει (493), we should compare the similar form ὠρώρει in 498. Both pluperfects have their normal value, i.e. they are used to indicate that a state has arisen as a result of a previous action.⁷⁰ In this sense, they may be said to equal the imperfect of εἰμί, namely ἦν (“a loud wedding-song had arisen” equals “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, and that is precisely what is going on in these lines.⁷¹ 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.

66 It is better to speak of ‘the agora scene’ or ‘dispute scene’ (Wirbelauer 1996: 143–144, note 4); I follow Wirbelauer in retaining the name ‘lawsuit scene’ for practical reasons.

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

68 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 and ἔστηκα are perfects with present sense).

69 We find both states (ἔσαν, 491; ὀρώρει, 493) and ongoing events (ἡγίνεον, 493; ἐδίνεον, 494; βόην ἔχον, 495; θαύμαζον, 496).

70 So *LfggrE* s.v. ὄρνυμι Β I 1 1 β β.

71 *LSJ* s.v. ὑμέναιος Α.

In addition to the descriptive textual organization, some other prototypical elements of description are present in the text. It contains one visual detail, λαμπομενάων (492). As for the occurrence of other qualities, I note καλᾶς (491) and πολὺς (493); this last detail refers to sound. The narrator does not refer to the *opus ipsum* in these lines. The amount of detail is low.⁷² 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.

Let us now 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. The absence of a subject gives this clause an almost passive sense, with νόμφας positioned first: “and brides were being led”. 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. 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.⁷³ Vanderlinden states that this *scene* is depicted more than once on the shield.⁷⁴ Yet the easiest solution is simply to assume that throughout the city (ἀνὰ ἄστῳ) a number of weddings are depicted, precisely as the text indicates.⁷⁵

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”.⁷⁶ This image can indeed be called a typical scene, because it depicts weddings as they are normally celebrated—the events in the image follow a script. Of this wedding script, neither beginning nor end is depicted: only a number of actions from its middle part are represented. 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.

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 that cognitive

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

73 Ameis and Hentze [1868] 1908: 138.

74 Vanderlinden 1980: 107–108.

75 Chantraine 1963: 32–33 and Cerri 2010: 170.

76 Byre 1992: 39.

studies have taught us that we recognize".⁷⁷ The image on the shield depicts various isolated moments, but the observation is relevant. 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.⁷⁸ 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.⁷⁹ On account of these issues, translation and interpretation are difficult.⁸⁰ The *text* of this passage has a descriptive structure. Apart from the pluperfect ὠρώρει in 498, only imperfects are found. Textual progression is enumerative; some spatial markers occur.⁸¹ Strikingly, one temporal adverb is found (ἔπειτα, 506), which will be discussed below. Some other prototypical elements of description are present, too. I note the following visual details: 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), ἡεροφώνων (505, sound) and ἰθύντατα (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), after which he gives the reason for this assembly: an argument is going on (ἔνθα δὲ νεῖκος / ὠρώρει, 497–498). 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 (498–499). 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.⁸² The reason that relatively few aorist participles are used could be the fact that these

77 Kafalenos 2012: 40 after Sonesson 1997: 245, who speaks of implied generic *temporality*. See further section 1.4.3.

78 Stansbury-O'Donnell 1999: 48.

79 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". See for extensive discussion and bibliography Coray 2016: 212–221.

80 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 one after another.

81 Only lines 497a and 497b–498 are spatially connected to each other. The other spatial indicators are: εἰν ἀγορῇ (497), ἐπὶ ἵστορι (501), ἀμφίς (502), ἐπὶ ξεστοῖσι λίθοις, ἱερῶ ἐνὶ κύκλῳ (504), ἐν χέρσ' (505), ἐν μέσσοισι (507), μετὰ τοῖσι (508).

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

express anteriority, which static images cannot explicitly convey.⁸³ By using an aorist participle, the narrator can refer to an event that is anterior to the events depicted in the image.⁸⁴ We see, then, that the narrator, inspired by the narrative in the image, adds a narrative element of his own which is not depicted.

The quarrel concerns a blood-price for a man who has died, i.e. who has been murdered. 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 the interpretation of 499–500, I follow Edwards: “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)”.⁸⁵ 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”.⁸⁶ The majority of scholars, though not agreed on the details, prefer the first interpretation.⁸⁷ 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.

83 Aorist participles are rare in the ekphrasis 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. 1.730–767 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.

84 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. Cf. also Stansbury-O'Donnell 1995: 322.

85 Edwards 1991: 215.

86 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 in a static image, but a reference to speaking does not make the text narrative. As in the other scenes, the narrator is interested in the *res ipsae*, and these may also include speech acts.

87 See Westbrook 1992: 75–76, 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: 157–158 and Alden 2000: 56, note 23. Cerri 2010: 173–174 prefers the second interpretation.

In lines 498–501, the narrator has referred four times to two figures (ἐνείκεον, 498; εὔχετο, 499; ἀναίνετο, 500; ἰέσθην, 501). Are they involved in different actions, or are different aspects of one and the same action described? The latter option is to be preferred, since the dispute (νείκος, ἐνείκεον) consists of the claims of both parties.⁸⁸ Line 501, “both were eager to obtain a judgement by an arbitrator”, closes off the first part of the image. It indicates the aim of both litigants, and looks forward to the settling of the dispute.⁸⁹ Ἐπί in ἐπι ἴστωρι (501) most likely has spatial meaning (“by, before”). Alternatively, it could express agency (“at the hands of”).⁹⁰

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, ἀμφίς ἀρωγοί. 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.⁹¹ 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 arrangement is that the crowd is divided into two parties, each of which supports one litigant.

In line 503, it is stated that “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).⁹² This is an

88 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).

89 I translate ἰέσθην with “were eager for”, following the *Lfgre* (s.v. ἴημι Β II A). Nagy 1997: 200 gives 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 focalization (other instances in 510–512, 524, 526, 547), which she regards as a narrative element. Descriptions may also feature embedded focalization, 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”.

90 So Ameis and Hentze [1868] 1908: 139 and Leaf [1898] 1902: 305. Chantraine 1963: 109 gives ἐπί a local sense, “in the proximity of, nearby”. It is not clear who is meant by ἴστωρ (see Wirbelauer 1996: 159–161). Willcock 1984: 270 summarizes the *communis opinio*: “the ἴστωρ is that one of the γέροντες whose opinion prevails, i.e. the one referred to in 508”.

91 *LSJ* s.v. ἀμφίς A 1. For the spatial interpretation, see Chantraine 1963: 89 and *Lfgre* s.v. ἀμφίς Β I.

92 Wirbelauer 1996: 164–165. He cites as a parallel *Il.* 2.96–97, where the heralds are keeping the λαοί away from the βασιλέες.

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 δῦο ἄνδρες; the action of these lines takes place on the agora (497). On the agora, the elders occupy a place of their own (ἱερῶ ἐνὶ κύκλῳ, 504). By having the heralds keeping the people away from the elders, the narrator emphasizes 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 (κῆρυκες; γέροντες), the latter of which are described in 503b–506. Within this unit, the κῆρυκες are named in line 505: σκήπτρα δὲ κηρύκων ... ἡεροφώνων; the heralds, then, are also associated with the γέροντες.

Lines 503b–506 present particular problems. First, it is stated that the elders are sitting on polished stones (504), and that they are holding sceptres in their hands (505). Line 506 however reads: “with these, next, they were leaping up to their feet (τοῖσιν ἔπειτ’ ἦϊσσον), and were passing judgement in turns (ἀμοιβηδῖς δὲ δίκαζον)”. Two issues must be addressed here. First, most scholars have τοῖσιν refer to the sceptres.⁹³ Edwards and Becker, however, take the two litigants as subject of ἦϊσσον, and have τοῖσιν refer to the elders: “to these (elders) then they dashed”.⁹⁴ This interpretation is to be rejected. Firstly, the abrupt change of subject (up to two times) is out of place in a description, even more so when this subject is not made explicit.⁹⁵ Secondly, the focus of lines 503–508 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. 509–540 below), but there the narrator clearly indicates that this is the case.

Second, the elders are sitting in lines 503b–505, 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 λίθοις ἱερῶ ἐνὶ κύκλῳ) with sceptres

93 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 I a).

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

95 Cf. Johnson 2011: 52, note 21.

in their hands.⁹⁶ 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 ἦϊσσον 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.⁹⁷ If line 506 is thus interpreted, ἔπειτα indicates that the narrator is now referring to a new phase in the action.⁹⁸ 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). 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.⁹⁹ By stating the reason 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. 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,

96 Some scholars have argued that there is only one speaker’s staff (e.g. Ameis and Hentze [1868] 1908: 140 and Chantraine 1963: 33). However, as the *Lfgre* note, on account of τοῖσιν and the fact that there is more than one herald, σκῆπτρα is a real plural (s.v. σκῆπτρον B 2 c β). In addition, even though in reality only the speaker holds a sceptre, in an image all elders and heralds may hold staffs at the same time, so as to make identification 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 (Thür 1970: 431–432, note 34). See also Wirbelauer 1996: 165, note 83.

97 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. section 5.3.5 for my discussion of ἀμοιβηδῖς in Theoc. *Id.* 1.34.

98 Ἔπειτα functions here 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”.

99 Εἶποι cannot be interpreted as a distributive-iterative optative, since the talents of gold can only be awarded once; ἰθὺντατα, furthermore, points to one single recipient.

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”.¹⁰⁰ Other scholars have also distinguished more than one temporal moment.¹⁰¹

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 by the elders in line 506, by virtue of *ἔπειτα*, is temporally situated after their sitting in 504–505. As I have argued above, the events in lines 504–506 do not necessarily involve the same figures performing consecutive actions. Hence, all events may be depicted in one single image.¹⁰² This single image *implies* a sequence of events: in real life the events depicted in the image would follow one after another. Thus, first litigant one would state his case, next litigant two, after which the elders would start their session.¹⁰³ The deliberation would take some time, after which the elders sitting in council would rise and pronounce their judgement.

100 Byre 1992: 39–40; in note 18 he states that “[t]he lawsuit is a narrative”.

101 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.

102 Other scholars have argued for a single image, too, although their analyses are not without difficulties. See e.g. Becker 1995: 110–112 (who ignores the difficulties of this passage) and Stansbury-O’Donnell 1999: 322–323 (who has misunderstood the force of the pluperfect *ῥώρει* in 498).

103 It could also be the case that the dispute and the council of elders are *not* connected to each other. Because they are described one after another, it is logical to connect them (*post hoc ergo propter hoc*). However, I can find no textual indications that the elders are judging the specific case of the two previously mentioned litigants.

The narrator augments the narrativity of the image by referring to non-depicted events: a man has been killed (*ἀνδρὸς ἀποφθιμένου*, 499) and the talents are to be given to one of the elders (*δόμην*, 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. These events create a framework 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.¹⁰⁴ The events again 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” (502). It is clear that the dispute is exciting. 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 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.

The narrativity of the lawsuit is mainly due to the suggestion of 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 with that of the weddings and feasts, we see that they differ mainly on these two points. The higher amount of narrativity of the lawsuit is also due to its subject matter: a

¹⁰⁴ So Edwards 1991: 213, who speaks of “the peaceful settlement of a dispute over a man’s death by a city’s judicial institutions”.

lawsuit is a conflict, the outcome of which is undecided, and which involves two people pursuing contrary goals. Nevertheless, the lawsuit does not feature world disruption, the most conspicuous element of narrative. To find this element, we have to turn to the next image, the city at war.

2b *The City at War*¹⁰⁵

	Τὴν δ' ἐτέρην πόλιν ἀμφὶ δὺν στρατοὶ ἦατο λαῶν	impf.
510	τεύχεσι λαμπόμενοι· δίχα δέ σφισιν ἦνδανε βουλή, ἡὲ διαπραθῆειν ἢ ἀνδιχα πάντα δάσασθαι κτῆσιν ὄσσην πτολίεθρον ἐπήρατον ἐντὸς ἔεργεν·	impf. [impf.]
	οἱ δ' οὐ πω πείθοντο, λόχῳ δ' ὑπεθωρήσοντο. τείχος μὲν ῥ' ἄλλοχοί τε φίλαι καὶ νήπια τέκνα	impf.; impf.
515	ρύατ' ἐφεσταότες, μετὰ δ' ἀνέρες οὐς ἔχε γῆρας· οἱ δ' ἴσαν ἦρχε δ' ἄρά σφιν Ἄρης καὶ Παλλὰς Ἀθήνη ἄμφω χρυσεῖω, χρύσεια δὲ εἴματα ἔσθην, καλῶ καὶ μεγάλῳ σὺν τεύχεσιν, ὡς τε θεῶ περ, ἀμφὶς ἀριζήλῳ λαοὶ δ' ὑπ' ὀλίζονες ἦσαν.	impf.; [impf.] impf.; impf. plupf.
520	οἱ δ' ὅτε δὴ ῥ' ἴκανον ὅθι σφίσιν εἶκε λοχῆσαι, ἐν ποταμῶ, ὅθι τ' ἀρδμὸς ἔην πάντεσσι βοτοῖσιν, ἐνθ' ἄρα τοῖ γ' ἴζοντ' εἰλυμένοι αἰῖθοπι χαλκῶ. τοῖσι δ' ἔπειτ' ἀπάνευθε δὺν σκοποὶ εἶατο λαῶν δέγγενοι ὀππότε μῆλα ἰδοῖατο καὶ ἔλικας βούς.	impf. [impf.; impf.] [impf.] impf. impf.
525	οἱ δὲ τάχα προγένοντο, δὺν δ' ἄμ' ἔποντο νομῆες τερπόμενοι σύριγξι· δόλον δ' οὐ τι προνόησαν. οἱ μὲν τὰ προιδόντες ἐπέδραμον, ὦκα δ' ἔπειτα τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πῶεα καλὰ ἀργεννέων οἰῶν, κτεῖνον δ' ἐπὶ μηλοβοτῆρας.	[opt. aor.] aor.; impf. aor. aor. impf. impf.
530	οἱ δ' ὡς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσὶν εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων βάντες ἀερσιπόδων μετεκίαθον, αἰψα δ' ἴκοντο. στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ' ὄχθας, βάλλον δ' ἀλλήλους χαλκῆρεσιν ἐγχεῖησιν.	[aor.] aor.; aor. impf. impf.
535	ἐν δ' Ἔρις ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' ὀλοή Κήρ, ἄλλον ζῶν ἔχουσα νεοῦτατον, ἄλλον ἄουτον, ἄλλον τεθνηῶτα κατὰ μόθον ἔλακε ποδοῖν·	impf. impf.

105 I punctuate with a comma after ὡς τε θεῶ περ (518), and write ὑπ' ὀλίζονες (519) instead of ὑπολίζονες (following Leaf).

	εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφροινεὸν αἵματι φωτῶν.	impf.
	ὠμίλειν δ' ὥς τε ζῶοι βροτοὶ ἢ δ' ἐμάχοντο,	impf.; impf.
540	νεκρούς τ' ἀλλήλων ἔρυσον κατατεθνηῶτας.	impf.

Around that other city were lying two armies of troops (510) 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, (515) standing on it, and among them were men in the grip of old age. 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. 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. After having arrayed, they were fighting a battle along the banks of the river, and they were hitting one another with bronze-tipped spears. (535) 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, (540) and they were dragging away each other's dead bodies.

The city at war is the longest (32 lines) and most complex scene on the shield. If we look at the use of tenses in the *text*, we see that in 509–524 and 533–540

only imperfects occur.¹⁰⁶ These lines contain the descriptive discourse mode; textual progression is mainly enumerative. In lines 525–532, on the other hand, we find aorists next to imperfects: the main clauses contain five aorists but only three imperfects. In addition, five temporal adverbs (525, 527, 531, 532), two aorist participles (527, 532) and one subordinate temporal clause (530) are found. It is clear, then, that lines 525–532 contain the diegetic discourse mode. This means that these lines contain a sequence of events and that the text 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 predominate.

Before discussing this observation further, I will first address the other prototypically descriptive features of the text in 509–540. As we have seen, the text has a descriptive organization (apart from 525–532). A number of visual details are found: δύω (509), τεύχεσι λαμπόμενοι (510), lines 517–519 as a whole, εἰλυμένοι αἴθοπι χαλκῶ (522), δύω (523), ἔλικας (524), ἀργεννέων (529), χαλκῆρεσιν (534) and line 538. The text also features other descriptive details. Note that descriptive elements also occur in lines (525–532) that contain the diegetic discourse mode.¹⁰⁷

Lines 517–519 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, 517; ἦσαν, 519). In these lines, the narrator explicitly describes the appearance of the surface of the shield. Line 538 also features a state (ἔχε); it describes the clothing of Κῆρ. The line refers to the *res ipsae*, and does not describe the surface of the shield, but is concerned with visual appearance.

Let us now return to the occurrence of the diegetic discourse mode in 525–532. 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 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. 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

106 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.

107 See for this issue section 2.4.2.

that the aorists must be regarded as anterior.¹⁰⁸ 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.¹⁰⁹ Following this line of argumentation, I would say that the imperfects in lines 525–532 refer to actions depicted, but the aorists to actions not depicted on the shield. This means that the imperfects in lines 525–532 are not used differently from the other imperfects in the shield ekphrasis.¹¹⁰

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.

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’).”¹¹¹

108 Vanderlinden 1980: 123.

109 Primavesi 2002: 203–204.

110 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 into 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 (...): 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); in addition, Allan’s descriptive mode is in some respects similar to Bakker’s mimetic mode (Allan 2013: 378, 382–383).

111 Rijksbaron [1984] 2002: 20, who 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”.

The problem, however, is that the aorists in 525–532 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.¹¹² I also want to draw attention to the use of the pluperfect in Latin ekphraseis, which similarly refers to actions that are not depicted.¹¹³ In Latin, anteriority is certain on account of the value of the pluperfect. The Latin pluperfect corresponds to the Greek anterior aorist. Further, Apollonius Rhodius uses an anterior aorist in the ekphrasis of Jason's cloak to refer to an action that is not depicted.¹¹⁴

It is now time to discuss 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 is achieved.

In the city at war (509–540), 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 533–534 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.¹¹⁵ 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 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 to be engaged in two different actions at the same time.¹¹⁶ 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.¹¹⁷

112 It should be noted that of the six aorists in the shield ekphrasis, five are verbs of motion (προγένοντο, 525; ἐπέδραμον, 527; μετεκίαθον, ἵκοντο, 532; μετεκίαθον, 581); only προνόησαν (526) is not. These aorists could indicate that the figures have completed an earlier movement, on account of which they are now present in the image.

113 Szantyr 1970: 33; cf. Fowler 1991: 32 and Adema 2008: 116–117.

114 ἤλασεν in A.R. 1.755, discussed in section 6.2.5.

115 Becker 1995: 120–121 and Francis 2009: 10.

116 See further section 1.4.3.

117 I am not the first to argue that the image of the city at war consists of different moments of time. Primavesi 2002: 203–204 argues for four tableaux (509–519, 521–524, 528–529 and

Starting from this assumption, I divide the city at war into six different moments in time or *phases*: 1) 509–515; 2) 516–519; 3) 520–524; 4) 525–526; 5) 527–529; and 6) 530–540. It should also be noted that phases 2–6 all start in a similar way, namely with οἱ δέ (516, 520, 525, 530) or οἱ μὲν (527). The text 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) and one with an aorist participle (527). These elements, too, suggest that the narrator has moved to a new phase.¹¹⁸

The *first phase* (509–515) consists of two parts, 509–512 and 513–515. 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” (τὴν δ’ ἐτέρην πόλιν). Around it are lying two forces of armed men (δύω στρατοὶ ... λαῶν).¹¹⁹ Scholars are generally agreed that one besieging army, divided into two divisions, is represented.¹²⁰ It is often stated that the attackers differ among themselves as to what to do with the city.¹²¹ Yet it is preferable to assume 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 (511–512) as payment for ending the siege.¹²² Their plan forms an ultimatum to the city, whose inhabitants must give up half of their possessions, or their city will be sacked.

This is the only interpretation of 510–512 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

533–540); his division is based on the occurring temporal clauses and aorists. Cerri 2010: 181 distinguishes five *quadri* (509–519, 520–526, 527–529, 530–532 and 533–540). Cf. also Leaf [1898] 1902: 608–609 and Vanderlinden 1980: 110–111, 118.

118 An aorist participle at the beginning of a new phase is also found in line 582, for which see below.

119 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”.

120 See Edwards 1991: 218–219, but cf. Wirbelauer 1996: 148–149.

121 E.g. Willcock 1984: 271, Edwards 1991: 219, Cerri 2010: 182 and the *Lfgre* s.v. διχα Β β β (“bei Meinungsverschiedenheit”).

122 Ameis and Hentze [1868] 1908: 140; this interpretation is also advocated by Schadewaldt [1944] 1965: 483, note 1.

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 contains one of only two negations that occur in the shield ekphrasis.¹²³ Negations are perhaps out of place in the description of an image, since something that does not happen cannot be depicted. Similarly, it may be asked how the narrator knows that the besieged are secretly arming themselves for an ambush (λόχῳ δ' ὑπεθωρήσσοντο). 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.

After the narrator has set the scene in lines 509–512, he relates what the inhabitants are doing in 513–515. The fighting men of the city are marching out (513); women and children, as well as old men, are guarding the walls (514–515). Just as in 495–496, the narrator ends this phase with a static image: the women, children and old men are standing still.

In *phase two* (516–519), the fighting men of the city are marching out, which is related at the beginning of this phase (οἱ δ' ἴσαν, 516). 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 (ὥς τε θεῶ περ).¹²⁴ With this comparison, the narrator emphasizes the fact that he is describing an image. Line 519 ends with the spatial relation of the gods and men on the shield: Ares and Athena stand out on all sides (ἀμφίς); the fighting men beneath them (ὑπό) are depicted smaller.

The *third phase* (520–524) also starts with οἱ δέ, after which a temporal clause introduced by ὅτε follows. Both the subordinate and the main clause feature imperfect tenses (ἴκωνον; ἵζοντο). I interpret ἴκωνον here as “had arrived”, a meaning this verb often has. Although the subordinate temporal clause contains an imperfect, the state of affairs expressed by this subordinate clause is nevertheless completed.¹²⁵ This means that the arrival of the scouts is already

123 The other negation (οὐ τι, 526) is also found in the city at war, though in combination with an aorist.

124 For ὥς τε θεῶ περ, see Ruijgh 1971: 575–576.

125 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). One could argue that this is the case here, too. This would

completed, and not depicted. In this sense, this temporal clause is similar to that in 530–532, for which see below.

The fighting men of the city have chosen a spot where there is space for them to set an ambush (ὄθι σφίσιν εἶκε λοχῆσαι, 520), ἐν ποταμῷ (521), “by a river”.¹²⁶ Next to this river is a watering spot (ἀρδμός) for all cattle (521). 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).¹²⁷ Here, ἔπειτα (“further”, “next”) 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 up their positions (εἶατο, “were sitting”, 523).

In 524, the narrator relates the intentions of the scouts: they are waiting (δέγμενοι) for the time when (ὀππότε) they should catch sight (ἰδοίατο) of the sheep and crook-horned cattle. 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. In line 508, the narrator had also referred to the future. Yet whereas in line 508 the future moment lies outside of 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* (525–526), 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: δὺν δ’ ἄμ’ ἔποντο νομῆς / τερπόμενοι σύριγξι, “and with [the cattle] two herdsmen were following, delighting in their pipes” (525–526). 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.¹²⁸

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 easily be depicted in an image.

126 I follow Willcock 1984: 271, who derives εἶκε (“there was space for”) from εἶκω. Similarly *Lfgre* s.v. εἶκω B 1 a.

127 I interpret τοῖσι as a dative of interest (following Ameis and Hentze [1868] 1908: 141) and connect λαῶν with ἀπάνευθε; alternatively, ἀπάνευθε is used adverbially (*Lfgre* s.v. ἀπάνευθε(ν) B 1 a) and λαῶν depends on σκοποί (Willcock 1984: 271).

128 We may compare Bassett 1920: 41–42: “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.

First, if the herdsmen are accompanying the cattle, the cattle (οἱ δέ) must also be present. The presence of the cattle is expressed by the first event, οἱ δὲ τάχα προγέγοντο, “and they quickly appeared”. The verb προγίγνομαι connotes suddenness or unexpectedness.¹²⁹ In addition, the temporal adverb τάχα, “quickly”, is found. The 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. We may 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.¹³⁰

Second, the narrator adds that the herdsmen “foresaw in no wise the stratagem” (δόλον δ’ οὐ τι προνόησαν, 526). 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 525–526 form a separate phase. Yet the evidence for this is perhaps not strong, since 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 (521–524). On the other hand, line 525 starts with information that is not depicted. This information fills the gap between lines 523–524 (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.¹³¹ Similarly, between phases 4 and 5 (525–526; 527–529) and 5 and 6 (527–529; 530–540) we find such infor-

129 *Lfgre* s.v. γίγνομαι Β II 6, προγίγνομαι.

130 According to de Jong 2011: 6, in lines 525–532 “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; ὄχα, 527; αὐτίκα, 531; αἰψα, 532) not one modifies an imperfect; τάχα, αὐτίκα and αἰψα modify aorist verbs and are associated with events that are not depicted on the shield; ὄχα modifies another adverb, for which see below.

131 Cf. Kafalenos 2012: 47, who refers to McCloud 1994: 66–69. The similarity between ekphrasis and comics has also been noted by Johnson 2011.

mation that is not depicted (527; 530–532).¹³² It is, then, on the basis of the information that is not depicted (the aorist in 525) that I regard lines 525–526 as a separate phase.

The *fifth phase* (527–529) 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 προῖδόντες ἐπέδραμον, “and they, after having seen them (τά) from a distance, rushed forward” (527). 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). Τάμνοντο is accompanied by two temporal adverbs, ὦκα δ' ἔπειτα, “and quickly thereafter” (527). The adverb ὦκα modifies the adverb ἔπειτα, not the verb τάμνοντο. Ἐπειτα has temporal force; 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 the figures are quickly present.

The *sixth and last phase* (530–540) concerns a battle between the besiegers of the city and the townspeople. This battle is described in 533–534: “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 (520–524; ἐν ποταμῷ, 521). The aorist participle στησάμενοι refers to an earlier event, and makes clear that both parties are fighting in battle array.

In lines 530–532 the narrator narrates how the besiegers, who are lying around the city in phase one, came 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 contain aorist verbs only, and 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;¹³³ 2) they mount their chariots; 3) they follow after; and 4) quickly arrive. The

132 Similarly, line 582 provides information that is not depicted (aorist participle combined with the anaphoric pronoun, τῷ μὲν ἀναρρήξαντε) at the beginning of a new phase. See further my discussion below.

133 According to the *Lfgre* s.v. εἶρ(η) B, the traditional meaning “assembly places” does not fit its use in 18.531; instead, they propose “Wohnung, Bleibe”, “dwelling, whereabouts, quarters”.

first event is expressed by a temporal clause (ὥς) with an aorist indicative (ἐπύθοντο), and is anterior to the main clause. 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 535–538 also appear in the pseudo-Hesiodic *Shield* (156–159), with ἐθύνεον for ὀμίλειον (535). Consequently, it has been argued that they are interpolated. Their authenticity has also been defended.¹³⁴ 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.¹³⁵ In fact, they are appropriate: since lines 530–540 form the climax of the city at war, it is fitting that divine forces join the fight. Their presence, and especially the behaviour and look of Κήρ, emphasizes the savagery of battle.¹³⁶

In lines 539–540 the narrator returns to the fighting humans of 533–534.¹³⁷ 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 535–538. After the narrator has zoomed in on the activities of one individual (536–538), 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 (ὥς τε ζῶσι 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 dead bodies. This emphasis on the dead (νεκρούς ... κατατεθνηώτας) 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.

134 Interpolated: Solmsen 1965: 1–6 (who also regards 539–540 as interpolated). Edwards 1991: 220–221, following Lynn-George 1978: 396–405, thinks that 535–538 are interpolated; West 2011: 353 also regards 535–538 as interpolated. Authentic: van der Valk 1966: 478–481, Alden 2000: 61–62, note 33 and Palmisciano 2010: 55–56.

135 Cf. Leaf [1898] 1902: 308: “[t]hese personified spirits of strife (...) cannot be said to be alien from Epic thought”.

136 Alden 2000: 63.

137 The subject of ὀμίλειον δ' ὥς τε ζῶσι βροτοί are the human figures of 533–534 (so e.g. Ameis and Hentze [1868] 1908: 142), not Ἐρις, Κυδοιμός and Κήρ (as 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 ... κατατεθνηώτας—is the same as that of 539.

The results of my analysis are as follows. The analysis of tenses has made clear that the passage contains both the descriptive (509–524; 533–540) and the diegetic discourse mode (525–532). In addition, in lines 525–532 temporal adverbs occur. These lines contain a sequence of events. This means that the text in 525–532 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.

The reason 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 (509–515); 2) the besieged are marching out; Ares and Athena are depicted, too (516–519); 3) the besieged are lying in ambush (520–524); 4) the herdsmen of the besiegers have arrived (525–526); 5) the herdsmen are attacked (527–529) and 6) the besiegers and besieged are fighting (530–540). These phases are snapshots that consist of one moment in time only. The narrator is anxious to fill in what has happened in between: for example, between phases five and six he narrates how the besiegers came to be involved in the fight with the besieged (530–532). 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.¹³⁸ 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 another. This would mean that the images on the shield can be likened to a picture series.

The figures engaged in the depicted actions are anonymous and mostly in the plural. In lines 536–537 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.

138 In the text, all actions are presented as ongoing and happening at the same time. On this point, cf. van der Valk 1966: 481.

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 πείθοντο, 513) and they march out for an ambush. Whereas one would expect that the besiegers attack the cattle of the besieged, in the city at war the cattle of the besiegers are under attack.¹³⁹ 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.¹⁴⁰

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 510–512, 524 and 526. The actions of Ker in 535–538 make clear the savage nature of the battle.¹⁴¹

The narrativity of the city at war is higher than that of the city at peace. This is due to two reasons: the city at war consists of six different moments in time and the events are disruptive. In addition, the narrator adds many more non-represented events in the city at war, especially in lines 525–532. 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* (541–549)

	Ἐν δ' ἐτίθει νειὸν μαλακὴν, πείραν ἄρουραν,	impf.
	εὐρείαν τρίπολον· πολλοὶ δ' ἄροτῆρες ἐν αὐτῇ	
	ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.	impf.
	οἱ δ' ὅποτε στρέψαντες ἰκοῖατο τέλσον ἀρούρης,	[opt. aor.]
545	τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιηδέος οἴνου	
	δόσκεν ἀνὴρ ἐπιών· τοὶ δὲ στρέψασκον ἄν' ὄγμους,	aor. iter.; aor. iter.
	ἰέμενοι νειοῖο βαθειῆς τέλσον ἰκέσθαι.	

139 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).

140 Differently Giuliani 2003: 44, who regards this scene as a typical siege.

141 Cf. my discussion of Sc. 237b–270a in 4.3.2.

ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἐώκει,	impf.; plupf.
χρυσείη περ εἴουσα· τὸ δὲ περὶ θαῦμα τέτυκτο.	plupf.

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 had been made exceedingly as a wonder.

This is the first of three subthemes introduced by ἐν δ' ἐτίθει (541–549, 550–560, 561–572). These images are of an agricultural nature, and depict the seasonal work of the farmer's year: ploughing, harvest and vintage.¹⁴² I shall start again with the *text*. There is a difference in the use of tenses between 541–543 and 548–549 on the one hand (imperfects and pluperfects), and 544–547 on the other (iterative aorists). In addition, line 544 contains a subordinate temporal clause with ὅποτε, and in line 545 we find ἔπειτα. Whereas 541–543 and 548–549 clearly contain the descriptive discourse mode, it would seem that 544–547, on account of ὅποτε and ἔπειτα, contain the diegetic discourse mode.¹⁴³

If we compare lines 544–547 with 525–532, which also contain the diegetic discourse mode, we notice that in 525–532 normal aorist tenses occur, but in 544–547 iterative aorists.¹⁴⁴ How must these iterative verb forms be understood? Primavesi argues that these aorists become durative by the iterative suffix, and are therefore used like the other imperfects in the shield ekphrasis.¹⁴⁵ Yet this solution is unnecessary, and the verbs can retain their iterative meaning. In fact, lines 544–547 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.

142 Edwards 1991: 221.

143 See also my discussion below of lines 599–602, where iterative aorists occur too.

144 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 Ereignis, das iterative Imperfekt eine wiederholte Handlung in ihrer Entwicklung, in ihrem Verlaufe bezeichnet”. Stahl 1907: 104 denies any such difference in meaning.

145 Primavesi 2002: 198.

The text, then, has a descriptive organization in 541–543 and 548–549, but a narrative one in 544–547. What are the other descriptive features present in the text? Lines 541–542 contain many adjectives, some of which are of a visual nature (μαλακὴν, εὐρείαν, τρίπολον; perhaps πείραν). Other visual details are found in line 547 (βαθείης), and especially in 548–549. In fact, these lines contain no ongoing events, and focus only on the way the shield looks. As such, lines 548–549 are prototypically descriptive.

Lines 548–549 deal with the appearance of the fallow: it is growing dark behind the ploughers (ἡ δὲ μελαίνετ' ὀπισθεν). This phrase could refer either to the *res ipsae* or *opus ipsum*.¹⁴⁶ The remainder is devoted to the *opus ipsum*, and makes clear that the narrator is describing a static image: the fallow looked (έώκει) like a ploughed one, even though it was made of gold.¹⁴⁷ This section is closed off by τὸ δὴ περὶ θαῦμα τέτυκτο, “it had been made exceedingly as a wonder” (549). With the pluperfect τέτυκτο the narrator presents this part of the shield as finished; τό most likely refers to the preceding image. By emphasizing that the image is a θαῦμα, the narrator anticipates disbelief 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”).¹⁴⁸ At the same time, the narrator expresses his admiration for Hephaestus’ divine craftsmanship.¹⁴⁹

Let us now turn to the narrativity of the *image*. Its main theme is a νεῖδον μαλακὴν, “a soft (i.e. arable) fallow” (541). The field is fertile (πείραν ἄρουραν). It is also wide (εὐρείαν), which means that it can contain many ploughers; and it is τρίπολον, thrice-ploughed, which indicates that the image depicts a field that has already been ploughed. After having provided an overview of the whole field, the narrator focuses on the figures in it (έν αὐτῇ, 542): many ploughmen (πολλοὶ δ' ἄροτῆρες) are driving their teams of oxen throughout the field (ένθα καὶ ἔνθα, 543).

Ἐλάστρεον (543) is the frequentative of ἐλάυνω (“were driving repeatedly”), and prepares for lines 544–547. In these lines, the narrator zooms in on the

146 Becker 1995: 126–127.

147 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 ekphraseis; he does not list ὡς τε θεῶ περ in 518 and ὡς τε ζωὶ βροτοὶ in 539).

148 Becker 1995: 129 appropriately quotes the T-scholion on 548–549: ἡ ὀπίσω τοῦ ἀρότρου γῆ ἐμελαίνετο. ἄπιστον δέ, καὶ αὐτὸς διὰ τοῦ θαυμάζειν πιστὸν εἰργάσατο, “the earth behind the plough was becoming black. This is incredible, but [the poet] himself has made it credible by his marvelling”.

149 de Jong [1987] 2004: 49; on θαῦμα see further Becker 2003: 9–10, de Jong 2011: 10 and Hunzinger 2015.

actions of the figures described in 543. As indicated above, in lines 544–546 the narrator uses a temporal clause with an iterative optative (ὀπότῃ ... ἰκοίαιτο, 544) and two iterative aorists (δόσκειν, 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 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.¹⁵⁰ 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.¹⁵¹ Rather than referring to a single, unique action, iterative verbs designate actions that repeatedly or habitually take place. In lines 544–546, 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 ὀπότῃ (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.¹⁵² 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 composition (τέλσον ἰκέσθαι, 547 ≈ ἰκοίαιτο 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 not only repetitive, but also circular: they have no inherent beginning or end.¹⁵³ The idea of circularity is strengthened by the ring composition in these lines.

The narrativity of this image is generic and low: the image depicts a number of easily recognizable moments from an everyday activity. Most subjects are plural and anonymous, although in line 546 a man (ἄνῆρ) is mentioned.

150 See Byre 1992: 39 and Becker 1995: 125.

151 The *locus classicus* is Genette [1972] 1980: 117. See also Chatelaine [1986] 1987: 135, Mosher 1991: 434–435, Schmid 2003: 29, Herman and Vervaeck [2001] 2005: 66 and Lyytikäinen 2012: 81–82.

152 So the *Lfgre* s.v. στρέφω B I b a.

153 Byre 1992: 39.

Event sequencing is implied by the image in lines 544–546; 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 (ιέμενοι, 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 (550–560)*

550	Ἐν δ’ ἐτίθει τέμενος βασιλήϊον ἔνθα δ’ ἔριθοι ἤμων ὄξειας δρεπάνας ἐν χερσὶν ἔχοντες. δράγματα δ’ ἄλλα μετ’ ὄγμον ἐπήτριμα πίπτον ἔραζε, ἄλλα δ’ ἀμαλλοδετήρες ἐν ἔλλεδανοῖσι δέοντο. τρεις δ’ ἄρ’ ἀμαλλοδετήρες ἐφέστασαν· αὐτὰρ ὀπισθε	impf. impf. impf. impf. plupf.
555	παῖδες δραγμαεύοντες, ἐν ἀγκαλίδεσσι φέροντες ἀσπερχές πάρεχον· βασιλεύς δ’ ἐν τοῖσι σιωπῇ σκήπτρον ἔχων ἐστήκει ἐπ’ ὄγμου γηθόσυνος κήρ. κήρυκες δ’ ἀπάνευθεν ὑπὸ δρυὶ δαίτα πένοντο, βοῦν δ’ ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες	impf. plupf. impf. impf.
560	δειπνον ἐρίθοισιν λεύκ’ ἄλφιτα 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 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 is 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 541–542) and the next (561–562), the narrator does not say anything about the physical appearance of the main theme.¹⁵⁴ He next moves on to the figures who are

154 We should read, with the majority of manuscripts, τέμενος βαθυλήϊον, “with deep crop,

working on the land (ἔνθα δ' ἔριθοι, 550). In lines 550b–551 the narrator provides a general picture of what is going on in the image: hired labourers are reaping.

In the following lines, the narrator further specifies what the labourers are doing. He first proceeds by enumeration: ἄλλα ... / ἄλλα δ' ... / τρεῖς δ' ... (552–554). 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 (ἐφέεστασαν). Behind them (αὐτὰρ ὀπισθε), boys are picking up the cuttings (δραγμαεύοντες) and passing them on (πάρεχον) to the sheaf-binders (554–556). The narrator now proceeds spatially through the scene. He does not enumerate the ongoing events in their chronological order: first, of course, the cuttings have to be gathered and handed on (555–556), before they can be bound into sheaves (553).¹⁵⁵ In their midst, the king is standing silently at the swath. He stands out from the rest, presumably on account of his sceptre.

Lines 552–557 form a group, in that all action takes place at the swath (μετ' ὄγμον, 552 ≈ ἐπ' ὄγμου, 557). The action of lines 558–560 is situated at a distance from the reaping (ἀπάνευθεν), under a tree (ὑπὸ δρυϊ). The heralds are making ready a banquet (δαίτα πένοντο): after having slaughtered a big ox (ιερεύσαντες, aorist participle) they are now preparing it (ἄμφεπον, 558–559). The women are sprinkling barley over the meat (πάλυνον) as meal for the labourers (δεῖπνον ἐρίθοισιν, 560). Most likely a general feast for the labourers is being prepared here.¹⁵⁶

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

very fruitful". This provides the main theme with an adjective that describes its quality (cf. μαλακήν, 541; σταφυλήσι μέγα βριθουσαν, 561). Further arguments are advanced by van der Valk 1964: 134–135. 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 556 might have led to the reading βασιλήϊον.

155 For δραγμαεύοντες, I follow the *Lfgre* s.v. δραγμαεύοντες B. 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 *Lfgre* s.v. δράγμα(α) B.

156 This is the interpretation put forward by, among others, Leaf [1898] 1902: 310, Bruns 1970: 56–57 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: 271–272).

king, but someone who holds the office of king.¹⁵⁷ In this sense, he resembles the ἴστωρ in 501 and the πᾶϊς in 569. The image does not depict a sequence of events, but with ἱερεύσαντες in 559 the narrator does refer to an earlier, non-depicted moment. In lines 552–556, 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. We may say 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 (γῆθόσυνος κῆρ, 557).¹⁵⁸

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 (561–572)*

	Ἴεν δ' ἐτίθει σταφυλῆσι μέγα βρίθουσαν ἄλωγν	impf.
	καλὴν χρυσεῖην· μέλανες δ' ἀνά βότρυες ἦσαν,	impf.
	ἐστήκει δὲ κάμαξι διαμπερές ἀργυρέησιν.	plupf.
	ἀμφὶ δὲ κυανέην κάπετον, περὶ δ' ἔρκος ἔλασσε	aor.
565	κασσιτέρου· μία δ' οἷη ἀταρπιτὸς ἦεν ἐπ' αὐτήν,	impf.
	τῇ νίσοντο φορῆες, ὅτε τρυγῶμεν ἄλωγν.	impf.; [opt.]
	παρθενικαὶ δὲ καὶ ἡῖθεοι ἀταλά φρονέοντες	
	πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπὸν.	impf.
	τοῖσιν δ' ἐν μέσσοισι πᾶϊς φόρμιγγι λιγείη	
570	ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν ἄειδε	impf.; impf.
	λεπταλή φωνῆ· τοὶ δὲ ῥήσσοντες ἀμαρτῆ	
	μολπῆ τ' ἰυγμῶ τε ποσὶ σκαίροντες ἔποντο.	impf.

157 Feldman 1969: 79.

158 The scholia derive this emotional state from the appearance of the king on the *opus ipsum*: ἐφαίνετο γὰρ τῷ προσώπῳ ἡδόμενος 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).

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 is a vineyard. I first discuss the *text*, which has a descriptive structure. Lines 561–565 are, in fact, prototypically descriptive: the lines are wholly devoted to a physical description of the vineyard.¹⁵⁹ 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 βρίθουσαν, 561) and the grapes are black (μέλανες, 562).¹⁶⁰ 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), λιγεῖη (569), ἰμερόεν, καλόν (570) and λεπταλέη (571); the details in lines 569–571 refer to sound.

In 564–565 the narrator refers to an action of Hephaestus, which he elsewhere only does at the beginning of a new image: περί δ' ἔρκος ἔλασσε / κασιτέρου. 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. Apart from this and the other reference to making in 561 (ἐτίθει), the narrator uses only verbs that designate states in lines 561–565 (ῆσαν, 562; ἐστήκει, 563; ῆεν, 565), which give the impression of stasis. The text progresses spatially.¹⁶¹ Nothing is happening in these lines: the narrator provides a picture of a vineyard in which not a single human figure is present.

159 Cf. Elliger 1975: 37.

160 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.

161 The spatial indicators are ἀνά (562), διαμπερές (563), ἀμφί, περί (564) and ἐπί (565).

Though the vineyard itself is empty of people, the path leading to it is not. Line 566 does not refer to anything which is depicted on the shield: the iterative imperfect (ἴσονται) in combination with the distributive-iterative optative (τρογύωεν) marks this line as a description of what habitually happens on this path. This is the path, then, along which the carriers (φορῆες) go to the vineyard every time they gather the vintage.

I now turn to the discussion of the narrativity of the *image*. In 568, the narrator first describes the human figures that are depicted on the shield: they are carrying (φέρων) the honeysweet fruit in wicker baskets (567–568), presumably along the path mentioned in 566.¹⁶² 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).¹⁶³ 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 570–571 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 571–572 (τοὶ δέ). Τοὶ δέ could either refer to the παρθενικαὶ δὲ καὶ ἡῖθεοὶ of 567, or to other figures.¹⁶⁴ 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.

The narrativity of this scene is low and generic. In the first six lines (561–566), the narrator does not refer to any human figures, which only appear in lines 567–572. 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.¹⁶⁵

162 According to Ameis and Hentze [1868] 1908: 145, the φορῆες are not the παρθενικαὶ δὲ καὶ ἡῖθεοὶ of 567, but labourers hired by the owner of the vineyard. However, the similarity between φορῆες and φέρων makes it likely that the same figures are meant.

163 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, 569–570a).

164 Ameis and Hentze [1868] 1908: 145 opt for the former; for the latter option, cf. the use of τοὶ δέ in 546 (“the others”).

165 See *LfgreE* s.v. φρονέω B 1 1 c δ and Richardson 1974: 157 (ad *h.Cer.* 24).

6 *A Herd of Cattle: Two Lions Attacking a Bull (573–586)*

	Ἐν δ' ἀγέλην ποιήσε βοῶν ὀρθοκραιράων·	aor.
	αἱ δὲ βόες χρυσοῖο τετεύχαστο κασσιτέρου τε,	plupf.
575	μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε	impf.
	πὰρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δονακῆα.	
	χρῦσειοι δὲ νομῆες ἅμ' ἐστιχώωντο βόεσσι	impf.
	τέσσαρες, ἐννέα δὲ σφι κύνες πόδας ἀργοὶ ἔποντο.	impf.
	σμερδαλέω δὲ λέοντε δὺ' ἐν πρώτῃσι βόεσσι	
580	ταύρον ἐρύγμηλον ἐχέτην· ὃ δὲ μακρὰ μεμυκῶς	impf.
	ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἠδ' αἰζηοί.	impf.; aor.
	τῷ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοεῖην	
	ἔγκατα καὶ μέλαν αἷμα λαφύσσετον· οἱ δὲ νομῆες	impf.
	αὐτῶς ἐνδίδεσαν ταχέας κύνας ὀτρύνοντες.	impf.
585	οἱ δ' ἦτοι δακέειν μὲν ἀπετρωπῶντο λεόντων,	impf.
	ἰστάμενοι δὲ μάλ' ἐγγὺς ὑλάκτεον ἔκ τ' ἀλέοντο.	impf.; impf.

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 575–576, the cattle are moving from one location to the other. The main theme of this section cannot be a location, because the cattle are depicted in movement.

I start with a discussion of the *text*, which has a descriptive structure. It contains mainly imperfects; one pluperfect (τετεύχαστο, 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' αἰζήοι in 581 as a narrative sentence occurring in the descriptive discourse mode, seeing that there are, furthermore, no temporal markers present in the text. The text has a number of other descriptive features. Line 574 refers to the *opus ipsum*, and describes the appearance of the surface of the shield; similarly χρούσειοι in 577. The text contains a number of visual and other details.

Let us now turn to the *image*. After focusing on the *opus ipsum* in 574, the narrator moves to the *res ipsae* in 575–576, with much attention going out to spatial details (ἀπό, νομόνδε; πάρ, παρὰ).¹⁶⁶ After having provided an overview of the image as a whole (573–576), the narrator focuses on the four herdsmen who accompany the cattle, and who are followed by nine dogs (577–578).¹⁶⁷ He next moves to the front of the herd (ἐν πρώτῃσι βόεσσι), where two fearsome lions have caught a loud-bellowing bull (579–580). The bull is being dragged away, while bellowing mightily (μακρὰ μεμυκῶς, 580). 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 570–571 above). Furthermore, it is only logical that a ταῦρος ἐρύγμηλος (580) bellows mightily (μακρὰ μεμυκῶς).

Lines 582–586 form a new phase. This is marked by the aorist participle ἀναρρήξαντε (582), which indicates that the bull is now dead. We may 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 530–532 above). With this aorist tense, the narrator indicates that the herdsmen and dogs are now in the vicinity of the bull.¹⁶⁸ The lions are devouring the innards and blood of the bull (583). The herdsmen are vainly (αὔτως, 584) inciting the dogs against the lions. Lines 585–586 can be regarded as an elaboration of αὔτως: the dogs do not bite, but bark and avoid the lions. I would hazard the suggestion—and this would be no point of discussion in a Hellenistic text—that αὔτως is a little metanarrative joke of the narrator: it is only natural that the exhortation of the herdsmen is “in vain” (αὔτως). After all, the narrator is describing a static image, in which an exhortation never has effect.¹⁶⁹

166 Cf. Elliger 1975: 33, note 8, who states that “die Ortsangabe wohl mit Rücksicht auf das später folgende reiche lokale Detail (576) ausgespart ist”.

167 Ἐστιχόωντο in 577 may indicate that the herdsmen are depicted in a row—perhaps two by two? Cf. *LSJ* s.v. στιχάομαι A and *Lfgre* s.v. στιχάομαι B.

168 Primavesi 2002: 204.

169 This suggestion was also made by Aristonicus, as appears from an A-scholion ad 18.584a

The narrativity of this image is much higher than that of the previous three. Firstly, event sequencing is present, since the image contains two different moments of time. The narrator also refers to two non-represented events with an aorist verb and participle. World disruption is present, too, in the attack on the bull (579–586).¹⁷⁰ In lines 573–578, 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 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.¹⁷¹ Fittschen notes that the narrator might be thinking of a symmetric composition, with two lions on either side of the bull.¹⁷² 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. We could perhaps speak of an *effet de réel*.

7 *A Sheep-Pasture* (587–589)

587 Ἐν δὲ νομὸν ποιήσε περικλυτὸς ἀμφιγυήεις aor.
 ἐν καλῇ βήσση μέγαν οἰῶν ἀργεννάων,
 σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκούς.

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 contain human figures. On account of the lack of anthropomorphic beings, as well as its brevity, this subtheme has attracted

(see Cullhed 2014: 207). For other examples, see Hes. Sc. 310–311 (discussed in 4.3.2), *ἐτώσια* in Theoc. *Id.* 1.38 (discussed in 5.3.5) and *ἀφθίτω* in A.R. 1.730 (discussed in 6.2.5).

170 We may compare the simile in *Il.* 17.61–67, where one lion kills a bull; the savagery of the lion is emphasized (*αἶμα καὶ ἔγκατα πάντα λαφύσσει* / *δηῶν*, “tearing it apart”, 17.64–65) as well as the fear of the herdsmen and dogs (*οὐδ’ ἐθέλουσιν* / *ἀντίον ἐλθέμεναι μάλα γὰρ χλωρὸν δέος αἰρεῖ*, “and [they] do not want to face him; because hard green fear has hold of them”, 17.66–67).

171 The narrator also uses numerals in 523 and 525 (*δύω σκοποὶ* and *δύω ... νομήες*) and in 554 (*τρεις ... ἀμαλλοδετήρες*).

172 Fittschen 1973: 14–15.

attention.¹⁷³ Perhaps it belongs closely to the previous one, in which the cows were said to be hastening νομόνδε, “to the meadow” (575). Seeing that line 587 starts with ἐν δὲ νομόν ποιήσε, it could well be that this is the meadow to which the cows are hastening. Two arguments may speak against this interpretation. First, the presence of ποιήσε, which is usually interpreted as introducing a separate scene. As I have argued above, the introductory verbs should not be connected to any specific arrangement of scenes on the shield. Second, in the meadow in 587–589 sheep are found (οἰῶν ἀργεννάων, 588). Yet cows and sheep can share a meadow.¹⁷⁴

The narrativity of this *image* is zero: there are no humans 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 in it (589). This gives the narratee a basic idea of what the meadow looks like. Yet visual details are scarce, and the narrator attributes only two qualities to the meadow (μέγαν οἰῶν ἀργεννάων) and one quality to the huts (κατηρεφέας).

8 *A Dancing Floor Filled with Dancers* (590–606)

590	Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς ἀμφιγυήεις, τῷ ἴκελον οἶόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνη. ἔνθα μὲν ἦῖθεοι καὶ παρθένοι ἀλφεισίβοιαι ὄρχευντ' ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.	impf. aor. impf.
595	τῶν δ' αἶ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας εἶατ' εὐνήτους, ἦκα στίλβοντας ἐλαίῳ· καὶ ῥ' αἶ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων. οἱ δ' ὅτε μὲν θρέξασκον ἐπισταμένοισι πόδεσσι	impf. plupf. impf. impf. aor. iter.
600	ῥεῖα μάλ', ὡς ὅτε τις τροχὸν ἄρμενον ἐν παλάμησιν ἐζόμενος κεραμεὺς πειρήσεται, αἶ κε θέησιν· ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισι. πολλὸς δ' ἱμερόεντα χορὸν περιίσταθ' ὄμιλος	[aor. subj.; aor. subj.] aor. iter. impf.

173 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 483–489 and 607–608.

174 In *h. Ven.* 168–169, shepherds are driving cows and sheep together from the flowery meadows (νομῶν ἐξ ἀνθεμοέντων) to the cattle-fold (εἰς αἴλιον).

605 τερπόμενοι· [μετὰ δέ σφιν ἐμέλπετο θεῖος αἰοιδὸς impf.
 φορμίζων·] δοιῶ δὲ κυβιστητῆρε κατ' αὐτοῦς
 μολπῆς ἐξάρχοντες ἐδίνευσον 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 the dance.

The last image with human figures consists of a dancing floor (χορόν). I start with a discussion of the *text*, which contains mostly imperfects and pluperfects. Hence, the text largely has a descriptive structure. In this respect, lines 591–592 and 599–602 are different. The comparisons in 591–592 and 600–601 account for the 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.

The text has a number of other prototypically descriptive features. Lines 595–598 consist of states only and explicitly describe the appearance of the dancing boys and girls; they are full of visual details (λεπτάς, 595; ἦκα στίλβοντας ἐλαίῳ, 596; χρυσείας, ἀργυρέων, 598); other qualities relate to beauty (ἔυννήτους, 596; καλάς, 597). In the other lines, the following visual details may be found: πολλός (603) and δοιῶ (605). Other qualities are ἀλφεισίβοιαι (593), ἐπίσταμένοισι (599) and ἱμερόεντα (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 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.¹⁷⁵ At any rate, the comparison signals a move away from the shield to a reality outside it, in this case the past.¹⁷⁶

With ἐνθα, the narrator focuses on the figures depicted on the dancing floor (593–594). Young boys and girls are dancing (ὄρχεῦντο)—just as one might expect in a χορός. 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 595–598. He uses only verbs that designate states (ἔχον, 595, 597; εἶχον, 598; εἶατ', 596). The narrator proceeds by enumeration, and twice contrasts the girls with the boys (τῶν δ' αἶ 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, 595–596) to a particular element of it (garlands and golden daggers, 597–598).

Lines 599–602 further deal with the nature of the dance. They feature the temporal adverbs ὅτε μὲν (599) and ἄλλοτε δ' αὖ (602) and two iterative aorists (θρέξασκον, for which see the discussion above). The narrator refers to two successive events.¹⁷⁷ 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 then looks at the second stage of the dance, and states that “another time” they are dancing in that way (602).¹⁷⁸ The iterative verbs indicate that the figures perform the same dance over and over again.¹⁷⁹

The narrator next zooms out, and describes the crowd, who are standing around the dance while enjoying it (603–604a). Lines 604b–605a are not found in the manuscripts, but were inserted here by Wolf.¹⁸⁰ They are not genuine, and I therefore do not discuss them here.¹⁸¹ The narrator ends this scene with

175 See e.g. Aubriot 2003: 139.

176 As is clear from ποτε (591) and the anterior aorist ἤσκησεν (592). De Jong has listed this comparison, as well as that below in 600–601, as a form of narration. However, descriptions may also feature comparisons, for which see e.g. Bal 1982: 119–123 and Hamon 1982: 163.

177 Similar adverbs are found in Theoc. *Id.* 1.36–37 (for which see section 5.3.5).

178 Cf. the depiction of a dance on an Attic Geometric *oinochoë* and the discussion in Snodgrass 1998: 64–65.

179 Cf. Ameis and Hentze [1868] 1908: 147 and Byre 1992: 39.

180 See for discussion West 2001: 250–252.

181 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 concluded with phorminx-players (494–495, 569–70)”. That a picture of a dance does not

two solo-dancers (δοιῶ δὲ κυβιστητήρε, 605). They are spinning around (ἐδί-νευον, 606) in the midst of the other dancers (κατ' αὐτοὺς / ... κατὰ μέσσοις, 605–606), and are leading the dance (μολπήσ' ἐξάρχοντες, 606). With κατ' αὐτοὺς / ... κατὰ μέσσοις the narrator zooms out again, and 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 603–604 (τερπόμενοι); again, the narrator refers to the feelings of the bystanders.

9 *The Ocean around the Shield's Rim* (607–608)

607 Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὀκεανοῖο impf.
ἄντυγα πᾶρ πυμάτην σάκεος πύκα ποιητοῖο.

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, around the rim of the strongly-made shield (608). Ekphraseis often end with mentioning the *Randstücke*.¹⁸² This provides a sense of closure, which is further strengthened by ring composition (ἄντυγα πᾶρ πυμάτην ≈ περι δ' ἄντυγα βάλλε φαεινὴν in 479; σάκεος πύκα ποιητοῖο ≈ σάκεος in 481), as well as by the phrase πύκα ποιητοῖο: the shield is now “strongly made”.¹⁸³ 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.

necessarily require instrumental accompaniment is made clear by a Geometric *oinochoë* (figure 26 in Snodgrass 1998: 65).

182 Bühler 1960: 104: “solche ‘Randstücke’ stehen gewöhnlich am Schluß von Beschreibungen”; Bühler refers to *Il.* 18.607–608, Hes. *Sc.* 314–315 and Mosch. *Eur.* 55–61.

183 Cf. also Spitzer 1955: 207, note 5: “[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*”.

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 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 a 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 (516–519; 561–565; 595–598). 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 525–532, 544–547 and 599–602 it has a narrative structure. On the one hand, we find normal finite aorists, accompanied by adverbs of manner expressing speed in 525–532; on the other, lines 544–547 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 525–532 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, and do not refer to actions represented by the secondary visual layer. The iterative aorists in 544–547 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.¹⁸⁴ Most of them have a low degree of narrativity, since event sequencing and

184 It is thus not the case that “[t]he Shield 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.

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.¹⁸⁵ They do not, however, present ordinary events, but events which have a special significance for human beings.¹⁸⁶ 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 (541–549) 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, because the images depict the world as it is. This is a prototypically descriptive feature. 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 (509–540) and the attack on the herd of cattle (573–586), possess a considerably larger amount of narrativity than the other 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 the text of the city at war contains the diegetic mode (525–532; 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 on real or imagined consciousnesses affected by the occurrences at issue”.¹⁸⁷ 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

185 This has often been remarked. See e.g. Bassett 1938: 96 and Putnam 1998: 167.

186 In connection with the wedding processions and lawsuit scene, van Wees 1992: 34 aptly speaks of “highlights of life in town”.

187 Herman 2009a: 1 (emphasis in the original); see further section 1.4.2.

feelings or experiences. 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 depicted action is imagined as ongoing, but how it has 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 (but in lines 553–556 he prefers a spatial arrangement over a temporal one). 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 (530–540) had been enumerated before the attack on the herdsmen (527–529). 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 conjunction). 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. This brings us to the next section.

3.5 Visualizing the Shield of Achilles

The results of this chapter have important consequences for the visualization of the shield. It has been argued that the shield cannot be visualized. For example, Otto writes:

Zunächst 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 beispielsweise 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. (...) Zudem ist seine Darstellung auch nicht darauf angelegt, wieder in ein Bild rückübersetzt werden können. Achilles' Schild ist im ganzen nicht visualisierbar, nicht vorstellbar.¹⁸⁸

It seems to me 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 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 visualization of what is in the reality of the fabula only a static image. Perhaps visualization 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*.¹⁸⁹ Now, 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.

This does not mean that it is therefore impossible for the narratee to visualize the shield of Achilles. 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 the absence of this information does not exclude the possibility of the visualization of the images on the shield by the narratee.¹⁹⁰ As we have seen above, the *res ipsae* are described meticulously, with much attention to 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.¹⁹¹ Furthermore, information absent from the text can easily be supplied by the mind's eye, since the human mind is capable of making its own inferences.

188 Otto 2009: 212, 216. Cf. Heffernan 1993: 12–14 (discussed in sections 3.1 and 3.2 above).

189 Cf. Becker 2003: 8.

190 Cf. Crielaard 1995: 219–224: “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).

191 Primavesi 2002: 204.

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.¹⁹² Yet Achilles' shield is made by a god, and it is huge. She also notes movement and different temporal moments. However, movement is only added by the narrator's imagination, and the visual arts, too, can depict different moments of time.¹⁹³ As I have argued above, the representation of different temporal moments on the shield itself is clearly signalled. The narrator makes it very clear that he refers to different moments of time represented on the object.

I reiterate here that I assume that it is the aim of the narrator to describe an image. A similar judgement is found in the scholia.¹⁹⁴ For example, when the narrator 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' ὅσον τὰ εἶδωλα ὡς ἀυλοῦντα καὶ κιθαρίζοντα ἦν, "not because any sound is produced, but the figures were depicted, so to say, as if playing the flute and the cithara".¹⁹⁵ Eustathius is of the same opinion: ἰστέον δὲ καὶ ὅτι τὸ "ὑμέναιος ὀρώρει" ἐγράφη οὐχ' ὅτι ἐξηκούετο, ἀλλ' ὅτι τῷ σχήματι τῆς ζωοπλαστίας οὕτως ἐώκει. τοιοῦτον δὲ καὶ ἐξῆς τὸ "αὐλοὶ βοὴν ἔχον", "and one must also know that 'a wedding-song had arisen' [493] was written not because it was audible, but because it seemed to be that way through the form of the artistic representation. Something similar [is found] also in what follows, the 'flutes were sounding'".¹⁹⁶ Both views, though from different eras, draw attention to the fact that behind the imagination of the narrator a static image can be found.

The narrator presents the shield of Achilles as a *divinely* made shield, which is huge and on which a multitude of different images are depicted. These

192 Otto 2009: 213. 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".

193 Differently Finkelberg 1994: 1–2.

194 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). 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).

195 bT-scholion, 18.495c (for discussion and another example see Cullhed 2014: 205). Cf. also the exegetical scholion on γηθόσυνος κῆρ in note 158 above.

196 Eust. *In Il.* 4.231.20–22 (van der Valk). Cf. however Cullhed 2014: 217.

images have a high degree of complexity. As such, the shield is larger and more complex than anything that might have existed in reality. Nevertheless, real examples of visual art from Homer's lifetime will have served as inspiration for the shield of Achilles.¹⁹⁷ These examples need not be shields, of course.¹⁹⁸ It is unclear from which era the art that served as inspiration for Homer stems, whose lifetime is also a matter of debate.¹⁹⁹ Important for my argument is that all 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. He notes that in the city at war, the narrator avoids any suggestion that a figure or figures are repeated.²⁰⁰ 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 (573–586), Stansbury-O'Donnell has argued that “[f]rom the passage, it is evident that the poet did not imagine multiple depictions, but rather a single scene on the shield”. Unfortunately, Stansbury-O'Donnell has misunderstood the tenses that are used, which leads him to this erroneous conclusion.²⁰¹ In this scene, too, it is clear that the figures are repeated.

Rather, I would suggest that these images on the shield are similar to a polyphase single picture or a picture series. 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 one after another in a frieze.²⁰² The repetition of figures indicates a new temporal phase. The vari-

197 See Stansbury-O'Donnell 1995: 316 and Snodgrass 1998: 42.

198 Cf. Revermann 1998: 31, who writes that “iconography, not everyday use or method of fabrication, is the salient point”.

199 See the overviews in Fittschen 1973: 5, note 20, Crielaard 1995: 218–219 and Snodgrass 1998: 42–44. 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”.

200 Snodgrass 1998: 58.

201 Stansbury-O'Donnell 1999: 43–44; he sees, for example, a prolepsis in ἀναρρήξαντε (582), which he mistakes for a future participle.

202 For the idea that the images on the shield are arranged in friezes, see Stansbury-O'Donnell 1995: 320 and 1999: 200, note 53.

ous 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.²⁰³ 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 types 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).²⁰⁴

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 exclude their visualization, as I have tried to show in section 3.3.3. In order to visualize the shield, Homer's original audience would undoubtedly have used their knowledge of contemporary visual narrative. 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 size. 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 may visualize it. Every narratee will create a different shield, as the many reconstructions that have been made witness.²⁰⁵ Yet that

203 On Phoenician bowls with *episodic narrative* ("a story in cartoon fashion featuring the same characters in successive scenes, the whole forming a temporal sequence"), see Markoe 1985: 29–30. Cf. especially figure 3 in Edwards 1991: 206 (= Markoe 1985: 278), which has nine episodes.

204 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).

205 See for a number of reconstructions Fittschen 1973: Tafeln II and III.

this attempt at visualizing the shield should be made is beyond doubt.²⁰⁶ This is, in my view, the very point of ekphrasis—the verbal representation of a visual representation.

206 I 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".

The Shield of Heracles (Hes. Sc. 139–320)

4.1 Introduction

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. The poem is usually dated to the first third of the sixth century BC. It narrates an episode from the life of Heracles: the killing of Cycnus, a son of Ares. 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' ἀλφηστῆσιν ἀρῆς ἀλκτῆρα φυτεύσαι, 28–29).¹ By killing Cycnus, who robs travellers on their way to Delphi, Heracles lives up to this purpose.

The poem is generally regarded as a product of an oral tradition.² 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.³ It is doubtful whether in the sixth century BC fixed texts of the *Iliad* existed, to which another text, that of the *Shield*, could refer.⁴ 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 contained certain stock formulae and themes.⁵ One common element in the tradition might well have been a shield ekphrasis, which could serve as a showpiece of the poet.⁶

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. It takes up no less than 182 lines, which amounts to almost 38% of the poem. It so happens that 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.⁷ This goes perhaps too far, but the

1 See Galinsky 1972: 17–19 and Effe 1988: 156–168.

2 Lamberton 1988: 140, Martin 2005: 156 and Ercolani and Rossi 2011: 99.

3 See Andersen 1969 [1974]: 10–11.

4 Of course, the author of the *Shield* may have heard performances of (parts of) the *Iliad*.

5 Bing 2012: 187.

6 Andersen 1969 [1974]: 11–12.

7 E.g. Mazon [1928] 1964: 125 and Debray-Genette 1988: 215.

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”.⁸ For example, the fight between Cynus and Ares is preceded by no less than four similes, increasing in length (374–379, 386–392, 393–401 and 402–412). The poem also contains a number of lines which are almost identical. Many of these occur in the shield ekphrasis.⁹ Most scholars regard these lines as interpolations. Yet the notion of interpolation is highly problematic in an oral tradition.¹⁰ 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.¹¹

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 (section 4.2). After the conclusion (section 4.4), the shield’s visualization is briefly discussed (section 4.5).

4.2 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. For example, 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 Kriegsszenerie

8 Martin 2005: 164.

9 This is no surprise, since it is especially descriptions that can be easily extended. See Cobley 1986: 399 and Wolf 2007: 51–52.

10 For this point in connection with the *Shield*, see Dubel 1997b.

11 See the discussion in Martin 2005: 168–170, who argues that only one of the several pairs (lines 282–283) does not make sense as it stands. However, we may compare Dornseiff 1933: 52, 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”.

(238 ff.)—als Nebeneinander auf der Abbildung vorstellbar. Auch bei besonders spannenden Szenen wie der Jagd (301 ff.) wird nicht die Gelegenheit genutzt, die Szene narrativ auszugestalten.¹²

Schmale's remarks seem to go back to Friedländer, who regarded the *Shield* as a step forward in the technique of description. 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.¹³ The poet thereby simplifies the image, but also enriches it with details fitting for an image and provides a clearer spatial arrangement of the various parts. 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.¹⁴

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. He argues:

In 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 (...).¹⁵

It is, then, especially in those lines which resemble the shield of Achilles (237b–317) that narrative elements are found. Lamberton, too, emphasizes the similarities between the two shields: “both have a preference for narrative, readily elaborating static images into running stories that imply colorful movement”.¹⁶

As is clear from the remarks by Palm and Lamberton, the narrator of the *Shield* focuses on the *res ipsae*.¹⁷ In this respect, the shield of Heracles resembles the shield of Achilles: the images are, at least partially, of a narrative nature.

12 Schmale 2004: 113, emphasis mine.

13 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 and Elliger 1975: 41.

14 Friedländer 1912: 10–11.

15 Palm 1965–1966: 125.

16 Lamberton 1988: 141.

17 Becker 1992: 16–17 (= Becker 1995: 33–34). Thoughts and motives of the figures are included, as well as movement and sound.

TABLE 8 *Use of tenses in main clauses in 122–326*

	122–138	139–320a	320b–326
aurists	6	12	2
imperfects	2	100	3
pluperfects	–	15	–
present	–	2	–

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. This is regarded as an avoidance of narrative. We may conclude that there is no consensus on the shield's narrativity or descriptivity.

4.3 The Shield of Heracles: Its Descriptivity and Narrativity

4.3.1 *Overview of Tenses*

This section 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 the analysis of tenses, lines 122–138 are also taken into consideration, as well as the lines immediately after the shield ekphrasis (320b–326). In lines 122–138 and 320b–326 we find an alternation of imperfects and aorists. These lines contain a sequence of events, which consists of Heracles' successive acts of arming (122–138) and his jumping on the chariot, Iolaus' guiding it, and Athena's approach (320b–326). In the ekphrasis proper (139–320a) imperfects and pluperfects predominate, but aorists and present tenses occur, too (see table 8).¹⁸

If we look more closely at 139–320a, and count only verbs that refer to the images on the shield, the following table results:¹⁹

18 The following verbs have not been counted because they do not occur in main clauses: ἔδωκε (125), ἔμελλε (126), εἴρυτο (138), εἶλετο (149), φέροισεν (150), φοβέεσκον (162), φέροισεν (163), μάχοιτο (164), ἔσαν, μέμαρπεν (245), μεμάποιεν (252), ἀρέσαντο (255). Κατενήνοθεν (269), in form a perfect, has been counted as pluperfect because the verb functions as such.

19 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), ποιήσε (319, anterior aorist

TABLE 9 *Tenses used to refer to the images in 139–320a*

	Number of times used	Percentage of total
aorists	7	5.7%
imperfects	100	82%
pluperfects	15	12.3%
<i>total</i>	122	100%

In lines 139–320a, only seven aorists occur that refer to the images.²⁰ Three aorists occur in a cluster (261–263); the other are scattered throughout the text. Lines 261–263 contain the diegetic discourse mode on account of the aorists. Lines 252–257 also contain the diegetic discourse mode. The rest of the text is characterized by the descriptive discourse mode. As far as discourse modes are concerned, then, the shield of Heracles is similar to that of Achilles. 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, and only story time advances.

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 *The Images (144–317) and the Lines Surrounding the Images (139–143 and 318–321)*

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.²¹ It has the following images depicted on it:²²

referring to the making of the shield); the present tenses (δύνουσι, 151; πύθεται, 153) do neither refer to the images.

20 πλῆτο (146), μελάνθησαν (167), ἔθεντο (261), δράκον (262), ἰσώσαντο (263), μελάνθησαν (300), ἐπηγύσθη (311).

21 For the differences in the order of elements, see Russo [1950] 1965: 102–103. Russo suggests that the shield is mentioned last in order to pass directly to the following description.

22 The overview is based on Byre 1976: 74–76 (who distinguishes twelve scenes, because he takes Ares and Athena together) and van Groningen 1958: 116–117 (who distinguishes fourteen scenes; he divides 270b–313 into two scenes, “scènes de ville” (270–285) and “scènes de campagne” (286–313)).

1. Fearful snake [in the middle] (144–153)
2. Catalogue of demonic figures: Pursuit, Rally; Tumult, Murder, Slaughter; Strife, Battle-Din, Fate (154–160)
3. Twelve serpent heads (161–167)
4. Battle of wild boars and lions (168–177)
5. Battle of Lapiths and Centaurs (178–190)
6. Ares with Fear and Rout (191–196)
7. Athena (197–200)
8. Group of immortals; Apollo (201–206)
9. Harbour with dolphins and fisherman (207–215)
10. Perseus and the Gorgons (216–237a)
11. Mortals at war (237b–270a)
 - a. (237b–248a) Men at fight [above Perseus and the Gorgons]
 - b. (248b–257; 261–263) Keres [behind them]
 - c. (258–260) Clotho, Lachesis, Atropos [next to them]
 - d. (264–270a) Death-Mist [beside them]
12. Mortals in peace time (270b–313)
 - a. (270b–280) Festivities [beside Death-Mist]
 - b. (281–285a) Revel [on the other side from there]
 - c. (285b–286a) Men on horseback [in front of the city]
 - d. (286b–301a) Ploughing, harvesting, wine-making
 - e. (301b–302a) Boxing and wrestling
 - f. (302b–304) Hare-hunting
 - g. (305–313) Chariot racing [beside them]
13. Ocean [around the rim] (314–317)

As the overview makes clear, more images are depicted on Heracles' shield than on 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 verbs that designate states.²³ After line 237a, the narrator uses other spatial indicators to introduce a new image.²⁴ In 237 and 270, the change to a new image occurs mid-verse.²⁵ On the basis of

23 ἐν δέ ... τέτυκτο (154), ἐν δ' ... ἔσαν (161, 168), ἐν δ' ἦν (178), ἐν δ' ... ἔστασαν (191), ἐν δέ (ellipsis of ἦν, 197), ἐν δ' ἦν (201), ἐν δέ ... ἐτέτυκτο (207–208), ἐν δ' ἦν (216).

24 οἱ δ' ὑπὲρ αὐτέων (“and they, above them”) in 237; παρὰ δ' εὐπυργος πόλις ἀνδρῶν (“and beside [it was] a well-towered city of men”) in 270; ἀμφὶ δ' ἴτυν (“and around the rim”) in 314.

25 Toohey 1988: 23 states that “[w]here in v. 139–215 the narrative is paragrahped, imprecise, almost staccato, the narrative of v. 237b–320 dovetails or enjambs”.

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.²⁶

Scholars have tried to divide the images into coherent groups. A distinction often made is that between non-Homeric (114–237a) and Homeric scenes (237b–317).²⁷ Toohey states that the shield ekphrasis is organized around Perseus, and divides the images into three groups: 139–215, 216–237a and 237b–320.²⁸ Van der Valk also distinguishes three groups, 144–167, 168–200 and 201–313.²⁹ Yet the text offers no clues for any such grouping. Rather, the different images are enumerated (with δέ), just as in the shield of Achilles, the difference being that the narrator of the *Shield* uses spatial adverbs, too.³⁰ In what follows, certain images will be discussed together, but this does not mean that they form a distinct group.

ο Heracles Grasps His Shield (139–143)

	χερσί γε μὴν σάκος εἶλε παναίολον, οὐδέ τις αὐτὸ	aor.
140	οὔτ' ἔρρηξε βάλων οὔτ' ἔθλασε, θαύμα ἰδέσθαι.	aor.; aor.
	πάν μὲν γὰρ κύκλω τιτάνω λευκῶ τ' ἔλέφαντι	
	ἠλέκτρῳ θ' ὑπολαμπές ἔην χρυσῶ τε φαεινῶ	impf.
	λαμπόμενον, κυάνου δὲ διὰ πτύχες ἠλήλαντο.	plupf.

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 (139–140) and a descriptive one (141–143). Lines 141–143 are wholly devoted to the *opus ipsum*. The verbs designate states (ἔην, ἠλήλαντο). Textual progression is spatial (δίᾳ, 143). The narrator starts by mentioning the shield as a whole (πάν, 141) and its shape (κύκλω), after which he

26 Byre 1976: 77. This outward movement is also assumed in the case of the shield of Achilles (see e.g. Edwards 1991: 206).

27 See e.g. Friedländer 1907: 109–111.

28 Toohey 1988: 22–24.

29 van der Valk 1966: 454–465. The first part contains apotropaic images, the second images of combat, and the third images of life in its diverse aspects.

30 Cf. van Groningen 1958: 117 and Fittschen 1973: 20.

enumerates the various materials of which the shield is made.³¹ The brilliant appearance of the shield is emphasized (ὑπολαμπές, φαιινῶ, λαμπόμενον). Neer even argues that the shield casts light.³² The occurrence of the visual details—the radiance and the colours of the shield—makes lines 141–143 prototypically descriptive.

On account of the three aorists, lines 139–140 contain 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). The shield is called παναίολον (139) on account of its many colours and materials (mentioned in 141–143). 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” (139–140). Whereas in other ekphrasis 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.³³ This indicates that Heracles' shield is invulnerable, and perhaps even magical.³⁴ The maker of the shield, Hephaestus, will not be named until line 219.

By using the phrase θαῦμα ιδέσθαι (140), the narrator anticipates disbelief on the part of the narratee, who might be baffled by the statement that the shield is invulnerable.³⁵ 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). With γάρ in 141, the narrator attaches lines 141–143 to θαῦμα ιδέσθαι (140), thereby starting the description of the shield.³⁶ The images on the shield are not intro-

31 The πτύχες (143) 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 Β 1). 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 διὰ ... ἠλλήλαντο (for which see *Lfgre* s.v. ἔλαυνω Β II 1).

32 Neer 2010: 59–60.

33 For the history of the other objects in this study, see Theoc. *Id.* 1.39–42, A.R. 1.722–724 and Mosch. *Eur.* 39–42. In Q.S. 5.3–5 Achilles' shield does have a history (ἀμφὶ δὲ πάντῃ / δαίδαλα μαρμαίρεσκεν ὅσα σθένος Ἥφαιστοιο / ἀμφὶ σάκος ποίησε θρασύφρονος Λαϊκίδαο, “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–393; see on this shield Hopkinson 1994: 22–24).

34 Dubel 1995: 250.

35 The phrase has the same force as τὸ δὴ περὶ θαῦμα τέτυκτο in *Il.* 18.549 (see section 3.3.3).

36 van Groningen 1958: 114.

duced 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 (144–167)³⁷

	ἐν μέσσω δὲ δράκοντος ἔην φόβος οὐ τι φατειός,	impf.
145	ἔμπραλιν ὄσσοισιν πυρὶ λαμπομένοισι δεδορκώς· τοῦ καὶ ὀδόντων μὲν πλήτο στόμα λευκαθεόντων,	aor.
	δεινῶν, ἀπλήτων, ἐπὶ δὲ βλοσυροῖο μετώπου δεινὴ Ἔρις πεπότητο κορύσσουσα κλόνον ἀνδρῶν,	plupf. [aor.]
150	σχελίη, ἣ ῥά νόον τε καὶ ἐκ φρένας εἴλετο φωτῶν οἵτινες ἀντιβίην πόλεμον Διὸς υἱὶ φέροισιν. τῶν καὶ ψυχαὶ μὲν χθόνα δύνουσ' Ἄιδος εἴσω αὐτῶν, ὅστέα δὲ σφι περὶ ῥινοῖο σαπίσης Σειρίου ἀζαλέοιο κελαινῆ πύθεται αἴη.	[opt.] pres.
	ἐν δὲ Προϊωξίς τε Παλιώξις τε τέτυκτο,	pres. plupf.
155	ἐν δ' Ὀμαδός τε Φόνος τ' Ἀνδροκτασίη τε δεδήει, ἐν δ' Ἔρις, ἐν δὲ Κυδοιμός ἐθύνεον, ἐν δ' ὅλοη Κῆρ ἄλλον ζῶν ἔχουσα νεούτατον, ἄλλον ἄουτον, ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν·	plupf. impf.
	εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν,	impf.
160	δεινὸν δερκομένη καναχῆσί τε βεβρυχυῖα. ἐν δ' ὀφίων κεφαλαὶ δεινῶν ἔσαν, οὐ τι φατειῶν, δώδεκα, ταὶ φοβέεσκον ἐπὶ χθονὶ φύλ' ἀνθρώπων οἵτινες ἀντιβίην πόλεμον Διὸς υἱὶ φέροισιν. τῶν καὶ ὀδόντων μὲν καναχῆ πέλεν, εὖτε μάχοιτο	impf. [impf.] [opt.] impf.; [opt.]
165	Ἄμφιτρωνιάδης· τὰ δ' ἐδαίετο θαυματὰ ἔργα· στίγματα δ' ὥς ἐπέφαντο ἰδεῖν δεινοῖσι δράκουσι· κυάνεοι κατὰ νῶτα, μελάνθησαν δὲ γένεια.	impf. plupf. aor.

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

37 Verbs between square brackets have not been counted in the analysis of tenses. I read δὲ δράκοντος ἔην φόβος in 144 with the manuscripts, not δ' ἀδάμαντος ἔην Φόβος, a reading deduced from the scholia (see Russo [1950] 1965: 109).

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 146–150 and 162–163. Two images of snakes (144–147 and 161–167) frame an image with symbolic monsters (154–160). The images are apotropaic, such as one expects to find on a shield. In this respect Heracles' shield differs from Achilles', which lacks an apotropaic section.

The *text* which represents these three images contains a mixture of various tenses. It has a largely descriptive structure. 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. These aorists can be accounted for within the descriptive discourse mode, as shall be argued below. We should also note the subordinate temporal clause in 164–165.

The first *image* (144–153) depicts a fearful snake (δράκοντος ... φόβος, 144).³⁸ It is terrible (οὐ τι φατειός, 144) and glares backwards with eyes shining like fire (ἔμπαλιν ... δεδορκώς, 145).³⁹ The narrator uses an aorist (πλήτο, 146) to indicate that its mouth was full of white teeth; another aorist occurs in line 167 (μελάν-

38 According to Russo [1950] 1965: 109, δράκοντος ... φόβος equals φοβερός δράκων (for this use he compares E. *Ph.* 1120, but see Mastronarde 1994: 465 ad loc.).

39 For discussion of ἔμπαλιν, see Chiarini 2012: 65–66, 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.

θησαν; this form recurs in line 300).⁴⁰ 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.⁴¹ It is preferable, however, to analyse them as anterior aorists: *πλήτο* is intransitive (“had been/was filled”); *μελάνθησαν* is passive (“had become dark”).

In lines 147b–148, 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.⁴² The perfect of *ποτάομαι* may have present sense, which means that *πεπότητο* can equal an imperfect.⁴³ The verb has, furthermore, iterative-frequentative force.⁴⁴ It could be the case that the image is static, and that it merely suggests iterative movement. The verb, then, refers to the *res ipsae*. It could also be argued that Eris is *really* flying above the shield, in which case the movement is not imagined by the narrator, but real.⁴⁵ Though this may seem improbable, the snakes in lines 164–165 really produce sound and Perseus in lines 216–218 is really moving.

In the remainder of this passage (148–153), 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.⁴⁶ The narrator uses an exclamation, *σχετλίη* (149), to emphasize her cruel nature. The following relative clause, containing a gnomic aorist (*εἶλετο*, 149) and a distributive-iterative optative (*φέροιεν*, 150), shows that Eris takes away the mind and sense of any of Heracles’ opponents (*οἵτινες*, 150).⁴⁷ This probably means that Heracles’ enemies lose their senses, so that he can easily kill them. Lines 151–153, which describe what happens to

40 They differ from the aorists in the shield of Achilles, which provide background information that is not depicted on the shield (see section 3.3.3).

41 Russo [1950] 1965: 110. The idea that the aorists are used as pluperfects is derived from Schwarz 1932: 63.

42 Russo [1950] 1965: 109.

43 *LSJ* s.v. *ποτάομαι* A and *Lfgre* s.v. *ποτάομαι*, *ποτέομαι* B.

44 So *Lfgre* s.v. *ποτάομαι*, *ποτέομαι* B (“fly (about), flit, flutter (...) at least mostly of erratic, shifting movement”).

45 Some scholars assign a metaphorical value to Eris only, which would mean that she is not depicted (see Chiarini 2012: 71, who cites earlier literature). A metaphorical interpretation has also been proposed for the personifications in 154–156 (so Torelli 2006: 32).

46 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”.

47 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).

those who die, thus arise naturally out of what precedes. The narrator uses two omnitemporal present tenses (δύνουσι, 151; πύθεται, 153) since this is the fate of all people who die, including Heracles' opponents (note καί, "too", in 151).⁴⁸

The second passage (154–160) contains an enumeration of eight subthemes, personified figures of battle. Only the appearance of the last figure is described. Προΰξιος and Παλίωξιος are Pursuit and Pursuit-in-turn, who symbolize the constant turning of the tide of battle.⁴⁹ Όμαδος is the Din of battle, Φόνος is Murder and Άνδροκτασίη is Slaughter. Έρις is Strife, Κυδοιμός is the Din of battle, and Κήρ is Fate.⁵⁰ 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.⁵¹

The first pair of figures is introduced with the pluperfect τέτυκτο (154) and the triplet in 155 with the pluperfect δεδήγει. The pluperfect τέτυκτο refers to the *opus ipsum*, but δεδήγει to the *res ipsae*. The focus on the *res ipsae* continues in the following lines (156–159): two imperfects (ἐθύνεον, 156; ἔλκε, 158) refer to ongoing actions. One wonders, however, whether Ker could actually be dragging three victims on the shield, rather than merely being depicted as doing so (cf. Perseus in 216–218). If this is so, then Ker is also really producing sound and glaring terribly (δεινὸν δερκομένη καναχήσιν τε βεβρυχία, 160). Though this may seem improbable, in line 164 the shield certainly makes noise.

The third passage (161–167) is wholly devoted to the *opus ipsum*. Three imperfects (ἔσαν, 161; πέλεν, 164; ἐδαίετο, 165) designate states. The twelve snake heads are terrible (δεινῶν, οὗ τι φατειῶν) and thus frighten Heracles' opponents, which is related in 162–163. 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 ... καναχή). The narrator uses a temporal clause (εὔτε μάχοιτο / Ἀμφιτρωνιάδης) with a distributive-iterative optative to indicate that this happened every time Heracles fought. The snakes react to what happens in the storyworld.

The snakes are said to be shining or burning (τὰ δ' ἐδαίετο), which could mean that they emit light. The phrase θαυματὰ ἔργα fits this interpretation,

48 These omnitemporal presents can be compared with those on the shield of Achilles in *Il.* 18.485–489. 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, since it concerns the effect of the figures on the shield on Heracles' opponents.

49 See Dihle 1985: 9.

50 Lines 156–159 are also found on the shield of Achilles (18.535–538), with ὀμίλειον for ἐθύνεον. For Ker, see note 100.

51 Martin 2005: 166.

since the words anticipate disbelief. Line 166 is difficult; I have translated “and it was as though there were spots to be seen on the terrible snakes”. The narrator ends this section with two references to colours: the snakes are (dark) blue along their backs, and their jaws are black.

The descriptivity of the *text* is high. Textual organization is descriptive: the text progresses by enumeration; some spatial markers occur, too.⁵² 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 goes out to the terrible appearance of the images, the adjective *δεινός* being a favourite of the narrator.⁵³ In fact, the image itself seems to be looking back at the viewer (145, 160).⁵⁴ Sounds are included, too. On account of the present tenses, lines 151–153 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 happens to those who die.

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* (155–160), the personified figures of battle are depicted in their prototypical capacity.

4–5 Battles between Wild Boars and Lions, and between Lapiths and Centaurs (168–190)

	Ἐν δὲ συῶν ἀγέλαι χλοῦνων ἔσαν ἠδὲ λεόντων	impf.
	ἔς σφέας δερκομένων, κοτεόντων θ' ἰεμένων τε.	
170	τῶν καὶ ὀμιληθδὸν στίχες ἦσαν, οὐδέ νυ τῷ γε	impf.
	οὐδέτεροι τρεῆτην, φρισσόν γε μὲν ἀυχένας ἄμφω.	impf.; impf.
	ἦδη γὰρ σφιν ἔκειτο μέγας λῖς, ἄμφι δὲ κάπροι	impf.
	δοιοί, ἀπουράμενοι ψυχάς· κατὰ δὲ σφι κελαινὸν	
	αἶμ' ἀπελείβειτ' ἔραζ'· οἱ δ' ἀυχένας ἐξεριπόντες	impf.
175	κείατο τεθνηῶτες ὑπὸ βλοσυροῖσι λέουσιν·	impf.
	τοῖ δ' ἔτι μᾶλλον ἐγειρέσθην κοτέοντε μάχεσθαι,	impf.
	ἀμφότεροι, χλοῦναί τε σύες χαροποί τε λέοντες.	
	Ἐν δ' ἦν ὑσμίνη Λαπιθάων αἰχμητῶν	impf.

52 ἐν μέσσω δέ (144), ἐπὶ δέ (147), ἐν δέ (154–156, 161), κατὰ (167).

53 References to colours: πυρὶ λαμπομένοισι (145), λευκαθεόντων (146), δαφροινεόν (159), κυάνεοι, μελάνθησαν (167); references 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).

54 See Treu [1955] 1968: 97 and Neer 2010: 59.

- 180 Καινέα τ' ἀμφὶ ἄνακτα Δρύαντά τε Πειρίθοόν τε
 Ὀπλέα τ' Ἐξάδιόν τε Φάληρόν τε Πρόλοχόν τε
 Μόψον τ' Ἀμπυκίδην, Τιταρήσιον, ὄζον Ἄρηος
 Θησέα τ' Αἰγείδην, ἐπιείκελον ἀθανάτοισιν·
 ἀργύρεοι, χρύσεια περὶ χροῖ τεύχε' ἔχοντες.
 Κένταυροι δ' ἐτέρωθεν ἐναντίοι ἠγερέθοντο impf.
- 185 ἀμφὶ μέγαν Πετραῖον ἰδ' Ἄσβολον οἰωνιστήν
 Ἄρκτον τ' Οὐρειόν 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
- 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. And upon it was the combat of the spear-bearing Lapiths around Caineus their king and Dryas and Peirithous and (180) Hopleus 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 descriptive structure. As for other prototypical elements of description, we may note the following visual details in 168–177: the look of the lions (169), the bristling of the hairs by either party (171), the dead lion is big (μέγας, 172), the blood is black (κελαινόν, 173); βλοσυροῖσι (175) and χαροποί (177) refer respectively to the appearance and look of the lions. The number of 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. In lines 178–190, the catalogue of fighters is a prototypically descriptive element. Lines 183 and 188 refer to the *opus ipsum* and are full of visual details. We may note especially the contrast between the silver figures and their golden arms or weapons.

The first *image* (168–177) 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 characterized by ring composition: an outer ring (168–169 ≈ 176–177) 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, with in their midst the dead lion and boars.⁵⁵ The image can be divided into three distinct parts: 1) 168–171, 2) 172–175 and 3) 176–177.

(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.⁵⁶ The narrator next refers to something that is not depicted: οὐδέ νυ τώ γε / οὐδέτεροι τρέετην, “and neither side was fleeing” (170–171). The use of the negative (οὐδέ ... / οὐδέτεροι) is striking.⁵⁷ 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). In these lines, the narrator has set, as it were, the scene: two advancing armies of animals, both preparing for battle.

(2) Lines 172–175 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 of which do not occur in the Homeric shield ekphrasis. Γάρ makes clear that this line expresses the reason the animals do not flee. 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

55 Thalmann 1984: 10.

56 In Homer, στίχες are always made up out of human soldiers (Russo [1950] 1965: 11).

57 Only two negatives occur in the Homeric shield ekphrasis, for which see 3.3.3. 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 310–311 (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη), for which see below.

(172–173).⁵⁸ The blood of all three victims is dripping down onto the ground. Three participles refer to earlier non-depicted moments:⁵⁹ 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).⁶⁰

(3) The narrator ends the description of this image by ring composition. He returns to the same animals he had referred to in lines 168–169. He adds information which can be understood only after lines 172–175: on account of their dead comrades, both sides are yet more (ἔτι μᾶλλον) roused to fight. The words ἔτι μᾶλλον *imply* a lapse of time, during which the eagerness of the animals 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 (ἤδη), as well as the reason that the battle is about to recommence. 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, then, 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 (173–174). As for ‘what-it’s-like’, it is said that the animals are angry (κοτεόντων, 169; ἐγείρεσθην κοτέοντε, 176) and eager to fight (ιέμένων, 169; line 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-focalizer to infer what has gone before and what will happen next.

58 According to Russo [1950] 1965: 117, σφιν in 172 is an ethic dative (sc. τοῖς κάπροις). Perhaps it means “between them”, as Thalmann 1984: 9 suggests.

59 These are the only two aorist participles in this ekphrasis. See further note 83 in section 3.3.3.

60 Russo [1950] 1965: 118 gives ὑπό local sense. According to Paley 1883: 137, ὑπό cannot mean “under” here, and must express agency. This is a more natural interpretation, 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.

The second *image* of combat (178–190) is of a mythical nature. Mythical scenes are not found on the shield of Achilles. The description is characterized by parallelism: two catalogues of fighters (179–183; 185–188) follow after their introductory lines (178; 184).⁶¹ In the opening line, the narrator only mentions the Lapiths as forming part of the combat (ὕσμίνη Λαπιθῶν αἰχμητῶν). It was well-known that the Lapiths fought with the Centaurs, 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 179–182. 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 are also grouped around their leaders (ἀμφί, 185). The narrator ends again with a reference to the *opus ipsum*: they are silver and their weapons of gold, too. Their weapons, fir trees, characterize them as wild beasts vis-à-vis the civilized Lapiths.⁶²

In line 178, the narrator surveys the image as a whole, which depicts a battle (ἐν δ' ἦν ὕσμίνη). 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 (ἤγερέθοντο, 184). In lines 189–190, it becomes clear that the battle is 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”.⁶³ 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.⁶⁴

The image 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

61 Thalmann 1984: 24–25. 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. Chiarini 2012: 83–84).

62 Thalmann 1984: 24.

63 I follow the *Lfgre* in translating ὠριγνῶντο with “hielten gezückt” (s.v. ὀρέγω, ὀρέγνυμι, ὀριγνάομαι B 1 b).

64 In connection with ἤγερέθοντο, Chantraine 1958: 328 speaks of “un sens quasi aoristique” (cf. also the discussion of this verb form in Brügger, Stoevesandt and Visser 2003: 94 ad *Il.* 2.304). If ἤγερέθοντο would indeed mean “they were gathered” (= “they were (present)”; cf. also my discussion of the aorists in *Il.* 18.525–532 in section 3.3.3), the contradiction would be solved.

on individuals.⁶⁵ The element of ‘what-it’s-like’ is absent, since no attention is paid to the feelings of the figures. Even so, we may conclude that the image has a high degree of narrativity.

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.⁶⁶ Furthermore, the battle seems to take place out of doors, as the Lapiths are wearing their armours.⁶⁷ 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. There is no hint either at the outcome of the fight, although traditionally the Centaurs lose. Even though the fight is a mythical one, it is not possible for the narratee to reconstruct the larger story from clues in the text.

I want to address one last point. In line 189, the narrator emphasizes the life-like qualities of the figures with ὡς εἰ ζωοὶ περ ἔόντες, “as if they were alive”.⁶⁸ The narrator compares ‘art’ with reality, and the phrase serves as a reminder to the narratees that actions on a work of art are described, not actions in reality.⁶⁹ 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 216–237a). Thus, the expression ὡς εἰ ζωοὶ 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.

6–8 Ares with Fear and Rout, Athena, Group of Immortals and Apollo
(191–206)

Ἐν δ’ Ἄρεος βλοσυροῖο ποδώκεες ἔστασαν ἵπποιο plupf.
 χρύσειοι, ἐν δὲ καὶ αὐτὸς ἐναρσφόρος οὐλλίος Ἄρης,
 αἰχμὴν ἐν χεῖρεσσιν ἔχων, πρυλέεσσι κελεύων,
 αἴματι φοινικόεις ὡς εἰ ζωοὺς ἐναρίζων,

65 In this respect, it is similar to the battle which ends the city at war in Homer (18.539–540).

66 Barron 1972: 25–26.

67 Gantz 1993: 278.

68 A similar expression is found 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 εἰοικώς and the like in 198, 206, 209, 211, 215, 228, 244 and 314.

69 Becker 1992: 17.

195	δίφρου ἐπεμβεβαῶς· παρὰ δὲ Δεῖμός τε Φόβος τε ἔστασαν ἰέμενοι πόλεμον καταδύμεναι ἀνδρῶν. Ἐν δὲ Διὸς θυγάτηρ ἀγελείη Τριτογένεια, τῇ ἰκέλη ὡς εἶτε μάχην ἐθέλουσα κορύσσειν, ἔγχος ἔχουσ' ἐν χειρὶ ἤχρυσέην τε τρυφάλειαν	plupf.
200	αἰγίδα τ' ἀμφ' ὤμοις· ἐπὶ δ' ὤχετο φύλοπιν αἰνήν. Ἐν δ' ἦν ἀθανάτων ἱερός χορός· ἐν δ' ἄρα μέσσω ἱμερόεν κιθάριζε Διὸς καὶ Λητοῦς υἱὸς χρυσεῖη φόρμιγγι· θεῶν δ' ἔδος ἀγνός Ὀλυμπος· ἐν δ' ἀγορή, περι δ' ὄλβος ἀπειρίτος ἐστεφάνωτο	impf. impf. impf. plupf.
205	ἀθανάτων ἐν ἀγῶνι· θεαὶ δ' ἐξήρχον ἀοιδῆς Μοῦσαι Πιερίδες, λιγὺ μελπομένης εἰκυῖαι.	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 lyre. 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 descriptive structure. As for other prototypically descriptive elements, the *opus ipsum* does not receive much attention. The material is thrice referred to, once in every image: χρύσειοι (192), χρυσέην (199) and χρυσεῖη (203);⁷⁰ there is one other reference to colour (φοινικόεις, 194). Other visual details are ἐναρσφόρος (192) and ἀπειρίτος (204). Some other details are also found: οὖλιος (192), αἰνήν (200), ἱερός (201), ἱμερόεν (202, referring to sound), ἀγνός (203) and λιγὺ (206, sound).

70 Χρυσέην in 199 does not scan. See Paley 1883: 139 and Russo [1950] 1965: 125 for discussion.

The *images* all depict gods: Ares on his chariot, flanked by Fear and Rout (191–196), Athena (197–200) and a group of immortals, with Apollo and the Muses (201–206). 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.⁷¹ Reinhardt argues that these two images are 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 (18.516–519).⁷²

The first passage (191–196) has two finite verbs only (ἔστασαν, 191 and 196; these pluperfects equal imperfects, “were standing”). 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).⁷³ The narrator also states that Ares is “giving orders to foot soldiers” (πρυλέεσσι κελεύων, 193). Ares is dark red with blood as though he were slaying living men (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.⁷⁴ 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 καταδύμεναι ἀνδρῶν, 196). 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). 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 emphasizing that he is describing an image. Athena has her common attributes: spear (in her hand), helmet (on her head) and the aegis (around her shoulders) (199–200).⁷⁵ The narrator ends with a reference to the *res ipsae*: Athena is going off towards battle (ἐπὶ δ' ὤχετο φύλοπιν αἰνὴν, 200). This probably means that

71 van Groningen 1958: 117, note 2.

72 Reinhardt 1961: 408.

73 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”.

74 Russo [1950] 1965: 124. There is a difference with 189 (ὡς εἰ ζωοί περ ἔόντες), where the phrase is attached to a predicate; here, the phrase modifies an adjective, φοινικόμεναις.

75 I take ἐν χειρὶ with ἔγχος only, and χρυσέην τε τρυφάλειαν [sc. ἔχουσα] as referring to the helmet on her head. It seems unlikely that Athena has her helmet in her hands, if she is depicted as going off to battle (200).

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 (201–206) presents the first peaceful image on the shield. The ἀθανάτων ἱερός χορός could refer to a dance or to a dancing place.⁷⁶ In the middle, Apollo—who is also introduced by a paraphrase—is playing on a golden lyre (202–203). The narrator locates the scene on the Olympus (203), in its gathering place (204). He thus zooms out: the ἱερός χορός is a more likely sub-theme of the Ὀλυμπος than vice versa. The narrator also refers to the immense wealth that is placed in the assembly of the gods.⁷⁷ There is music, too: the Pierian Muses are leading the song, looking as if they were singing with high voices (λιγὺ μελπομένης ἔικυϊαι, 206).

The narrativity of these three images is low. All 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 specific events.

9 Harbour with Dolphins and Fisherman (207–215)⁷⁸

	Ἐν δὲ λιμῆν εὖορμος ἀμαιμακέτιο θαλάσσης	
	κυκλοτερῆς ἐτέτυκτο πανέφθου κασσιτέροιο	plupf.
	κλυζομένῳ ἴκελος· πολλοί γε μὲν ἄμ μέσον αὐτοῦ	
210	δελφίνες τῆ καὶ τῆ ἐθύνεον ἰχθυάοντες	impf.
	νηχομένοις ἴκελοι· δοιῶ δ' ἀναφυσιώωντες	
	ἀργύρεοι δελφίνες τῆφοίτων ἔλλοπας ἰχθύς.	impf.
	τῶν δ' ὑπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς	impf.
	ἦστο ἀνήρ ἀλιεὺς δεδοκημένος, εἶχε δὲ χερσὶν	impf.; impf.
215	ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι εἰοικῶς.	

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

76 *Lfgre* s.v. χορός B 2 b.

77 Ἀγορή refers to a place for assembly (*Lfgre* s.v. ἀγορή B 12); ἀγών to the assembly itself (*Lfgre* s.v. ἀγών B 1).

78 In 213, I read ἐπ' ἀκταῖς with the manuscripts.

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; 216–237a), the narrator inserts an image of daily life. The *text* which represents the image has a prototypically descriptive structure: its organization is enumerative, and its three main parts are connected spatially (ἄμ μέσον αὐτοῦ, 209; αὐτὰρ ἐπ' ἀκταῖς, 213). Further spatial indicators are found in 210 (τῆ καὶ τῆ), 211 (ἀναφυσίωοντες) and 213 (τῶν δ' ὕπο). Reference is made to the *opus ipsum* in 208 (πανέφθου κασσιτέροιο, and perhaps κυκλοτερῆς), 212 (ἀργύρεοι) and 213 (χάλκειοι). These are all visual details; two references to number (πολλοί, 209; δειώ, 211) are also found. Other details are ἀμαιμακέτοιο (207) and ἔλλοπας (212).

The extensive focus on the scenery (207–209a) 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*.

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).⁷⁹ 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, it is clear from 213 that beneath the dolphins (τῶν δ' ὕπο) the fish, distinguished by their bronze colour, are fleeing (τρέον). This, too, indicates that the dolphins are hunting.⁸⁰

Lastly, the narrator focuses on a human figure, a fisherman (213b–215), sitting on the cliffs (ἐπ' ἀκταῖς / ἦστο, 213–214).⁸¹ He is watching the fish (δεδοκημένος,

79 The *Lfgre* translate ἰχθυάοντες with “hunt fish” (s.v. ἰχθυάω Β); *LSJ*, on the other hand, translate ἰχθυάοντες with “sport (like fish)” (s.v. ἰχθυάω Α 2). In Homer, the verb is used twice (*Od.* 4.368 and 12.95) in the meaning of “fishing”; in both cases, it has a human subject (Menelaus' comrades and Scylla). The *Lfgre* s.v. κλονέω Β I, however, suggest that the meaning of ἰχθυάοντες is “tumbling”.

80 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: 129–130, on the other hand, denies that the dolphins are hunting.

81 For ἐπ' ἀκταῖς, see Russo [1950] 1965: 130. For αὐτὰρ, cf. *Od.* 13.102 (see section 2.3.2).

214).⁸² The picture is one of stasis: the fisherman is holding a casting net in his hands (εἶχε δὲ χερσὶν / ἰχθύσιν ἀμφίβληστρον, 214–215). Movement is suggested: the fisherman looks as though he is just about to cast his net (ἀπορρίψοντι εἰοικώς, 215). We may imagine the fisherman holding the net in such a way as to suggest this movement. The picture, then, consists of a pregnant moment: the future participle refers 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–215, this individual is depicted in his capacity as fisher, in the exercise of his profession.

10 Perseus and the Gorgons (216–237a)

	Ἐν δ' ἦν ἠυκόμου Δανάης τέκος, ἰππότα Περσεύς,	impf.
	οὔτ' ἄρ' ἐπιψαύων σάκεος ποσὶν οὔθ' ἐκάς αὐτοῦ,	
	θαῦμα μέγα φράσσασθ', ἐπεὶ οὐδαμῆ ἐστήρικτο.	plupf.
	τὼς γάρ μιν παλάμαις τεύξεν κλυτὸς Ἀμφιγυήεις,	aor.
220	χρῦσεον· ἀμφὶ δὲ ποσσὶν ἔχεν πτερόεντα πέδιλα·	impf.
	ῶμοισιν δὲ μιν ἀμφὶ μελάνδετον ἄορ ἔκειτο	impf.
	χαλκέου ἐκ τελαμώνος· ὃ δ' ὡς τε νόημ' ἐποτάτο·	impf.
	πάν δὲ μετάφρενον εἶχε κάρη δεινοῖο πελώρου,	impf.
	Γοργούς· ἀμφὶ δὲ μιν κίβισις θέε, θαῦμα ἰδέσθαι,	impf.
225	ἀργυρέη· θύσανοι δὲ κατηφρευντο φαεινοὶ	impf.
	χρῦσειοι· δεινὴ δὲ περὶ κροτάφοισι ἄνακτος	
	κεῖτ' Ἄιδος κυνέη νυκτὸς ζόφον αἰνὸν ἔχουσα.	impf.
	αὐτὸς δὲ σπεύδοντι καὶ ἐρρίγοντι εἰοικώς	
	Περσεὺς Δαναΐδης ἐτιταίνετο· ται δὲ μετ' αὐτὸν	impf.
230	Γοργόνες ἀπλητοὶ τε καὶ οὐ φαταὶ ἐρρώνοντο	impf.
	ἰέμεναι μαπέειν· ἐπὶ δὲ χλωροῦ ἀδάμαντος	
	βαινουσέων ἰάχεσκε σάκος μεγάλῳ ὀρυμαγδῷ	impf.
	ὀξέα καὶ λιγέως· ἐπὶ δὲ ζώνησι δράκοντε	
	δοιῶ ἀπηφρευντ' ἐπικυρτώντε κάρηνα·	impf.
235	λίχμαζον δ' ἄρα τῷ γε, μένει δ' ἐχάρασσον ὀδόντας	impf.; impf.

82 According to Martin 2005: 168, the fisherman plays the role of internal audience for this scene, as would Achlus in 264 below (but see my discussion).

ἄγρια δερκομένω· ἐπὶ δὲ δεινοῖσι καρήνοις
 Γοργείοις ἐδονεῖτο μέγας Φόβος ... 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 he was nowhere 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 loud 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.⁸³ I first discuss the *image* on account of its complex nature. The image can be divided into two parts: 1) 216–229a, in which the narrator focuses on Perseus, and 2) 229b–237, in which the narrator focuses on the Gorgons. The structure of these lines is chiasitic: A. (216–227) appearance of Perseus; B. (228–229a) action in which Perseus is involved; B. (229b–231a) actions in which the Gorgons are involved; A. (231b–237) appearance of the Gorgons.⁸⁴

In the first five lines, the narrator introduces Perseus as part of the *opus ipsum*. This part of the shield has a miraculous nature: Perseus is hovering just above the surface of the shield (217), “since he was nowhere attached to it” (ἐπεὶ

83 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 δὲ and those which start with other prepositions (e.g. οἱ δ' ὑπὲρ αὐτέων, 237).

84 Both parts are characterized by ring composition; part one by Δανάης τέκος, ἱππῶτα Περσεύς (216) and Περσεύς Δαναΐδης (229); part two by Γοργόνες (230) and καρήνοις / Γοργείοις (236–237).

οὐδαμῇ ἐστήρικτο, 218). Anticipating disbelief on the part of his narratee, the narrator adds that Perseus is “a great wonder to perceive” (θαύμα μέγα φράσσασθαι, 218),⁸⁵ and that Hephaestus had really made him that way (219).⁸⁶

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 (220–227). The narrator moves spatially through the picture, from bottom to top. 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 (223–224) including tassels (225–226), and the helmet of Hades, which makes its wearer invisible (226–227). Apart from ἐποτάτο in 222, all verbs in 220–227 designate states, and all but one are accompanied by spatial indicators. Only ὁ δ’ ὧς τε νόημι’ ἐποτάτο, “he flew like a thought” (222), does not refer to an attribute. The comparison illustrates the speed with which Perseus is flying just above the surface of the shield.⁸⁷

Apart from being Perseus’ familiar attributes, the items that are listed in 220–227 may remind the narratee of the traditional story of Perseus cutting off the head of the Gorgon, i.e. Medusa.⁸⁸ 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. Perseus’ swift flight is made possible by his winged sandals. 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.⁸⁹ Similarly, the helmet “with the dread darkness of night” (νυκτὸς ζόφον αἰνὸν ἔχουσα, 227), which makes its bearer invisible, can be regarded by the narratees as the reason Perseus was able to approach the Gorgon unseen.

85 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 and Squire 2013: 161). However, the *Lfgre* does not allow for the meaning of “tell/remark” (see s.v. φράζω B).

86 Τεῦξεν (219) is an anterior aorist and not part of a narrative sequence, as ἔτευξε (483), ποιῆσε (490), etc. in the Homeric shield ekphrasis.

87 See Janko 1994: 237 (ad *Il.* 15.80–83), who has a list of instances of the phrase ὧς τε νόημα.

88 So Stansbury-O’Donnell 1999: 62–63: “[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”.

89 Chiarini 2012: 113–114.

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 (223–224a), 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 ἰδέσθαι*, 224). Scholars have argued that the pouch is covering the Gorgon's head, and that only the pouch, and not the head, is depicted on the shield.⁹⁰ However, the phrase *θαύμα ἰδέσθαι* 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. Indeed, the Gorgoneion was known for her horrible gaze, and is frequently used as an apotropaic device.⁹¹

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” (*ἐπιτάλλετο*, 229). 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 (217–218), flying like a thought (222). Furthermore, while the Gorgons are running around, the shield repeatedly resounds with a loud noise (231–233). The action of these lines is not merely imagined, as part of the *res ipsae*, but really happening, and part of the *opus ipsum*.⁹² In this light, *ἔουώς* 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 only resembles someone who is hastening and shuddering—hence *ἔουώς*.

That Perseus is hastening and afraid is a likely inference, since he is pursued by the horrible and terrible Gorgons (229–231), probably two in number. They are eager to catch him (*ίέμεναι μαπέειν*, 231). This inference might indicate that the Gorgons are stretching out their hands to catch Perseus. 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*

90 So Russo [1950] 1965: 25–26 and 134, and Chiarini 2012: 114.

91 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.

92 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 (who, following Hirschberger 2000: 61, argues that the picture is one of stasis).

(232) suggests that the Gorgons keep running in circles around the shield and thereby produce a noise that is loud, sharp and piercing (232–233). The snakes on their girdles also make a loud noise (μένει δ' ἐχάρασσον ὀδόντας, 235), while looking fiercely (ἄγρια δερκομένω, 236). Lastly, the narrator returns to the Gorgons' heads, on which great Fear is shaking (ἐδονεῖτο μέγας Φόβος, 237).⁹³

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 narratee can infer what has gone before and what will come after. In addition, Perseus' attributes refer to earlier events. Such references are implicit.⁹⁴ 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.⁹⁵

The other two basic elements of narrative, world disruption and 'what-it's-like', are present. Being pursued by two terrible monsters is a disruptive event: the narrator emphasizes the effort that Perseus has to make (ἐτιταίνετο, 229) to stay ahead of the Gorgons. In 228 (σπεύδοντι καὶ ἐρρίγοντι εἰοικώς) the narrator draws attention to 'what-it's-like': Perseus is fleeing in haste and fear.

The *text* has a prototypically descriptive organization. The *opus ipsum* receives much attention. Lines 216–220 are devoted to the *opus ipsum*; only line 219 refers to an act of Hephaestus, and is a small analepsis. In the listing of Perseus' attributes, states abound and textual progression is spatial (220–227). The information related in these lines could all be part of the *opus ipsum*: the materials (χαλκέου, 222; ἀργυρέη, 225; χρύσειοι, 226) and the other details refer to the surface of the shield (visual: πετρόεντα, 220; μελάνδετον, 221; φαεινοί, 225; perhaps visual: δεινοῖο, 223; δεινή, 226).

93 The ambiguity of Φόβος is brought out 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 Ἐρις on the dragon's head". Most scholars opt for the first interpretation (e.g. Russo [1950] 1965: 137 and Chiarini 2012: 120, who consequently read φόβος).

94 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 aorist and perfect participles in 173–175.

95 The narrator makes this point explicit only once, at the end of the shield ekphrasis (see 310–311 below).

In the second part (229–237), progression is spatial, too (ἐπί is used thrice, in 231, 233 and 236; note also ἀπ-ηωρεύντο and ἐπι-κυρτώνοντε 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 also focuses on the sound that the figures make (μεγάλω ὀρυμαγδῶ / ὀξέα καὶ λιγέως, 232–233; μένει δ' ἐχάρασσον ὀδόντας, 235).

11 Mortals at War (237b–270a)

	... οἱ δ' ὑπὲρ αὐτέων ἀνδρες ἐμαρνάσθην πολεμήια τεύχε' ἔχοντες,	impf.
	τοὶ μὲν ὑπὲρ σφετέρης πόλιος σφετέρων τε τοκῆων λοιγὸν ἀμύνοντες, τοὶ δὲ πραθέειν μεμαῶτες.	
240	πολλοὶ μὲν κέατο, πλέονες δ' ἔτι δῆριν ἔχοντες μάρνανθ'. αἱ δὲ γυναικίκες εὐδμήτων ἐπὶ πύργων χαλκέων ὀξὺ βῶων, κατὰ δ' ἐδρῦπτοντο παρειάς, ζῶησιν ἴκελαι, ἔργα κλυτοῦ Ἡφαίστοιο.	impf. impf. impf.; impf.
245	ἀνδρες δ' οἱ πρεσβῆες ἔσαν γῆράς τε μέμαρπεν ἀθρόοι ἔκτοσθεν πυλέων ἔσαν, ἂν δὲ θεοῖσι χείρας ἔχον μακάρεσσι, περὶ σφετέροισι τέκεσσι δειδιότες· τοὶ δ' αὐτε μάχην ἔχον. αἱ δὲ μετ' αὐτοῦς Κῆρες κυάνεαι, λευκοὺς ἀραβεύσαι ὀδόντας,	[impf.; aor.] impf. impf. impf.
250	δεινωποὶ βλοσυροὶ τε δαφοινοὶ τ' ἄπλητοὶ τε δῆριν ἔχον περὶ πιπτόντων· πάσαι δ' ἄρ' ἴεντο αἶμα μέλαν πίειν· ὄν δὲ πρῶτον μεμάποιεν κείμενον ἢ πίπτοντα νεούτατον, ἀμφὶ μὲν αὐτῶ βάλλ' ὄνυχας μεγάλους, ψυχὴ δ' Ἄιδόσδε κατῆεν	impf.; impf. [opt. aor.] impf.; impf.
255	Τάρταρον ἐς κρυόενθ'· αἱ δὲ φρένας εὖτ' ἀρέσαντο αἵματος ἀνδρομέου, τὸν μὲν ρίπτασκον ὀπίσσω, ἄψ δ' ὄμαδον καὶ μῶλον ἐθύνεον αὐτίς ἰοῦσαι. Κλωθῶ καὶ Λάχεσις σφιν ἐφέστασαν· ἢ μὲν ὑφήσων Ἄτροπος οὐ τι πέλεν μεγάλη θεός, ἀλλ' ἄρα ἢ γε	[aor.] impf. impf. plupf. impf.
260	τῶν γε μὲν ἀλλῶν προφερέης τ' ἦν πρεσβυτάτη τε. πάσαι δ' ἀμφ' ἐνὶ φωτὶ μάχην δριμεῖαν ἔθεντο· δεινὰ δ' ἐς ἀλλήλας δράκον ὄμμασι θυμήνασαι, ἐν δ' ὄνυχας χεῖράς τε θρασεῖας ἰσώσαντο.	impf. aor. aor. aor.
265	πάρ δ' Ἀχλὺς εἰστήκει ἐπισμυγερή τε καὶ αἰνή, χλωρὴ ἀυσταλέη λιμῶ καταπεπτηυῖα,	plupf.

	γουνοπαχής, μακροὶ δ' ὄνουχες χεῖρεσσιν ὑπῆσαν·	impf.
	τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον, ἐκ δὲ παρειῶν	impf.
	αἶμ' ἀπελείβειτ' ἔραζ'· ἢ δ' ἀπλητον σεσαρυῖα	impf.
	εἰστήκει, πολλή δὲ κόνις κατενήνοθεν ὦμους,	plupf.; perf. (= plupf.)
270	δάκρυσι μυδαλέῃ ...	

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, this new image is opened with a different spatial marker (οἱ δ' ὑπὲρ αὐτέων, 237), followed directly by a verb that designates an ongoing action. The narrator thus focuses directly on the *res ipsae*. The image can be divided into two parts: 1) the fighting of mor-

tals (237–248a) and 2) the actions of various demonic figures (248b–270). This second part can be further subdivided into three parts, which form a triple crescendo: 1) the Keres (248b–257 and 261–263), 2) the Μοίραι or Parcae (258–260) and 3) Ἀχλύς or Death Mist (264–270).

I first discuss the *text*. It has a largely descriptive textual organization, but 252b–257 and 261–263 stand out. Lines 261–263 contain three aorists and contain the diegetic discourse mode; lines 252b–257 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: μετὰ in 248 separates subtheme one (men at war) from two (demonic figures); the subthemes of part two are separated by ἐφέστασαν (258) and πᾶρ ... εἰστήκει (264).

The following other prototypically descriptive elements are present. First, lines 258–260 and 264–270 contain 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), χαλκέων (243), κυάνεαι, λευκούς (249), line 250 as a whole, μέλαν (252), μέγλους (254), ὑφήσσαν / ... οὐ τι ... μεγάλη (258–259), ἐνί (261), δεινά (262). Apart from χαλκέων, there are no unambiguous references to the *opus ipsum*.⁹⁶ Lines 264–270 as a whole are a visual spectacle. The passage contains many other details.

Let us now turn to the *image*. In the first part (237–248a), an ongoing fight for a city is depicted. Whereas the city at war in the Homeric shield ekphrasis (18.509–540) consists of six different moments in time, here only one moment is depicted.⁹⁷ The ongoing battle is fought between two different armies. They have contrary goals: one is defending the city (239–240a), 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), but “more, being still engaged in conflict (ἔτι δῆριν ἔχοντες), were fighting” (241). The adverb ἔτι indicates that, notwithstand-

96 I therefore wonder whether the conjecture χαλκέων (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*.

97 This moment is similar to the sixth and last phase of the Homeric city at war (18.533–540). Though I compare both ekphraseis in this section, I do not 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, for example, to the Τειχοσκοπία).

ing the great losses (πολλοί), the fight is still going on.⁹⁸ The narrator makes clear that the battle has already been going on for a while, but that it is not yet finished.

After having focused on the fight—note the ring composition (ἐμαρνάσθην, 238; μάρναντο, 242)—the narrator turns his attention to the bystanders, the women (242–244) and the elder people (245–248a). In the Homeric shield ekphrasis, the women (with their children) and old people are only guarding the wall (18.514–515), but the pseudo-Hesiodic narrator focuses on the feelings of the bystanders. The women are shrieking sharply and rending their cheeks (242–243), both signs of grief. By comparing them to living women (ζωήσιν ἕκελαι), 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.⁹⁹ They are holding up their hands to the gods (246b–247a), a sign of prayer. The narrator infers the reason for this prayer: they fear for their sons (247b–248a). He next 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.

The Κῆρες, the “Fates”, are also fighting (δῆρην ἔχον, 251).¹⁰⁰ They look particularly gruesome, as is the action in which they are engaged. The narrator describes their appearance in 249–250. As for λευκοὺς ἀραβεῦσαι ὀδόντας (249), this could refer to the *res ipsae* or to the *opus ipsum*. In the latter case, the Keres would really make sounds on the shield, as do the snakes in 164. The Keres are fighting περὶ πιπτόντων (251). Most likely the narrator refers to a fight among the Keres themselves (cf. 261–263 below). Περὶ may have local sense (“around those who were falling”), but more likely means “for/about those who were falling”. The narrator next refers to the Keres' intentions: all are eager to drink black blood (251–252).

98 “Ἐτι 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 above, ἔτι modifies another adverb (μᾶλλον).

99 See Russo [1950] 1965: 139.

100 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”. The *Lfgre* (s.v. κῆρ, Κῆρ II) state that Κῆρ is personified here and in *Il.* 18.535–538, having strongly personal traits. I translate with “Fate” by lack of a better word.

The following lines (252–257) are characterized by a number of elements associated with the diegetic discourse mode. The relative clause in 252–253 contains a distributive-iterative optative, combined with a temporal adverb (ὄν δὲ πρῶτον μεμάποιεν, “whomever they caught first”, 252). In lines 255–256 we find a temporal clause with an anterior aorist (αἶ δὲ φρένας εἶτ’ ἀρέσαντο / αἵματος 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”; αὐτίς, “back (again)”).

Lines 252b–257, then, express iterative events. A number of different, *consecutive* actions are repeated: 1) the Keres catch a victim (252–253); 2) one of them (βαλλ’ in 254 is singular) kills him (254–255);¹⁰¹ 3) they throw the killed victim backwards (255–256); and 4) 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.¹⁰² Second, one could argue that the narrator has stopped describing the shield, in which case these lines contain details which are not represented.¹⁰³ In that case, however, one would expect omnitemporal present tenses (cf. 151–153 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 228–237, as well as lines 261–263 below.

The next figures present in the image (258–260) are the Μοῖραι: Κλωθώ, Λάχαισις and Ἄτροπος.¹⁰⁴ 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 (ὑφήσσω) and in no way a big goddess (258–259).¹⁰⁵ Yet she is superior to the others and the oldest (259–260). It is unclear why Atropos is

101 According to some editors, βάλλε 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 βάλλε is abrupt. Other editors regard βάλλ’ as equalling βάλλον. Mazon [1928] 1964: 142, for example, translates “elles l’enveloppaient, abattant sur lui leurs immenses ongles”; some earlier editors let the reading stand (e.g. van Lennep 1854: 33; Paley 1883: 144 does not discuss βάλλ’).

102 Iterative actions that relate to a static image are found on the shield of Achilles, too (18.544–547 and 599–602).

103 Byre 1976: 85.

104 It has also been argued that these could be regarded as Κήρες (cf. the *Lfgre* s.v. Κλωθώ).

105 The *Lfgre* (s.v. ὑφήσσω) 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

described as such. These lines do suggest that Atropos is the most important of the three, from which the narratee could deduce that she plays the most important role in killing warriors.¹⁰⁶

Lines 261–263 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. 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 258–260 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 258–260 as a parenthesis.¹⁰⁷ (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 261–263? They are involved in three consecutive actions: 1) they start a battle for a single man (ἐνὶ φωτὶ μάχην δριμεῖαν ἔθεντο, 261), 2) they throw each other terrible looks (262) and 3) they devour the man (263). 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 that the narrator no longer looks at what is happening in a *static* image (imperfects), but at what is happening as if it were part of reality itself (aorists). Alternatively, the aorists could refer to genuine movements of the figures on the shield.¹⁰⁸

The narratee may wonder how the actions of the Keres narrated in lines 261–263 relate to those narrated in lines 252b–257. Lines 261–263 could be regarded as an elaboration of what is expressed in 253b–254, ἀμφὶ μὲν αὐτῷ / 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 261–263 could refer to a different image.

The climax of this image is the description of Ἄχλῦς, Death-Mist, the most horrendous creature on the shield (264–270). Palm has called this passage a

to translate ὑφήσσω 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).

106 Chiarini 2012: 130–131; cf. also the *Lfgre* s.v. Ἄτροπος B.

107 Van der Valk 1953: 276–277.

108 In the Homeric shield ekphrasis, the aorists refer to non-depicted events (see 3.3.3). Such an interpretation is impossible here.

“sehr vollständige Personen-Ekphrase”.¹⁰⁹ Indeed, these lines are wholly devoted to the physical appearance of one figure only. This figure is a bystander (πὰρ δ’ Ἀχλὺς εἰστήκει), not engaged in any action.¹¹⁰ 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 a proleptic function to Achlus: her appearance refers to the mourning by the kinsmen that takes place after they have lost a beloved one on the battlefield.¹¹¹

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 Ἀχλὺς may remind the narratee of what happens when the war has ended and the kinsmen start mourning. In most lines event sequencing is absent. Lines 252–257 and 261–263 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 the script: the fighting is a general *mêlée*. Nevertheless, the siege of a city is a disruptive event for 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 do this for *their own* city and *their own* parents (ὑπὲρ σφετέρης πόλιος σφετέρων τε τοκῆων, 239).

Now, lines 239–240 could be an inference by the narrator, but the image itself also emphatically indicates that war is highly disruptive. It does so by representing ‘what-it’s-like’. This is, first of all, expressed by the actions of the women watching the fight (242–244) and the old men praying for their sons (245–248). The Keres and Moirae in the following lines (249–263) convey the horrors of war. Their actions make clear what it is like to be on the battlefield; Achlus (264–270) 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

109 Palm 1965–1966: 125.

110 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 looking at what is going on.

111 See Fränkel [1969] 1975: 111 and the *LfgRE* s.v. Ἀχλὺς B.

passage differs sharply from the city at war in the Homeric shield ekphrasis, 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,
 χρύσειαι δέ μιν εἶχον ὑπερθυρίοις ἀραρυῖαι impf.
 ἑπτὰ πύλαι· τοὶ δ' ἄνδρες ἐν ἀγλαΐαις τε χοροὶς τε
 τέρψιν ἔχον· τοὶ μὲν γὰρ εὐσσώτρου ἐπ' ἀπήνης impf.
 ἤγοντ' ἀνδρὶ γυναῖκα, πολὺς δ' ὑμέναιος ὄρωρει· impf.; plupf.
 275 τῆλε δ' ἀπ' αἰθομένων δαΐδων σέλας εἰλύφαζε
 χερσὶν ἐνὶ δμῶν· ται δ' ἀγλαΐη τεθαλυῖαι impf.
 πρόσθ' ἔκιοι, τῆσιν δὲ χοροὶ παίζοντες ἔποντο· impf.; impf.
 τοὶ μὲν ὑπὸ λιγυρῶν συρίγγων ἴεσαν αὐδὴν impf.
 ἐξ ἀπαλῶν στομάτων, περὶ δὲ σφισιν ἄγλυτο ἠχώ· impf.
 280 αἶ δ' ὑπὸ φορμίγγων ἀναγον χορὸν ἱμερόεντα.
 ἔνθεν δ' αὐθ' ἐτέρωθε νέοι κώμαζον ὑπ' αὐλοῦ.
 τοὶ γε μὲν αὖ παίζοντες ὑπ' ὄρχηθμῶ καὶ αἰοιδῆ impf.
 τοὶ γε μὲν αὖ γελῶντες ὑπ' αὐλητῆρι ἕκαστος
 πρόσθ' ἔκιοι· πᾶσαν δὲ πόλιν θαλίαι τε χοροὶ τε impf.
 285 ἀγλαΐαι τ' εἶχον· τοὶ δ' αὖ προπάροιθε πόλῃος
 νῶθ' ἵππων ἐπιβάντες ἐθύνεον· οἱ δ' ἀροτῆρες
 ἤρεικον χθόνα διαν, ἐπιστολάδην δὲ χιτῶνας
 ἐστάλατ'. αὐτὰρ ἔην βαθὺ λήιον· οἱ γε μὲν ἤμων
 αἰχμῆς ὀξεῖησι κορωνιώοντα πέτηλα impf.; impf.; impf.
 290 βριθόμενα σταχύων, ὡς εἰ Δημήτερος ἀκτῆν·
 οἱ δ' ἄρ' ἐν ἔλλεδανοῖσι θέον καὶ ἔπιτνον ἀλωῆ· impf.; impf.
 οἱ δ' ἐτρύγων οἶνας, δρεπάνας ἐν χερσὶν ἔχοντες· impf.
 οἱ δ' αὐτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητῆρων
 λευκοὺς καὶ μέλανας βότρυας μεγάλων ἀπὸ ὄρχων,
 295 βριθομένων φύλλοισι καὶ ἀργυρέης ἐλίκεσσιν.
 οἱ δ' αὐτ' ἐς ταλάρους ἐφόρευν· παρὰ δὲ σφισιν ὄρχος impf.
 χρύσεος ἦν, κλυτὰ ἔργα περίφρονος Ἥφαιστοιο, impf.
 [τοὶ γε μὲν αὖ παίζοντες ὑπ' αὐλητῆρι ἕκαστος]
 σειόμενος φύλλοισι καὶ ἀργυρέησι κάμαξι,
 300 βριθόμενος σταφυλῆσι· μελάνθησάν γε μὲν αἶδε.
 οἱ γε μὲν ἐτράπεον, τοὶ δ' ἤρουν· οἱ δὲ μάχοντο
 πύξ τε καὶ ἐλκηθρόν· τοὶ δ' ὠκύποδας λαγὸς ἤρουν
 ἄνδρες θηρευταί, καὶ καρχαρόδοντε κύνε πρό,
 ἰέμενοι μαπέειν, οἱ δ' ἰέμενοι ὑπαλύξαι.

305	<p>πὰρ δ' αὐτοῖς ἵππηες ἔχον πόνον, ἀμφὶ δ' ἀέθλω δῆριν ἔχον καὶ μόχθον· εὐπλεκέων δ' ἐπὶ δίφρων ἡνίοχοι βεβαῶτες ἐφίεσαν ὠκέας ἵππους ῥυτὰ χαλαίνοντες, τὰ δ' ἐπικροτέοντα πέτοντο ἄρματα κολλήεντ', ἐπὶ δὲ πλήμναι μέγ' αὐτευν.</p>	<p>impf. impf. impf. impf. impf.</p>
310	<p>οἳ μὲν ἄρ' ἀίδιον εἶχον πόνον, οὐδέ ποτέ σφιν νίκη ἐπηγύσθη, ἀλλ' ἄκριτον εἶχον ἄεθλον. τοῖσι δὲ καὶ προύκειτο μέγας τρίπος ἐντὸς ἀγῶνος, χρύσειος, κλυτὰ ἔργα περίφρονος Ἥφαιστοιο.</p>	<p>impf. aor.; impf. impf.</p>

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 *ἐπηγύσθη* (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 *ἐπηγύσθη* is combined with a negative (*οὐδέ ποτέ σφιν / νίκη ἐπηγύσθη*), and is used because a punctual event is negated.¹¹²

The following other prototypically descriptive features of the text are present. References to the *opus ipsum* are few: *χρύσειαι* (271), *ἀργυρέης* (295), *χρυσέος* (297), *ἀργυρέησι* (299), *χρυσείος* (313). The text contains many details, both visual and of a different kind.

The text proceeds mainly by enumeration. We find many anaphoric pronouns, which are sometimes combined with a noun.¹¹³ Spatial markers occur, too.¹¹⁴ The moving between the two main spaces—from the inside of the city (270–285a) to the outside of it (285b–313)—is marked by *προπαροίθε* (285); within these two spaces, the shift between scenes is also spatially marked.¹¹⁵ Lines 270–272 refer to the appearance of the city and are as such prototypically descriptive; *εἶχον* (271) designates a state. The same holds for lines 284–285,

112 Schwarz 1932: 63.

113 *τοὶ δ' ἄνδρες* (272), *τοὶ μὲν* (273), *ταὶ δ'* (276), *τῆσιν δέ* (277), *τοὶ μὲν* (278), *αἱ δ'* (280), *τοὶ γε μὲν* (282, 83), *τοὶ δ'* (285), *οἱ δ' ἀροτήρες* (286), *οἱ γε μὲν* (288), *οἱ δ'* (291, 292, 293, 296), *οἱ γε μὲν, τοὶ δ'*, *οἱ δέ* (301), *τοὶ δ'* (302), *οἱ δ'* (304), *τὰ δ'* (308), *οἱ μὲν* (310), *τοῖσι δέ καὶ* (312). For pronouns in combination with a spatial marker, see the following note.

114 Pronouns combined with a spatial marker: *περὶ δέ σφισιν* (279), *παρὰ δέ σφισιν* (296), *πάρ δ' αὐτοῖς* (305); other spatial markers: *ἐν* (272), *ἐπ'* (273), *ἀπ'* (275), *ἐνὶ* (276), *ἐξ* (279), *ἔνθεν δ' αὐθ' ἐτέρωθε* (281), *πρόσθ'* (284), *ἐπιβάντες* (286), *ἐν* (291, 292), *ἐς* (296), *πρό* (303), *ἀμφί* (305), *ἐπί* (306, 309), *ἐντός* (312).

115 The most clear instance being the move from one side within the city (270–280) to the other side (*ἔνθεν δ' αὐθ' ἐτέρωθε*, 281).

which close off the first part (270–285) 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 (ὄρχος, 296). In these lines, only states occur (ἦν, 297; μελάνθησαν, 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 (272–285) and 2) activities outside of it (285–313). The narrator thus moves from the city to the countryside. Lines 272–273 (τοὶ δ' ἄνδρες ἐν ἀγλαΐαις τε χοροῖς τε / τέρψιν ἔχον) introduce the whole first part: the men are enjoying themselves with festivities and dances. This first part is divided into two scenes: a marriage procession (273–280) and a κῶμος (281–285) on the other side of the city.

The marriage procession (273–280) is part of the festivities; γάρ (273) indicates that these lines are an elaboration of what has been stated in 272–273. In contrast to the Homeric marriage scene (18.491–496), here only one marriage is being celebrated: a woman is led on a cart to her husband (273–274). 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 states that a loud marriage song has arisen (πολὺς δ' ὑμέναιος ὀρώρει, 274).¹¹⁶ This is a likely inference in this context.

In the following lines (275–280), 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” (ἄγνυτο ἠχώ, 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” (278–279). Alternatively, the sound could be part of the *opus ipsum* (see e.g. 231–233 above). At any rate, by making sound the subject of an action, the pseudo-Hesiodic narrator moves much further away from what can be depicted than the Homeric narrator in 18.491–496. After the marriage procession follows a κῶμος (281–284); only plural subjects are found.

The second part of the image (285–313) 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 (285–286); 2) ploughers (286–288); 3) a deep corn-field; men are harvesting (288–291); 4) wine-making (292–301); reference to a row of vines in 296–300; 5) boxing and wrestling (301–302); 6) hare-hunting (302–304); 7)

¹¹⁶ For the pluperfect ὀρώρει, see 3.3.3.

chariot race (305–313). In the Homeric shield ekphrasis, most activities (such as ploughing, or harvesting; see 18.541–549 and 550–560) 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 λήϊον). He also refers to a row of vines in 296–300, but only after the relevant activities have been introduced (292–296; 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.¹¹⁷

The men on horseback receive no elaboration (285–286), and it is unclear what they are doing here.¹¹⁸ Torelli draws attention to the aristocratic nature of this activity; he notes that other aristocratic activities occur in 301–311 below.¹¹⁹ Seeing that horses are mentioned, these lines could form some sort of ring with lines 305–311 below (ἵππους, 307). The ploughing (286–288) is briefly touched upon, too; the narrator also focuses on the clothing of the figures (ἐπιστολάδην δὲ χιτῶνας / ἐστάλατο, 287–288). The harvest consists of three activities: reaping (288–290), the tying of the corn into sheaves and the spreading of the sheaves on the ground (291).¹²⁰

The wine making (292–301) is the longest scene (10 lines), although one line (298) cannot be explained as the text stands.¹²¹ The vines are harvested (292), after which the grape clusters are carried from the gatherers to baskets (293–295). Lines 294–295 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' αὐτ' ἐς τάλάρους ἐφόρευεν from 293. This repetition could be explained by assuming that the narrator, after having described the many rows of vines as a whole in 294–295, wants to zoom in on a single row (296–300), which must be imagined as positioned next to people

117 Cf. Palm 1965–1966: 125.

118 See Chiarini 2012: 140–142.

119 Torelli 2006: 37.

120 The interpretation of ἔπιτνον ἀλωῆ (291) is difficult. I follow Russo [1950] 1965: 151. It should be noted that ἀλωῆ is a conjecture; the manuscripts read ἀλωήν. This reading is retained by Mazon [1928] 1964: 143, who translates “dont ils jonchaient l’aire”, “[the sheaves] with which they covered the ground/threshing floor”.

121 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 (18.569–572).

carrying the grapes to the baskets (παρὰ δὲ σφισιν ὄρχος, 296).¹²² 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 described in the following lines (flickering leaves in 299; black grape bunches in 300).¹²³ Indeed, such references heighten the credibility of the description.¹²⁴ 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, τοὶ δ' ἤρουν), the narrator only mentions the activities: no other details are added.

The last three scenes (301–313) consist of sportive and competitive activities, activities of the aristocracy. The first two activities, boxing and wrestling, are merely mentioned (οἱ δὲ μάχοντο / πύξ τε καὶ ἐλκηδόν, 301–302). Next follows the image of the hare-hunt (302–304). 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 described indirectly: the narrator refers to 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.¹²⁵ The contest is framed by the prize that can be won: ἀμφὶ δ' ἀέθλω (305) and μέγας τρίπος (312). The race is described in 306–309. The narrator mentions the chariots, the charioteers (ἡνίοχοι, i.e. the ἱππῆες of 305) and their horses (306–308). He returns to the chariots in 308–309: they are moving with great speed, while clattering (ἐπικροτέοντα πέτοντο); the naves of the wheels make a loud noise, too (ἐπὶ δὲ πλήμναι μέγ' αὐτευν). The narrator thus emphasizes the loudness of the scene.

Lines 310–311 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' αἰδιον εἶχον πόνον, 310), 2) never for them was victory achieved (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη, 310–311), 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.¹²⁶ One could also argue, in view of lines 216–237 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

122 For a different explanation of this repetition, see Dubel 1997b: 118–119.

123 Russo [1950] 1965: 152. Cf. the similar phrase in 313 below.

124 Cf. my remarks on 18.548–549 in section 3.3.3.

125 Chiarini 2012: 151–152.

126 See e.g. Bing 2012: 195 and Chiarini 2012: 154. Cf. also my discussion of αὐτως (*Il.* 18.584) in section 3.3.3.

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, 312–313), the narrator ends with another reference to Hephaestus (κλυτὰ ἔργα περίφρονος Ἡφαίστοιο, 313). This remark could apply to the previous scene as a whole (305–312), rather than to the golden tripod only. If we interpret this phrase as a means to heighten 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.¹²⁷

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. There are only a few references to 'what-it's-like': in lines 272–273 is stated that the men were having pleasure in their feasting; the dance is lovely (ἰμερόντα, 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 (314–316); Concluding Remarks and Resumption of the Narrative (317–320)

	Ἄμφι δ' ἴτυν ῥέειν Ὠκεανὸς πλήθοντι εἰοικώς,	impf.
315	πάν δὲ συνείχε σάκος πολυδαίδαλον· οἱ δὲ κατ' αὐτὸν κύκνοι ἀερσιπτόται μεγάλ' ἤπυσον, οἳ ῥά τε πολλοὶ νήχον ἐπ' ἄκρον ὕδωρ· παρὰ δ' ἰχθύες ἐκλονέοντο· θαῦμα ἰδεῖν καὶ Ζηγὶ βαρυκτύπῳ, οὗ διὰ βουλάς Ἡφαιστος ποίησε σάκος μέγα τε στιβαρόν τε,	impf. impf. impf.; impf. aor.
320	ἀρσάμενος παλάμησι. τὸ μὲν Διὸς ἄλκιμος υἱὸς πάλλεν ἐπικρατέως· ἐπὶ δ' ἰππέιου θόρε δίφρου ...	impf.; aor.

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

127 According to Russo [1950] 1965: 156, this phrase also reminds the narratee of the divine nature of Heracles' shield as a whole.

even for deep-thundering Zeus, by whose will Hephaestus had made the shield, big and sturdy, (320) having fitted it together with his hands. Zeus' strong son wielded it forcefully, and he leapt onto his horse-chariot ...

As in the case of Achilles' shield (18.607–608), 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 314–317 that refers to the image. It has a descriptive textual organization; progression is spatial (*κατά* 315; *ἐπί*, *παρά*, 317). We may note the following visual details: *πλήθοντι* *ἑοικώς* (314) and *πάν* *δὲ* *συνείχε* *σάκος* *πολυδαίδαλον* (315), both of which refer to the *opus ipsum*; and *πολλοί* (316). Other details are *ἄερσιπτόται* and *μεγάλα* (316, the latter detail refers to sound).

As for lines 318–321, *θαύμα* *ιδεῖν* *καὶ* *Ζηνὶ* *βαρυκτύπῳ* in 318 refers to the whole shield;¹²⁸ with this phrase, the narrator ends the description of Heracles' shield by ring composition (*≈* *θαύμα* *ιδέσθαι*, 140). The relative clause in 318–320 (*οὗ* *διὰ* *βουλάς* ... *ἄρσάμενος* *παλάμησι*) contains an anterior aorist (*ποίησε*, 319) and constitutes a small analepsis. 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. With *τὸ* *μὲν* *Διὸς* *ἄλκιμος* *υἱὸς* / *πάλλεν* *ἐπικρατέως* (320–321) the narrative resumes; *τό* refers to the shield that has just been described.

The *image* of lines 314–317 is low in narrativity, as all three basic elements of narrative are absent. The *res ipsae* are described in 315–317. The narrator focuses on sound in 316: the swans are calling loudly (*μεγάλ'* *ἦπυον*).¹²⁹ Beside the swans, the fish are “tumbling” (*ἐκλονέοντο*).¹³⁰ Alternatively, one could translate *ἐκλονέοντο* with “were driven in panic”, in which case the picture becomes more violent.¹³¹ As such, these lines can be compared with lines 209–213 above, where a similar ambiguity is present.

128 See Russo [1950] 1965: 157 and van Groningen 1958: 114, note 4. Reference to the shield as a whole is also made in 315 (*πάν* *δὲ* *συνείχε* *σάκος* *πολυδαίδαλον*).

129 The reference to swans is not gratuitous; see Fränkel [1969] 1975: 111 (swans are Apollo's birds, the god in whose service Heracles is undertaking the battle) and Bing 2012: 196–197. 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”.

130 *LSJ* s.v. *κλονέω* II 2; *LfggrE* s.v. *κλονέω* B 1 (“tummelten sich”; they compare line 210, but see note 79 above).

131 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’”.

4.4 Conclusion

The ekphrasis in the *Shield* (139–320) concerns a finished object. Thus, it lacks the narrative backbone of the Homeric shield ekphrasis, which means that the ekphrasis in the *Shield* constitutes a pause. Notwithstanding this difference, the textual organization of both ekphraseis is largely descriptive. In both ekphraseis, 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 (252–257 and 261–263) 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 in the shield of Achilles, and incorporates more visual details. The pseudo-Hesiodic narrator devotes more explicit attention to the appearance of the figures (e.g. 144–148, 161–167, the portraits of Ares and Athena in 191–200, Perseus in 220–227, the Gorgons in 233–237 and Achlus in 264–270; 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 εἰ, “as if” and εἰσὶ ὡς or ἵκελος, “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 (144–167) have hardly any narrative elements at all. The images of the mortals in peace time (270b–313), as well as the harbour with the fisherman (207–215), possess generic narrativity; in this respect they are similar to most images on the shield of Achilles. There are 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 (201–206).¹³²

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

132 We see, then, that a mythological subject does not automatically lead to a narrative image (as seems to be implied by Chiarini 2012: 165).

not depict a sequence of events. They are, nevertheless, similar in that they all feature world disruption: (1) The battle between the wild boars and lions (168–177) 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 (178–190) depicts two events that are happening simultaneously. (3) The image of Perseus fleeing the Gorgons (216–237a) is of a mythical nature, and thus illustrative. The figures are really moving, since the shield makes a loud noise (231–233). 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–270a) 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 (258–260) and Achlus (264–270).

4.5 Visualizing the Shield of Heracles

Most scholars are agreed that the shield of Achilles is difficult to visualize. 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; (...).¹³³

133 Friedländer 1912: 10, emphasis in the original. The idea that the narrator of the *Shield* fol-

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. This idea is shared by a number of scholars.¹³⁴ It is based on the following observations: the pseudo-Hesiodic narrator avoids or refers but rarely to non-representable elements such as movement and thought; the simplification of the image, but also its enrichment with details fitting for an image; 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, ‘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. It seems to me 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.¹³⁵ Yet in the case of the shield of Heracles, these references are not considered problematic. For example, Friedländer writes that “Handlungen und Gefühle werden selten weiter ausgezeichnet, als in der Natur des Dargestellten liegt”.¹³⁶

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 (ἄμφι δ’ ἴτυν, 314); some images are located

lows, in some parts at least, a real shield is old-fashioned (see Fittschen 1973: 18–19); but according to Torelli 2006: 32, “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”.

134 See the scholars quoted in note 13 above; we may add Byre 1976: 77, Schmale 2004: 113 and Chiarini 2012: 94.

135 That is, the pseudo-Hesiodic narrator also focuses on the *res ipsae*. 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”.

136 Similarly Schmale 2004: 113, who states that “Psychische Vorgänge sind an äußeren Gesten erkennbar gemacht”; she refers e.g. to the women on the wall in 242–244.

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).¹³⁷

Enumeration, however, is still the main ordering principle (ἐν: 154, 161, 168, 178, 191, 197, 201, 207, 216), and the spatial indicators are somewhat vague: what does it mean for one image to be situated above another (ὑπὲρ, 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 (παρὰ, 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. 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 164–166), and some of its figures are really moving (e.g. Perseus and the Gorgons in 229–233). This could imply that the figures in some of the other images (e.g. the Lapiths and Centaurs in 168–190, the Keres in 252–257 and 261–263, the chariots in 305–312) 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 by the Gorgons? In the case of the Keres in lines 252–257, 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 (301–303), 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.¹³⁸ In this respect, it does not differ from the shield of Achilles. Her-

137 Within these two main images, spatial markers are also used, although not consequently (see the overview in section 4.3.2). On this point, however, the pseudo-Hesiodic shield does not differ from the Homeric shield.

138 On the relationship between the *Shield* and contemporary (visual) art, see Schneider-Herrmann 1954, Russo [1950] 1965: 22–29, Fittschen 1973: 18–23, Stansbury-O'Donnell 1999: 62 and Chiarini 2012: 20.

acles' shield is magical, 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.¹³⁹

139 Cf. the reconstructions in Studniczka 1896: 75, 83; Myres 1941: 22 and plate II; Fittschen 1973: 18–19; and Chiarini 2012: 161.

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 σὺργξ. 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. 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.

5.2 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*.³ 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, it is the elements that are regarded as narrative to which most attention has been devoted, whereas the descriptive elements in the ekphrasis have received little to no attention.

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 (32–38) that “motion is implied” and that “[t]he moment when the proceedings are captured also leaves room for a denouement”. He notes that in the second scene (39–44) “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 [32–38], 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”.⁴ We see, then, that the snapshot images on the cup allow for reconstruction of parts of a larger narrative.⁵ 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 narratee, 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

3 See e.g. Gallavotti 1966: 421. For discussion of this ekphrasis, see e.g. Ott 1969: 93–110, 132–136, Halperin 1983: 161–189, Gutzwiller 1991: 90–94, Manakidou 1993: 51–83, Hunter 1999: 76–86 and Payne 2007: 28–40 (≈ Payne 2001).

4 Zanker 2004: 12–14.

5 For the idea that the scenes on the cup are snapshots, see e.g. Palm 1965–1966: 144, Ott 1969: 135 and Schmale 2004: 122.

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.’⁶ Payne draws attention to the fact that the goatherd supplies more than is depicted on the cup. 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. In the other two scenes, such a conflict between “visual representation and narration” is absent.⁷

Petrain has addressed the narrativity of the scenes together. He argues that the three scenes on the goatherd’s cup, which would represent the three stages of human life—maturity (32–38), old age (39–44) and childhood (45–54)—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.⁸

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. 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 The Goatherd’s Cup: Its Descriptivity and Narrativity

5.3.1 *Text and Translation*⁹

21	δεῦρ’ ὑπὸ τᾶν πετέλεαν ἐσδώμεθα τῷ τε Πιρήπῳ καὶ τᾶν κρανίδων κατεναντίον, ἄπερ ὁ θῶκος τήνος ὁ ποιμενικός καὶ ταὶ δρύες. αἱ δὲ κ’ αἰείσῃς ὡς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων, αἰγὰ τέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι, 25 ἃ δὴ ἔχουσ’ ἐρίφως ποταμέλγεται ἐς δύο πέλλας, καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδεί κηρῶ, ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον. τῷ ποτὶ μὲν χεῖλῃ μαρῦεται ὑψόθι κισσός,	subj. [subj. aor.] [aor.] fut. [pres.] pres.
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6 Payne 2007: 32; similarly Klooster 2012b: 112.

7 Payne 2007: 33–36; cf. Klooster 2012b: 113.

8 Petrain 2006: 257.

9 In line 30, I read *κεκονισμένος* instead of *κεκονιμένος* (following Gutzwiller 1986: 253).

- 30 κισσὸς ἐλιχρῶσψ κεκονισμένος· ἅ δὲ κατ' αὐτόν
καρπῶ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι. pres.
- ἔντοσθεν δὲ γυνά, τι θεῶν δαίδαλμα, τέτυκται, perf.
ἀσκητὰ πέπλω τε καὶ ἄμπυκι· πὰρ δέ οἱ ἄνδρες
καλὸν ἐθειράζοντες ἀμοιβὰς ἄλλοθεν ἄλλος
- 35 νεικείουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἄπτεται αὐτάς· pres.; pres.
ἀλλ' ὅκα μὲν τήνον ποτιδέρκεται ἄνδρα γέλαισα, pres.
ἄλλοκα δ' αὖ ποτι τὸν ῥίπτει νόον· οἱ δ' ὑπ' ἔρωτος pres.
δηθὰ κυλοιδίωντες ἐτώσια μοχθίζοντι. pres.
- τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται perf.
40 λεπράς, ἐφ' ᾗ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει [pres.]
ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ ἑοικώς.
φαίης κεν γυῖων νιν ὅσον σθένος ἔλλοπιεύειν, opt.
ᾧ δὲ οἱ ᾠδήκωντι κατ' αὐχένα πάντοθεν ἴνες perf.
καὶ πολιῶ περ ἐόντι· τὸ δὲ σθένος ἄξιον ἄβας.
- 45 τυτθὸν δ' ὅσον ἄπωθεν ἀλιτρυτοιο γέροντος
περκαῖσι σταφυλαῖσι καλὸν βέβριθεν ἄλωά, perf.
τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει pres.
ἦμενος· ἀμφὶ δὲ νιν δὴ ἄλωπεκες, ἃ μὲν ἀν' ὄρχως
φοιτῆ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πήρα pres.
- 50 πάντα δόλον τεύχοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν
φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ. pres.; [subj. aor.]
αὐτὰρ ὄγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν pres.
σχοίνω ἐφαρμόσδων· μέλεται δὲ οἱ οὔτε τι πήρας pres.
οὔτε φυτῶν τοσσῆνον ὅσον περὶ πλέγματι γαθεῖ. pres.
- 55 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, perf.
αἰπολικὸν θάημα· τέρας κέ τυ θυμὸν ἀτύξαι. opt. aor.
τῷ μὲν ἐγὼ πορθμῆι Καλυδνίῳ αἰγὰ τ' ἔδωκα aor.
ᾧνον καὶ τυρόντα μέγαν λευκοῖο γάλακτος·
οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κείται aor.; pres.
- 60 ἄχραντον. τῷ κά τυ μάλα πρόφρων ἀρεσαίμαν opt.
αἴ κά μοι τύ, φίλος, τὸν ἐφίμερον ὕμνον ἀείσης. [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 area bounded by the rim] 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 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 seaworn 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 *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.¹⁰ In the lines which refer to the images on the cup,

¹⁰ Predecessors of ekphrasis in the present tense are found in tragedy. See e.g. *E. Ion* 184–218

the tense most often used is the present, too. We also find a number of perfect tenses. Both can be appropriately used for the representation of images on a 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.

In lines 21–61, three discourse modes are found: the descriptive (lines 29–35; 39–41; 43–55), the diegetic (36–38) and the discursive (21–28; 42; 56–61). As in the ekphraseis of Homer and pseudo-Hesiod, the bulk of the ekphrasis consists of the descriptive discourse mode. 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 (ποτὶ μὲν, 29; ἔντοσθεν δέ, 32; τοῖς δὲ μετὰ, 39; τυτθὸν δ' ὅσον ἄπωθεν, 45; παντᾶ δ' ἀμφὶ δέπας, 55). Within the images, progression is spatial, too. The diegetic discourse mode (36–38) is also found in connection with the images; it is characterized by temporal adverbs (ἄλλ' ὅκα μὲν ... / ἄλλοκα δ' αὖ, 36–37; δηθᾶ, 38).

The discursive discourse mode occurs when a narrator explicitly addresses his narratee.¹¹ 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.¹² 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. 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 characterized by a number of linguistic features. We find pronouns referring

(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 characterized 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.

11 See Allan 2009: 181–185 and 2013: 384–388. 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).

12 The discursive discourse mode is also found in the ekphrasis of Jason's cloak (A. R. 1.725–726 and 765–767). There, however, the primary narrator addresses the primary narratee. See further section 6.2.2.

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 (ἐσδώμεθα, 21), a future tense (δωσῶ, 25) and two indicative aorists (ἔδωκα, 57; θίγεν, 59);¹³ second-person optatives are found in 42 (φαίης κεν) and 56 (κέ ... ἀτύξαι) and a first person optative in 60 (κά ... ἀρесеσίμαν). All three optatives are 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.

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. For example, lines 27–28, though belonging to the discursive discourse mode on account of the main verb δωσῶ in 25, consist wholly of descriptive details.

5.3.3 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 with 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 large object, contains but three images that depict at most three figures. 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”.¹⁴

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.¹⁵ 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'). Gutzwiller has suggested that “[t]he 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”.¹⁶ In connection with other secondary-narrator ekphraseis, such

13 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.

14 Gutzwiller 1991: 90.

15 See Halperin 1983: 167–189 and Cairns 1984.

16 Gutzwiller 1991: 93.

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.¹⁷

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.¹⁸ However, most ekphraseis work this way. According to Miles, the goatherd's view of the cup is as one might expect from an inhabitant of the bucolic world.¹⁹ He also suggests that the primary narrator does not agree with the goatherd's interpretation of the scenes. Indeed, the primary narratee may start to wonder whether the goatherd's interpretation of—or imaginative response to—the images on the cup is 'right', and whether a different response could be possible. Thus, by putting the ekphrasis in the mouth of a secondary narrator, the primary narrator foregrounds the *interpretative nature* of ekphrasis.²⁰

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 it. Payne, on the other hand, argues that in the first scene (32–38) the narratee does *not* have access to the cup itself. The narratee would have 'direct' access to the images of the second and third scenes (39–44; 45–54).²¹ In the latter case, it would seem that Payne allows for a distinction between text and image, in that one can check, so to speak, the goatherd's words against the image itself.

5.3.4 *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

17 Squire 2010: 601, note 53. For Herodas, see Zanker 2006: 358 and 2009: 128–129.

18 Klooster 2012b: 111.

19 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!”

20 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.

21 Payne 2007: 33–36.

(21–28), 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 characterized by two references to singing, which form a ring (αἰ δέ κ' αἰσίγησ, 23; αἶ κά ... αἰσίγησ, 61). Both are conditional clauses, which accompany a promise of the goatherd (δωσῶ, 25; ἀρεσαίμην, 60). The goatherd promises two gifts to Thyrsis: a goat to milk and a cup (ἀἶγά τε ... / καὶ βᾶθῦ κισσύβιον, 25–27). These objects go closely together (τε ... καί): the κισσύβιον, which is characterized as deep (βᾶθῦ) and thus capacious, is clearly meant to be used to collect the milk from the goat.²² At the end of the ekphrasis, the goatherd refers to the cup alone when he says that he would gladly please Thyrsis with it, if he sings his delightful song (60–61). 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.²³

The lines referring to the cup itself (27–60) can be divided into three parts. The middle part can further be divided into three parts, which gives the ekphrasis the following structure:²⁴

1. Introduction (27–31): the smell of the cup, its shape and newness (27–28); plant motifs (29–31)
2. Three images (32–54):
 1. Woman and two men (32–38)
 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.²⁵ The text of the first *Idyll*

22 The very first thing Thyrsis says after he has finished his song is καὶ τὸ δίδου τὰν αἶγά τό τε σκύφος, ὧς κεν ἀμείξας / 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” (143–144); after the goatherd has handed Thyrsis the cup (ἤνιδε τοι τὸ δέπας, “see, here is the cup”, 149) he exhorts Thyrsis to milk the goat (τὸ δ' ἀμελγέ νιν, “and do you milk her”, 151).

23 We may contrast the shield of Achilles, the decorations of which do not play a role in the narrative: the narrator describes the images for the primary narratee alone.

24 Cf. Lawall 1967: 28.

25 *Lfgre* s.v. κισσύβιον B. Hoekstra 1990: 198 (ad *Od.* 14.78) notes that “[o]n its size and shape

offers the following clues: (shape) it is deep (βαθύ, 27),²⁶ and it has two handles (ἀμφώες, 28); (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); (size) it must be large enough to contain two pails of goat milk (δύο πέλλας, 26); (use) a container of goat milk, but it can also be used to drink from (it is called a σκύφος by Thyrsis in 143, and a δέπας by the goatherd in 55 and 149) and to make a libation to the Muses (σπείσω ταῖς Μοῖσαις, 144). We may assume, then, that the κισσύβιον is a rustic wooden bowl or pail, which can also be used as a drinking vessel.²⁷ However, it could well be that the goatherd tries to increase the desirability of the κισσύβιον by calling it a δέπας, and hence slightly modifies ‘reality’.²⁸ It should further 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.²⁹ 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 27–28, 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 ἀδέι κηρῶ, 27) and still smells of the knife (ἔτι γλυφάνοιο ποτόσδον, 28).³⁰ 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”.³¹ This adjective might

already the Alexandrian poets and scholars disagreed”; he quotes a scholion that defines it as “a rustic drinking vessel” (ἀγροικικῶ ἐκπώματι).

26 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 (ἔντοσθεν, 32). He 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.

27 Hunter 1999: 78.

28 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”.

29 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.

30 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. 4.430–431: τοῦ δὲ καὶ ἀμβροσίῃ ὀσμῇ πέλεν ἐξέτι κείνου, / ἐξ οὗ ἄναξ αὐτὸς Νυσηῖος ἐγκατελεκτο, “and it had an ambrosial fragrance, lasting from the time when the Nysean king [Dionysus] himself lay down on it”.

31 For a metapoetical interpretation of these lines, see Cairns 1984: 95–99 and Hunter 1999: 78.

allude to the fact that this is the first ekphrasis of a decorated *κισσύβιον* in the literary tradition.³² 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 emphasizes its newness, the cup 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.³³ 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 Kalydna, an island or small set of islands off the northwest coast of Cos. 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?³⁴ And why did the ferryman sell the object to the goatherd?³⁵ It could well be that the cup has a distinguished ancestry, too. At any rate, the genealogy of this cup is *in statu nascendi*: when Thyrsis—a celebrated singer—acquires it, he might hand it to whomever he likes, etc.³⁶

The reason 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 (27–28). Next, he describes the beautiful carvings (29–56), thereby making the *κισσύβιον* even more worthy of possession. Only in lines 57–58 does the goatherd touch upon its history. The goatherd then hastens to add, emphatically (οὐδέ τί πω, 59), that it has never touched his lips (59–60). We may assume that the price that

32 See e.g. Halperin 1983: 173.

33 Sc. 139–140 (history of Heracles’ shield in battle); A.R. 1.722–724 (Athena handing over the cloak to Jason); Mosch. Eur. 39–42 (pedigree of previous owners of the basket).

34 So Hunter 1999: 85, who compares Aphrodite and the ferryman Phaon.

35 The *κισσύβιον* is also different from other objects in ekphraseis in that it was not donated to the new owner, but bought.

36 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 statu nascendi*, too.

the goatherd has paid, a goat and a great cheese (58–59), is not a small sum in the bucolic world.

In lines 29–31 (the ivy decoration) and 55–56 (the acanthus and the wondrous nature of the cup) 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.³⁷ Lines 29–31 are difficult to interpret.³⁸ I follow Gutzwiller: “high towards its lip curls ivy, ivy intertwined with helichryse; along it [the helichryse] winds the ivy-tendrils, rejoicing in its golden fruit”.³⁹ 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.⁴⁰ The cup, then, is decorated all over (παντᾷ δ' ἀμφὶ 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. This is, of course, fitting for an inhabitant of the bucolic world.⁴¹ It might seem strange that the goatherd refers to the saffron colour of the fruit of the ivy (καρπῶ ... κροκόεντι, 31), considering the fact that the cup is made of wood. It could be that these flowers are painted. Alternatively, the goatherd might refer to the *res ipsae*, i.e. to what these wooden flowers represent.⁴² 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

37 Bühler 1960: 104, note 1. He further remarks that the description of the decoration is divided between the beginning (29–31) and the end (55) of the ekphrasis.

38 See for an extensive overview of the problems involved Manakidou 1993: 54–58.

39 Gutzwiller 1986: 254, followed by Hunter 1999: 78–79. Differently Gow [1950] 1952b: 6–8.

40 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 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)”.

41 However, 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 ἔλιχρόςφ du vers précédent, qui semble ainsi se dédoubler en ἔλιξ et κροκόεντι” (emphasis mine).

42 Cf. Gutzwiller 1991: 91.

joy in its saffron-coloured fruit”.⁴³ By personifying the ivy, the goatherd endows the decoration with a certain amount of narrativity: the ivy acquires agency and feeling.⁴⁴

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”. With these words, the goatherd evaluates the cup as a whole.⁴⁵ 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.⁴⁶ 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).

Lastly, the *text* of lines 25–31 and 55–61 merits discussion. Lines 27–31 are full of descriptive details, some of which are of a visual nature (βαθύ, 27; ἀμφῶες, 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 ... / καὶ (25, 27); lines 27–28, which enumerate the various qualities of the cup, are characterized 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 (παντὰ δ’ ἀμφὶ δέπας περιπέπταται) and one visual detail (ύγρός). As for the occurrence of details in lines 56–61, line 57 contains a geographical indication (Καλυνδνίῳ); the cheese (τυρόεντα) is large and white (μέγαν λευκοῖο γάλακτος, 58); the cup is still unstained (ἄχραντον, 60); and the song is delightful (ἐφίμερον, 61)—just as the foregoing ekphrasis.

43 Gutzwiller 1986: 254. According to Dubel 2010: 18, ἀγαλλομένα is reminiscent of ἄγαλμα; the participle emphasizes that the decorations are works of art.

44 ἀγαλλομένα is echoed in Mosch. *Eur.* 59 (ὄρνις ἀγαλλόμενος πετερύγων πολυανθέι χροίῃ), where the decorative motif is part of the story of Io (see section 7.2.5).

45 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.

46 The contrast with Heracles’ shield may also imply a metapoetical comment on the distinction between the epic and bucolic genre (a frightening shield versus a wonderful cup).

5.3.5 *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’ ὄσσον ἄπωθεν (“and a little way from”, 45). Ἐντοσθεν has sparked a debate.⁴⁷ Two major interpretations are found. 1) Some scholars locate the images on the inside (ἔντοσθεν) of the cup.⁴⁸ However, the cup is deep, which would seem to exclude any decoration on the inside. 2) The carvings are on the outside of the cup, as a result of which 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.⁴⁹ In my view, interpretation 2a is the most attractive, since 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.

Unlike the Homeric narrator, the goatherd does not introduce the images together before he describes them individually.⁵⁰ 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 πολλὰ ἰδυίησι πραπίδεςσιν, “on it he made many richly ornamented things through his skilful craftsmanship” (*Il.* 18.481–482). The figurative images, the δαίδαλα πολλὰ, are first announced *in toto*, as a separate subtheme, after which the narrator proceeds image by image.⁵¹ The shield of Heracles lacks such an introductory phrase. In addition, the images of the Homeric shield ekphrasis are placed, individually, on the shield: ἐν μὲν (18.483), ἐν δέ (490), etc.⁵² 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.

The goatherd focuses directly on the first image. He also locates the images spatially vis-à-vis each other. The goatherd 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

47 For an overview of the debate see Manakidou 1993: 64–66.

48 E.g. Gow [1950] 1952b: 8, 14.

49 Both interpretations in Dover 1971: 79. Hunter 1999: 79 opts for the latter interpretation (2b), which is now the consensus (see Petrain 2006: 258).

50 Although a phrase like δαίδαλα πολλὰ is lacking, the narrator has nevertheless kept the δαίδαλ- by relegating it to the appositional phrase τι θεῶν δαίδαλμα (32).

51 A similar procedure is found in the two other Hellenistic ekphrasises of this study: A.R. 1.728–729 (ἐν δ’ ἄρ’ ἐκάστῳ / τέρματι δαίδαλα πολλὰ διακριδὸν εὖ ἐπέπαστο); Mosch. *Eur.* 43 (ἐν τῷ δαίδαλα πολλὰ τετεύχато μαρμαίροντα).

52 Similarly A.R. 1.730–767 and Mosch. *Eur.* 44–62.

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 with the Homeric one.⁵³

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*, but 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 (32–38)

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 (32–35) and the diegetic discourse mode (36–38) are found. The text in lines 32–35 has a prototypically descriptive textual organization; three spatial markers occur (ἐντοσθεν δέ, 32; πᾶρ 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).⁵⁴ Lines 36–38 have a temporal textual organization, which means that the text features a sequence of events. This is made clear by the temporal adverbs in 36–37: ἀλλ' ὄκα μὲν ... / ἄλλοκα δ' αὖ. The temporal adverb δηθὰ in 38 modifies a participle (κυλοιδιόωντες). As for visual details, I note γέλαισα (36) and κυλοιδιόωντες (38).

Let us now turn to the *image*. The goatherd starts with the woman—τι θεῶν δαίδαλμα, “some ornamental work of the gods”—and her dress (32–33).⁵⁵ He next spatially locates the men, with beautiful long hair, vis-à-vis this woman:

53 Differently Ott 1969: 101. For the importance of pseudo-Hesiod as a literary model in Hellenistic poetry, cf. Mason 2016.

54 According to Payne 2007: 29–30, there are several levels at which the epithet ἀσκητὰ (33) may function. 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*.

55 With τι θεῶν δαίδαλμα, the goatherd emphasizes 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.

they are beside her (πάρ δέ οἱ, 33), one on each side (ἄλλοθεν ἄλλος, 34). The narratee has now 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 36–37: now she looks at one of them, smiling, and then she shifts her thoughts to the 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 is 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.⁵⁶ The woman is likewise involved in actions which necessarily follow one after another, signalled by the adverbs ἀλλ' ὅκα μὲν ... / ἄλλοκα δ' αὖ (36–37). 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 probably depicted in two groups in two different positions, which signal two different phases of the dance.⁵⁷

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. Thus, ἀμοιβαδῖς seems to be an inference by 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 the case: 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 ποτιδέρκεται ἄνδρα). By making use of the spatial clues, the narratee can connect these events to a single, static image.⁵⁸ The image, then, suggests a sequence of events, rather than that it depicts one.

56 *LSJ* translate ἀμοιβαδῖς ἄλλοθεν ἄλλος as “one after another” (s.v. ἀμοιβαδῖς).

57 See further my discussion of these lines in 3.3.3.

58 Cf. Laird 1993: 22, who speaks of an obedient ekphrasis. As Wolf 2005: 432 notes, in pic-

The goatherd 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, 37–38). With ὑπ’ ἔρωτος, the goatherd gives his explanation for the way the men are carved on the cup. In addition, the goatherd adds the temporal adverb δηθὰ to the participle. Most likely, the men have been in love for a long time, and this is what has caused the bags under their eyes.⁵⁹ 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”.⁶⁰ 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?”.⁶¹ As such, ἐτώσια can also be regarded as a self-conscious remark of the primary narrator about the nature of ekphrasis.⁶²

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.⁶³ The figures are anonymous. According to the scholia, some identify the woman as Pandora.⁶⁴ It is better to say that the woman is *like* Pandora, in that she brings hardship for men. 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.⁶⁵ They have also been regarded as country

tures 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”.

59 So Hunter 1999: 80, who notes that this is “presumably caused by the sleeplessness typical of those in love”.

60 Zanker 2004: 12; Payne 2007: 32.

61 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?”.

62 Männlein-Robert 2007: 304 interprets this phrase metapoetically. Cf. my discussion of *Il.* 18.583–584 (οἱ δὲ νομῆες / αὐτῶς ἐνδίσσαν ταχέας κύνας δτρύνοντες, “and they, the herdsmen, were vainly setting the swift dogs on, while exhorting [them]”) in section 3.3.3.

63 Hunter 1999: 66 speaks of the “contemporary or at least timeless setting” of the scenes.

64 τινὲς τὴν Πανδώραν φασί (Wendel 1914: 40), “some say she is Pandora”; on the reasons for this identification, see Payne 2007: 30–31. Miles 1977: 147 adopts the interpretation of the scholia.

65 Cairns 1984: 102.

people, which would fit in with the other two images.⁶⁶ 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 (35). The goatherd clearly expects that a woman will at least listen to what one of them has to say, since he uses *οὐ* to emphasize that she does not listen.⁶⁷ She seems to regard love as a game only, as she enjoys (*γέλαισα*, 36) keeping the men dangling.⁶⁸ The men suffer, as is clear from the bags under their eyes (37–38). Love, when unfulfilled, is disruptive. The element of 'what-it's-like' is also present.⁶⁹ It underscores the disruptiveness of what is going on: the smiling woman, and the men who labour in vain, with bags under their eyes.

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 as to what is precisely happening on the cup.⁷⁰ 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

66 Zanker 2004: 14.

67 Negations are rare in ekphrasis: 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).

68 Cf. Zanker 2004: 12.

69 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".

70 Payne 2007: 32–33 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.

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”.⁷¹

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 narrator has a character engage with a static work of art; this character endows the image on the cup with meaning by *teasing out* the narrative.⁷² 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. Nevertheless, the image possesses narrativity, and it would be wrong to deny the image its narrative potential.

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. I, for my part, have not been able to find an indication that the goatherd has misread what is going on in the image. 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 43–44. Two perfects occur, designating states (τέτυκται, 39; ὠδήξαντι, 43); only one present tense refers to an

71 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 (νεικέουσ’, 35); 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.

72 Cf. Zanker 2004: 10 (and *passim*), who writes that “the cup description is a potentially valuable source of verbally articulated evidence for Hellenistic viewing”.

ongoing action (ἔλκει, 40). Though spatial markers occur (τοῖς δὲ μετὰ, 39; ἐφ' ᾧ, 40; κατ' ἀρχένα πάντοθεν, 43), progression is enumerative. We may note the following visual details: the rock is jagged (λεπράς); line 43 as a whole refers to the fisherman's swollen sinews; he 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 (γέρον, 39; πρέσβυς, 41). Line 45, which connects this image with the next one, also refers to the age of the fisherman, and adds 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, 40–41) is introduced together with the fisherman (τε ... τε, 39) as a separate subtheme.

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). As I have translated the words, (1) the fisherman is hauling his net *through* the water, in order to catch fish (ἐς βόλον).⁷³ Most scholars, however, translate ἐς βόλον with “for a cast”, i.e. in order to make a cast.⁷⁴ In that case, the net could (2a) either be in the water and empty—otherwise he would not venture another cast—or it could (2b) be still on dry land.⁷⁵ In both these 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.⁷⁶ In addition, the 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

73 I follow Meineke, cited in Fritzsche and Hiller 1881: 45. For this meaning of βόλος, see *LSJ* s.v. βόλος A 2.

74 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: 81 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”.

75 *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).

76 Cf. Legrand 1946: 21–22.

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 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?⁷⁷

World disruption is absent from the image; the element of ‘what-it’s-like’ is present: “you would say that he is fishing with all the strength of his limbs (γυίων ... ὄσον σθένος), so have his sinews swollen all over his neck” (42–43). 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.

Let us 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’.⁷⁸ World disruption is absent. This means that even though the image depicts intense action, its narrativity is low.

I want to discuss two remaining issues. First, a similar image of a fisherman is found in Sc. 213–215: αὐτὰρ ἐπ’ ἀκταῖς / ἦστο ἀνήρ ἀλιεύς δεδοκημένος, εἶχε δὲ χερσὶν / ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι εἰκώς, “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.⁷⁹ In the image on the shield, the fisherman is watching the fish

77 Scholars have also speculated whether the fisherman’s net will be full of fish, or whether it will remain empty. Lawall 1967: 28–29 sees a contrast between this image and the next (“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 is foregrounded. According to Payne 2007: 35–36, note 36, the phrase τὸ δὲ σθένος ἄξιον ἄβας (44) may point to success.

78 Cf. Lawall 1967: 28–29: “[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”.

79 See e.g. Palm 1965–1966: 145, Halperin 1983: 179–180 and Zanker 1987: 80–81. For compar-

(which have been described in the preceding lines), with his 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 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.⁸⁰ Payne, however, argues that φαίης κεν primarily addresses the primary narratee.⁸¹ In light of the other addresses to Thyrsis (21–25, 56, 60–61), I would argue that Thyrsis is the main addressee. The phrase is Homeric, but in all its occurrences “a contrast is indicated between what you would expect and what was really the case”.⁸² 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.⁸³

Apart from φαίης κεν, there are other signs of the goatherd’s interpretation in these lines.⁸⁴ First, the goatherd uses a form of ἔοικώς (ὁ πρέσβυς, κάμνοντι τὸ

isons between all three images and the shields of Achilles and Heracles, see Friedländer 1912: 14–15, Nicosia 1968: 39–42, Ott 1969: 100–101 and Halperin 1983: 177–183.

80 Gutzwiller 1991: 92.

81 Payne 2007: 34–35.

82 de Jong [1987] 2004: 56.

83 According to Zanker 1987: 81, the “address to the reader” makes the picture as a whole much more immediate. Cf. on this point also Allan, de Jong and de Jonge 2017: 41–42.

84 I thus disagree with Payne 2007: 35, who writes that “[t]he first scene gives us the goat-

καρτερόν ἀνδρὶ εἰκῶς, 41). In my view, the phrase does not compare art with reality, but rather compares the effort of the old man to that of a younger. Hence, it is a comment on the *nature* of the action.⁸⁵ 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, because the cup is not painted.⁸⁶ 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.⁸⁷ I want to rephrase the last interpretation: the goatherd can be said to focus on the *res ipsae*, which means that he looks at what the figure represents. As such, an old man will have grey hair.⁸⁸ 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 (10 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.⁸⁹ I first discuss the *text*. Only the descriptive discourse mode is found in this passage. Textual progression is mainly enumerative; only in line 48 does the text progresses spatially (ἀμφί, ἀνά). One other spatial marker is found in 47 (ἐπί); a temporal adverb followed by a subordinate temporal clause occurs in 50–51 (οὐ πρὶν ... / ... πρὶν ἤ). Two visual details occur: the clusters are dark (περναῖσι, 46);⁹⁰ the boy is small (ὀλίγος, 47). Two other details refer to the beauty of the image (καλόν, 46; καλάν, 52).

herd’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.

85 Palm 1965–1966: 145.

86 See also my remarks on καρπῶ ... κροκόεντι (31) in section 5.3.4 above.

87 First two interpretations in Hunter 1999: 82, last two interpretations in Gutzwiller 1991: 91.

88 The first interpretation is attractive too, but unnecessary; the second is based on a false analogy, because the shields have coloured sections.

89 Cf. my remarks ad Sc. 168–177 in section 4.3.2.

90 περναῖσι (printed by Gow) is a conjecture; the manuscripts read πυρναῖαις. See for discussion Gow [1950] 1952b: 10 and Hunter 1999: 82.

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). The 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' ἀίμασιαίσι, 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 (52–53). 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 the vineyard (φυλάσσει, 47). 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 52–54, 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. 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, 53–54), but is wholly 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 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, 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, guarding and weaving need not be mutually exclusive actions. Perhaps τὰν ... φυλάσσει should be interpreted as “was on guarding duty in the vineyard”.⁹¹

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.⁹² Ad

91 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).

92 LSJ s.v. ἀκρίς. Similarly Gow [1950] 1952b: 110–111 and Dover 1971: 138. For a full investigation of the word see further Davies and Kathirithamby 1986: 134–148.

2: scholars debate whether this refers to a trap or a cage.⁹³ Most scholars think the word refers to a cage in which ἀκρίδες were kept as pets, because they produced a pleasurable sound.⁹⁴ However, in *Id.* 5.108–109, ἀκρίδες pose a threat to grapes: ἀκρίδες, αἱ τὸν φραγαμὸν ὑπερπαδῆτε τὸν ἀμόν, / μή μευ λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ αἰαί, which Gow translates with “locusts that hop over our fence, hurt not my vines, for they are dry”.⁹⁵ It could also be, then, that the boy is making a trap to catch locusts.⁹⁶ Alternatively, he could be making a cage to keep the locusts which he catches by some other means.⁹⁷ 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: μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος / αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι, “I hate the foxes with their bushy tails that come ever at evening and plunder Micon’s vineyard” (112–113).⁹⁸ 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, damage to the grapes.

93 According to Gow [1950] 1952b: 12–13, 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 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”.

94 E.g. Gow [1950] 1952b: 12: “ἀκρίδες (...), like cicadas, were kept in cages for the pleasure their notes gave (...) and it seems certain that what the boy is making is such a cage”; similarly Hunter 1999: 83–84. 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).

95 In *Id.* 5.108–109 locusts are most likely meant, for these pose a threat to grapes (see Gow [1950] 1952b: 110–111 and Davies and Kathirithamby 1986: 139).

96 Cf. *LSJ* s.v. ἀκριδοθήρα, “locust-trap”, Legrand 1946: 22 (“un beau filet à sauterelles”) and Beckby 1975: 5 (“ein schönes Netz zum Heuschreckenfang”).

97 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?”).

98 Gow’s translation of “to plunder” is perhaps too strong for the Greek ῥαγίζω, which means “to gather grapes” (*LSJ* s.v. ῥαγίζω A).

In line 49, the goatherd uses the verb form φοιτῆ. This verb suggests repeated motion.⁹⁹ 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 / φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίζη, 50–51).¹⁰⁰ 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.¹⁰¹ Lastly, the weaving of a trap for locusts (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, but 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.* 5.112–113. One fox is eating the grapes. Her action is characterized as deliberate mischief, as is clear from σινομένα, “plundering”.¹⁰² The fox that is after the boy’s food is a cunning creature: she is “fashioning every scheme against the wallet” (ἐπὶ πῆρα / πάντα δόλον τεύχοισα, 49–50). The word δόλος, though here used in its concrete sense of trick or stratagem (on account of τεύχοισα), also means craft, cunning or treachery.¹⁰³ Her determination is stressed by the negation and the repetition of πρὶν (50–51). The goatherd expects that she, too, will succeed in her evil designs, which means that the boy will lose his food.¹⁰⁴ The primary narratee may, of course, think lightly of what is happening, but the eating of grapes seems to be a disruptive event for inhabitants of the bucolic world (cf. *Id.* 5.112).¹⁰⁵

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

99 *LSJ* s.v. φοιτάω A.

100 As Hunter 1999: 83 notes ad 50–51, “[t]he textual and interpretative problems in these verses have as yet found no satisfactory solution”. I have used the translation in Gow [1950] 1952a: 7.

101 Cf. Palm 1965–1966: 144–145 and Payne 2007: 36.

102 Payne 2007: 36.

103 *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.

104 Cf. Zanker 2004: 14.

105 Differently Miles 1977: 149.

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 limited number, 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".¹⁰⁶ However, every image contains other figures and has its own setting. Although the images may have a temporal *order*, there is no *sequence* of events: we do not find the same figure involved in consecutive actions.¹⁰⁷ In such cases, it seems better not to use the term *fabula*.¹⁰⁸

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.¹⁰⁹ 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.¹¹⁰ 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

106 Petrain 2006: 257, italics in the original.

107 Cf. also Ott 1969: 107.

108 On the terms *fabula* (and story) in connection with visual narrativity, cf. further Kafalenos 1996: 56–57.

109 See e.g. Ott 1969: 107 and Gutzwiller 1991: 92.

110 Lawall 1967: 30; Hunter 1999: 63.

on the cup focus on *individuals*. The cup also devotes more attention to the feelings ('what-it's-like') of these individuals.

Scholars have generally perceived a temporal connection between the three images, which would represent the three ages of man (maturity, old age, childhood).¹¹¹ 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 learned the folly of lovers and turns to practical affairs and action, where labor is given a just reward".¹¹² Hunter refers to *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".¹¹³ 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 prefers a temporal connection, it could be argued 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.

111 E.g. Gutzwiller 1991: 92–93.

112 Lawall 1967: 29–30 (emphasis mine), approved of by Ott 1969: 108. Similarly Edquist 1975: 106, who speaks of "the totality of significant human experience from childhood to old age".

113 Hunter 1999: 77.

5.4 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 ekphrasis. In the corpus of this study, the discursive discourse mode is found first here. The signs of narrator-narratee interaction 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 36–38, the goatherd creates a sequence of iterative events in 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 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.¹¹⁴

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.

114 See section 6.4.

5.5 Visualizing the Goatherd's Cup

The discussion regarding the visualization of the goatherd's cup resembles to a certain extent that of the visualization of Achilles' shield. 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.¹¹⁵

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.¹¹⁶

As Petrain notes, ancient readers do not seem to have felt any reluctance to visualize objects described in poetry.¹¹⁷ In this matter, I can only agree with the ancients.¹¹⁸ 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, but the many reconstructions indicate that the text offers enough clues to come to some sort of arrangement.¹¹⁹

115 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 ‘zweihenklig’, aber es wird mit einem homerischen Kunstwort (*χίστροβίον*) benannt, das keine bestimmte Form vor das Auge stellt”. Payne 2007: 37 agrees.

116 See e.g. Nicosia 1968: 23–24.

117 Petrain 2006: 260–261.

118 See further section 3.5.

119 For possible reconstructions, see e.g. Gow [1950] 1952b: 14 (= Gow 1913: 213), Morley in Verity and Hunter 2002: 2 and Petrain 2006: 258–259. Arnott 1978: 133, after having discussed

The images are inspired by examples of Hellenistic art.¹²⁰ As Hunter notes, “relief work on pottery and metal will have been the principal influence”.¹²¹ 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.¹²² Any narrative elements that are, strictly speaking, alien to the visual arts are commonly regarded as *suggested* by the carvings.¹²³ The cup is indeed a marvel of the goatherd’s world—a wonder which amazes one’s heart (αἰπολικὸν θάηματαίρας κέ τυ θυμὸν ἀτύξαι, 56).

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”.

120 See the references in Hunter 1999: 77. See also Fowler 1989: 5–15.

121 Hunter 1999: 77. Similarly Gallavotti 1966: 432 and Nicosia 1968: 23.

122 Cf. the brief overview in Gow 1913: 207.

123 E.g. Fowler 1989: 7 and Schmale 2004: 122.

Jason's Cloak (A.R. 1.721–768)

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 (708–720). Before Jason sets out, he fastens a purple cloak around his shoulder. The cloak is described by the narrator *in extenso* (721–768). Jason next takes up his spear (769–773) and is on his way (774 ff.).

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. Two studies deal with narration and description in the *Argonautica*, but their main interest lies in the ekphrasis' interpretation and significance, rather than its narrative and descriptive properties.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 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

1 For overviews of existing interpretations, see e.g. Clauss 1993: 123, note 28, Merriam 1993: 70–72, Thiel 1993: 40, note 4, Bulloch 2006: 58, note 21 and Otto 2009: 197–203.

2 Fusillo 1983 and Thiel 1993. See for Jason's cloak Fusillo 1983: 83–96 (= Fusillo 1985: 300–306) and Thiel 1993: 36–89. For their views on description, see Fusillo 1983: 65–67 and Thiel 1993: 12; for both, the halting of fabula time is the most important marker of description.

3 E.g. Byre 1976: 99, Zanker 1987: 69 and Klooster 2012a: 73.

4 Schmale 2004: 118.

5 Palm 1965–1966: 139.

with Aphrodite, 742–746) 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 visualization of the cloak (section 6.4).

6.2 Jason’s Cloak: Its Descriptivity and Narrativity

6.2.1 *Text and Translation*⁸

721	Αὐτὰρ ὃ γ’ ἀμφ’ ὤμοισι θεᾶς Ἴτωνίδος ἔργον, δίπλακα πορφυρέην περονήσατο, τήν οἱ ὄπασσε Παλλάς, ὅτε πρῶτον δρυόχους ἐπεβάλλετο νηὸς Ἀργούσ καὶ κανόνεσσι δᾶε ζυγὰ μετρήσασθαι.	aor.; [aor.] [impf.] [aor.]
725	Τῆς μὲν ῥηίτερόν κεν ἐς ἠέλιον ἀνιόντα ὄσσε βάλοις ἢ κείνῳ μεταβλέψειας ἔρευθος· δὴ γάρ τοι μέσση μὲν ἐρευθήεσσα τέτυκτο, ἄκρα δὲ πορφυρέη πάντη πέλεν. Ἐν δ’ ἄρ’ ἐκάστῳ τέρματι δαίδαλα πολλὰ διακριδὸν εὖ ἐπέπαστο.	opt. aor.; opt. aor. plupf. impf. plupf.
730	Ἐν μὲν ἔσαν Κύκλωπες ἐπ’ ἀφθίτῳ ἤμενοι ἔργῳ, Ζηνὶ κεραυνὸν ἀνακτι πονεύμενοι· ὅς τόσον ἤδη παμφαίνων ἐτέτυκτο, μιῆς δ’ ἔτι δεύετο μούνον ἀκτίνος, τήν οἱ γε σιδηρεῖης ἐλάασκον σφύρησιν, μαλεροῖο πυρὸς ζεῖουσαν αὐτμήν.	impf. plupf.; impf. [impf.]
735	Ἐν δ’ ἔσαν Ἀντιόπης Ἀσωπίδος υἱέε δοιῶ, Ἀμφίων καὶ Ζήθος. Ἀπύργωτος δ’ ἔτι Θήβη κείτο πέλας, τῆς οἱ γε νέον βάλλοντο δομαίους ἰέμενοι· Ζήθος μὲν ἐπωμαδὸν ἠέρταζεν	impf. impf.; [impf.] impf.

6 Thiel 1993: 67; 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.

8 I have removed the comma before θεᾶς in 721, for which see below.

- οὔρεος ἡλιβάτοιο κάρη, μογέοντι εἰοικώς·
 740 Ἄμφίων δ' ἐπὶ οἱ χρυσήν φόρμιγγι λιγαίνων
 ἦιε, δις τόσση δὲ μετ' ἵχνια νίσετο πέτρη. impf.; impf.
- Ἐξείης δ' ἤσκητο βαθυπλόκαμος Κυθήρεια plupf.
 Ἄρεος ὀχμάζουσα θοὸν σάκος· ἐκ δὲ οἱ ὤμου
 πῆχυν ἐπὶ σκαιὸν ξυνοχή κεχάλαστο χιτῶνος plupf.
 745 νέρθε παρέκ μαζοῖο· τὸ δ' ἀντίον ἀτρεκές αὐτῶς
 χαλκείη δεικῆλον ἐν ἀσπίδι φαίνεται' ιδέσθαι. impf.
- Ἐν δὲ βοῶν ἔσκεν λάσιος νομός· ἀμφὶ δὲ βουσί impf.
 Τηλεβόαι μάρναντο καὶ υἱέες Ἥλεκτρύωνος, impf.
 οἱ μὲν ἀμυνόμενοι, ἀτὰρ οἱ γ' ἐθέλοντες ἀμέρσαι,
 750 ληισταὶ Τάφιοι· τῶν δ' αἵματι δεύετο λειμῶν
 ἐρσήεις, πολέες δ' ὀλίγους βιόωντο νομήας. impf.
impf.
- Ἐν δὲ δῶα δίφροι πεπονήατο δηριόωντε. plupf.
 Καὶ τὸν μὲν προπάροιθε Πέλοψ ἴθυνη τινάσσων impf.
 ἠνία, σὺν δὲ οἱ ἔσκε παραιβάτις Ἴπποδάμεια. impf.
 755 Τοῦ δὲ μεταδρομάδην ἐπὶ Μυρτίλος ἤλασεν Ἴππους·
 σὺν τῷ δ' Οἰνόμαος, προτενὲς δόρυ χειρὶ μεμαρπῶς,
 ἄξονος ἐν πλήμνησι παρακλιδὸν ἀγνυμένοιο
 πίπτειν, ἐπεσσύμενος Πελοπῆια νῶτα δαΐξαι. aor.
impf.
- Ἐν καὶ Ἀπόλλων Φοῖβος οἰστεύων ἐτέτυκτο, plupf.
 760 βούπαις, οὐ πῶ πολλός, ἐὴν ἐρύοντα καλύπτρης
 μητέρα θαρσαλέως Τιτυδὸν μέγαν, ὃν ῥ' ἔτεκέν γε
 δι' Ἐλάρη, θρέψεν δὲ καὶ ἄψ ἐλοχεύσατο Γαῖα. [aor.]
[aor.]; [aor.]
- Ἐν καὶ Φρίξος ἔην Μινυήιος, ὡς ἐτεὸν περ impf.
 εἰσαῖων κριοῦ, ὃ δ' ἄρ' ἐξενέποντι εἰοικώς.
 765 Κεῖνους κ' εἰσορώων ἀκέοις ψεύδοιό τε θυμόν,
 ἐλπόμενος πυκινὴν τιν' ἀπὸ σφείων ἐσακοῦσαι
 βάζιν, ὅτευ καὶ δηρὸν ἐπ' ἐλπίδι θηήσαιο. opt. pres.; opt. pres.
[opt. aor.]
- Τοῖ' ἄρα δῶρα θεᾶς Ἴτωνίδος ἦεν Ἀθήνης. impf.
 Δεξιτερῇ δ' ἔλεν ἔγχος ἐκηβόλον, ὃ ῥ' Ἀταλάντη aor.
 770 Μαινάλῳ ἔν ποτέ οἱ ξεινήιον ἐγγυάλιξε,
 πρόφρων ἀντομένη, πέρι γὰρ μενέαινεν ἔπεσθαι [aor.]
impf.
 τὴν ὁδόν. Ἀλλὰ γὰρ αὐτὸς ἐκὼν ἀπερήτυε κούρην, impf.

δεῖσεν δ' ἀργαλέας ἔριδας φιλότητος ἔκητι. aor.
 βῆ δ' ἵμεναι προτὶ ἄστυ ... aor.

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 *Overview of Tenses*

In this section, I will establish which discourse modes are found in this passage (721–774a). Lines 721–724 and 769–774 contain the diegetic discourse mode: they feature aorists (περονήσατο, 722; ἔλεν, 769; δέϊσεν, 773; βῆ, 774) and imperfects (μενέαινε, 771; ἀπερήτυε, 772). Of the aorists, three further the action of the fabula: περονήσατο (“he fastened”), ἔλεν (“he took up”) and βῆ (“he went”). These are the only three actions 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.

In lines 721–724 and 769–774, two relative clauses are found (722b–724; 769a–771a). Both relative clauses feature an anterior aorist (ὑπάσσε, 722; ἐγγυάλιξε, 770). They constitute external analepseis which narrate the history of the object. The relative clause in 722b–724 also includes a subordinate temporal clause (ὅτε πρῶτον ..., 723–724). In lines 769a–771a, the relative clause contains a temporal adverb (ποτε, 770). It is followed by a γάρ-clause (771b–772a). The analepsis continues in a main clause (772b–773), which contains an imperfect and an aorist (ἀπερήτυε, 772; δέϊσεν, 773).

In lines 725–726 and 765–767, only second-person optatives are found. These lines are thus characterized by the discursive discourse mode.⁹ In lines 725–726, two aorist optatives occur with *κεν*; in 765, we likewise find two optatives (though present) with *κε*, followed by a relative clause (ὅτε) with an aorist optative. All optatives are potential. In both passages, the primary narrator addresses the primary narratee.

The bulk of the passage features the descriptive discourse mode (727–764; 768).¹⁰ These lines form the core of the ekphrasis. Mostly pluperfects and

9 For the linguistic features of the discursive discourse mode, see section 5.3.2.

10 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).

imperfects are found.¹¹ Only one aorist occurs (ἤλασεν, 755). Textual progression is spatial. In lines 761–762, a relative clause with three anterior aorists is found; this clause constitutes another external analepsis.

By far the largest part of the passage contains the descriptive discourse mode (727–764; 768). As such, the ekphrasis of Jason's cloak resembles the other ekphraseis of this study. This core with a descriptive textual organization is surrounded by two passages which feature the discursive discourse mode (725–726; 765–767). 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 are characterized by the diegetic discourse mode (721–724; 769–774). These refer to events which are part of the fabula.

6.2.3 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 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 his cloak and grasps his spear is generally regarded as an erotic rewriting of an Iliadic arming scene.¹² His 'arms' are only a cloak and spear. Jason 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' ἀμφ' ὦμοισι is also found at the beginning of Paris' arming scene: αὐτὰρ ὃ γ' ἀμφ' ὦμοισιν ἐδύσseto τεύχεα καλὰ / δῖος Ἀλέξανδρος Ἑλένης πόσις ἠὺκόμοιο, "and he put about his shoulders his splendid armour, / divine Alexander, husband of the lovely-haired Helen" (*Il.* 3.328–329). *Il.* 3.328 is the only instance of the phrase αὐτὰρ ὃ γ' ἀμφ' ὦμοισιν which occurs at the beginning of a major arming scene.¹³ This reference to Paris is appropriate for a love hero.

11 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), ἰέμενοι (738), μογέοντι (739), λιγαίνων (740), ὀχμάζουσα (743), ἀμυνόμενοι, ἐθέλοντες (749), δηριόωντε (752), τινάσσων (753), ἀγρυμένιοιο (757), διστεύων (759), ἐρύοντα (760), εἰσαῖων (764), ἐξενέποντι (764); (in narrator-narratee communication) εἰσορόων (765), ἐλπόμενος (766). Perfect participles: ἐοικώς (739), μεμαρπώς (756), ἐπεσσύμενος (758), ἐοικώς (764).

12 See Clauss 1993: 122–123 and Hunter 1993: 48, 52–53.

13 In the four major arming scenes in the *Iliad* (see note 66 in section 2.4.2), ἀμφι δ' ἄρ' ὦμοισιν

Second, the cloak recalls other pieces of cloth.¹⁴ 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 wearing a woollen double cloak of purple (χλαίναν πορφυρέην οὔλην ἔχε διος Ὀδυσσεύς / διπλήν, 19.225–226); he ends with stressing the admiration of many women (ἦ μὲν πολλάί γ’ αὐτὸν ἐθηγήσαντο γυναῖκες, 19.235).¹⁵ Another piece of cloth that is recalled is the δίπλακα πορφυρέην which Helena is weaving in *Il.* 3.125–128. It contains images, too: πολέας δ’ ἐνέπασσεν ἀέθλους / Τρώων θ’ ἵπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων, / οὓς ἔθεν εἶνεκ’ ἔπασχον ὑπ’ Ἄρης παλαμάων, “in which she was weaving the many struggles of the horse-taming Trojans and bronze-armoured Achaeans, which they had endured for her sake at the hands of Ares”.¹⁶ It would seem that Helena is weaving the δίπλαξ for Paris.¹⁷

Third, the Apollonian ekphrasis draws on other ekphraseis. In particular, the shields of Achilles and Heracles are important models.¹⁸ Correspondences which are relevant for my argument will be discussed below.

6.2.4 *The Lines Surrounding the Images (721–729 and 768–773)*

The main theme of the ekphrasis is found in lines 721–722: θεᾶς Ἰτωνίδος ἔργον, / δίπλακα πορφυρέην. Editors usually print a comma before θεᾶς, which turns θεᾶς Ἰτωνίδος 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.¹⁹ In my view, lines 721–722 are no exception, since θεᾶς Ἰτωνίδος ἔργον (721) can only refer to a cloak. Ἐργον, when accompanied by a genitive auctoris referring to a female person, most likely refers to a woven garment.²⁰ In combination with ἀμφ’ ὤμοισι ... / ... περονήσατο (721–722), the phrase

refers to the slinging of the sword around the shoulders (ἀμφι δ’ ἄρ’ ὤμοισιν βάλετο ξίφος, 3.334; 11.29; 16.135; 19.372). The other occurrence of the phrase αὐτὰρ ὃ γ’ ἀμφ’ ὤμοισι (without the ν) is *Il.* 15.479, where Teucer, an archer, puts his shield about his shoulders.

14 See Shapiro 1980: 266–271.

15 Hunter 1993: 52–53.

16 These lines are also interpreted metapoetically, for which see e.g. Kennedy 1986.

17 Collins 1967: 60–64.

18 See Hunter 1993: 53–56, Otto 2009: 203–205 and Mason 2016.

19 *Il.* 18.478 (ποίη δὲ πρῶτιστα σάκος μέγα τε στιβαρόν τε); Hes. *Sc.* 139 (χερσί γε μὴν σάκος εἶλε παναίολον), Theoc. *Id.* 1.27–28 (καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδέι κηρῶ, / ἀμφῶες, νεοτευχῆς, ἔτι γλυφάνοιο ποτόσδον), Mosch. *Eur.* 37–38 (αὐτὴ δὲ χρύσειον τάλαρον φέρειν Εὐρώπεια / θηητόν, μέγα θαύμα, μέγαν πόνον Ἡφαίστιο). Cf. also e.g. *Od.* 19.225–226 (χλαίναν πορφυρέην οὔλην ἔχε διος Ὀδυσσεύς / διπλήν).

20 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.* 7.96–97; the phrase

θεᾶς Ἴτωνίδος ἔργον must refer to a cloak, and a comma before θεᾶς is therefore unnecessary. The words 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.²¹

The maker of the cloak is Athena.²² The cloak is 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. The cloak is a finished object. In the relative clause in 722–724, 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 725–726, the primary narrator addresses the primary narratee; he will do so again in lines 765–767 below.²³ These lines have various functions. First, they refer to the intense brilliance of the cloak’s red colour (ἔρευθος).²⁴ Second, they make explicit that the ekphrasis is addressed solely to the primary narratee;²⁵ not a single character looks at the cloak.²⁶ Third, the lines are an

ἔργα γυναικῶν in Hes. *Th.* 603 does not refer to woven garments, as the context makes clear (see also West 1966: 333 ad loc.).

- 21 In Archaic epic, the exact meaning of πορφύρεος is unclear (see the *Lfgre* s.v. πορφύρεος B). Cf. the discussion of this word in Schrier 1979: 316–322, who argues that the adjective also denotes radiance or lustre, and that πορφύρεος rather frequently occurs in connection with Aphrodite.
- 22 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 (θεᾶς Ἴτωνίδος, 721; θεᾶς Ἴτωνίδος ... Ἀθήνης, 768). This outer ring encloses an inner ring, which indicates the effect of Jason’s cloak on the onlooker (725–726; 765–767). 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)”.
- 23 The addresses to the primary narratee in the *Argonautica* are investigated by Byre 1991. See further my remarks on 765–767 below.
- 24 Faber 2000: 52–53 speaks of the “motif of the brilliant appearance of the weapon”; he compares e.g. Hes. *Sc.* 142–143. On ἔρευθος and its erotic associations see Fowler 1989: 17 and Pavlock 1990: 29–34.
- 25 Fränkel 1968: 100. Other scholars have also stated that the addresses to the narratee mark off the ekphrasis from the surrounding narrative (e.g. Shapiro 1980: 264 and Rengakos 2006: 8).
- 26 Fusillo 1983: 84.

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.²⁷ Both addresses to the primary narratee also trigger his active involvement and thereby turn that narratee into a kind of eyewitness.²⁸

Lines 727–729 refer to the *opus ipsum*, and provide the narratee with the general lay-out of the cloak. The narrator had first stated that the cloak was purple (722), after which he turned to its red colour (726). In lines 727–728a, he clarifies the relation between these colours: the centre of the cloak is red (μέσση μὲν ἐρευθήεσσα), but it is purple at the edges (ἄκρα δὲ πορφυρέη). He does so by making use of ring-composition: πορφυρέην (A, 722), ἔρευθος (B, 726); ἐρευθήεσσα (B, 727), πορφυρέη (A, 728). The particle γάρ in line 727 indicates that lines 727–728 must be regarded as elaboration or explanation of lines 725–726. The interactional particles δὴ ... τοι (727) refer to shared perception between narrator and narratee (“as you might have seen”).²⁹

In lines 728b–729, the narrator turns to the images on the cloak: ἐν δ' ἄρ' ἐκάστω / τέρματι δαίδαλα πολλά διακριδὸν εὖ ἐπέπαστο, “in each border many intricate designs had, separately, been skilfully woven”.³⁰ 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.³¹ Alternatively, they may have been embroidered on the cloak.³² Διακριδὸν (“separately”) indicates that each image is separate and self-contained.³³ The phrase ἐν δ' ἄρ' ἐκάστω / τέρματι locates the images in each border of the cloak. Yet how many borders does a cloak have?³⁴ And what happens to the images when the cloak is folded? 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.

27 Cf. Goldhill 1991: 310–311.

28 See for this effect Allan, de Jong and de Jonge 2017: 41–42. We may further compare the interactional discourse particles in line 727.

29 Cf. Cuypers 2005: 58.

30 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.

31 Cf. Kirk 1985: 280 ad *Il.* 3.126 and *Lfgre* s.v. θρόνα B.

32 E.g. Shapiro 1980: 263.

33 Palm 1965–1966: 137 and Shapiro 1980: 275.

34 Collins 1967: 67 envisages a square cloth; the drawing in Shapiro 1980: 277 envisages a more round or oval cloak.

After the narrator has dealt with the images in detail (730–767), he closes the description by ring-composition: τοῖ ἄρα δῶρα θεᾶς Ἴτωνίδος ἦεν Ἀθήνηης (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 ἐκρηβόλον, 769). The narrator does not describe the appearance of the spear, but narrates the moment of the spear's handing over. He does so in another external analepsis, which starts in a relative clause. The spear was a guest-gift from Atalanta and has an erotic connotation, just as the cloak.

6.2.5 *The Images (730–767)*

The δαίδαλα πολλα (729) consist of seven images. As in the Homeric shield ekphrasis, the images are enumerated: the passage is characterized by refrain-composition. 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).³⁵ Each introductory formula is followed by a verb that expresses stasis; these verbs are either imperfects of εἶμι (ἔσαν, 730, 735; ἔσκειν, 747; ἔην, 763) or pluperfects of verbs of making (ἤσκητο, 742; πεπονῆατο, 752; ἐτέτυκτο, 759). Scholars have tried to link the various introductory elements to a structural arrangement of the images on the cloak.³⁶ The word ἐξείης seems to indicate that the images are arranged in a linear sequence on the cloak.³⁷ Yet the text does not offer conclusive evidence for any structural arrangement.³⁸

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 other through their subject matter or by a single theme.³⁹ The last image is directly related to the main story (Phrixus and the ram, 763–767). 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.⁴⁰

The cloak contains the following seven images:

35 It should be noted that the last two images are asyndetically connected; καί means “also” in 759 and 763.

36 See e.g. Collins 1967: 66. Shapiro 1980: 276 argues for an ordering on the basis of symmetry and balance.

37 Byre 1976: 97. Strictly speaking, ἐξείης only locates image 3 next to image 2.

38 Cf. Hunter 1993: 57.

39 Fränkel 1968: 101–102.

40 I have borrowed these terms from Bal 1982: 144. This point is often made in connection with Jason's cloak, for which see Hunter 1993: 58 and Klooster 2012a: 73.

1. Cyclopes are forging a thunderbolt for Zeus (730–734)
2. Amphion and Zethus are laying the foundations for the walls of Thebes (735–741)
3. Aphrodite is holding up Ares' shield (742–746)
4. The Teleboae/Taphians and the sons of Electryon are fighting (747–751)
5. Pelops and Hippodameia are in a chariot-race against Myrtilus and Oenomaus (752–758)
6. Apollo is shooting at Tityus, who is pulling Leto by her veil (759–762)
7. Phrixus is listening to the ram (763–767)

1 Cyclopes are Forging a Thunderbolt for Zeus (730–734)

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, we may note two visual details: *παμφαίνων* (732) and *σιδηρείης* (733).⁴¹ Other details are *ἀφθίτω* (“endless”, 730) and *μαλεροῖο* (“raging”, 734). The text also contains two temporal adverbs (*ἤδη*, 731; *ἔτι*, 732). These are discussed below.

The *image* depicts an unknown number of Cyclopes, who are just about finishing a thunderbolt for Zeus.⁴² 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.⁴³ 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' ἀφθίτω ἤμενοι ἔργω*, “busy with their endless work” (730).⁴⁴

The pluperfect *ἔτέτυκτο* in line 732 merits some attention. Usually in ekphrases, pluperfects refer to the *opus ipsum*, that is, they direct attention to the

41 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 (*χαλκείη ... ἐν ἀσπίδι*, 746). Dubel interprets these references metapoetically.

42 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.

43 See Hes. *Th.* 139–146. Fränkel 1968: 102 states that Zeus himself is not depicted out of respect for his person, but by the symbol of his glory only.

44 Perhaps *ἀφθίτω* is a metanarrative remark of the narrator (see for other examples note 169 in 3.3.3). Fränkel 1968: 103 proposes to read *ἡμένοι*, but cf. Campbell 1971: 417–418, note 1, Giangrande 1973: 11 and Vian and Delage 1974: 257.

physical medium or surface representation of the object. For example, the pluperfect τέτευκτο 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;⁴⁵ ἐτέτευκτο stands out, because it is not found in an introductory line (just as κεχάλαστο in 744 below). In line 732, ἐτέτευκτο refers both to the *opus ipsum* and to 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).⁴⁶

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 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.⁴⁷ By stating that only one ray is missing, the narrator indicates that its completion is not far off (μῆις ... μούνον / ἀκτίνος, 732–733). Lines 733–734 make clear that the Cyclopes are working very hard to beat out this last ray.⁴⁸ The verb ἐλάσσκον (733) may function as an imperfect.⁴⁹ Alternatively, 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.⁵⁰

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 the image depicts the forging of the thunderbolt, not its use. As for ‘what-it’s-like’,

45 For pluperfects found in introductory lines, see ἐπέπαστο (729), ἤσκητο (742), πεπονήατο (752), ἐτέτευκτο (759); similar pluperfects in *Il.* 18.574, Hes. *Sc.* 208, Mosch. *Eur.* 44, 56; see also the perfects in Theoc. *Id.* 1.32, 39.

46 Cf. Dubel 2010: 15.

47 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, οὐπω will become frequent in Philostratus' *Imagines* (see Palm 1965–1966: 168 and Guez 2012: 47).

48 I interpret ζείουσαν as a participle going with τήν (732) and ἀντμήν as its direct object. Alternatively, one can connect ζείουσαν with ἀντμήν, which makes the ἀκτίς itself a glowing blast (so Mooney 1912: 115; Vian and Delage 1974: 84; Pavlock 1990: 34, note 39).

49 Cf. Bühler 1960: 135.

50 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.

the present participle *πονεύμενοι* (“working hard”, 731) 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).”⁵¹ I quote the last five lines (507–511):

οἱ δὲ τέως μακάρεσσι θεοῖς Τιτῆσιν ἄνασσον,
 ὄφρα Ζεὺς ἔτι κοῦρος, ἔτι φρεσὶ νήπια εἰδῶς,
 Δικταῖον ναίεσκεν ὑπὸ σπέος, οἱ δὲ μιν οὐ πω
 510 γηγενέες Κύκλωπες ἔκαρτύναντο κεραυνῶ,
 βροντῆ τε στεροπῆ τε· τὰ γὰρ Διὶ κύδος ὀπάξει.

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 whether the image depicts the forging of Zeus’ *first* thunderbolt (*οὐ πω / γηγενέες Κύκλωπες ἔκαρτύναντο κεραυνῶ*, 509–510). This would change the depicted event from a habitual action into a specific one. This action is, furthermore, significant, because the thunderbolt gives Zeus his glory (*τὰ γὰρ Διὶ κύδος ὀπάξει*, 511). Along this line of interpretation, the narrativity of the image is augmented: it no longer depicts a 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, 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.⁵² The effect of poetry and visual

51 Hunter 1993: 53–54.

52 Conversely, DeForest 1994: 93 draws attention to the differences between the arts.

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' οὐασιν ἠρεμέοντες / κηληθμῶ· τοῖόν σφιν ἐνέλλιπε θελκτὸν ἀοιδῆς (1.513–515), “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 765–768, where the viewer of the last image likewise becomes enchanted.⁵³

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.⁵⁴ 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”.⁵⁵ Furthermore, the song of Orpheus is modelled on the songs of Demodocus in *Odyssey* 8.⁵⁶ Thus, the first image on the cloak continues a story told in a song. This song, in turn, is inspired both by visual art (the shield of Achilles) and by song itself (the songs of Demodocus). The relation between poetry and visual art is indeed complementary.

2 Amphion and Zethus are Laying the Foundations for the Walls of Thebes (735–741)

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 (ἡλιβάτοιο, 739), Amphion's lyre is made of gold (χρυσέη, 740) and the rock is twice as big as the mountain (δὶς τόσση, 741); Thebes is said to be ἀπύργωτος (736).

53 Cf. DeForest 1994: 143.

54 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).

55 Nelis 2001: 351 (with further references). For the correspondences between song and shield, see Nelis 1992: 158.

56 Hunter 1993: 149–150; the correspondences are listed by Nelis 1992: 157–159 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 expressed) theme of Demodocus' second song, with Ares representing νεῖκος in the universe, and Aphrodite φιλία (*Od.* 8.266–366)”.

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.* 11.260–265, the narrator states that Odysseus saw Antiope, daughter of Asopus, who bore Amphion and Zethus; they first founded Thebes and fenced it with towers.⁵⁷ According to Hesiod (fr. 182 M-W), the brothers built the walls of Thebes with a lyre.⁵⁸ 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 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 with another temporal adverb, νέον (“just now”, 737), that the brothers have just started to build Thebes. Thus, although the narrator refers to a future state of affairs, the completion of Thebes 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 (732–734).

The *image* does not contain world disruption. Both brothers are working eagerly (ίήμενοι, 738). We see here that the Apollonian narrator also refers to mental states (cf. ἐθέλοντες in 749 and ἐπεσσύμενος in 758). Zethus is shouldering a high mountain, and looks like a man toiling hard (μογέοντι ἐοικώς, 739).⁵⁹ Amphion, following after him, is playing on his lyre; he is moving a rock twice as big (740–741). The participle λιγάνων (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.⁶⁰

57 In both passages, Antiope is called the daughter of Asopus (Ἀντιόπην ... Ἄσωποιο θυγάτρα, *Od.* 11.260; Ἀντιόπης Ἄσωπίδος, A.R. 1.735); the Homeric hapax ἀπύργωτον (*Od.* 11.264) is repeated in A.R. 1.736.

58 For other ancient sources that tell this myth, see the references by Stoll in Roscher 1884–1890: 313–314 and Heubeck 1990: 93 (ad *Od.* 11.260–265).

59 In most ekphraseis, phrases with ἐοικώς 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”.

60 Cf. *Il.* 18.495 and 570–571.

The twins are working in harmony, and the text offers no indications that this harmony will be disturbed. Yet from 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.⁶¹ This interpretation is facilitated by the fact that both brothers were regarded as embodying opposite values (e.g. the practical life and the contemplative or artistic life).⁶² 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; a future state of affairs is suggested. In addition, the image may allude to rivalry or antagonism between Amphion and Zethus.

3 Aphrodite is Holding Up Ares’ Shield (742–746)

The *text* has a prototypically descriptive structure. Two perfects occur (*ῥήσκητο*, 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 prototypically descriptive elements, the following visual details occur: *βαθυπλόκαμος* (742) and *χαλκείη* (746). Other details are *θοόν* (743), *σκαίον* (744) and *ἀτρεκές* (745).

In contrast to the two previous images, which depict figures at work, the third *image* depicts a figure in complete stasis.⁶³ 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 *ἔτέτυκτο* 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.⁶⁴ 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.⁶⁵ This

61 See Frazer 1921: 339, note 2 and Lawall 1966: 155. Merriam 1993: 75, on the other hand, emphasizes the necessity of cooperation between the two brothers.

62 See e.g. Klooster 2012a: 73–74.

63 Cf. Palm 1965–1966: 140.

64 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).

65 This was already recognized by Friedländer 1912: 12: “[u]nd das Zufallsmotiv eines von der Schulter der Aphrodite herabgeglittenen Gewandes dient dem gleichen Zweck, einen

effect is strengthened by the word order, which iconically mirrors this act of slipping down: from Aphrodite's shoulder (ἐκ δὲ οἱ ὤμου, 743), onto her left forearm (πῆχυν ἔπι σκαίον, 744), and then beneath her breast (νέρθε παρὲκ μαζοῖο, 745).

In line 743, the narrator states that Aphrodite is holding up Ares' agile shield (θόδν σάκος), which she seems to be using as a mirror.⁶⁶ It is not explicitly stated whether Aphrodite is actually looking at her own reflection; it also remains unclear what precisely is reflected (her breasts?).⁶⁷ At any rate, by making Aphrodite's reflection (δείκην) the subject of the verb φαίνεται (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,⁶⁸ the narrator draws attention to the exquisite quality of the cloak, which contains the representation of a reflected image.⁶⁹

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 her toilet.⁷⁰ 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”.⁷¹ It could also be the case that the robe has slipped down because Aphrodite was

Schein der Bewegung hervorzurufen, ohne doch durch das Hereinziehen wirklicher Bewegung den Eindruck zu fälschen”.

66 Dubel 2010: 16 draws attention to the metapoetic play in these lines; see on this point also Schmale 2004: 119–120.

67 Cf. Zanker 2004: 56.

68 For this use of the middle verb ὀράομαι, see Allan 2006: 112–113. 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, φαίνεται 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.

69 Feeney 1991: 70 (building on Zanker 1987: 69) notes 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”.

70 Zanker 1987: 69.

71 Collins 1967: 73, who is followed by Pavlock 1990: 36.

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.⁷²

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. 3.32–33), has fashioned an erotic image on Jason's cloak. He notes that there are ancient statues and coins which show an armed Aphrodite; and that Aphrodite could be called *ὠπλισμένη* 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.⁷³ 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 images. However, as in the case of the goatherd, there seems to be no good reason to distrust the Apollonian narrator.

4 The Teleboae/Taphians and the Sons of Electryon are Fighting (747–751)

The *text* has a prototypically descriptive structure. Only imperfects occur; textual progression is enumerative; one spatial marker is found (*ἀμφί*, 747).⁷⁴ As for other prototypically descriptive elements, I note the following visual details, which relate to the appearance of the meadow: *λάσιος* (747) and *ἔρσήεις* (751). The other details relate to the number of people involved: *πολλέες 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 (18.525–529). 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). In the Homeric ekphrasis, the figures are anonymous; here, the figures are identified by the narrator: the attackers are the Teleboae (748), who are also called Taphians (*ληισταὶ Τάφιοι*, 750); the owners and defenders of the cattle are the sons of Electryon (748). The myth, of which there are a

72 As in *Od.* 8.266–369, Hephaestus is Aphrodite's husband in the *Argonautica*, too (see e.g. 3.37–40).

73 Berkowitz 2004: 124–125.

74 *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.

number of different versions, is found in various sources.⁷⁵ In the *Catalogue of Women*, Electryon has nine sons (and a single daughter, Alcmene) who are all killed by the Taphians;⁷⁶ according to the scholiast ad 747–751a, Electryon also dies.⁷⁷ The reason for the fight is given by the scholiast ad 1.747–751b: the Teleboae had come to claim the cattle as part of their inheritance, but Electryon refused to give them the cattle.⁷⁸ The aftermath of the cattle raid is disastrous for Electryon: Amphitryon, who marries his daughter Alcmene, kills him when retrieving the cattle, either accidentally or out of anger.⁷⁹

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 (πολλέες δ' ὀλίγους βιῶντο νομῆας, 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 749: one party defends the cattle, but the other is bent on stealing it (οἱ μὲν ἀμυνόμενοι, ἀτὰρ οἱ γ' ἐθέλοντες ἀμέρσαι). 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 δέυετο λειμῶν / ἐρσήεις, 750–751).⁸⁰ Merriam even speaks of “the only truly horrific scene on the cloak”.⁸¹ 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,

75 For the ancient sources, see Bulloch 2006: 62, note 26.

76 See fragment 193.12–20 (M-W) and West 1985: 111. In Apollod. 2.4.6, one son of Electryon survives.

77 γενομένης δὲ μάχης καὶ ὁ Ἡλεκτρῶν καὶ οἱ τούτου παῖδες ἀνῆρέθησαν (Wendel 1935: 63), “after a battle had arisen, both Electryon and his sons were killed”.

78 See Wendel 1935: 63–64 and cf. Apollod. 2.4.6.

79 The first version in Apollod. 2.4.6, the latter in Hes. Sc. 11–12 (on which see Russo [1950] 1965: 10–11).

80 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 blood? For the association of dew and blood, see e.g. *Il.* 11.52–55 and Boedeker 1984: 74–79.

81 Merriam 1993: 73.

what clues the image contains so as to make their identification possible.⁸² In all other images, 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 Ἠλεκτρώωνος 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 (752–758)

The *text* has a prototypically descriptive structure. It features one pluperfect and two imperfects. The aorist ἤλασεν (755) may seem out of place in the descriptive discourse mode, but can be accounted for as an anterior aorist (see further below). Textual progression is enumerative. Three spatial markers occur: προπάροιθε (753), μεταδρομάδην (755) and ἐν (757).⁸³ 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 1.752–758a as follows: “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.”⁸⁴

82 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*).

83 ἐπί (755) belongs to ἤλασεν.

84 Translation in Collins 1967: 75–76; scholiast in Wendel 1935: 64–65; 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 (1.87–88; cf. Gerber 1982: 134–136 ad 1.87). For other versions, see Apollod. *Epit.* 2.4–9 with Frazer’s extensive notes.

The image does not contain a sequence of events: it depicts one moment only.⁸⁵ It does suggest what happened before the depicted moment, and what will happen after. Pelops and Hippodameia are in the chariot in the lead (753–754). 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).⁸⁶ The anterior aorist ἐπὶ ... ἤλασεν refers to an action that is already completed.⁸⁷ 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 behind him. By using an anterior aorist, this foregoing action is implied.⁸⁸ The verb also suggests that Myrtilus was first (perhaps far) behind Pelops, and has just now reached Pelops.

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.⁸⁹ The present participle ἀγνυμένοιο (757) and the imperfect πίπτειν (758) 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 πίπτειν imply a moment in the immediate 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 (753–754), 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 (προτενές δόρυ χειρὶ μεμαρπῶς, 756). This line lacks a verb, which may lead the narratee to assume that Oenomaus is standing.

85 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.

86 The manuscripts read τὸν δέ. If this reading is retained, ἐπελαύνω governs a double accusative (cf. Mooney 1912: 117 ad loc., who notes that “the double acc. with ἐπελαύνειν is an innovation”).

87 The aorist is understood as anterior by Vian and Delage 1974: 85, note 1. 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.

88 As such, ἐπὶ ... ἤλασεν is used in a similar way as the pluperfect κεχάλαστο in 744 above.

89 For a definition of telicity, see Smith 2003: 293: “[t]elic events have a natural final endpoint (*draw a circle, walk to school*)”.

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 (757–758). By the order of the description, as well as the piecemeal disclosure of information, the narrator suggests that these actions follow one after another. This procedure strengthens the idea that the image is full of action and movement.⁹⁰

World disruption is present. Oenomaus clearly expects to kill Pelops, just as he killed the previous 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 betrayed Oenomaus.⁹¹ 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.⁹²

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 (σὺν δέ οἱ 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 συμπαρῆν, ἀλλ’ ὅτι ὁ τεχνίτης ἀμφοτέρα δεῖξαι 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 image] [thus].”⁹³ Fränkel agrees that Hippodameia’s presence is symbolic. He further notes that the image is perhaps synoptic.⁹⁴ Hippodameia

90 According to Hunter 1993: 57, note 53, “[t]he narrative of the chariot race (...) may be thought to stretch the bounds of ‘representability’”. The narrative of the chariot race can be represented, for it is very much a visual one.

91 Cf. Manakidou 1993: 108–109: “[d]er Name des Wagenlenkers steht bedeutungsvoll zwischen den beiden Gegnern und deutet an, daß Myrtilos eine Zwischenrolle (die des Verräters) spielt”.

92 In the end, Pelops will be victorious. We may compare the chariot race depicted on Heracles’ shield (Hes. Sc. 305–311). The pseudo-Hesiodic narrator states that “never for them [the charioteers] victory was achieved, but they had a contest undecided” (οὐδέ ποτέ σφιν / νίκη ἐπηνύσθη, ἀλλ’ ἀκριτον εἶχον ἄεθλον, 310–311). The Apollonian narrator, on the other hand, refers to an image which suggests victory.

93 Wendel 1935: 65 (ad 1.752–758b). 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 seems to forget that Athena is a woman.

94 Fränkel 1964: 105.

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.⁹⁵ In most ancient visual depictions, Hippodameia is found in Pelops' chariot, too.⁹⁶ Lastly, the other images on the cloak are not synoptic. The interpretation of the scholiast must therefore be rejected.

6 Apollo is Shooting at Tityus, Who is Pulling Leto by Her Veil
(759–762)

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 (διστεύων, 759; ἐρύνοντα, 760), which refer to the ongoing actions in which the figures are involved. One temporal adverb occurs, too (οὖ πω, 760). Lines 761b–762 have a prototypically narrative structure. The relative clause forms an external analepsis (three anterior aorists: ἔτεκεν, 761; θρέψεν, ἐλοχέσσατο, 762).⁹⁷ 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.⁹⁸ As for other prototypically descriptive elements, the occurring details relate to the size of the figures (βούπαις, οὖ 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.* 11.576–581 the punishment of Tityus is mentioned, who had assaulted Leto. In the *Odyssey*, it is not told who killed Tityus. In *Pi. P.* 4.90–92, it is Artemis who kills him; according to another version, he is slain by both Artemis and Apollo.⁹⁹ In the image on Jason's cloak, it is Apollo alone who kills Tityus.¹⁰⁰

95 See e.g. Apollod. *Epit.* 2.5.

96 Lacroix 1976: 337; see also Shapiro 1980: 283.

97 The scholia mention two versions of Tityus' birth, for which see Mooney 1912: 117.

98 Scholars are bothered by these lines. For example, Hunter 1993: 57, note 53 states that "[t]he genealogy of Tityus is always adduced as the 'unrepresentable' exception; the point is not to be pressed, however, as it can be argued that to represent 'a person' is to represent their genealogy—Tityus 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.

99 See Braswell 1988: 184 (ad 90 (c)). This is also the version in Apollod. 1.4.1.

100 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).

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 *οἰστεύων* (759). Apollo is called *βούπαις, οὐ πω πολλός*, “a big boy, not yet fully grown” (760). The combination *οὐ πω* (a negative and a temporal adverb) modifies the adjective *πολλός*.¹⁰¹ 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 (*ἔην ... / μητέρα*, 760–761; she is not named by the narrator). This action is characterized by the narrator as *θαρσαλέως*, “audaciously” (761). Evaluative comments on the ongoing action in the image occur rarely in the ekphrasais of this study.¹⁰² 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.¹⁰³ The element of ‘what-it’s-like’ is absent.

7 Phrixus is Listening to the Ram (763–767)

The *text* of the last image differs in two respects from that of the other images. First, it contains the descriptive (763–764) as well as the discursive discourse mode (765–767). Second, the descriptive discourse mode is found in two lines only. The lines contain only one imperfect (*ἔην*, 763), accompanied by three participles (*εἰσαῖων, ἐξενέποντι, εἰοικώς*, 764). They have a descriptive textual organization. As for the passage as a whole (763–767), 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. The narrator focuses only on the two figures and their actions: he does not mention a location or setting.¹⁰⁴ This makes it difficult to decide which moment from the

101 According to Hunter 1986: 53, note 22, lines 759–762 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*.

102 Cf. *ἐτώσια* in Theoc. *Id.* 1.38; there a secondary narrator is speaking.

103 Cf. the scholiast ad 760–762d (Wendel 1935: 66).

104 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.

myth is depicted. Two moments from the *Argonautica* could be depicted: (1) the ram comforts Phrixus after he has lost his sister Helle (1.256–257); or (2) the ram orders Phrixus to sacrifice him (2.1146–1147).¹⁰⁵ Following the first version, which is advocated by the scholia (ad 1.763b and 1.256–259),¹⁰⁶ the ram speaks to Phrixus in the Hellespont, just after he has lost his sister Helle.¹⁰⁷ As for the second version, Fränkel has argued that in A.R. 2.1146–1147 the ram does not speak at all.¹⁰⁸ Fränkel draws attention to another version (3) that is not found in the *Argonautica*, according to which the ram would have spoken to Phrixus and Helle before their flight.¹⁰⁹ Following the evidence from the *Argonautica* itself, it is most likely that version (1) is depicted on the cloak.¹¹⁰

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 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 / εἰσαῖων κριοῦ, 763–764);¹¹¹ the ram “looked as though he was *speaking*” (ὁ δ’ ἄρ’ ἐξενέποντι εἰοικώς, 764).¹¹² We may also note the particles περ (which strengthens ἔτεόν) and ἄρα (which underlines the miraculous nature of what is said).¹¹³

In lines 765–767, the narrator addresses the primary narratee (as in lines 725–726 above).¹¹⁴ 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

105 Otto 2009: 192.

106 See Fränkel 1968: 59.

107 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 ad Pi. P. 4.161 (b)). This could mean that the figures are depicted in the sea.

108 Fränkel 1968: 294–295; 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.

109 Fränkel 1968: 59, note 85.

110 It should be noted that in 1.256–257 and 2.1146–1147 *characters* are speaking. The narrator may, of course, choose to depict a version on the cloak which the characters do not know.

111 I interpret ὡς as “like, just as” (with εἰσαῖων); cf. the translation of Vian and Delage 1974: 85 (“il semblait écouter vraiment le bélier”). Others translate “as if” (e.g. Race), but this could imply that Phrixus was *not* listening.

112 Cf. Shapiro 1980: 285.

113 For περ, see Bakker 1988; for ἄρα, see Ruijgh 1971: 435.

114 Such addresses to the narratee later become conventional (see e.g. Belsey 2012: 194–195).

which moment is depicted in the image. At the same time, the lines comment on the illusionary nature of the image.¹¹⁵ By placing this address at the end of his ekphrasis, the narrator may want to suggest that the other images share this quality.¹¹⁶

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.¹¹⁷ Others state that the lines hint at the problems of interpreting the cloak *as a whole*.¹¹⁸ I, for my part, want to draw attention to the fact that the narrator refers to seeing (χείνουσ ... εἰσορόων, 765; θηήσαιο, 767) as well as hearing (ἔσακούσαι, 766).¹¹⁹ If visual art can suggest that figures speak, what about poetry that refers to visual art that suggests 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 Conclusion

The *text* (721–774) contains three discourse modes: the diegetic, the discursive and the descriptive mode. The lines with 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 (725–768), only the discursive (725–726; 765–767) and the descriptive discourse modes (727–764; 769) occur. 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 him. Lines 730–764, which refer to what is depicted in the images, only contain the descriptive discourse mode.

The text which represents the images (730–764) 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

115 Cf. Shapiro 1980: 285, Zanker 1987: 69 and Schmale 2004: 118.

116 Cf. Palm 1965–1966: 138. The last image in an ekphrasis often has special importance (so Kakridis 1971: 123 ≈ Kakridis 1963: 25).

117 Byre 1991: 226–227.

118 E.g. Klooster 2012a: 73.

119 Cf. Clauss 1993: 127.

figures were made of cloth, or that they were dyed in a certain colour. References to the *opus ipsum* are concentrated in lines 727–729, which refer to 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.¹²⁰ 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 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 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.¹²¹

120 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 Erzählsammenhang besitzt und dieses bei der Betrachtung zur Anwendung bringt”; Baumann refers to Stansbury-O'Donnell 1999: 162–164 and Giuliani 2003: 79 ff.; see also Webb 2012: 19–20.

121 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.

6.4 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 Ekphraseis ist es doch nicht geworden, denn von der Verteilung auf dem Gewande und von den Darstellungen selbst kann sich niemand eine Vorstellung machen".¹²² Almost a century later, Otto, contrasting Homer with Apollonius, 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. (...) Achilles' Schild ist im ganzen nicht visualisierbar, nicht vorstellbar. Dagegen hindert nichts daran, anzunehmen, daß es einen Mantel wie den von Apollonios beschriebenen gab oder zumindest gegeben haben könnte. Auch steht die Darstellungsart einer Visualisierung nicht im Wege.¹²³

Otto's ideas are shared by a number of scholars.¹²⁴ We must not, however, overstate the case. Although it can indeed be argued that Jason's cloak is more visualizable than the shield of Achilles, there remain issues, too, with the visualization of Jason's cloak.

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. This is a feature that

122 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 war es undenkbar" (ibid.: 221, note 1).

123 Otto 2009: 214–215, 216–217. For Otto's views on the shield of Achilles, see section 3.5.

124 Cf. e.g. Byre 1976: 100, Fusillo 1983: 94, Zanker 1987: 69, Manakidou 1993: 140–141 and Schmale 2004: 117.

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 visualizable than those on the shields of Achilles and Heracles. Otto draws attention to two features: (1) the number of figures is reduced from an unknown to a representable number; and (2) the images do not depict movements which cannot be represented.¹²⁵ It should be kept in mind, however, that in image one and four the number of represented figures is unknown;¹²⁶ and that what one regards as 'representable' seems to depend on one's own—necessarily subjective—views.

The images on Jason's cloak—as those on the goatherd's cup—do not only contain less figures, they also contain considerably fewer details. The Apollonian narrator focuses almost solely on the figures and the actions they are engaged in; he uses spatial indicators only when necessary. The Homeric narrator, on the other hand, devotes more attention to the scenery and to the appearance of the figures. A curious paradox now arises: an image which is less detailed is easier to visualize. 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.¹²⁷ What is not described by the narrator can be imagined by the narratee. For this purpose, he may use his knowledge of (contemporary) visual art.¹²⁸ 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.

125 Otto 2009: 215–216.

126 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 42 above).

127 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). See also Grethlein and Huitink 2017: 6–7, 16–17.

128 For the relationship between Apollonius and visual art, see e.g. Fowler 1989: 15–17 and Shapiro 1980.

Europa's Basket (Mosch. *Eur.* 37–62)

7.1 Introduction

The last ekphrasis to be discussed in 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. 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.¹ The ekphrasis has also been assigned a metapoetical value.² The narrativity and descriptivity of the ekphrasis have received little attention; this chapter does therefore not start with a state of the art. It can be deduced from scattered remarks by various scholars that the ekphrasis is both narrative and descriptive.³ The three images which depict different moments from the same myth are regarded as a narrative element.

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 discussion of the basket's visualization (section 7.4).

7.2 Europa's Basket: Its Descriptivity and Narrativity

7.2.1 *Text and Translation*

αἱ δὲ οἱ αἴψα φάανθεν· ἔχον δ' ἐν χερσὶν ἐκάστη	aor.; impf.
ἀνθοδόκον τάλαρον· ποτὶ δὲ λειμώνας ἔβαινον	impf.

1 See e.g. Harrison 2001: 84; the idea that the ekphrasis foreshadows the future is already found in Friedländer 1912: 15.

2 Manakidou 1993: 181–182, Cusset 2001: 69 and Dubel 2010: 19.

3 See e.g. Zanker 1987: 93, Schmale 2004: 124–125 and Petrain 2006: 251–254 (discussed below).

- 35 ἀγχιάλους, ὅθι τ' αἰὲν ὀμιλαδὸν ἠγερέθοντο [impf.]
 τερπόμεναι ῥοδέῃ τε φυῇ καὶ κύματος ἠχῇ.
 αὐτὴ δὲ χρύσειον τάλαιρον φέρεν Εὐρώπεια impf.
 θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο,
 ὃν Λιβύῃ πόρε δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου [aor.]
 40 ἦεν· ἡ δὲ πόρεν περικαλλεῖ Τηλεφάσση, [impf.]; aor.
 ἢ τέ οἱ αἵματος ἔσκεν· ἀνύμφω δ' Εὐρωπείῃ [impf.]
 μήτηρ Τηλεφάσση περικλυτὸν ὤπασε δῶρον. aor.
 ἐν τῷ δαίδαλα πολλὰ τετεύχαστο μαρμαίροντα· plupf.
- ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς Ἰῶ plupf.
 45 εἰσέτι πόρτις ἐούσα, φυὴν δ' οὐκ εἶχε γυναίην· impf.
 φοιταλέῃ δὲ πόδεσσιν ἐφ' ἄλμυρὰ βαίνει κέλευθα impf.
 νηχομένη ἰκέλη· κυάνου δ' ἐτέτυκτο θάλασσα. plupf.
 δοιοῦ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύσιν αἰγιαλοῖο plupf.
 φῶτες ἀολλήδην, θηεῦντο δὲ ποντοπόρον βούν. impf.
- 50 ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἠρέμα χερσὶ impf.
 πόρτιος Ἴναχίης, τήν δ' ἑπταπόρῳ παρὰ Νεῖλω
 ἐκ βοδὸς εὐκεράοιο πάλιν μετὰμειβε γυναίκα· [impf.]
 ἀργύρεος μὲν ἔην Νεῖλου ῥόος, ἡ δ' ἄρα πόρτις impf.
 χαλκείῃ, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς. plupf.
- 55 ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην ταλάροιο
 Ἑρμείης ἦσκητο· πέλας δέ οἱ ἐκτετάνυστο plupf.; plupf.
 Ἄργος ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι·
 τοιοῦ δὲ φοινήμεντος ἀφ' αἵματος ἐξανέτελλεν impf.
 ὄρνις ἀγαλλόμενος πτερύγων πολυανθεί χροίῃ,
 60 τὰς ὃ γ' ἀναπλώσας ὥσει τέ τις ὠκύαλος νηῦς
 χρυσείου ταλάροιο περίσκεπτε χεῖλαια ταρσοῖς. impf.
 τοῖος ἔην τάλαιρος περικαλλέος Εὐρωπείης. impf.
 αἰ δ' ἐπεὶ οὖν λειμώννας ἐς ἀνθεμόεντας ἵκανον, [impf.]
 ἄλλῃ ἐπ' ἀλλοίοισι τότ' ἀνθεσι θυμὸν ἔτερπον· 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 the heifer with his hands, 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 multi-coloured hues of its wings; having spread these out like a swift ship it was covering 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 *Overview of Tenses*

The lines that refer to the images on Europa's basket (43–62) are characterized by the descriptive discourse mode: only pluperfects and imperfects are found. Progression is spatial and/or enumerative. The surrounding lines (33–38 and 63–64) feature the diegetic discourse mode. Lines 33–38 contain one aorist and four imperfects; lines 63–64 feature two imperfects, as well as a subordinate temporal clause (ἐπεὶ ..., 63) and a temporal adverb (τότε, 64).⁴ 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.

4 One could also argue that lines 63–64 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. Sistikou 2009: 316, who states that "[t]he gathering of flowers as a time-consuming process is stressed by a series of imperfect tenses and iterative forms"). In any way, a scenic effect is created. Cf. further Crump 1931: 51, 70–71 and Schmiel 1981: 270.

7.2.3 Preliminaries

The last ekphrasis of this study concerns an object that is owned by a woman. The basket is a container for flowers (ἀνθοδόκον τάλαρρον, 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*.⁵ Nevertheless, the ekphrasis of the flower basket marks Europa as a heroine—but one quite different from Achilles, Heracles or Jason.⁶ Rather than going off to battle, Europa is on her way to pick flowers with her companions. This is, however, a pastime not wholly devoid of danger: if Europa had heard or read the *Homeric Hymn to Demeter*, she would have known that women may be abducted while picking flowers.⁷

The ekphrasis of Europa's basket is focalized by the primary narrator. As in the other ekphrasises of this study, there is no indication that a character looks at the images on the object. Ekphrasises 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.⁸ He also regards the fact that the ekphrasis consists of three moments taken from the same myth as a novel element.⁹ 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 18.509–540; the attack on the cattle in 18.573–586). 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 split up into three different images.

5 For discussion of the similarities and differences between the basket and the cup, see Manakidou 1993: 195–198.

6 Merriam 2001: 61; see also Kuhlmann 2004: 286.

7 For this intertext, see e.g. Campbell 1991: 71. For the so-called 'meadow of love' motif, see Bremer 1975: 268–274.

8 However, Fusillo 1983: 94, note 44 argues that such an obvious connection is already present in the ekphrasis of Jason's cloak.

9 Friedländer 1912: 15; cf. however Bühler 1960: 87–88.

7.2.4 *The Lines Surrounding the Images (37–42 and 62)*

The main theme of the ekphrasis is found at the beginning: αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια / θηητόν, μέγα θαῦμα, μέγαν πόνον Ἴφαιστοιο, “Europa herself was carrying a golden basket, wondrous, a great marvel, a great work of Hephaestus” (37–38). The imperfect φέρεν (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. With the imperfect φέρεν the narrator suggests that *fabula* time moves on while the basket is described.¹⁰

The ekphrasis has a clear structure, which is marked by ring composition.¹¹ It is framed by an outer ring, which encloses four consecutive smaller rings. This can be schematized as follows:

- A αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια (37)
- B ὄν Λιβύῃ πόρε δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου (39)
- B' μήτηρ Τηλεφάσασσα περικλυτὸν ὤπασε δῶρον (42)
- C ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς Ἰῶ (44)
- C' φῶτες ἀολλήθην, θηεῦντο δὲ ποντοπόρον βοῦν (49)
- D ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ (50)
- D' χαλκείῃ, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς (54)
- E ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνῃν ταλάροιο (55)
- E' χρυσείου ταλάροιο περίσκεπε χεῖλεα ταρσοῖς (61)
- A' τοῖος ἔην τάλαρος περικαλλέος Εὐρωπείης (62)

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 (37–38) 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 πολλὰ ... μαρμαίροντα). The

10 This technique is already found in Homer, for which see e.g. *Od.* 13.95 (discussed in section 2.3.2).

11 Cf. Schmiel 1981: 264.

images are described in three separate sections, all introduced by a spatial indicator (ἐν μὲν, 44; ἐν δέ, 50; ἀμφὶ δὲ ... ὑπὸ, 55).

A basket is a novel object for an ekphrasis, but it is not wholly unfamiliar. Both shield ekphraseis contain images which depict baskets: in *Il.* 18.567–568, young girls and boys are carrying grapes in wicker baskets (πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπὸν, 568); in *Sc.* 293–294 and 296, people are carrying grapes to baskets (οἱ δ' αὖτ' ἐς τάλάρους ἐφόρουν ὑπὸ τρυγητήρων / λευκοὺς καὶ μέλανας βότρυας, 293–294). 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 ekphrasis and transformed it into an object that is itself worthy of an ekphrasis.¹²

Europa's basket is also reminiscent of Helen's wool basket in the *Odyssey* (4.125, 131–132). Helen's basket (τάλαρον) has wheels underneath it (ὑπόκυκλον, 131). It is made of silver and has golden rims (ἀργύρεον, χρυσῶ δ' ἐπὶ χεῖλεα κεκράαντο, 132). The basket was also presented to Helen as a gift (ᾄπασσεν, 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.

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”.¹³ Hence, the narrator is able to recall Helen's basket, but also Achilles' shield, which is made from bronze, tin, gold and silver (*Il.* 18.474–477; 20.268–272) as well as Heracles' shield (*Sc.* 141–143). Gold, furthermore, characterizes the basket as a precious object; this ekphrasis contains many more references to precious metals.¹⁴ It is fitting that Europa, a princess, carries such a valuable object. Lastly, it should be noted that objects in ekphraseis are often ‘unrealistic’. 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).¹⁵ The expression of

12 Cf. Dubel 2010: 22. 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.

13 Bühler 1960: 87; see also Campbell 1991: 53.

14 Cf. Manakidou 1993: 178.

15 On this line, cf. Cusset 2001: 69: “[c]e μέγας πόνος d' Héphestos (...) est bien en fait l' image intradiégétique de la narration elle-même qui est aussi le résultat de μέγας πόνος poétique”.

wonder is common in ekphrasis. The phrase may serve to heighten the credibility of the narrator. Thus, it could well be that Europa *is* carrying a golden basket—it is, after all, a μέγα θαύμα. 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.¹⁶

Lines 39–42 contain a catalogue of previous owners. 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.¹⁷ A striking feature of the catalogue is that all previous owners of the basket are women.¹⁸ The catalogue thus once more emphasizes the feminine nature of the object, and perhaps also adds to the humour of the passage.¹⁹

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.²⁰ In this light, commentators draw attention to the words ἀνύμφω δ' Εὐρωπέῃ in line 41: Europa is *not* yet a bride.²¹ Third, Hopkinson has suggested that the catalogue of owners can also be understood as a comment on the literary ancestry of the ekphrasis itself.²²

16 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”.

17 Only the goatherd's cup has a previous owner (see section 5.3.4).

18 Schmale 2004: 124.

19 It is 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.

20 Hopkinson 1988: 206.

21 E.g. Campbell 1991: 59.

22 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”; see also Fantuzzi and Hunter 2004: 223.

7.2.5 *The Images (43–61)*

In line 43, the images are introduced together (ἐν τῷ δαίδαλα πολλὰ τετεύχατο μαρμαίροντα). The pluperfect τετεύχατο refers to the *opus ipsum*. The phrase δαίδαλα πολλὰ, which also introduces the images on Achilles' shield and Jason's cloak, is here modified by another adjective, μαρμαίροντα, "gleaming".²³ This adjective refers to the gleam of the basket's various precious metals. As in the case of Achilles' shield, only the last image (55–61) is assigned a specific location, under the (upper) rim (ἀμφὶ ... ὑπὸ στεφάνην τάλαιρος, 55). The first two images are simply enumerated (ἐν μὲν, 44; ἐν δέ, 50). As in all other ekphrasis, the narrator remains vague on the precise lay-out of the object.²⁴

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 τάλαιρος (37, 61, 62). It has three images depicted on it (ἐν τῷ ... τετεύχατο, 43); it is round (δινῆεντος) and has a rim (στεφάνην, 55). For the shape of a τάλαιρος, Campbell refers to Gow and Page, who note that a κάλαθος is also called a τάλαιρος: "a funnel-shaped basket with a wide mouth tapering down to a base of much smaller diameter"; it was used for various purposes.²⁵ Gow and Page do not refer to any sources for this statement.²⁶ Webster notes that what Moschus calls a τάλαιρος we should call a κάλαθος.²⁷ 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 image, opposite each other.²⁸ This is 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 is

23 As Campbell 1991: 59 has noted, in *Il.* 18.480, the rim of Achilles' shield is called μαρμαίροντα; in 18.617 the armour as a whole is called μαρμαίροντα. The narrator of the *Europa* has transferred this quality to the images.

24 See e.g. Webster 1964: 154 and Beckby 1975: 540.

25 Campbell 1991: 53; Gow and Page 1965: 37 (ad καλαθίσκον).

26 The *Lfgre* translate τάλαιρος with "open basket" and note that the handle is not mentioned (s.v. τάλαιρος B). In archaic epic, τάλαιροι 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.

27 Webster 1964: 154.

28 See Gow 1927: 168, Bühler 1960: 93 and Campbell 1991: 53.

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.²⁹

The following three images are depicted on the basket:

1. Io is wandering over the sea in bovine form; people are watching her (44–49)
2. Zeus is changing Io back into a woman (50–54)
3. Hermes with next to him Argus, from whose blood a bird is rising up (55–61)

All images are introduced by a verb that expresses stasis; in the introductory lines, three pluperfects (ἔην ... τετυγμένη, 44; ἤσκητο, ἐκτετάνυστο, 56) and one imperfect (ἦν, 50) occur. The narrator thereby makes clear that he is describing static figures.³⁰ In the following, the images will first be discussed separately (1–3), then in conjunction (4).

1 Io is Wandering over the Sea in Bovine Form; People are Watching Her (44–49)

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 (βαίνε, 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).³¹ Both refer to the *opus ipsum*. Other details refer to the *res ipsae* (γυναῖν, 45; ἀλμυρά, 46; δοιοῦ, 48; ποντοπόρον, 49). The phrase νηχομένη ἐκέλη (47) stresses the fact that the narrator is describing an image.³²

The *image* depicts Io passing over the sea in the form of a cow (44–47) and a number of people watching her (48–49). In the text as printed by most editors the number of spectators is unspecified. However, line 48 contains two conjec-

29 Böhler 1960: 93. Könncke 1914: 550–551 locates the images on the inside of the basket. For a similar discussion regarding the images on the goatherd's cup, see section 5.3.5.

30 In this respect, it is similar to the goatherd's cup (see section 5.3.5) and Jason's cloak (see section 6.2.5).

31 In line 47, the manuscripts read κυανή or κυανῆ. This reading is defended by Arnott 1971: 154–155 (but cf. the remarks by Campbell 1991: 62).

32 Böhler 1960: 97, who speaks of a comparison between what is depicted and reality. For such phrases, see also section 4.3.2.

tures. The manuscripts read *δοιοί δ' ἔστασαν ὑψοῦ ἐπ' ὄφρυος αἰγιαλοῖο*.³³ Editors emend for the following reasons: 1) *δοιοί* does not easily combine with *ἀολλή-δην*;³⁴ 2) with *δοιοῦ ... αἰγιαλοῖο* (“two/twin coasts”), reference is made to the Bosphorus with its coasts on both sides; the name of the Bosphorus was commonly derived from *βοός πόρος*;³⁵ 3) *ἐπ' ὄφρυσιν* must almost certainly be plural, when *δοιοῦ ... αἰγιαλοῖο* refers to more than one coast; and 4) *ἐπ' ὄφρυσιν* is a traditional epic expression.³⁶

The change from *δοιοί* to *δοιοῦ* is unnecessary, if not unwanted.³⁷ 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 goat-herd's cup, on which the number of figures depicted in an image is never more than three.³⁸ Manakidou has noted that by retaining *δοιοί*, the number of figures depicted in 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).³⁹ In addition, on such a relatively

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- 33 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.
- 34 So Campbell 1991: 62–63: 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.603 f.* an *ἄμιλος* is set against two individuals”.
- 35 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 people; and the two groups, one on each side of the *τάλαρος*, will effectively separate the two scenes [images one and two] in this zone of the composition”.
- 36 Bühler 1960: 98–99; Campbell 1991: 62, though noting that this emendation “is certainly right”, does not state anything regarding the necessity of this change.
- 37 This also means that the reading *ἐπ' ὄφρυος* can be retained. In fact, as editors note, *ὑψοῦ ἐπ' ἰ* is usually followed by a genitive (Bühler 1960: 99; Campbell 1991: 62).
- 38 Campbell's argument (see note 34 above) that more than “two main subjects” would be expected 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 (730–734) or to the fight between the Teleboae and the sons of Electryon (747–751), 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.
- 39 Manakidou 1993: 175, note 243. She also notes that this creates an exact parallel with the goat-herd's cup.

small object, a large number of spectators seem hard to accommodate. As for ἀολλήδην, I see no reason this word cannot be combined with two people; *LSJ* translate with “in a body, together”.⁴⁰ Lastly, Bühler notes that δειός in the singular is nowhere found with the meaning ‘two, both’.⁴¹ It is thus preferable to retain the reading of the manuscripts; lines 48–49 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”. The image, then, contains 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 suggests both a previous and a future event. By speaking of Ἰναχίς 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 ἐούσα, φύην δ’ οὐκ εἶχε γυναίην). The adverb εἰσέτι, in combination with the negation οὐκ, looks forward to a future moment in time, when Io is no longer a heifer, but a woman again. In the ekphrasis of Jason’s cloak, ἔτι twice looks forward to a moment that is not depicted (A.R. 1.732, 736). In this ekphrasis, εἰσέτι looks forward to a moment that is depicted on the basket, but in another image (50–54).⁴² Of course, this is something that the narratee does not yet know.

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). Traditionally, it is the gadfly sent by Hera that drives Io over the sea.⁴³ 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.⁴⁴

The element of ‘what-it’s-like’ is present, too. The adjective φοιταλέη refers to the experiences of Io as a cow. The feelings of the spectators are also included: the men are gazing with wonder (θηεύντο) at the seafaring cow (ποντοπόρον βούν, 49).⁴⁵ The words ποντοπόρον βούν refer to the focalization of the specta-

40 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.

41 Bühler 1960: 98–99.

42 Cf. Ravenna 1974: 26.

43 References in Bühler 1960: 93. For a brief overview of Io’s story, see Griffith 1983: 189; more extensively Gantz 1993: 198–203.

44 Cf. Campbell 1991: 61 ad φοιταλέη.

45 In both shield ekphrases, spectators are also found (for Homer, see the references in Clay 2011: 9; for the *Shield*, see 214 and 242–244). Only here are the spectators watching something extraordinary. Cf. also Manakidou 1993: 175.

tors; they are astonished by the sight of a cow traversing the sea. The striking nature of this sight is further strengthened by the fact that *ποντοπόρον βοῦν* forms a ring with *Ἰναχίς Ἰώ* (44); it is the only instance of ring composition in this ekphrasis which does not include verbatim repetition. 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*.⁴⁶

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 (50–54)

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 (50–52) are devoted to the *res ipsae*; they contain two details (*ἑπταπόρω*, 51; *εὐκεράοιο*, 52). The last two lines (53–54) 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 the 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 (50–51) 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.⁴⁷ 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 μετάμειβε γυναίκα*) does not refer to what is depicted in the image, but must be regarded as an interpretation of *ἐπαφώμενος* (50).⁴⁸ Second, one could also argue that *Io* is partially cow and partially human; for example, the narratee might envisage her with a human body

46 On the spectators, see also Zanker 2004: 50–51.

47 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”.

48 So Bühler 1960: 102, who notes that *ἐπαφώμενος* and *μετάμειβε* are two aspects of one and the same action.

and the head of a cow.⁴⁹ In this case, line 52 does refer to what is depicted in the image: Io is both cow (ἐκ βοῶς εὐκεράοιο) and woman (γυναίκα). 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. 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 ... γυναίκα).

Lines 50–51 (ἐπαφώμενος ἡρέμα χερσὶ / πόρτιος Ἰναχίης) also refer to a future event: by touching Io (ἐπαφώμενος) Zeus also impregnates her. As a result of this so-called ἐπαφή, Io will give birth to Epaphus. With the adverb ἡρέμα (“gently, softly”, 50), the narrator underscores the erotic nature of Zeus’ touch.⁵⁰ Traditionally, it was also by touching that Zeus had transformed Io into a cow.⁵¹ 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 of 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 metamorphoses 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. The element of ‘what-it’s-like’ is present in ἡρέμα (50). Taking into consideration that the image also suggests a number of earlier and future events, we may conclude that its narrativity is high.

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; περίσκαπε, 61). Of the four verbs, two refer to the *opus ipsum* (ἤσκητο, 56; περίσκαπε, 61); one to the *res ipsae* (ἐξάνετέλλεν, 58); the pluperfect ἐκτεάνυστο (56) may refer to both. The follow-

49 Campbell 1991: 60, 65 and Manakidou 1993: 176.

50 Manakidou 1993: 185.

51 Bühler 1960: 101.

ing other prototypically descriptive elements are present. A number of visual details pertain 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.⁵² 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. We see that the representation has become part of the ornament.⁵³ In other words, the decoration is of a narrative nature, too.⁵⁴ 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 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 ἐξάνετέλλεν (“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.⁵⁵ 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 χροίῃ, 59). Notwithstanding the fact that the narrator focuses on the decoration, we may 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 (60–61).⁵⁶ The wings (ταρσοῖς, 61) most

52 Cf. Manakidou 1993: 180–181 and Dubel 2010: 20–21.

53 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”).

54 Cf. the goatherd's cup, of which parts of the decoration also possess some narrativity (see section 5.3.4).

55 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 rises from the *blood* of Argus (Bühler 1960: 104; Campbell 1991: 66).

56 In line 60, most editors print τὰς ὄ γ' ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῦς (Bühler, Hopkinson, Campbell). τὰς ὄ γ' is a conjecture by Maas; the manuscripts read ταρσὸν ἀναπλώσας

likely refer to the tail of the peacock; the χείλεα must refer to the upper rim.⁵⁷ Line 60 (τὰς [sc. πτέρυγας] ὃ γ' ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῦς) either compares the outspread wings of the peacock with the unfolded sails of a ship, or with the oars on either side of a ship.⁵⁸ 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.⁵⁹ Indeed, the tail of the peacock resembles the oars on the side of a ship, as the many 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 round about (ἄμφι, 55); nearby him, Argus is lying outstretched (πέλας δέ οἱ ἐκτετάνυστο, 56), endowed with unsleeping eyes (ἀκοιμήτοισι κεκασμένους ὀφθαλμοῖσι, 57).⁶⁰ The adverb ἄμφι 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. Scholars usually envisage both figures opposite each other.⁶¹ The position of the bird remains unspecified, but from the fact that it springs from Argus' blood 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; and that he must be bigger than both figures so as to be able to cover the whole rim.⁶² It must be noted that the position of the bird remains hypothetical, since the text offers no definite clues.

ὡσεὶ τέ τις ὠκύαλος νηῦς; Legrand prints ταρσὰ δ' ἀναπλώσας. The reading ταρσόν is perfectly acceptable, as Arnott 1971: 156–157 has demonstrated: nothing is wrong with the meaning of ταρσόν, and the repetition is not only acceptable but intentional (the lines constitute a reference to *Od.* 9.219 and 246–247). For this last point, cf. also Dubel 2010: 22.

57 Hopkinson 1988: 208, Campbell 1991: 70; Bühler 1960: 107.

58 Bühler 1960: 107, Campbell 1991: 69; West 1978: 316 (ad Hes. *Op.* 628) and Hopkinson 1988: 208; cf. Dubel 2010: 22.

59 *LSJ* s.v. ταρσός A II 2. This interpretation is further supported by the fact that the manuscripts read ταρσόν ἀναπλώσας in line 60 (for which see note 56 above).

60 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 to the idea that Argus' eyes remain open in death (e.g. Manakidou 1993: 177). 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).

61 See e.g. Könnicke 1914: 551.

62 Legrand 1927: 146, note 3 and Beckby 1975: 540; Bühler 1960: 107, but cf. Campbell 1991: 53.

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 and her being metamorphosed into a woman) which makes clear that the first two images depict two different moments of time. Event sequencing in the visual arts is always implicit. This is mirrored by the text, since the images are not temporally connected. 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 one after another. This temporal connection is also hinted at in the description of the first image (*εἰσέτι πόρτις ἐοῦσα, φύην δ' οὐκ εἶχε γυναικίην*, 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 one after another, 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.⁶³ The narrator is led by spatial considerations in the order of his description.⁶⁴

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”. 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 marked interest in viewing ‘against the grain’, that is, in neglecting an obvious narrative sequence in favour of striking juxtapositions not sanctioned by chronology”.⁶⁵

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

63 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.

64 Petrain 2006: 253; cf. Fantuzzi and Hunter 2004: 223–224.

65 Petrain 2006: 267. For a discussion of Petrain's argument in the case of the goatherd's cup, see section 5.3.5.

is essentially a description (see section 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* makes sense, because the underlying *fabula* has a fixed temporal order. In descriptions, however, no such fixed order exists. There is no fixed order to describe an object. Hence, there is no order from which one can deviate. Even though Petrain suggests 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 to what is essentially the *description* of an object.

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.⁶⁶

At any rate, the basket depicts a sequence of three events. It is up to the reader to determine the order in which these events happen. The images on the basket most likely resemble a picture series.⁶⁷ The only other object in the ekphrasis of this study which depicts a story in a number of separate images is the shield of Achilles, viz. in the city at war (509–540) and the attack on the herd of cattle (573–586), consisting of respectively six and two images. 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 repetition of identical figures in different actions that different moments of time can be indicated. The basket of Europa need 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.⁶⁸ On the basket, these three disruptive events combine to depict a

66 See Fowler 1991: 29–30.

67 It could well be that certain elements of the setting of the first two images (the sea in 46–47; the coast in 48; the seven-mouthed Nile in 51 and 53) are positioned in such a way so as to separate these images from each other.

68 Manakidou 1993: 178.

disruptive story.⁶⁹ 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.⁷⁰ Argus' presence on the basket, then, helps to remind the narratee of Hera's role in tormenting Io.⁷¹ In addition, it was out of fear of Hera that Zeus transformed Io into a cow.⁷² 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.⁷³ Campbell speaks of a “specially tailored, diluted version (...), with stress laid on the happy outcome”. 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 φοινήμενος ἀφ' αἵματος, 58).⁷⁴ Of course, a bird arises from Argus' blood, but I wonder whether this can be called a happy outcome.⁷⁵

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, since 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

69 The three images together on the goatherd's cup in Theoc. *Id.* 1 work in a different way, for which see section 5.3.5.

70 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 (εἶδωλον 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).

71 Merriam 2001: 71–72.

72 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).

73 Campbell 1991: 55–56 and Manakidou 1993: 191, 194.

74 Cf. Dubel 2010: 21.

75 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.

spectators (48–49). In the second image, Zeus' touch is soft (ἡρέμα, 50), but Io's feelings in the midst of her metamorphosis are unknown. Her 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 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; 63–64) feature the diegetic discourse mode. Lines 37–42, which also pertain to the basket, are not devoid of descriptive details. I note especially lines 37–38, 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 ekphrasises of this study, references to the *opus ipsum* occur relatively often. The materials mentioned in lines 44–54 and the bird surrounding the basket in 59–61 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 ekphrasises 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 a 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 disruptive nature of the depicted events contributes most strongly to the narrativity of the images. In addition, they suggest both earlier and later events. 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.⁷⁶

76 Manakidou 1993: 185 has noted only one element that is alien to the visual arts (ἀλμυρά ... χέλευθα, 46); see *ibid.*: 69–71 and 116–117 on such elements in the ekphrasises of the goatherd's cup and Jason's cloak.

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 in six different images. In those lines (509–540), the text contains many narrative elements—even the diegetic discourse mode occurs. In the ekphrasis of Europa's basket, on the other hand, the text contains only one temporal adverb (εἰσέτι, 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 Visualizing Europa's Basket

As in all other ekphraseis of this study, the narrator is not very clear on the precise lay-out of the basket. For example, the location of the images on the basket or vis-à-vis each other is not known. Furthermore, the shape of the basket itself is unknown.⁷⁷ This does not mean that the narratee should not attempt to visualize Europa's basket. In fact, it has even been argued that the narrator is describing an object that has existed in reality.⁷⁸

The narratee may visualize the basket by making use of his knowledge of (contemporary) visual art.⁷⁹ First, metal baskets, even though none remain, existed in antiquity.⁸⁰ 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. 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

77 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.

78 See the references in Manakidou 1993: 174, note 240; we may add Nicosia 1968: 47.

79 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.

80 Bühler 1960: 87.

gilded.⁸¹ 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.

81 Fowler 1989: 20–22, who also compares an elaborate silver cosmetic box dating to the second or first century BC.

Conclusion

8.1 Ekphrasis: Between Description and Narration

Ekphrasis is the verbal representation of visual representation. It therefore makes sense to distinguish between the primary verbal layer and the secondary visual layer of ekphrasis, between the text and the image represented by that text. Such a distinction is called for, since there is no one-to-one relationship between text and image. For example, the text may contain elements that are not depicted in the image. A highly descriptive text may represent highly narrative images. It is only by close linguistic and narratological analysis of the text that the complex relation between text and image can be properly understood.¹

The five ekphraseis of this study—Achilles' shield in Homer's *Iliad* (18.478–608), Heracles' shield in pseudo-Hesiod's *Shield* (139–320), the goatherd's cup in Theocritus' first *Idyll* (27–60), Jason's cloak in Apollonius Rhodius' *Argonautica* (1.721–768) and Europa's basket 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. The shield of Achilles stands apart in being the only ekphrasis that has a main narrative textual organization: the narrator presents the shield while Hephaestus is making it (a dramatized description). The sections dealing with what is depicted in the shield's images, however, largely have a descriptive textual organization.

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 by default 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.

The narrator focuses mainly on what the images represent (the *res ipsae*), which accounts for the presence of so many ongoing events. Relatively little

¹ The images represented by the texts of the ekphraseis of this study do not exist in reality, but only in the world evoked by the narrative. See further section 1.3.1.

attention is paid to the representation of the physical properties of the object (the *opus ipsum*). The focus in ekphraseis, then, does not lie so much on the surface of the object as on the actions represented by that surface. References to the *opus ipsum* are mostly made in passing, although sometimes the narrator explicitly draws attention to it. 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, and remind the narratee that the actions are depicted in an image.

The descriptive textual organization of the ekphraseis 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, which 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. All in all, the textual make-up of the five ekphraseis is a clear indication that the narrator is referring to (actions depicted in) images.

Only in the ekphrasis of Europa's basket does the text that refers to the images have a completely descriptive organization. In the other ekphraseis, the text sometimes has a different textual make-up, but this too is rare. For example, in the shield of Achilles some brief passages occur with a narrative structure, i.e. they feature a sequence of events. In *Il.* 18.525–532, a number of aorist indicatives refer to actions that are *not* depicted in the image. It is most likely that they provide background information consisting of actions temporally anterior to what is depicted in the image. These events thus belong to the primary textual layer only, seeing that they are not depicted on the shield. Finite aorists are also found in lines 261–263 of the shield of Heracles, but these cannot refer to non-depicted events. Since the shield of Heracles has magical properties, it could be argued that the figures in these lines are really moving. Alternatively, the narrator has created a sequence of events in response to what is in fact a static image in the reality of the storyworld. This is the only passage in the ekphraseis of this study that cannot easily be harmonized with the idea that the narrator refers to a static image.

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. It is one of the main functions of descriptions to provide an idea of what the storyworld looks like. Descriptions therefore 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. Since the narrator focuses mainly on the *res ipsae*, the physical properties of the object often remain vague. We see, then, that the attribution of qualities,

the prototypical mode of descriptive presentation, occurs mainly in passing. Passages of any length where the narrator explicitly attributes qualities are relatively scarce.² In general, the qualities that are attributed do not refer to the *opus ipsum*, but to the *res ipsae*.

The amount and type of detail vary 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. On the other hand, when comparing the archaic with the Hellenistic ekphraseis, 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 all but disappear, passages with a descriptive textual organization contain fewer temporal elements. Aorist participles and subordinate temporal clauses occur most often in the Homeric shield ekphrasis. Their occurrence is already rarer in the shield of Heracles. In the Hellenistic ekphraseis of this study, only one aorist participle and one subordinate temporal clause occur.³

The nature of the temporal elements changes over time, too. For example, the Homeric shield ekphrasis contains the temporal adverb ἔπειτα.⁴ Hellenistic ekphraseis do not contain ἔπειτα, but ἔτι or ἤδη.⁵ Whereas ἔπειτα suggests that different actions are happening one after another, ἔτι and ἤδη refer to the temporal scope of a single action. We could say that the text of Hellenistic ekphraseis reflects the image more directly, since elements which might *a priori* be regarded as alien to an image are nearly absent. We might argue that Hellenistic ekphrastic techniques are more refined than their archaic counterparts and achieve an effect of greater realism. I will return to this point below.

It is no coincidence that the most refined and realistic ekphrasis of this study is Europa's basket, which mirrors the way visual narratives achieve narrativity. Its text has a high degree of descriptivity, and at the same time its images have a high degree of narrativity. All three images on Europa's basket feature world disruption and together form a sequence of events. This sequence of events is not made explicit in the text. Rather, it is the reader who must work out the implicit temporal relation between the three images. He can do so on the basis of the

2 *Il.* 18.517–519, 562–565, 595–598; *Hes. Sc.* 161–167, 220–227, 264–270, 296–300; *Theoc. Id.* 1.29–31; *A.R.* 1.727–729; *Mosch. Eur.* 44–45, 52–53.

3 *Mosch. Eur.* 60 and *Theoc. Id.* 1.51.

4 *Il.* 18.506, 527, 545.

5 *A.R.* 1.732, 736 and *Mosch. Eur.* 45 (εἰσέτι); *A.R.* 1.731.

repeated figure of Io and his knowledge of the Io myth. As such, the ekphrasis of Europa's basket resembles a picture series. The shield of Achilles also features two picture series, consisting respectively of six and two images, though with anonymous figures.⁶ In the text of these Homeric images, a cluster of narrative elements is found, such as aorist indicatives, subordinate temporal clauses and aorist participles. The complexity of the images requires that the narrator adds information to explain what is happening in and between the images. Such narrative elements are less necessary in the basket of Europa, since it depicts a well-known myth. Nevertheless, the nearly complete absence of narrative elements can be regarded as an advance in ekphrastic technique.

The nature of the images changes over time, too. 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.⁷ 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. Only archaic ekphrasis contain images of this type, which can be regarded as polyphase single images. In a sense, these images are not realistic, since they simultaneously depict actions that are in reality consecutive. In Hellenistic ekphrasis only monophase images are found, which are by their very nature more realistic. These may still suggest either what has occurred before and/or what will happen after the depicted moment. Especially images with a so-called pregnant moment strongly suggest a sequence of events, and do this in a way that is reminiscent of the workings of the visual arts.⁸

In the archaic ekphrasis, we often find a multitude of figures engaged in various everyday actions. Such images lack world disruption and therefore have a low degree of narrativity—we may speak of generic narrativity. They also possess descriptivity, since they depict the world as it is. In the Hellenistic ekphrasis, images with a low degree of narrativity are less frequent, and those with a high degree of narrativity predominate, although this is not the case in the ekphrasis of Jason's cloak. The subject matter of the images becomes more prototypically narrative in the Hellenistic period.

Like the archaic ekphrasis, the Hellenistic ekphrasis contain many elements that are alien to the visual arts. All ekphrasis focus on the *res ipsae*, and may as such include sound, movement, feelings and emotions. The narrative element of 'what-it's-like', then, is present in all ekphrasis, though never prominently. Images can, of course, indirectly refer to feelings or emotions. For

6 *Il.* 18.509–540, 573–586.

7 See e.g. *Il.* 18.544–547. A similar image is perhaps found on the shield of Heracles (178–190).

8 A good example of a pregnant moment is the chariot-race in A.R. 1.752–758.

example, the women rending their cheeks and the old men praying in *Sc.* 242–248 are clearly figures who find themselves in anxiety and fear.

It is not the aim of this study to present a history of the development of ekphrastic techniques, but a brief comparison between the archaic and Hellenistic ekphraseis is nevertheless instructive. Most striking are the similarities between the ekphraseis of this study, such as the descriptive textual organization of the text and the consistent focus on the *res ipsae*. The verbal means to create an impression of a visual layer are more or less the same. This should not be attributed to Hellenistic imitation of archaic examples, but to verbal means used by ancient Greek authors.

There are two major differences between the images of the Hellenistic and archaic ekphraseis. First, Hellenistic ekphraseis generally contain fewer figures, whose number is often specified. Such images are more readily representable, which is of special concern to Hellenistic narrators.⁹ A focus on the individual is also typical of Hellenistic art.¹⁰ Second, the actions these figures perform are often striking or extraordinary, on account of which Hellenistic images have a higher degree of narrativity. Hellenistic narrators seem to be more interested in depicting disruptive actions *per se*.

The textual make-up of the Hellenistic ekphraseis differs in a number of ways from that of their archaic counterparts. The text has a more prototypically descriptive textual organization and contains fewer narrative elements, or narrative elements that can be harmonized with an image. At the same time, we find fewer descriptive details, but those details that do occur are more significant. We might regard this as an advance in ekphrastic technique, since the text mirrors the image more directly—it imitates the working of images. When a narrator limits himself to the representable, his ekphrasis becomes more realistic. In three passages with a discursive textual organization—the narrator addresses the narratee¹¹—explicit attention is drawn to the realism of the image.¹²

The five ekphraseis of this study are situated in various ways between description and narration. Their textual organization has both narrative and descriptive properties. The images, too, have both narrative and descriptive properties. However, there are some tendencies that can be discerned. The text has a predominantly descriptive organization. The images, on the other

9 Cf. e.g. Zanker 1987: 47–50 and *passim*.

10 See Pollitt 1986: 10–11.

11 Cf. Goldhill 1994.

12 Especially A.R. 1.765–767, but see also A.R. 1.725–726 and Theoc. *Id.* 1.42. For the interest in realism, cf. e.g. Fowler 1989: 5–22, Zanker 2004: 15–16 and Roby 2016: 73–76.

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 descriptivity predominates, while narrativity predominates in the secondary visual layer. This conclusion also validates the importance of the distinction between text and image.

8.2 Ekphrasis and Visualization

It might be self-evident that it is the aim of a narrator to enable his narratees to visualize the object of an ekphrasis. 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 is unvisualizable. A similar argument has been advanced regarding 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?

This study has argued that all five ekphraseis 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 easier 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. It is my view that ekphrastic texts *aim* to represent images. The dominance of the imperfect tense makes this plausible. In antiquity, too, readers would attempt to visualize the object described.¹³

In all five ekphraseis of this study, the narrator provides relatively little information about the object as a material object. Many particulars, such as size, are not explicitly mentioned. Whereas the images are meticulously described, their position on the object and vis-à-vis each other is unclear. Indeed, the lay-out of the object as a whole remains obscure. The narratee must therefore exercise his imagination in order to turn the ekphrastic text into an object. For this, contemporary listeners or readers will have used their knowledge of art. True, the objects of ekphrasis are 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

13 See Zanker 2004: 8–9 and Webb 2009: 24–25.

have been used by the contemporary listener or reader to visualize an object that is in its totality unrealistic.

Hellenistic ekphraseis are easier to visualize than their archaic counterparts. Hellenistic narrators aim to make their ekphraseis highly visualizable, and know by what means this can be achieved.¹⁴ Adding as much detail as possible to an ekphrasis does not make visualization easier.¹⁵ On the contrary, there seems to be an optimum amount of descriptive detail—somewhere between too little and too much. The type of detail matters, too.¹⁶ Furthermore, in the Hellenistic ekphraseis 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 tentatively suggest that by leaving such information to be supplied by the mind's eye the image becomes easier to visualize.

8.3 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, moreover, belong to different media: the verbal medium and the visual medium. Ekphrastic passages must therefore overcome a (double) difficulty: how to represent something that (hypothetically) exists in an order 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 contain some form of visual narrative.

This study has investigated the form and nature of five ancient Greek ekphraseis. Modern scholarship has noted that ekphrasis may have many different *Realisationsformen*.¹⁷ In the five ekphraseis of this study, the represented visual medium is suggested by the representing verbal medium by means of a predominantly descriptive organization.¹⁸ The text is mainly descriptive, and only rarely narrative or discursive. This textual form can be regarded as one possible way of representing the visual medium in the verbal medium. Of course, the

14 Cf. Zanker 1987: 55–112 and Otto 2009: 218.

15 Cf. Grethlein and Huitink 2017: 2.

16 Jajdelska et al. 2010: 444; see further section 6.4.

17 See Schaefer and Rentsch 2004: 152–153.

18 It would seem that this conclusion is also valid for Latin ekphraseis. See Adema 2008: 168, who 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”.

visual medium can only be partially represented by the verbal medium: something is always lost in translation. The text can never represent an object in its totality.

At the same time, the representation of the visual by the verbal medium also, paradoxically, creates opportunities for the verbal medium to exploit its own strengths. In ekphrasis 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 endows it at the same time with life. Indeed, it is the narrative depicted by the image (the *res ipsae*) that is the narrator's main point of interest.

The relation between word and image can be interpreted in various ways. Some scholars regard their relation as one of rivalry. I have not found any overt signs of rivalry (*paragone*) between text and image in the ekphraseis of this study.¹⁹ On 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 does not exist outside the text—it owes its very existence to the text. Ekphrasis can therefore be regarded as a demonstration of the power of the word. In this sense, one could speak of rivalry between the arts, insofar as poetry tries to achieve the effect of the visual arts.

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".²⁰ In ekphrasis, it is not the rivalry between the visual and the verbal media, but their combined strength that should be appreciated. By combining the verbal with the visual medium, ekphrastic passages produce an 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".²¹ Ekphrasis is talking painting of silent poetry.

19 See also Zanker 2004: 9.

20 ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν, "Simonides calls painting silent poetry and poetry talking painting", Plut. *Mor. (De glor. Ath.)* 346F.

21 John Keats, "Ode on a Grecian Urn", 11–12 (text in Allott 1972: 534–535).

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