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A BRONZE STATUE OF ECHO AND THE VOICE OF THE RHETOR IN PHILOSTRATUS' *IMAGINES* 2, 33

Jessica Piccinini

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Abstract · This paper focuses on the second of Philostratus' *Imagines* that depicts the sanctuary of Zeus at Dodona, where there is also the bronze statue of Echo. The aim is to identify the meaning of the text through analysis of the multisensory dimension which is very prominent and to demonstrate that the statue of Echo is an invention rather than a real statue in the sanctuary and a 'hyperreal representation, in which the sign, described as real, is without an original referent', according to the definition by Baudrillard.

Keywords · Philostratus, *Imagines*, Echo, Ingenuity, Intertextuality.

> Man sieht nur, was man weiß. Eigentlich:
> Man erblickt nur, was man schon weiß und versteht.
>
> J. W. von Goethe, *An Friedrich von Müller, 24. April 1819.*

According to the entry *Echo* in the *Lexicon Iconographicum Mythologiae Classicae*, nearly all the figures of Echo, although rare, implied the presence of other, interacting characters set in natural contexts.[1] Hence, Philostratus Maior's description of the bronze statue representing the personification of sound reflection in his *Εἰκόνες*[2] remains an (odd) exception. In the picture on

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[1] Jan Bažant, Erika Simon, *s. v. Echo*, in *LIMC*, iii, 1, 1986, pp. 680-683; *LIMC*, iii, 2, 1986, pp. 533-534. See also Caterina Caprino, *s. v. Eco*, in *EAA*, iii, 1960, p. 208.

[2] The most ancient manuscript transmitting the text, the *Laurentianus* lxviiii 30 (F), lists it as *Εἰκόνες* (Otto Benndorf, Karl Schenkel, *Philostrati Maioris Imagines*, Lipsiae, in aedibus B. G. Teubner, 1893, pp. vi-viii, p. 3), but the so-called *Corpus Philostrateum* contains, among other works, two series of *Εἰκόνες* attributed to more authors named Philostratus. Cfr. *Suda*, *s. v.* Φιλόστρατος; Friedrich Solmsen, *s. v. Philostratos*, in *RE*, xx, 1, 1941, coll. 124-177; Graham Anderson, *Philostratus. Biography and Belles Lettres in the Third Century a.d.*, London-New York, Routledge, 1986, pp. 291-296; Simon Swain, *Hellenism and Empire. Language, Classicism, and Power in the Greek World, ad 50-250*, Oxford, Oxford University Press, 1996, p. 380 n. 1; Ludo de Lannoy, *Le problème des Philostrates*, in *ANRW* ii, 34.3, Münich, de Gruyter, 1997, pp. 2363-2437; Letizia Abbondanza, *Filostrato maggiore. Immagini*, Torino, Aragno, 2008, pp. 3-5; Ewan Bowie, *Philostratus: the life of a sophist*, in *Philostratus*, edited by Ewan Bowie, Jaś Elsner, Cambridge, Cambridge University Press, 2009, pp. 19-25; Giuseppe Pucci, *La Pinacoteca di Filostrato Maggiore*, Palermo, Aesthetica, 2010 («Collana del Centro Internazionale Studi di Estetica»), p. 7; Oliver Primavesi, Luca Giuliani, *Bild und Rede: Zum Proomium der Eikones des zweiten Philostrat*, «Poetica», xliv, 2012, pp. 27-32; Graeme Miles, *Philostratus: Interpreters and Interpretation*, London-New York, Routledge, 2018, pp. 10-11; François Lissarrague, *Philostrate. La Galerie de Tableaux*, Paris, Les Belles Lettres, 2020[4], p. 1. The ascription of a work to one Philostratus rather than to another is a difficult

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Dodona,[1] the sophist-rhetor offers a short description of a statue of Echo honoured within the *temenos* of the most ancient oracle of the Greek world,[2] apparently standing in isolation.

Although this is the only reference to a bronze statue of the personification of sound reflection at Dodona, and no archaeological trace of it has been found, this testimony has not been questioned.[3] This lack is consistent with the longstanding assumption that Philostratus is a trustworthy testimony of ancient art and that his *Εἰκόνες* genuinely describes a private collection of some sixty-five or so panel-paintings on display in a portico in the bay of Naples, which Philostratus himself had visited.[4]

task. As for the two *Εἰκόνες*, the first series is conventionally ascribed to Philostratus Maior based on the introduction to the second series, in which the author, Philostratus Minor, maintains that he has been inspired by the oeuvre of his homonymous grandfather (Philostr. Jun., 1).

[1] Philostr., *Im.*, 2, 33: Ἡ μὲν χρυσῆ πέλεια ἔτ' ἐπὶ τῆς δρυὸς ἐν λογίοις ἡ σοφὴ καὶ χρησμοί, οὓς ἐκ Διὸς ἀναφθέγγεται, κεῖται δ' οὗτος ὁ πέλεκυς, ὃν μεθῆκεν Ἑλλὸς ὁ δρυτόμος, ἀφ' οὗ κατὰ Δωδώνην οἱ Ἕλλοι, στέμματα δ' ἀνῆπται τῆς δρυός, ἐπειδὴ καθάπερ ὁ Πυθοῖ τρίπους χρησμοὺς ἐκφέρει. φοιτᾷ δ' ὁ μὲν ἐρέσθαι τι αὐτήν, ὁ δὲ θῦσαι, καὶ χορὸς οὑτοσὶ ἐκ Θηβῶν περιεστᾶσι τὴν δρῦν οἰκειούμενοι τὴν σοφίαν τοῦ δένδρου, οἶμαι δὲ καὶ τὴν χρυσῆν ὄρνιν ἐκεῖ παλευθῆναι. οἱ δ' ὑποφῆται τοῦ Διός, οὓς ἀνιπτόποδάς τε καὶ χαμαιεύνας ἔγνω Ὅμηρος, αὐτοσχέδιοί τινές εἰσι καὶ οὔπω κατεσκευασμένοι τὸν βίον, φασὶ δὲ μηδ' ἂν κατασκευάσασθαι· τὸν γὰρ Δία χαίρειν σφίσιν, ἐπειδὴ ἀσπάζονται τὸ αὐτόθεν. ἱερεῖς γὰρ οὗτοι, καὶ ὁ μὲν τοῦ ἐρέψαι κύριος, ὁ δὲ τοῦ κατεύξασθαι, τὸν δ' ἐς πόπανα χρὴ πράττειν, τὸν δὲ ἐς οὐλὰς καὶ κανᾶ, ὁ δὲ θύει τι, ὁ δ' οὐ παρήσει ἑτέρῳ δεῖραι τὸ ἱερεῖον. ἐνταῦθα δὲ ἱέρειαι Δωδωνίδες ἐν στρυφνῷ τε καὶ ἱερῷ τῷ εἴδει· ἐοίκασι γὰρ θυμιαμάτων τε ἀναπνεῖν καὶ σπονδῶν. καὶ τὸ χωρίον δὲ αὐτὸ θυῶδες, ὦ παῖ, γέγραπται καὶ ὀμφῆς μεστόν, χαλκῆ τε Ἠχὼ ἐν αὐτῷ τετίμηται, ἣν οἶμαι ὁρᾷς ἐπιβάλλουσαν τὴν χεῖρα τῷ στόματι, ἐπειδὴ χαλκεῖον ἀνέκειτο τῷ Διὶ κατὰ Δωδώνην ἠχοῦν ἐς πολὺ τῆς ἡμέρας καί, μέχρι λάβοιτό τις αὐτοῦ, μὴ σιωπῶν. – «The golden dove is still on the oak, wise in her sayings, and oracles which are utterances of Zeus; here lies the axe, which the tree-cutter Hellos, from whom are descended the Helloi at Dodona, had abandoned; and garlands are attached to the oak, for like the Pythian tripod it utters oracles. One comes to ask it a question, another to sacrifice, and in the meantime a choir from Thebes stands around the oak, claiming as their own the wisdom of the tree; and I think the golden bird has been caught there by decoy. The interpreters (*hypophetai*) of Zeus, whom Homer knew as 'with unwashed feet, sleepers on the ground', are wild and so live, and they claim that they will never be equipped with anything; that in fact they enjoy the favour of Zeus because they are content with what it comes. In fact, these are priests; and one is charged with hanging the garlands, one with uttering the prayers, a third must attend to the sacrificial cakes, and another to the barley-grains and the basket, another makes a sacrifice, and another will permit no one else to flay the victim. And here there are Dodonaean priestesses of austere and solemn appearance; in fact, they seem to breathe out incenses and libations. And the very place, my boy, is painted as fragrant with incense and replete with the divine voice; and there a bronze statue of Echo, whom I think you see placing her hand on her lips, is honoured, since a bronze vessel has been dedicated to Zeus at Dodona, that resounds most of the day and is not silent till someone takes hold of it».

[2] Hom., *Il.*, 16, 233-235; Hdt., 2, 52, 2.

[3] Jan Bažant, Erika Simon, *s. v. Echo*, in *LIMC*, III, 1, cit., pp. 680-683; Jan Bažant, Erika Simon, *s. v. Echo*, in *LIMC*, III, 2, cit., p. 533.

[4] Carl Ludwid Kayser, *Flavii Philostrati Opera*, I-II, Lipsiae, in aedibus B. G. Teubneri, 1870, II, pp. XVII-XVIII; Karl Lehmann Hartleben, *The* Imagines *of the Elder Philostratus*, «The Art Bulletin», XXIII, 1941, pp. 16-44; Alain Billault, *L'Univers de Philostrate*, Brussels, Latomus Revue d'Études Latines, 2000, («Collection Latomus», 252), pp. 63-67; Francesca Ghedini, *Le "Immagini" di Filostrato il Vecchio fra esercitazione retorica e realtà figurativa*, in *Studi di Archeologia in onore di Gustavo Traversari*, a cura di Manuela Fano Santi, Roma, Bretschneider, 2004, («Archaeologica», 141), p. 417 n. 5; Nina V. Branginskaya, Dmitrii N. Leonov, *La composition des Images de Philostrate l'Ancien*, in *Le défi de l'art. Philostrate, Callistrate et l'image sophistique*, édité par Michel Costantini, Françoise Graziani, Stéphane Rolet, Rennes, Presses

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Recently, the *vexata quaestio* of the real-life existence of the collection of pictures, the so-called *Philostratfrage*, was overcome, with scholars concluding that the occasion and setting of the *Εἰκόνες* were likely the product of the rhetor's genius.[1] Nevertheless, the great majority of modern scholars have, almost exclusively, only investigated the 'visual dimension' of the work, striving to find and recover the iconographic schemes and models behind each picture. In other words, while accepting the *Εἰκόνες* as a figment of Philostratus's imagination, the issue is to determine what *realia* inspired Philostratus and how deep his knowledge of ancient painting was.[2]

In this paper, I approach Philostratus's picture of Dodona from a different standpoint. My aim is to grasp its meaning, both by exploring the literary tradition upon which the rhetor relies and by considering the multisensorial dimension of the πίναξ. I then argue that the statue of Echo described in the picture is a fine

universitaires de Rennes, 2006, pp. 13-29; Letizia Abbondanza, *Filostrato maggiore*, cit., pp. 10-16; Maria Cannatà Fera, *Tra letteratura e arti figurative: le* Imagines *dei due Filostrati*, in *Le immagini nel testo, il testo nelle immagini. Rapporti fra parola e visualità nella tradizione greco-latina*, a cura di Luigi Belloni, Alice Bonandini, Giorgio Ieranò, Gabriella Moretti, Trento, Università degli studi di Trento, 2010, («Labirinti», 128), p. 374 n. 4; Giuseppe Pucci, *La Pinacoteca*, cit., pp. 11-13; Jesús de la Villa, *Los grados de la ficción: la ékphrasis pictórica de Filóstrato*, in *Mundus vult decipi. Estudios interdisciplinares sobre falsificatión textual y literaria*, coord. par Javier Martínez Garcia, Madrid, 2012, pp. 427-442; Otto Schönberger, *Philotratos. Die Bilder*, Münich, De Guyter, 2014, pp. 26-30; *contra* Albin Lesky, *Bildwerk und Deuteung bei Philostrat und Homer*, «Hermes», lxxv, 1940, pp. 39-53; Michael Squire, *Apparitions Apparent: Ekphrasis and the Parameters of Vision in the Elder Philostratus'* Imagines, «Helios», xl, 2013, p. 105; François Lissarrague, *Philostrate*, cit., pp. 3-4. Critical discussion of these positions in Norman Bryson, *Philostratus and the Imaginary Museum*, in *Art and Text in Ancient Greek Culture*, edited by Simon Goldhill, Robin Osborne, Cambridge, Cambridge University Press, 1994, pp. 257-274 [= in *Vision and Textuality*, edited by Stephen Melville, Bill Readings, London, Duke University Press, 1994, pp. 174-194]; Luca Giuliani, *Die unmöglichen Bilder des Philostrat: ein antiker Beitrag zur paragone-Debatte?*, «Pegasus», viii, 2006, pp. 91-116 [= in *Übersetzung und Transformation. Transformationen der Antike, 1*, hrsg. von Hartmut Böhme, Claudia Rapp, Wolfgang Rösler, Berlin, de Gruyter, 2007, pp. 401-424]; Michele Cometa, *Il fantasma delle* Immagini, in *Filostrato. Immagini,* a cura di Andrea L. Carbone, Palermo, Duepunti, 2008, pp. 113-130; Letizia Abbondanza, *Filostrato maggiore*, cit., pp. 12-16; Mario Baumann, *Bilder schreiben. Virtuose Ekphrasis in Philostrats* Eikones, Berlin-New York, de Gruyter, 2011 («Millennium Studien»), pp. 91-115; Graeme Miles, *Philostratus*, cit., pp. 7-8. The great majority of modern editions lists sixty-five *imagines*, because a secondary manuscript (i.e., the *Laudianus 12*) distinguishes 1, 12, Βόσπορος, and 1, 13, Ἁλιεῖς. Cfr. Giuseppe Pucci, *La Pinacoteca*, cit., p. 7, p. 94 n. 68; Otto Schönberger, *Philotratos*, cit., p. 317, see also Franco Fanizza, Gianni Schilardi, *Filostrato: "Immagini"*, Lecce, Argo, 1997, pp. 240-241; Francesca Ghedini, *Le "Immagini" di Filostrato il Vecchio fra esercitazione retorica e realtà figurativa*, in *Studi di Archeologia*, cit., p. 417 n. 1. Yet, the prevailing opinion wants to consider them a unity.

[1] Salvatore Settis, *La trattatistica delle arti figurative*, in *Lo spazio letterario della Grecia antica, 1.2*, Roma, Salerno Ed., 1993, p. 474; Ruth Webb, *The* Imagines *as a Fictional Text*, in *Le défi de l'art. Philostrate, Callistrate et l'image sophistique*, édité par Michel Costantini, Françoise Graziani, Stéphane Rolet, Rennes, Presses universitaires de Rennes, 2006, pp. 113-136; Mario Baumann, *Bilder schreiben*, cit.; Oliver Primavesi, Luca Giuliani, *Bild und Rede*, cit., pp. 44-47; Michael Squire, *Apparitions Apparent,* cit., pp. 98-106.

[2] Alessandra Manieri, *Colori, suoni e profumi nelle* Imagines: *principi dell'estetica filostratea*, «qucc», lxiii, 1999, pp. 111-121; Francesca Ghedini, *Filostrato maggiore come fonte per la conoscenza della pittura antica*, «Ostraka», ix, 2000, pp. 175-197; Letizia Abbondanza, *Immagini della phantasia. I quadri di Filostrato Maior tra pittura e scultura*, «mdai(r)», cviii, 2001, pp. 111-134; Letizia Abbondanza, *Filostrato maggiore*, cit., pp. 5-10, 16-28, 80-93; Francesca Ghedini, *Le "Immagini" di Filostrato il Vecchio fra esercitazione retorica e realtà figurativa*, in *Studi di Archeologia*, cit., pp. 418-432.

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sketch of an invented reality or, as defined by Baudrillard, a hyperreal representation, in which the sign, described as real, is without an original referent.[1]

The opening lines of the πίναξ outline the telltale features of the Epirote shrine: the dove, the prophetic oak, and the utterances from Zeus. A reference to the axe of Hellos, the eponymous ancestor of the priests at Dodona, follows and is tied to the detailed description of the peculiar characteristics and main activities of the Helloi; this is interspersed with another reference to the sacred tree, delivering oracles as the tripod at Delphi, being an object of devotion and surrounded by a chorus from Thebes. These few lines are redolent with literary reference. In reading the painting to his audience, by zooming from general to particular and back, like a photographer with a camera, Philostratus reveals the cultural heritage that had inspired him and that was shared by the educated elite of his time. First, he quotes Homer regarding the idiosyncratic habits of the sacred officials of the shrine (i.e., 'sleeping on the ground with unwashed feet').[2] Regarding the name of the priests, however, he does not use the form Selloi, which usually appears in modern editions of the *Iliad* and is more frequently found in ancient sources,[3] but opts for the less-common Helloi used by Pindar.[4] He relies on the Boeotian poet when referring to the Helloi's eponymous ancestor, the δρυοτόμος[5] Hellos, being either the son of Thessalos or Thessalian,[6] to whom a pigeon first showed the

[1] Jean Baudrillard, *Simulacres et simulation*, Paris, Galilée, 1981, p. 11: «produit de synthèse irradiant de modèles combinatoires dans un hyperspace sans atmosphère».

[2] Hom., *Il.*, 16, 233-235: Ζεῦ ἄνα Δωδωναῖε Πελασγικὲ τηλόθι ναίων / Δωδώνης μεδέων δυσχειμέρου, ἀμφὶ δὲ Σελλοὶ / σοὶ ναίουσ' ὑποφῆται ἀνιπτόποδες χαμαιεῦναι. – «Zeus, you king, Dodonaean, Pelasgian, that dwellest afar, ruling over wintry Dodona, and around you dwell the Selloi, your interpreters, with unwashed feet, sleepers on the ground». Cfr. Philost., *Im.*, 2, 33, 2: οἱ δ' ὑποφῆται τοῦ Διός, οὓς ἀνιπτόποδάς τε καὶ χαμαιεύνας ἔγνω Ὅμηρος.

[3] Since antiquity, the *scriptio continua* has created problems in interpreting the Homeric verse containing the name of the sacred priests of Zeus (Hom., *Il.*, 16, 234: αμφιδεσελλοι): some read «Selloi», others «Helloi», both providing etymological arguments of their choice but not leading to a univocal reading [Call., frr. 23, 3 and 675 (Pfeiffer); Str., 7, 7, 10 C 328]. Cfr. Giuseppe Restelli, *Iliade II 234. Ἀμφιδεσέλλοί*, «RIL», CIV, 1970, pp. 3-18; Richard Janko, *The Iliad: A Commentary, Volume IV: books 13-16*, Cambridge, Cambridge University Press, 1994, p. 350; Francesca Schironi, *I frammenti di Aristarco di Samotracia negli etimologici bizantini. Introduzione, edizione critica e commento*, Göttingen, Vandenhoeck & Ruprecht, 2004 («Hypomnemata», 152), pp. 371-376; Francesca Schironi, *The Best of the Grammarians. Aristarchus of Samotrace on the Iliad*, Ann Arbor, University of Michigan Press, 2008, pp. 657-658; Steve Reece, *Homer's Wings Words. The Evolution of Early Greek Epic Diction in the Light of Oral Theory*, Leiden-Boston, Brill, 2009, pp. 201-215.

[4] Pi., fr. 59 Snell-Maehler.

[5] According to the archaizing language and style of Second Sophistic authors [Ewan Bowie, *Greeks and Their Past in the Second Sophistic*, «Past & Present», XLVI, 1970, pp. 3-4; Alessandra Manieri, *Alcune riflessioni sul rapporto tra poesia-pittura nella teoria degli antichi*, «QUCC», L, 2, 1995, pp. 138-139; Tim Whitmarsh, *The Second Sophistic*, Cambridge, Cambridge University Press, 2005, pp. 42-43], Philostratus prefers to use an archaic word for 'wood-cutter' (i.e., δρυτόμος), attested to in a Homeric *scholion* (*Schol. D*, Hom., *Il.*, 16, 234), instead of more common forms, such as δρυοτόμος, ξυλοκόπος, ξυλοσχίστης, and ὑλοτόμος (Pierre Chantraine, *s. v.* δρῦς, δρυός, in *Dictionnaire étymologique de la langue grecque*, Paris, Klincksiek, 1968, p. 299). Cfr. Philostr., *Im.*, 2, 33, 1: κεῖται δ' οὗτος ὁ πέλεκυς, ὃν μεθῆκεν Ἑλλὸς ὁ δρυτόμος, ἀφ' οὗ κατὰ Δωδώνην οἱ Ἑλλοί.

[6] *Schol. bT*, Hom., *Il.*, 16, 234: Σελλοί: Ἑλλοί, ἀπὸ Ἕλλοῦ τοῦ Θεσσαλοῦ. οὕτω δὲ ὁ ποιητὴς καὶ οἱ παλαιοί. τινὲς δὲ Σελλοί, ἀπὸ Σελλήεντος τοῦ ποταμοῦ, ὃς νῦν †ὡς καλῶς† καλεῖται. ἐὰν δὲ εἴπωμεν Σελλοί,

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oracle at Dodona.[1] The Pindaric echoes in Philostratus are also allusions to the oracle-foundation legend, with the reference to the chorus from Thebes claiming the paternity of the «wisdom of the tree» – καὶ χορὸς οὑτοσὶ ἐκ Θηβῶν περιεστᾶσι τὴν δρῦν οἰκειούμενοι τὴν σοφίαν τοῦ δένδρου –, where a golden bird was «caught there by decoy» – ἐκεῖ παλευθῆναι –. Here, Philostratus, as Herodotus does,[2] embraces Pindar's version of the origin of the oracle in which the two doves that fled from Thebes in Egypt reached Siwa and Dodona.[3]

The following is the account of the duties of the Helloi: «one is charged with hanging the garlands, one with uttering the prayers, a third must attend to the sacrificial cakes, and another to the barley-grains and the basket, another makes sacrifices, and another will permit no one else to flay the victim» – ἱερεῖς γὰρ οὗτοι, καὶ ὁ μὲν τοῦ ἐρέψαι κύριος, ὁ δὲ τοῦ κατεύξασθαι, τὸν δ' ἐς πόπανα χρὴ πράττειν, τὸν δὲ ἐς οὐλὰς[4] καὶ κανᾶ, ὁ δὲ θύει τι, ὁ δ' οὐ παρήσει ἑτέρῳ δεῖραι τὸ ἱερεῖον –. This overview, which occupies a large part of the πίναξ, ends with a mention of the Dodonean priestesses – ἱέρειαι Δωδωνίδες[5] –, whose appearance radiates austerity and sacredness – ἐν στρυφνῷ τε καὶ ἱερῷ τῷ εἴδει –.

ἔσονται περὶ πᾶσαν τὴν Δωδώνην οἰκοῦντες, οὐ περὶ τὸ τέμενος τοῦ θεοῦ· καὶ βέλτιον· ἐν Δωδώνῃ γὰρ τὸ γένος ἐστὶ τῶν ἱερέων τοῦ Διὸς κατὰ διαδοχήν. κοινὸν δὲ τοῖς πᾶσι Ἕλλησι τὸ ἐνταῦθα ἱερόν. σημειωτέον ὅτι ἄνδρας φησὶν αὐτόθι προφητεύειν; ἀπὸ †σελλοῦ† τοῦ Θετταλοῦ τοῦτο τὸ γένος· ὅθεν κατὰ διαδοχὴν οἱ τοῦ Διὸς ἱερεῖς ἐγίνοντο; Schol. D, Hom., *Il.*, 16, 234: Σελλοί: Πίνδαρος Ἑλλοί χωρὶς τοῦ ς, ἀπὸ Ἑλλοῦ τοῦ δρυτόμου, ᾧ φασι τὴν περιστερὰν πρώτην καταδεῖξαι τὸ μαντεῖον; Proxenus, *FGrHist*, 703 F 7 (= Eust., *Od.*, 14. 327). Cfr. Matthew W. Dickie, *Philostratus and Pindar's Eighth Paean*, «basp», xxxiv, 1997, pp. 11-20; Ian Rutherford, *On the Impossibility of Centaurs: The Reception of Pindar in the Roman Empire*, in *Receiving the Komos. Ancient & Modern Receptions of the Victory Ode*, edited by Peter Agócs, Chris Carey, Richard Rawles, London, Oxford University Press, 2012, («Bulletin of the Institute of Classical Studies», Supplement 112), pp. 93-104.

[1] This story appears in the above-mentioned Homeric *scholia,* commenting on the word Selloi and referring to Pindar, and was exploited to enhance the ties between Dodona and the Thessalian Aleuadae, cfr. Jessica Piccinini, *The Shrine of Dodona in the Archaic and Classical Ages. A History*, Macerata, eum, 2017, pp. 111-122.

[2] The longest account of the doves from Thebes in Egypt founding the shrines of Zeus Ammon at Siwa and Zeus at Dodona is in Herodotus' *Historiae* (2, 52-57), in which the historian supplies two stories, one «heard» in Thebes, another in Dodona. According to the Theban priests, two women consecrated to Zeus Ammon were kidnapped by the Phoenicians. Despite careful searching, the priests in Thebes had been unable to find them, but learnt that one was sold in Libya and the other in Hellas. In both places, they established oracles of Zeus (Hdt., 2, 54, 1). In Dodona, Herodotus heard a different story by three prophetesses – Promeneia, Timarete and Nicandra (Hdt., 2, 55, 3) – who talked about two black doves that, having flown from Thebes in Egypt, alighted on an oak tree and proclaimed the sacredness of the place with human voices, both in Siwa and Dodona, cfr. Jessica Piccinini, *The Shrine of Dodona*, cit., pp. 123-126, with previous bibliography.

[3] Pi., fr. 59 Snell-Maehler; Herbert W. Parke, *The Oracles of Zeus. Dodona, Olympia, Ammon*, Oxford, Oxford University Press, 1967, pp. 57-58; Heinz-Günther Nesselrath, *Dodona, Siwa und Herodot – ein Testfall für den Vater der Geschichte*, «mh», lvi, 1999, pp. 1-14; Jessica Piccinini, *The Shrine of Dodona*, cit., pp. 102-118.

[4] Perhaps a reference to the Hyperborean offerings, wrapped in wheat-straw, passing through Dodona on their way to Delos (Hdt., 4, 32-35. Only slightly different is Call., *Hymn.*, 4, 283-299; Paus., 1, 31, 2. On the Hyperborean *theoria,* see Luisa Moscati Castelnuovo, *Iperborei ed Eubei*, «sifc», iv, 3.2, 2005, pp. 133-149; Jessica Piccinini, *The Shrine of Dodona*, cit., pp. 45-56.

[5] Hdt., 2, 53, 3; S., *Odysseus Acanthoplex*, fr. 456.

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The closing lines of this very brief πίναξ, with the description of a bronze statue of Echo and the never-silent bronze cauldron dedicated to Zeus, represent a turn in the narration. Here, Philostratus no longer refers to human activities in the sanctuary but focuses on the sacred landscape by mentioning the χαλκεῖον, the sacred vessel «dedicated to Zeus at Dodona, that resounds most of the days and is not silent till someone takes hold of it». This is a reference to a very peculiar monument standing in the *temenos*, the so-called gong,[1] which was dedicated by the Corcyraeans. Ignoring the date and circumstances of this offering, we know from Strabo and Stephanus[2] that it was a two-pillar monument, on the top of which stood, on one column, a boy holding in his right hand a whip with knucklebone lashes and, on the other, a bronze cauldron. In Philostratus's πίναξ there is trace neither of the columns, nor of the statue representing the boy with a knucklebone-lashes whip; instead, he mentions a bronze statue of Echo, not recorded by other sources. The statue is set into the picture with a precise function: rendering the continuous rumbling sound produced by the bronze cauldron, which stopped only when someone took hold of it – χαλκεῖον ἀνέκειτο τῷ Διὶ κατὰ Δωδώνην ἠχοῦν ἐς πολὺ τῆς ἡμέρας καί, μέχρι λάβοιτό τις αὐτοῦ, μὴ σιωπῶν –.

The *chalkeion* at Dodona and the never-ending sound it emanated are often recorded in literary texts and were so renowned as to become proverbial.[3] Philostratus here considers Callimachus's reference[4] and, even more so, Menander's.[5] In the *Arrephorus,* Menander compares the never-ending talking of a woman named Myrtile to the continuous sound of the «brazen vessel» at Dodona – Δωδωναῖον χαλκίον –. Although, as Parke rightly points out, Menander talks of an echo started by a touch and Philostratus affirms the opposite (i.e., the brazen vessel «is not silent till someone takes hold of it»), the relationship between these

[1] Arthur B. Cook, *The Gong at Dodona*, «JHS», XXII, 1902, pp. 5-28; Jessica Piccinini, *A Boy, a Whip with Knucklebones, and a Cauldron. The* Anathema *of the Corcyraeans at Dodona*, «RSA», LII.2, 2022, forthcoming with previous bibliography.

[2] Str., 7, fr. 3, C 325; St. Byz., *s. v.* Δωδώνη.

[3] Str., 7, fr. 3, C 325; St. Byz., *s. v.* Δωδώνη; Zen., 6, 5; Diogenian., 8, 32; *Mantissa Proverbiorum*, 3, 2; Macar., 3, 42.

[4] The Alexandrian poet mentions the brazen vessel twice: in a fragment of uncertain location [Call., fr. 483 Pfeiffer: ἐπιμή με τὸν ἐν Δωδῶνι λέγοι μόνον οὕνεκα χαλκόν ἤγειρον – «may be not say this of me, that I only beat the bronze at Dodona» – and in the hymn *in Delum* in the description of the Hyperborean route from Dodona to Delos (Call., *Hymn*, 4, 283-286: ἆ Δωδώνηθε Πελασγοί / τηλόθεν ἐκβαίνοντα πολὺ πρώτιστα δέχονται, / γηλεχέες θεράποντες ἀσιγήτοιο λέβητος – «the Pelasgians of Dodona, who couch upon the ground, servants of the caldron which is never silent-far first receive, as these offerings enter their country from afar»). The references to the Dodonean shrine in Callimachus are numerous: frr. 16; 23, 53; 186; 630; 675 Pfeiffer.

[5] Men., *Arreph.*, fr. 65 (Kassel, Austin) = fr. 3 (Meineike): Ἐὰν δὲ κινήσῃ μόνον τὴν Μυρτίλην / ταύτην τις ἢ τιτθὴν καλῇ, πέρας οὐ ποιεῖ / λαλιᾶς· τὸ Δωδωναῖον ἄν τις χαλκίον, / ὃ λέγουσιν ἠχεῖν, ἂν παράψηθ' ὁ παριών, / τὴν ἡμέραν ὅλην, καταπαύσαι θᾶττον ἢ / ταύτην λαλοῦσαν· νύκτα γὰρ προσλαμβάνει – «Give this creature Myrtile the merest touch or simply call nurse, and there's no end to her talking. To stop the gong at Dodona, which they say sounds all day if a passer-by lays a finger on it, would be an easier job than to stop her tongue; for it sounds all night as well». Cfr. Herbert W. Parke, *The Oracles of Zeus*, cit., p. 87; Jessica Piccinini, *The Shrine of Dodona*, cit., pp. 81-82.

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two passages seems clear. Moreover, whereas Menander uses the Δωδωναῖον χαλκίον as a metaphor to describe the excessive loquacity of a woman, Philostratus duplicates the 'echoes'. In addition to the bronze cauldron's perpetual reverberation, he humanises the sound through its personification as Echo.[1] Perhaps it is not by chance that the statue of Echo and the vessel share the same metal.

The statue, which also has the purpose of animating the picture,[2] is described in the act of propagating the sound, with her hand placed upon her lips – ἐπιβάλλουσαν[3] τὴν χεῖρα τῷ στόματι –. Being produced by a human figure, this sound is not a noise or a senseless sonorous emission, but a bearer of meaning. The telltale sign is the verb σιωπάω being related to the bronze cauldron. The verb, which in this context designates the sudden cessation of the sound, is normally used with specific reference to the human refrain from speech.[4] In this sense, the cauldron at Dodona, which stops 'speaking' only if touched, symbolises the never-ending tune of the human voice, a continuous production of sounds with meaning (i.e., words, as speech and discourse). However, in this case, the flow of words, tied to the divine because it is uttered in a sacred space, is not as annoying as Myrtile's voice.

The whole πίναξ, from the beginning to the end, is pervaded by voice(s), which gives the picture its unity: all seem to be talking, starting from the voice of the rhetor-sophist, guiding the reading of the paintings, to the prophetic tree that utters divine will, to the interpreters (*hypophetai*) of the god at Dodona, to the en-

[1] As Ausonius (*Epigr.*, 11 Green) claims, Echo, «the daughter of air and speech, mother of the empty utterance», is «a voice without a mind» and «if you want to paint her, you should paint sound» – *Vane, quid affectas faciem mihi ponere, pictor, / Ignotamque oculis sollicitare deam? / Aeris et linguae sum filia, mater inanis / Indicii, uocem quae sine mente gero. / Extremos pereunte modos a fine reducens / Ludificata sequor uerba aliena meis. / Auribus in uestris habito penetrabilis echo; / Et si uis similem pingere, pinge sonum*. Cfr. Graeme Miles, *Philostratus*, cit., p. 161.

[2] Jan Bažant, Erika Simon, *s. v. Echo*, in *LIMC*, iii, 1, cit., p. 680: «Echo symbolisierte darin, selbst aus Bronze, den Klang des bronzenen Beckens, brachte also – typisch für die zweite Sophistik – das Bild zum Tönen».

[3] The verb ἐπιβάλλω, in this case with τὴν χεῖρα τῷ στόματι, means «to put one's hand(s) to the mouth, to bring hand(s) to the mouth», and not «to put one's hand(s) on the month» in the act of covering and blocking speech. Those in favour of this last interpretation [Benedetta Sciaramenti, *Voce ritratta. Per un'iconografia di Eco*, «Otium. Archeologia e Cultura del Mondo Antico», i, 2016, pp. 9-10, with previous bibliography], which claims that Echo is here expressing her sorrow and communicating her speech impediment, in addition to not considering the term used by Philostratus, advocate wrongly the portrait of the nymph with Narcissus in Pompei, as the fresco clearly shows a female with one hand raised to, and not in front of, her mouth (*LIMC*, iii, 2, Zürich-München, Artemis, 1986, pp. 533-534). Similarly, Graeme Miles, *Philostratus*, cit., p. 167 n. 7, claims that Echo's gesture signifies silence as in the iconography of the god of silence Harpocrates. The god, however, has only a finger to his lips, not his hand (Lilly Kahil, *s. v. Harpocrates*, in *LIMC*, iv, 1, 1988, pp. 415-450; iv, 2, pp. 242-266).

[4] Pierre Chantraine, *s. v.* σιωπάω, in *Dictionnaire étymologique de la langue grecque*, cit., p. 1008; Graeme Miles, p. 167. Callimachus (*Hymn.*, 4, 283-286) uses the adjective ἀσίγητος, from σιγάω, a term that might refer indistinctively to people and objects (Pierre Chantraine, *s. v.* σῖγα, in *Dictionnaire étymologique de la langue grecque*, cit., p. 1001).

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tire site «replete with the divine voice» – ὀμφῆς μεστόν –,[1] to the statue of Echo, and the bronze vessel. In a crescendo, a combination of (human) voice, authority and *sophia* constitutes a sort of guiding thread: the golden dove on the prophetic oak[2] at Dodona is endowed with ἡ σοφὴ ἐν λογίοις; the oracles were utterances of Zeus – χρησμοί, οὓς ἐκ Διὸς ἀναφθέγγεται – and are compared to those from the tripod at Delphi – ὁ Πυθοῖ τρίπους χρησμοὺς ἐκφέρει –; then, since the tree has «wisdom» – τὴν σοφίαν τοῦ δένδρου – «one comes to ask it a question» – φοιτᾷ δ' ὁ μὲν ἐρέσθαι τι αὐτήν –. Not by chance, Philostratus names the officials of the sanctuary not with the usual word ἱερεῖς 'priests', but by the Homeric *apax* ὑποφῆται 'interpreters', a coradical word of the verb φημί 'to say', which stresses the speaking and interpretative quality of the male officials, who are also, among other things, committed to uttering – ὁ δὲ τοῦ κατεύξασθαι –. To cap it all, the entire site «is painted as fragrant with incense and replete with the divine voice» – καὶ τὸ χωρίον δὲ αὐτὸ θυῶδες […] γέγραπται καὶ ὀμφῆς μεστόν –. In this regard, the choice of ὀμφή, another term connected to the verb φημί, is meaningful, as in poetry it indicates the 'voice (of the gods)'. The πίναξ ends with the description, at this point not so odd, of a bronze Echo, venerated there – χαλκῆ τε Ἠχὼ ἐν αὐτῷ τετίμηται –, and the bronze vessel resounding most of the day – χαλκεῖον ἀνέκειτο τῷ Διὶ κατὰ Δωδώνην ἠχοῦν ἐς πολὺ τῆς ἡμέρας –.

In this scenario in which voice features, the figures of the Helloi and Echo emerge as two intertwined literary devices (i.e., a metaphor and an allegory) reasonably exploited to deliver a message. As suggested by Miles, a first parallel is to be established between the *hypophetai* at Dodona and the sophists-rhetors of the Second Sophistic as they both resorted to improvisation and spoke on behalf of an authority, respectively the divine will of Zeus and cultural heritage.[3] As erudite scholars, Second Sophistic authors ingeniously exhibited their detailed knowledge of Greek literature and myth through declamation and writing and, to some extent, this heritage-in-use object of continuous transformation by the sophists-rhetors always had something new to say.[4]

Since the πίναξ highlights the link between continuous voice/speech and echoing, the statue of Echo might be regarded as an allegory of the activity of the

[1] Letizia Abbondanza, *Filostrato maggiore*, cit., p. 298 («evocazione delle sonorità del quadro»). On the soundscape of Dodona, see Timothy Power, *The sound of the sacred*, in *Sound and the Ancient Senses*, edited by Shane Butler, Sarah Nooter, Abingdon-London, Routledge, 2019, p. 17 and p. 20.

[2] The prophetic character of the Dodonaean oak is initially in Homer (Hom., *Od.*, 14, 327-328 = 19, 296-297), but elsewhere in Philostratus (*Im.*, 2, 15, 1) there is a reference to the speaking timber from Dodona sacred tree fitting the prow of the Argos (see also Apollon. Rhod., *Argon.*, 1, 526-527; 4. 582-583; Ps. Apollod., *Biblioth.*, 1, 110).

[3] Graeme Miles, *Philostratus*, cit., p. 161.

[4] On the continuous transformation of ancient tradition in Second Sophistic literature, see Sonia Maffei, *Le* Imagines *di Luciano: un 'patchwork' di capolavori antichi. Il problema di un metodo combinatorio*, «sco», xxxvi, 1987, p. 161; Graham Anderson, *The Second Sophistic. A Cultural Phenomenon in the Roman Empire*, London-New York, Routledge, 1993, p. 83; Barbara E. Borg, *Rhetoric and art in third-century ad Rome*, in *Art and Rhetoric in Roman Culture*, edited by Jaś Elsner, Michel Meyer, Cambridge, Cambridge University Press, 2014, pp. 252-253.

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rhetor: the cauldron, somehow a container of continuous multiple voices, might represent a repository of human knowledge, and Echo might allude to the work and mission of the rhetor-sophist who disseminates this literary, mythological and cultural heritage. Thus, to some extent, this brief εἰκών might be a sort of *mise en abîme*[1] and a manifesto of the intent(s) of the entire oeuvre, in which the poetics of Philostratus, the social and cultural mission of the rhetor-sophist and Second Sophistic are voiced.

The choice of the Dodona as the setting for the statue of Echo remains to be clarified. The most ancient oracle of the Greek world offered the ideal setting to mix traditions and peddle fine phantasies to convey messages.[2] Dodona was certainly a much renowned shrine, but when compared with other Panhellenic sanctuaries (i.e., Delphi and Olympia), it features less frequently in literary evidence. Its fame, antiquity, and aura of mystery, emphasised by the exotic features of its sacred officials and divination practice and by its position at the margins of the Greek world, meant that the sanctuary of Zeus at Dodona was the ideal place to give free rein to Philostratus's ingenuity and creativity. From this perspective, the issue of the real existence of the statue of Echo at Dodona is a false problem.

What also emerges in this picture is the multimedia nature of Philostratus's *Εἰκόνες*, whose title, literary genre[3] and contents cannot be dismissed as empha-

[1] According to the definition by André Gide, *Journal (1889-1939)*, Paris, Bibliothéque de la Pleiade, 1948, p. 41, discussed by Lucien Dällenbach, *Le récit spéculaire. Essai sur la mise en abîme*, Paris, Seuil, 1977, part. p. 15 and p. 209, it is a self-reflective thought (i.e., the repetition within a work of the subject of the work).

[2] Sonia Maffei, *Le* Imagines *di Luciano,* cit., p. 148, p. 161; Graham Anderson, *The Second Sophistic*, cit., pp. 70-71, p. 78, p. 83; Tim Whitmarsh, *Performing heroics: language, landscape and identity in Philostratus'* Heroicus, in *Philostratus*, edited by Ewan Bowie, Jaś Elsner, Cambridge, Cambridge University Press, 2009, p. 229; Zahra Newby, *Absorption and erudition in Philostratus'* Imagines, in *Philostratus,* edited by Ewan Bowie, Jaś Elsner, Cambridge, Cambridge University Press, 2009, p. 323; Giuseppe Pucci, *La Pinacoteca*, cit., pp. 9-10, pp. 13-15, p. 19; Barbara E. Borg, *Rhetoric and art*, cit., pp. 252-253.

[3] The ekphrastic nature of Philostratus Maior's oeuvre was first stressed by his homonym nephew, Philostratus Minor, who wrote a book entitled *Εἰκόνες* (Philostr.Jun., *Im.* 1), and, then, by the *Suda* (*s. v.*Φιλόστρατος), in which the work's title is uncertain – εἰκόνες ἤτοι ἐκφράσεις –. The intermedial quality of this peculiar literary genre, which, by definition, crosses the border between media, is particularly apparent since its first attestation in the Homeric description of Achilles' shield (Hom., *Il.* 18, 468-508, 541-589). The genre, particularly exploited in Second Sophistic literature, was driven to the extreme by Philostratus Maior, creating an oeuvre in which the author-sophist inverts the long-lasting tradition of embedded *ekphrasis* and constructs an entire narrative text, which is in itself an ekphrasis: *Εἰκόνες* is a collection of short descriptions of art pieces, ἐκφράσεις – interestingly, the term never appears throughout the text. Cfr. Marc E. Blanchard, *Problèmes du texte et du tableau: les limites de l'imitation à l'époque hellénistique et sous l'émpire*, in *Le plaisir de parler. Études de Sophistique compare*, édité par Barbara Cassin, Paris, Minuit, 1986, pp. 132-154, part. pp. 147-151; Stephen M. Beall, *Word-painting in the* Imagines *of the Elder Philostratus*, «Hermes», lxxi, 1993, pp. 350-363; Jaś Elsner, *Art and the Roman Viewer. The Transformation of Art from the Pagan World to Christianity,* Cambridge, Cambridge University Press, 1995, pp. 21-39; Fritz Graf, Ekphrasis. *Die Entstehung der Gattung in der Antike*, in *Beschreibungskunst – Kunstbeschreibung: Ekphrasis von der Antike bis zur Gegenwart*, hrsg. von Gottfried Boehm, Helmut Pfotenhauer, Münich, Fink, 1995, p. 143; Eleanor W. Leach, *Narrative Space and the Viewer in Philostratus'* Eikones, «mdai(r)», cvii, 2000, pp. 237-251; Jaś Elsner, *Introduction. The Genre of* Ekphrasis, in *The Verbal and the Visual: Cul-*

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sising only the visual dimension of a roundup of tableaux and the writing of a series of didactic speeches, delivered by the author-sophist to the son of his host, an eager-to-learn unnamed ten-year-old young boy, and a crowd of youths.[1] In contrast, through his guiding the reading of the gallery and full comprehension of paintings and conveying messages to the whole audience (i.e., the purported crowd of youths and the readers of the book) via his voice and words, Philostratus becomes a sort of painter, recreating (new) images in the minds of his public.[2] In particular, the continuous evocation of previous scholarship through verbatim quotations, explicit mentions of sources and evocations of major mythological and historical accounts reported by ancient Greek authors is not a simple prose version of a 'poetic anthology'.[3] This strategy should not be dismissed as a mere display of learning and empty rhetoric exercise; it is an artistic ruse, aiming, on the one hand, at overcoming the distance between the painter and the audience and stimulating the participation and interactive dialogue with the listener[4] and, on the other, at giving shape to the allegorical meanings behind each picture and the whole oeuvre.

ture of Ekphrasis in Antiquity, edited by Jaś Elsner, Cambridge, Cambridge University Press, 2002 («Ramus», XXXI, 1-2), pp. 1-8, part. 13-15; RUTH WEBB, *The* Imagines *as a Fictional Text*, cit.; CHRISTOFF NEUMEISTER, *Die 'Bilder' (Εἰκόνες) des Älteren Philostrat: Kunstauddassung und Technik des Bildesprechung*, in *Museion: Beiträge zur antiken Plastik. Festschrift zu Ehren von Peter Cornelis Bol*, hrsg. von Hans von Steuben, Götz Lahusen, Haritini Kotsidu, Möhnensee, Bibliopolis, 2007, pp. 263-275; ROBERTO NICOLAI, *L'ἔκφρασις, una tipologia compositiva dimenticata dalla critica antica e dalla moderna*, «AION», XXXI, 2009, pp. 29-45, part. pp. 29-31, pp. 36-43; RUTH WEBB, *Ekprasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice*, Farnham, Routledge, 2009; MICHAEL SQUIRE, *Apparitions Apparent,* cit., pp. 99-107; ALESSANDRO STAVRU, Ekphrasis *e verosimiglianza nelle* Eikones *di Filostrato il Vecchio*, in *Philosophy and Art in Late Antiquity*, a cura di Daniele Iozzia, Acireale, Bonanno, 2013, pp. 110-120.

[1] In the *Εἰκόνες* the osmotic relationship between art and literature passes through writing and speech, as also highlighted by some linguistic choices, especially the lexicon defining the type of narration and objects of description, which emphasizes the oral and written dimension of the oeuvre: the primacy of the words, γραφή, γράφω, and their corradical forms (used no less than 132 times, see MICHAEL SQUIRE, *Apparitions Apparent,* cit., pp. 106-107, p. 133 n. 65), which relate, not by accident, both to the act of writing and to that of drawing [PIERRE CHAINTRAINE, *s. v.* γράφω, in *Dictionnaire étymologique de la langue grecque*, cit., pp. 235-236; FRANÇOIS LISSARRAGUE, *Paroles d'images: remarques sur le fonctionnement de l'écriture dans l'imagerie attique*, in *Ecritures II*, édité par Anne-Marie Christin, Paris, Le Sycomore, 1985, pp. 71-93; FRANÇOIS LISSARRAGUE, Graphein*: écrire et dessiner*, in *L'image en jeu: de l'antiquité à Paul Klee*, édité par Christiane Bron, Effi Kassapoglou, Paris, Cabédita, 1992, pp. 189-203]; the definition of his «guided tour» through the term ἐπίδειξις (i.e., a 'declamation, display'); the total lack of the term εἰκών (i.e., 'image'), which never appears; the word πίνακες (i.e., 'panel-paintings') is used only once in the proem (Philostr. *Im.* 1, proem. 4).

[2] SONIA MAFFEI, *Le* Imagines *di Luciano*, cit., p. 161; GRAHAM ANDERSON, *The Second Sophistic*, cit., p. 70, p. 83; ZAHRA NEWBY, *Absorption and erudition*, cit., pp. 329-331; BARBARA E. BORG, *Rhetoric and art*, cit., pp. 252-253.

[3] JAŚ ELSNER, *Making Myth Visual: The* Horae *of Philostratus and the Dance of the Text*, «Römischen Mitteilungen», CCVII, 2000, pp. 253-256; JAŚ ELSNER, *Introduction. The Genre of* Ekphrasis, cit., pp. 13-14.

[4] In the complex narrative structure of the *Εἰκόνες*, which is a mosaic of images and cultural references, the ever-present first-persona narrator continuously draws the παῖς's attention (Philostr., *Im.*, 1, 1, 1; 4, 2; 4, 4; 5, 2; 6, 3; 8, 2; 16, 2; 17, 2; 18, 1; 24, 3; 28, 4; 29, 1; 2, 5, 3; 5, 5; 6, 3; 8, 4; 9, 2; 9, 6; 10, 1; 13, 1; 15, 2; 15, 3; 16, 1; 16, 3; 16, 4; 17, 1; 17, iii 4; 17, iv 5; 17, 9; 17, vi 10; 17, 12; 18, 1; 18, 4; 19, 1; 19, 2; 19, 3; 19, 4; 21, 4; 25, 1; 29, 3; 29, 4; 30, 1; 32, 4; 33, 3). Cfr. GIUSEPPE PUCCI, *La Pinacoteca*, cit., p. 10.

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This process requires frequent recourse to multisensorial effects,[1] literary allusions, and intertextual and hypertextual references[2] that combine images, writing, sounds and, to some extent, animation as personification, as with the case of Echo, to add motion to the picture. Philostratus, thus, can be considered a forerunner of an innovative and highly contemporary form of art and communication.

[1] One of the major features of ἔκφρασις being effective and potent is ἐνάργεια (i.e., «the vividness»), a means to trigger an immediate visual response in the mind of the audience Cfr. Alessandra Manieri, *Colori, suoni e profumi*, cit., p. 116; Ruth Webb, *Ekprasis, Imagination and Persuasion*, cit. p. 92, n. 11; Paolo Togni, Enargeia *e* Phantasia *nel capitolo 15 del trattato* Sul Sublime. *Le fonti dello Pseudo Longino*, «Incontri di filologia classica», xiii, 2013-2014, pp. 223-224.

[2] Froma I. Zeitlin, *Vision and Revisions of Homer*, in *Being Greek Under Rome. Cultural Identity, the Second Sophistic and the Coming of Empire,* edited by Simon Goldhill, Cambridge, Cambridge University Press, 2001, p. 201; Ewan Bowie, *Quotation of Earlier Texts in τὰ ἐς τὸν Τυανέα Ἀπολλώνιον*, in Theios Sophistes. *Essays on Flavious Philostratus'* Vita Apollonii, edited by Kristoffel Demoen, Danny Praet, Leiden-Boston, Brill, 2009, p. 57; Maria Cannatà Fera, *Tra letteratura e arti figurative*, cit., p. 393; Giuseppe Pucci, *La Pinacoteca*, cit., p. 13.

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