

Although Menander was one of the most popular authors in antiquity, his plays are known primarily through papyrological discoveries as supplemented by the visual record. Among the most important illustrations of Menandrian plays are two signed mosaics from Pompeii (2nd c. BC) and a series of mosaic panels in Mytilene (3rd/4th c. AD). Based on similarities between images, scholars now posit that illustrations of Menander's comedies descend from a series of paintings produced in the early Hellenistic period.

This paper will present four Menander mosaics dating to the third century AD which were recently uncovered in the vicinity of ancient Antioch. Like the Mytilene mosaics, the four scenes bear the name of the play and the number of the act, though not the names of the characters. Three of the four panels present plays also found in other illustrations, and so contribute to our understanding of how the original visual models were adapted over the centuries. Three of the mosaics represent lost plays, two with Plautine adaptations, and the fourth illustrates a lost portion of a substantially extant play. All four add significantly to knowledge of Menander from papyri, and some enhance understanding of Roman versions of the comedies.

The first act of the *Synaristosai* ("Women at Lunch," adapted as Plautus' *Cistellaria*) appears in the largest panel. While known from other mosaics, the new representation offers an expanded scene involving six figures rather than four, and raises questions about the extent to which Menander's plot was changed by Plautus. The crucial opening scene of the *Perikeiromene*, missing from the text of the play as known from papyri, appears in another new mosaic. The figures, which closely match a faded wall painting from Ephesus, illustrate the action at the opening of the play and suggest what happened off-stage during the postponed prologue. A third panel presents the first act of Menander's *Philadelphoi* (perhaps the same as *Adelphoi* α), previously known only by title and a few fragments. There are no other recognized visual illustrations of this play, which can now be identified as the model for Plautus' *Stichus*. A lengthy papyrus fragment spoken by a young woman to her father, previously unassigned, almost certainly comes from the *Philadelphoi*. Illustrations of the second act of the *Theophoroumene*, a comedy surviving only in a few fragments, occur in several mosaics and paintings and in Hellenistic terracotta figurines. The third act is illustrated in the new Antioch mosaic, where the action of the second act continues with the appearance on-stage of the title character, the "Girl Possessed," who emerges from her house to dance before the young man who loves her. This discovery apparently proves that illustrations of Menander were not all based on a single prototype depicting one opening or key scene, or even a single act.