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**Statues and their models in epigram: An exploration of Nossis and Posidippus**

My paper details the methods employed by the early epigrammatist Nossis to elide the distinction between a statue and its model, and shows how her methods influence Posidippus' technique in his epigram on a statue of Philitas (epigram 63 Austin-Bastianini). The Posidippus epigram on Philitas has been the focus of some interest; Nossis, on the other hand, has not been linked to Posidippus' Philitas epigram; neither has her innovation in questions of representation been explored.

My paper is concerned with the boundary between representation and identification in epigrams on artworks. It is a common and unremarkable fault, in describing artworks, to say "this is so-and-so" (identification) rather than "this is an *image* of so-and-so" (representation). Epigrams fell into this habit from their earliest inscribed attestations. Nossis made her mark by subtly uncovering this habit and pointing out its problems. Her work is often lumped together with epigrams on lifelike statues (e.g. Myron's cow), but it goes beyond them: in her epigrams, viewers mistake artworks, not merely for being alive, but for being an actual specific person who was their model. My paper addresses her epigrams 6-9 (Gow-Page), each of which shows a different method of exploring the distinction between representation and identification.

For instance, in epigram 9 (Gow-Page), Nossis shows the viewer gradually slipping from the idea of representation to that of identification. The epigram at first calls its subject an *eikwn*, treats it with verbs of seeing and endows it with characteristics such as shape; by the end, the subject is being called a *gune* and being openly greeted and addressed.

This poem surely provided the model for Posidippus' approach in his epigram 63. As in Nossis 9, plain indications of physicality abound at the beginning of the poem, including details of the creative process that resulted in the bronze object. In the middle couplet, there is a gradual breakdown of this process. A *kanon* is mentioned—but it is the *kanon* "of truth." The verb *katamasso* pertains to the process of modeling in statuary—but in the middle voice, its direct object can be either the object modeled or the object created as the result of the modeling, thus leaving the reader in some doubt as to whether the statue is being called a *presbus*. In the fourth couplet, the gradual process continues: the statue is no longer a bronze thing *like* a man; instead it is simply a bronze *man*. In the final couplet, Posidippus substitutes for Nossis' direct address an invocation of Ptolemy. Nossis' epigram implied that a woman and her image could be confused with one another. Here, such a suggestion is doubled: the description of the statue has now dropped any notion that it is a statue at all: it is simply a "Coan man"; in the same breath, Ptolemy is "god and king at once," thus lending political meaning to the elision of representational difference.