

PODLECKI

Prometheus crops up rather incongruously in *Birds* of 414 B.C.E., where he functions as adviser of a weaker opponent against a stronger divine adversary, and there are, as Dunbar has noted in her 1995 commentary, some striking verbal echoes of *Prometheus Desmôtês*. A similar "anxiety of influence" is perceptible in several of the fragments of Euripides's *Andromeda*, which was produced two years after *Birds*, probably at the City Dionysia of 412. Both figures are bound on a high rocky outcrop near the sea (fr. 10 Jouan and Van Looy) and both feel keenly their total separation from human company, what Jouan and Van Looy refer to as "la solitude totale d'Andromède;" cf. *PDesm.* 2, 20-1 and elsewhere. Both characters are visited by a Chorus of young females. An anapaestic monody by the heroine opened the *Andromeda*; cf. *PDesm.* 93-100, 120-27. The airborne Perseus arrives and responds positively to the victim's appeal to "take pity on me in my total misery and release me from my bonds" (fr. 13). Fr. 9, "What barbarian land have we come to?", (Perseus speaking) parallels Io's opening address to the bound figure, "What land? What people? Whom should I say I see, this storm-tossed individual, bridled in stone?" (*PDesm.* 562-3). In fr. 8 the Chorus comment that receiving commiseration from others lessens a sufferer's pain; cf. *PDesm.* 242 ff., 274 ff., and with fr. 8.1, *sunalgêsan* compare *PDesm.* 288. Fr. 35, Moira turns people in various directions, recalls *PDesm.* 275-6, where the phrasing is remarkably similar, and there are other small verbal echoes: *Andr.* fr. 7 B 1050 *amegarton* (compare *PDesm.* 401) and 1051 *purphoros*. In addition there is an iconographic parallel between the two plays. An Apulian loutrophoros by the Baltimore Painter of c. 320 B.C.E. (LIMC I.1, "Andromeda I," no. 15) shows the captive maiden bound to a rocky vault precisely as Prometheus is pictured on an Apulian kalyx-krater of about 350 B.C.E. by the Branca Painter (LIMC VIII.1, "Prometheus," no. 72). The similarity was noted by Trendall and Webster, who remarked that in the *Andromeda* picture the heroine is tied "to a rock, which often looks like the mouth of a cave or grotto, but is more probably a stage prop, since it serves also for Prometheus" on the vase by the Branca Painter just mentioned (*Illustrations of Greek Drama*, 78).

The constellation of allusions to and echoes of various details in the *Prometheia* in the years just after 415 suggests that that work enjoyed a succès d'estime not long before. It could have been the result of one of the "automatic" revivals of Aeschylus's works which had been officially authorized to honor his memory (*Vita Aeschyli* 12). But what also cannot be ruled out is the possibility that the *Prometheia* was then brought before the Athenian theatergoers *for the first time*, perhaps as one of the four victorious mountings of his father's plays that the *Suda* attributes to the playwright's son, Euphorion (who might not have been above doctoring and possibly "modernizing" his father's text, as some scholars have argued).

