

In marble and in the Xanthian monument §. 128.\*]—A minute explanation of the armour and dress of the Prætorians (? Bouill. iii, 63, 2), Legionaries, Socii, and so forth, on Roman triumphal monuments would of course be out of place here.

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## 6. TREATMENT OF THE DRAPERY.

343. A correct notion of the spirit in which ancient art 1 treated drapery in general, is still more important than the knowledge of individual articles of dress. It did so, first, in a 2 thoroughly *significant manner*, so that the choice of the costume and the manner of wearing it, constantly referred to the character and activity of the person represented; as can be shown very distinctly in the different modes of dress among the gods. Secondly, in the genuine times of art it was made 3 thoroughly *subordinate to the body*, fulfilling the destination of showing its form and motion, which the drapery is capable of doing to a greater extent, as regards time, than the naked figure, because, by the situation and arrangement of the folds, it sometimes enables us to divine the moments preceding the action represented, and sometimes even indicates the intention of the person. The draperies of the Greeks, which from 4 their simple, and, as it were, still undecided form, for the most part only received a determinate character from the mode of wearing, and at the same time furnished a great alternation of smooth and folded parts, were especially calculated from the outset for such purposes; but it also became early an artistic principle, to render the forms of the body everywhere as prominent as possible, by drawing the garments close, and loading the skirts with small weights (*ροῖσχοι*?). The striving 5 after clearness of representation dictated to the artists of the best period a disposition into large masses, and subordination of the details to the leading forms, precisely as in the muscular development of the body.

4. Προσπύσσεται πλευραῖσιν ἀρτίκολλος ὥστε τέκτονος χιτῶν ἅπαν κατ' ἄρθρον, Soph. Trachin. 765. On the so-called wet draperies Feuerbach Vatic. Ap. s. 198. Ἐγένετο τοῦ σώματος κάτοπτρον ὁ χιτῶν, Ach. Tat. i, 1. Jacobs, p. 404. "The thousandfold echo of the form," Göthe. The vestes lucidæ of the early painters (above §. 134. R. 2.) are of this class. The small weights are even seen on coins. Mionnet, Descr. Pl. 65. 7.

5. Of the earlier style of drapery §. 93.; the improved 118, 4.; the later 204. R. 2. The deep and stiff folds of the drapery in the Justin. Vesta, the Barberini Apollo and the muses of Venice might perhaps, as hinted in §. 96. No. 11., be ascribable to architectonic conditions.

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## C. OF ATTRIBUTES AND ATTRIBUTIVE ACTIONS.

1 344. By the term attributes we understand subordinate  
 substances of nature, or products of human workmanship,  
 2 which serve to designate the character and activity of the  
 principal figures. Substances and articles of this descrip-  
 tion are not connected with spiritual life in so intimate and  
 natural a manner as the human body; hence belief, custom,  
 positive institutions in general, were here necessarily laid by  
 3 art as the basis. However, on this side also the perception of  
 noble and simple form, which was inborn in the Grecian nation,  
 and the great simplicity of life came greatly to the aid of art;  
 every occupation, situation and striving of life found a char-  
 4 acteristic designation which was always easily recognised, in  
 certain objects derived from nature or formed by the hand of  
 man. In the creation also of SYMBOLS—to which belonged the  
 animals sacred to the gods, as well as their utensils and wea-  
 pons—a dawning perception of fitting, and in some sense ar-  
 5 tistic forms had been manifested, along with a religious fancy  
 and a child-like naïveté of thought, to which much bolder con-  
 junctions were open, than to the reflexion of later times (§. 32.)  
 Now, not only did early art chiefly distinguish its figures by  
 attributes, which were often very much multiplied (§. 68.), but  
 in the flourishing period of art also, the attribute was a much  
 wished for completion and closer determination of the idea  
 expressed by the human form in general; and allegorical sculp-  
 6 ture (§. 406.) found here many a welcome expression for ab-  
 stract notions. There is often united with the attribute a  
 reference to a definite transaction borrowed from religion and  
 life; in this also Greek art had the same facility of saying  
 7 much with little. The language of ancient art thence arising,  
 requires much study, as it cannot be divined by the natural  
 feeling in the same way as the purely human language of ges-  
 8 tures. Great difficulty likewise is often thrown in the way  
 of the interpretation, by the principle which belonged to Greek  
 art (comp. §. 325.), of treating in a subordinate manner, dimin-  
 9 ishing in size, and making less careful in workmanship every-  
 thing that does not refer to the principal figure. This infe-  
 riority of the accessories was generally carried so far, that in  
 figures of fighting gods and heroes, the adversaries, whether  
 merely monsters or ruder human figures, were frequently di-  
 minished,—contrary to every requirement of modern art which  
 demands more real imitation and illusion,—because the noble  
 form of the god or hero was capable in itself of expressing  
 everything by its attitude and action.

1—4. Schorn Umriss einer Theorie der bild. Künste s. 21.: "The



idea cannot be always completely expressed in the sensible form; sculpture therefore often makes use of allegory, inasmuch as it only indicates the idea as far as possible in the form, denoting what is more special by attributes." As the explanation of the attributes cannot be separated from that of the subjects, the richness of them will be only indicated here by a classified survey of the most important.

Flowers (Aphrodite, Horæ, Zephyrs); fruits, apples, pomegranates, poppy, vine, ears of corn; boughs, olives (appeasing), laurel (purifying), palms (victory); garlands, especially oak, poplar, ivy, vine, laurel, olive.

Tæniæ (honouring, distinguishing §. 340. R. 4.), infulæ, *στέμματα* (sacredness), hiketeria (olive branch and infulæ), kerykeion (§. 379.).

Phialæ (libation, symbols of prayers for plenty, and thanksgivings) with prochus (§. 298. R. 3.); cups of different kinds; crater (banquet); tripod (service of Apollo, prophecy, prizes at games); lekythos, alabastron (gymnastic force, feminine grace §. 391. R. 4.); calathos and modius (fruitfulness).

Skeptron (sovereign dignity); trident (dominion of the sea); knotted stick (shepherd life); thyrsus; torch (illumination by night, the flame of life, turning round denotes extinction, the two torches of a Persephone at Paros are referred, in the Inscr. C. I. no. 2388. V. 9, 10., the one to light, for the friends of the place, the other to the conflagration of mischance for its enemies); lance; arrow, bow (far-operating power) and quiver (contrast between the open and the shut §. 364.); tropæon; helm (navigation; more allegorically guidance in general); aplustrum (navigation).

Wheel (rapid movement, alteration); balance (§. 406.).

Cithern (peaceful serenity, contrast to the bow §. 359, 4.); flute (Bacchian pleasure); syrinx (country life); cymbals, crotals, and so forth.

Mirror (female ornament, but also, allegorically, a symbol of memory §. 398.), fan, casket; bath-vessels; strigils.

Cornucopia §. 433; ægis (Zeus-like dominion over hostile elements); Gorgoneion §. 65, 3.; lightning (world-swaying power); crown of rays (an appearing deity, apotheosis).

Eagle (augury of victory, of power, apotheosis); bull (fructifying power of nature); serpent (healing and rejuvenating power of nature, fearful might of Chthonic dæmons); panther (Bacchian tumult); dove (marriage), and so on.

Griffin (destroying power of the gods); sphinx (mysterious nature).

Winckelmann's *Versuch einer Allegorie*, W. ii. s. 427. contains the chief materials for instruction in the attributes.

Speaking emblems, for example, names of magistrates indicated by divine symbols, Visconti in the *Cabinet Pourtalès* pl. 17. [Names denoted by things of similar sound, animals, plants, &c. Welcker's *Syll. Epigr. Gr.* p. 135. s. *Annali del. Inst.* xiv. p. 214. Animals allude to the names of magistrates, *Bullett.* 1841. p. 187, Demeter to Demetrius on his coins, and so forth.]



## II. FORMS CREATED BY ART.

1 345. The conceptions of ancient art, in its period of splendour, stood in the closest connexion with the spaces which they occupied and were intended to fill, and therefore for the most part produced a satisfactory impression by the general outlines, by their architectonics as it were, before the eye  
2 could seize their internal connexion. The isolated statue was historically developed from the pillar; the HERMA remained as an intermediate step, inasmuch as it placed a human head on a pillar having the proportions of the human form. As life extended farther, the form became membered down to the loins: a mode of representation which was especially practised in wooden images of the gods, but has been often also preserved in  
3 stone. The BUST, a representation of the head down to the shoulders, sometimes also with the breast and waist, was derived from the hermæ; it fulfilled its aim and was also most used  
4 where portrait-making was required. But even the completely developed STATUE, which was destined to stand alone, did not lose altogether its architectonic relation, and expressed the laws of equilibrium by the posture and disposition of the limbs—the antique temple-image most simply, the works of perfected art in manifold and living development. Different architectonic destinations may have had more influence on the form of sta-  
5 tues than is generally supposed. The GROUP could likewise give the solution as it were of a vehement and one-sided movement of one figure, by a corresponding figure placed opposite, inasmuch as it had its architectonic symmetry in the whole. The middle point, in which the spiritual significance was concentrated, was here rendered prominent by greater dimensions; the figures were arranged on both sides of it in a corresponding  
6 manner. This form was already used among the Greeks for the pediments of temples, (§. 90. 118. 119.) with the figures far apart; but even the more crowded groups of later art (§. 7 156. 157.) present this pyramidal fundamental form. In order to attain the necessary unity, the principal figure was raised in comparison to the subordinate, beyond the natural proportion. This is most strikingly seen in the divine statues of the Greek temple-style, which carry on the palm of the hand  
8 small figures of subordinate deities or sacred animals. The symmetrical arrangement of the figures on the right and left, was, in the antique style, mere stiff regularity (§. 90.); improved art admitted of freer alternations, and by combining the individual figures into subordinate groups (§. 118. 126.),  
9 introduced more variety of interest. In the group, especially when it exceeded two figures, the statue approached the basso-relievo, inasmuch as all the figures usually stood in a vertical



plane, in order to be unfolded in complete view for a particular point; and at the same time that no considerable part of the space was left vacant, they were nevertheless not concealed by the limbs.

1. The pregnant aphorism: *tout véritable ouvrage de l'art naît avec son cadre*, holds true of ancient art especially. On the fine filling up of space in ancient works of art, Göthe, *Werke* xxxviii. s. 38. xlv. s. 155.

2. Comp. §. 67. There were also hermæ with bronze heads on marble pillars, Cic. *ad Att.* i, 8. Hermathene, Hermerus and Hermeracles were denoted by a herma of these deities, but the head of Hermes might also at the same time be united with that of the other deity. So in the Hermathenæ of Cicero *ad Att.* i, 4. and that in the Capitol, Ardit, Mem. d'Acc. Ercol. i. p. 1., and the Hermeracleis (Aristides i. p. 35 Jebb.) PCl. vi, 13, 2. and on coins of the gens Rubria, Morelli no. 8. Gurlitt, *Archäol. Schr.* s. 218. gives a catalogue of double hermæ. [Another Vinet *Ueber den Ursprung der doppelköpfigen Bildung Revue Archéol.* 1846. iii. p. 314. There were also double hermæ with the same head towards both sides, Lucian *de Jove trag.* 43.]—The Hermes Tricephalus in the Vatican with the heads of the old Bacchus, the youthful Hermes, and Hecate, and the small figures of Eros, Apollo Aphrodite fixed on in relief (Gerhard, *Ant. Bildw.* iii, 41.), has reference perhaps to the custom of using hermæ at the same time as shrines for finer images of the gods, *Etym. M.* p. 146. [A triple hermæ in Villa Altieri at Rome, and a female one in the museum at Venice, the three heads similar, archaistic, with long braids of hair, a dance of the *horæ* around the herma. There are several *Ἑρμαὶ τετρακέφαλοι* at Rome near Ponte quattro capi.] The Dionysus-hermæ had frequently arms in order to hold thyrsi and cups. The wooden images of Priapus were usually formed like men down to the phallos. Comp. §. 383. R. 3.

3. Busts were called *προτομαί, στηθάρια*, thoraces, busti (a mediæval expression, from the busta as sepulchral monuments). It is possible that Imp. Cæs. Nerv. Trajani — *imagines argent. parastaticæ cum suis ornamentis et regulis et concameratione ferrea* (Orelli *Inscr.* 1596. 2518) were busts fixed into pilasters. Busts are most usually of emperors and philosophers (§. 420, 4.), but also of gods, especially those of Egypt. See Gurlitt *Büstenkunde*, *Archäol. Schr.* s. 189. A. Wendt, *Hall. Encycl.* xiii. p. 389.

4. It appears that the contrast of *ἀρχαῖα ξόανα* and *σκολιὰ ἔργα* in the much commented on passage Strab. xiv. p. 640. is to be referred hereto. Similarly Brøndsted *Voy.* ii. p. 163. N. [Tyrwhitt's emendation *Σκόπα* is confirmed by F. Jacobs *Verm. Schr.* v. S. 465 ff. and in the *Rhein. Mus.* 1835. iii. S. 351 f.] In religious images it is a main point that they should sit or stand conveniently for adoration (*εὐέδροι λιταῖσι* Æsch. *Seven* 301). Hence also the holding out pateræ (comp. Aristoph. *Eccl.* 782. with Cic. *de N. D.* iii, 34.), and the heads somewhat inclined.

7. Examples of such statues of deities mostly colossal: Zeus Olympios and Homagyrios (§. 350) with a Nike, Hera with the lion (§. 352), Apollo with the Charites (§. 86), the stag, Catharmos (? §. 359), Athena with a



Nike in her hand. Comp. R. Rochette M. I. p. 263. On coins of the Roman period deities of cities carry their chief deities in this manner.

9. The theatre likewise accustomed the Greeks to the detached position of the figures, as the grouping must have been there of the basso-relievo character, from the slight depth of the proscenium; only ekkyklemes presented close and imposing groups. Comp. Feuerbach Vatic. Apoll. s. 340 ff., the author's Eumen. p. 91. Figures arranged in a semicircle were an interesting secondary form, as the combat of Achilles and Memnon by Lycius (Zeus with the two mothers imploring him in the middle, the two combatants at the corners, eight Greek and Trojan heroes corresponding with one another between them, Paus. v, 22, 2.) and the feet-washing of Odysseus, from Ithaca, consisting of little bronze figures. Thiersch, Epochen, s. 273. 445.

- 1 345.\* This filling up of a regularly circumscribed space was a law in RELIEF. The MASK was nearly the same in raised work, that the herma was in regard to the round statue; here also it was an architectonic purpose,—the fixing of a countenance on a surface,—that gave its origin to this form.
- 2 Of this description was the Gorgoneion fastened on walls and shields (§. 65.), whose original fundamental form, a circle, was even maintained in the free developments of the most
- 3 flourishing days of art. They also fixed masks of Dionysus in this way on walls, and in this cycle of gods, from which the mask system chiefly emanated, they knew how to produce a regular oval form by suitable treatment of the hair, and all
- 4 kinds of ornaments. Next come the SHIELDS (clypei), which it was a Greek custom, but especially cultivated at Rome, to
- 5 adorn with busts of celebrated men (en médaillon). But among the ancients the relief could never be introduced, unless it received from tectonics an externally determined surface—in architectural members, altars, grave-pillars and vessels—which it should fill up; and art always succeeded in accommodating itself with *naïve* indifference to these external conditions, and in obtaining therefrom peculiar kinds of grouping.
- 6 Such also was the case with the ROUND surfaces of mirrors and pateræ, which were employed in the plastic art and painting for gymnastic postures, but above all for groups of sitting or reclining figures, wherein the projecting borders were without scruple put in requisition as points of support.
- 7 Still more influence had the SQUARE compartments furnished by metopes, cippi and votive tablets, as well as the long-drawn stripes which friezes, thrones and sarcophagi presented. From thence was developed a symmetrical opposition and juxtaposition of figures (§. 93.), which only began in the time of Phidias to give way to a more diversified arrangement; but still great regard was had to a uniform employment of space (§. 118.), and, even later, an accurate correspondence of both sides of the representation was observed (as in the monument



of Lysicrates §. 128. R. 6.). A dense crowd of figures, difficult to disentangle, and divided into several grounds, first made its appearance on the sarcophagi of the later Roman style (§. 207, 5.), while painting, which its means better enable to distinguish distances, often condensed the groups more, at least as early as the Macedonian period, although even here, a composition not very different from the basso-relievo always continued in general use.

1. On masks, Böttiger, N. Deutscher Mercur. 1795. St. 4. s. 337. by Köhler, Masken, ihr Ursprung und neue Auslegung einiger der merkwürdigsten. Petersb. 1833. (Mém. de l'Acad. Imp. des Sciences T. ii.). In reference to the Bacchian masks with the beard composed of leaves of the *προσωπίς* and other plants, which are here ingeniously handled, rounding off the oval by means of these is also to be taken into consideration. Feuerbach Vatic. Apollo S. 351. [Serie di mascheroni cavati dal antico la prima volta R. 1781. 4to. Six masks in terracotta, M. Borbon. vii, 44.]

3. On an image of the Dionysian Acratus at Athens, Paus. i, 2, 4. *προσωπὸν ἐστὶν οἱ μόνον ἐνωκοδομημένον τοίχῳ*. A Dionysus mask was taken for a portrait of Pisistratus, Athen. xii, 533 c. In Naxos a *πρὸς*. of Dion. Baccheus composed of vine, and one of Zeus Meilichius of beech-wood, Athen. iii, 78 c. A mask of this kind as a Bacchian idol on the sarcophagus PioCl. v, 18.

4. Clypei of Appius §. 181. R. 3. From statesmen they also transferred them to literary men, Tacit. A. ii, 83.; hence some of them are to be found in marble copies, not merely of Cicero (Visconti Ic. Rom. pl. 12.) and Claudius (L. 274. Clarac. pl. 162.), but also of Demosthenes and Æschines (Visc. Ic. Gr. pl. 30.), as well as Sophocles and Menander, Visc. pl. 4. 6. comp. T. i. pl. 13. The ancient clypei were of metal, especially argentei cum imagine aurea (Marini, Atti ii. p. 408.), but at the same time *γραπτοὶ*, picti (Macrob. Sat. ii, 3.), according to the above supposition §. 311, 3. in tausia. The *χάλκεος θώραξ* of Timomachus, also called *ὄπλον*, which was exhibited at the Hyacinthia, was perhaps a shield-image of this kind, Aristot. Schol. Pind. I. 6, 18. Comp. Gurlitt, Archäol. Schr. s. 199.

8. Comp. Göthe xlv. s. 154. Tölken, Ueber das Basrelief und den Unterschied der mahlerischen und plastischen Composition. B. 1815.

345.\*\* The internal principles of composition are, of all 1 portions of art, the most difficult to express, as they are connected in the closest manner with the peculiar idea of each work. It is true that the fulness of significance of the mythic forms, the facility of completing it by personifications, the great number and simplicity of attributive symbols, and the fixed and precise signification of the attitudes and gestures of ancient art, lend the capability of saying much by means of few and simply grouped figures. As everything in this 2 world of art found its representation in human form, and its simple expression in easily intelligible action, ancient art,



and especially sculpture, did not require the representation of masses of men; even in battle-pictures of the Macedonian, and in triumphal reliefs of the Roman period a few figures stand for large armies. In like manner, great distances in time and place are (as in the trilogies of Æschylus) brought under view together, and the chief moments of a chain of events, although far divided, are gathered, without external separation, into *one* frame. Thus ancient art is placed in a happy medium between the hieroglyphic picture-writing of the East, and modern art, which is directed to the immediate rendering of the actual appearance; although many of its productions, of the Macedono-Roman period, make a considerable approach to the latter tendency. But as regards the general means whereby human feeling can be roused into agreeable excitement, and this again made to subside, in a satisfactory close, into the proper frame of the soul, Greek art from an early period made itself master of these, and understood well how to employ especially the charm of contrast, at first by mere juxtaposition, afterwards by a natural development of the fundamental idea.

1. 2. Comp. Winck. W. iv. s. 178. f. [Rhein. Mus. 1834. ii. s. 462 f. 465 f. H. Brunn on the parallelism of the compositions of early Greek works of art, Neues Rhein. Mus. v. s. 321.]

3. See, on this point, besides numerous archæological notes to ancient Sarcophagi and Philostratus' Pictures, Thiersch, Kunstblatt. 1827. N. 18. Tölken Ueber das verschiedne Verhältniss der ant. und modernen Mahlerei zur Poesie. B. 1821. Schorn Umriss s. 26. on Pelops and Hippodamia after the description of Apollonius with the note of the scholiast.

5. The five stripes on the coffer of Cypselus (§. 57.) are filled up with mythic groups in accordance with such motives. In the fourth especially (which with the exception of Dionysus contains, like the second, 12 groups) battle scenes always alternate with groups of lovers and similar subjects. And if we arrange properly the shield of Hercules in Hesiod, (the figure of the dragon in the innermost circle; the bear and lion in the second narrow stripe; the battle of the centaurs, a choir of deities, a harbour and fishing, Perseus and the Gorgons in the third; in the fourth stripe, the city of war above the Gorgons, the city of peace opposite, therefore above the choir; the ocean as a border) we shall see that the two principal stripes are divided into one half with peaceful, and another with martial representations, which are brought into beautiful contrast with one another. Comp. on Polygnotus' pictures §. 134. R. 3.



## THIRD PART.

## ON THE SUBJECTS OF THE FORMATIVE ART.

346. As the formative art has the imitation of nature assigned to it for its forms, so also it is referred for its subjects to matters of positive existence; neither can it create any spiritual beings from pure arbitrary will, but must be prompted and sustained by presupposition and a certain belief in their existence. Now, these positive subjects are either furnished by external experience, or by a world of spiritual intuitions in which the nation moves, that is, either historical forms or beings of religion and mythology, which are alone capable of supplying in a permanent manner the belief in a real existence of their creations, poetry being in itself only enabled to produce it transiently. The subjects of the latter kind will be always the chief problem among a people endowed with a genius for art, because the artistic faculty can in them develop and test itself more freely and completely in all its creative power.

## I. MYTHOLOGICAL SUBJECTS.

347. The Greeks were somehow so fortunate that long ere art had arrived at external manifestation, the genius of the people had prepared the way for the artist, and formed beforehand the entire world of art. The mystical element, so essential to religion, in which we augur and feel the divine existence as something infinite, and absolutely different from humanity, which never admits of representation but only of indication (§. 31.), although never completely banished (a thing not possible among a religious people), was however thrust into the back-ground especially by poetry. The legends which depict the secret sway of universal powers of nature, in images often intentionally strange and formless, had, even in the Homeric times, become for the most part void of significance; the festal usages, which were rooted in this soil, continued to be practised as old traditional ceremonies; but poetry followed the path which was necessary to it, fashioning everything more and more after the analogy of human life, with which a cheerful and confiding piety, that conceived the deity as a human guardian and counsellor, as a father and friend in every trial, could be very well reconciled. The bards,



who were themselves only organs of the general voice, gradually developed these ideas in a more individual and stable manner, although indeed Homer had not in this way attained the sensible definiteness which existed in the times when the plastic art was in full splendour (§. 65.). Now, when sculpture, on its part, had improved so far as to seize the external forms of life, in their truth and fulness of significance, there was nothing more required than to express those already individualized ideas in corresponding grandiose forms. Although this could never take place without an altogether peculiar conception, without inspiration and an effort of genius on the part of the artists; the general national idea of the deity, however, existed, and served as a touchstone of the correctness of the representation. Now, if this established and definite idea of the god, in connexion with the exquisite sense of the Greeks for the character of forms, felt itself completely satisfied, NORMAL IMAGES resulted, to which succeeding artists adhered with lively freedom, and with that correct taste, peculiar to the Hellenic nation, which was equally removed from Oriental stiffness and modern egotism. There arose images of gods and heroes, which possessed not less internal truth and stability, than if the gods themselves had sat to the artists. All this could take place in such a way only among the Greeks, because in Greece only was art to such an extent a national activity, the Greek nation only a great artist.

3. Therefore the images of the gods seemed to the Greeks, as it were, a peculiar nation of nobler nature; if they had made their appearance in life, all others, says Arist. Pol. i, 2., would have looked like slaves beside them, as the barbarians beside the Greeks.

5. The way in which the ideals of the gods were gradually established by faithful adherence to the popular notion, is not ill detailed by Dion. Chrysost. xii. p. 210.

6. Therefore the images of the gods, especially those which by frequent imitation had become canonical, are also monuments of the religious notions prevailing at the time when they arose, and, on the other hand, the knowledge of the latter assists in determining the time of the former. Heyne's treatise *De auctoribus formarum quibus dii in priscae artis operibus efficti sunt*, Commentat. Gott. viii. p. xvi., is based on an excellent idea, which must be again taken up in a more enlarged application. Schorn Umriss s. 20: "These gods are human persons, but an innocence exalted above all opposition pervades their essence and their actions." Grüneisen ueber das Sittliche der bild. Kunst bei den Griechen in Illgen's Zeitschr. für die hist. Theol. iii, 2. s. 1. (a healthy corporeal organisation bears in itself elements of morality.) Comp. Tholuck Litt. Anzeiger 1834. No. 69. Grüneisen Ueber bildliche Darstellung der Gottheit, comp. Tholuck ibid. No. 68.

1 348. This activity was on the whole most completely devel-



oped in those gods who had been most idealized, that is, whose whole essence could be least reduced to a fundamental notion. We can certainly say of them: *they do not signify, they are*; 2 but this has not its foundation in that they had ever been objects of external experience, but only in the circumstance that these ideal beings had so to speak lived through the entire history of the Greek tribes which worshipped them, and bore in their character the most diversified impressions thereof. Hence they are in art corporeal in the highest degree, they have the most energetic personality. These are 3 the OLYMPIAN GODS, supreme Zeus with his brothers, sisters and children.

1. For what follows we have to mention as general aids: Montfaucon, *Antiq. expl.* i. (an extremely rude, but still indispensable collection). A. Hirt's *Bilderbuch für Mythologie, Archäologie und Kunst.* 2 Hefte text, the same quantity of engravings. B. 1805 and 1816 in 4to. A. L. Millin, *Galérie Mythologique.* P. 1811. 2 vols. text, 2 vols. engravings (190 plates), published in German at Berlin. Spence's *Polymetis* (a comparison of works of art with passages in poets). L. 1774. fo. We pass by the frivolous and uncritically prepared collections of mythological figures, with which the public is always imposed upon from time to time.

3. Groups of the *Twelve Gods* of Olympus (not always of the same) in the old style, have been mentioned above, §. 96. N. 16; the most important monument is the Borghese ara. A Borghese vase (*Mon. Gab.* 16. 17; now in the L. 381. *Clarac*, pl. 171.) exhibits the heads of the twelve gods, arbitrarily arranged as it appears, and their attributes as signs of the months combined with zodiacal constellations. Aphrodite April, Apollo May, Hermes June, Zeus July, Demeter August, Hephæstus September, Ares October, Artemis November, Hestia December, Hera January, Poseidon February, Athena March. Eleven deities assembled round Zeus, *M. Cap.* iv, 8. *G. M.* pl. 5, 19. [comp. *Lersch*, *Jahrb. des Vereins im Rheinlande* iv. s. 150.] A Pompeian picture of the twelve deities, in a row, above two *genii loci*, *Gell.* pl. 76. Heads of many gods in medallions, *Pitt. Erc.* iii, 50. [Gerhard *Ueber die zwölf Götter Griechenlands* with 4 pl. B. 1842.]

## A. THE TWELVE OLYMPIAN DEITIES.

### I. ZEUS.

349. Zeus, the god of heaven, was regarded by the ancient 1 Greeks as the father of all life in nature. According to the legend of the Argives he solemnized, in the genial rain of spring, the sacred nuptials with Hera; the nourishing oak and the fruitful dove symbolized him at Dodona as a god of benign influence; and in Crete his youthful history was related pretty nearly in the same way as that of Bacchus in other places.



- 2 In ancient symbolical representations, he was interpreted as a god having dominion in three kingdoms at the same time, in heaven, on earth, and under the earth. Zeus, however, did not receive his artistic form, as a god of nature, but, in ethic development, as the not less gracious than powerful sovereign
- 3 and governor of the worlds of gods and men. This union of attributes, after many less profoundly conceived notions of
- 4 early art, was advanced by Phidias to the most intimate combination (§. 115.), and undoubtedly it was he also that established the external features which all succeeding artists, in proportion to their artistic skill, endeavoured to reproduce
- 5 (comp. §. 140. R. 3. 158. R. 1.). To these belonged the arrangement of the hair, which rose up from the centre of the forehead, and then fell down on both sides like a mane (§. 330, 4.), the brow clear and bright above, but greatly arching forward beneath, the deep-sunk but wide-opened and rounded eyes, the delicate, mild lineaments round the upper lip and cheeks, the full rich beard descending in large wavy tresses, the noble, ample and open chest, as well as a powerful, but not unduly enlarged muscular development of the whole body.
- 6 From this character, which is stamped on the most and best of the statues of Zeus, there are the following deviations: on the one hand, the more youthful and softer form, with less beard and masculine vigour in the countenance, which is usually called, but without any sure ground, Zeus Meilichios;
- 7 on the other, there are heads of Zeus to be met with, which bear a certain, though still very softened, expression of anger and martial vehemence, in the more violently waving locks and more excited features, and which represent the battling, avenging, punishing god. According to Pausanias, Zeus Horkios, the oath-avenger at Olympia, with a thunderbolt in each hand, appeared the most terrible.

1. See for general information Böttiger's *Kunstmythologie*, s. 290 ff. and the continuation in the sketch only circulated in manuscript among his friends. On the *ἱερὸς γάμος* of the Argives, Welcker, Appendix to Schwenk's *Etymol.-Mythol. Andeutungen*, s. 267. On the Dodonæan Zeus, especially Völcker, *Mythol. des Japet. Geschlechts*, s. 83 ff., on the Cretan, Hoeck's *Kreta i. s.* 234 ff.

2. On the ancient *Z. τριόφθαλμος*, Paus. ii, 24, 5., who certainly explains him correctly. The Triopian Zeus, who plays such a significant part in the worship of the Chthonian gods, is probably the same [taken from the same Zeus].

3. Ageladas' Zeus of Ithome is supposed by Millingen (*Anc. Coins* 4, 20., comp. Mionnet, *Suppl. iv. pl. 6, 22.*) to be the standing, naked figure, with the thunderbolt in the right hand, and the eagle in the left, on Messenian coins. In the Borghese relief Zeus appears with sceptre and thunderbolt, the elegantly folded himation thrown around his breast



and loins, the beard pointed, and tresses falling on the shoulders. On the antique relief in Wilton house (Muratori Inscr. i. p. 35. Böckh. C. I. 34.) Zeus, sedent and half-draped, bears an eagle on his left hand. In the ancient vase-style, sitting, with pointed beard, holding the thunderbolt, for example §. 99. R. 3, 11., comp. the birth of Pallas §. 371., of Dionysus 384.

5. The most important *statue*—not a work however of the first rank—is the Verospi Jupiter Racc. 135. PCl. i, 1. [new article in the Opere div. ii. p. 423—25.] comp. Gerhard, Besch. Roms ii, ii. s. 193. [The Verospi Z. is according to Payne Knight far surpassed by a statue in the possession of Mr. Smith Barry, Marbrook Hall, Cheshire.] Colossus at Ildefonso unknown. Colossal *busts* from Otricoli calculated for being looked at from below. PCl. vi, 1. M. Franç. iii, 1. Still more sublime the colossal, but much mutilated bust in the Boboli garden at Florence, Winck. iv. Tf. 1 a. Another in the Florentine Gallery, Winck. iv, 316. A fine bust at Naples, M. Borb. v. 9. A fine mask of Zeus, Bouillon i. pl. 67. Statue of Zeus, Clarac pl. 665—694.

6. A fine bust of this description from the Townley collection, in the British Museum, Spec. 31. The fine head also which stands on a trunk composed of fragments, at Dresden 142., Augusteum 39., presents similar youthful forms.

7. For instance, the torso which formerly belonged to the Medicean collection, and which has been at Paris, L. 682 [p. 3.], since the time of Louis XIV. M. Nap. i, 3. Bouill. i, 1. Clarac, pl. 312. [A torso in the Mus. del princ. Biscari p. 5. is highly praised by Sestini, Bartel's Br. über Sicilien ii. S. 135. Body of a colossal Jupiter without head, Millin Voy. au Midi de la France pl. 69, 11. Colossal herma of Zeus, of the time of the Cesars, in Sarskoezelo, Köhler in the Journal von Russland i. S. 342. Upper half figure of Zeus, Mus. Brescian. tv. 35.] The celebrated, but also doubtful cameo in the Lib. of St. Mark with the head of Z. Ægiochus (Treatises by Visconti and Bianconi, G. M. 11, 36.) exhibits love of battle, pride of victory and clemency finely blended together. A life-size statue of Z. Ægiochus in Leyden, Archäol. Intell. Bl. 1836. N. 47. The head of Z. Στρατηγός from Amastris, shows a similar bold disposition of the hair, Combe N. M. Brit. 9, 9. 10. On deviations in the form of the hair and beard of Z. Visconti PCl. vi. p. 1. 2.

350. The sitting posture of the statues of Zeus, in which 1 the himation, which is sunk down to the loins, forms the usual drapery, is connected with the idea of tranquil power, victorious rest; the standing posture (ἀγάλματα ὀρθά), in which the 2 himation is often entirely discarded, or only the back is covered, carries with it the idea of activity; Zeus is then conceived as protector, patron of political activity, or as the god who punishes and guards with thunderbolts. Here also there is 3 sometimes found a youthful form, in regard to which we must conceive Zeus as still contending, and not yet come to the dominion of the world. However, there is much calm even in the standing figures of Zeus; violent striding is not suited to the form of this god. The patera as a sign of worship, 4 the sceptre as a symbol of sway, the goddess of victory in



his hand, the eagle, his messenger, and the thunderbolt, his  
 5 weapon, are his principal attributes. The wreath of wild  
 olive (*κότινος*) distinguishes the Olympian from the Dodonæan  
 Jupiter, who has the crown of oak-leaves, and much also that  
 is peculiar in the disposition of the hair as well as in configu-  
 6 ration. Representations in which his significance as a god of  
 nature, a mystical reference, or his relation to the system of  
 the universe appear prominently, are comparatively rare, and,  
 for the most part, not earlier than the times of declining art,  
 or else they are borrowed from Asiatic regions. Essential  
 7 deviations are presented by the barbarian deities which were  
 merely Hellenized as Zeus.

1. A *sedent* Zeus at Olympia, also in other places, as *Νικηφόρος*, Victor (Combe N. Brit. 6, 24. G. M. 10, 43. 177 b, 673.); marble statuette at Lyons, Zeus as Olympius, Clarac pl. 397. no. 665. [Annali d. Inst. xiii. p. 52. tv. D.]; Z. Ephesius, Mionnet Suppl. vi. pl. 4. no. 1. comp. T. iii. p. 98. no. 282. Zeus Idæus, with Pallas on his left, on coins of Ilion, M. I. d. Inst. 57.; moreover the Zeus with the eagle on his hand, who, according to the coins, belonged to a Macedonian sanctuary (probably Dion); likewise the Capitoline Zeus with the thunderbolt in his right hand, the left on the sceptre, Morelli N. Fam. Inc. tb. 1, 1. Impp. Vitell. tb. 2, 8. The sitting Zeus has often, as the appeased thunderer, the thunderbolt in his lap, Tassie, Cat. i. p. 86. 87. no. 941. 942. also a victor's crown, G. M. 9, 44. An enthroned Zeus, which also expresses rest by leaning his head on his right hand, in a Pompeian picture, Zahn 26. Gell, N. Pomp. pl. 66. M. Borb. vi, 52. The colossal statue of Zeus from Solus completely draped, with elegant footstool, Serradifalco Cenni sugli avanzi di Solunto tv. 3. [Antich. d. Sicilia T. v. tv. 38.]; Z. sitting on the eagle, bronze from Oberndorf, hist. Abhdl. der Münchner Akad. Bd. v. tf. 7.

2. *Standing* (as the Z. Nemeios, Paus. ii, 20, 3.) and wrapped in the himation, for example that of Laodicea having the sceptre in the left and the eagle in the right hand, on coins of concord. Less enveloped the statues of Jupiter, M. Cap. iii, 2. 3. Bouill. iii, 1, 1. Clarac, pl. 311. The hierat. relief PCl. iv, 2. Zeus Ætnæus on coins, Bull. d. Inst. 1831. p. 199.

The standing Z. Homagyrios of the Achæans entirely undraped, with a Nike on the right, the sceptre in the left hand. N. M. Brit. 7, 15. 8, 6. A standing Jupiter, with little drapery, with thunderbolt and sceptre, bronze from Besançon. Cab. Pourtalès pl. 3. Often on Roman coins, undraped in front; as J. Stator; as Conservator hurling the thunderbolt, with sceptre G. M. 9, 45. J. Imperator, with the right hand resting on a lance, the thunderbolt in the left, with the left foot planted higher, on coins of Commodus, Pedrusi v, 17. (comp. however Levezow Jupiter Imper. B. 1826. s. 13.). [J. Imperator or Urius on a coin of Syracuse and in a statue from Tyndaris, Abeken in the Annali xi. tv. A. p. 62. comp. O. Jahn Archäol. Aufs. s. 31. Cavedoni Bull. 1840. p. 69. 110.] On the gem of the supposed Onesimus, Millin P. gr. 2., with sceptre, patera, and an eagle beside him carrying a garland in its beak. Fine bronze from Paramythia, entirely without drapery, with patera, Spec. i, 32. [another from the same place, also naked, with chlamys however on the arm, *ibid.*



52. 53.]; such bronze figures are frequent, the thunderbolt is more usual than the patera, Ant. Erc. vi, 1, 2. Athenian coins on which Zeus, with thunderbolt and patera, steps slightly forward, N. Brit. 7, 1. Statue M. Cap. iii, 4. Bouill. iii, 1, 3.

3. An *unbearded Zeus standing*, with thunderbolt and ægis girded round his left arm, with the inscription Νεισσοῦ, Gemme Schlichtegroll Pierr. grav. 20. G. M. 11, 38., comp. Winck. W. v. s. 213. A youthful Z. (Tinia) with the thunderbolt on the Ficoroni Etruscan mirror, Etrusker ii. s. 44. Unbearded statues of Zeus in Paus. vii, 24. v, 24. Zeus Hellenius without beard on Syracusan coins; on Roman (Stieglitz Distr. num. fam. p. 35.); gems of this sort, Tassie, p. 84. no. 886.

4. On coins of Elis (Millingen, Anc. coins, pl. 4, 21.) Z. lets the *eagle* fly as his augury. On gems (Lippert ii, 4. 5. Tassie i. p. 87.) which treat the subject sportively the eagle receives from Z. the garland which he is to carry to a favourite; he is also seen bearing the thunderbolt, with garland or palm in his beak. The eagle killing the hare or the serpent, on gems and coins, is an ancient augury of victory. Zeus as *καταιβάτης* holds the thunderbolt in his right, sitting on a rock, the eagle at his feet, on coins of the Cyrrhestians, of the time of the Antonines, Mionnet Descr. v. p. 135 sq. Burmann de Jove *καταιβάτη*. The thunderbolt lies on a throne as an idol of worship on coins of Seleucia in Syria, comp. Norisius, Ann. Syromac. p. 267. The thunderbolt is mostly formed as *κεραυνὸς αἰχμάτας*, often also with wings.

5. On Elean coins the head of Z. *Olympius* with the Kotinos garland, on the reverse the eagle with the serpent or the hare. N. Brit. 7, 17 sqq. Stanhope Olympia, pl. 17. Descr. de l'Égypte v. pl. 59. The Olympian Z. is also characterized by the sphinxes at the arms of the throne (Paus. v, 11, 2.), on the Parthenon, in the relief in Zoëga, Bass. i, 1. Hirt, Bild. ii. s. 121. Tf. 14, 1. (Zeus, Alpheus as man, Ælian V. H. ii, 33., Olympias, Poseidon, Isthmias).

The *Dodonæan Z.* on coins of Pyrrhus in Mionnet, Descr. pl. 71, 8. [E. Braun recognises him Dekaden i, 4, in a herma at Berlin, crowned with oak-leaves]; the female figure enthroned, with polos and sceptre, with her drapery drawn over the shoulder in the manner of Aphrodite, is certainly the Dodonæan *Dione*. Heads of Zeus and Dione are seen together on coins of the Epirotes; behind, an Epirote *βοῦς θούριος λαρινός*, N. Brit. 5, 14., comp. 15. Mionnet Suppl. iii. pl. 13. Allier de Haute-roche 5, 18. The Capitoline Jove is without a wreath on the denarii of the gens Petilia.

6. Z. *Φίλιος*, as Dionysus, but with the eagle on the thyrsos, sculptured by Polyclitus, Paus. viii, 31, 2. On coins of Tarsus with sceptre or thunderbolt in the right hand, ears of corn and grapes or a cup in the left, Tölken, Berl. Kunstbl. i. s. 175. On Pergamenian coins, under this name, with a goblet in the right and sceptre in the left, Eckhel Sylloge, p. 36. Z. ithyphallic Boissard vi, 127. Clarac pl. 404. n. 692 c.; Z. with spring flowers in his crown, Panofka Z. und Ægina s. 6. Z. "Ομβριος showering upon the earth from a cornucopia, on an Ephesian coin of Antoninus Pius, Seguin, Sel. Num. p. 154., Eckhel D. N. ii. p. 514. J. Pluvius from the Col. Anton. G. M. 9, 41. Z. with cornucopia often on later coins. The Zeus Apomyios on gems (Winck. M. I. no. 13.) is now explained more correctly by Köhler, Masken, s. 13.



Zeus as *central point of the universe*, sitting with the thunderbolt, surrounded by the sun and moon, earth and sea and the zodiac, beautiful coin max. mod. of Nicæa, under Anton. Pius, Mionnet Suppl. v. p. 78. Similar coins of Alex. Severus, Pedrusi v, 21, 1. Zeus Serapis surrounded by planets and the zodiac, on Egyptian coins under Antoninus Pius, Mém. de l'Ac. des Inscr. xli. p. 522. pl. 1, 11. Gem in Lippert i, 5. Of Zeus as planet §. 399.

*J. Exsuperantius* richly draped, with cornucopia and patera on later reliefs; on a gem of the archaising style, Millin Pierr. grav. 3. Here a butterfly sits upon the patera. Comp. Winck. v. s. 229. *Veiled* (as a hidden deity?) in the Samian terracotta, Gerhard Ant. Bildw. i, 1.; PCl. v, 2.; Lippert i, 9.; at the same time with chaplet of oak-leaves and winged thunderbolt? M. Odesc. 33. *Winged*, Winck. iii. s. 180. Of Zeus Hades §. 397.

7. *Z. Στράτιος, Λαβρανδῆς*, of Mylasa and the neighbouring towns, an antique idol with double axe and lance, entirely draped, see for example Buonarroti, Medagl. tv. 10, 10. *Z. Ammon* on coins of Cyrene, Aphytis and other Greek cities, Alexandria, and Rome, on gems. *J. Axur* or *Anxur* of Terracina, without beard, crowned with rays, enthroned, on coins, G. M. pl. 9—11. *J. Dolichenus* §. 241. R. 2. *Z. Casius* §. 240. R. 1.

- 1 351. In larger compositions Zeus sometimes appears represented as a child, in accordance with the Cretan mythus, which Hesiod had already blended and reconciled with the usual
- 2 Greek notions; sometimes as securing to himself the dominion of the world by his combat with the giants (the war with the Titans, which was much earlier and much more frequently sung, not being a subject for the plastic art), whom he usually
- 3 smites down with thunderbolts from his battle-chariot. Now, since Zeus, after having attained sovereign sway, seldom interferes in the perplexities of life, there only remain as greater representations his various amours, which sprang for the
- 4 most part from early natural religion. In Io, who sometimes appears as a cow, and sometimes as a virgin with the horns of a cow, and in the figure of Europa carried by the bull, with her drapery fluttering round her in the form of an arch, art adhered pretty faithfully to the ancient symbolical ideas; however it brings Europa to Zeus in eagle's form, in a more lascivious relation, which, in the love of Zeus as a swan for Leda (a favourite subject of art, now become luxurious, in the Macedono-Roman period), degenerates into an almost un-
- 5 disguised representation of drunken voluptuousness. The intrigues of Zeus also furnished poetry and painting with materi-
- 6 als for comical representations. The rape of the beautiful boy Ganymede forms a kind of counterpart to the story of Leda.—Among the collocations of Zeus with other deities, the Capitoline group, Juno on the left and Minerva on the right of Jupiter, is of especial importance. Figures of Victories, Fates, Graces and Hours, as *parerga* of figures of Zeus, are as it were



expositions of his sublime attributes and the different phases of his being.

1. The *infant Zeus* under the goat Amalthea, Rhea present, the Curetes making a din, on the four-sided altar, M. Cap. iv, 7. G. M. 5, 17. [The child in the lap of the nymph, and the child lying on the ground between and among the noisy Curetes M. d. I. iii, 17. Ann. xii. tv. k. p. 141. and Campana Opere di plastica tv. 1. 2.] The child beside the mother in a grotto, Curetes (Corybantes) around, on coins of Apamea, Mionnet no. 270. (Bossière Méd. du Roi, pl. 29.); the infant surrounded by noisy Curetes on Imperial coins of Magnesia and Mæonia (Mon. d. Inst. 49 A 2.; comp. §. 395.). J. Crescens on Amalthea G. M. 10, 18. J. and Juno as sucklings of Fortuna at Præneste, Cic. de div. ii, 41. comp. Gerhard Ant. Bildw. Tf. 2. Z. as a boy at Ægion.

2. Z. *Gigantomachos* in his chariot, on the famous cameo of Athenion, in the Royal collection at Naples (Bracci, Mem. degli ant. Incisori i, 30. Tassie, pl. 19, 986. Lipp. iii, 10. M. Borb. i, 53, 1. G. M. 9, 33.), of which there is a copy at Vienna (Eckhel Pierr. Grav. 13, comp. Lipp. i, 13.); on a coin of Cornelius Sisenna (Morelli Corn. tb. 5, 6.); in a fine vase-painting, Tischb. i, 31. [Elite céramogr. i, 13.; Zeus with a hawk on his left hand, advances against Porphyryon, with a thunderbolt in his uplifted right hand, a vase from Vulci, engraved in Dubois Antiq. de M. le C. Pourtalès no. 123. p. 27.]; on the peplos of the Dresden Pallas. Z. hand to hand with a giant, on a paste, Schlichtegroll 23.; thus also on a coin of Diocletian, Walsh, Essay on Anc. Coins, p. 87. no. 19. On the giants, from whom Typhœus is scarcely to be distinguished, comp. §. 396.

4. Zeus's love for *Io* the Argive priestess of Hera, and originally goddess of the moon, interestingly represented in the vase-painting, Millingen, Coll. de Cogh. pl. 46.; we see the wooden image of Hera, Io as *παρθένος βούκερω*s (Herod. ii, 41.), Z. still beardless, with the eagle-sceptre. Comp. §. 363, 2. The Io-cow guarded by Argus, on gems, M. Flor. i, 57, 3. Lipp. ii, 18. Schlichtegroll 30. comp. Moschos ii, 44. and §. 381. An interesting mural painting from Pompeii, M. Borb. x, 2. Io (as *παρθένος βούκερω*s) borne by the Nile and greeted by Egypt, who holds the Uræus-serpent in the hand, and Egyptians, brandishing sistra. Near them sits the new-born Epaphus as Horus. [Harpocrates according to Quaranta. The same representation repeated there.] Interesting Apulian vase-painting, Argus covered all over with eyes. [Now in Panofka Argos Panoptes B. 1835. Tf. 3. Large vase-painting from Ruvo, with many other monuments. M. d. I. ii, 59. Ann. x. p. 253—66. by Cav. Gargallo Grimaldi, together with a list of the monuments referring to the subject p. 328., comp. also p. 312 ss. and Minervini in the Bull. Napol. iii. p. 42—46., who also gives p. 73. tv. 4. an Argos bifrons, who was only known from the Ægimius, with eyes over his whole body. This subject appears twice on archaic vases in the Revue Archéol. 1846. iii. with explanation by Vignet p. 309—20. The slaying of Argos also on a plate now in England, Gerhard Archäol. Zeit. 1847. Tf. 2. s. 18. See §. 381. R. 7.]

Love for *Europa*, a Cretan goddess of night and the moon (Böttiger Kunstmythol. s. 328. Hoeck, Kreta i. s. 83. Welcker, Kret. Kolonie, s. 1 ff.). Europa on Zeus as the Bull, ancient bronze statue by Pythagoras (Varro de L. L. v, 6. §. 31.) On coins of Gortyna we see Europa



borne by the bull (N. Brit. 8, 12. Böttiger Tf. 4, 8.), then sitting on the plane on the banks of the Lethæus, whose withered branches seem to bud afresh, Z. as eagle beside her (N. Brit. 8, 10. 11.); the eagle also presses close to her bosom (Mionnet Suppl. iv. pl. 10. 1.): the so-called Hebe, Lipp. ii, 16. Schlichtegroll 38., is perhaps to be explained from this. E. stroking the bull, ancient coins of Phæstus, Streber Münchner Denkschr. Philol. i. Tf. 2, 5; E. on the plane, coins of Myrine (V. M.), Streber ibid. 6. 7. She is seen also on the bull with fluttering drapery, on later coins of Sidon (SanClem. 15, 152. 153. 36, 6. 7. N. Brit. 12, 6.), and denarii of the gens Volteia, Morelli no. 6. Comp. the [fictitious] picture (Achil. Tat. i, 1.) in the sepulchre of the Nasones in Bartoli 17.; the vase-paintings, Millingen Div. coll. 25. [Elite céramogr. i, 27.; an unedited one, ibid. pl. 28.]; Millin, Vas. ii, 6.; Ann. d. Inst. iii. p. 142. [Gerhard Auserl. Vas. ii, 90, Vasi Feoli no. 3. E. on the bull repeated on both sides, one from Ægina, now in Munich, an amphora from Ruvo very fine, Bull. 1844. p. 94. The Barberini mosaic in Turnbull pl. 11, and in d'Agincourt pl. 13, 8, one from Luceria, Finati M. Borbon. p. 334. The Vatican group in Clarac pl. 406. no. 695. is a Nike *βουθυτοῦσα*. E. on the bull, Eros crowns her, a dog leaps before her, a youth with a garland, one with a lance, and a satyr at each side. Small amphora in E. Braun. In Turnbull's Treatise on anc. painting 1740. pl. 8. a painting in a large style, E. carried off, with eight beholders, mostly maidens.] Gems, Beger, Thes. Brand. p. 195.; Lipp. i, 14. (15. ?); Schlichtegroll 29.

Zeus as the swan embracing *Leda*. C. Fea, Osserv. sulla Leda. 1802. [ed. 2. 1821.], in which six similar statues are engraved. M. Flor. iii, 3. 4. [Millin Mag. encycl. 1803. v. p. 404.] In these statues the swan is often more like a goose, perhaps not without allusion to Priapian sacra (Böttiger Herc. in bivio, p. 48.). Ad. Fabroni on this account referred these statues to Lamia Glaucia who was beloved by a gander. Grandly conceived group St. di S. Marco ii, 5.; a perfectly similar relief, from Argos, is preserved in the Brit. Museum. [O. Jahn Archäol. Beitr. Tf. 1. s. 6. To the statues of Leda with the swan ibid. s. 2. must be added three more,—a pretty good copy in London in Lansdowne House, in the statue gallery, another at Oxford, and one from Spain Antiq. Pourtalès, no. 37.] Clarac pl. 411—13. [An injured mosaic floor at Xanthus contains the finest composition, of which there is a drawing in Sir C. Fellows, Leda stands surprised by feeling and shame, stretching out her arms, the swan picks at her blue peplos.] On gems in very different postures (Veneris figuræ) Tassie, pl. 21.; Lipp. i, 16 ff. ii, 8 ff.; Eckhel P. gr. 34.—Pitt. Erc. iii, 89. M. Borbon. x, 3.

Zeus enclasping *Antiope* on an Etruscan mirror, Inghir. ii, 17.; the satyr in whose form he stole upon her stands by. Z. himself also as a satyr, on gems, Lippert. i, 11. 12. Zeus as eagle carrying away *Ægina* (?), Vaseng. Tischb. i, 26. Panofka Zeus und Ægina B. 1836. On the Berlin vase Tf. i, 1. [Elite céramogr. i, 17.] Ægina is confounded with Hebe Ganymeda and cosmically interpreted, completely without foundation. Tf. ii, 6. [Elite i, 16.] from Tischbein i. 26. Panofka also refers thereto the figure sitting on the floor with an eagle, "Sun and Fire eagles," above; these gems belong to the last period of antiquity, before the body-resolving Psyche; but see Tf. ii, 4; Europa on coins of Gortys D. A. K. i, 41, 186. is Thalia-Ægina, mere sports. [Vase in the Mus. Gregor. with



the names by Melchiorri in the *Atti dell' Accad. Rom. di Archeol.* viii. p. 389—434, also in E. Braun *Ant. Marmorwerke* i, 6, together with a similar one from the Durand collection. Zeus in person, and together with the fragment of a relief of peculiar composition.] The golden shower of *Danae* in a Pompeian picture, Zahn 68. M. Borb. ii, 36. [Vase of Cav. Campana from Cære, of grand design. Danaë under the golden shower, Rv. D. enclosed in the chest, the child in her lap, Dictys and Polydectes standing before her, to whom she speaks of the feelings of a mother in a fragment of Euripides. Bull. 1845. p. 214—18.] On Semele §. 384.

5. Zeus and Hermes entering the house of *Alcmena*, after a farce of Lower Italy, Winck. M. I. 190. Hancarville iv. 105. Comp. the author's Dorians ii, 367. The same scene, but without the attributes of the gods, on the variegated vase M. Pourtalès pl. 10., Zeus mounting the ladder. On the coffer of Cypselus was to be seen the winning of Alcmena by means of a cup.

6. On *Ganymedes* §. 128. 1. Separate statues PCl. ii, 35. Piranesi 21.; M. Flor. 5. (much restored). The rape, St. di S. Marco ii, 7. Caylus ii, 47, 3. Schlichtegroll Pierr. grav. 31. Giving drink to the eagle, PCl. v, 16., frequently on gems, Lipp. i, 21 ff. Thes. Ant. Grec. i, v. Zeus kissing Ganymede on a Herculanean painting (or one substituted by Mengs), Winck. v. Tf. 7., comp. Luc. Dial. Deor. 5. Gan. instructed by Aphrodite, G. M. 146, 533. Clarac pl. 107—110. M. Borbon. v, 37. Impr. d. Inst. Cent. iii, 4. [O. Jahn Archäol. Beitr. s. 12—45. Statue of Ganymede or Paris, leaning, with thick staff, Bouill. ii, 13. The ravishing eagle of colossal size, d'Agincourt Fragm. en t. cuite pl. 6. Vase-painting, M. Gregor. ii, 14, 2. from Passeri in the *Elite céramogr.* i, 18, G. with trochus, as in the fine judgment of Paris an amphora in Berlin and on the vase with Pelops and Cœnomaus in Naples, Zeus running after him; Bull. Napol. v, tv. 2. p. 17. Vase from Guathia, Zeus seizing G. with trochus. Eros, Hermes, crowning the unwinged Nike; other vase-paintings are also there referred to; Gerhard Auserles. Vasen i, 7. G. winged pouring out, Zeus and Hera enthroned, Athena, Poseidon, Hermes; Bull. 1847. p. 90. G. serving as cupbearer on a cylix. On a large and beautiful amphora in the possession of Baron Lotzbeck [now of the Cav. Campana in Rome], Zeus, who is striding after G. has, like an Asiatic monarch, a sceptre and a broad magnificent talar. G. with trochus and a favourite bird half concealed under his cloak, is restored after another vase. On a large crater at Rome the boy fleeing, a swan eagerly pursuing him, the father with warning finger opposite; above them Zeus, Eros, Aphrodite (Rv. Dionysus. A small fragment contains ΓΑΝΥΜΗΔΗΣ and the neck of a swan.)]

7. The three Cap. gods on coins of Trajan, Vaillant Méd. de Camps. p. 13. In a pediment (after a relief?) Piranesi, Magnificenza, p. cxviii. On lamps in Bartoli ii, 9. (where the Capitoline deities are conceived as governors of the universe); Passeri, i, 29. Gems in Tassie i. p. 83. The relief Bouill. iii, 62. exhibits a sacrifice before the Capitoline temple in its later Corinthian architecture. The symbols of the three gods together on gems, Impr. d. Inst. ii, 66.

8. The throne of the Olympian Zeus was supported by Victories, the



benign head surrounded by Graces and Hours placed on the back; in the Megarian Z. (Paus. i, 40, 3.) the Hours and Fates stood in the same place. [Zeus and Nike Stackelb. Gräber tf. 18. 'Elite céramogr. i, 15. 23, or Hebe 20. 21. Z. and Hera enthroned, Hermes and Dionysus behind. Hestia and Ariadne standing before them, *ibid.* pl. 22. Childhood of Z. terracotta in Canina Tusculo tv. 53.]

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## 2. HERA.

- 1 352. In several sanctuaries of Greece, which all however seem to have been derived from Argos, Hera was the female being corresponding to Zeus, the spouse of the god of heaven.
- 2 The MARRIAGE with him, which is the source of nature's bounty, constitutes her essence; in reference to it, Hera is conceived in the legends as in different stages, as virgin, bride, and spouse, also as separated from her consort and resisting him; the goddess even becomes thereby the goddess of marriage. As a genuine married wife (*κουριδίη ἄλοχος*) in contrast to concubines, and, at the same time, as powerful queen of the gods, she received a proud and stern character in the ancient poets; this the formative art, which did not venture to adopt the harsher features of antique poesy, retained only so far as was reconcilable with the noblest idea of the consort of Zeus. The principal attribute of Hera, from the earliest times, was the VEIL which the betrothed virgin (*νυμφευομένη*) draws around her as the symbol of her separation from the rest of the world; in old wooden statues it often concealed the entire figure; Phidias also characterizes Hera in the frieze of the Parthenon, by the
- 5 throwing back of the veil (the bridal *ἀνακαλυπτήρια*). Add to this the disc, more circular in ancient idols, afterwards cut away more deeply at the sides; the former was called *polos*, the latter *stephane*; the colossal statue by Polyclitus and other older temple-statues had, instead, a sort of crown called *stephanos*, with figures of the Hours and Graces in relief. This statue held, in the one hand, a pomegranate, as an indication of the great deity of nature, in the other, a sceptre with a cuckoo on the point. The countenance of Hera, as it was established probably by Polyclitus, presents forms of unfading bloom and ripened beauty, softly rounded without too much plumpness, awe-inspiring, but free from ruggedness. The forehead, encompassed with hair flowing obliquely down, forms a gently arched triangle; the rounded and open eyes look straight forward. The figure is blooming, completely developed, altogether without defect, that of a matron who always continues to bathe, as is related of Hera, in the fountain of virginity.
- 8 The costume is a chiton, which merely leaves the neck and arms bare, and an himation, which lies around the middle of



the figure; in statues of improved art the veil is for the most part thrown towards the back of the head, or omitted altogether.

1. Böttiger, Grundriss der Kunstmythol. Abschn. 2. [Elite céramogr. i, 29—36, wherein most of the ideas are doubtful or undefined.]

4. Homer, Il. xiv, 175., besides the braided hair and the *ἑανόν* with the *ζώνη*, specially mentions also the Argive idol §. 68. R. 2. 351. R. 3. and the white, sun-bright Kredemnon of Hera. Of the Samian Hera of Smilis §. 69.; according to the early Greek form, Hera is a well enveloped figure, whose himation at the same time covers the head, and is elegantly held and drawn close with the hands. Thus also in the hieratic style (with Zeus and Aphrodite) on the relief in the L. 324. M. Franç. ii, 1. M. Nap. i, 4. Clarac, pl. 200. Libanius also *Ἐκφρ.* 22. (comp. Petersen, De Libanio ii. p. 8.) speaks of the veil of a statue of Hera, in reference to the goddess of marriage. [The Hera of the Capitoline well with the 12 gods, Mus. iv, 22. Meyer and Winck. W. iii. Tf. 4.] The Sirens which the ancient image of Hera of Coronea, by Pythodorus, held in its hand (Paus. ix, 34, 2.), had also perhaps reference to Hymenæus. Hera carries a lion on her hand on a Nolan vase, probably after a religious idol, Gerhard, Ant. Bildw. i, 33. In other instances she has an apple or a pomegranate in her hand (on vases from Volci, Ann. d. Inst. iii. p. 147.), also on the sceptre, on the vase §. 99. No. 5.

5. The *stephane* of Hera, Athen. v, 201 c.; whence perhaps *ἐπιστέφανος* in Tyrtæus; on the form comp. above §. 340. R. 4. It has always a resemblance to the front-plate of the helmet which was likewise so called. The *polos* in the Samian terracotta figure in Gerhard Ant. Bildw. i, 1. On the *stephanos* of the Polyclitan Hera §. 120. R. 2.

6. Here the colossal head of the villa Ludovisi especially constitutes the basis; see Winck. iv. tf. 7 b. Meyer tf. 20. Hirt 2, 5. Similar the bust at Versailles, M. Nap. T. i. pl. 5. A head in a more pleasing style from pal. Pal. Pontini now in the Vatican M. d. Inst. ii. tav. 52. Abeken, Ann. x. p. 20. A colossal head at Florence in a sterner manner (probably for distant view) with very prominent sharp-angled eyelids, Winck. iv. s. 336. The *stephane* has here the round excisions and knobs on the points, as is often the case; it is adorned with roses. Head of Hera from Præneste with high *stephane*, similar to the *polos* in Guattani M. I. 1787. p. xxxiii. Two fine busts at Naples, M. Borb. v, 9. [On one of these, extremely beautiful, see H. Brunn in the Bullett. 1846. p. 122—28.] A bust in Sarsko-Selo, [colossal, is placed above the Ludovisi one by Köhler in the Journal von Russland i. s. 342 sq. probably the head, which was found at Pantanello and was sent to Russia, Dallaway Anecdotes of the Arts in Engl. p. 370. Two other heads in Villa Ludovisi, Meyer on Winck. iv. s. 334. One with the *sphendone* Spec. i, 24, taken for Atys in the Prelim. Dissert. s. 73. Heads of Hera from coins, Clarac pl. 1002.]

7. As to *statues* there are none of the highest order of excellence. In Clarac pl. 414—423, there are many things that have no relation to Hera. The Barberini statue, PCl. i, 2. [Opere div. ii. p. 426.] Piranesi, Statue 22. (the head in Morghen tv. 2. 3.), has a mild expression, and a striking freedom of costume. Similar that of Otricoli PCl. ii, 20. From the ruins



of Lorium, with stephane and veil PCl. i, 3. M. Chiaram. i, 7, with crown on the forehead, veil behind. A head Impr. gemmar. Cent. iv, 5. The Capitoline, not perfectly certain, from the villa Cesi, in Maffei Racc. 129. M. Cap. iii, 8. M. Franç. ii. 3. Bouill. i, 2. The Farnesian, M. Borb. ii, 61. [A colossal statue, not perfectly preserved, completely corresponding with this one, found in the neighbourhood of Ephesus. It was taken to Vienna, Kunstbl. 1838. no. 35.] That in the M. Flor. is very much restored. Bronze figure with the pomegranate and the indented stephane, Ant. Erc. vi, 3. (no. 67. can hardly be Juno). A relief figure noble in style PCl. iv, 3. A sedent Juno on coins of Chalcis under L. Verus, HPA. Eckhel N. Anecd. tb. x, 20.

1 353. The representation of Hera exercising the duties of  
 2 a mother is very rare; the queenly matron has banished the  
 3 mother in the conception of the goddess. In Italy the idea of  
 4 Juno passed over into that of the genius of marriageable  
 women, which Juno was likewise called. Altogether Juno  
 was a leading personage in the Italian mythology; a quite  
 peculiar mode of representing her, the Lanuvian or Sospita,  
 could not be expelled even among the Romans by Greek art  
 and mythology. In representations of human life, Hera ap-  
 pears constantly interfering as the protectress of the marriage  
 bond, as Zeuxia or Pronuba giving away the wife to the  
 husband.

1. A Hera giving suck (she is recognised by the stephane) in Winck. M. I. 14. PCl. i, 4.; according to Visconti her suckling is Mars, as on a coin of Julia Mammæa. [Vase with Hera suckling Hercules, Bull. Napol. i. p. 6.]

2. Thus the bronze, Ant. Erc. vi, 4. with high stephane, patera and cornucopia, of a certain individual expression, appears to represent the Juno of a particular matron. On this account also the peacock, which was perhaps first consecrated to Hera in Samos, bears the empresses (Juno Augustæ) up to heaven on Roman Imperial coins, as the eagle does the emperors.

3. The costume of *Juno Sospita* is a goat skin around the body, a double tunica, calceoli repandi, lance and shield. The form was very well known to the Romans, Cic. N. D. i, 29., and frequently occurs on family coins, see above §. 196. R. 4. and Stieglitz N. fam. Rom. p. 39., often with the virgin feeding the Lanuvian serpent. Statue PCl. ii, 21. G. M. 12, 50. comp. Gerhard Besch. Roms ii, ii. s. 229. [Mus. Capit. iii, 5., Lor. Rè, Scult. del Mus. Capit. Scala tv. 2. T. i. p. 207. where the inscription on the socle, left out by Bottari, and the goat skin converted by him into a veil, are restored. Also on the large round ara in Villa Pamfili, Winck. W. v. S. 283.] Head of *J. Moneta*, with the instruments for coining on the reverse, on denarii of the gens Carisia.—H. as *queen of heaven* encircled with stars, sitting on a throne, Lipp. i, 25. Tassie, pl. 21. So-called heads of Juno on gems are rarely so in reality.

4. Hera as goddess of marriage on vases from Volci, Ann. d. Inst. iii. p. 38. On Roman monuments J. Pronuba stands frequently in the back-



ground between the bride and bridegroom, bringing them together, §. 429. Groupings with other deities: beautiful relief from Chios which represents Zeus and Hera enthroned, together with a third figure (Semele?), Ant. of Ionia i. p. iv. With Zeus and Athena §. 351. R. 7. Mythic collocations §. 367. R. 3. 378. R. 4. *Dione*, the goddess of Dodona, ? Specim. ii, 23., bronze figure, with a bird, which rather resembles a Numidian hen than a dove, on her head.

### 3. POSEIDON.

354. Poseidon was originally the god of water in general, 1  
 in so far as it could be conceived as a masculine, active prin-  
 ciple; he was also the god of rivers and fountains, and, there-  
 fore, the horse, which from the earliest times stood among the  
 Greeks in close relation to fountains, was his symbol. This 2  
 idea of the god, however, although it gave rise to individual  
 representations in art, did not become the basis of the artistic  
 form of Poseidon in general; for even in the Homeric poesy, 3  
 in regard to him the idea of sea-god prevails, and therefore,  
 that of a deity who, although lofty and powerful, yet wants  
 the tranquil majesty of Zeus, has rather something abrupt and  
 violent both in his mental and corporeal movements, and is  
 accustomed to manifest a certain wilfulness and ill-humour,  
 which sometimes degenerate in his sons (*Neptuni filii*) into  
 insolence and rage. Art however, from its dependence on 4  
 the religious worship, must necessarily revert to the common  
 fundamental character of all gods, and soften and moderate  
 the poetical conception accordingly; in earlier times especially,  
 Poseidon was for the most part represented in lofty repose,  
 and carefully draped even in combat; although, however, he  
 was even at that time also sculptured entirely naked, and in  
 violent action. The flourishing period of Greek art unfolded 5  
 the idea more characteristically (by what artists is unknown,  
 probably in an especial manner at Corinth); it gave to Po- 6  
 seidon, with a somewhat more slender structure of body, a  
 stronger muscular development than to Zeus, which is gen-  
 erally rendered very prominent by the posture, and to the  
 countenance more angular forms, and less clearness and repose  
 in the features; his hair also is less flowing, more bristling  
 and disordered, and the pine-wreath forms for it a fitting, al-  
 though not frequently used, ornament. A dark-blue, black- 7  
 ish colour (*κυάνεον*) is usually ascribed to his hair, often even  
 to the entire form of Poseidon.

2. A Poseidon *γεωργός*, standing with a plough, yoke and prora in a picture in Philostr. ii, 17.

4. P. draped, very similar to Zeus, on the altar of the twelve gods;



on the vase from Volci §. 356. R. 4.; also in the combat with Ephialtes §. 143, 1.; on the contrary the Poseidon of Poseidonia was naked §. 355, 3.

5. The grandest figure in the west pediment of the Parthenon, from the studio of Phidias, standing, according to Carrey's drawing, with outspread feet, with swelling veins on the breast, §. 118. [Marbr. du C. Elgin p. 20 sq.] Of two Corinthian figures of P. on the Isthmus and at Cenchreæ §. 252. R. 3. A P. found together with a Hera at Corinth, Winck. vi. s. 199., at Ildefonso, according to Heyne's Vorles. s. 202. In Tenos there were statues of P. and Amphitrite nine cubits high, by Telesias the Athenian, according to Philochorus p. 96.

6. A head of P. which shows the disordered hair, perhaps from Ostia, M. Chiar. 24. The P. on the arch of Augustus at Ariminum of distinguished merit (§. 190, 1, ii.). The bronze of a P. standing and leaning on a kontos, of a particularly savage appearance, has very raised and wildly disordered hair, Ant. Erc. vi, 9. The head of a Medicean statue has also a very fierce character, Winck. W. iv. s. 324. Tf. 8 a. On the other hand most of the heads on coins, for example that of the Bruttii (Nöhden 1.), where P. has a diadem as often occurs (Tassie, p. 180.), have a milder expression (*placidum caput*, in the beautiful and expressive passage in Virgil). [Looking over the sea on coins of Solus.] The head on the coin of Antigonus has the sublimest form, D. A. K. 52, 231. [Clarac pl. 1002. no. 2723. A mask in variegated alabaster at Parma, resembling Zeus, haughty, with reed-leaves in his hair, M. d. I. iii. tv. 15, 4. Ann. xii. p. 120. Head of P. d'Agincourt Fragm. en terre cuite pl. 3., Guattani 1784. p. xiv. tv. 3. A herma of the M. Borbonico Clarac pl. 749. B.]

355. Yet the modifications of the fundamental character, are in Poseidon of all others so considerable, even in works of early Greek art, that it is not always easy to hold fast what is general. They are in close connexion with the different postures of the body. The following are the principal forms, besides the general attitudes usual in all gods: 1st, that of the god standing erect; 2d, enthroned; 3d, the naked, violently striding Poseidon, with brandished trident, the rock-splitter and earth-shaker, *ἐννοσίγαιος, σεισίχθων*; 4th, the deity draped, and swiftly but softly striding over the surface of the sea, a peaceful ruler of the realm of billows; 5th, naked, planting the right leg on a rock, a prora or a dolphin, leaning thereon and looking abroad, a victor in combat and ruling over the vanquished; 6th, half-draped, with slighter elevation of the foot, standing in tranquil dignity inclined backwards a little, perhaps an establisher and tranquillizer, *ἀσφάλιος*.

1) That of Cenchreæ with the dolphin in the right and the trident in the left hand was a P. *ὀρθός*, as was also the P. Heliconius with the Hippocampon in the right hand, Strab. viii. p. 384. Statue PCl. i. 33. G. M. 91. not restored in a perfectly certain manner. [Clarac. pl. 743. no. 1796. Another of the Coke collection, pl. 744. no. 1796. A. pl. 749. B. from the Bronzi d'Ercol.]



2) *P. sitting*, on coins of the Bœotians with dolphin on the right, trident in the left hand; crowned, Mionnet Pl. 72, 7. Meyer Tf. 30 D. Also on coins of Demetrius Pol. with aplustre, Mionn. Pl. 70, 9.

3) *Ῥήξει γούν ὁ Π. τῆς τριαίνης τὰ ὄρη*, Philostr. ii, 14. "Here the right side was drawn in and pushed forward at the same time; not the hand merely but the whole body threatened the thrust." The bursting of the mountains was in the spirit of ancient art anticipated in this picture. Comp. Claud. R. P. ii, 179. Poseidon appears exactly so, in antique style, on the numi incusi of Poseidonia, Paoli R. di Pesto tv. 58—62. G. M. 62, 293.

4) *P. marching* thus, with trident and dolphin in his hands, on the base of the candelabra, in hieratic style, PCl. iv, 32. G. M. 62, 297. (Similar in other hieratic works, Winck. M. I. no. 6.). [The trident on his shoulder, Mon. Matth. iii. tv. 10, 1.] Perhaps the Π. *Ἐπόπτῆς*, which Paus. mentions.

5) *P. with his right foot planted on a rock*, a small statue in Lord Guildford's collection; in Dresden 312. Aug. 47. [on a dolphin, another Leplat 61, August. 40, in Clarac pl. 743, 1798. 1795. and in the Vatican pl. 744, 1797.]; in the relief Zoëga 1.; on the coins of Demetrius, Mionnet, Pl. 70, 10.; often on gems (Tassie 2540 sqq. Lipp. i, 119.). On a prora, on Roman coins, for example those of Sextus Pompeius (§. 196. R. 4.), where he holds the aplustre in his right hand; also on gems. On a coin of Titus, G. M. 56, 296., *P. as a ruler of the world* has the globe as a pedestal. The statue of Anticyra has also this posture; here the foot rested on the dolphin; the opposite hand held the triæna, Paus. x, 36, 4. Lastly the chief statue of the Isthmus (Eckhel P. gr. 14.) had this attitude; here *P. raises with the left hand a piece of drapery* which falls upon the left thigh; a fountain flows from a rock.

6) A *P. of this kind with a Zeus-like character*, late indeed, but wrought after a good model, in Dresden 135. Aug. 40. *P. with sea-horses, attacking in proud attitude.* Coins Morelli N. Cons. tb. 24, 14. A head of *P. with elegantly braided hair*, *ibid.*—The *P. Satrapes of the Eleans* was an oriental figure, Paus. vi, 25, 6.; perhaps identical with *Helios-Satrapes*, Libanius, p. 293. R.

356. Poseidon has around him his own circle of beings, 1 his Olympus, in the centre of which he stands as Dionysus in that of the Satyrs and Mænads, Zeus in that of all the upper world of deities (comp. §. 402.). He was to be seen in groups 2 of statues, and he is now seen especially on smaller works of art, with Amphitrite, his spouse for the realm of waters (for his marriage properly so-called was according to ancient belief solemnized with the Earth), and all his wanton and fantasti- 3 cally formed chorus. The lover of Poseidon, who gave occa- 3 sion to the most beautiful conceptions of art, was the Argive daughter of Danaos, and fountain nymph Amymone, through whom the god caused the thirsting Argos to abound in waters. In the battle with the giants he shows the earth-shaking and 4 overturning might of his triæna; which appears to have been 5



originally nothing more than a harpoon for the tunny fishing, a very considerable branch of sustenance for Greece.

2. Work of Scopas at Corinth §. 125, 5. Large group in the Isthmian temple, consecrated by Herodes, P. and *Amphitrite* in the chorus of Sea-dæmons, Paus. ii, 1. Qu. de Quincy Jup. Ol. p. 372. P. with Amphitrite in the chariot drawn by sea-horses, escorted by Tritons, on bronze coins of Corinth. P. and Amph. on a car of Tritons; the ocean nymph Doris with marriage torches, and Nereids with female ornaments come to meet them: a beautiful relief at Munich 116. Amph. sits behind P. on the pediment of the Parthenon; on the goblet of Sosias (§. 143, 3), beside him, holding a sceptre with sea-weed. Her head with naked shoulder and dishevelled hair (Neptune on the reverse driving with sea-horses) on denarii of the gens Crepereia, Patin p. 95. to which correspond gems, M. Flor. i, 85, 1—4. Also on the arch at Ariminum. P. in a chariot yoked with sea-horses, encircled by Tritons, frequently on gems (many of them new), Lipp. i, 120—122. Tassie i. p. 182. Hirt Tf. 2. P. in his sea-chariot, a splendid stone, Semilasso in Afrika iii. S. 213. On the sea-horses Voss. Mythol. Br. ii. s. 184. 221 ff.—A very fine bronze of P. in the possession of Lord Egremont seemed to me to have held the trident in the left and the reins in the right hand. Amalth. iii. s. 259. [P. and Amphitrite with the names on a quadriga, 'Elite céramogr. iii, 15.; P. guiding winged horses, Hermes, a goddess, Gerhard Auserles. Vas. i. 10, 'Elite iii, 16; P. in a quadriga, around him Tritons, Nereids, Erotes on sea-horses and dolphins, a mosaic floor, Montfaucon Supplém. i. 27; P. and Amphitrite, Zoëga Bassir. tv. 1.; P. with trident and a fish, Gerhard ibid. tf. 11. 'Elite iii, 4. P. also thus, Athene, Hermes iii. 13; P. handing the fish to a youth (Pelops?) 'Elite iii. 6. 7. 8. P. Amphitrite, with names, and . . . ΩNH, sitting on a vase, a nymph, ibid. pl. 27. P. with tripod and fish and Dionysus, both riding on bulls, Gerhard Tf. 47.]

3. P. and *Amymone*, a group of statues at Byzantium, Christod. 65., in which Amym. sat and P. presented to her as a bridal gift the dolphin, the symbol of water. Picture, Philostr. i, 8. where P. drawn by sea-horses comes and surprises her, similarly as in gems, Bracci tv. 100. comp. Welcker, p. 251. On others he presents her with the rock-fountain itself, Impr. dell' Inst. i, 64. On the mural painting M. Borb. vi, 18. Amymone, scared by the Satyr, takes refuge in the arms of P. Differently again on vase-paintings, Millin ii, 20. G. M. 62, 294.; Böttiger, Amalth. ii. s. 286.; Laborde i, 25. [M. d. I. iv, 14. 15, Cav. Gargallo-Grimaldi, Ann. xvii. p. 38. P. pursuing Amymone Gerh. Auserl. V. i, 11, 3. 65, 2. 'Elite céramogr. iii, 20—22. P. stands before her and presents a fish to her 25, she has received it, 23. 24., he speaks to her as she sits on a vase, 26. P. Amymone, Aphrodite, Eros with names, 27. Two vases with P. pursuing Amymone, in Barone's coll. Naples, described by Minervini Bull. Napol. ii. p. 61. Ibid. there is p. 57. tv. 3. a remarkable vase from Basilicata, P. and Amymone as it were enthroned under a water arch, a thalamus as Philostratus describes it Im. ii, 8. P. and Amymone Gerhard Etr. Spiegel i, 64.] Amym. with trident and pitcher, a gem in Wicar G. de Flor. i, 91. P. also appears as a ravisher of virgins on coins of Cyme (Cab. d'Allier de Hauteroche, pl. 13, 27.) and Adramyttion (Eckhel Syll. tb. 4, 3.). [P. pursues ΑΙΘΡΑ, who carries a basket, M. Gregor. ii, 14, 1.



Gerhard Auserl. V. i, 12., 'Elite iii, 5.; *ibid.* pl. 19; the basket standing on the ground; she is surprised at her household work.]

4. P.'s combat with Ephialtes (§. 143, 1). [The vase in Millingen Anc. Mon. i, 7. 8, also D. A. K. i, 44, 208. 'Elite céramogr. i, 5. Another in Millingen pl. 9. 'Elite i. 6.] Neptune, NE□VNVS, splitting mountains, Cornelian from Volci, Cent. iii, 3. P. on horseback fighting with the giant Polybotes, Paus. i, 2, 4. P. pursuing Laomedon, an Etruscan bronze-work, Inghir. Mon. Etr. iii, t. 17. Ragion. 5.—P. as a subordinate figure with Europa (§. 351. R. 3.), and at the killing of the Gorgons by Perseus (§. 414.). Contest with Pallas §. 371. P. enthroned in his empire, and welcoming Theseus, presents a crown to Amphitrite (Paus. i, 17, 3.). Vase from Volci, M. I. d. Inst. 52. Explained in the same way after Bröndsted, Ann. v. p. 363. Panofka. [Luynes Vases p. 21. 22. cf. Ann. xii. p. 253. Achilles taking leave of his grandfather Nereus. 'Elite céramogr. iii, 9. 10.] At the combat with Pityokampes §. 412.

5. On the triæna, fuscina, Böttiger Amalth. ii. s. 306. λογχὰς in Sophron's Thynnotheras Etym. M. p. 572. The triæna appears on coins of Tarentum (R. Rochette's Lettre à Luynes, pl. 4, 37.) as a tunny harpoon. P. as guard of the tunny-fishing, sitting on a rock, on Byzantine coins. P., Hercules and Hermes, as protectors of a tunny watch-tower, in the antique vase-picture in Christie, Gr. Vases, pl. 12. p. 81. [G. M. no. 466. 'Elite céramogr. i, 14. Rathgeber in the Zeitschr. f. A. W. 1839, S. 333 ff. mostly after the sitting Hermes on coins of the sea-port Carteia. De Witte saw on a vase of Sir E. Lyon's at Athens, an angling Hermes, and stated that he knew also of another vase with this representation. A singular sardonix in the Engr. of the princ. statues, busts, &c. of A. Blundell ii. pl. 151. with the subscription Mercurius piscator manium. The supposed Mercury, naked, with chlamys, without any attributes, holds by a band round his outstretched arm, a man of equal size, half risen out of the earth; another similar figure rises out of the ground.] The tunny which P. here holds in his hands he presented to Zeus giving birth to Athena, in an ancient painting in the temple of Artemis Alpheioa at Pisatis, Athen. viii. p. 346., comp. with Strab. viii. p. 343.—Throne of P. on a relief in S. Vitale at Ravenna, Treatise by Belgrado, Cesena 1766. Montf. Suppl. i, 26. G. M. 73, 295.

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#### 4. DEMETER.

357. Demeter, who is connected with Poseidon in the system of the twelve deities here followed, as well as in several mystical forms of worship, is nourishing nature conceived as a mother. The essential, fundamental feature of her worship and mythus is, that she is imagined in relation to a child whose loss and recovery are completely calculated to unfold every phase of the maternal feeling. This character and this relation, conceived in a purely human fashion, were laid by improved art as the basis of its representations, after early art



had attempted to express mystical notions of natural relations  
 4 in sometimes very singular shapes. Although there were also  
 in Sicily famous statues of the goddess, the development of the  
 ideal of the mother and daughter probably belonged prin-  
 cipally to the Attic school of art, and may have been partly  
 5 as late as that of Praxiteles. In the temple of initiation at  
 Eleusis, there was probably a chryselephantine statue of the  
 6 former goddess. Demeter appears more matronly and mother-  
 like than Hera, the expression of the countenance, the back  
 part of which is concealed by an upper garment or a veil, is  
 7 softer and milder; the form appears, in completely envelop-  
 ing drapery, broader and fuller, as becomes the mother of all  
 (παμμήτηρ, παγγενέτειρα). The crown of corn-ears, poppy and  
 ears of corn in her hands, the torches, the fruit-basket, also  
 8 the swine beside her, are the most certain attributes. The  
 goddess is not unfrequently seen enthroned, alone or with  
 her daughter; yet we are equally accustomed to see the fruit-  
 scattering deity striding along over the earth.

1. Creuzer, Symbolik Th. iv. The great antagonism in the history  
 of Greek religion, between the worship of the Chthonian and the Olym-  
 pian gods, is reconciled in the plastic art so as that the peculiar feelings  
 of the former have found therein no correct expression.

3. Of the black D. at Phigalia §. 83. R. 3. Early allusive representa-  
 tions: D. (or Cora?) with Zeus as serpent, on coins of Selinus, Torre-  
 muzza tb. 66, 6—9. D. encoiled by a serpent, her feet on a dolphin,  
 coins of Parion in Millingen, Anc. Coins, pl. 5, 10. (where there is a dif-  
 ferent explanation; according to R. Rochette p. 412. the figure is Thetis.)

4. According to Cic. Ver. iv, 49. there were at Enna several statues  
 of D. together with Cora and Triptolemus. Plin. xxxvi, 4, 5.: Romæ  
 Praxiteles opera sunt Flora (i. e. Hora), Triptolemus, Ceres in hortis  
 Servilii. D. with Persephone and Iacchus at Athens by Prax., Paus. i,  
 2, 4. In the archaising reliefs D. wears above her chiton and peplos a  
 wide himation and a veil, a chaplet of corn-ears, corn-ears and poppies  
 in her right, and the sceptre in her left hand. Strong κρηπίδες distinguish  
 the wandering goddess.

5. The descriptions of the mystic φωταγωγία and ἐποπτεία point at such  
 a statue, especially Themistius in obit. patr. p. 235. Petav. A fragment  
 of a marble statue, head and breast, but very much restored, was brought  
 to Cambridge from the inner propylæa at Eleusis (Un. Ant. of Att.  
 ch. 3.), where it originally stood leaning against a pillar; it is provided  
 with a calathos and gorgoneion (Od. xi, 632.), and has the hair slung be-  
 hind through a ring. Copied before in Spon (Voy. ii. pl. 216 sqq.) and in  
 Fourmont's Papers, now in Clarke, Greek marbles dep. in the publ. libr.  
 of Cambridge, pl. 4. 5. (comp. Lord Aberdeen, p. 67.) and M. Worsl. i. p.  
 95. According to Hirt a canephoros?, according to Gerhard Prodr. s. 87.  
 Demeter-Cora. Comp. Coll. Torlonia iii, 23. Clarac pl. 443, 812. [Tes-  
 timonies of different authors resp. the col. st. of Ceres, Cambr. 1803. 8vo.  
 There is a Medusa on the breast of a painted figurette in Stackelberg



Gräber Tf. 57, 1, which he erroneously calls Athene. The goddess has a high head-dress like Demeter in Panofka's Terracotten des Berl. Mus. Tf. 53, here adorned with plants.] With an inscription of the time of Hadrian, C. I. 389. Kunstbl. 1831. No. 86.

6. The distinction between D. and Cora in the heads of coins is difficult. It is certainly D. (as Πυλαία) on the coins of the Amphictyons with the back of the head enveiled, Mionnet, Pl. 72, 5. Cadavène, pl. 2, 18., perhaps also the one on coins of Metapontum [Winck. W. iv. S. 119.], with the veil, Mionnet, Pl. 64, 6. Empr. 152. comp. R. Rochette, Lettre à Luynes, pl. 34. 35. Cora is certain from the legend on coins of Agathocles (Empr. 332.) with hair flowing down, and as Κόρη Σώτειρα on large bronze coins of Cyzicus (Descr. 191 sqq.), with very slender neck, necklaces and ear-rings, hair gathered into a knot over the neck, and a garland of ivy and corn-ears. The fine heads on coins of Opus (Empr. 570.) and Pheneus (662 sqq.) are doubtful, likewise the head on coins of Syracuse (300.) with the hair pinned up behind, as well as the head on coins of Segeste, Nöhden 8., with the hair-net round the back of the head, and the ear of corn. [Clarac. pl. 1002. 1003. no. 2725—2736.]

7. [Theocritus vii, 157. δράγματα καὶ μάκωνος ἐν ἀμφοτέρῃσιν ἔχοισα.] Clarac pl. 424—438. The St. Petersburg statue pl. 431, 779 is interesting. Cora? Certain statues of D. are rare. A colossal one with restored attributes PCl. ii, 27. M. Franç. iv, 11. Bouill. i, 3. M. Nap. i, 69. Hirt 3, 6. That in M. Cap. iii, 9., as well as G. Giust. i, 29. 30. very much restored. The one in the Louvre 235., certain, but perhaps a portrait. Perrier 70. Borgh. St. 9, 10. Bouill. i, 6. Clarac, pl. 279. Two other Borghese statues Bouill. 4. 5. comp. iii, 5, 5. Statue in Berlin, Cavac. Racc. i, 53. Amalth. ii. s. 357. In Naples, Gerhard N. Ant. s. 28. Roman ladies as Demeter and Cora §. 199. R. 7. 205. R. 4. A standing Demeter of noble form on coins of Sardis, N. Brit. ii, 10.—In terracottas from Magna Græcia, particularly at Berlin, Demeter has the modius on her head, the unveiled cista in her left, a pig in her right hand, sometimes also a part of her drapery like Triptolemus. Comp. Göthe xliv. s. 211. R. Rochette M. I. p. 336. D. in magnificent costume, standing with large torch and fruit-basket. Wall-painting, M. Borbon. ix, 35.

8. D. enthroned, with serpent at her feet, torch and corn-ears in her hand, on a denarius of Memmius Quirinus who introduced the Græcia sacra Cereris into Rome. D. enthroned with small torch and corn-ears, if not a restoration, Guattani 1787, Clarac pl. 433. no. 786. Relief in the M. Pourtalès pl. 18. Procession to D. with modius and flowing hair and Cora with hair gathered up. The enthroned D. in a picture from Pompeii is richly furnished with attributes, Zahn 25. M. Borb. vi, 54. D. with corn-ears, serpent, ant, moon, enthroned, Gori Gemmæ astrif. i, 109. comp. 107. Statue of D. enthroned with swine and cow, Mon. Matth. i, 71. Terracotta figures of both the goddesses (τῶ θεῶ), also with Iacchus in the middle, from Præneste, in Gerhard Ant. Bildw. 2—4.

D. striding along, holding two torches before her, with fluttering drapery, on imperial coins of Cyzicus. In the same way on denarii of the gens Vibia, with the sow beside her. D. with torches and corn-ears, rapidly borne along by a bull, Lippert. Suppl. 68.

[ΔΕΜΕΤΕΡ in a quadriga, guided by Apollo and Artemis, Hermes and



perhaps Athene, in a manner which characterises numerous representations and which still requires explanation; they refer as it seems rather to the worship than the mythus, vase from Volci, Gerhard's *Auserles*. V. i, 40. Similar *tf.* 53, taken for Cora, and *tf.* 76.]

- 1 358. The further development of the character of Demeter, as well in art as in the worship, depends on the relation in which she is conceived to her daughter. In the rape of Cora she is imagined as an enraged and heavily afflicted deity, who pursues the ravisher with torches in her hands, and flying drapery, in a chariot yoked sometimes with horses, generally  
 2 with dragons. From this violent carrying off is to be distinguished the annually renewed leading down of Persephone,  
 3 and her separation from her mother. In contrast to these scenes stand the rising up of Cora from the earth, and her ascent to Olympus, usually under the escort of the Hora of  
 4 spring. The distribution of the blessings of Demeter is conceived as contemporaneous and closely connected with the ascent of Cora; TRIPTOLEMUS receives them from the now appeased and gracious goddess, and on his dragon-car he scatters them over the earth. Buzyges, a hero of agriculture closely related to Triptolemus, also appears in connexion with  
 6 the goddess. The daughter of Demeter, CORA, has attained little individuality in art, but is for the most part determined by the more clearly characterized beings with whom she  
 7 stands in relation. On the one hand she is only a Demeter in tender youth and virgin attire; on the other she is, as the consort of Hades, the stern empress of the nether world, a Stygian Hera; but after her return to the upper world she is in mystic religion the bride of Dionysus (*Liber et Libera*), from whom the crowning with ivy and the Bacchian escort  
 8 pass over to her. The mystic IACCHUS, the child of dark origin, at the breast of Demeter, was a strange conception of ancient art.

1. Numerous sarcophagi (in which the subject is taken as hope of immortality) exhibit, either in *three* groups, the flower-gathering, the rape and the pursuit, or merely *two* of them. See Welcker *Zeitschr.* i, 1. with the appendix, *Ann. d. Inst.* v. p. 146. Sarcophagus at Barcelona, Laborde *Voy. Pitt.* T. i, 2. Welcker *Tf.* i, 1. 2. 3. A fine sarcophagus of this description at Mazzara, in Houel i. pl. 14. (Buzyges also present as a ploughman). *P.Cl.* v, 5. *G. M.* 86, 339. (much restored); *M. Cap.* iv, 55. *Hirt* 9. 5.; *Zoëga Bass.* 97. *Creuzer.* *Tf.* 12.; *G. Giust.* ii, 79. 106. 118.; *Bouill.* iii, 35. *Clarac* pl. 214. from the Villa Borghese (D. here sits on the stone *Agelastos*); *Amalth.* iii. s. 247. [The sarcophagus at Aix-la-Chapelle *Jahrb. des Alterthumsverein in Bonn.* v. *Tf.* 9. *Urlichs* s. 373; that in Cattajo in *E. Braun's Ant. Marmorwerken* ii, 4. There is one also in Raffadale, eight miglie from Girgenti, in the principal church; a fore side fixed in with other reliefs on the front of the palace of the V. Massimo near the Lateran, and another in London in the possession of the architect Soane,



Descr. of the House and Museum—of Sir J. Soane L. p. 43. In painted vases the subject is represented by that of the Hope gallery in Millingen Anc. mon. pl. 16. Dubois Maisonn. pl. 20, agreeing, if not the same, with Tischbein iii, 1; one in the M. Etr. du Prince de Canino no. 1690. (Pluto carrying off Persephone, Rv. Heracles); the cylix from Vulci M. Gregor. ii, 83, 2, the rape inside, with Pluto on both sides without, to whom a pomegranate blossom is presented by a youth on the one, and a pomegranate on the other, Ann. xvi. p. 141; Cav. Gargallo in 1842 saw the rape on two vases at Anzi in Basilicata; behind Pluto Demeter with the torch crossed-formed above, beside him a winged charioteer. Pluto pursues three goddesses on a Biscari vase, Berliner Kunstbl. 1829. s. 68. On an Etr. vase the rape and scenes in the infernal world, Archäol. Zeit. 1846. s. 350.] The Homeric hymn which represents the Eleusinian legend, forms the basis in great measure. Subordinate parts are played by Pallas and Artemis (V. 426.), Hecate, Helios, Hermes, the nymph of the *καλλιχορος πηγή*, of the *φρέαρ άνθινον* (Cyane from Sicily according to others), Gæa, Styx, Acheron, different Erotes (according to others Hesperus and Phosphorus). On coins of Enna (HENNAION) Demeter is seen kindling the torch, and then pursuing Hades in a car with horses (the earlier representation), N. Brit. pl. 4, 5. The pursuing, torch-bearing D. in the dragon-chariot is to be seen on coins of Athens, Stuart, Ant. ii, 2 vign., imperial coins of Cyzicus, Nicæa and Magnesia (where she is in very wild agitation); also on denarii of the gentes Vibia and Volteia. In a Borghese statue (?) Clarac pl. 433. no. 787. Hades and the struggling Cora in the quadriga, a serpent darting its tongue from the ground, on imperial coins of Sardis and other Asiatic cities. Picture of the descent, Bartoli Nason. 12.

2. According to Pliny Prax. sculptured Proserpinæ raptum, item Catagusam, that is, Demeter attending Persephone to the nether world and dismissing her. [Bringing back her daughter, so that there is no other difference than between mythus and signification.] This is evidently the subject of the vase-painting in Tischbein iii, 1., more complete, Millingen Un. Mon. i, 16., where the separation is perfectly tranquil and friendly.

3. On the relief, Bartoli Adm. 53. 2d Ed. Hirt 9, 6. G. M. 87, 341. the calling her out of Hades stands opposed to the rape as commencement of the *άνοδοσ*; the Hora of Spring is present, for it is the time of *Ανθεστήρια*. [Ibid. M. di Mantova i. tv. 3. cf. H. Brunn in the Rhein. Mus. iv. s. 471 sqq.] So likewise on the splendid vase R. 4. Hora is with Persephone in the *άνοδοσ*. On a coin of Lampsacus Cora rises out of the earth, crowned with ears of corn and vine-leaves, Millingen Anc. Coins 5, 7.; in like manner she ascends in presence of Hecate, Hermes and Demeter, whose names stand beside them on a vase in Naples, Millingen p. 70. Reliefs which represent the bringing back of Cora (?), Gerhard, Ant. Bildw. i, 13. Neapels Bildw. s. 110. [The reliefs certainly not; perhaps the archaic painting. Gerh. Auserl. V. i, 73, and the more modern one i, 76, but to which Triptol. i, 75. does not belong as the reverse, but Hercules crowned by Nike, Roulez Mélanges iv, 7. p. 572.] Volcentine vase-paintings, Gerhard Ann. d. Inst. iii. p. 37. Reunion of the two goddesses on coins of Anton. Pius (Lætitia) G. M. 48, 340.

4. The sending forth of Triptolemus appears particularly beautiful [on a metope of the Parthenon according to Carrey's design. Brøndsted



Reise ii. s. 209. Tf. 47, 13.], on the Poniatowsky vase, see Visconti, *Le pit-  
ture di un antico vaso*. 1794. Millin *Vases* ii, 31. G. M. 52, 219. Creuzer  
tf. 13. Böttiger, *Vasengem.* viii. and ix.: at the top Zeus, to whom Hermes  
announces the completion of the event; then Cora in the *ἀνοδος*; below,  
the plenty-showering D., Tript. resembling Dionysus, and the daughter of  
Celeus. Other vase-paintings represent the expedition of Tript. more  
simply (wherein the attributes point more to Apollo's return from the  
Hyperboreans [this is rightly contradicted by Panofka *Cab. Pourtalès* p.  
86.]). See Tischb. i, 8. 9. iv, 8. 9. Hancarv. iii, 128. Laborde 31. 40. 63.  
Millingen *Un. Mon.* i, 24. Panofka *M. Bartold.* p. 131. especially the  
Nolan vase, *M. I. d. Inst.* 4. Ann. i. p. 261. with the names *Δημητηρ, Τριπ-  
τολεμος, Ἐκατη*, and the Volcentine one, Inghir. *Pitt. di vasi fittili* 35.;  
with *Δεμετερ, Τριπτολεμος, Περοφατα* (that is *Περσέφαττα*). Among the  
magnificent vases of Tript. we may refer to that in the M. Pourtalès from  
S. Agata de' Goti pl. 16, Demeter, Tript., Kora, Artemis and Hecate, ac-  
cording to Panofka, Phœbe, Hilaria, Rv. Dionysus [as occurs frequently],  
the Gualtieri vase in the Louvre, Tr. at a roe-chase, combat between  
Erechtheus and Eumolpus?, an oxybaphon from Armentum at Naples.  
[Volcentine vases in Gerhard *Auserl. Vas.* i, 43. Tr. alone, pl. 46. 75. be-  
tween Demeter, Cora, Dionysus-Hades, in black figures, pl. 41. Tr. guided  
by Hermes, pl. 42. 44. with Dem. Cora, Hades, pl. 43 between two mor-  
tals. Among the surrounding goddesses perhaps here and there such as  
Theoria, Mystis, Telete, &c. A fine Triptolemus vase also *Vasi Feoli* no.  
1. Second. *Campanari Descriz. dei Vasi rinvenuti nell' isola Farnese* (ant.  
Veii) 1839. tv. 4. p. 25. Before the temple of Eleusis, indicated by two  
Doric columns, Demeter, with 4 poppy stalks in her hand, pours out a  
farewell draught to Triptolemus, who has received six corn ears; the  
chariot winged, the figures finely draped, Tr. with a look of feminine  
grace, the drawing singularly beautiful. There is a fine Tript. vase in the  
Campana collection at Rome, perhaps the same. An archaic one in Ba-  
seggio (1847). Tr. with a corn-ear stands between Dem. and Cora, each  
with a blossom. *Campana Op. di plastica* tv. 17., Demeter sitting, with  
serpent, torch, cista, Cora and Tript. standing, both with torches.] The  
giving of the grain to Tript. (who is here a kind of Hermes), under the  
superintendence of Zeus, is very simply but ingeniously conceived, on the  
round ara from the Colonna palace, *Welcker Zeitschr.* i, 1. Tf. 2, 1. s.  
96 ff. Creuzer Tf. 37. together with the different explanation s. 16.  
[Guigniaut *Rél. de l'Antiq.* pl. 84. no. 551 b. *Explic.* p. 226.] Tript. with  
the petasus of Hermes, riding in the dragon-car, coins of Athens, *N. Brit.*  
pl. 7, 3. comp. *Haym* i, 21. Tript. in the car of winged dragons, scat-  
tering grain from his chlamys, on imperial coins of Nicæa (beautiful,  
*Descr.* no. 233.). *Hunter* tb. 9, 4. The same figure appears as a Lydian  
hero, Tylos, on coins of Sardis (*Ann. d. Inst.* ii. p. 157.) (at Xanthus Thylos  
killed by the dragon, restored by an herb. *Plin.* xxv, 5.); and also a Tript.  
with Punic legend is to be found on a gem, *Impr. d. Inst.* ii, 37. D.  
enthroned, Tript. departing in the dragon-chariot, *Lipp.* i, 111. The Man-  
tuan vase (§. 264. R. 1.) represents D., as goddess of fertility, issuing with  
Cora from a grotto, then in the chariot with Tript. and greeted by the  
Horæ. [*H. R. G.* in the *Kunstbl.* 1827. s. 375.] On Germanicus-Tript.  
§. 200. R. 2, c. [Brøndsted *Reise* ii. s. 212.]

5. D. and Buzyges (or else Triptolemus) on a paste, Schlichtegroll



39. D. head, on the reverse a yoke of oxen, on denarii of the gens Cassia.

6. 7. Heads of Cora §. 357. R. 6. [The sedent colossal figure of black marble, with the modius on her head, known as Cybele, of whom it has not the slightest indication, seems to be Cora. Cora sitting, in life size, a pomegranate in her left hand, a flower in her right, a wall painting from a tomb at Nola, forwarded by D. Schulz to Berlin. Heads from coins Clarac pl. 1003. no. 2737—2747. Among the small clay figures from tombs, such as Pallas, Aphrodite, Demeter, we often also find Cora, holding an apple on her breast, or sitting with a goblet in which there are apples, for example in the fine collection of the Duca di Sperlinga at Naples. Comp. Gerhard Ant. Bildw. Tf. 96—99.] Persephone beside Hades §. 397. With Dionysus in double hermæ §. 383. R. 3. On a concord-coin of Cyzicus with Smyrna, Mionnet, Descr. 195., Cora, crowned with ivy, holding a torch, on a car drawn by centaurs in Bacchian procession. The large Vatican cameo (§. 315. R. 5.) likewise represents Cora, with ivy crown and ears of corn, beside Dionysus in the centaur-chariot. A vase from Volci represents Dionysus in the early style, between two burning altars, beside which stand Demeter making a libation, and Cora with torches, Inghir. Pitt. di vasi fitt. 37. Another, Micali tv. 86, 4. Cora crowned with ivy, in a chariot, attended by Hermes, Dionysus in advance, satyrs frolicking around. The Athenian sarcophagus, Montf. i, 45, 1. exhibits D. sitting between Dionysus and the restored Cora, and the departure of Triptolemus at the same time [by De Boze in the Mém. de l'Acad. des Inscr. iv. p. 608, now in Wilton House Gerhard Ant. Bildw. Tf. 310, 1. Return of Cora *λεύκιππος* ibid. Tf. 316. 317.]. Comp. §. 384. R. 3. The Horæ are Persephone's playfellows, when the Moiræ and Charites escort her up. Orph. Hymn. 43. (42), 5.

8. D. with a child, Iacchus or Demophon, at her breast, Athenian coins. N. Brit. 7, 7, comp. Gerhard Prodr. s. 80. Iacchus as a boy beside her §. 357. R. 8. [Demeter, Cora and Iacchus in the posterior tympanum of the Parthenon. Iacchus as a boy Gerhard Tf. 312, as a youth Tf. 313. Iacchus in the lap of his mother, in the small frieze figures from the temple of Athene Polias at Athens.]

*Symbols* of Demeter, torches and ears of corn, gracefully united on coins of Thebes, N. Brit. pl. 6, 9. On the cross-wood of torches, Avellino, Ann. d. Inst. i. p. 255. Torches entwisted with serpents on coins of Cyzicus, G. M. 106, 421. Sunk and raised torches in the service of Demeter, on coins of Faustina i. Vaillant de Camps, p. 29. Thrones of Demeter and Dionysus, Bouill. iii, 75. [M. PioCl. vii, 45, 44.]

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## 5. APOLLO.

359. Phœbus Apollo was, in the fundamental notion of 1 his essence, a god of health and order, who was imagined as in antagonism to a hostile nature and world. In reference to nature, he is the god of the joyous season, who drives away winter with its terrors; in human life, a deity who brings the



oppressor to nought, and protects the good; he was conceived as purifying by propitiatory sacrifices, tranquillizing the mind by music, and directing by prophecies to a higher order of things. In the earliest times, a conic pillar placed in the street, and called Apollo Agyieus, sufficed to keep in remembrance the protecting and health-bringing power of the god (§. 66. R. 1.) An expressive symbolism, which rested especially on the contrast between arms and the lyre,—an instrument which to the Greeks suggested a peaceful frame of the soul,—and, among arms, between the bent and the unbent bow, the open and the shut quiver, rendered it already possible for nascent art to express the various phases of the idea of Apollo. If an antique pillar-statue was accoutred with arms, something like which occurred in the Amyclæan Apollo (§. 67.), the notion of the terrible, punishing, avenging god preponderated, which was the case in several ancient idols; but the lyre also was certainly at an early period suspended on old wooden images, as an emblem of the tranquillized and tranquillizing deity; and from the Cretan school, which made itself especially famous by its representations of Apollo, emanated the Delian Apollo-colossus, which bore on its hand the Graces with musical instruments, the lyre, the flute, and the syrinx. Apollo was a favourite subject of the great artists who immediately preceded Phidias, one of whom, Onatas, represented the god as a boy ripening into a youth of majestic beauty. On the whole, however, Apollo was then formed more mature and manly than afterwards, with limbs stronger and broader, countenance rounder and shorter; the expression more serious and stern than amiable and attractive; for the most part undraped when he was not imagined as the Pythian Citharædus. He is shown thus in numerous statues, the reliefs of the theft of the tripod, many vase-paintings and also coins. On these we find the elder form of the head of Apollo often very gracefully developed, but still the same on the whole until down to the time of Philip. The laurel wreath, and the hair parted at the crown, shaded to the side along the forehead, usually waving down the neck, sometimes however also taken up and pinned together (*ἀκροσεκόμης*), here serve particularly to designate the god.

1. Here the author's Dorians vol. ii. is taken as the basis, slightly modified from late investigations. [Almost the whole of the 2d vol. of the *Elite céramographique* presents abundant, but indifferently arranged, materials, and according to a peculiar method of explanation. A. pl. 1—6, 29, with Artemis 10—14. 25. 28. 31—35. with Artemis and Leto 23 B. 26. 27. 29. 36. with other gods, Dionysus, Athene, Poseidon, Hermes up to 97, at the same time that there is much that is foreign introduced. In Gerhard's *Auserl.* V. i, 21—30. 80. A. Art. Leto, 13—17. 68. A. with other gods. In Gerhard's *Etr. Spiegel* i, 78. A. Art. Leto, 77. the same and Moira. Clarac pl. 475—496. 544.]



3. Of the contrast between the bow and the lyre, Horat. C. ii, 10, 13. Paneg. in Pison. 130. Serv. ad Æn. iii, 138. Pausias transferred it to Eros, Paus. ii, 27, 3. On the condita tela, Carm. sec. 34., and the closed quiver comp. Ant. di Erc. ii. p. 107.

4. Apollo four-armed among the Lacedæmonians (comp. Libanius, p. 340. R.); in Tenedos with the double axe (frequently so on coins of Asia Minor); with golden armour, χρυσάωρ, in Homer. Dorians i. p. 377.—A. bearded, on a vase from Tarquinii, Ann. d. Inst. iii. p. 146., on coins of Alæsa, Torrem. tb. 12. [The vase is copied in Gerhard's Trinkschalen tf. 4. 5. A. is also bearded at a birth of Athene in Gerh. Auserl. Vas. i, 1. comp. s. 117. Anm. 64, where two other examples are also cited; the beard of A., however, is smaller than that of Zeus, Hermes or Poseidon, his youth therefore is not mistakeable. Add to these Elite céramogr. ii, 15, hardly 16.]

5. The works undertaken for Sicyon by the *Cretans* Dipœnus and Scyllis were, according to Pliny, simulacra Apollinis, Dianæ, Herculis, Minervæ, probably in reference to the robbery of the tripod, or the reconciliation afterwards. There was a gilded wooden statue of Apollo at Tegea by Cheirisophus the Cretan. Of the Delian A. §. 86. R. 2. 3. According to the Schol. Pind. O. 14, 16. a Delphian A. also held the Charities. This subject generally, Macrob. Sat. i, 17.: Ap. simulacra manu dextra Gratias gestant, arcum cum sagittis sinistra. Philo Leg. 14.

6. Of *Canachus'* Didymæan A. §. 86. [The fine bronze statue at Paris §. 422. R. 7. The A. holding a bow before him, and to whom Menelaus is handing a helmet, M. PioCl. v. 23. G. M. 613.] By Calamis an 'A. Ἀλεξίκακος at Athens (Paus.), an A. in hortis Servilianis (Plin.), a colossal Apollo at Apollonia on the Pontus, 30 cubits high, executed for 500 talents, transported by M. Lucullus to the Capitol (Str. vii. p. 319. Plin. iv, 27. xxxiv, 18.), or Palatine (Appian Illyr. 30. Ἀπόλλωνία, ἕξ ἤς ἐς Ῥώμην Καλάμιδος μετήνεγκε τὸν μέγαν Ἀπόλλωνα τὸν ἀνακείμενον ἐν Παλατίῳ). By *Onatas'* A. Καλλιτέκνος for the Pergamenians (who worshipped him under this name, Aristid. in Mai N. Coll. i, 3. p. 41.) [the citation is false], a colossal (Paus. viii, 42, 4.) βούπαις, in whom Zeus and Leto's beauty was shown in very youthful state, Anth. Pal. ix, 238. Of Phidias' Apollos, Comm. de Phid. i. p. 16 sq. Myron's A. Cic. Verr. iv, 43.

7. Antique statues of A. (often called Bonus Eventus) M. Cap. iii, 14. with falsely restored arms [M. Napol. iv, 61. Visconti opere var. iv. p. 417.]; in the Pitti pal., Winck. W. v. s. 548.; in the L. 298. M. Nap. iv, 61. Add to these the imitations of the Milesian A. §. 86. and the one mentioned §. 96. No. 16. [also the Herma, Specim. i, 28.] To this class also belongs the Etruscan Aplu, §. 172. R. 3 e. Etruscan A. draped, with griffin on the tripod, from V. Borghese, Clarac pl. 480. no. 922. An antique colossal statue of A. waving the laurel branch as purifying deity, is represented on the coins of Caulonia, Mionnet, Pl. 59, 2.; he bears on his left arm a small figure, perhaps that of Orestes, who was purified in that neighbourhood, or (according to R. Rochette) a personification of Katharmos. [R. Rochette Mém. de Numism. et d. antiq. p. 31. Cavedoni in the Bull. Napol. iii. p. 58. Panofka Archäol. Zeit. i. s. 165—175. The interpretation of the small figure on the arm of Apollo, on the coins of



Caulonia, as Aulon, is strangely defended by Panofka Archäol. Zeit. iv. s. 312. Not more successful was that by Rathgeber (Annali 1846.) as Deimos, or that by Minervini Bull. Napol. iv. p. 130. Cavedoni and Birch conjectured it to be the cattle theft, as the figure has talaria in same copies.] Of A. as Pythian Citharædus §. 361.

8. The *head* on coins of the Leontines (Mionnet, Empr. 248.) with the tresses bound up over the neck is very antique. The head appears with hair waving down and laurel-crown, in a very consistently observed form, on coins of Chalcis §. 132. R. 1., Mionnet, Suppl. iii. pl. 5. 8. Empr. 709 sq. Landon i, 11., of Cales, Nola, Suessa, Pella, Leucas, N. Brit. 2, 7. 3, 4. 6. 5, 1. 22., of Megara, Mitylene, Croton, Land. 7. 35. 80., of Syracuse, Nöhden 16. Similar heads on gems, Lipp. i, 49. With hair gathered up on coins of Catana, Nöhden 9. The Phocian coins, Empr. 577. Land. i, 14., probably of the last period, before the destruction, already exhibit more the forms usual in later times, as also do most gems. Comp. the Argive coins N. Brit. 8, 2. The head in front view, with the waving hair on coins of Amphipolis (the torch refers to Lampadedromia) has an angry look, Mionn. Suppl. iii. pl. 5. 1. Land. i, 20.; likewise the similar head on coins of Catana, Nöhden 10. Empr. 226. Here Apollo also appears crowned with oak leaves, on a beautiful coin in the Imperial cabinet at Vienna. [Specim. ii. p. liii. A. is distinguished from ancient Macedonian coins, finer on many later ones, than on Rhodian coins with eagle-nose, perhaps after the colossus, the Belvedere and similar others. Clarac pl. 1006. no. 2776—2785.]

*Busts* of Apollo with rounded forms, much resembling many heads on coins, L. 133., [different from the colossal one no. 135. with the usual physiognomy of Apollo.] Several of the kind Bouill, iii, 23. The head Chiaram. 10. also appears to be an Apollo.

- 1 360. The more slender shape, the more lengthened oval of the head, and the more animated expression, Apollo doubtless received especially from the younger Attic school by which he was very frequently sculptured. Scopas' lyre-playing Apollo in long drapery, indeed, still adhered more to the elder forms, but yet it already constituted the transition to the mode of
- 2 representation which afterwards prevailed. The god was now conceived altogether younger, without any sign of manly ripeness, as a youth not yet developed into manhood (*μειράκιον*), in whose forms however the tenderness of youth seemed won-
- 3 derfully combined with massive strength. The longish oval countenance, which the *crobylus* (§. 330. R. 5.) above the forehead often lengthened still more, and which served as apex to the entire up-striving form, has at the same time a soft fullness and massive firmness; in every feature is manifested a lofty, proud and clear intelligence, whatever the modifications may be. The forms of the body are slender and supple; the hips high, the thighs lengthy; the muscles without individual prominence, rather fused into one another, are still so marked as that agility, elasticity of form, and energy of movement
- 4 become evident. However, the configuration here inclines



sometimes more to the gymnastic strength of Hermes, sometimes to the effeminate fullness of Dionysus.

1. Of Scopas' A. §. 125. R. 4. Of Praxiteles' statues of A. 127, 7. An A. Citharæodos by Timarchides (Plin.) Leochares' Apollo (Paus.) Artists who sculptured A., Feuerbach Vatic. A. s. 414 f.

2. Max. Tyr. diss. 14. p. 261. R. finely describes him as a *μειράκιον γυμνὸν ἐκ χλαμυδίου* (that is, that the chlamys falls back, as in the A. Belvedere) *τοξότης, διαβεβηκῶς τοῖς ποσὶν ὡσπερ θεῶν*. A. as the swift god was also the patron of runners in Crete and Sparta, Plut. Qu. Symp. viii, 4. [Very youthful and of somewhat girlish countenance, the bow-bending A. A bronze figurette from Epirus, Spec. i, 43. comp. 64.]

3. See Hirt Tf. 3. The mosaic, PCl. vii, 49., gives the difference of the hair very well in a mask of Apollo and Dionysus. Comp. Passeri Luc. i, 69 sqq. Christod. 73. mentions an A. which has the hair *εἰσοπίσω σφίγξας* like the statue §. 361. R. 5. The hair flowing down upon the shoulders (*εἶχε γὰρ ἀμφοτέροισι κόμης μεμερισμένον ὅμοις βόστρυχον αὐτοέλικτον*, *ibid.* 268. and 284.), belongs more to earlier statues. [Tibull. ii, 3, 25. *Quisquis inornatumque caput crinesque solutos Adspiceret, Phœbi quæreret ille comas.*]

361. In entire conformity to the original character of Apollo, 1 the artistic representations of the deity which have a peculiar significance in art, are also divided into those of the contending and of the appeased and reposing god. We distinguish: 1st, an Apollo Callinicos striding away from his subdued adversary (Python, Tityos or whomsoever it may be) with anger not altogether subsided from the strife, and noble pride of conquest; 2d, the god reposing from battle, his right arm 2 resting on his head, and the quiver with closed lid hanging beside him. As he has already taken in his left hand the lyre, the symbol of peaceful serenity, while the right still rests from the bow upon his head, this class of statues of Apollo forms the transition to; 3d, the lyre-playing Apollo who appears 3 variously costumed; although a complete envelopment in the chlamys here prevails. In (4th) the Pythian Agonistes this 4 drapery is perfected into the solemn and gorgeous costume of the Pythian stola; at the same time there was here in use a particularly soft, roundish, almost feminine form which rendered it possible to take such statues of Apollo for a Bathylus or a Muse; from the time of Scopas art combined therewith a dreamy exaltation in the countenance and a dance-like movement of the person. Other attitudes of Apollo 5 have less that is significant and characteristic, and therefore exercise less influence on the formation of the entire figure.

1. Apollo in the cortile di Belvedere, drawing of M. Anton engraved by Agostino Veneto. Racc. 2. PCl. i. t. 14. 15. M. Franç. iv, 6. Bouill. i, 17. Discovered near the harbour of Antium (comp. §. 259.). Is it of Luna marble? According to Dolomieu, M. Nap. i. p. 44. it is; Visconti expresses himself otherwise in the PCl., Bouillon also differs. According



to Hirt and Wagner it belongs to the Niobids; according to Visconti an imitation of A. Alexikakos by Calamis at Athens; according to Winck. the slayer of Python; according to Missirini (Diss. d. Acc. Rom. ii. p. 201.) an Apollo-Augustus. According to A. Feuerbach (Der Vaticanische Apollo. Nürnberg 1833.) Apollo driving away the Furies. Certain it is that he is after the achievement of a victory, and his anger excited by the combat (comp. §. 335. R. 2.) is just passing into happy serenity. Probably the copy of a cast work; the chlamys is decidedly adjusted for a metal statue. However the original was certainly not ante-Lysippian, see §. 332. R. 2. Winckelmann's love for the statue is expressed most ardently vi, 1. s. 259. The left arm is restored (by Montorsoli) almost to the elbow, and the fingers of the right hand; other parts were broken, hence some places on the legs appear awkward.—On a bronze found at Argos in the attitude and form of the A. Belvedere, Pouqueville Voy. iv. p. 161. Heads of the same description sometimes still more grandly and finely formed, at Venice (according to Visc.); in the Giustiniani palace (Hirt 4, 1.), now in Count Pourtalès' possession, M. Pourt. pl. 14. (very noble and refined in expression); [Bust in the M. Chiaram. ii, 6.]; in the possession of Prince Poniatowsky.—At Naples a youthful Apollo in bronze from Herculaneum, drawing the string of his bow, of great grace and naïveté of form, engraved M. Borb. viii, 60.

2. To this class belongs the A. in the Lyceum at Athens, who, placing his right hand upon his head, held down the bow in his left, and reclined against a column, Lucian Anach. 7.; hence this figure is called *A. Lycien*. But the same is found on coins of Thessalonica as Pythius, Dor. i. p. 382. Statues of this kind: the Apollino at Florence, slender but soft in forms, which accords well with the notion of rest. Maffei Racc. 39. Piranesi St. 1. Morghen Princ. del disegno tv. 12—17. The statue in the L. 188. (M. Nap. i, 16. Franç. iv, 13. Bouill. i, 18. comp. iii, 3, 1.) and the more hardly executed one no. 197. exhibit broad powerful forms. A similar statue from the Giustiniani collection in Wilton house (Creed 36.); St. di S. Marco ii, 22.; Maffei Racc. 102. [also Villa Borgh. ix, 6, Maffei St. di Roma 39.]—The powerful and energetically formed A. M. Cap. iii, 13. M. Nap. i, 17. Bouill. iii, 3, 2. which has the griffin beside it, holds the lyre in his left while the right hand is placed over his head. On gems, laying the right hand on his head, he leans the left, which holds a lyre, on a pillar, or instead of it on a small antique statue of doubtful interpretation (Nike, Mœra, Ἀφροδίτη ἀρχαία?). Caylus, Rec. v, 52, 1. 56, 1. Lipp. i, 55. 57. In the same posture in the picture, Gell, N. Pomp. pl. 72. The supporting the lyre on a pillar or tree perhaps indicates, according to the inscription of the relief in Stuart i. p. 25. C. I. 465., the Agyieus and Prostaterius, the peaceful protector.—The holding down the arrow, likewise in the Apollo on the coins of the Seleucidæ, appears to be a sign of appeased wrath. An antique gem which formerly adorned the reliquary of Saint Elisabeth at Marburg, exhibits a head of Apollo crowned with laurel, with a laurel branch before it, and a cygnet behind, together with the inscription ΠΑΙΑΝ, which characterizes the victorious and appeased god. See Creuzer Zur Gemmenkunde; Ant. geschnittene Steine vom Grabmal der H. Elis. zu Marb. Lpz. 1834. S. 105. Tf. 5, 31.

3. The lyre-playing A. [after Pythagoras and Timarchides] with the



swan, M. Cap. iii, 15. is most tenderly and gracefully formed, with very expressive features, the hair arranged almost in a feminine fashion. The chlamys, loosened as it seems from the right shoulder, is here fallen down on the left arm, and covered the trunk of a tree or a pillar, on which A. placed the lyre. Three similar Medic. statues, Winck. W. iv. s. 307.; another M. Borb. iv, 22. The A. Citharodos of the Delphian coins is wrapped in a long and stately chlamys (not *γυμνός ἐκ χλαμυδίου*.) Millingen, Méd. Inéd. pl. 2, 10. 11., exactly so likewise in the excellent statue in Lord Egremont's possession, Spec. i, 62. ii, 45. comp. Cavalier. ii, 35. The countenance is here serious and reflecting, not inspired. A. sitting, playing on the lute, in the Pythian stola, early Greek statue in the Vatican Museum, Gerhard Ant. Bildw. i, 84. A. playing on the lyre with the Muses Stackelb. Gräber Tf. 19. A. engaged in a contest of skill, Tf. 20, vases from Athens.

4. A. in the Pythian stola (*ima videbatur talis illudere palla*, Tibull. iii, 4, 35.): 1. In the earlier tranquil manner, the so-called Bathyllus of Samos, §. 96. N. 23., and the anathematic reliefs there mentioned. Very similar, only more grandly treated, the so-called Barberini muse, now recognised as an A. Citharodos, of which the unfinished back points at a temple image, in Munich 82. Bracci, Mém. i, 24. Winck. W. vii, 5 A. 2. In the more excited, animated manner, the model of which was established by Scopas in the A. which was afterwards worshipped as Palatinus, see §. 125, 4. (On the coins of Commodus however the A. Palatinus leans the lyre on a pillar or a Victory.) Copy in the Vatican, see §. 125. R. 4. Similar the A. of the Stockholm group of muses, Guattani M. I. 1784. p. xlix. A. Kitharodos in stola Pythia sitting before the tripod, Impr. Cent. iv, 21. 3. In exaggerated movement the Berlin Musagetes (Levezow Fam. des Lykom. Tf. 1.) and the entirely corresponding figure restored as Dionysus PCl. vii, 2. Daphnæan A. §. 158. R. 1.; the latter is also called on coins of Antioch A. Sanctus. Mionnet Descr. v. p. 214.

5. I would call the statue PCl. vii, 1. Apollo marching at the Pæan (as in the Homeric Hymn to the Pyth. Ap.). A. in the Pythian costume, sitting, a porphyry statue, M. Borb. iii, 8. A. with the lyre, sitting, badly restored, in the pal. Mattei. A. sitting, coins of Colophon, Rv. Artemis and Nemesis (?), Streber Münchner Denkschr. Philol. i. Tf. 3, 10. A. supporting the lyre on his left knee, St. di S. Marco ii, 12. A. with the lyre, in a reclining posture, a very graceful picture, Gell. N. Pomp. i. p. 130. A. with the syrinx, (?), formerly in Villa Medicis. A. dancing round the tripod, coins of Cos. Mionnet Suppl. vi. pl. 8. no. 2. A Curetes? *καταχόρευσις* according to Bröndsted Reise ii. s. 315. Vign. 56. Streber, Münch. Denkschr. Philol. i. Tf. 4, 7. Cavedoni Ann. vii. p. 259.

A. as possessor of the Pythian tripod (§. 299.), sitting between the *ἄστα*, in a vase-painting from Volci (§. 143, 2.). He sits in the same manner, R. Rochette M. I. 35. comp. 37. A. sitting on the tripod and with his feet on the omphalos, a sacrificial hide is spread over both, in a statue, Maffei Ricerche sopra un Apolline d. V. Albani. 1772. fo. Ville de Rome i. pl. 49. [D. A. K. ii. no. 137.] The same, it appears, Gerh. Neapels Ant. S. 29. [Clarac pl. 485. no. 937, from which the difference between the two statues is proved. The former is still in V. Albani.] A. placing the cithern on the omphalos, M. Borbon. x, 20. A. sitting on the omphalos on coins of the Seleucidæ. A. on the omphalos, playing on the lyre, coins



of Chersonesus in Crete, Landon 65. On the *omphalos*, Bröndsted Voy. i. p. 120. Passow, Archäol. u. Kunst. s. 158. R. Rochette M. I. p. 188. Zander, Encycl. i, xxxiii. p. 401. The author's Eumenides, p. 89. He is for the most part enwreathed in a net of infulæ, perhaps the *ἀγρηνον*. Gerhard Ant. Bildw. i, 84, 3. He is seen on Etr. sarcophagi (Gori M. i, 170.) encoiled by a serpent, in the Pythian adytum. A. standing beside the tripod, resting his hand on his haunch, Lipp. i. 54. Millin P. gr. 4., probably after a Delphian statue, comp. Tischbein, Vasen. i, 33. A. and Artemis as deities of pestilence, purification of Selinus, the author on coins of Selinus Ann. vii. p. 265. A. Smintheus with the mouse under his foot, by Scopas; with the mouse in his hand, on coins of Alexandria Troas, Chois. Gouff. Voy. ii. pl. 67. *Ibid.* an A. Smintheus clad in the himation, with the arrow in his bow. A. Sauroctonus §. 127, 7.

A. Nomius with the pedom, in Villa Ludovisi, Hirt 4, 6. G. M. 14, 97. Winck. iv. s. 82. A. *εἰλημμένος τῆς ἐλάφου*, Paus. x, 13, 3. Millin P. gr. 6. 7.—A. as guardian of ships on coins of Antigonus, Winck. vi. s. 127. Mionn. Suppl. iii. pl. 11, 2. *Ἐκβάσιος, Ἀκταῖος*, Dorians i. p. 255.—A. enthroned, with bow in his right hand, on coins of the Acarnanians, Mionn. Suppl. iii. pl. 14, 4. Landon i, 33. A. supporting himself on a pillar with the left hand which holds a bow, Lipp. i, 48.

*Altars* of Apollo with his attributes, Bouill. iii. pl. 68. *Tripods* (§. 299. No. 12.) pl. 67. A painted one M. Borb. vi, 13. 14., which finely explains Eurip. Ion. 221. *ἀμφὶ δὲ Γοργόνες*. Laurel boughs growing from Apollo's arrows, M. Chiaram. i, 18. A. in the worship of Cybele, Gerh. Ant. Bildw. i, 82, 2. A. playing on the lyre, a panther under him, two women with sacred vessels, relief in V. Panfili, Gerh. *ibid.* Tf. 82, 1. [Text s. 321. The relief in Boissard v. tb. 83, Montfaucon i. pl. 13, 1. Winck. Mon. Ined. 50. Zoëga understood it to be Orpheus teaching the Thracian women the Bacchian mysteries, which the panther typified; Böttiger de Anagl. in fronte Longini clxii. Apollo Citharædus, to whom two women are bringing a libation. The reference to Orpheus is also rejected Philostr. Imag. p. 611. In the same semicircle of the V. Panfili an Apollo among the shepherds has also a panther beside him. This still unpublished composition is in a similar spirit to that with the satyr child drinking §. 385. R. 6.; a panisca at the music of A. opens her mouth wide and lays her hand on a short branch of a tree; a rabbit under her rock-seat, and a dragon coiled round the tree beside her.] *Griffins*, on coins (often very beautiful, Mionn. Suppl. ii. pl. 5.) of Abdera, Teos and Panticapæon; in later times often in arabesques; comp. §. 362. R. 1. Griffin and cithern finely combined M. Borb. viii, 33. Griffin *ὄρνις ἀλάστωρ* with Nemesis Nonnus xlvi, 383. [Eckhel D. N. ii. p. 252.] A Siren? fighting with two griffins, Impr. d. Inst. iii, 50.

- 1 362. The representations of the god in more important situations, may be divided into such as celebrate his appearance or epiphany at the places where he was worshipped, as when he comes to Delphi from the country of the Hyperboreans in a chariot drawn by swans, or arrives at Delos  
2 borne by a swan; and into the battle scenes with the dragon Typhon, which, however, were much less frequently treated than the subject of the contest for the tripod, which was so



early a favourite theme with sculptors. Next to these come 3  
 the expiations, wherein the laurel, which was originally alto-  
 gether a symbol of propitiation and purification, must not be  
 wanting; Apollo is here seen in an exceedingly dignified and  
 solemn attitude, the upper part of his body uncovered, the  
 lower enveloped in a himation. The musical supremacy of 4  
 the god is glorified by his contest with Marsyas, which was  
 properly speaking nothing else than a competition of the Hel-  
 lenic lyre with the Phrygian flute. At the contest itself we  
 see him, in vase-paintings, robed in the costume of the Pythian  
 agonistes, or else undraped; as stern victor and punisher, he  
 appears on gems with proud bearing, advancing his beautiful  
 body out of the drapery, and turning away his knee from  
 Olympus, who endeavours to embrace it in humble interces-  
 sion. He is similarly represented in several bas-reliefs, which  
 in themselves possess little merit, but have enabled us to dis-  
 cover the fragments of an excellent group of statues—not  
 produced, however, until the Alexandrine period—in which  
 are exhibited the preparations for the flaying of Marsyas, by  
 the order of Apollo.

1. Apollo's ἐπιδημῖαι, ἐπιφάνειαι (on which Istros wrote). He returns  
 to *Delphi* from the Hyperboreans at the beginning of harvest, hence  
 with the corn-ear (χρυσσοῦν θέρως on coins of Metapontum) in his hand. In  
 vase-paintings see §. 358, 5., especially Tischb. iv, 8., where the tripod  
 refers to *this* subject. Beside the Hyperboreans dwell the Arimaspians  
 who fight, in Scytho-Phrygian costume, with the griffins about the gold  
 (Tischb. ii, 9. Millin. M. I. ii. p. 129. Combe Terrac. 4. 6. d'Agincourt  
 Fragm. en terre cuite, pl. 11, 2. comp. Böttiger N. Teutscher Mercur.  
 1792. ii, vi. s. 143.), and one of whom accompanies A. Daphnephorus,  
 Millin, Vases i, 46. Battle with the Arimaspians; a gem Impr. d. Inst.  
 i, 13. Epiphany in Delos, on the swan (ἐπένευσεν ὁ Δῆλιος ἠδὲ τι φοῖνιξ  
 Ἐξαπίνης, ὁ δὲ κύκνος ἐν ἡέρι καλὸν αἰεῖδει, Callim. to Apoll. 4.) Tischb. ii,  
 12. A. on the swan, also resting and flying on a griffin, on coins of  
 Chalcedon. Comp. Laborde Vases ii, 26. Ann. d. Inst. iii. p. 149.

2. Combat with *Python*. First, Leto with the two children fleeing  
 before Python, who rushes out of his cavern (Clearnch. in Athen. xv, 701.  
 Schol. Eur. Phön. 239.) in the Delphian νάπη. The mother with the chil-  
 dren in a metal group at Delphi (Clearnch.); on coins of Ephesus, Neu-  
 mann N. V. ii. tb. i. 14., Streber, Münch. Denkschr. f. Philol. i. Tf. 3, 12.  
 Tripolis in Caria, Mionn. Descr. No. 540.; the entire scene Tischb. iii, 4.  
 The slaying of Python at the tripod on a coin of Crotona, best in M. Borb.  
 vi, 32. 6. The relief in Friedenheim M. Sueciæ (if genuine) represents  
 Augustus as an Apollo vanquishing the Bruti genius, comp. Schol. Horat.  
 Ep. i, 3, 17. Propert. ii, 23, 5. A. slaying *Tityus*, vase from Volci, M. I.  
 d. Inst. 23. Ann. ii. p. 225., from Agrigentum, tv. agg. h. [Elite céramogr.  
 ii, 55—58.] A. as a griffin fighting with *giants*, gem G. M. 20, 52. P. gr.  
 8. [or Apollo's griffin, and §. 365. R. 5. Apollo's stag (instead of A. as  
 stag) assisting him.] *Niobids* §. 126. 417. Combat with *Hercules* in an-  
 cient groups of statues (§. 89. R. 3.) and in preserved reliefs, gems and



vase-paintings of the antique style, §. 96. No. 20. comp. 99. No. 6., also in Volcentine (Micali tv. 88, 8.) and later vase-paintings. M. I. d. Inst. 9. Ann. ii. p. 205. The reconciliation on the Corinthian relief §. 96. No. 21. Millingen Cogh. 11.

3. A. as purifier on coins of Chalcedon, Perinthus, singeing a laurel over an altar. Planting (?) the laurel on coins of Metapontum, N. Brit. 3, 14. On coins of Myrina, with a himation around the loins, a laurel branch with woollen fillets in his hand. Expiation of *Orestes*, who sits at the omphalos, vase-painting in Tischb. ii, 16.; Millin Vases ii, 68. M. I. i, 29. G. M. 171, 623.; a third published by Thorlacius, Programm von Kopenhagen, 1826.; a fourth by R. Rochette M. I. pl. 35. (on the vase pl. 37. Apollo himself sits on the omphalos and Pythia on the tripod).

4. Apollo's contest with *Marsyas* (Μάρσσης, Μάρσνης) a Phrygian demon (Silenus in Herodotus), whose symbol was a wine-skin (ἀσκός) which the Hellenic legend transformed into a trophy of the victory in lyre-playing. Comp. Böttiger, Att. Mus. i. s. 285., and Millin Vases i. at pl. 6. The contest on vase-paintings, Tischb. i, 33 (at Delphi); iii, 5. (A. in the Pythian stola) 12.; Millingen Cogh. 4.; Gerh. Ant. Bildw. 27, 2. [The last is the judgment or the punishment.] In Tischb. i, 33. [Elite céramogr. ii, 62, Inghirami. tv. 327.] the flute-player is called Μόλκος, as in Plut. Qu. Gr. 28. a hostile auletes occurs called Molpos; comp. Welcker Ann. iv. p. 390. The punishment painted by Zeuxis; Marsyas religatus, Plin., comp. Philostr. the yr. 2. After it perhaps the painting Ant. di Ercol. ii, 19. M. Borb. viii, 19. [Ternite i. pl. 7.; another Bull. 1841. p. 106.; a remarkable one in Turnbull A treat. on anc. painting pl. 18, Ap. sitting with a lute on a rock, the vanquished Marsyas kneeling before him for mercy, an attendant dragging back by the neck, another standing ready, and lastly the Scythian with the knife waiting the decision. Vases from Palermo and Malta Gerh. Archäol. Zeit. iii. s. 87—93. Vase-painting in Inghirami Vasi fittili iv, 325—31, of which 326—329 from Tischbein, 330 from Millingen Peint. de V. 4, and in the Elite céramogr. ii, 62. 63. 65—71 the contest, 64 and 75 the punishment. The secchia pl. 63 is still uned., where M. listens to Ap. whom Nike crowns; above sits Artemis, and Olympus, dejected, behind Ap. (Rv. Silenus as wineskin-bearer, a thyrsus-swinger and a Baccha). The text is still in arrear. On a vase from Ruvo in the Borbon. Mus. (Rv. theft of the palladium), mentioned Bull. 1841. p. 107. and in the Archäol. Intell. Bl. 1837. S. 52 f. Bullett. Napol. anno vi. p. 25 sq. Above, Zeus enthroned, Artemis standing beside him in long drapery, with bow and two spears. Towards Ap., who is seated beneath, a genius floating with a crown and accompanied by a female figure with a patera. ΜΑΡΣΥΑΣ supports his head, while a Muse reads the sentence to him; two other Muses with flutes and lyre; a youth with a goat. A vase Santangelo from Grumentum in the Rev. Archéol. 1845. ii. p. 631. pl. 42. Nike handing the crown to Ap., Marsyas seated. A small Nike also crowns the victorious god in the costume of the Citharæus Elite pl. 65, and a larger one pl. 63. In the Elite i. p. 95. there is a vase referred to with Ap., Marsyas, Nike and Midas. Rv. Hera liberated by Hephæstus.] A. also in vase paintings as tortor, Tischb. iv, 6. G. M. 26, 79. Frequently on gems, Lipp. i, 66. ii, 51—53. iii, 48. Gemmæ Flor. i. tb. 66, 9. Wicar ii, 7. of M. Anton. Pius, of Alexandria, Apollo sitting on a rock. Marsyas suspended, Olympus or the Scythian kneeling, Mionnet



Suppl. T. ix. at p. 24. Overcharged representations on sarcophagi, from Villa Borghese L. 769 b. Winck. M. I. 42. Bouill. iii, 34. Clarac pl. 123. p. 273. G. M. 25, 78. [D. A. K. ii. no. 152.] (similar fragment, R. Rochette M. i, 47, 3.); on the newly discovered sarcophagus of the Doria collection, Gerh. Hyp. Röm. Studien s. 110. and Ant. Bildw. Tf. 85, 1. [Böttiger's Amalth. iii. s. 364—371. 375. An engraving of it in the Mem. de belle arti Roma 1824. i, 49—77. Kunstblatt 1824. No. 38. A relief similar to the Borghese one in the court of the pal. Mattei (Mon. Matth. T. iv. tv. 13, as *metropolis, cum diis tutelaribus*]; more simple from S. Paolo fuori di mura (Heeren in Welcker's Zeitschr. i. s. 137. Historische Werke iii. s. 185.). Barberini Sarcoph. in Gerh. A. B. Tf. 85, 2. Cardinali in the Mem. Rom. di Antich. vol. i. p. 401 (49), Minerva looking at herself in a shield and Mar. bound for flaying. [Earthen vase from Armento with relief, an important representation, Bull. 1824. p. 34. Bull. Napol. 1844. p. 75. A coarse fragment in the M. Chiaram., Gerh. Vatic. S. 64. Peculiar treatment in a relief in the Mus. at Arles.] The idea on the base of a candelabra PCl. v, 4. is different. From those reliefs we recognise the pieces of a large group of statues, perhaps the same which adorned the Roman forum (Marsyas caudicus, A. juris peritus in Horat., Mart., Juv.; was the tortor the same?). To these belong the Marsyas suspended on the pine-tree, an anatomical study, twice in Florence (M. Flor. iii. 13. Maffei Racc. 31. G. di Fir. iv, 35. 36. Wicar ii, 7. iv, 17.) and elsewhere (in the L. 230. Clarac pl. 313.; G. Giust. i, 60 (?) to be met with. [In Villa Albani, the torso very good; in the casino of Villa Pamfili, V. Pamphyl. tb. 30, these two only half the size of those at Florence; in Berlin, Amalthea ii. s. 366; a torso of the best Greek workmanship, excavated in 1844 by Vescovali in the Palatine, and purchased for Berlin. Cosmo di Medici received from Rome a very fine suspended Marsyas of white marble, Lorenzo had one much finer still of red marble, Vasari in the life of A. Verrochio.] Also on gems, Lipp. Suppl. i, 119. The figure of Marsyas was even in favour as a doll, Achill. Tat. iii, 15. Farther the knife-grinder recognised by Agostini, Arotino, M. Flor. iii, 95. 96. Sandrart ii, 1, 9. Maff. 41. Piranesi St. 3. G. di Fir. 37. Clarac pl. 543., a Scythian servant of police. For Agostini's explanation Winck. M. I. *in loco*. Visconti PCl. v, 3. 4., Heeren in Welcker's Zeitschr. S. 136.; opposed to it, (without sufficient grounds,) Fiorillo, Kl. Schriften i. s. 252. The skull similar to that of a Cossack, according to Blumenbach (Spec. histor. natur. p. 12.); the figure of ordinary build and expression, which Philostr. very well describes. The triumphant A. of this group still remains to be pointed out, as the group at Dresden (Le Plat. 65. August. ii. s. 89.) is very much patched. A. leaning his lyre on Marsyas in the Mus. Chiaram. Gerh. A. B. Tf. 84, 5.

On an Apollo and Hyacinthus with discus found at Tivoli 1790, Effem. Rom. 1823. Maio. Schorn's Kunstbl. 1824. No. 23. A. and Hyacinthus in Hope's collection, Spec. ii, 51. The killing of Hyacinthus, Wall-painting in Pompeii, Archäol. Int. Bl. 1834. no. 53. S. 453. [The Hope group, also in Clarac pl. 494 B. no. 966 A. and D. A. K. ii, 12, 139., is not essentially different from one at Berlin, Archäol. Zeit. ii. Tf. 16. S. 257. The poet Linus, who contended with A., could not be represented as a youth or a boy.] A. in the service of Admetus and Alcestis, §. 413. R. 1. [Apollo and Cyparissus, Pompeian wall-painting, Avellino Il mito di Ciparisso, Nap. 1841. 4to. Also on a Barberini statue, now in the Sciarra palace.



Cypris with his dead stag in his arms, crowned with laurel. A. and Daphne, on vases, already made known and one uned. in the Mus. at Arezzo, from Valdichiana, of singular composition and beautiful style. A laurel tree, A. crowned with laurel, with streaming hair, guides a quadriga, in which he is carrying off a lofty and noble female form. The quadriga, over which two doves are billing, is met by a sister with outstretched arms, and another is speaking to the father, who stands looking away, as in other abductions. In Villa Borghese a statue of Daphne at the instant of her metamorphosis, found in Via Salona iii, 4, of the Catalogue of 1840. Daphne was painted as half-tree, and still half-maiden, according to Lucian. *Ver. Hist.* i, 8. A. Idas and Marpessa, Gerhard *Etr. Spiegel.* i, 80, with the names. Idas is carrying off Marpessa, A. withdrawing, Gerhard *Auserl.* V. i, 46, recognised by O. Jahn *Archäol. Aufs.* S. 54, who also S. 47 ff. conjectures that the contest between A. and Idas and the settlement of it are represented on the famous Agrigentine Vase in Munich, wherein he agrees with the author §. 143. R. 2, although the latter also refers, *Ann.* iv. p. 393., to this explanation as doubtful. Thiersch on painted Vases, *Münchener Denschr. Philol.* iv, 1. S. 41. prefers the explanation which assumes the contest, after Pindar, of Hercules with Apollo and two other gods.]

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## 6. ARTEMIS.

- 1 363. The character of Artemis, like that of her brother Apollo, has two phases, inasmuch as she is sometimes conceived as a contending, slaying deity, although this agency was in the ordinary conception limited more and more to the business of the chase; sometimes as a life-giving, light-bringing goddess (notions which are very closely allied in Greek symbolism), as one who pours out for man and animals the fresh, blooming life of nature—a fundamental idea to which  
 2 even the name of the goddess alludes. The bow, and the torch, the symbol of light and life, were therefore the usual  
 3 attributes even among the most ancient religious idols. On further development of the Artemis ideal, art made the notion of youthful vigour and freshness of life the basis, and in the earlier style, in which the goddess invariably appears in long and elegant drapery (in stola), the principal aim was to exhibit the full, blooming, and powerful forms even through  
 4 the dress. In later times, when Scopas, Praxiteles, Timotheus and others had perfected the ideal, Artemis like Apollo was formed slender and light-footed, her hips and breast without the fulness of womanhood; the still undeveloped forms of both sexes before puberty, here seem as it were arrested, and  
 5 only unfolded into greater size. The countenance is that of Apollo, only with less prominent forms, more tender and rounded; the hair is often bound up over the forehead into a corymbos (crobilos), but still oftener gathered together into



a bow at the back or on the crown of the head, in a fashion which was in use especially among the Dorians; not unfrequently both are even found together. The dress is a Doric chiton (§. 393, 1.), either girt high, or flowing down to the feet, often also turned over as a hemidiploidion; the shoes of the huntress were those of Crete which protected the foot all round.

1. There is much useful matter on Artemis given in Voss Mythol. Br. iii, 1. [Vases in the Elite céramogr. ii, 7—9. 17—19. 90. 92. and many others where she appears together with Apollo and other gods.]

2. Old religious images §. 69. R. A. Lusia is also perhaps to be recognised in the idol with the polos and torch and bow on the vase-painting at Berlin (Hirt, die Brautschau. B. 1825.). Melampus cures the Proetides, especially his beloved Iphianassa; the small cow-horns to be explained from Virgil E. 6, 48. [cf. Panofka Argos Panoptes, 1838. s. 26. Elite céramogr. i, 25.] Others refer it to Ariadne [Hirt] and Io [Gerhard, Zeus and Io, Ant. Bildw. Tf. 115; unmistakable cf. Millingen Vases de Coghill pl. 46, Peint. de V. pl. 52. Elite céramogr. i. 26. Thoas and Iphianassa according to Avellino Opuscoli div. ii. tv. 6.].—A. winged, on the ark of Cypselus [cf. Rhein. Mus. vi. S. 587.], with panther and lion in her hands, Paus. v, 19, 1; similar figures on Clusinian and so-called Egyptian vases. With panther's skin at Volci, Ann. iii. p. 149.

3. In the anathematic reliefs §. 96. No. 23. A. carries torches in her hands, with the bow and quiver on her back. In other antique works she holds the bow and drags the stag after her, *ibid.* No. 21. comp. 22. and the vase of Sosibius L. 332. Bouill. iii, 79. Clarac pl. 126. Herculanæan A. §. 96. No. 15. A. in a griffin-car, No. 30.

4. An A. as an ἔργον Σκοπάδειον, Luc. Lex. 12. By Prax. §. 127. R. 7. Timoth. §. 125. R. 4.

5. On the hair, comp. §. 330. R. 5. Κόμην παραμπυκίδδεν, Arist. Lys. 1350. [χρυσέα ἀμπυξ, Eurip. Hec. 467.] The sphenone surrounded with rays, Pompeian painting M. Borb. x, 20. comp. §. 340. R. 4. With the hair-bow on coins of Athens and Ægion (N. Brit. 7, 12. 14.), of Eretria (Landon 10.), Stymphalus (*ibid.* 45. Mionn. Descr. Pl. 73, 8.), Syracuse (Nöhden 18.), Capua (N. Brit. 2, 13.). On coins of Stymphalus as well as Sicilian coins the head is laurelled, with hair pinned up behind, Mionn. Pl. 63, 2. [Clarac pl. 1006. 1007. nos. 2788—2793.] A. on vases of Volci with high fillet, Micali tv. 84.

6. Nuda genu nodoque sinus collecta fluentis (as in the Versailles statue) Æn. i, 320. Crispatur gemino vestis Gortynia cinctu poplite fusa tenus, Claud. Rapt. Pros. ii, 33. comp. Cons. Stil. iii, 247. Ἐς γόνυ μέγρι χιτῶνα ζώνυσθαι λεγνοτὸν, Call. Art. 11. Comp. Christod. 308. The Anth. Plan. iv. 253. (App. Palat.) mentions the Λυκαστείων ἐνδρομίδες ἀρβυλίδων (the Κρητικὰ πέδιλα) and the πρὸς ἄκρην ἰγνύην φοῖνιξ πέπλος ἐλισσόμενος, Ἐνδρομίδες of Artemis, Pollux. [draped down to the feet, the quiver slung behind, A. κυνηγετις according to the inscription, relief in Paciaudi Mon. Peloponn. i. p. 163., like the later statues Clarac pl. 571, 1220. 572, 1222. &c.]



1 364. Artemis the huntress (*ἀγροτέρα*), but who may often,  
 with equal justice, be conceived as a combating deity, is often  
 represented, in excellent statues, in very animated movement,  
 sometimes in the act of taking the arrow from the quiver  
 2 it. - When, in long drapery, she moves her hand towards the  
 quiver, without any sign of violent action, and with mild and  
 gracious mien, the idea is rather suggested that she will shut  
 than open it, and we may probably apply the name of *Σώτειρα*  
 3 to this Artemis. We see the quiver shut, and the bow slung  
 behind her, in reliefs where Artemis speeds along as life-lend-  
 ing goddess of light (*φωσφόρος, σελασφόρος*) with torches in both  
 hands, which might also be supplied by restoration, in many  
 4 statues which have been preserved in a defective state. In  
 temple-images, Artemis carried not unfrequently the bow as  
 well as the torch in her hands, giving life and death at the  
 5 same time. The huntress Artemis is likewise a nourisher  
 and cherisher of game; she often appears dragging a sacred  
 doe along with her; her crown is even formed of roe-bucks in  
 6 an interesting statue. The following can only be discovered  
 in small works of art: Artemis Upis, a deity demanding sa-  
 crifices and propitiatory hymns, who is characterised by the  
 7 gesture of Nemesis; and the Syracusan Potamia, the river-  
 goddess brought across by Alpheus, who indicates her relation  
 to water by the reeds in her hair, and the fish that surround  
 8 her. The sea-ruling Artemis is known at least in the form  
 which she had in Leucadia.

1. The *first* movement in the A. of Versailles, L. 178. Very slender and elegant, but still powerfully built. Beside her the *ἔλαφος κερόεσσα*. On the head a stephane. M. Franç. i, 2. Nap. i, 51. Bouill. i, 20. Clarac pl. 284. G. M. 34, 115. Thus also, Millin P. gr. 10. Coins of Philadelphia, N. Brit. 11, 6. So also the A. at Phelloe, *βέλος ἐκ φαρέτρας λαμβάνουσα*, Paus. vii, 27, 4. So likewise as slayer of Niobe's daughters, PCl. iv, 17. [and Elite céramogr. ii, 90.] The *second* is shown in the PCl. i, 31. (Hirt 5, 2. 5.); similar Bouill. iii, 5, 3.; also the bronze, Ant. Erc. vi, 11. 12., the gem Lipp. i, 71., and lamp in Bartoli ii, 33. As huntress with a dog on Syracusan coins, Mionn. Descr. Pl. 67, 6. &c. As reposing huntress, leaning on a column, Lipp. i, 63. &c.; with outspread legs, at Paris, in the royal Library, Clarac 566, 1266. Fine torso at Mantua pl. 558 B. no. 1239 A. [cf. Clarac pl. 1561—1577. 1579. no. 1237. pl. 1580. A statue of Artemis in Lord Egremont's collection, different from Clarac pl. 564 D., no. 1248 B., is distinguished by the lynx-skin, which partially covers the garment gathered up round the loins with a girdle, as the author remarks Amalth. iii. s. 250. From a similar skin over the shoulder and breast the Artemis in E. Braun's Marmorwerke Tf. 2. is pronounced to be A. Lukeias Zeitschr. f. A. W. 1844. s. 1070.]

2. So in the beautiful, often recurring figure, at Dresden 147. Aug. 45. A similar one at Cassel; also the fine one putting back the arrow, Spec. ii, 36. M. Cap. iii, 17. comp. Maffei Racc. 145. The closed quiver denotes "A.



Σώτεια on Syracusan coins, Nöhden 16. Mionn. Pl. 68. 4., where a lyre is also added, as in the case of Apollo on the other side. Probably struck at a time when the Syracusans, freed from great famine, sang pæans to Apollo and Artemis. On the contrary the A., M. Flor. iii, 19., appears actually to draw out the arrow, as well as the Diana Sicula in violent action and long drapery on coins of Augustus. (Here there occurs also a high-girded A., as Sicula, standing, with lance and bow, Morelli tb. 11, 33—39. Eckhel vi. p. 93. 108. The Capuan A. has likewise a lance [a hunting spear] in the relief Winck. W. i. Tf. 11. G. M. 38, 139.), [as well as perhaps also the statue Stoppani-Vidoni, in tranquil attitude, E. Braun Ant. Marmorwerke i, 2. and certainly the one in the battle of Amazons G. M. 136, 499.] A. holding down the arrow—also a sign of being appeased—a torch as sceptre, beside her a stag, on coins of Bizya. SClem. 33, 355. Comp. the gem Impr. d. Inst. ii, 9.

3. The Pythian A. also carried torches, as is shown by the reliefs mentioned §. 96. No. 23. and Heliodorus' beautiful description (iii, 3.) of the Delphian priestess in the Artemis costume, who held a torch in the right hand and a bow in the left. One of the principal statues from Villa Panfilii PCl. i, 30. Hirt 5, 6. Similar Bouill. iii, 5, 1. Comp. Cap. iii, 16. [18.]; Mon. Matth. i, 44. A. from the Colonna palace, in Berlin 31. with fine head, probably with torches in both hands, hastening along. Also the supposed Terpsichore, Clarac pl. 354. I consider the so-called Zingarella in the L. 462. (Winck. W. iii, xlv. Racc. 79. V. Borgh. 8. 5. Bouill. iii, 5, 4. Clarac pl. 287.) and the statue putting on a sort of peplos, from Gabii in the L. (Mon. Gab. 32. M. Roy. ii, 17. Bouill. i. 21. Clarac pl. 285.) to be nymphs of Artemis.

4. A. *Laphria* on coins, high-girt, with torch and bow, N. Brit. 5, 23. (The same, but as huntress, without torch, on coins of Domitian, Morelli tb. 20, 7.). So also the A. of Segesta, cum stola, Cic. Verr. iv. 34. A. with two torches as sceptres, the quiver at her back, in long drapery, Morelli G. Claudia tb. 2, 1.

5. So in the archaising statue from Gabii, in Munich 85. Sickler's Almanach ii. s. 141. Tf. 12. Clarac pl. 566. no. 124. [The crown alternately of stags and quivers, as that of the goddess of Rhamnus is of stags and victories, Paus. i, 33, 3, the crown of Pandora of all sorts of animals, Theogn. 578, that of Hera of Horæ and Charites Paus. ii, 17, 4.] A. as religious idol with a roe on her shoulder and roe-skin, in the relief in Gerhard, Ant. Bildw. i, 42, 1. A. often holds a stag by the horns or fore-feet, on coins and gems, for example the antique one, Lipp. i, 70. ii, 60. iii, 59 s.; on the relief in Bartoli Adm. 33. (with Hippolytus) and others, §. 363. R. 3. Kneeling on the doe, coins of Ephesus SClem. 23, 193., Cherson. Taur., Allier de Haut. 2, 3—9. In a chariot drawn by stags, Claud. Cons. Stil. iii, 286., on denarii of the gentes *Ælia* and *Axia*, comp. §. 119. R. 2. Artemis with torches, borne by a stag, coins of Faustina, Pedrusi v, 13, 3. Vaillant De Camps. p. 35. On the denarii of the gens *Hostilia*, her head encircled with rays, holding in her right hand a stag, in her left a spear. Diana Planciana, Eckhel D. N. v, 275., with a hat; a chamois on the reverse. Head of A., surrounded by goats, silver medallion from Herculaneum. M. I. d. Inst. 14 a. Ann. ii. p. 176.



6. So I explain the gem Millin P. gr. 11. Comp. Hirt Tf. 12, 10.

7. I am of opinion that the head surrounded with fish and having hair interwoven with reeds, simply arranged and pinned up behind, on Syracusan medallions (§. 132. R. 1. Nöhden Frontisp., comp. 13. Mionn. Descr. Pl. 67, 3. 5. Empr. 317. 318.), is Artemis Potamia, and distinguish from it the one likewise encircled with fish, having a hair-net and elegantly disposed hair, of less noble and divine forms of countenance which we sometimes see in profile (Empr. 316.) and sometimes in front view (302. 303.), in which the inscription *Αρτεδοσα* (Descr. Pl. 67, 4.) leaves no doubt as to the signification.—This A. Potamia was, like all water deities, also a goddess of horses, Pind. P. iii, 7., therefore we see her also, on Syracusan coins (Nöhden 15.) guiding a quadriga and provided with quiver and torch. Beside a water-spouting lion-head, on the obverse a female head crowned with sea-weed. Streber Münch. Denkschr. Philol. i. Tf. 2, 1. s. 134. on the Water-Artemis in detail. A. riding with torches on coins of Pheræ, Eckhel ii. p. 147. Voss *ibid.* s. 71. On coins of Selinus, Empr. 295., she guides the horses for Apollo who is shooting. Artemis-Silene with horses, Pan sitting on a rock, on coins of the Col. Patrensis, Streber Tf. 2, 3. s. 155. On a relief from Crannon in Thessaly, Millingen Un. Mon. ii, 16., A. stands torch-bearing between a horse and a greyhound.

8. Antique statue of Leucadian Artemis on a pedestal with a moon on her head, a plume in her hand, and a stag beside her, N. Brit. 5, 21. Allier de Haut. pl. 5, 21. A ship on the reverse.—Artemis Bendis *δίλογχος*.

*Virbius* of Aricia as a male Diana, see on a statue of this description found near Aricia, Uhden, Schr. der Berl. Akad. 1818. s. 189. Of like significance is the archaising statue in Guattani M. I. 1786. p. lxxvi. PCl. iii, 39. comp. Zoëga Bass. i. p. 236. An antique relief was found with the former statue which is explained by Uhden and Sickler (Almanach i. s. 85. Tf.) as the bloody choice of rex Nemorensis, and by Hirt, Gesch. s. 123. as the murder of Pyrrhus by Orestes. [So also by Zoëga who declares this relief to be the oldest hitherto discovered in Italy, of greater hardness and originality than any other, in a letter of 7th May 1791. It was already shown in the Heidelb. Jahrb. 1810. ii. s. 5. that the murder of Ægisthus by Orestes was represented: *πρὸς τοὺς οἱ δ' ἔλαβ' ἔντετρα χερσὶ λιασθεῖς* Il. xx, 418. Quint. Sm. xiii, 91. This very important monument was taken by the possessor Despuig to Majorca. Noticia de los Museos del Cardenal Despuig por J. M. Bover, Palma 1846. p. 107. no. 77.]

1 365. As protectress of the Ephesian temple, which was  
 2 founded by the Amazons, according to the legend, Artemis  
 herself appears in an Asiatic Amazon-costume. Her widely-  
 diffused religious image, which was indefinitely multiplied on  
 coins and in statues during the later period of the emperors,  
 is not connected by any visible bond with the Hellenic notions  
 of Artemis; but the Artemis Leucophryne of Magnesia was  
 similar in form, and the Pergaic Artemis in Pamphylia was  
 3 still more rude and unsightly. Altogether, Asia Minor was



full of strange and peculiar representations of this deity, which came nearer to the Anaitis of the East than to the Grecian Artemis. The little image of the Taurian or Orthic Artemis, the same that the Spartan priestess carried in her hand at the ceremony of boy-scourging, appears in the mythus of Iphigenia (§. 416. R.) in the form of an ordinary antique idol; Artemis Tauropolos borne by a bull presents itself in a more widely different shape. In her more important relations we are accustomed to see Artemis with her mother and her brother, in whose love of music she also participates, then in the fight with the giants, and also in the representation of the mythus of Actæon, which however was first employed as a bathing-scene by later art.

1. See the vase painting, Millin, Vases ii, 25. G. M. 136, 499., where Athena and Heracles seem to conclude an agreement regarding the Ephesian temple (Paus. vii, 2, 5.). [In like manner on a vase with Apollo, Hermes and a youth with a lance, Elite céramogr. ii. pl. 88 A.] A. in Phrygian costume on the vase Tischb. iv, 6. [with Marsyas and Apollo.]
2. Above §. 69. R. Menetreius, Diana Ephesia. PCl. i, 32. M. Borb. vii, 11. G. M. 30, 108. 109. 111. [August. i, 13. Clarac pl. 561. 562 B. 563. 564 C.] Lipp. ii, 62—68. Impr. d. Inst. ii, 1. 2. Often on coins of concord and lamps. These figures resembling the Ephesian Artemis are also to be found on Syrian coins; on the coins of Demetrius III. surrounded with ears of corn.—Leucophryne G. M. 112.
3. Of A. Priapine on Cilician coins of Mallos, Tölken, Kunstbl. i. s. 174.
4. See §. 416. R. 2. The *Ταυροπόλος* on coins of Icaria and Amphipolis (where she appears with a modius and a half-moon at the back of her head, Sestini, Fontana tv. 2, 11.), Böttiger, Kunstmythol. s. 330. Tf. 4. Diptycha G. M. 34, 121. A. riding in a car with cattle, Tassie, pl. 28, 2039. Comp. Voss s. 56.
5. A. pours out a libation to her brother, vase-p. Gerh. Ant. Bildw. i, 9. A. with the lyre on vases from Volci, M. I. d. Inst. 24; and frequently as taking part in the Hymenæus. Comp. Ann. v. p. 149. Artemis and Apollo at the leading in of the bride. Vaseng. Panofka sur les vérit. noms des Vases pl. 8. no. 1. The Delian A. with her arrows on her back, and with phial and prochus, stands beside Apollo, on the beautiful vase-painting Gerh. Ant. Bildw. 59., comp. §. 384. A. Angelos? Ann. v. p. 172.—A. as a stag fighting with giants, Lipp. ii, 111. G. M. 20, 114. As an archer, Hecate at the same time with torches, relief, M. Chiaram. i, 17. Mon. Matth. iii, 19. G. M. 35, 113.—*Actæon*, metope from Selinus, §. 119. R. 4. Vases from Volci, Micali tv. 100, 1., and Eboli, Ann. d. Inst. iii. p. 407. tv. agg. d. A. devoured by his dogs, vase-painting. M. Pourtalès pl. 21, Panofka p. 53. on the mythus (defective) and the artistic representations, Etr. vase-painting. M. d. I. ii, 8. Ann. vi. p. 265—273. [Elite céramogr. ii, 99—103. Vase in the possession of S. Angelo at Naples, Archäol. Zeit. 1848. s. 231. engraved in Revue Archéol. 1848. p. 460—65. by Viret.] Etr. mirror, Inghir. ii, 46., and sarcophagi, Inghir.



i, 65. 70. [M. Gregor. i, 94, 2. Campana Opere di plastica tv. v.] According to later conception, the fable in four acts, sarcophagus in the L. 315. Bouill. iii, 49. Clarac pl. 113 sq. G. M. 100, 405 sq. Gems in Lipp. i. 72. &c. Picture from Pompeii, Goro pl. 11. comp. Appulei. Met. ii. p. 27. Statue of Actæon, Brit. M. ii. 45. [Clarac pl. 579. 580.] On coins of Orchomenus (comp. Orch. s. 348.) Sestini Lett. iv. tv. 1, 27. (1818.)

*Altar of the A. of Laconico-Tegeatic Caryæ*, L. 523. (comp. 531.) V. Borgh. 4, 21 sqq. Bouill. iii, 70. Clarac pl. 168. (comp. Zöega Bass. i, 20.) with the figures of the Dymænæ and Caryatides (Pratinas), or Thyades and Caryatides, which Praxiteles sculptured according to Pliny. Comp. Meineke ad Euphor. Fr. 42. Dorians i. p. 391. ii. p. 353. with Böttiger Amalth. iii. s. 144. 154. and Welcker Ann. v. p. 151., who see here hierodulæ of Aphrodite. On that altar, and likewise on the archaising relief of Sosibius, there is a mixture of the worships of Artemis and Dionysus. A female Spartan of the same description with similar head-dress and torch, Impr. d. I. iv, 48.—*Altar of A. Phosphorus* with a fine head of Artemis resting on that of Oceanus; beside them the heads of Phosphorus and Hesperus, Bouill. iii, 69. (A. Phosphorus, before Eos, Vase-painting, G. M. 30. 93.). *Altar of Diana* with symbols of the chase [and others], Gerhard Ant. Bildw. i, 83. *Chariot of Artemis* with her insignia, M. Cap. iv, 30. G. M. 2, 32.

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## 7. HEPHÆSTUS.

- 1 366. The god of fire, a powerfully creative being in the ancient faith of the Greeks, the companion of Artemis in the Attic worship, and, therefore, also in this twelve-god system, has had the fate of being able to maintain the high dignity here assigned him, neither in the poetry nor in the plastic art
- 2 of the Greeks. The former represents him on the whole as an active and ingenious smith, but interweaves therewith features of a strange symbolism, inasmuch as it depicts him monstrous, misshapen, limping, and in his whole character ridiculous, as
- 3 a cuckold at home and a buffoon in Olympus. The formative art seems in earlier times to have represented him in the shape of a dwarf; from the tendency, which has its foundation deep in human nature, to conceive precisely that which pos-
- 4 sesses innate power as dwarfish in form. When perfected, however, it was satisfied with exhibiting him as a vigorous and industrious man, who, unlike other gods, was in early times for the most part conceived as youthful, and afterwards
- 5 as a bearded and mature man. Yet there is sometimes united therewith, as in the celebrated statue by Alcamenes, an indication of his lameness, which did not deform the powerful
- 6 figure, but only made it more interesting. He is more clearly recognised in the few works of art which remain of him, by the *exomis* of the artisan (§. 337. R. 3.), the semi-oval cap,



which he probably received at Lemnos (§. 338. R. 2), and the implements of the smith.

1. On the Attico-Lemnian fire-worship, Welcker Prometh. s. 277 ff.
3. Comp. Schelling, Gottheiten von Samothrace s. 33. 93.
4. *H. beardless* on coins of Lemnos, Lipara, Æsernia (VOLKANOM, M. SCl. 6, 5.), on the Capitoline puteal, on Etruscan pateræ and a relief, at the birth of Athena, and vase-paintings. Grouped with Hermes? §. 381. Already *bearded* however on vases from Volci, as in those referred to §. 367. R. 3., even on archaistic ones. So on a herma head, Gerhard Ant. Bildw. Tf. i, 81, 3. The head mostly bearded on coins of the gens Aurelia, Morelli 3., also without beard however, *ibid.* 4.
5. On Alcamenes' H., in quo stante in utroque vestigio atque vestito leviter apparet claudicatio non deformis, Cic. N. D. i, 30. Val. Max. viii, 11. ext. 3. I also think I recognise H. on the frieze of the Parthenon (comp. §. 118, 2 b.) by the attitude and the supporting of the knee with the skeptron. Euphranor's H. without lameness, Dion Chrys. Or. 37. p. 566 c. Mor. 125. R. ἀγρίππος.
6. Bronze in Hirt 6, 1. 2.; Borghese statue. Gem in Millin P. gr. 48. Also on coins of Methana, on account of the volcanic nature of the peninsula. [Coins of Lipari and Æsernia. Bronze figurine, if it is not Odysseus, Spec. i, 47.]

367. In more important connexion we see him for ex- I ample in his smithy on gems, where Aphrodite visits him, and together with the Cyclopes on reliefs, where he forges 2 fetters for Prometheus. We see him as injured husband 2 exposing his own shame at the adultery of Aphrodite. Ele- 3 gant works, but of which only vase-paintings are preserved, have been especially produced by the mythus of Ares' quarrel with Hephæstus on account of the crafty fettering of Hera, and Dionysus' bringing the fugitive from Olympus back again in triumph. Scenes of Sicilian comedy are sometimes closely connected with these representations.

1. Vulcan's fall, relief in the Mus. at Berlin, Gerh. Ant. Bildw. i, 81, 6. [H., a goddess crowned with corn-ears, a trident, an enigmatical fragment, M. PioCl. iv, 11. Kunstmuseum zu Bonn s. 119.] Lipp. i, 73. 74. ii, 71. 72. Inghir. G. Omer. 161. In Lipp. i, 75. H. furnishes all the gods with his works.—M. Cap. iv, 25. Hirt 6, 3. G. M. 93, 383.; V. Borgh. i, 17. in the L. 433., comp. Winck. W. ii. s. 506. 693. The relief L. 239. Clarac pl. 181. the workshop of H. is conceived in the spirit of the Satyr-drama. Welcker, Ann. d. Inst. v. p. 154.—H. working at the shield of Athena, Millin P. gr. 49. H. working at the shield of Achilles for Thetis, Capitol. relief, Inghir. G. Omer. 159. 163. H. forming Pandora? relief in the Louvre 217. Winck. M. I. 82. Clarac pl. 215., comp. Welcker p. 145. Thetis in mournful attitude beside H. who is working at the armour of Achilles, Fama sounding her trumpet (as with the daughters of Lycomedes), a gem from Pompeii M. Borb. x, 18. [Vulcan forging weapons for Venus and two Amors, a mural painting with life



size figures, excellent in style, in Villa Altieri, Rome, from the tomb of the Nasones.]

2. Winck. M. I. 27. (from V. Albani) G. M. 38, 168.\* Hirt 7, 5. This mythus is very ingeniously represented on the ara of the temple of Claudius Faventinus, Bartoli Adm. 3.

3. On the connexion of the Epicharmian piece "Αφαιστος καὶ οἱ Κωμασταί, Dorians ii. p. 365. On Achæus Hephæstus, Welcker Nachtrag s. 300.—*First* scene, Dædalus, for Hephæstus, and Eneualius in combat before the throne to which Hera is fettered, vase from Bari in the Brit. Mus. Mazocchi Tb. Heracl. ad p. 138. Hanc. iii. pl. 108. G. M. 13, 48. [Elite céramogr. i, 36.] (To this likewise refers Sappho Fr. 88 New: ὁ δ' ἄγευς φαίς ἢ κεν Ἀφαιστον ἄγειν βία). *Second*: Dionysus bringing back Hephæstus in the thiasus (at which are also Marsyas and Comœdia). Painting in the temple of the Anthesteria, Paus. i, 20, 2. Tischb. iii, 9.; iv, 38.; Millin, Vases i, 9. G. M. 83, 336. Millingen Cogh. 6.; Millin ii, 66. G. M. 85, 338.; M. Borb. iii, 53.; Laborde i, 52. Stackelb. Gräber Taf. 40, sublime. [Welcker Kl. Schr. i. s. 294. A sublime representation also on a vase in the possession of St. Angelo, Naples, another on a cylix with Prometheus reconciled on the bottom, Bull. 1846. p. 116. Elite céramogr. i, 41—49 A. Also H. with hammer and cantharus in a winged chariot, in a cylix from Volci, *ibid.* tf. 38 from Gerhard's Auserl. V. i, 57, 1. is connected with these representations.] On an Etruscan mirror Hera embraces Dionysus (Phuphluns), Dorow, Voy. pl. 15. At Volci Hera with a cup on a winged chariot, Ann. iii. p. 142.—*Third*: H. liberating his mother in the temple of Chalciœcos, Paus. iii, 17, 3. The Capitoline puteal, §. 96. No. 22. also represents a bringing back and reconciliation of H. but through Poseidon [certainly not. See O. Jahn Archäol. Aufs. s. 108.].—Comp. besides §. 371. (Athena) 412. 413. (Erichthonius, marriage of Cadmus and Peleus.)

## 8. PALLAS ATHENA.

- 1 368. The character of Pallas Athena, which is difficult to ascertain completely, has its central point especially in this, that she is conceived as a pure and exalted being closely related to the god of heaven,—as a virgin from the ethereal heights, who sometimes appears in this world diffusing light and warmth and vigorous life, but who sometimes also destroys hostile beings
- 2 (especially the wonderful Gorgon connected with herself). But if physical and spiritual are already intimately combined in this earliest manner of contemplation, and the ethereal virgin was at the same time conceived as the intellect of Zeus, as Metis absorbed into Zeus and born again (according to Hesiod), the latter notion completely preponderated in the Homeric period, in conformity with the general law of development of Grecian life; and Athena became the goddess of energetic industry, of clear intellect, a protectress of every profession and every person who undertakes and executes with discretion things