

Bildw. 56. R. Rochette M. I. pl. 42, 1. comp. Philostr. i, 6. p. 12. E. holding a hare, on coins of Cyzicus, M. I. d. Inst. 57. B 5. Ann. v. p. 272. Eros riding on a roe-buck, vase from Athens, Stackelb. Tf. 28. [going to seduce a maiden or undress the bride, cylix ibid. Tf. 31, Eros does not certainly embrace the knee of Aphrodite.] Contending in the circus, PCl. v, 38—40.; Cap. iv, 48.; G. Giust. ii, 109.; M. Borb. viii, 28.; L. 449. 463. Bouill. iii, 45. Clarac. pl. 190. comp. Spart. Æl. Ver. 5. and the agones §. 406. Driving with gazelles, camels, wild-boars, relief L. 225. 332. Clarac pl. 162. With lions, panthers, swans and the like, wall-paint. M. Borb. vii, 5. comp. viii, 48. 49. Zoëga speaks with perfect justice against the appellation of *genii* for such winged boys, Bass. ii. p. 184. A nest of Erotes §. 210. R. 6. "Who will buy gods of love (Göthe)" Pitt. Erc. iii, 7. Neapel's Ant. s. 425. E. shut out from the door of his lover and ill-treated, Millin P. gr. 62. Stackelb. Gr. Tf. 30, M. Pourt. pl. 33. Erotes coming out of cages, lekythion, formerly in the possession of Fauvel; according to Stackelb. basket work to present to Adonis. [Sale of Erotes Zahn Pomp. Wandgem. ii, 18, 24. O. Jahn Arch. Beitr. s. 211.]

6. See Suet. Calig. 7. To this class probably belong the sleeping Erotes, for instance the one on the lion's hide, with his weapons laid aside, the lizard, [field-rat,] also butterflies, and poppy-heads, PCl. iii, 44.; Racc. 151; Bouill. iii, 11, 2.; G. di Fir. St. 63—66.; Gerh. Ant. Bildw. 77, 2. [Stat. di S. Marco ii, 30. Clarac pl. 761. 761 B. 762.]

7. E., *Pothos* and *Himeros* by Scopas §. 125. 3. Himeros with a wreath in Bacchian accompaniment, Maisonn. 22., and Pothos ingeniously represented as a flute-player, Tischb. ii, 44. Himeros with a *tænia*, and two Erotes, with wreath and rabbit, flying over the sea, vase-paint. from Volci, M. I. d. Inst. 8. [O. Jahn Peitho, die Göttin der Ueberredung. Greifswald 1846.]

8. E. with *Anteros* (the former with golden and the latter with black locks according to Eunap. Iambl. p. 15. Boiss.) contending for the palm, Paus. vi, 23, 4. in the relief in Naples Hirt 31, 3., [M. Borb. xiv, 34. similar on one in the Colonna palace, E. Braun A. Marmorwerke ii, 5. 5a.] often in gems, for example Impr. d. Inst. ii, 54., where there is a Nike present (two Nikæ and eighteen Erotes at Tralles, Class. Journ. iv. p. 88.). E. or Anteros with a career for combat, Tassie 6952 ff., beside a gymnastic herma, M. Worsl. ii, 7. Comp. Böttiger before the ALZ. 1803. iv., Schneider and Passow in the Lexicon. E. beside Aphrodite §. 376. 377., with Silenus 386. R. 3., fighting with Pan, Welcker Zeitschr. s. 475. Eros exhausted seizing the garland. Anteros? supports the more tender boy, a charming relief. Stackelb. gr. Tf. i, 1. [R. Rochette M. I. pl. 42. A. 2. E. and Anteros, both resting mournfully on their torches and holding a butterfly, in reference to the ceremony of a pair at an altar.]

9. Fable of Amor and Psyche, a Platonic mythus, according to Baumgarten Crusius, Programm der Meissner Schule. Archäologische Beilage von Böttiger (nothing new). [O. Jahn Archäol. Beitr. s. 121—97. on Eros and Psyche, Psyche as *εἰδωλον*, as *ψυχή*, butterfly, and maiden with butterfly-wings, and in both forms placed in relation to Amor p. 137 sqq.; the story of Appuleius not in works of art p. 127, only in some few monuments p. 196. The group of the embracing p. 161 sqq. the same on

articles of furniture, ornaments, rings, especially sarcophagi p. 163 sqq. Nuptials p. 173 sq. Eros as tormentor p. 177, Amor and Psyche as masks representing other myths p. 192 sqq. Psyche lying on the ground, and trampled on by an Amor, group in the Lateran.] The basis of the fable of Eros and Psyche is doubtless the Orphean idea that the body is the prison of the soul, that the soul passes its life here on earth in the reminiscence of a blissful union with Eros in former *Æones*, but banished from him and full of fruitless longing till death again unites them. (Ocnos with the lame ass in the lower world, Appul. vi. p. 130. also points at mysteries §. 397.). Here it is not necessary to assume an antagonism between two hostile Eroles; the same E. appears giving pain and bliss; Pausias already characterized the milder nature by the lyre instead of the bow, Paus. ii, 27, 3. It is only when Psyche is tormented or purified that two corresponding Eroles are introduced, for the Eroles, as well as the gay sports, can be multiplied also as tormenting spirits. Comp. Thorlacius Prolus. i, 20. Hirt *Schriften der Berl. Acad.* 1812. s. 1. Lange *Schriften* i. s. 131. The works of art which do not begin till the Roman period (§. 206, 3.), exhibit in long series Psyche maltreated by Eros, singed as a butterfly, condemned to toilsome labour, caught in a caltrop (Tassie pl. 42, 7170.), burned by one Amor with his torch, scalded with boiling oil by another in a wall-painting, Hall. L. Z. 1835. *Intell.* s. 478. [Archäol. *Int. Bl.* s. 73 f.], drawing water from the Styx, in Stygian sleep (Hirt 32, 6.), roused from it by Eros with music, furnished with wings by Hermes Psychopompus and the fettered Eros, reconciled with Aphrodite, at the marriage-feast and bridal torus (Gem by Tryphon, Marlbor. i, 50.), sarcoph. Brit. Mus. v, 9. embraced by E. in the very ingeniously conceived and excellently disposed group (M. Cap. iii, 22. Franç. i, 4. Bouill. i, 32.; Flor. 43. 44. Wicar ii, 13.; in Dresden 218. 254. Aug. 64. 65. [Clarac pl. 652.; London 653; in the possession of Count Reventlow at Emkendorf], comp. Tassie pl. 43, 7181.). See Hirt *ibid.* and Book of plates Tf. 32. Creuzer *Abbild. zur Symb.* s. 24 ff. Ps. kneeling beside E., a group L. 496. V. Borgh. 9, 9. Bouill. iii, 10, 5. Clarac pl. 265. Ps. kneeling L. 387. V. Borgh. 3, 4. Bouill. iii, 11, 4. M. Roy. i, 13. Clarac pl. 331.; in Florence (§. 126. R. 4.). [O. Jahn s. 178. Psyche holding back the fleeing Eros Mionnet *Suppl.* v, 1, 3.] E. striking at the butterfly (*joueur de ballon*), Bouill. iii, 10, 6. (from it may be also perhaps restored a torso at Vienna); perhaps also Racc. 40 Orti Medicei; Gems Impr. d. Inst. ii, 45. comp. 55. Tassie pl. 43, 7064. Amor playing with a butterfly, in Rome in the possession of Vescovali, peculiar, Clarac pl. 647, 1473. Amor weeps over the butterfly, Impr. d. Inst. iv, 32. A. and Psyche iv, 34. Marriage iv, 35. E. ploughing with butterflies, Tassie pl. 43, 7132., in a car drawn by butterflies (Gori *Gemmæ astr.* i, 122.), as Aphr. and E. are elsewhere by Psyches, M. Borb. iv, 39. Tassie pl. 35, 3116. *Ariadne* [formerly Aphrodite according to the same gem] drawn by Psyches, M. Flor. i, 93, 2. Wicar ii, 12. M. Borb. iv, 39. Psyche among those who take part in the *Bacchian* procession, a sarcophagus-relief, see Hall. ALZ. 1833. *Intell.* No. 5. comp. §. 397. R. 2. Psyche-Nemesis §. 398. [Promethean sarcophagus §. 396. R. 3. Psyche as eidolon §. 397. R. 3.]

Eros sails across to Elysium on his quiver or the funereal urn as a ship, Christie *Paint. Vas.* 7. Lipp. *Suppl.* 439. Tassie pl. 42., perhaps too Anacreontically understood Amalth. iii. s. 182. Eros as death-genius Clarac

pl. 495. no. 964 from Mus. Chiaram. The heavenly Eros as a flute-player (often on gems) on the Mon. Marcellinæ ed. C. Patin. Patav. 1688. 4to. as well as G. Giust. ii, 107. Zoëga Abhandl. Tf. 4, 12. E.-Horus §. 408. Monument from Smyrna, Maffei M. Veron. xlvi, 5.

- 1 392. We place in connexion with Eros the deities who have reference to union of the sexes and married life, as HYMENÆUS, who appears as a more serious and larger Eros, and is at the same time related to COMUS, the leader of the joy-
 2 ous festal throng. A favourite subject of later art, when it became effeminate and luxurious, was HERMAPHRODITUS—who on the whole is not to be here understood as a natural symbol, but as an artistic creation of fancy, although there were even religious idols of him—in famous works of art now stretching himself restlessly in sleep, now standing and astonished at his own enigmatical nature, now fanned while asleep by Erotes, or pryingly watched by wondering Pans and Satyrs, also in
 3 bold symplegma with a satyr who has mistaken him for a nymph and laid hands on him. The CHARITES, as social deities allied to Aphrodite, were sculptured in earlier times in ornate form, then slightly draped or usually altogether unrobed; they are characterized by the joining of hands or mutual embracing.
 4 EILEITHYIA figures at births as a helping figure, however there is no established form of this deity known.

1. *Hymenæus* at Ares' adultery, in the reliefs §. 377. R. 2. At the marriage of Ariadne §. 384. R. 3. Perhaps also the Eros-like youth along with Paris §. 378. R. 4. Hym. in a bronze figure with roses round the neck and torch in his right hand, from Sardis, Bull. d. Inst. 1832. p. 170. [At processions also on gems.] *Comus*, a night-piece in Philostr. i, 2. (for the explanation Pers. v, 177.), also i, 25. According to Zoëga also Bass. 92. comp. Hirt s. 224. Welcker opposed to this ad Philostr. p. 202—215. Above §. 385. R. 6.

2. Polycles' Hermaphrodite §. 128, 2. Heinrich Comm. de Hermaphroditis. Hamb. 1805. Böttiger Amalth. i. s. 352. [Clarac pl. 666 A. 667—72.] *Lying* statues, on a lion's hide, M. Flor. iii, 40. Wicar ii, 49. (so also on lamps, Bartoli Lucernæ i, 8. Passeri i, 8., where others see Night or Omphale; also in a silver-work from Bernay); on cushions by Bernini L. 527. Racc. 78. V. Borgh. 6, 7. Piranesi St. 14. Bouill. i, 63. Clarac pl. 303.; on an antique *matelas* L. 461. M. Franç. iv, 4. Bouill. iii, 15. Clarac pl. 303. *Standing H.* (Christodorus 102.), Museos del Cardenal Despuig en Mallorca p. 82. no. 16. 5½ palms high, similar to one in V. Albani p. 119., beautiful torso in V. Pamfili; with a cloth around the head, statue in Berlin 111. Caylus iii, 28—30. Kunstbl. 1824. No. 77. With a cloth falling over the head, a fan in his left hand, Zahn Ornam. 100. Similar in the remarkable relief of the Colonna pal., Gerh. Ant. Bildw. 42. 1. A standing H. from Pompeii with satyr-ears, Neap. Bildw. s. 118. (An Einædos carrying a kekryphalos, Lucian de merc. cond. 33.). Osann. Amalth. i. s. 342. One also in Hope's, herma Brit. Mus. x, 30. *Sitting*, on gems, Tassie pl. 31. 2509. Impr. d. Inst. ii,

26. Wicar ii, 24., similar to Ariadne surprised while asleep, Welcker ad Philostr. p. 297. See also Zoëga Bass. 72.; Pitt. Erc. v, 32—34. H. bound to a tree, Guatt. M. I. 1785. p. lxxix. Symplegma §. 385. R. 4. f.; an Hermaphrodite of this description in Venice. An H., lynxes at his breasts (like the Mænads §. 388. R. 4.), in the Blundell collection. H. guiding a griffin and panther, Eros in advance, Tischb. iii. 21. *Eros* as Hermaphrodite often on Apulian and Lucanian vases. Hermaphrodite? from Bernay, Ann. vi. p. 249 sqq.

3. On the drapery of the Charites §. 336. R. 7. Earlier representations §. 96. Nos. 21. 22. comp. §. 359. R. 5. In light drapery (*solutis zonis* Mitscherlich ad Horat. C. i, 30, 5.) in a picture according to Ogle, Gemmæ p. 167. The *Χάριτες ἀφαιρέες* (Euphorion Frgm. 66. Meineke) in statues L. 470. V. Borgh. 4, 14. Bouill. i, 22. Clarac pl. 301.; in the Vatican, Guattani Mem. v. p. 113. Beschr. Roms ii, ii. s. 97. [The Ruspoli group now in the Vatican in the magazines, that at Siena in a room in the sacristy of the cathedral. At Cyzicus in very early times §. 370. R. 7.] Wall-painting in Catania M. d. I. ii, 47. E. Braun. Ann. ix. p. 177. Pitt. Erc. iii, 11. [M. Borb. viii, 3.] They are often to be found so on votive tablets as a mere personification of *thanks*, §. 394. Forcellini Lex. s. v. *Gratiæ*. Often on gems. M. Worsl. ii, 5. (Aglaia with the hat of Hephæstus). As goddesses of the year with poppy, flowers, and ears of corn, on a cameo in Russia, Köhler Descr. d'un Camée 1810. pl. 1. (comp. M. Borb. viii, 3.). The Charites under Hera, Athena and Tyche, *ibid.* pl. 2. comp. §. 399. R. 2.

4. Eileithyia at the birth of Athena §. 371. R. 2., of Dionysus §. 384. R. 2. On her knees delivering, statue from Myconus? M. I. d. Inst. 44., according to Welcker in Hecker's Annalen xxvii. s. 132. [not Eileithyia but Leto]. The figure with naked bosom, holding a torch, approaching, from V. Albani in Clarac pl. 415. no. 719. 719 A. is perhaps Eileithyia, comp. M. Borb. v, 22. [Here the torch is a modern addition, and the figure hastening on against the wind with a bow of the peplos over the head is certainly not Eileithyia.] In Ægion as a torch-bearer, according to Paus. and coins. A Pharmacis hindering the birth, on a gem in Maffei, §. 335. R. 5. Böttiger Ilithyia oder die Hexe. Frequent representations in reliefs of a *θεὰ κουροτρόφος*, to whom children are consigned, such as that of the Albani collection §. 96. No. 19., that of Sigeum, Chois. Gouff. Voy. Pitt. ii, 38.

3. THE MUSES.

393. Early artists had contented themselves with repre- 1
senting the MUSES as a triad, and distributing among them
the principal instruments of music; it was not until the more 2
modern ideal of Apollo Musagetes, in the garb of the Pythian
musicians, was developed, that the number nine was estab-
lished by several famous artists in regard to these virgins, who
were in like manner clad for the most part in theatrical dra-
pery, with fine intellectual countenances, nicely distinguished

from one another by expression, attributes and sometimes
 3 also by the attitude. There seem to have been especially two
 main groups, independent of each other, as two principal
 modes of representation can be distinguished in several figures,
 such as we find them in statues, reliefs and pictures; these, how-
 ever, were not so universally recognised, and the parts of the
 individual muses, generally speaking, not so clearly defined,
 but that numerous deviations might also occur in addition to
 4 them. The plumes on the heads of the Muses are explained
 from the victory over the SIRENS, who were seldom formed as
 altogether human, being for the most part represented as vir-
 gins, with the legs and wings of birds, sometimes also as birds
 with virgins' heads, and furnished with different musical in-
 struments; on account of their reference to the lower world,
 they were usually placed on sepulchral monuments.

1. Group of muses by Ageladas, Canachus, Aristocles with flute, lyre, barbiton, according to Antipatros (*Anth. Pal. Plan.* 220.) representing the diatonon, chroma and enharmonion. A muse with the sambuke in Mitylene by Lesbothemis. Antique muses from Athens at Venice, Thiersch, *Epochen* s. 135.

2. [Nine M. of Praxias in the tympanum of the Delphian temple], muses of Lysippus [?, nine] of Strongylion together with Cephisodotus and Olympiosthenes (*Paus.*), of Philiscus (?) *Plin.* One of the principal groups was that from Ambracia in the temple of Hercules Musageta, §. 180. R. 2. (perhaps by Polycles *Ol.* 102.), the figures on which are all known from the coins. *Stieglitz N. fam. Rom.* p. 66 sq. (where, however, several figures do not seem to be correctly determined). Another the muses in the porticus Metelli (*Octaviæ*), mentioned by Cicero *ad fam. vii.* 23. and *Pliny xxxvi.* 4, 10. [as by Philiscus]. Form of the muses, *Stieglitz Beitr.* s. 142. Little that is new on the coins of the gens Pomponia. s. 163. [*Beger Thes. Brandenb.* p. 576.]

Statue-groups extant: 1. That from the villa of Cassius at Tivoli, found together with the Apollo, §. 125. R. 4., and a Mnemosyne, but without the Euterpe and Urania, which have been added; Visconti considers it to be a copy of the Muses of Philiscus. *P. Cl.* i, 17-27. *M. Franç.* i, 6-14. *Bouill.* i, 34-42. *Beschr. Roms* ii, ii. s. 213. 2. A similar series found in 1826 on Monte Calvo in the Sabine country, Gerhard, *Hyp. Röm. Stud.* s. 148. [V. Borghese, room of the Muses.] 3. That of the Queen Christina at Ildefonso. *Racc.* 112-119., all sitting like the sitting Muses in the Vatican; in Clarac, who gives pl. 497-538 many muses together with supposed Mnemosynes, the Spanish muses after de Rossi. 4. The one at Stockholm (from the time of Gustavus III.), see *Fredenheim* §. 265. R. 2. *Guattani M. I.* 1784. Aug. sqq. 5. The so-called daughters of Lycomedes §. 264. R. 1. [5. Apollo and the Muses in Wörlitz, brought thither about 1806. Sleep associated with the Muses, *M. PioCl.* i, 28. *M. Napol.* i, 42. See however *Zoëga Bassir.* ii. p. 212.]—Muses of the Gardens of the Tuileries, much restored, Clarac pl. 352-354. Seven Muses with names, vase from Nola, *M. Blacas* pl. 4, others also from Nola with three, likewise with names, *ibid.* p. 18. [In the Terracottas of the *Brit. Mus.* no. 1. 38. 40. 76. probably Muses.] Eight figures in Herculanean paint-

ings (Euterpe is wanting) with inscriptions below, Pitt. Erc. ii, 2-9. Among reliefs, especially the celebrated one in the Colonna palace, now in the Brit. Mus. (Cuper, Apotheosis Hom. 1683. Schott, Explic. nouv. de l'Apoth. d'Hom. 1714. PCl. i. tv. B.), which represents Homer receiving divine honours under the sanction of Zeus, Apollo Pythios and all the Muses. [G. M. pl. 148, Hirt Tf. 28. Bull. 1844. p. 199 sqq. Three Muses with Helen and Paris in the bas-relief of Jenkins G. M. 551.] Then the sarcophagi, PCl. iv, 14. (Beschr. Roms ii, ii. s. 127., others s. 123. 140.); Cap. iv, 26. PCl. i. tv. B. (now in the L. 307. Bouill. i, 77. Clarac pl. 205.); Cap. iv. p. 127 vign.; Mon. Matth. iii, 16. 49, 1. 2.; G. Giust. ii, 90. 114. 140.; Montfaucon i, 60, 1. 2.; Bouill. iii, 40.; G. M. 64. (Brit. Mus.); Cavac, Racc. ii, 58. (Lansdowne); Woburn Marb. 5.; one also in Vienna. Boys representing the muses, on the sarcophagus PCl. iv, 15. G. M. 76. Beschr. Roms ii, ii. s. 244. [One in Berlin and one in Naples, Archäol. Zeit. i. Tf. 6. 7. s. 129. 298 f. 302. Two sides of a sarcophagus in the garden of the V. Borghese, Meyer in Winck. v. s. 613 f. and numberless others.] Single statues in Bouill. iii, 11, 12.

3. *Polymnia*, standing, wraps her right arm in her mantle, in the Ambracian group, as in the PCl. i., Guatt.; on other occasions she leans her elbow on the rocks while she holds her drapery in the same manner, as in the L. 306. (V. Borgh. 7, 12. Bouill. iii, 12, 5. M. Roy. i, 2. Clarac pl. 327.), in Berlin, the apoth. of Homer, PCl. iv. Cap. iv. (Meyer Tf. 12. B.) and elsewhere; she is also to be found sitting, in the same drapery, in the Tuileries. Clarac pl. 329. [Polyhymnia from Thebes, Brit. Mus. ix, 4.] *Melpomene* stood at Ambracia in an expanded attitude with club in the right, mask in the left hand in like manner as in the grand colossal statue L. 348. Bouill. i, 43. M. Franç. iv, 2. (the size is still more magnified by the high-placed broad girdle, *μασχαλιστήρ*, and the long folds of the drapery), and PCl. ii, 26., also PCl. iv, Ant. Erc.; but without planting the foot high, as PCl. i., Guatt. Cap. iv. The head-dress *ὄγκος* (Pollux iv, 133. Winck. M. I. ii. p. 250.) is to be seen PCl. iv. and on the busts vi. 10. *Melpomene* in armour G. Giust., Montf. i, 61., Cap. p. 127. *Euterpe* is seen with flutes sitting, standing, at Ambracia leaning; but also dancing (in Guatt. much as in the apoth. of Homer.) The Eut. Borghese, Bouill. i, 44. M. Roy. i, 4., is one *adorans*; M. Roy. i, 10. 12. very doubtful. [A fine *Euterpe* with two flutes in the cabinet of Antiqu. at Vienna.] *Thalia* (statue? Brit. M. iii, 5. Statue M. Borb. viii, 30.) appears in a widely deviating form as a Bacchante, half-naked, on gems, Agostini ii, 8. Montf. 61. Millin P. gr. 9. Lipp. iii, 305. M. Flor. i, 44, 1. 2. 4. [Floating, both hands enveloped with socks, Pitt. d'Ercol. vii, 2. Ternite Wandgem. (Wigand) i, 9.]

4. The Muses with plumes M. Cap. iv. p. 127. and elsewhere. Contest of the Muses with the *Sirens* G. M. 63.; Winck. M. I. 46.; Gori Inscr. iii. tb. 33. Millingen Un. Mon. ii, 15. (sarcophagus in Florence).—A *Siren* at Sophocles' tomb according to Vita Soph., where others saw a *χειρῶν* (or rather *κηληθῶν*), also on that of Isocrates, Plut. V. Isocr. Philostr. V. Soph. i, 17., on Hephæstion's Pyre §. 151. R. 2. comp. Jacobs Anim. Anthol. i. p. 187. On their reference to death and corruption R. Roch. M. I. p. 283. Klausen Abenth. des Odyss. s. 47. On their form: (Nicaise) Les Sirènes. P. 1691. 4to. Schorn on Tischb. viii. Voss Anti-symb. ii. (where undoubted Sirens are explained to be Harpies). Schorn.

Kunstbl. 1824. N. 102. 103. Zweiter Jahresber. der Akad. s. 62. Laglandière Ann. d. Inst. i. p. 286. Sirens as birds with women's heads, with Odysseus, in a vase-paint. from Volci, M. I. d. Inst. 8. (similar still in Pompeii), and elsewhere on vases, Tischb. i, 26. (with a tympanum), also in a terracotta at Berlin. With bird-legs on gems, along with Odysseus, G. M. 638. Tischb. Homer viii, 2.; M. Pourtalès pl. 2. 23. 24.; Stackelb. Tf. 16. The Comic poet Anaxilas calls Theano the hetaira a plucked Siren with the legs of a throstle. S. with sword Impr. d. I. iii, 51., with torch and urn G. M. 312. Christie Paint. Vases 2.; from a tomb, tearing their hair, M. Worsl. i, 7., comp. L. 769. Clarac pl. 349.; on coins of the g. Petronia with flutes (Morelli 1. comp. Spanheim De usu num. i. p. 251.); in a wall-painting, flying upwards, with flutes, M. Borb. vii, 52. As female forms, with Odysseus, on an Etr. sarcophagus Tischb. Homer ii, 6. Σειρήν ἀργυρᾶ Athen. xi, 480., Sirens found in tombs in Ithaca as golden ornaments, very elegantly wrought. Comp. §. 352. R. 4. Ann. d. Inst. vi. p. 245. Sirens with four wings on an Etr. handle. Sirene Ligea and Sirene Parthenope, on coins of Terine and Naples, a female head, very similar according to Eckhell.

The *Keledones* of the Locrian vase rest on a false reading; at Delphi they were birds. Comp. Amalth. i. s. 122. ii. s. 274.

4. DEITIES OF HEALTH.

- 1 394. *ÆSCULAPIUS*, a god in his worship, although merely a hero in poetry, received the form prevailing in art especially through Pyromachus in the Pergamenian temple (Ol. 130.). It was that of a mature man of Zeus-like, but less sublime countenance, with mild, benevolent expression, his copious hair encircled with a fillet, standing in the attitude of one ready to help, the himation taken about the left arm, round under the breast, and drawn tight, and the staff enwreathed with a
2 serpent in his right hand. Together with this, however, other representations were preserved, even that of a youthful beardless *Æsculapius*, which had been the more usual one in early
3 times. With him were grouped *HYGIEIA*, a virgin of remarkably blooming forms, who generally gives drink to a serpent from a patera in her left hand, and *TELESPHORUS*, the little muffled Dæmon of hidden vital power.

1. Comp. Callistratus 10. Retorto Pæonium in morem succinctus amictu, Virg. *Æn.* xii, 400. comp. Statius S. i, 4, 107. [Panofka Asklepios u. die Asklepiaden B. 1846. in the Schr. of the Akad. with 8. pl. and Ueber die Heilgötter (Dæmons and Heroes,) 1845 with 2 pl. The Epidaurian statue on coins of Argos, Streber Num. Münchner Akad. 1835.] Clarac pl. 545—552.—Of Pyromachus' *Æscul.* §. 157.* R. 1. The figure on a Pergamenian coin of Aurel. Verus varies somewhat, Mionnet No. 591.; the drapery falls further down, and the right hand grasps the staff like a sceptre, not downwards but upwards. There was also at Pergamon an enthroned figure, like that of Epidaurus, Paus. ii, 27, 2., with the right hand

placed on the serpent's head. Statues (after the Pergamenian one) in Florence, Galleria 27., exactly alike M. Cap. iii, 28., in the Magazine of the L. Clarac pl. 346.; similar Aug. i, 16., in Berlin Cavac. i, 34. Together with Telesphorus [and behind him a small tablet and scroll, with reference to the answers of the god] M. Franç. iii, 6. Bouill. iii, 12, 6. [Mus. Nap. i, 48.] More widely different in G. Fir. 26. comp. 22. The [Albani] statue L. 233. M. Franç. ii, 15. Nap. i, 46. Bouill. i, 47. is distinguished by the far-descending drapery, the large dragon at the feet and the turban-like covering of the head (*ἑρπίστριον*?), which the busts S. Marco ii, 3. M. Worsl. 9. also have. [Statue, standing, in Guattani 1784. Nov. tv. 2.; one from Epidaurus, Brit. Mus. ix, 5. Visconti M. PioCl. vii. p. 97, on the palliolo, ricca o theristrion, of the Albani statue, the best, which is peculiar to surgeons;? Hercules Bibax has it, for ex. Spec. of anc. sc. ii, 31.] Æsc. terracotta resembling Zeus, M. Borb. viii, 29. The Æsc. of Thrasymedes copied on coins of Epidaurus, Streber, Münchner Denkschr. Philol. i. s. 160. Tf. 2, 4. Æsc. on coins of Tricca giving a bird to the serpent, Fontana tv. x, 11. Fine colossal bust L. 15. M. Nap. i, 47. Bouill. i, 71. Sublime colossal head of Æscul. found at Melos, Ann. d. Inst. i. p. 341. [in the Mus. Blacas, see Cab. Pourtalès p. 51.] A splendid head Descr. de la Morée iii. pl. 29. On coins of Nicæa, Mionn. Bith. 226. Comp. Sprengel Gesch. der Medicin i. s. 205. In a Pomp. picture M. Borb. ix, 47. Æscul. has also beside him the *omphalos* (comp. §. 361. R. 5.), which is entwisted with the well-known net composed of *στέμματα* (*αἰγίδες τὰ ἐκ τῶν στέμμάτων δίκτυα* Harpocr.) We see from this that this symbol of Apollo was also transferred to his son. On coins of the gens Rubria likewise, Morelli i, 7. 8., it is not an egg (as is usually asserted) but the *omphalos* (placed on a circular altar) that is encoiled by the Æsculapian serpent. The serpent of the genius loci winding itself round an *omphalos* (M. Borb. ix, 20.) is another transference of the Pythian serpent to objects of Italian worship. The advent of this Æscul. serpent on bronze coins *max. mod.* of Antoninus.

2. So at Sicyon by Canachus, in Gortys by Scopas, and in Phlius, according to Paus. and the coins. Beautiful statue of the kind in Guatt. Mem. vi. p. 137. [Mus. Chiaram. ii, 9. Clarac pl. 549, 1159; at Rome in Vescovali's *ibid.* pl. 545, 1145.] A vase in Berlin presents Æsculapius in a youthful form beside Hygieia.

3. Beautiful statue of Hygieia in Hope's collection, Spec. 26. [from Ostia 1797.] Hyg. at Cassel, from Ostia, Bouill. i, 48. Welcker's Zeitschr. s. 172. In the L. 84. M. Franç. i, 15. Bouill. iii, 13, 2. Hyg. Domitia, according to Visconti, from Berlin, M. Roy. ii, 2. Bouill. ii, 57.; G. di Fir. 28.; Bouill. iii, 13, 3.; S. Marco ii, 15. 16. [Clarac pl. 552—559, very much that is erroneous. Hygieia lets the serpent drink from a crater, Impr. d. I. iv. 19. O. Jahn Beitr. s. 221.]

The same group of Æsc. and Hyg. is to be found on imperial coins of Samos (No. 267.) *with*, and of Odessa (230) *without* Telesphorus. Æsc. and Hyg. in relief, feeding large serpents in the L. 254. from V. Borgh. Bouill. iii, 41. Clarac pl. 177. [M. PioCl. ii, 3, Clarac pl. 546, 1151 B. in group.] Beautiful figures on the diptychon §. 312. R. 3. Similar in the silver work Ant. Erc. v. p. 271. Æsc. sitting, Hyg. standing M. Cap. iv, 41. Both as central point of the universe, on a gem, Guatt. M. I. 1787.

p. lvii. Æsc. lying, in a beautiful relief, St. di S. Marco ii, 17. Thanks of the convalescent to Æsc., expressed by the Graces, PCl. iv, 12. Supplication of a family to Æsc. and Hyg., votive-tablet, Beschr. Roms ii, ii. s. 183. Similar Gerh. Ant. Bildw. 113, 4. Sacrifice to Hyg. M. Cap. iv, 42. Often on gems, Tassie No. 4141 sqq. [Æsc. and Hyg. surrounded by the zodiac, a cornelian, Guattani 1787. p. 56.] *Telesphorus* L. 510. Bouill. iii, 13, 1. Clarac pl. 334. *Coronis*, the mother of Æsculapius, on coins of Pergamon, a figure entirely veiled. Vaillant N. Impr. Gr. p. 301. On coins of Epidaurus, in the time of Caracalla (in Vienna), we see the infant Æsculapius under the she-goat on Mount Myrtion and the shepherd Aresthanas hastening towards them, Paus. ii, 26. On coins of the gens Rubria Æsculapius as a serpent coiled round an egg. The advent of this Æsculapius serpent on bronze coins max. mod. of Antoninus.

5. THE PRIMEVAL WORLD; CREATION OF MAN.

- 1 395. Greek art could not place before itself as an aim, to embody the conceptions of the early gods, who approached more nearly the dark origin of things; URANUS, GÆA, and the RACE of TITANS sprung from them, never occur by themselves as important works of art, although the Earth-goddess especially finds her place in groups and representations in reliefs.
- 2 CRONUS comes forward more significantly; he is characterized by the hiding of his head, often also by his hair hanging
- 3 straight down, and his weapon, the sickle-shaped *harpe*. RHEA obtained a greater significance by the blending of her with the MOTHER-GODDESS of the Phrygian worship; Phidias sculptured the latter for an Athenian Metroön; she is recognised by the crown of towers, the tympanum as a symbol of her enthusiastic worship, and the car yoked with lions. The form
- 4 and the costume of ATYS, who was less naturalized in Hellas,
- 5 remained more oriental. The CABIRI have only found a place in several artistic representations as local dæmons.

1. Gæa at the birth of Erichthonius §. 371. R. 4. Gæa-Cybele enthroned, M. Borb. ix, 21. Gæa with bull, goblet from Aquileia [M. d. I. iii, 4.] The Earth often as a figure leaning on a globe with a cornucopia, the four seasons approaching her, on gems, Lipp. Suppl. 66., and coins (Tellus stabilita), Vaillant De Camps p. 49. Similar on engraved stones.—Titan-masks §. 391. R. 5. The Titans and Zagreus Zoëga Bass. 81.

2. Cronus with the back of his head veiled, and ἀρπη, wall-paint. Gell. N. Pomp. pl. 74. M. Borb. ix, 26., on gems G. M. 1. His head on Roman denarii with the harpe, (comp. Passeri Luc. i, 9.), which is also often toothed. On Ægyptian coins it has a straight and a curved point, Böttiger Kunstmyth. s. 230. Busts PCl. vi, 2, 1. Cronus' enveloped throne, L. 156. G. M. 2. Clarac pl. 218. The coin G. M. 3. exhibits Cronus-Suchus, §. 232. R. Rhea brought to Cronus on Phrygian Ida, the Cabiri as spectators in three small figures (Bull. d. Inst. 1832. p. 189.), or the three Cronidæ as an anticipatory allusion. (Schelling. Kunstbl. 1833.

N. 66.), picture from Pomp. M. Borb. ii, 59. Gell. N. Pomp. pl. 41. Inghir. G. Omer. 131. [Rather the visit of Hera to Zeus on mount Ida, R. Rochette, Peint. de Pompéi pl. 1, Ternite Pomp. Wandgem. (Reimer). Heft 3. Tf. 22.] Swallowing of the children, M. Cap. iv, 5, 6. G. M. 7. 16.

3. A statue of Cybele enthroned, PCl. i, 40. Standing, S. Marco ii, 2. Clarac. pl. 395–396 C. 396 E. 410 C. Cyb. enthroned, a Corybant dancing, relief in Gerh. Ant. Bildw. 22. (Dance of Corybants, relief PCl. iv, 9. Beschr. Roms ii, ii. s. 211. comp. 351. R. 1.). Cyb. enthroned, with lions beside her, a beautiful figure on coins of Laodicea, Mionnet No. 701. Cyb. enthroned, a branch in her hand, surrounded by lions, beside her Atys and a pine, coins of Faustina, Pedrusi v, 13, 2. Comp. Boissard iii, 133. Cyb. riding on lions, in a painting by Nicomachus, and on the spina Circi. [Villa Pamfili tb. 35. on a gem, Hirt i, 4. Standing between two fawning lions, fragment of a small statue, d'Agincourt Fragm. en terre cuite pl. 21, 7. Enthroned between lions in statues and reliefs, times without number, in Athens.] With a car drawn by lions on coins of the gens Volteia, &c.—Taurobolia and Criobolia altars, de Boze, Ac. des Inscr. ii. p. 475. Zoëga Bass. 13. 14. Boissard iii, 47. v, 33. 34. Passeri Luc. i, 19. Sacrifice of rams to Cyb., relief L. 551. Clarac pl. 214. comp. Welcker Ann. d. Inst. v. p. 161. Some other monuments of the worship, G. M. 9—15. Livia as Magna Mater §. 200. R. 2. The Great Mother with Pan, above §. 387, 7.

4. *Atys*, Altieri statue Guatt. M. I. 1785. Marzo. tv. 3. M. Flor. iii, 80. *Atys* with the pine, Passeri Luc. i, 17. *Atys* with pedum and syrinx borne on a ram to a pine-tree, Buonarr. Med. p. 375. *Atys* castrating himself, and other representations of the worship on the contorniati which were struck for ludi (Megalesii). Comp. Thes. Ant. Gr. i, 5. *Archigallus* (painted by Parrhasius according to Pliny), relief in the M. Cap. iv, 16. G. M. 15*. Treatise thereon by Domen. Georgius. Rome 1737. Ed. Winck. iv. s. 269. ἀστραγαλωτή μάστιξ, with which the Galli were scourged ἐν τοῖς Μητρώοις. Plut. adv. Colos. 33.

5. *Cabiri* undoubtedly on coins of Thessalonica (Cybele on the other side) with the rhyton in the right and the hammer in the left hand, N. Brit. 5. 3. Cousinéry Macéd. i. pl. 1, 3—6. Welcker Prometh. at p. 261. On coins of Syros (according to Sestini) quite like the Dioscuri, Mionnet, Suppl. iv. pl. 12, 2. p. 404. [The Sicilian Palici, vase now in the cabinet of coins at Paris, Ann. d. I. ii. tv. i. p. 245—57, also in the Giorn. d. scienze l. ed a. Palermo 1831. xxxv. p. 82, Zeitschr. f. die A.W. 1838. p. 235; Feuerbach's explanation of the studio of a statue-caster Kunstbl. 1845. No. 37. does not appear admissible in this representation.]

396. **ATLAS**, the Titanian heaven-bearer, is represented 1 almost comically in vase-paintings, and in later times was employed as supporter of astronomical globes. The ingenious 2 fable of **PROMETHEUS** even in itself prompted to representation, especially of the fettered and liberated Titan. In the 3 later ages of heathendom it was used on sarcophagi, in combination with the fable of Eros and Psyche, the fates, and many a heroic legend, in great allegorical representations of human life. The **GIANTS**, who figure as adversaries of many 4

gods, but especially of Zeus and Athena, were conceived by elder art, conformably with the ancient poetical notion, as a gigantic race of heroes, and only by later art, with reference to their terrestrial birth, as snake-footed, rock-hurling monsters.

1. Atlas with Hercules on the ark of Cypselus, comp. Philostr. ii, 20. Inghir. Mon. Etr. v, 17. Passeri Pict. iii, 249. Hamilton iii, 94 (68). Similar in the mirror-drawing Micali 36, 3. [M. Gregor. i, 36, 2., Gerh. Etr. Spiegel ii, 137.] (where only a segment of the heaven is given).—The Farnese Atlas, Gori Gem. astrif. T. iii. P. 1. tb. 1—6. M. Borb. v, 52. Hirt 15 a. b. 16, 1. As bearer of the Zodiac in the statue, Guatt. M. I. 1786. p. 52. Zoëga Bass. 108. Comp. Letronne Ann. d. Inst. ii. p. 161. [Atlas as heaven-bearer, see Gerh., Archemoros und die Hesperiden B. 1838. Tf. 2. s. 32. before the sphinx, Bull. Napol. iv. Tf. 5. s. 105. Atlas enthroned, according to an Apulian potsherd, Gerh. König Atlas u. die Hesperiden B. 1841.] Atlas observing the Zodiac as astronomer, contorniate in Patin Thes. p. 104. Atlas a bronze from Oberndorf in Munich. [The supposed Atlas at Marseilles in Millin Voy. au Midi de la France pl. 36. 2. seems to be merely a porter with a wine-skin on his shoulders.] The sculptures of the candelabra pedestal, tv. agg. E., might be altogether referred to Pallas (owl, helmet, and giant, evidently, cf. the small statue §. 371. R. 3., not Erichthonius, as it is explained by Gerhard Archemoros s. 38.) [R. Rochette Mém. sur les représ. fig. du personnage d'Atlas 1835. 8vo. p. 63 sqq. G. Hermann de Atlante, Lips. 1836. 4to.]

2. Prometheus bringing fire, Bartoli Luc. 2. Gem, Bröndsted Voy. ii. pl. 45. p. 306. Punishment, Liban. 'Εξφε. p. 1116., Epigr. by Julian in the Anthol., Bartoli Luc. 3. Deliverance by Hercules, painted by Euanthes, Achill. Tat. iii, 8. (in like manner as on the Capitoline sarcophagus). [M. Cap. iv, 25.] Prometheus (Prumathe) liberated by Hercules and Castor (Calanice, that is Καλλινικος, Castur), relief on an Etr. mirror, Micali 50.—Prom. forming man whom Athena animates by means of the butterfly, L. 322. Clarac pl. 215.; G. M. 381.; Bartoli Luc. i.; Bröndsted *ibid.* [Prometheus on the rock by Panæus; invented anecdote on Parrhasius in reference hereto Trilog. p. 46. Archaic cylix, the fettered Prometheus devoured by the vulture and Tityus, Gerhard Auserl. V. ii, 86. M. Gregor. ii, 67, 3. Basrelief from V. Altieri in Rome, Engravings of the Statues cet. of H. Blundell pl. 108. Schneidewin's Philologus i, 348. Hercules shooting the vulture, vase from Chiusi in Berlin N. 1837, Bull. 1835. p. 41. 1840. p. 148. O. Jahn, Archäol. Beitr. Tf. 8. s. 229.; in a wall-painting Zahn ii, 30, O. Jahn s. 226. Pr. liberated by Hercules and Castor, Mirror Micali Storia tv. 50, 1, Gerh. Sp. ii, 138, by Herc. and Apollo ii, 139. Pr. appears reconciled before Hera, very fine vase-painting Bull. 1846. p. 114. Archäol. Zeit. iv. s. 287.]

3. The representation on the sarcoph. Admir. Rom. 66. 67. M. Cap. iv. 25. G. M. 383. gives, in a series running from right to left, the separation of the soul from Eros, the creation of the human body by Prometheus from the elements, the enduing with life by Athena, death, and the conveyance back of the soul by Hermes; and adds to these as terminating points, on the right the fastening of Prometheus' fetters, on the left the deliverance by Hercules, evidently in Orphean sense. [O. Jahn

Archäol. Beitr. s. 169 f.] Kindred representations PCl. iv, 34. G. M. 382.; Beschr. Roms ii, ii. s. 189.; L. 433. V. Borgh. i, 17. M. Nap. i, 15. Bouill. iii, 41, 2. Clarac pl. 215; L. 768. Millin Voy. dans le Midi iii. p. 544. Bouill. 41, 1. Clarac pl. 216.; Gerh. Ant. Bildw. 61. Neapel's Ant. s. 52. (As in the first sculpture the Chaldæan legend is observable in the Fate showing the horoscope, so also the Old Testament account of Adam and Eve and the serpent seems to be here adopted, according to Böttiger, Tagebuch der Fr. v. d. Recke iv. s. 32.; according to Panofka Ann. iv. p. 80 sqq. it is Deucalion and Pyrrha).

4. As giants at Agrigentum §. 109. No. 20. Resembling heroes at Selinus §. 90. R. 2., Ephialtes §. 143. R. 1), on the peplos of Pallas §. 96. No. 13. Snake-footed with scaly bodies and winged at the same time, on vases from Volci, M. Etr. p. 53. No. 530. Snake-footed, with Zeus §. 351. R. 2. Apollo §. 362. R. 2. Artemis §. 365. R. 5. Athena §. 371. R. 3. [Poseidon §. 356. R. 4. Dionysus §. 384. R. 6.] Ares §. 373. R. 1. Rolling on the ground and rearing, in the relief PCl. iv, 10. comp. Impr. d. Inst. i, 63. A bronze sculpture at Byzantium represented the snake-footed giants fighting against all the gods with rocks and oaks, only the one opposed to Eros voluntarily retires. Themist. p. 177. Pet. Snake-footed giants as Telamones in an Etruscan tomb, M. I. d. Inst. ii, 4. Battle with giants on the southern wall of the acropolis in Athens Paus. i, 25, 2. cf. Plut. Anton. 60.; on the shield of the Pallas of Phidias; on a vase from Volci in Berlin, Levezow Verz. N. 1002. [Gerhard Trinkschalen Tf. 10. 11.]; on an Agrigentine vase, Raff. Politi La pugna de' Giganti Palermo 1828. [it is the vase M. d. I. i, 20.; on the peplos of the Dresden statue of Pallas. Amphora at Florence, Zeus with Hercules in the chariot, Athene, Ares and two giants, Gerh. Auserl. V. i, 5. Elite i, 1. Inghirami V. fittili i, 75. Archaic cylix, combat in chariot and on foot, Gerh. Auserl. V. i, 61, 62.; ibid. 63. battles with giants led on by Athene and Dionysus; and ii, 84. 85. cylix with red figures, in which Hercules and ΑΥΑΙΟΣ play leading parts; frieze of a hydria, black figures, Elite i, 2.; an archaic Grecian amphora in Micali M. ined. tv. 37, the explanation corrected by Cavedoni Osserv. cr. sopra i Mon. ined. Modena 1844. p. 23. Frieze of a hydria with red figures Elite i, 3, cylix i, 4, from M. Chiusino 171, Poseidon and five other figures. A second large cylix in the Berl. Mus. N. 1756. Archäol. Zeit. ii. s. 264 ff. by Aristophanes painter, Erginus potter, with the names of the combatants. As on the cylix No. 1002. Zeus in his chariot, Hercules, Athene and Hermes, Poseidon, Hephæstus are each opposed to a giant, and on one of the Duc de Luynes (formerly Beugnot's), Vases Luynes pl. 19. 20. Ann. xii. p. 251. Gerh. Trinkschalen Tf. A. B. Hephæstus hurls at Clytius two burning masses with the tongs, Poseidon throws the isle of Nisyres on Polybotes, Artemis charges her adversary with bow and spear (as in Millingen Uned. Mon. 9.), and Apollo *χευσαωρ* (he seems meant) cuts down Ephialtes with his sword, Dionysus strangles his opponent with vine-tendrils, Athene transfixes Enceladus, there is therefore a similar arrangement in both. The grandiose composition of a large vase from Ruvo in the possession of Baron Lotzbeck (now of Cav. Campana) is quite peculiar, it contains at the same time Archemorus and Orestes, Zeus with Nike in the quadriga (as in the Tischbein vase §. 351. R. 2.), Athene and Artemis of equal height, Hercules fighting beneath, Minervini in the Bull. Napol. ii. p. 105.

tv. 6, iii. p. 60, E. Braun in the Bull. d. I. 1845. p. 100—104. One of the first monuments as regards art is a fragment of a very large crater from Ruvo in the Mus. at Naples, of the finest Nolan fabric, of very ingenious composition and invention, the combatants not in pairs, Ares, Hephæstus, Satyr and Mænad, a satyr in warlike accoutrement, Apollo in a quadriga, the sun in advance, the giants in skins of wild beasts, beneath them ENKEΛΛΑΔΟΣ. Probably much has passed over from the peplos of the Panathenæa to the gigantomachies on vases, Proel. in Tim. p. 26 extr.]

6. THE LOWER WORLD AND DEATH.

- 1 397. HADES, the ruler of the shadowy realm, is sufficiently distinguished from his brothers by his heavier drapery, except when he is exhibited in rapid action as the ravisher of Cora, by his hair hanging down upon his forehead, and his sombre aspect; beside him sits enthroned PERSEPHONE as the Stygian Hera, with corresponding character. Representations of these deities, and of the whole infernal world, however, are not so frequent on vases, urns and sarcophagi as we might expect; antiquity loved to call up cheerful ideas of the life to come, and hopes of a palingenesis, by scenes from totally different cycles of mythi, and especially employed the Bacchian for that purpose, in the interpretation given by the Orphici.
- 2 The pleasing view of death and the grave which antiquity sought to preserve, is also the cause why we are unable to distinguish SLEEP and DEATH in its works of art, if indeed the apparent genius of death is not always merely a god of sleep, and the representation of Thanatos properly so-called quite a different subject. The magical and spectral HECATE was occasionally represented, for the exigencies of religious worship, and that too even from the time of Alcamenes, with three bodies, but is now almost only preserved in smaller bronzes.
- 3 The GORGONEION, the earliest image in which a dæmonic Power which caused death from terror was embodied by the Greeks, retained, in the shape which was certainly first transformed by Praxiteles into exalted beauty, only an expression of destroying death-agony deep-concealed under grace and pleasure.

1. Visconti considers an excellent bust of Prince Chigi's PCl. ii, A. 9. to be the only genuine head of *Hades*. [comp. Meyer in Winckelm. iv, 317, probably Pluto also a head in the Mus. Chiaram., which has been called Neptune on account of the disordered locks on the forehead (A. 606).] Yet perhaps the basalt-head also vi, 14. is rather Hades than Serapis. A statue (Serapis according to Zoëga) PCl. ii, 1. [In Villa Ludovisi there is a Pluto standing behind at the wall, the head restored from the ram's head lying at his feet. In the same Villa a bust of Pluto

with broad band round the hair. Perhaps also August. Tf. 39. An enthroned Pluto of the time of the Antonines, Nibby M. Scelti d. V. Borgh. tv. 39. p. 127. One, half the size of life, found in the baths of Titus in 1811, and brought to the Capitol, F. Schlegel Deutsch. Mus. 1812. s. 458. Wall-painting from a tomb at Vulci M. d. I. ii, 54. Ann. x. p. 249.] Hades enthroned on imperial coins of Cyzicus, on lamps, Passeri iii. 73. 74. Bartoli ii, 6. 8., scarcely to be distinguished from Serapis. A Zeus-Hades on the Bentinck gem, Cannegieter de Gemma Bent. Traj. ad Rh. 1764. Fine relief PCl. ii, 1, [Beschr. des Vatican s. 122.] (in which Eros and Psyche, or a female shade, stand beside the double throne). H., Cora and Hermes on an ara, G. Giust. ii, 126, 3. Painting G. M. 343. [On a vase at Vaseggio Pluto and Persephone, she with a flower, looking tranquilly at Hercules who is dragging away Cerberus.] The most complete representation of the nether world, H. as Zeus of the Lower Regions, Cora with her torch, the judges of the dead, the blessed heroes, Tantalus, Sisyphus, Orpheus, Hercules as visitor to the realm of shadows, Vases de Canosa 3. cf. M. d. I. ii, 49, 50. Ann. x. p. 19. Vase with Orpheus and Bellerophon. Similar the vase in R. Rochette M. I. pl. 45. p. 179. which is also Apulian, and in which the Lower World and the honouring of the dead person by offerings are drawn together into a whole (above, the punishment of Ixion). Landing in the Lower World, the Fates, Lethe presenting the draught, G. Giust. ii, 126, 2. PCl. iv, 35. [Rich representation of the infernal world on a vase in Karlsruhe M. d. I. ii, 49, Archäol. Zeit. i. Tf. 1.; here pl. 12. the vase from Canosa, ii, tv. 13. a vase at Naples, pl. 14. that from the M. Blacas pl. 7, pl. 15 one from Ruvo with Theseus and Pirithous; iii. tf. 25 an Etruscan cinerary cista; two others are described i. s. 191.] *Charon* on a vase from Ægina surrounded by souls in the shape of little winged figures, Mag. encycl. 1811. ii. p. 140. [Stackelb. Gräber Tf. 47. 48.] Payment of the obolus to Charon, Bartoli Luc. i, 12. Charon ferrying across the urn with a clepsydra, gem in Christie, Paint. Vases 5. Recognition in Elysium, Bartoli Pitt. del Sep. dei Nasoni 7. *Danaïdes* and *Ocnus*, symbols of folly and indolence, in Polygnotus' painting §. 134. R. 3. (comp. on Ocnus Cratinus in Suidas s. v. ὄνου πόναι, Diod. i, 97. §. 391. R. 9.) Both according to Visc. in the relief PCl. iv, 36. [Four Danaïds winged (as souls) are pouring water into a cask, Sisyphus is rolling the stone, Etr. vase, Inghirami Vasi fitt. ii, 135. Ocnus and a Danaïd on the frieze of a sepulchre, Campana Due sepolcri R. 1840. tv. ii C. and vii B. p. 10. Ocnus in the still unedited wall-paintings of a Columbarium on the V. Pamfili, of which there are copies in Munich.] Other *punishments* of the Lower World PCl. v, 19. (Tantalus, Sisyphus, Ixion); Bartoli Sep. 56. (Ixion, Tantalus, Atlas.) [The sarcophagus in Bartoli is the same as in the PCl. v, 19, and the figure once named Atlas is Sisyphus, as in Gerh. Auserl. V. ii, 86. Sisyphus ibid. also pl. 87. O. Jahn Archäol. Beitr. s. 230. Tantalus snapping at water, gem in Micali Storia tv. 116, 9.] The river-god *Acheron*, Bartoli Sep. 57.

2. Especially through the rape of Cora (*καρθοδος* and *ἀνοδος*); the *Dioscuri* (change between light and the grave; therefore beside Hades on the lamp, Bellori ii, 8. comp. §. 414.); *Endymion* (sweet sleep, here Luna appears in the sign of the Crab in reference to the dead season, on the sarcophagus in Munich 197. Gerh. Ant. Bildw. i, 37., the characters also have portrait heads, Gerh. Beschr. Roms i, s. 329.); *Eros*

and Psyche (final blessedness); the fate of Protesilaus, Alcestis and Hippolytus (return to life and palingenesis); procession of Nereids (the journey to the happy islands, whither Thetis brought Achilles); Hercules dragging up Cerberus from the infernal world (visit to the nether regions and return). The Etruscan urns play over many of these mythi intentionally into what concerns general humanity. The relief, G. di Fir. St. 153., exhibits at the same time Cora brought back by Hermes, and Alcestis by Hercules, both with Hora (comp. §. 358. R. 3. and the Orph. Hymn. 43, 6 sqq.); even the dead have their *ῥεα* allotted them. *Bacchian* scenes prevail especially on sarcophagi, which partly took their origin from press-vats (Visconti PCl. iv. p. 57. §. 301. R. 5.), comp. §. 206. R. 2. The mythus of Protesilaus, which promises a re-uniting of lovers, is treated in a decidedly Orphean spirit, in the relief PCl. v, 18., for Laodamia who is visited by Protesilaus is designated as a participator in the Bacchian orgies, comp. §. 345*. R. 3., exactly like the Charis, Appul. Met. viii. p. 169. Bip. On the ara PCl. iv, 25. Zoëga Abhandl. Tf. 3. 4. Beschr. Roms ii, ii. s. 98 ff. the banquet of Icarius and processions of centaurs are connected with the purification of Psyche; comp. §. 391. R. 9. Other favourite representations are journeys by land or water (Passeri de animarum transvectione, Thes. Gemm. astrif. iii. p. 113.) often developed in an extremely ingenious manner, for example when the urn is borne by a dolphin to the Islands of the Blessed, Lipp. Suppl. 465. Comp. §. 431.

3. Lessing, *Wie die Alten den Tod gebildet haben* (as a genius with a torch). Herder, *Wie die A. d. T. g.*, in the *Zerstreute Blätter* (mediately by sleep). A youth sleeping, with his head inclined PCl. i, 29. With his arms over his head, leaning on a cypress (Thanatos according to Visc., Hypnos according to Zoëga), a beautiful figure in the L. 22. M. Franç. i, 16. Bouill. i, 19. Clarac pl. 300.; exactly alike PCl. vii, 13.; [in a fine bronze at Florence, Wicar i. pl. 85.] at the rape of Cora, Welcker *Zeitschr.* s. 38. 461. More boyish, winged, and resting on the torch with his hands crossed over it. Bouill. iii, 15, 4.; Zoëga Bass. 15. Hirt 27, 5. (with the inscription *Somnus*) and frequently. Genius of death with the torch inverted, Gerh. A. Bildw. i, 83. comp. Narcissus. Resting on the torch, his hand on his cheek, a butterfly near, R. Rochette M. I. 42 A. [Group of S. Ildefonso.] A sarcophagus in the Vatican groups together the genii with their arms over their head and winged boys with torches, who point at masks, Beschr. Roms ii, ii. Beil. s. 4. The sleeping Eroses §. 391. R. 6.

Morpheus as an old man, winged, pouring from a horn soporiferous odour, on the Endymion reliefs. Similar the figure Zoëga Bass. 93. Head of Morpheus? PCl. vi, 11.; Gem i. tv. A, 5. G. M. 352. Fine small bronze figure, with head-wings, naked, emptying a horn, *Somnus* according to Zannoni Gal. di Firenze Statue iii, 138, not Mercury. "*Ὀνειρος*, winged, pursuing a woman, on a vase, Ann. d. Inst. ii. p. 323. Marriage of Hypnos to Pasithea? §. 210. R. 6.

Thanatos, as a sacrificial priest, Eurip. Alc. 74. Serv. ad *Æn.* iv. 689., on Etr. urns. With black wings, Schol. Eur. Alc. 843. Bearded and winged on vases, carrying off a woman (comp. Boreas), R. Rochette M. I. pl. 44 A. B. p. 217. [is Boreas; Thanatos with outspread wings, oppo-

site to him Nike, on the beautiful cista with the fight between Amycus and Polydeuces in the colleg. Romanum. Thanatos seizing a woman round the waist, Ann. xv. p. 393. tv. O. n. S.] With club and balance on winged wheels, fragment of a mosaic R. Roch. pl. 43, 2. *Thanatos* as a child with distorted feet beside Hypnos on the coffer of Cypselus. *Keres*, recognised in figures on vases (Tischb. ii, 20. Millin G. M. 120, 459.), who seem to lay out the dead (*κῆρες ταυηλεγέος θανάτοιο*), R. Rochette M. I. p. 229. Welcker Rhein. Mus. ii. s. 461. The Etruscan *Mantus* with the hammer. Men or youths carrying smaller figures on their shoulders (according to R. Rochette the Dioscuri carrying off the Leucippides), also occur on Etruscan and Roman sarcophagi as genii of death. M. Cap. iv, 44. R. Rochette M. I. pl. 74, 1. 2. 75. Fragment of a death genius, treading on a Psyche, in the Vatican, Gerh. Ant. Bildw. 77, 3. R. Rochette pl. 77, 3. (who p. 424. connects therewith Winck. M. I. p. 152.)

The *Psyche* or *Eidolon* appears floating away from dying persons on the vase Ann. d. Inst. v. tv. agg. d. 2., at the psychostasy G. M. 597.; without wings on the gem G. M. 602.; as a small winged figure in armour on the vase §. 99. No. 7.; as a bird with human head at the death of Procris, Millingen Un. Mon. i, 14. Hermes Psychopompus sometimes carries it as a little male figure, sometimes as a female figure with butterfly-wings, §. 381. R. 4. comp. 391, 9.

4. Hecate on vases as an Artemis Phosphorus, §. 358. R. 4. R. Rochette M. I. p. 136. Hecate triformis in the Mus. of Hermanstadt, with representations in relief of a mystic Ægyptizing worship. P. v. Köppen Die dreigestaltete Hecate. Wien 1823. 4to. [Brit. Mus. x, 41, 1. p. 100—105. That in Leyden, Archäol. Zeit. i. Tf. 8. s. 132, that in the Mus. Chiaram. Clarac pl. 563.; the one in the Brit. Mus. Clarac pl. 558 B. no. 1201 C.] Besides St. di S. Marco ii, 8. Causeus Rom. M. ii, 20—22. [Clarac pl. 564 B.] Passeri Luc. iii, 76—78. In Passeri Luc. i, 97. as a single figure beside Artemis and Selene. Hecate in the figure from Kertsch? comp. §. 311. R. 6. Luynes Etudes Numism. 1835, especially on Gorgo and Hecate. [Gerhard A. Bildw. Tf. 314, 1—10.]

5. Of the ancient Gorgonea §. 65. R. 3. The author on Levezow's Gorgonideal, Gött. Anz. 1835. s. 122 ff. Böttiger, Furiemaske s. 13. 107 ff. On ancient coins often very horrible, Mionnet, Suppl. iii. pl. 7, 5. On the coins of Coronea, Millingen Anc. coins 4, 8. in reference to the mythus of Iodamia, Paus. ix, 34, 1. The Gorgonea of the Phidian period of art are in essentials the original ones, but with mitigated features. The large Gorgoneion of the acropolis, Hunter tb. 9, 19. The Gorgonis os pulcherrimum (Cic. Verr. iv, 56.) is now the Rondanini mask at Munich 133. with head-wings, Guattani M. I. 1788. p. 35. (Göthe Werke xxvii. s. 244. xxix. s. 40. 328.) The Gorg. of the Farnese onyx-goblet is still more richly encircled with coils, Millingen Un. Mon. ii, 17. Profile head on the Strozzi gem with Solon's name, M. Flor. ii, 7, 1. Wicar iv, 38. With glazed eyes on the gem of Sosocles, Stosch 65. comp. M. Borb. iv, 39. Tassie pl. 50. Eckhel P. gr. 31. Lipp. i, ii, 70—77. A fine terracotta (with sprouting horns) from Athens, Bröndsted Voy. ii. p. 133. A grand mural-painting from Stabiæ, Zahn Ornam. 58. [Ternite, second series Tf. 9. comp. 10. 11.] Comp. §. 414 (Perseus).

7. DESTINY AND GOVERNMENT OF THE WORLD.

1 398. The goddesses of destiny presented few materials for
 the plastic art. In the case of the stern MOIRAI a general al-
 lusion to sovereignty was deemed sufficient in earlier times;
 afterwards they were distinguished by allegorical symbols.
 2 With regard to TYCHE, either guiding power, or transitoriness,
 3 or richness in gifts was rendered prominent by attributes; the
 Romans, with whom the worship of Fortuna was very old and
 wide-spread, heap all attributes on one figure, yet so as that
 4 in general the sterner view predominates. In NEMESIS we
 have to distinguish the Aphrodite-like representations of early
 times from the allegorical figure of later emblematical sculp-
 5 ture. As to the ERINNYES, the Gorgon-like forms of terror of
 the Æschylian stage remained strangers to the formative art,
 which was contented, in vase-paintings and on Etruscan sar-
 cophagi, with embodying the idea of fleet, high-girded hun-
 tresses.

1. Moirai as matrons with sceptres on the Borghese altar §. 96. No. 22. Etruscan Atropos (Athropa) winged, driving in a nail, in the mirror-drawing §. 413 (Meleagros). The frequent goddesses of destiny in the Etruscan mirrors [Gerh. Etr. Sp. Tf. 31—36.] have usually the style and a sort of lekythos. In later times Clotho was represented as spinning, Lachesis as marking out the destiny on the globe, Atropos cutting. So in the Humboldt relief, Welcker Zeitschr. Tf. 3, 10. [Schinke Leben und Tod oder die Schicksalsgöttinnen mit dem Humboldtischen Parzenmarmor 1825. The upper part restored by Rauch has been recovered, R. Rochette M. Inéd. p. 44.], and similar in part in the Prometheus reliefs, §. 396. No. 3. Lachesis is also to be found writing or holding a roll, Atropos showing the hour on a sun-dial, or holding the scales, M. Cap. iv, 29. (But Cap. iv, 25. the one reading probably announces the death-judgment). See Welcker s. 197 ff. [comp. O. Jahn Archäol. Beitr. s. 170 f. The three Moirai on a vase from Kertsch, R. Rochette Peint. ant. inéd. p. 431. 452.; on a Jatta vase from Nola, Avellino Bull. Napol. iii. p. 17—26. tv. 1. comp. H. Brunn Berl. Jahrb. 1846. i. s. 630 f. 734. Klotho, seated in the middle, spins, the two *σύνεδοροι* stand about her, Lachesis in the direction of the wool-basket, as it seems, as if she had determined the spinning of the thread should be continued, and the other is not ready to cut it away, as she has not both hands free. The two figures also which lay their hand on the shoulder of Zeus and Hera at the slaying of Argus M. d. I. ii, 59, as if they had power over them, are taken by Avellino for Moirai, comp. Minervini Bull. Napol. iii. p. 43 sq. Among the numerous figures likewise of a vase that is difficult to understand, Vases Lamberg ii, 4. p. 7, the three fates have been conjectured not without some probability. On a cornelian, the spinner standing, another sitting lets the thread run through her fingers, the third holds like a staff on her shoulder, at their feet Plutus, a boy with cornucopia. Bull. 1847. p. 89.]

2. Zoëga's Tyche and Nemesis, Abhandl. s. 32. In Tyche Artemidorus ii, 37. distinguishes the representation with the rudder (then she is rather Providence) from that with the wheel, κύλιυδρος (as accident). The polos and the horn of plenty she received at Smyrna from Bupalus, Paus. iv, 30. Praxiteles also represented an Ἀγαθὴ Τύχη and an Ἀγαθὸς δαίμων (Bona Fortuna and Bonus Eventus are perhaps to be thus taken in Pliny), Euphranor likewise the latter. On his representation, resembling Triptolemus and Hermes, with the patera in the right and ears of corn and poppies in the left, often on gems, Böttiger Vasengem. i. s. 211. The same form bears the inscription τὸ ἀγαθὸν Ἐφεσίων on coins of Salamina. Comp. §. 381. R. 1. 359. R. 7.

3. On the Roman Fortunæ Gerh. Ant. Bildw. Tf. 4. Fortuna as ruler of the world in the starry mantle, crowned, with sceptre and rudder, Wall-paint. M. Borb. viii, 34. [Similar xi, 38, both with a third painting and a cornelian M. d. I. iii, 6. Ann. xi, 101, with a genius (Σωτήρ?) beside Fortuna.] Statue PCl. ii, 12. Frequent in bronzes (Causeus ii, 27 sqq. Ant. Erc. vi, 24 sqq.), also Isis-like, and passing into Panthea. Enthroned, with sceptre and rudder, Bartoli Luc. ii, 46. Three Fortunæ, with chariot, often on coins. Also Passeri Luc. i, 41. The two Asiatic Fortunæ have also dolphins as sovereigns of the sea. Fort. P. R., a head with a diadem on coins of the gentes Arria and Sicinia. Tychæ of cities §. 405. Tyche with griffin, Coll. Pourtalès, Clarac, pl. 450. no. 841 A. others pl. 454—56. Fortuna with Justitia in her hand, Impr. d. I. iv, 10. Supposed Abundantiæ very numerous, Clarac, pl. 451—453. Sors, a female head with a box for the lots, coins of the gens Plætoria. Morelli 1.

4. On the Rhamnusia Nemesis §. 117. Those so often met with on coins of Smyrna have sometimes the later characteristic posture of the right arm,—whereby the πῆχυς as a measure (Μηδὲν ὑπὲρ τὸ μέτρον) is rendered conspicuous, sometimes they carry swords. G. M. 347—350.; they ride in chariots with griffins, Creuzer Abbild. zur Symb. Tf. 4, 5. The wheel of Nem. (See Mesomedes' Hymn, comp. Kopp, Palæogr. iii. p. 260. R. Rochette M. I. p. 214.) lies at her feet on coins of Tios (Νέμεσις Τριανῶν). Comp. the coins of Side, Buonarr. Med. tv. 12, 3. p. 241. Nem. also holds her finger on her mouth in bronzes, Caylus iv, 72, 2. 3., in Dresden 411. (according to Hase). Nem. with attributes of Tyche, Hirt s. 98.; holding up a branch, Impr. d. I. iv, 18. The statue L. 318. M. Roy. ii, 20. Clarac pl. 322. is very doubtful. Nem. and Elpis opposed to one another (as in an epigram Anal. iii. p. 173. No. 117.) on the ara in the Florent. Mus. which Uhden describes, Mus. der Alterthums W. i. s. 552., and the crater-relief, which expresses on the one side sensual enjoyments, and on the other the trials of the soul, Guattani M. I. 1784. p. xxv. Zoëga's Abhandl. Tf. 5. 13. [O. Jahn Archäol. Beitr. s. 149 ff.] Psyche with the attitude of Nem. (as an expression of self-restraint) often on gems; with a bound Amor, M. Flor. i, 76. Zoëga Abhandl. s. 45.

5. See Lessing's Laocoon, p. 20, 342 sq. Ross's translation. Böttiger's Furienmaske, Weimar 1801. s. 67 ff. Millin's Orestéide pl. 1, 2. [Winck. M. Ined. 149. M. PioCl. v, 22. Millin Mon. Inéd. i, 29. Vase-painting.] The mirror which the Erinnys holds before Orestes, as a symbol of memory, in a vase-painting, is worthy of notice, R. Rochette M. I. p. 187. comp. §. 416. The vase-painting, Tischb. i, 48., appears to represent the

Erinnyes as the *βροτοσκοπὸι Μαινάδες* (Æschylus). May not many so-called heads of Medusa represent the Eumenides or Athenian Semnæ?

8. TIME.

- 1 399. The more the naked idea of time is to be seized, the less are the Dæmons of time susceptible of representation. With regard to the HORÆ, which mostly retain their physical signification in art, the succession of blossoming and ripening
 2 is their characteristic. Besides them, the seasons are also denoted by male figures, sometimes boys, sometimes youths.
 3 But even DAYS and YEARS, and PENTAETERIDS and CENTURIES, were sculptured, only, however, as creations conditioned by particular purposes and again disappearing with these.

1. Thus the *three* Horæ, who were, however, not seasons properly speaking, for the winter was never a Hora, can be pointed out (§. 96. No. 22. Zoëga Bass. 96.) in works of art as a *quaternion*, which corresponds to the usual seasons, Zoëga 94. Combe Terrac. 23. 51.; united with four male figures in the sepulchre of the Nasones, Hirt 14, 5. Comp. Zoëga ii. p. 218. Three Horæ turning round a column, without attributes, in the Vatican, Clarac pl. 446. no. 815. Quatuor anni tempora, Bellori Arcus 14. below, from the arch of Sept. Severus. The *two* Attic Horæ, Thallo and Carpo, on the goblet of Sosias? §. 143. 3). Horæ of spring Gerh. A. Bildw. i, 87. There were ballet-like dances of Horæ as well as of Charites, nymphs and Bacchæ, which seem to have influenced the artistic representations (Xenoph. Symp. 7, 5. Philostr. Apoll. iv, 21.). A dancing Hora in the light chiton, Impr. d. Inst. ii, 31. But the Hora of spring, the *ἄρξ* *par excellence*, with her apron full of flowers, occurs oftener, above §. 358. R. 3. and 397. R. 2. comp. Neapels Ant. s. 2. Statues, M. Flor. iii, 63.; Guattani M. I. 1788. p. 46.; Clarac pl. 299. Picture from Pomp. M. Borb. vii, 40. Zeus opens the Olympian gate to the Horæ, coins of Commodus M. Flor. iv, 41. [The four Horæ bringing marriage gifts to Peleus, Campana Op. d. plastica tv. 61. 62. comp. Zoëga Bassir. tv. 52.]

2. Comp. Ovid M. ii, 27. Encircling Dionysus, on numerous sarcophagi, as G. Giust. ii, 120.; L. 770. Bouill. iii, 37, 1. Clarac pl. 146.; in Cassel (Bouill. iii, 37, 2.?). In the escort of Gæa §. 395. R. 1. A genius of Autumn, with the apron of the sower and rich booty from the chase, gem, M. Worsl. ii, 12.; Ant. Erc. iv, 37.? The bull of Spring opening the year, with the Charites on his head, is a beautiful gem-figure, Köhler, Descr. d'un Camée. 1810. pl. 3. Hirt 16, 4. He seems to have emanated from the Dionysus-bull whom the Elean women invoked to draw nigh with the Charites, Plut. Qu. Gr. 36.

3. Hirt s. 119. The pomps of Ptolemy and Antiochus were rich in such figures §. 390. R. 3. Hirt thinks he can recognise the Eniautos in Alpheios, §. 350. R. 5. The Æon of later superstition (one of the two statues in the Vatican was executed under Commodus) PCl. ii, 19. Zoëga Bass. 41. Böttiger Kunstmythol. s. 267. *Chronus* in the Apotheosis of

Homer. On *Kairos*, Hirt Bilderb. s. 107. Welcker ad Callistr. vi. That Phidias already sculptured Occasio and Metanœa (Auson. Epigr. 12.), seems to me doubtful; it is perhaps only a mistake for Lysippus.

9. BEINGS OF LIGHT.

400. The SUN-GOD, if we do not take into account the Sol 1
Phœbus of Roman times, was an important subject of sculp-
ture only in Rhodes, where the coins exhibit his head gen-
erally in front view, with rounded forms and streaming, ray-
like hair. In the entire figure, he for the most part appears
draped, in his chariot, guiding his horses with the whip. SE- 2
LENE, only distinguished in her usual form from Artemis by
more complete drapery, and veil rising in the form of an arch
over her head, is known especially from the reliefs represent-
ing the fable of Endymion. Eos either appears herself in a 3
quadriga, in magnificent form, or as the guide of the horses of
the sun. Among the constellations, most importance was at- 4
tached, in the Greek religion and mythology, to the dog SI-
RIUS as the supposed author of the heat of summer, and to
PHOSPHORUS and HESPERUS, the heralds of day and night.
[Dioscuri §. 414, 5.] But among later works of art, an impor- 5
tant class is composed of ASTROLOGICAL representations on gems
and coins,—horoscopes, and protecting signs of persons, cities
and countries, which usually consist of collocations of the signs
of the zodiac and the planets. For this purpose it was deemed
sufficient to add a star to the figures of deities as a distin-
guishing mark. IRIS, from a luminous appearance in the sky, 6
became altogether a light-winged messenger of the gods.

1. [Gerhard ueber die Lichtgottheiten nach Denkmälern B. 1840. 4
pl.] On the coins of Rhodes in Mionnet Pl. 52, 1. 2. we also see the head
of Helius in profile with the corona radiata; similar on Roman coins of
the gens Aquillia. The large head in the Cap. Mus. Bouill. i, 71., is as-
signed to Sol by Visconti and Hirt, but the Ed. Winck. vi. s. 200. dissent.
the statue described by Cl. Biagi Sopra una antica statua singularissima,
R. 1772. is evidently Helius; on the head are to be seen the holes for
the crown of rays. Statue L. 406. V. Borgh. St. 2, 3. Clarac pl. 334.
[Visconti sopra la statua del sol 1771. Bust with seven rays, counte-
nance and hair like Apollo, belonging to the English consul at Leghorn,
in Guasco de l'usage des statues pl. 3. p. 44.] A torso of Helius with the
zodiac on the quiver belt, R. Rochette M. I. pl. 46. 3. Helius naked with
crown of rays, the whip and a ball in his hand, wall-paint. M. Borb. vii,
55. A Sol-Apollo shooting with the bow, coins of Philadelphia, N. Brit.
11. 7.

Rising of the Sun, on the Parthenon §. 118. A. Beautiful vase-paint.
(Helius in the quadriga, Eros going before, and pursuing Orion (accord-
ing to others Cephalus), the stars, in the form of boys, setting, Pan

heralding the morning, Selene on a single horse going down) Panofka *Le Lever du Soleil*. P. 1833. M. Blacas pl. 17. 18. R. Rochette M. I. pl. 73. comp. Welcker *Rhein. Mus.* ii, 1. s. 133. [Elite céramogr. ii, 111. 112. comp. 112 A. and 113. Helios with quadriga.] R. Rochette M. I. pl. 72. A. 2., Helios going down, Selene coming up, between them the three Capitoline gods and the Dioscuri, bas-relief. Helios and Eos [Selene], led by Pan Phosphorus, ascend with their chariot from a ship, Passeri *Pict. Etrusk.* iii, 269. *Maison.* 1. [Winck. M. ined. 22. Gerh. *Lichtgottheiten* Tf. 3, 2. s. 8. Elite ii, 114. Sunrise and sunset, Sabine vase M. d. I. ii, 55. E. Braun *Ann.* x. p. 266. Welcker *xiv.* p. 210. Elite céramogr. ii, 59.] The horses of the sun rising out of the sea, Millin ii, 49. Helios' head turned upwards, moon and stars on the reverse, Morelli *N. Consul.* tb. 32, 24. Helios and Selene in a biga and quadriga, fibula from Pompeii M. Borb. vii, 48. Helios and Selene as a framing to rows of deities, by Phidias, Paus. v, 11, 3.; enclosing the Capitoline gods and dioscuroi in the same way, in the reliefs PCl. iv, 18.; R. Rochette M. I. pl. 72, 1.—Childhood of Helios and Selene in sculpture, Claud. *De raptu Pros.* ii, 44. ANATONH and ΔΥΣΙΣ, medals from Damascus Steinbüchel *Notice sur les Méd. Rom.* en or tb. 2 f. d. p. 23.

Phaethon's fall, Philostr. i, 11., in reliefs L. 766 b. Bouill. iii, 49. Clarac pl. 210.; G. d. Fir. St. 97.; in gems, Wicar ii, 8. The Heliades transformed into poplars on a denarius of the gens Accoleia.

2. Sarcophagi with *Endymion* M. Cap. iv, 24. 29.; PCl. iv, 16. *Beschr. Roms* ii, ii. s. 275.; G. Giust. ii, 110. 236. L. 437. 438. Bouill. iii, 34. 35. Clarac pl. 165. 170.; Woburn Marb. 9.; Gerhard *Ant. Bildw.* 36—40. The relief from Cilli very simple, *Wiener Jahrb.* xlviii. s. 101. Tf. 1, 2. [The fine Diana before Endymion M. Chiaram. ii, 7.] Luna in mulo, *Fest.* p. 172.—Pitt. *Erc.* iii, 3. M. Borb. ix, 40. Selene almost naked, with Hesperus, going to Endymion. [Similar a wall-painting M. Borb. xiv, 3.] Statue of Endymion? Guatt. M. I. 1784. p. vi. [now in the Mus. R. Suec. Stat. 14, the explanation indubitable.]—Luna going down, on the triumphal arch of Constantine, Bellori *Arcus* 41. Floating in the sky, gem in Hirt 16, 3.—Selene drawn by cattle, statue at Antioch, Malalas p. 261. as in the relief Clarac pl. 166. comp. §. 365. R. 4. Statue of Selene? M. Borb. v, 22. perhaps Ilithyia. Artemis-Selene in the goat-skin, like Juno-Lanuvina, Passeri *Luc.* i, 94.

Deus Lunus or Μήν often on coins in Phrygian costume with half-moon behind his shoulders, M. SClem. 21, 146. Hirt 11, 8, 9. *Deus Lunus* on horseback, an altar with two torch-bearers standing round it, like those of the Mithræa, on coins of Trapezus, *Münchner Denkschr. Philol.* i. Tf. 2, 10. The kindred *Pharnaces* appears probably on coins of Pharnaces as a Hermes-Bacchus with sun, moon and thunderbolt. A Palmyrenian moon-god *Aglibul*, M. Cap. iv, 18.

3. *Eos* in her car, Inghir. *Mon. Etr.* i, 5. Millin *Vases de Canosa* 5. *Vases* i, 15. ii, 37.; comp. R. 1. [Gerh. *Auserl.* V. ii, 79. Elite ii, 109 A. M. Gregor. ii, 18, 2., ΗΕΟΣ guiding a quadriga along, beside a tripod; Gerh. Tf. 80., Elite pl. 109. Cab. Durand no. 231., ΗΕΟΣ without wings guides two winged horses; Elite pl. 109 B. 110. perhaps Eos, unwinged, with an unwinged quadriga pl. 108. A. ΑΟΣ ΚΑΒΕ, from Millingen. *Anc. Mon.* pl. 6., floating draws water with one can and pours out with

another. Eos pursuing Cephalus, Gerh. Etr. Sp. ii, 179. Cephalus in the arms of Eos *ibid.* 180. M. Gregor. i, 32, 1. and M. d. I. iii, 23. Ann. xii. p. 149., where there are similar representations.] Eos (inscription) with the torch and bow-shaped drapery leading a horse, Pegasus? on coins of Alexandria, Eckhel Syll. 7, 3. Schol. Il. vi, 155. Schol. Eurip. Or. 1004. *μονόκωλος* 'Αώς. Leading four horses of Helios on coins of the gens Plautia. Fine gem with Eos yoking the horses, Cab. d'Orléans i. pl. 45. Comp. §. 413 (Cephalus), 415 (Memnon). Eos driving upwards on Etr. mirrors, R. Rochette M. I. pl. 72 A. p. 398. 400. not. 1.

4. *Sirius* as star-dog on coins of Ceos (Bröndsted Voy. i. pl. 27.), on gems, Bracci i. tv. 45. *Phosphorus* (bonus puer Phosphorus in Roman inscr.) and *Hesperus* as boys with torches flying up and down, R. 1. *Hesperus* riding before Selene (Nyx), according to Braun, on the Archemoros vase, which Gerh. p. 21. quite erroneously takes for Phosphorus and Helios. [Phosphorus and Hesperus on the ara Mon. Ined. 21, not correctly taken by Winckelman.] In busts §. 365. R. 5. Setting stars R. 1. So-called *Orion* §. 97. R. 3. Ann. d. Inst. 1835. p. 250. The supposed crater with Dionysus and the Pleiads in the L. 783. is acknowledged not to be antique. Of the other *constellations*, which scarcely belong to this cycle, Hirt s. 135. The original popular idea is often happily unfolded by Buttmann Ueber die Entstehung der Sternbilder, Berl. Akad. 1826.

5. Comp. §. 206, 6. Hirt Tf. 16. Gori Thes. gemm. astriferarum, with comm. by J. B. Passeri F. 1750. 3 vols. fo. Augustus has Capricorn. Districts or cities have on coins the sign under whose particular influence they lie, as Antioch the Ram, Commagene the Scorpion. On the Alexandrine coins which give the position of the planets at the beginning of a Sothic period, Barthélemy Mém. de l'Ac. des Inscr. xli. p. 501. Saturn with sickle in a chariot drawn by serpents, and the signs of Capricorn and Aquarius, Impr. d. I. iv, 1. Amphitrite? on the sea-goat, astrological? vi, 11. comp. 12. A Borghese altar combines the planets Jupiter, Mars and Venus with the zodiacal signs of the autumn months (Balance, Scorpion, Sagittarius), Winck. M. I. 11. Bouill. iii, 67. Clarac pl. 201. 202. comp. T. ii. p. 186. (the Balance held by a virgin, the Scorpion as a kind of sea-monster, like the Crab in a painting from Portici, Sagittarius as a centaur). The beautiful mosaic of Poligny, which Bruand published in 1816, is a horoscope. An astrological gem of the Cabinet Pontchartrain, which Baudelot published in 1810 and explained badly (comp. Ac. des Inscr. i. p. 279.), unites four planets with the constellation of Sagittarius (Centaur). Astrological gems, Kopp Palæogr. iii. p. 325.

Atlas with globe §. 396. R. 1. Zeus in the Zodiac on Atlas, an Albani marble, Guattani M. I. 1786. p. 53. comp. §. 350, 6. Planisphere in the Louvre together with the planets and 36 decans, published by Bianchini, of the 2d century of the Christian era, according to Letronne, Clarac pl. 248 b. Zodiac with the planets in the pronaos of the temple at Palmyra, Wood, pl. 19 A. The zodiac on the Cal. Rusticum, M. Borb. ii, 44. Single signs often on gems, as Impr. d. Inst. ii, 7. Sagittarius, ii, 8. Aquarius (whose beautiful figure seems to be connected with the Chemmitic Perseus-Ganymedes of Herod. ii, 91. and Pindar Fr. inc. 110., whose footstep causes the swelling of the Nile). Scorpion, Fish and

Crab iii. 96, the Ram iii, 97. The eight deities of the *days of the week* on an altar found at Mayence, Treatise by Fuchs. Mayence 1773. Ideler Handbuch der Chronologie ii. s. 183. 623. [Der planetarische Götterkreis von L. Lersch Jahrb. des Vereins von Alterthumsfreunden im Rheinlande iv. s. 147. Tf. 3, 5. v. s. 298. viii. s. 145.]

6. Ἴρις as messenger of Patroclus' death to Achilles, winged, with a caduceus and a flower, vase-paint. from Volci, Inghir. G. Omer. 256. Iris (?) as the bearer of armour, Tischb. i, 4. Böttiger Vasengem. i, 2. s. 68. With the *πρόχοος* (as in Hesiod Theog. 784.) on gems, Hirt 12, 2. [and on coins of Terina, in Avellino Opusc. i. Abhandl. 3. where she is taken for a siren.] Pouring out the libation to an Apollo Citharodus, vase-paint. Ann. d. Inst. v. tv. B. [Nike.—Hirt's Bilderbuch i. s. 93. O. Jahn Telephos s. 79. Iris with Apollo, Idas and Marpessa, Gerh. Auserl. v. i, 46. The same with the kerykeion and the *πρόχοος*, floating away, *ibid.* ii, 82. With the name at the embassy of Nestor and Antilochus to Achilles, Vases de Luc. Bonaparte pl. 11. She accompanies Hera at her visit to Zeus on Mount Ida §. 395. R. 2, Thetis when she dips her child in the Styx, W. Gell. Pomp. ii. pl. 73. she stands behind the forsaken Ariadne Pitt. d'Ercol. ii, 15, Böttiger's Archäol. Hefte i, 1.]

Hemera and *Nyx* have not yet been pointed out with certainty, although the latter was often sculptured, especially in early antiquity. Hirt s. 196. *Nocturnus*, according to K. F. Hermann instead of Uranus, M. PioCl. iv, 18. and Winck. 43, Archäol. Zeit. v. s. 95.]

10. THE WINDS.

1 401. In the forms of the WINDS, especially on the monument of Andronicus Cyrrhestes (§. 160, 5.), ancient art displays, in an admirable manner, its capacity for characterizing
2 with delicacy and precision. With regard to individual winds, BOREAS, as the ravisher of Oreithyia, is the only one that can
3 be indicated with some degree of certainty. The HARPIES, who snatch away in the rushing of the wind (dangerous gusts which can alone be overcome by the race of the air-purifying North wind), are sometimes presented as winged women, sometimes more in the shape of birds, as the ancient legend left their form very undefined. [Echo §. 403. R. 4.]

1. Boreas (rude), Cæcias (hail-bringing), Apeliotes (warm air), Eurus (thunder-storm), Notus (long rains), Lips (heat, the ships in harbour), Zephyrus (fine spring-weather), Sciron (cold).

2. Boreas introduced with serpent-feet on the coffer of Cypselus, Paus. v, 19, 1. As a man with double wings, Tischb. iii, 31. comp. §. 397. R. 3. The finest representation on a vase now in Munich, Welcker, Nouv. Ann. de la Sect. Franç. de l'I. archéol. pl. 22. 23. Vol. ii. p. 358—396, a very important one in Berlin *ibid.* pl. H. and in Gerh. Etr. u. Campan. Vasen Tf. 26 ff. s. 38. two others in his Auserl. V. iii, 152. s. 8—15. and a No-

lan one in the Archäol. Zeit. iii. tv. 31. The Mus. Borb. alone possesses three repetitions of this representation.] Chloris carried off by Zephyrus? Hirt 48, 1. The much discussed picture from Pompeii Ann. 1829. tv. D. 1830. p. 347. Bull. 1832. p. 186, in the D. A. K. i. Tf. 73, 424. certainly not correctly explained as Hypnos and Pasithea, is recognised to be Chloris and Zephyris not only by Hirt, Welcker and E. Braun, but by Avellino, Janelli, Minervini, Quaranta and others. Zephyrus pursuing Chloris with garland, vase-painting. Bull. 1844. p. 99. Zephyrus pursuing Thyia with enveloped head, as Boreas follows Oreithyia, vase-painting Archäol. Zeit. iii. Tf. 31. s. 97. The similar figure, youthful, naked, winged, which Hirt Bilderbuch 18, 1. s. 148. takes for Zephyrus pursuing Chloris, must not therefore be taken for Amor with Gerhard s. 98. not. 5.] The *Auræ* velificantes sua veste, Plin. xxxvi, 4, 8., still remain to be pointed out. [Gerhard on a Campanari vase conjectures Aura presenting the twins to Bacchus, Bull. 1834. p. 178. Apollo and Thyia, Panofka Antikenkranz 1845. s. 9. 12. Oreithyia and Thyia, Gerhard Arch. Zeit. iii. s. 97 f. Tf. 31.] *Typhæus* as a winged giant on a paste, Hirt 18, 4. §. 351. R. 2. On *Bronte* and *Astrape* §. 141, 5.

3. The vase paint. Millingen Un. Mon. i, 15. quite agrees with Æschylus Eumen. 50. On the bird form, Böttiger's Furienmaske s. 112. comp. §. 334. R. 1. The Harpy-monuments enumerated by Heyne Virg. Æn. iii. Exc. vii. are mostly doubtful. [M. d. I. iii, 49. Ann. xvii. p. 1—12. Duc. de Luynes. Harpies on the sepulchral monument from Xanthus in London §. 90.* Creuzer zur Archäol. iii. s. 241. declares the children carried by the winged virgins to be also winged. The engravings show no trace of wings in the former.]

II. THE ELEMENT OF WATER.

402. From the lofty power of Poseidon, and the beauty of 1
Amphitrite and Thetis, the dæmons of the sea pass over, through
various intermediate stages, into the fantastically formed mon-
sters of the deep. A fine contrast is presented on the one hand 2
by the fish-tailed and satyr- or centaur-resembling TRITONS often
overgrown with sea-weed (to whom ÆGÆON, GLAUCUS, NEREUS,
PHORCYS, and PROTUS bear a likeness), and on the other by the
NEREIDS, for the most part in human form, lightly draped in early 3
art, afterwards usually undraped, with very graceful maiden
shapes, whose flexible configuration is charmingly developed in
manifold postures and windings: a thiasus of the ocean which
receives, too, quite a Bacchian aspect, from the transformation
of the animals sacred to Dionysus into sea-monsters, and
which was especially conceived in reference to the accoutrement
of Achilles, and (after the example set by Scopas §. 125, 5.) the
escorting him home to Leuce. Among the other numerous 4
personages of the sea, there are doubtless still discoveries to
be made, as the refinement of ancient art in characterizing

has not yet by any means been approached in the explanation of its products

1. See above §. 125, 5. 356, 1. 2. *Thetis καρκίνοισι τὴν κεφαλὴν διαστεφῆς*, Schol. Aristid. in Mai Coll. i, 3. p. 42. Heads of this sort on coins, for instance of the Bruttii, Beger Thes. Brand. i. p. 340. Fine statue of Thetis (? according to others of Aphrodite Euploea) L. 120. Bouill. i, 47. Clarac pl. 336. Winck. W. vi. s. 312. The so-called Aphrodite Anadyomene M. Borb. vii, 26. might also perhaps be a Thetis. Comp. R. 3. and §. 413. (Peleus). [Thetis on a sea-horse in the Vatican Clarac pl. 747, 1805, finer in Naples from a recent discovery; in Florence pl. 746, 1804. There also two other sea-goddesses.]
2. The *Tritons* are recognised with greatest certainty where they are cum buccinis, as in the pediment of the temple of Saturn, Macrob. S. i, 8. (comp. Virg. Æn. x, 209. Ovid M. ii, 8.), on which occasions they are more seldom youthful (Tritun, Inghir. Mon. Etr. v, 55, 8.) than bearded, Bartoli Luc. i, 5. [A blowing Triton on the tower of the winds at Athens, according to Vitruv., Stuart i. ch. 3. pl. 3. A very fine bronze statue years ago in the possession of Cav. Maglia at Vienna.] A Triton as a youthful sea-satyr PCl. i, 35. [Clarac pl. 745, 1808. a group, Triton carrying off a nymph ibid. 34. Triton half fish, holding a fish, Gerh. Auserl. V. i, 9.] Besides the fish-tailed there seem also to be human-legged Tritons (Voss. Mythol. Br. ii, 23.); those with the fore-legs of a horse occur often in poets and works of art, Bouill. ii, 42. (Crabs' claws in the hair) 43. [Comp. the bronze bust Spec. i, 55. A Triton's head between two Erotes in dolphins. Terracottas of the Brit. Mus. pl. 4. A water god, water-plants and dolphins instead of hair, a fish basket on his head, Millin P. gr. pl. 44.] Triton-family (Triton and Cymothoe, Claudian De nupt. Hon. 144.), a splendid amethyst in Florence, Wicar ii, 34. Meyer Tf. 29. Lipp. i, 123. Triton-mask at fountains, Propert. ii, 32, 16. Visc. PCl. vi, 5. *Ægeon* on coins of Cumæ (Solin 16.), Millingen, Méd. in. i, 3. *Glaucus* as Triton in armour on coins of Heraclea, N. Brit. 3, 13. Millingen Anc. Coins i, 20., of Syracuse, Torrem. 72, 9., and Etrusc. gems (Lanzi Sagg. ii, 4, 3.). On Glaucus' form wasted in the sea, Philostr. ii, 15. The fish-tail was not wanting even in the dancing Glaucus. Comp. Voss. ii, 24. [Gl. fish with human countenance, see Grosson, Antiquités de Marseille 4to.] His love for the human Scylla, Hercul. paint. M. Worsl. i. p. 103. A similar monster on coins of Itanus, Allier de Haut. 7, 3. [E. Vinet Le mythe de Glaucus et de Scylla, M. d. I. iii, 52, 53, Annali xv. p. 144.] *Nereus* with Hercules on ancient vase-paint. Millingen Div. 32. Un. Mon. i, 11.; on a vase from Volci ΗΕΡΑΚΛΕΟΣ and ΤΡΙΤΟΝΟΣ is inscribed beside them. [§. 410. R. 5.] Nereus in Triton form but draped, at the rape of Thetis, M. I. d. Inst. 37. Nereus? in form of a Triton M. Pourt. pl. 15, Nereus? in Triton form with trident M. Blacas pl. 20. [so with a dolphin, which makes no difference, Gerh. Auserl. v. i, 9, in Berlin no. 1586; Nereus in human shape, with white beard and the trident riding on a sea-horse, Gerh. Tf. 8. Cab. Durand no. 209. Elite céramogr. iii, 2. (pl. 1. is similar to M. Blacas 20.)] In entirely human figure also on Volcentine vases, at the combat with Hercules, Ann. d. Inst. iii. p. 145; [as grandfather of Achilles, §. 356, 4.] On *Phorcys* Schol. Apoll. iv, 1610. *Proteus* as shepherd of the sea, Pitt. Erc. ii, 39. *Oceanus*'

(or Pontus?) [or Triton] gigantic head on reliefs with Nereids, Clarac pl. 267. [Gerh. A. Bildw. C, 4.] Supporting Artemis-Phosphorus or Selene §. 365. R. 5. On engraved stones, Rathgeber, Hall. Encycl. iii. ii, s. 352. [Head on the ara Mon. ined. 21. colossal Oceanos M. Chiaram. ii, 1, besides Marforio §. 261. R. 1., M. Capit. iii, 1. Lor. Rè scult. i. p. 33, 1. Farnese statue Montfauc. i, 6. O. in the Vatican Clarac pl. 745, 1800, the Capitolian no. 1801. pl. 749 B, two in Naples and a third. O. opposite to Tellus on sarcophagi G. M. 383. Gerh. Bildw. Tf. 36. 39. 40.]

3. The Nereids *περὶ κύμασι, βακχεύουσαι*, with Orpheus comp. Visconti M. PioCl. iv, 33. Feuerbach Apoll. s. 161. Shield-bearing Nereids on a Triton M. Borb. x, 7. *Nereids* with armour (for Achilles): on coins of Lampsacus (Chois. Gouff. Voy. Pitt. ii, 67, 33.); reliefs (undraped) PCl. v, 20.; [Campana Op. di plastica tv. 9. 10. with Erotes,]; on the Prænestine cista in R. Rochette M. I. i. pl. 20. comp. Kunstbl. 1827. No. 32.; on gems (mostly half-draped, on Tritons, often luxuriously handled), Inghir. G. Omer. 165. Eckhel P. gr. 15. Wicar iii, 25. as an allusion to victorious accoutrement); vase-paint. (draped), Hancarv. iii, 118. Maisonn. 36. M. Pourt. 41. comp. Millin i, 14. The so-called Damarete (Hemsterhuis, Lettre sur une p. gr. du Cab. de Smeth) on the gem of Dalion is also perhaps a Nereid with armour mounting on a hippocampus. A Nereid on a hippocampus, Florent. marble-group, Wicar iii, 25. Meyer Tf. 10. a.; [a particularly fine one in the Mus. at Naples, found in 1843, with which a fragment in the Vatican in the round open gallery corresponds.] Bartoli Luc. i, 4.; gems, M. Flor. ii, 48. Wicar iv, 5.; on sea-rams, goats, bulls, in reliefs; on a sea-panther, Pitt. Herc. iii, 17.; on a sea-griffin M. Borb. x, 19. Nereids on Tritons and sea-bulls with Venus in the shell in the middle, Gerh. A. Bildw. Tf. 100, 1. N. on Tritons with the mask of a river god in the middle, Tf. 100, 2, sarcophagus reliefs at Rome. A Nereid carried off by a Triton, beautiful group in the PCl. i, 34.; embraced by him in a ceiling-relievo at Palmyra, Cassas i. pl. 91., on gems, Tassie pl. 31, 2633. Tritons and Nereids in joyous troop careering over the sea, often with music (to the Happy Islands §. 397. R. 2.), M. Cap. iv, 62. Bouill. i, 78. M. Franç. iv, 10.; G. Giust. ii, 98. 102. 144. 146. 148.; Bouill. iii, 42. 43. Clarac pl. 206—209. Magnificent processions of Tritons, *κῆτη*, wall-paintings, M. Borb. viii, 10. Nereids at the rape of Thetis (Cymothoe, Psamathe, Speo, Cymatolege, &c. in Volci) §. 402. R. 2. [Statues of fugitive Nereids between the columns of the triumphal monument at Xanthus §. 128*.] It is not to be denied that there were also fish-tailed Nereids, according to authors (from Plin. ix, 4. onwards, comp. Voss ii, 26.); yet it will be better to call such figures in reliefs, G. Giust. ii, 142., and elsewhere *female Tritons* according to R. 2. Archaic Tritonides on Etr. bronze reliefs, comp. M. I. d. Inst. pl. 18, 1. Laglandière Ann. ii. p. 63. Five *Oceanides*, with Oceanus, Thetis, Palæmon, Ino and a Triton, with the names inscribed beside them, on a mosaic found in France (Dép. Haute Garonne). Mosaiques de St. Rustice près Toulouse Bull. 1834. p. 157. Hannov. Zeitung of the 10th Oct. 1833.

4. Of *Melicertes-Palæmon* §. 252. R. 3. [on the dolphin, Munich Glyptotheca 112. Clarac, pl. 749 A. no. 1841.] Philostr. ii, 16. G. M. 401. 402. Palæmon? with symbols, fine cameo, Impr. d. I. iv, 13. A victorious Isthmian athlete stands beside Palæmon on the coin 404. Many boys resting on dolphins belong to this class; riding on the dolphin, in Munich

112. [In the possession of a Pacetti according to M. PioCl. vii. p. 100., the head ii. tv. A. no. 13. with the skin of a sea-animal's head ii. tv. A. no. 13.] Palæmon's head according to Visc., M. Franç. iii, 12. *Ino-Leucothea* has the kredemnon (her regular distinguishing sign, Clemens Protr. p. 96.) wound three times round her body, in a mosaic in the Vatican, Gerh. Besch. Roms ii, ii. s. 89. Her leap, on coins, in presence of the dæmon of the rock Moluris and the dolphin who is to receive the boy, G. M. 400. Morelli Domit. 16, 3. comp. Thes. Ant. Gr. i, Aa. *Galene* in Corinth (Paus.), on the gem §. 384. R. 3. characterized by the collapsed sail and her position on a plane surface, see Tölken Kunstbl. i. s. 8. comp. Addæus Anthol. Pal. ix, 544. [She smooths with her hand the watery mirror on a cameo G. Myth. no. 245. *Ino-Leucothea* with the infant Bacchus §. 384. R. 2.] *Euplœa*? winged figure with aplustre, Millingen Un. Mon. i, 29., according to Welcker Ann. d. Inst. iii. p. 420. [Berl. Vasen No. 835., where Levezow and with him Gerhard recognise a Victoria with aplustre. There is one of this kind on a bas-relief in Avellino Casa di Pompei 1840, who does not doubt p. 64 sq. the Euplœa of the vase any more than O. Jahn Archäol. Beitr. s. 377. not. 51.]—*Scylla* on coins of Agrigentum, of Cumæ (Millingen Méd. in. i, 4. a deviation), of the gens Pompeia, [from Lipari (with Hephæstus) riding on two sea-dogs, quite in human form, extending the right hand, striking the chords of a lyre with her left, Sestini Descr. d'alcune mod. Grech. del Principe Christ. Feder. di Danimarca p. 11. Scylla, original and thoughtful, on a rhyton in the Jatta collection, Rev. Archéol.? Année ii. pl. 36. p. 418—20. Pitt. d'Ercol. iii, 21. Ternite Wandgem. von Pomp. (Wigand) Tf. 4.; a bas-relief Mus. at Naples.] Tischb. Homer iv, 6. G. M. 638*. Gori M. Etrusc. i, 148.

- 1 403. The RIVER-GODS were sculptured, according to the physical size and the poetical dignity of the stream, sometimes as hoary old men, sometimes as youths, with urns, cornucopia
- 2 and reeds; and beside the purely human shape, the form of a bull took its place, especially in the early modes of representation, with manifold modifications even in the same river, sometimes by mere horns, sometimes by the body of a bull with a man's head, and sometimes by a bull in complete form.
- 3 The nature of the country, the destinies of the people who dwelt on its banks, determined more closely the form and attributes, as in the grand statue of the bounteous NILE, around whom disport the dæmons of the overflow, according to their sixteen different ranks (Πήχεις, cubiti), and of the mighty commanding TIBER, who was indicated by the she-wolf
- 4 with her cubs. To the Nereids of the sea correspond the NAIADS of the land, who were represented as half-draped maidens, frequently holding before them large shells; they are often also found in company with Pan, and are connected with the athlete Hercules in reference to warm springs.

1. On the form of the rivers, Ælian V. H. ii, 33. Facius Collectan. s. 186. Voss ii, 34. Fest. taurorum, cf. intpp. As *Acragas* was seen at Delphi in the form of a boy, and *Meles* according to Philostr. ii, 8 was

painted as an ephebus (so on coins of Amastris N. Brit. 9, 8.): so also appear in youthful form *Cydnus* on coins of Tarsus (G. M. 307.), *Orontes* of Antioch (G. M. 369.), *Hermus* on coins of Sardes, Temnus, Cadoë (N. Brit. 11, 16.), *Pyramus* of Hierapolis (Millingen Méd. in. 4, 4.), *Billæus* and *Sardo*, the latter as a woman, on coins of Tios, and many others thus on Imperial coins of Asia Minor and Syria, see Vaillant N. Impr. Gr. p. 342. ed. sec., also *Hypsas* and *Selinus* on coins of Selinus §. 132. R. 2. Torrem. 65., *Illissus* on the Parthenon (§. 118. R. 2.), and *Inopus* (?) of Delos in the L., Bouill. iii, 24, 8. Rhyndacus on a coin of Apollonia, Mionnet Suppl. v. p. 292. no. 76. *Hipparis* on coins of Camarina (Nöhden 4.) is a youth with sprouting horns, like *Æsarus* on those of Crotona (comp. Millingen Anc. Coins i, 25.) and *Gelas*, Torrem. 33, 12. 13. We see *Ismenus* in the shape of an old man, on a vase, Millingen Un. Mon. i, 27., *Alpheus* §. 350. R. 5., *Rhenus*, *Istrus* or *Danubius*, on coins (G. M. 309. 310. Col. Trajani), [Rhenus Spanheim de usu et pr. n. i. p. 359. statue in the Vatican.] *Scamandrus* on Ilian (Chois. Gouff. ii. pl. 38, 7.) as in the miniatures to the Iliad xxi., *Rhodius* on Dardanian coins (pl. 67, 27.), *Ceteus* and *Selinus* on Pergamenian (pl. 5, 19.), *Marsyas* on coins of Apamea, and various others. The Umbrian *Clitumnus* stood in a prætexta in his temple, Plin. Ep. viii, 8. On the *Chrysas* of Assorus, Eckhel D. N. I. p. 198. [standing with bull's head. Temple and statue, Cic. Verr. ii, 41. 44. Eurotas of Eutychides Plin. xxxiv, 8, 19. Rivers on coins with names, Mionnet ix. p. 169.] The two rivers Lycus and Caprus near Laodicea indicated by wolf and bear, Streber Münchner Denkschr. f. Philol. i. Tf. 4, 10.

2. *Achelous* figures as an old man with horns, with reeds and a patera, on a silver coin of Metapontum which was in its origin half-Ætolian. It was struck as the prize of an ἀγών ταλαντιαῖος (ΑΘΛΟΝ ΑΧΕΛΟΙΟ, Ἀχελφού), Millingen, Trans. of the Royal Soc. of Litt. i. p. 142. Anc. Coins i, 21. comp. Osann, Kunstbl. 1831. No. 16. 17. [He thinks with Millingen that the single coin was the prize. Achelous on Acarn. and Ambracian coins, partly as bull, partly human with horns, Strabo x. p. 458.] On the other hand Achelous appears on the coins of Acarnania and Cœniadæ (for example Sestini Med. del M. Fontana 4, 9. 10, 12. Mionnet Suppl. iii, pl. 14.) and a vase-painting from Girgenti (Trans. R. Soc. ii, 1. p. 95.) in the form of a bull with a man's countenance and long, wet beard (Soph. Trach. 13.) The entirely similar figure of the so-called Hebon also, on the coins of Campania and Sicily, can scarcely fail to be recognised as a river-god, for example as *Gelas* on those of Gela. See Millingen's explanation, Méd. in. p. 6. Trans. R. Soc. i. p. 142 sqq., opposed to which is Avellino's (Opuscoli div. i. p. 81.). There are indeed objections to be removed, comp. Rathgeber, Hall. Encycl. iii, ii. s. 94. Münchner Gel. Anz. 1836. No. 96. 97. Lecture by Streber on the Bull-Dionysus (the bull with human countenance). *Alpheus* in Eurip. Iphig. Aul. 276, is likewise to be thus conceived, and the gem Millin P. gr. 46. to be explained in conformity therewith. *Cephissus* is perhaps conceived entirely as a bull in Eurip. Ion 1276, as was *Gelas* according to Schol. Pind. P. i, 185. [and *Acragas* according to a fragment of Timæus. River-gods with horns M. Hunter. tv. 26, 19. Torremuzza tv. 32, 13—16. or bull-head Zoëga N. Alex. p. 204.]

3. On the Πήχσις Philostr. i, 5. comp. Welcker p. 234. Statue of the

Nile in the temple of Peace, of basanite; a corresponding one in white marble, PCl. i, 38. Bouill. i, 61. comp. St. Victor in the Comm. [The Vaticanian Clarac pl. 748, 1811; with children also no. 1813 from the Worsley Mus. and pl. 745, 1812 Giustiniani; the Nile without *πῆχαις* Rè Scult. Capit. i, 11, a Pamfili statue Clarac pl. 749 A. no. 1817 and one in the Coke Coll. pl. 749. no. 1814 A. Similar statues of other rivers pl. 745, 1823. 748. 749 A. no. 1821 C. 749 B. no. 1821 D. 751. no. 1825.] Similar also on coins, Eckhel N. anecd. 16, 1. Pedrusi vi, 28, 8. Zoëga N. Æg. Imp. 16, 7. Otherwise PCl. iii, 47. [Nile, Rè Scult. Capit. i, 11.] Homonoia of the Nile and Tiber, on coins of Antoninus Pius, Eckhel Syll. vii, 1. *Tiber* PCl. i, 39.; L. 249. Bouill. 62. M. Roy. i, 20.; [Rè Scult. Capit. i, 12. Clarac pl. 749, 1819.] Tigris? PCl. i, 37. Marforio §. 261. R. 1. Fine head of a river-god (or of Oceanus) with short horns, dolphins in his beard, and bunches of grapes in his hair, PCl. vi, 5. Bouill. i, 65. comp. 73. Two heads of young river-gods M. Borb. iii, 56. More bearded iv, 52.

4. Naiads, sometimes completely draped, at Athens §. 387. R. 7. G. M. 327., also 328., generally only with a short garment round the loins (*ζώματα* Longus p. 7. Sch.) and holding shells before their lap, G. M. 329. 476. 530.; L. 354. Clarac pl. 209. comp. Hirt Tf. 20. Statue of the kind PCl. i, 36. The fountain-nymph *Arethusa* on coins of Syracuse §. 364. R. 7. [The fountain Cyane, Æl. V. H. ii, 33. A fountain-nymph Zoëga Bassir. tv. 74, Dirce in Eurip. Bacch. 519.] The sea-nymph *Camarina* on coins, Nöhden 4. The unknown nymphs Ismene, Cycais, Eranno, Telonnesus, grouped with the Charites in a relief M. Borb. v, 39. The Aqua Virgo on a gem, which has been published by Chifletius. Sleeping nymph in relief Boissard vi, 25.; statue L. 491. Clarac pl. 324., probably from a Nymphæum. [Nymphs, Clarac pl. 749 A.—754. Génies des fontaines pl. 755. 756.] Comp. §. 388. R. 4. (sleeping Mænad). Also §. 414 (Danaïdes), 413 (Andromache), 417 (Hylas). The nymph Echo who was frequently sculptured in antiquity (Anthol. Pal. Plan. 153 sqq.) has still to be pointed out. Echo, Panofka M. Blacas, at pl. 23. But nowhere certain. [Echo on a puteal introduced into the representation of Narcissus and Hylas, at Philostr. Imagg. p. 344, which is engraved and explained together with two wall-paintings M. Borb. i, 4. vii, 4. in Wieseler's Programm die Nympe Echo, Göttingen 1844, where also Pan and Echo are treated of.]

12. THE VEGETATION OF THE COUNTRY.

- 1 404. Among the gods of wood, meadow, field, and garden, SILVANUS and VERTUMNUS are only of Italian origin: the former is distinguishable on the implements of the forester, the latter has not yet been anywhere recognised with certainty.
- 2 The Romans do not seem to have formed their FLORA so much out of Chloris, who is not to be discovered in art [§. 401. R. 2.], as from the Hora of Spring (§. 399.), and POMONA (perhaps)
- 3 from a Hora of Autumn. PRIAPUS, the guardian of country and gardens, is only a form of the old Dionysus-Phallen (§.

383. R. 3.), which came into use at Lampsacus. Generally speaking, the cycle of Dionysus and Demeter completely supplied in Greece the place of these field-dæmons. The MOUNTAINS, irrespective of their waters and vegetation, only occur as subordinate figures in compositions of ancient art, being merely taken as distinguishing features of the locality.

1. Silvanus with pruning-knife, the stem of a young tree and pine-wreath in relief G. M. 289., [now in a palace in the piazza Navona in Rome, on the stairs, with distinct traces of red paint.]; L. 453. Clarac pl. 224.; also perhaps L. 293. Clarac pl. 164. Accordingly the statue L. 466. Bouill. i, 58. Clarac pl. 345. (G. M. 291. as Vertumnus) is also a Silvanus. [In the Dresden Augusteum Tf. 82. the best statue extant, only the head new. In Villa Albani no. 407. a small statue, Sylvanus with lion's hide and a dog; herma in the Capit. Mus.] In gems, Tassie pl. 15, 776. Ara of Silvanus and Hercules, of Fortuna and Spes, Diana and Apollo, Mars and Mercury, M. Chiar. 18—21. Sylvanus as a red satyr-figure, M. Kirker. ii. 6. Pan-like with a muse (without drapery?) Bois-sard vi, 30. comp. iv, 134. [Ithyphallic and with pruning hook, Bartoli Lucern. 2, 26. Pan-like with pine-wreath, skin buttoned on the breast, excellent statue, Spec. ii, 27.—Vertumnus was perhaps only an Etruscan primitive form of Dionysus, see Etrusker ii. s. 52. [Vert. with fruit in his bosom Mus. des Ant. i, 58. August. ii, 82. Æd. Pembrock. Guattani 1787. p. 48—54. tv. 2.] Clarac pl. 446 sqq.

2. Head of Flora, enwreathed with flowers, on coins of the gentes Servilia and Claudia. The Farnesian Flora (?), a colossal, finely draped torso, head, extremities and attributes restored, Racc. 51. Piranesi St. 12. M. Borb. ii, 26. Neapels Ant. s. 63. [Hebe, N. Rhein. Mus. iii. s. 461.] Rondanini statue, Guattani M. I. 1788. p. 46. [Borghese statue, Stanza vi, 5. The Capitolian, in the Mus. Franç. and Mus. des Ant. where Visconti—who formerly took it for a muse, with Winck. and Meyer ad Winck. W. iv. s. 347.—states that she had had flowers in her hands according to Ficoroni's testimony. Supposed Floras Racc. 133. Clarac pl. 439—441. 450. [1004. no. 2748—2750.]—Herma of *Pomona* (?) M. Kirker. Ænea ii, 9. Pomona Clarac pl. 441. no. 804. 442. no. 806. The Hora of Autumn evidently pl. 450. [The figures on the corners of many sarcophagi, comp M. Capit. iii, 36.] The *facta agresti lignea falce Pales* also, Tibull. ii, 5; 28., has not yet been anywhere discovered.

3. Priapus-hermæ are frequent on coins, vases, and reliefs as indicating a rural locality; but the herma usually begins only below the phallus. The upper part of the body has the posture of *λόρδωσις*, so that we may also apply the name of *Lordon*, M. Flor. i, 95, 1—3. Often also with a mantle (as are also hermæ §. 67. R.), *μελάγχλαινος* in Moschus. Herma with turban-like head-dress, Gerhard A. Bildw. Tf. 102, 6. Inscription from Ostia, Archæol. Intell. Bl. 1834. no. 9. Hortorum custos pene dstricto deus Priapus ego sum: mortis et vitæ locus. [A Priapus as support to a statue of Venus, August. ii, 66. s. 61. Small ones of bronze among the Herculanean antiquities and elsewhere. A statue in the Mus. at Aix, also two inscriptions. Ternite Pomp. Wandgem. (Reimer) ii, 4b.] As god of gardens he has a fruit apron like Flora, PCl. i, 51. Gal. Myth. no. 288. comp. Petron. 60. Sacrifices to Priapus often

performed by naked women on gems, Caylus iii, 50, 5. Bracci i. tv. agg. 22, 1. M. Flor. i, 95, 4—8. Priapus' birth and education, see Hirt s. 173. Zoëga Bass. 80. p. 167. On coins of Nicæa Pan stands with a pileus, holding a sacrificial club in the left, and, as it seems, a plant in the right hand, beside a herma of Priapus (one of the chief deities of Bithynia), Cab. d'Allier de Haut. pl. 11, 5. P. Knight On the worship of Priapus. L. 1786.

We have still to mention among these domestic rural deities: the herma-resembling *Terminus* on denarii; *Epona* (from epus, equus) who was painted in stables (Juven. 8, 157. Appul. iii. p. 66. Bip.), in Bianconi Circhi 16., bronze figure in the Hungarian museum, Cattaneo Equejade §. 265. R. 3. Acta Mus. Hungar. i.; the mill-dæmon *Eunostus*, on a gem in Gori, Soc. Columbar. ii. p. 205. *Aristæus* only occurs in the Antinous-Aristæus, §. 203. R. 3., as an Arcadian peasant. Perhaps also Racc. 126. Head of Aristæus, similar to Æsculapius, Stosch P. gr. ii, 77, according to Tölken Verzeichniss s. xlvi sq.

4. Mountains in human form, as Cithæron in Philostr. i, 14., are not rare on coins; for example Hæmus in hunting costume, M. SClem. 27, 269., Rhodope as a nymph on coins of Philippopolis, Tmolus and Sipylus on Lydian coins. [Visconti ad M. PioCl. iv, 16. v, 16.]

13. COUNTRY, CITY AND HOUSE.

1 405. Greek art represented COUNTRIES, CITIES, and PEOPLES, in human shape,—far beyond the authority furnished by religion and poetry,—conformably to a privilege peculiarly belonging to it (§. 325): much more frequently, indeed, in the Macedonian and Roman period (§. 158. R. 5. 199. R. 9.) than in the elder republican time. As, in the cities founded after Alexander, a goddess of this kind was strictly regarded as a prosperity-bringing, dæmonic being born with the city, as a Tyche, the corresponding representation of a richly draped woman with a crown of towers, a horn of plenty, and the like attributes of prosperity and abundance, was the one here
2 usually employed: however, there often also occurs a more peculiar representation, suggested by the mythic foundation of the city, or particularly prominent character of the collective person represented, for instance, to give one out of many, the very sharply expressed form of the Pallas-resembling, but less
3 maidenly ROMA. Groups in which one city crowned another, a city a king, or Arete and similar allegorical figures the city,
4 were frequent in antiquity. There were also sculptured representations of DEMI (corporations)—of course as men—SENATES and
5 similar assemblies. In especial, there was frequent occasion for representing the deities of the PLACES OF AGONES, or even the assemblies of the Agones themselves, as women with palms and wreaths; numberless figures on vases crowning, or girding with

tæniæ are certainly to be explained in this manner. The 6
 Roman GENII LOCORUM figure as serpents devouring fruits
 placed before them, whilst the genius belonging to an INDIVI-
 DUAL—a purely Italian idea, which has been in modern artis-
 tic language erroneously transferred to subjects of Grecian art
 —was generally conceived and embodied as a figure in the
 toga with veiled head, a cornucopia and patera in its hands.
 The LARES of the Roman religion appear as sacrificial ser- 7
 vants; the PENATES as beings allied to the Dioscuri. Even 8
 open SPACES, as the Campus Martius, and streets, as the Via
 Appia, became human figures in all-personifying art.

1. See Hirt Tf. 25. 26. s. 176—194. G. M. 364—380. *Sparta* [in Amyclæ Paus. ii, 16, 3.], as a woman with the lyre, erected about Ol. 94. Paus. iii, 18, 5. Head of *Pelorias* on coins of Messana, Torrem. 50, 5, 6. Cab. d'Allier de Haut. pl. 1, 18.; after which the similar head of Artemis §. 364. R. 7. is by many called Sicelia. Θήβη with mural crown and veil, vase-paint. Millingen, Un. Mon. 27. [χρύσασπις, Pind. I. i, 1., εὐάριματε χρυσοχίτων, ἱερώτατον ἄγαλμα fr. 207., also in Olympia Paus. v, 22, 5. and Corcyra.]—*Ætolia*, in the garb described §. 338. R. 4., sitting on shields won in battle, N. Brit. 5, 23—25. Millingen Méd. in. 2, 9. p. 39. [Ætolia as a woman in armour at Delphi, Paus. x, 18, 7. Ætolia with Meleager in the bas-relief in V. Pamfili.] Similar the Amazon-like *Bithynia* on coins of Nicomedes I. Visc. Icon. Gr. Pl. 43, 1. (Artemis according to Fröhlich and Visconti). On the *Tyche of Antioch* §. 158. No. 5.; so Constantine in a statue carried in his hand the *Tyche of Epel*, called Anthusa, Malalas p. 322 b. Nicetas c. 10. seems to describe a particular Tyche of the hippodrome of Epel.—*Italia*, a helmeted woman with a bull, on the coins of the Italici, Millingen Méd. in. i, 19. p. 31., as a woman with cornucopia on coins of the gentes Fusia et Mucia forming a league with Roma. Many such figures were introduced at the funeral and triumphal processions of the Romans, even so late as the time of the Emperors (Walch ad Tac. Agr. 13.). See the figures of *Europa* and *Asia*, *Phrygia*, *Armenia*, *Ægypt*, *Africa* (with an elephant-helmet, scorpion and corn-ears, Pedrusi vi, 29, 1., crowning an emperor in the Trivulzian cameo, see Mazzuchelli's Corippus, title-vign., her head united with the head of Ammon on gems, P. Knight, Priap. 12, 7.) and other provinces, from Roman coins chiefly of Hadrian's time, G. M. 364—380. Pedrusi vi, 28. 29. Mauritania not in Millin, Pedr. vi, 29, 2. 3. Dacia vi, 29, 6. [Cavaceppi Racc. 49. Africa, bust. Asia holds a serpent Mela i, 19. Fourteen provinces in figures, Canina Etr. Marit. i. tv. 3.] Celebrated head of Hispania (? comp. Pedrusi vi, 28, 5.) on the Borghese relief L. 40. Bouill. i, 74. Clarac pl. 255. In the old figures in the Notitia dignitatum, the Roman provinces are represented as women with plates full of gold pieces.—*Cities of Asia Minor* (sometimes like Amazons, as Smyrna on coins), on the pedestal of Puteoli; others from the portico of Agrippa §. 199. R. 9. [The twelve Etrurian cities on the pedestal of a statue, one side of which was found at Cære, Vetulonenses, Vulcentani, Tarquinien-ses, Annali xiv. tv. C. p. 37., Bull. 1840. p. 92., now in the Lateran. Two in male figures, according to the gender of the city, the central one female. comp. also §. 199. R. 9. On a coin of Sept. Severus, of Tarsus,

Isauria, Caria, Lycaonia with tower-crowns, one of them crowning the demos of the city, Rasche ii, 2. p. 1902. Suppliant nations before Luc. Verus, large relief Marmi Torlonia ii, 12.] Fine figures of oriental cities, relief in the L. 179. Bouill. i, 106. *Alexandria* with corn-ears, caduceus, and ship on coins of the gens Cæcilia and later ones. Cities which have the neocorate of a temple, usually hold an idol or the temple in the hand. Comp. N. Brit. 9, 24. 25. 10, 3. 12. 19. [*Hellas* and *Salamis* by Panæus, the latter with the aplustre, in allusion to the great battle. The Lindians dedicate to Athana and Zeus τὴν λαμπροτάτην πατρίδα τὴν καλὴν Ῥόδον, Inscr. N. Rhein. Mus. iv. s. 189. Rhodes branded by Artemisia, Vitruv. ii, 8. *Magnesia* adorns her Citharædus with the purple of Zeus Strabo xiv. p. 648. *Ortygia* Strab. xiv. p. 639 sq. *Lydia* with golden drapery, on account of the ancient riches of the country, Philostr. Im. ii, 9., *Thessalia* with olive-wreath, corn-ears and colts ii, 14, *Oropus* as a youth surrounded by sea-nymphs i, 27, *Isthmus*, and also *Lechaon*, as youths ii, 17, on account of the gendre, wherefore Tischbein i, 17 cannot interpret a bearded figure with a reed in his left hand as "the genius of the Peloponnesus," *Scyrus*, dark blue, as an island, wreath of rushes, olive and vine branches, Philostr. the younger 1. *Calydon* crowned with φηγὸς (quercus escul.) ibid. 4, *Arcadia* with garland of oak-leaves and long knotty stick Pitt. d'Ercol. i, 6., *Megalopolis* with Artemis Soter beside the throne of Zeus, Pausan. viii, 30, 5., *Cyrene* on the swan, coins Bullett. Napol. 1847. p. 127 sq. *Nysa* in the great Dionysian procession at Alexandria in Athenæus, *Europa* and *Asia* on the Chigi relief with the battle of Arbela, *Troja* sitting as a captive Libanius iv. p. 1093. Statue of a city Clarac pl. 762 c. n. 1906 c. From the allegorical persons in art,—on which Tölken Vom Unterschiede der ant. u. mod. Mahlerei is most deserving of perusal—we must distinguish the mythical, dæmonical, as a Camarina, Cyrene, Ortygia, &c. in Pindar, Messene, the daughter of Triopas, who had a temple and statue, Paus. iv, 31, 9, *Ægina* consecrated at Delphi x, 13, 3, or Nemea among the other daughters of Asopus v, 22, 5, whilst for example in *Æschylus* Nemea is to be understood allegorically as the mother of Archemorus. Comp. also R. Rochette Sur quelques objets en or in the Journal des Savants 1832. Janv. after Avellino.]

2. *Roma* (temple §. 190. R. 1. ii.), costumed in the manner of the Amazons, exerta mamma (Coripp. laud. Justin. i, 287.) in the statue PCl. ii, 15. [Clarac pl. 767, 1905], in reliefs Hirt 16, 2. 25, 16. Completely draped in the celebrated Barberini picture, Sickler's Alman. i, 1. p. 241. [Böttiger Kl. Schr. ii. Tf. 6. s. 236.] *Roma*? Giustiniani palace Racc. 84. [Colossal bust V. Borgh. st. v, 27.]; Crozat Recueil d'estampes. P. 1729. i, 2. Statue in the Palace of the Conservatori. [Clarac pl. 768, 1904.] With Augustus, Eckhel P. gr. 2. comp. §. 200. R. 2. Sitting on spolia, Zoëga Bass. 31. On denarii of the gens Fabia holding the apex of the pontifices. Other coins N. Brit. 1, 24. 11, 11. G. M. 662. 663. *Roma* and *Constantinople* on an interesting diptychon (now in Vienna, the inscr. certainly more modern) in Gori ii. p. 177. tb. 3. p. 253. tb. 9.

3. *Hellas* crowned by Arete, group by Euphranor; the Demos of the Rhodians by the Demos of the Syracusans, Polyb. v. 88.; the Demos of the Athenians by the Demos of the Byzantines and Perinthians, Demosth. de cor. p. 256. [Dissen in his Ed. p. 255.]; the Tyche of Antioch by Se-

leucus and Antiochus §. 158. R. 5. Roma crowned by the Πίστις Λοκρῶν on coins, Ann. d. Inst. ii. p. 11.

4. The Demos and the democracy of Athens, Paus. i, 3, 2. comp. §. 138. R. 2. Demi G. M. 363. N. Brit. 10, 2. 24. 11, 6. 14. 16. Zeus and Demos by Euphranor, Paus. i, 1, 3. Demi of Attica, heroes for them, Marathon by Micon. [Demos of the Athenians also by Parrhasius, Aristolaus, Leochares, Lyson. ΔΗΜΟΣ ΛΑΟΔΙΚΕΩΝ Mionnet iv. p. 316.] The ἱερὰ σύγκλητος on coins of Cumæ, *ibid.* 9, 20, 23., of Lamia M. I. d. Inst. 57, B 1. Of the Senate Dio Cass. 68, 5.

5. *Olympia*, with this legend, appears as a head in profile on Elean coins, which cannot point out the community which caused them to be struck, as there was not one of Olympia, Stanhope Olympia pl. 17. Also in full length on these coins, as a winged virgin, sitting or hastening along (Allier de Hauteroche pl. 6, 16.), with a staff or wreath, see Gött. G. A. 1827. s. 167. [Hellas and Elis, the former crowning Antigonus Doseon and Philip III., the latter Demetrius Poliorcetes and Ptolemy I. Paus. vi, 16, 8.] Olympias, Isthmias §. 350. R. 5. Aglaophon painted Alcibiades in the lap of Nemea, and crowned by Olympias and Pythias, Athen. xii. p. 534 d. Nemea, Hirt 25, 14. [Nemea with the palm, placing her foot on a rock, on the Albani marble vase with the exploits of Hercules, which has more of such figures; Nemea with the palm, on a lion, by Nicias, adstante cum baculo sene, viz. pastore, in illusion to the name νέμεα.] An Asiatic goddess of Agones, Gemmæ Flor. ii, 52.

6. Genii locorum, Pitt. Erc. iv, 13. Gell, Pomp. 18. 76. Winck. W. i. Tf. 11. Also on contorniati, Eckhel viii. p. 306. Comp. Visconti PCl. v. p. 56. On the representation of the genius publicus, Ammian xxv, 2. So in statues, bronzes, coins, Ant. Erc. vi. 53. 55. 56. Gori M. Etr. i, 49. The genius Romæ very different, Stieglitz, Archæol. Unterh. ii. s. 156.; the bearded head with the fillet across the brow (G. P. R.) on coins of the gens Cornelia is certain. Often identified with the emperor, Eckhel v. p. 87. Genius Augusti PCl. iii, 2. Galbæ G. M. 670. However the genius Aug. also as a serpent, Boissard iv, 137. A separate class of workers, *geniarii*, in Inscr.

7. The Lares (cinctu Gabino, Schol. ad Pers. v, 31., bullati, Petron.) in high-girded tunics, with ῥυτά, §. 299. No. 7. k., and goblets or tankards, around an altar, Bartoli Luc. i, 13. 14. Ant. Erc. vi, 52. 54. 57. Gori M. Etr. i, 96. iii, 4, 1. Gerh. Ant. Bildw. 64. So the Lares Augusti, Boissard iv, 68. PCl. iv, 45. [Guattani 1785. p. 33. Middleton Ant. Mon. tv. 9. Caussei M. R. i, 2, 48. Hirt Tf. 26, 12. Montf. iii, 1, 59. 60. Rasche ii, 2. s. 1495.] G. di Fir. St. 144. comp. 145-149. The children with the bulla have no relation to them. On the *Penates* Dionys. i. 68.; as heads of youths crowned and sometimes provided with Dioscuri-hats (D. PP.) on many family coins.; on the denarii of the gens Cæsia sitting figures of youths with spears, a dog beside them, and a Vulcan's head above (according to others the Lares). Comp. [Rasche iii, 2. s. 825.], Gerh. Prodr. s. 40 ff.

8. See Hirt s. 186. Tf. 16, 2. 26, 5. 10. 26, 6. (Circus). Visconti PCl. v. p. 56. The *Isthmus* is ingeniously denoted on coins by a rudder at each side, Millingen Anc. Coins pl. 4, 15.

14. HUMAN ACTIVITIES AND CONDITIONS.

1 406. Personifications of human qualities and relations,
bordering on allegory, constitute a class of unlimited extent;
and the inventors of Roman coin-types which furnish the
greatest number, only availed themselves of a privilege which
2 always belonged to art. Among the Greeks Nike, who was
related to Athena, and thereby most personal, was most fre-
quently sculptured, then Hebe, Arete, Eirene (with Plutus,
Eleutheria, Eunomia, Euthenia, and kindred beings of benign
influence, Limos, Momos, Pœne, Cæstros, Palæstra, Agon, Pole-
mos, Deimos and Phobos and others: more however as second-
ary figures in large representations illustrating the leading
idea of the artist, and less independently than in Roman em-
3 blematic sculpture. [§. 385. R. 7. 388. R. 5.] Besides the gen-
eral conception of Honor, Virtus, Concordia, Fides, Æquitas,
Pudicitia, Victoria, Spes, Salus, Libertus, Pax, the particular
relations Constantia and Providentia Augusti, Concordia
exercituum, Fides cohortium, Spes Augusta, Securitas Augus-
ta, Gloria exercitus, sæculi, Romanorum and the like seemed
4 also representable. The attributes are here for the most part
easy of explanation; the cornucopia is given to most figures
of the kind, because all good qualities turn out a blessing to
man; definite corporeal forms and attitudes characterize only
a few; sometimes also ancient modes of representing Grecian
5 deities are laid as the basis of such personifications. There is
little indication of these [as well as of the Greek] notional
(begriffsartige) figures being thoroughly unfolded into estab-
lished artistic forms, precisely because the mere notion does
not contain the germ of a complete intuition; however, the
skilful and tasteful application of most of the symbolical ex-
pressions handed down from earlier times is still deserving
of great praise.

1. Hirt Tf. 12. 13. s. 103 ff. G. M. 355—362. Eckhel D. N. v. p. 87 ff.

2. On *Nike* (especially the fine Cassel bronze) Böttiger Hall. LZ. 1803. April. [Böttiger Kl. Schr. ii. s. 173. Tf. 2.] In earlier times without wings §. 334. R. 2., so on coins of Terina, Millingen Anc. Coins pl. 2, 2. comp. p. 23. [Frequently without wings also in vase-paintings. Ann. xvii. p. 174.] Numberless Nikæ with trophies, shields, candelabra, crowns, palms, on coins and lamps, and in Pompeian pictures; they often put inscriptions on helmets or shields (Mionn. Descr. pl. 68, 3., also Tischb. iv, 21.). Nike as tropæophorus, PCl. ii, 11. Ant. Herc. iv, 50. vi, 10. Often in cars, guiding the reins for conquerors. Nike *βουθυροῦσα* in gems Tassie pl. 45., in reliefs at Munich 214.; Zoëga Bass. 60.; L. 223. Bouill. iii, 47, 2. Clarac pl. 224.; Combe Terrac. pl. 24. 26. Statues in Berlin; L. 435. Clarac pl. 349. 636—638. Victoria from Mantua exhibited in

Milan, Rumohr Reise in der Lombardei s. 137. Impr. d. I. iv, 7—9. NIKH making libation to Zeus over the altar, Stackelberg Tf. 18. [Nike with kerykeion pouring out to Apollo Kitharædus, Luynes Vases pl. 26, Ann. xii. p. 257. NIKH with kerykeion, pouring out to a warrior who is returned home to his aged father, Gerh. Auserl. V. ii, 150. Elite céramogr. i, 91. NIKH crowning a tripod, from M. Pourtalès pl. 6., comp. M. Blacas pl. 1.; 92 N. making libation on an altar, from V. Coghill pl. 22, 2.; 93 another such, a thymiaterion in the other hand; 94 erecting a trophy, from Tischbein iv, 21.; 95 the same Etruscan; 97 N. in a quadriga before a tripod, Plutus, Chrysus, a female figure, from Stackelb. Gräb. Tf. 17.; 98. 99. Winged figure with cithern from Laborde ii, 37. and Tischbein iii, 7 (37), doubtful, as is also 100 and still more 96. The splendid Victory of the Mus. Brescian. tv. 38—40. Journ. des Sav. 1845. p. 533 sqq. 6 feet high, nothing wanting but three fingers of the left hand, formerly gilded as may be seen from a trace on the hand, an olive-wreath was set with silver, she is writing like the one on Trajan's column, the attitude easy, the finely folded drapery almost negligent, of masterly lightness and truth to nature, the wings large. The gilded bronze statue about 4 ft. high, found in 1830 at the Mantuan boundaries, in Berlin, on which holes for the insertion of wings were afterwards discovered, Ann. xi. tv. B, Ulrichs p. 73.] *Hebe* draped and winged on the goblet of Sosias; draped, with a branch in the left hand, pouring out for Zeus with the right, Tassie pl. 22, 1306.; on other occasions almost undraped, with goblet. Comp. §. 351. R. 4. (Europa), 411 (Hercules). The Hebes in Hirt s. 92. are perhaps Nikes. Against the wings of Hebe Panofka M. Blacas p. 80. [Hebe winged, caressing the eagle, Schlichtegroll Gemmen Tf. 33. Winck. Kunstgesch. ix, 3, 7. refers to two Stoschian gems and another, Hebe naked with the goblet. The statue by Naucydes along with Hera. *Eris*, Gerh. Flügelgestalten Tf. 2, 1—6. s. 17 f.] *Arete*, see §. 405. R. 3. and 411. (Hercules.) Welcker Ann. d. Inst. iv. p. 385. πρόσωπον Ἀρετῆς on a golden crown, Athen. v. p. 211 b. *Limos*, Athen. x. p. 452. *Momus* as a feeble old man, Anthol. Pal. Plan. 265. [Tischbein Vasen i, 57. comp. Rhein. Mus. 1842. s. 413.] *Phthonos* Tischbein i, 57. (52 according to Welcker N. Rhein. Mus. i, 413.) *Εὐθυμίας ἀγάλμα* in Heraclea by Dionysius, Memnon c. 5. *Eirene* first erected by Cimon or Timotheus, according to Plutarch and Nepos. [Statue of Eirene with Plutus in her arms by Cephissodotus in Athens. Paus. ix, 16, 1. Eirene winged, with kerykeion, carrying the infant Plutus, Gerh. Auserl. v. ii, 83. s. 15. *Ειρήνη Λοκρῶν* also on coins of the Epizephyrian Locrians has the kerykeion, and likewise Felicitas, Buonarroti Medagl. tv. 18. p. 308. Thus also Eirene on a vase-design which seems to be derived from Aristophanes (like another from the Wasps, Bull. 1847. p. 103, and Xanthias before Hercules Cab. Pourtalès pl. 9. from the Frogs), Vases Luynes pl. 30. Ann. xii. p. 258. Concord (Homonoia) and Friendship were painted by Habron.] Ἐλευθερία with a wreath on gold coins of Cyzicus, M. I. d. Inst. i, 57 B 4. comp. Ann. v. p. 279. Panofka, with most extraordinary reference to Liber. *Εὐνομία Γελῶν*, a Demeter-looking female head, Millingen Anc. Coins 2, 10. Ann. d. Inst. ii. p. 313. *Εὐθηρία* a woman leaning, and supported by a sphinx, poppy and corn-ears in her right hand, on coins of Alexandria, Zoëga N. Ægypt. 10, 1. G. M. 379., as a female figure with a large goblet on the relief of Thyrea, Ann. d. Inst. i. tv. C. 1. Σωσίπολις as a female

figure, crowning Gelas, on coins of Gela, Torrem. 32, 2. comp. 31, 1., as a male genius in Elis, Paus. vi, 20. 25. *Hosia* §. 388. R. 5. *Pædia* §. 391. R. 5. *Pæne*, Paus. i, 43, 7. comp. x. 28, 2., perhaps with Lycurgus §. 384. R. 6. *Oestros*, Vases de Canosa 7. *Palæstra*, Philostr. ii, 32. The youths with the prizes for the games, on the relief in Stuart Ant. ii, 4. vign., also the boys, generally without wings, who show the different kinds of contests, L. 455. Bouill. iii, 45., Clarac pl. 187.; G. di Fir. 120.; G. Giust. ii, 124., and amuse themselves with game-cocks, L. 392. Clarac pl. 200. comp. 349. appear to be Ἀγῶνες or Παλαίσματα, Philostr. ii, 32. "Ἐπαινοί as winged boys, Luc. Rhet. Præc. 6. *Phobos* §. 65. Panofka Hyp. Röm. Studien s. 245. Deimos and Phobos, Pallor and Pavor, in Rome, the former with hair hanging down, the latter having it erect, on denarii of the gens Hostilia, G. M. 158. 159. Apelles painted *Polemos* with his hands tied at his back. *Enyo* (Bellona) on coins of the Bruttii and Mamertini, Magnani ii, 4 sqq. iv, 36. *Fama* on coins of Demetrius Poliorc. with trumpet and lance, Eckhel N. anecd. 6, 9. Blowing the trumpet, Stuart iii, 9, 13.

3—5. *Fides* and *Honor* (on family coins) have the laurel-wreath, *Libertas* the same, also the hat, *Virtus* has the helmet (*Virtus Augusta* an amazon-like costume), *Triumpus* on coins of the gens Papia a laurel-wreath and trophy, [*Fama*, Mus. Bresciano p. 138.] *Pietas* the stork (*Pietas Augusta* with children, who press close to her, but also, in a different signification, as a woman praying); *Pudicitia* (also *Concordia*) the veil, *Pax* the olive-branch (she also sets fire to armour), *Providentia deorum* a bird of augury (Pedrusi vi, 36, 4.), *Æternitas* has Sol and Luna in her hands (Morelli Vesp. 5, 31.), *Hilaritas* P. R. on Hadrian's coins, cornucopia, palm, children around (Pedrusi vi, 35, 4.). *Annona* is ingeniously provided with a calathus and corn-ship, and carries Roma in her hand, Pedrusi vi, 16, 2. *Æquitas* and *Moneta* have the balance, for different reasons. (In the sky, the balance was introduced into the zodiac, merely as attribute of the virgin as Dike, and sign of the equinox, as the claws of the Scorpion had long occupied the place. The matter is reversed by Hirt s. 112.). *Securitas* leans on a column or places her hand on her head (a sign of security and rest).—*Spes*, different from *Elpis* §. 398, 4., gently advancing with the flower in her hand, in the ancient Venus costume, is to be found on coins from the time of Claudius (as *Spes Augusta*), Pedrusi vi, 6, 16. Eckhel vi. p. 238. M. Chiar. i, 20. [The Hesperid on a metope of the Theseum Stuart iii. ch. 1. pl. 14. no. 18. is a similar figure.] *Spes* is otherwise conceived in the relief Boissard iv, 130. as the harbinger of a rich harvest, comp. Tibull. i, 1, 9. *Salus* and *Valetudo* (on coins of the gens Acilia) was formed after Hygieia. Sometimes also several persons stand for one figure, as the *Tempora felicitas* was represented by four boys with the fruits of different seasons, Buonarr. Med. tv. 7, 9. Bossière. Méd. du Roi pl. 15. *Abundantia* Racc. 723. [§. 398. R. 3.] The so-called Medicean statue of *Silence* is correctly explained by Mongez, Mém. de l'Inst. Nat. v. p. 150. as a nation from a tropæon.

15. THE GODS OF EARLY ITALY.

407. The worship peculiar to the Italian peoples contained 1 very few forms which were originally Italian, and which at the same time approached those of Greece in plastic distinctness. Where there is an appearance of this, we mostly find 2 however that a Grecian artistic form constitutes the basis, as in Janus and Vejovis.

1. See in other passages Jupiter Anxur, Juno Lanuvina, Saturnus, Fortuna, Mantus, Silvanus, Vertumnus, Flora, Genius, Lar.

2. Janus on coins of Volaterræ with two bearded, but also youthful heads, and of Rome, with two bearded (on coins of the gens Fonteia with sprouting beard), and only in later times a bearded, and a youthful countenance. Janus herma, Impr. d. I. iv, 86. [Forchhammer in the Zeitschr. f. die A.W. 1844. s. 1074-77. The double herma also in E. Braun's Ant. Marmorwerke i, 3. is also declared to be Janus by K. F. Hermann Gött. Anz. 1844. s. 344.] He is formed after the Greek double hermæ, such as are found on many coins of Hellenic cities, Athen. xv, 692. comp. Stieglitz N. famil. p. 30. Four-headed on coins of Hadrian. See Böttiger Kunstmythol. s. 257., especially on the key of Janus. Vejovis (in imitation of Apollo) on coins of the g. Cæsia and Licinia, Stieglitz p. 36. Etrusker ii. s. 60.

The supposed *Etruscan* deities in Gori are not in the least to be depended on. Dea *Vacuna* Sabinorum, in Guattani, Mem. enc. vi. p. 29. [Gerhard Ueber die Gottheiten der Etrusker Berlin 1847 with 7 pl.]

16. FOREIGN ORIENTAL DEITIES.

408. The crowd of foreign gods adopted into the Greco- 1 Roman worship, gave rise to excellent or inferior works of art in the Greek style, according as the period of adoption was earlier or later. The best perhaps were those produced, in 2 imitation of the Cyrenæan Zeus Ammon, by the worship of the Alexandrian SERAPIS, a god of the infernal world and of the Sun, whose form—an impenetrable mixture of attractive mildness and mysterious appalling power—well represented the character of religious feeling in later times. The STATUES 3 of ISIS in the costume of Roman female servants of that goddess, with the stiffly folded tunic, the upper garment fringed and knotted on the breast, and the lotus-flower, are seldom works of excellence; the infantine figures of HORUS or Harpo- 4 crates, with the fore-finger on the mouth, and the cornucopia in the arm, are generally small bronzes, amulets. The SYRIAN 5 GODDESS, resembling the Phrygian Magna Mater, appears some-

times in statues of the time of the Syrian empresses; other beings belonging to the nature worship of the Semitic nations, and which were not so divested of their national singularity, can only be recognised in some subordinate works of art. The treasure of city coins, which has not yet been completely turned to account for the history of Asiatic religion, enables us also to recognise the chief deities of CAPPADOCIA in Hellenized form. The MITHRAIC cycle of statues—besides the hundred times repeated sacrifice of the bull, which is the principal representation, and bears a near relation to the Phrygian Taurobolia—contains many other darker representations, partly from the mystic history of the god, partly from the worship, which was overloaded with ceremonies; on the whole they were very rude in execution. This class is wound up by compositions in which the belief of the ancient world sought to burst its boundaries, wherein it necessarily renounced all healthy form; from thence originated the ABRAXAS GEMS in Alexandria, monuments of the pantheistic religion of Iao, and the PANTHEA at Rome in which chiefly the notion of a world-governing Fortuna absorbed the ideas of all other deities.

1. Hirt Tf. 11. s. 87.

2. Comp. §. 158. R. 1. Fine heads of Serapis PCl. vi, 15. Bouill. i, 66. with modius and seven rays; Bouill. i, 67. on cameos, M. Borb. iv, 39. Serapis as a Hades on a crocodile, Passeri Luc. iii, 73. Serpent-Serapis iii, 70. Comp. Guigniaut Le dieu Sérapis p. 9. [Standing Mus. Veron. p. lxxv, 5. Sitting, bronze figurette from Epirus, Spec. of anc. sculpture i. pl. 63. Two heads Winck. W. iv. Tf. 5. s. 437. Montf. ii, 121. Suppl. ii, 42.]

3. Statues of Isis of this description, Montfaucon Suppl. ii, 40. M. Nap. iv, 51. Clarac pl. 307. 308, [986—994.] Isis with the winged coat around her loins, L. 375. Clarac pl. 306. Bust, PCl. vi, 16. Portrait figures, M. Cap. iii, 81. Barberini group of Isis and Horus, now in Munich 130., Hirt 11, 10. Worship of Isis PCl. vii, 19. Pitt. Erc. ii, 59. comp. Böttiger Isisvesper, Minerva, Taschenbuch für 1809. Roman priestess of Isis with naked bosom, in gems, Wicar iv, 6. Numerous references to the worship of Isis and Serapis on Roman coins, especially in the time of Commodus and Caracalla, Eckhel D. N. vii. p. 128. 213 ff. Vota publica of the time of Julian and other emperors, with a Julianus-Serapis, an Isis-Helena, Eckhel viii. p. 136. Isis here sits often on Sirius who is represented in the Grecian manner as a dog (a cow in Egyptian mythology); as Faria she frequently holds a sail, the Pharus standing beside her. The head-dress of Isis figures on coins of the Seleucidæ, struck by Antiochus Sidetes (Vandamme pl. 47.). comp. §. 232. R. 3.

4. Harpocrates Montf. ii, 105. 123. M. cap. iii, 74. Cuper's Harpocrates. Especially frequent as an amulet, Montf. ii, 105. 123. With club, like Hercules, as Semphucrates, for instance Zoëga N. Æg. Impp. tb. 9, 4. Impr. d. I. iv, 20. comp. §. 436. R. 3. Horus-Eros in gems, Impr. d. Inst. ii, 44. We also find Horus-Eros-Hercules united. Anubis Montf. ii, 128. Boissard vi, 78. Canopus M. Cap. i, 82.; G. di. Fir. St. 57.

5. See §. 241. R. 2. A Zeus-Belus on coins of Antiochus VIII. The so-called bust of Hebon on gems, Millin P. gr. 45. Tassie pl. 36, 4179, is certainly a form of Baal. The figure carrying a basket and covered with the skin of a fish, on a gem (Wiener Jahrb. ABl. xxiv. s. 25. No. 5.) and in a relief in the Vienna Cabinet of Antiquities (Oannes?) is perhaps derived from the Babylonian mythology.

6. The *Enyo* of Comana on coins with crown of rays, shield and club, Millingen Anc. Coins 5, 4. comp. Cab. d'Allier de Haut. pl. 8, 4. *Men* §. 400. R. 2. Alexander the Pseudomantis' new god *Glycon* is also accurately known from coins of Abonoteichos, Eckhel ii. p. 383. comp. the coins of Nicomedia, Cab. d'Allier de Haut. pl. 11, 10.

7. Among the numberless works on the *Mithraica*, after Philip a Turre Monum. vet. Antii, there are especially to be referred to here Zoëga über die den Dienst des Mithras betreffenden Denkmäler, Abhand. s. 89—211., together with Welcker's Anmerk, s. 394. Comp. Creuzer Symbolik. i. s. 728. Tf. 3. 36., in Guigniaut pl. 26. 27. 27 b. Eichhorn, Comment. Soc. Gott. rec. 1814. 1815. Seel Mithrageheimnisse. 1823. Niklas Müller, Mithras. Wisb. 1833. V. Hammer Mithraica P. 1833. Clarac pl. 538 A.—56a. The most famous of these sculptures is that in the L. 76. Montfaucon Ant. expl. 1. pl. 217, 1. Bouill. iii, 47. Clarac pl. 204. with the inscription *ναμα σεβειου*, from the Capitoline Spelæum, the same probably which was destroyed in 377. Comp. F. Lajard Nouv. Observations sur le gr. basr. Mithr. P. 1828. [The same author Sur deux Basr. M. qui ont été découverts en Transylvanie P. 1840. 4to. with 6 pl. in part previously published in the Nouv. Ann. publ. par la Section Franç. de l'Inst. archéol. T. ii. p. 1. Sur une urne cinéraire du Musée d. Rouen ibid. ii, 397—445 and Sur un basr. Mithr. qui a été décou. à Vienne Ann. d. I. xiii. p. 170. tv. 36. The forthcoming Recherches sur Mithra will contain 105 pl. about 800 monuments.] Clarac Mélanges p. 45. Others PCl. vii, 7. Bouill. iii, 48. Clarac pl. 203. 204. The number of them is very great; Southern Germany, France, England, Hungary, Transylvania furnish many. Mithras' birth from a rock (Creuzer i. s. 773.) Montf. i, 218. G. Giust. ii, 62. and in the sculptures of the Mithræum of Heddernheim, which furnish the most complete cycle of Mithraic sculptures, see Habel, Annalen des Vereins (§. 264. R. 2.) H. i. ii. iii. [Creuzer Das Mithreum von Neuenheim bei Heidelberg 1838, also in his Deutsche Schr. 2. Abth. iii. s. 277. comp. 526.] Expiations and probations in the lateral compartments of the Heddernheim and a Tyrol sacrifice to Mithras.—Statues of Mithraic torch-bearers, PCl. iii, 21. Complete symbols of the worship, Gemmæ Flor. ii, 78.

8. On the *Abraxas*-gems, especially Macarii Abraxas—cum Comm. Jo Chifletii. Antverp. 1657. Prodromus iconicus sculptilium gemmarum Basilid. de Musæo Ant. Capello. V. 1702. Passeri Thes. gemm. astrif. t. ii. p. 221. Bellermann drei Programme über die Abraxas-Gemmen. B. 1820. Dorow, Kunstblatt 1824. No. 105. Matter Hist. Crit. du Gnosticisme. Kopp's Palæogr. T. iii. From the proper Abraxas which represent the god of the Basilidean sect which originated in the time of Trajan and Hadrian (although even this is still open to doubt), Bellermann distinguishes Abraxoids and Abraxasters which represent dæmon-figures and combinations with other deities (Priapus, Anubis). The connexion of

the Abraxas-gems with the Alexandrine theurgy is especially proved by the passage of the papyrus in Reuven's *Lettres à M. Letr.* i. p. 24. [Morgenstern Ueber eine noch nicht bekannt gemachte Abraxas-Gemme, Dorpat 1843. Programm.]

9. A *Pantheon* (phallic) already on coins of Demetrius II. of Syria. Mionnet v. p. 58.; also on coins of the gentes Plætoria and Julia. Minerva Pantheos, Millin P. gr. 57. Bacchus Pantheos in inscr. and Auson. Epigr. 30. Tyche Pantheos often on gems, comp. Orelli Inscr. 21113. The [singular] bronze found in the tomb of Festus (§. 205. No. 5.) seems to be also one of this class. [Hirt *Bilderb.* ii. s. 116. Tf. 13, 20, Fortuna from the Mus. Rom. i, 31. 32. Brunck *Anal.* ii, 90, 28, the head of Pan, the breast and belly of Hercules, and Hermes below (talaria) in one body.]

C. HEROES.

1 409. The fixity and definiteness of individual characteristics, such as is observable in the chief deities of Grecian art, extended also to the principal heroes. We know that it was discovered in works of Greek art not merely by the attributes and treatment, but also by the figure and conformation of
 2 the body. Now, however, we know but very few heroes, almost none besides Hercules, in so definite a manner, and can even scarcely attain to a more minute knowledge, as instead of the numerous bronze statues and groups—works of the most excellent artists—which antiquity possessed, we have now left us only reliefs, and those chiefly on sarcophagi, where the mythus is treated with particular reference to the occasion of the sculpture, and vase-paintings, whose light and free
 3 design admits little of those characteristic traits. It is the custom, therefore, in general, only to interpret according to the import of the transaction represented, wherein the choice is
 4 left between very different cycles of mythi. The general alterations in the spirit of ancient art also affected the figured representation of heroes; in particular the bearded and completely armed figures of the elder sculptors and painters were for the most part supplanted by youthful representations, with slight indication of accoutrement.

1. The passage in Plut. *Arat.* 3. is extremely important and instructive. Canonic formations of Parrhasius §. 138, 2., and Euphranor §. 129, R. 2., qui primus videtur expressisse dignitates heroum. In Philostratus, *Heroica*, the forms of heroes seem to have been thoroughly characterized even to the most minute features, comp. §. 415. R. The *signalements* also which the later pragmatic writers, Dares, Dictys and Malalas give of heroes are perhaps taken in part from statues.

2. See for example the numerous bronze statues of heroes described by Christodorus; a number of them seem together to form a large group.

4. Hyacinthus bearded on the Amyclæan throne, with Nicias very youthful, Paus. iii, 19, 4. In the same manner are distinguished the early and later styles of vase-paintings; the Volcentine have mostly bearded heroes, Ann. d. Inst. iii. p. 146. On the complete armour in antique vase-paintings, Ann. d. Inst. iii. p. 49.

I. HERCULES.

410. The heroic-ideal is expressed with highest force in 1
 Hercules, who was pre-eminently an Hellenic national hero. Strength, steeled and proved by exertion, is the main feature, which early Greek art already indicated in its creations, but Myron and Lysippus especially unfolded into a form which could not again be outdone. Even in the statues of the youth- 2
 ful Hercules, which are often extremely noble and graceful, this concentrated energy is displayed in the enormous strength of the muscles of his neck (§. 331, 2.), the thickly set, short curls of his small head (§. 330, 2.), the comparatively small eyes, the great size and prominence of the lower portion of the fore- 3
 head, and the form of the entire limbs. But the character of the victorious combatant of monsters, of the toil-laden (*ærumnosus*) [*πονηρόταπος και ἀριστος*] hero, is exhibited more clearly by the ma- 4
 tured figure, such as it was perfected by Lysippus with especial predilection (§. 129. R. 2.), in the protuberant layers of muscle developed by infinite labour, the huge thighs, shoulders, arms, breast and back, and also in the earnest features of his compressed countenance, in which the impression produced by exer- 5
 tion and fatigue has not been effaced by transient repose. Both 4
 forms can still be pointed out in an almost unlimited cycle of adventures and combats, and the development of the hero can be traced from the serpent-quelling child throughout all the events of his life. For the twelve labours, which were sculp- 5
 tured with especial frequency, but whose consistency and suc- 6
 cession were never indeed established with complete uni- 7
 formity, although an early-sanctioned order can be perceived, there were soon formed certain favourite modes of represen- 8
 tation,—for many of them however several others which were employed differently according to the time and district. Among the host of other exploits we find the slaying of the 5
 giants in particular on vases of the old style; as to the battle with the centaurs there also figure here less known legendary forms. The strictly warlike deeds were less a subject for the 6
 formative art than for elder poesy; hence it was only in ear- 7
 liest art that Hercules wore the usual heroic costume, such as

he has it in Hesiod, and on the contrary the lion's hide, the club and the bow figure even in early times as the ordinary
 7 accoutrements of the hero. Other phases of the character are disclosed by the relation to Omphale, the hero spinning in transparent female drapery of russet hue, and the voluptuous woman in heroic nudity, with club and lion's hide; gay sports
 8 of Erotes are linked therewith. Then the paternal relation to Telephus, his son suckled by the hind and again recovered, wherein art, which treated the subject chiefly in the time of the Antonines, must have partly followed other sources than
 9 the usual mythological legend. Purifications and expiations, of which the irascible hero required many, could only be alluded to; but it is probable that the lyre-playing Hercules sprang from the conception of the hero when softened after expiation (comp. §. 359. 361.).

1. Beger's *Hercules ex antiquitatis reliq. delin.* 1705. is of little use. Goethe *Kunst. u. Alterth.* ii, 1. s. 107—143. Gurlitt's *Fragment einer Archäol. Abhandlung über H.*, *Archäol. Schr. L.* 343. [Comment. *Societ. Philol. Lips.* ii. p. 58—64.] For the artistic history of H. §. 57. R. 2. 90. R. 2. 96. No. 20. 21. 25. 99. R. 6. 118. R. 2. 119, 2. 122, 4. 129, 2.—In Etruscan mirror-drawings H. (on other occasions called *Hercle*) is denominated *Calanice*, that is *Καλλίνικος*, *Micali* 36, 3. 50, 1. [Gerh. *Etr. Spiegel* ii, 138. Statues in *Clarac* pl. 781—804 B., heads from coins pl. 1007. no. 2798—2810.]

2. *Young H.* of Ageladas, *Paus.* vii, 24, 2. Fine statue in the Lansdowne collection, *Spec.* 40. Head *Brit. M.* i, 46. [Spec. ii, 42, colossal, one of the best]; with bruised ears, *Brit. M.* ii, 46. *PCI.* vi, 12.; similar *M. Chiar.* 43. *M. Nap.* ii, 32. iv, 70., at the same time with a wreath of poplar encircled with a *tænia*. Splendid heads on gems (*H. Strozzi*) *Bracci* tv. 49. *Lipp.* i, 240. *Impr. d. Inst.* i, 67. comp. §. 412. R. 1. (Theseus); also on coins, for instance those of Crotona, where he (§. 329. R. 7.) is even crowned with laurel (as in those of the *Bruttii*, *N. Brit.* 3, 23.) and appears to differ from Apollo only by his short hair and bull-neck. H. youthful at the robbery of the tripod, §. 362. R. 2.; on the relief *G. di. Fir. St.* 104. with the lion, the hydra, the boar, the hind, then bearded; often however also with the *Hesperides*, as *Christodorus* describes him 137. Bronze in the *Brit. Mus.* H. young with *Hesperidan* apples, *Spec.* ii, 29. H. *Φριξόθριξ, νευρώδης* *Clem. Al.* p. 26. *Pott.* *στέργνα εὐπαργῆ κ. τ. λ.* *Philostr.* V. S. ii, 4.

4. Hercules' birth? *PCI.* iv, 37. *G. M.* 429. H. borne by *Hermes* §. 381. R. 7. Suckled by *Hera*, on Etruscan pateræ, *Bianconi* tv. 10. Education *PCI.* iv, 38. 39. *G. M.* 431. 432. The fight with the serpent (*Brunck* iii. p. 209.) in statues, among which one at Florence is distinguished, *Edit. Winck.* iv. s. 303. *Meyer Tf.* 23. comp. *Bouill.* iii, 16, 4. *M. Borb.* i, 8.; a Dresden one 250. Aug. 89. (according to Hase); on coins of Thebes, Tarentum (*Millingen Méd.* In. 1, 13. 2, 15.) and elsewhere; in paintings by *Zeuxis*, *Plin.* xxxv, 36., *Philostr.* the younger 5. *Ant. Erc.* i, 7. *G. M.* 430. *M. Borb.* ix, 54. The *combats*, *ἄθλοι*, in the temple of *Athena Chalciæcos*, on the *Theseion* §. 118. R. 2., on the Olympian temple §. 119. R. 2., in the tympanum of the *Heracleion* at Thebes

by Praxiteles, at Alyzia by Lysippus, also at Pergamos, Brunck iii. p. 209. The Volcentine vases furnish a very complete series of the combats of Hercules, Ann. d. Inst. iii. p. 47. [Very many in Gerh. Auserl. V. ii, 93—148. iii, 183. 192. J. J. Dubois Catal. de la Coll. Panconcke 1835. Heracléide no. 58—79. De Witte Catal. Durand 1836. no. 264, 332. (selected vases), and later catalogues of the sort. Gerh. Etr. Sp. ii, 125—168.] Collocations M. Cap. iv, 61. Meyer Tf. 6. (in Myron's style?); PCl. iv, 40. 41. 42.; M. Borb. i, 8. 9.; Zoëga Bass. 61—63.; G. di Fir. St. 104.; L. 469. 499. Bouill. iii, 50, 1. 2. Clarac pl. 196.; G. Giust. ii, 135.; Piranesi, Vasi ii, 75. comp. G. M. 433—446. 453. Statues from Ostia, Hercules with Diomedes, Geryon, Cerberus and the wild-boar (not the tripod), PCl. ii, 5—8. E. A. Hagen de Herculis laboribus. Regim. 1827. [Four unedited monuments with the deeds of Hercules are mentioned Ann. xvi. p. 179, two sarcophagi, an ara, dedicated by P. Decimius Lucio, and a fragment now in the Lateran. Add to these also the side of a sarcophagus in V. Ludovisi with nine exploits, and a sarcophagus with ten *athlæ* and by-sides in the Marmi—nel pal. Torlonia ii, 2.] The most usual order of succession seems to be nearly as follows (G. M. 453. Cap. PCl. 42. L. 469.): Lion, hydra, boar, hind, Stymphalides, Augeas, bull and horses, Geryoneus and Amazons, Hesperides and Cerberus, wherewith that at Olympia and that on the Theseion (here, as it appears, lion, hydra, hind, boar, horses, Cerberus, Cycnus? Amazons, Ceryoneus, Hesperides) agree in most particulars. Comp. Welcker Rhein. Mus. i. s. 507. [Kleine Schr. i. S. 83.]

In conflict with the *lion*, on antique vases, especially M. Blacas pl. 27. Micali tv. 89.; [this ancient composition on vases was in later times transferred into life-size reliefs, in Santa Maria sopra Minerva in Rome, E. Braun. Ant. Marmorwerke ii, 7.; in like manner in a church behind Hymettus; of equal size is H. *λεοντοφόνος* at the side of the garden of the palace in V. Medici;] strangling it, in archaic style, Gori M. E. i, 73., in beautiful style on the Theseion, in statues, M. Flor. iii, 65., on coins of Heracleia, of the gens Publicia and elsewhere; standing over it and resting, at Olympia. [Lion, hydra, bull, in fine compositions, Campana, Opere di plastica tv. 22—24., of these are several repetitions extant.] He fights the *Hydra* with the club, arrows (see Hagen), and with a harpe, in the metopes of the Delphian temple (Eurip. Ion. 158. comp. Gött. G. A. 1828. s. 1078.), as in Millin Vases ii, 75., whilst Iolaus kills the scorpion. [Early vases M. d. I. iii, 46. Ann. xiv. p. 103. One also in the library of the Dominicans at Girgenti; from a terracotta frieze in the Mus. Gregor. at Rome, in engraved stones, the Hydra, six-seven-ten-headed, according to old designs in the Bibl. Cappon. in the Vatican no. 3103. fol. 7. 70. 72.] Carrying the *wild boar* on his shoulders, sometimes without Eurystheus (Liban. Ekphr. 12. Petersen de Lib. iii.), sometimes with Eurystheus stuck in the cask (§. 48. R. 3.) on vases, see Maisonneuve 66.; Campanari Mem. Rom. ii. p. 155. Panofka M. Bartold. p. 69 sq. Micali tv. 92.; *ibid.* tv. 85. M. Pourt. 12.; R. Rochette J. des Sav. 1835. p. 217 sq.; in wall-paintings Pitt. Erc. iii, 47, 1.; in reliefs Clarac pl. 196., where the head of Eurystheus is misdrawn into an altar-flame, also on the Theseion as it seems. Kneeling on the Arcadian *hind* §. 96. No. 25. H. chases away the *Stymphalides* (of whose form Voss Myth. Br. i, 32.) sometimes kneeling (on coins of Stymphalus, Cab. d'Allier de Haut. pl.

6, 22.), sometimes standing (also on these coins) with bow, but likewise with club. He slays *Diomedes* with his club, coins of Antoninus Pius of Alexandria, Mionn. Suppl. ix. pl. 8. p. 24. H. bull-queller. Stackelb. Gräber, Tf. 14. (Theseus according to Stackelb.) Fighting with *Geryoneus* (ΓΑΡΥΦΟΝΕΣ on a vase from Volci, Ann. d. Inst. v. p. 231.) as threefold hoplites. [De Witte Mém. sur H. et Geryon. Nouv. Ann. de la Sect. Franç. de l'Inst. Archéol. 1838. 1839. p. 107. 270.] Placing his foot on the *queen of the Amazons*, on the Theseion, also in Olympia as it seems. [Inspection shows that H. holds fast the Amazon, who is thrown upon her face, with his legs squeezed against her under the shoulders, but the fragment has been misunderstood, and was wrongly combined with another, in a very comical manner, in a cast at Paris in 1841. Kunstmus. zu Bonn. S. 160—162.] Fighting with a mounted Amazon on imperial coins of Heraclea, Pedrusi vii, 32, 6. Hercules fights especially with the Amazon Andromache on vases from Volci. Hercules for the most part drags *Cerberus* after him; otherwise on the Volcentine vases, R. Rochette M. I. pl. 49 a. Receiving the apples of the *Hesperides* from a virgin or plucking them himself, vase of Asteas from Pæstum, Millin i. 3., another published by Bern. Quaranta, Kunstbl. 1824. No. 6. comp. also Hancarv. i, 98. On gems H. slays the dragon, and the *Hesperides* flee, M. Borb. vii, 47. The coffer of Cypselus and the group of Theocles, Paus. vi, 19, 1. comp. v, 17, 1. combined the adventure of the *Hesperides* and of Atlas, in the same way as in Pherecydes. On Atlas §. 396. [Atlas and the *Hesperides* on a large Apulian vase, Gerhard Archemorus Tf. 2., other *Hesperidian* monuments, S. 41. [H. stoops, with a small basket before the tree, waiting till the apples are gathered for him; Hermes, Iolaus; amphora in the possession of E. Braun; Gerhard le Vase de Midias B. 1840. pl. 2. S. 41. 76. Zoëga Bassir. ii. tv. 64. Mosaic §. 322. R. 4.] H. with *Antæus*, Brunck iii. p. 210. Group in Florence, Maffei Racc. 43., fragment from Aquileia, Wiener Jahrb. xlvi. s. 101. Tf. i, 1., at Volci M. I. d. Inst. 26, 2., [? Mus. Gregor. ii, 16, 2 a. *Antæus*, formerly "Cacus."] picture, Nason. 13., gems. Combats especially numerous on coins of Perinthus; also (No. 273. Mionn.) that with the *Echidna*, comp. Zoëga 65.

5. *Battle with the giants* on the coffer of Cypselus, Paus. iii, 18, 7. *Alcyoneus'* death §. 397. R. 3. G. M. 458. 459. Millingen Div. 31. Ann. d. Inst. v. p. 308. *Battles with centaurs* in groups of statues, M. Flor. iii, 60., on vases from Volci, Micali tv. 95., and others, G. M. 438.; Hancarv. ii, 124.; Millin i, 68.; Moses 1.; Millingen Div. 38., where *Dexamenes* is a hostile centaur contrary to the ordinary fable. H. slaying a centaur Impr. d. I. iii, 66. The story of *Nessus*, in earliest painting, H. et *Nessus*, Peint. d'un Vase de Tenée, Progr. Athen. 1835. 4to. Zeitschr. f. A. W. 1836. s. 1157. Philostr. the yr. 16, treated in a peculiar manner in a picture from Pompeii, M. Borb. vi, 36.; the rape of *Dejanira* on vases, G. M. 456., reliefs, Brit. M. ii, 15.; *Dejanira* borne by H., Etrusc. mirror, G. M. 457. [Gerh. Etr. Spiegel ii, 159. comp. 160. Volc. vases Gerh. Auserl. V. ii, 117, 1. Cab. Durand no. 321.; Gerh. ii, 3, also in Micali tv. 75—78.; *Dejanira* with the infant ΗΥΛΛΑΟΣ in her arms, Hercules, Athene and *Æneus*. Gerh. Tf. 116.] H. opening the cask of *Pholus*, on the vase G. M. 439. comp. Micali tv. 99, 6.; Stackelb. Gräber Tf. 41.; [three other vase-paintings, Gerh. Auserl. V. ii, 119, 120.] on gems, *ibid.* tv. 116, 7., intoxicated among the centaurs, at Volci. Combat with

Achelous (group by Dontas, Paus. v, 17, 1. vi, 19, 9.) §. 403. R. 2. Millin Vases ii, 10. comp. Philostr. the yr. 4. [Vase from Girgenti §. 403. R. 2. A Vase edited by Sam. Birch in the Trans. of the Soc. of Lit. Sec. Series i, 1843. p. 100—107. and by Gerh. Auserl. V. ii, 115. was considered a deception by Millingen. A human head with a horn is combined with the body of a Triton as *Achelous*.] Fighting with *Triton*, on vases from Volci, Welcker *ibid.* s. 521. comp. §. 402. R. 2. H. questioning a sea deity, Nereus or Proteus, before the theft of the apples, Impr. d. I. iii, 17. [Bull. 1833. p. 88. Hercules and Triton, Welcker Kl. Schr. i. s. 84. M. Gregor. ii, 44, 2, vase from Vulci 1835; Gerh. Auserl. V. ii, 111., Cab. Dur. no. 302., now Cab. Pourtalès no. 196.; hydria Pizatti, Bull. d. l'Acad. de Bruxelles xi. p. 407. edited by Roulez; lekythos from Agrigentum found in 1833, Politi Lettera al Sgr. Millingen Palermo 1834.; in the possession of Baseggio in Rome 1841. H. and Triton, Rv. two nymphs each with a dolphin; in his possession also Rv. Dionysus and Ariadne, Apollo, Artemis, Hermes; and still more grand H., Triton, Athene and other figures; a fine specimen in the possession of Cav. Campana in Rome 1845; one in the Mus. at Naples, the sea-god terminating in two serpents and two dogs, attacked by Hercules in shield and armour, above them Dædalus and Icarus, Rv. Perseus; one in Vienna, Arneth das k. Münz-u. Antiken-Cab. s. 14. no. 77. The god wrestling with ΗΕΡΑΚΛΕΣ is also called ΝΕΠΕΥΣ, Proteus or Poseidon with sceptre and white hair and ΑΜΦΙΤΡΙΤΕ stand by. Notice d'une coll. de vases peints—de feu le Pr. de Canino P. 1845. p. 7. no. 11.; similar no. 8, and ΝΕΠΕ half man, half fish, like Triton, is also alone, M. Blacas pl. 20. and with Nereids M. d. I. i, 38. comp. O. Jahn Archäol. Aufs. s. 64 f. Minervini Bull. Napol. iv. p. 88. 113. Vases connected herewith enumerated by Gerh. Auserl. V. ii. s. 95. not. 12. Nereus in human form wrestling with H., Gerh. Tf. 112. 113. s. 99., Cab. Durand no. 304. 305. H. overpowering the sea-god in the friezes of Assos M. d. I. iii, 34., also in Fellows' Asia Minor p. 48.] With the sea-monster of Hesione §. 322. R. 4. With the *Hippocontidæ* (Ligurians according to Zoëga) PCl. v, 15. Before *Ilion* §. 90. R. 3. With *Cygnus* §. 99. No. 6. 175. R. 2. Vase from Vulci Bull. 1835. p. 163. [Gerh. Auserl. V. ii, 121., at the same time with another]; Bull. 1837. p. 89., [one of those here described in Gerh. Tf. 122. 123.; a Nolan one Tf. 124. Others in the Mus. Gregor., in that at Syracuse and in many other places. A collection of designs in E. Braun's.] With *Busiris* (in the spirit of the Satyric Drama) Millingen Div. 28., with excellent drawing of the Egyptians on a Volcentine vase, Micali tv. 90.; of two other vase-pictures Panofka Hyp. Röm. Studien s. 296. [Berl. Vasen no. 1763, &c.] H. *Buzyges*, Erbach vase Ann. vii. p. 93. tv. C2 (Creuzer). H. and Pallas, beside the monster, Helios according to Stackelberg, Gräber Tf. 15. H. in advance, Pallas in her chariot, beside a tripod [like Eos §. 400. R. 3.], *ibid.* Tf. 15, Restoration of the tripod according to Stackelberg??. H. before the lustral fountain Impr. d. I. iii, 19. 20. [H. driving a bull before him, which he strikes with a bundle of arrows as Eos drives the boar in Theocritus 29, a tree, vase-painting Bull. 1842. p. 187. On a fine cylix of M. Joly de Bammerville's at Paris. H. grasping the vines with such force that the roots turn upward, opposite H. strangling Syleus. A girl with pitcher and goblet before an altar on the bottom.

6. In old wooden figures H. appears in armour, Str. xv, 688. comp. §. 77. R. 1. On the ark of Cypselus he was recognised by his usual σχῆμα, §. 57. R. 2. with which the sword, Paus. v, 18, 1. is not at variance; in many vase-paintings (M. I. d. Inst. 26, 10. Tischb. ii, 20.) [Micali tv. 90. 100, 2. 3. Laborde ii, 22. Politi sulla tazza dell' amicizia 1834.] it is united with the otherwise usual costume, as is also the Bœotian shield, §. 99. No. 6. The bow of Hercules is the Scythian one, with double bend, (the παλίπτονα τόξα Æschyl. Choeph. 159.), Passow in Böttiger's Arch. u. Kunst. s. 150. The lion's hide is fastened especially in Etruscan bronzes not merely with the fore-paws on the breast, but also with a clasp on the waist, Micali tv. 35, 6. 14.

7. H. and *Omphale*, Farnesian group, Neapels Ant. i. s. 24. Gerhard's Ant. Bildw. i, 29. M. Borb. ix, 27. Relief G. M. 453. The spinning H. in the mosaic §. 322. R. 4. G. M. 454.; Lucian speaks of similar paintings De hist. conscr. 10. On the Cassel statue, Bouill. ii, 8. Völkel in Welcker's Zeitschr. s. 177. Hercules combed by Omphale, G. M. 453.** Omphale in the costume of Hercules on coins of Sardis, on gems. Julia Domna as Omphale, Guattani Mem. enc. v. p. 120. [Large statue of Omphale in this costume in the possession of Vescovali in Rome.] Head of Omphale? L. 193. M. Franç. iii, 11., on many gems, see especially G. di Fir. v. tv. 27. H. and Iole? famous gem of Teucros, M. Flor. ii. 5. G. di Fir. v, 26, 1. G. M. 455. [Jul. Minervini conjectures il mito di Ercole e di Iole Nap. 1842. 4to. in a Pompeian picture. R. Rochette Peint. de Pomp. pl. 7. p. 91—107. Cavedoni in the Bull. Napol. ii. p. 53. E. Braun Bull. 1842. p. 185. O. Jahn Archäol Beitr. s. 233. supposes it with Panofka to be Auge.] H. subdued by Eros, §. 129. R. 2. Treated in a more archaic fashion, Lipp. i, 282. G. di Fir. v, 6, 4. Wicar ii, 23. H. brings Eros (Epeur) a prisoner before the throne of Zeus, Etr. mirror-drawing, M. I. d. Inst. ii, 6. Eroses playing with Hercules' weapons, G. M. 472.* and frequently. *Eros-Hercules* L. 265. 297. Bouill. iii, 10, 1. 3. Clarac pl. 282. Millin G. M. 482.** The so-called Ptolemæus Auletes, a Hercules at Cos, in female costume, according to Köhler Descr. d'une améthyste. 1792.

8. H. and *Telephus* (according to Visconti, Ajax according to Winck.) in the fine group Racc. 5. PCl. ii, 9. Bouill. ii, 3. Clarac. pl. 302. comp. Beschr. Roms ii, ii. s. 227. [ibid. s. 154.] and Gerhard A. Bildw. Tf. 113, 1. In bas-reliefs Hercules with Telephus in his arms and Bacchus. Other groups L. 450. Bouill. ii, 2. Guattani M. I. 1788. p. xxix. [H. with the infant Telephus on his hand, and the hind at his feet; similar a very small statue in the Cabinet of Antiquities at Vienna.] Gaetano d'Ancona Illustraz. del gruppo di Ercole colla Cerva scoperta in Pompeii nel 1805. On an Athenian monument, M. Nan. 190. comp. Paciaudi Mon. Pelop. Epim. §. 3. Eckhel P. gr. 26. 27. Fine picture of the recovery of Telephus, Pitt. Erc. i, 6. G. M. 451. M. Borb. ix, 5. comp. viii, 50. Coins of Pergamos, Chois. Gouff. Voy. pitt. ii, 5, 3., Midæon, Vaillant De Camps p. 63., Tarsus, G. M. 450., of Antoninus Pius §. 204. R. 3. Antonini Imp. iii, 67. The eagle introduced as in the wall-painting. Telephus alone as a child under the hind, on coins of Tegea, Cab. d'Allier de Haut. pl. 7, 2.; as a youth, resembling the Dioscuri, with the hind on the Portico of Thessalonica. Discovery, Coins of Gorme, Münchner Denkschr. f. Philol. i. Tf. 3, 2. [O. Jahn Telephos und Troilos, Kiel 1841, 8vo. and Archæol. Aufs. s. 160—

180. Telephus at the hind and H. Campana Opere di plastica tv. 25. As in the fine relief Visconti Mon. Scelti Borghes. ii, 9. O. Jahn s. 62. a servant lays the swaddled child of Auge in her bosom, the painting in the baths of Titus in Thiersch Veterum artif. op. tb. 1. may also be interpreted in connexion therewith according to Panofka Hall. LZ. 1836. Aug. s. 490—92, although the motive of the swing which the maid gives herself, remains obscure. Auge in Mysia, Auge, Teuthras, Aphrodite, Gerh. Etr. Spiegel ii, 169, &c.] Hercules' son *Glenus*, on a vase from Volci, see Commentat. Soc. Gott. rec. vii. p. 102.

9. On the coins of Crotona we see H. making expiation, and reposing beside the wine, see Dorians i. p. 455. H. in remorseful sorrow on account of his frenzy, picture by Nicæarchus, Plin. xxxv, 40, 36. Making atonement at Delphi? Laborde Vases i, 34. On the archaic vase Laborde ii, 7. Athena has taken the club from H. and he ascends a step playing on the lyre. *H. Kitharodos*, often at Volci, with Athena, also with Hermes and Dionysus, Micali tv. 99, 8. Ann. d. Inst. iii. p. 135. Also Passeri Luc. ii, 6., on gems M. Flor. ii, 44, 2. Lipp. Suppl. 335. 336. and among the muses of Ambracia, §. 393. R. 2. G. M. 473. *Ἡρακλῆ τῶ Μουσαγέτῃ*, relief, Boissard, iv, 63. [H. and the Muses worshipped in the Gymnasium according to inscriptions.]

411. The pyre on Mount *Œta* (the sufferings at which were 1 certainly very rarely exhibited by art), and the apotheosis open up a new series of representations of Hercules. We see the hero, in beautiful vase-paintings, led up by his guardian deities, from the pyre to Olympus in a quadriga, usually in youthful form,—because his rejuvenescence took place simultaneously with the apotheosis,—and even wedded there to Hebe, the goddess of youth. Another mode of representation 2 first introduces Hercules into the thiasos of the Bacchian attendants, and sports with the contrast between the violent and intractable hero and his wanton companions. A Her- 3 cules of this sort, taking his ease in this happy intermediate state, was represented in the famous master-piece, the torso Belvedere, whose posture entirely agrees with that of the hero reposing among the satyrs. Hercules here rested on his right arm, in which he probably held the skyphos, (§. 299. No. 7 d.), and had the left doubled over his head; a happy feeling of comfort seems diffused over the muscles of his majestic frame, without effacing the impress of immense power. Following up 4 the sports of Dionysian festal mirth, art also gladly represented Hercules in a comic light; for which his adventures with the Pigmies and Cercopes furnished the best opportunity. The 5 worship of Hercules is denoted by his sacrificial animal, the wild-boar, and also the Herculean skyphos; the cornucopia also belongs to him in a certain relation. Here he is usually grouped with inferior rural deities (§. 402. 403, 1.), to whom he even approaches pretty near in an inferior modification, wherein the rude and coarse phase of his character comes

6 into view. The allegorical fable of Hercules at the cross-way, on the other hand, is of little importance to art.

1. A *suffering H.* (H. habitu Œtæo?) [solo eo habitu Romæ] is said to be in the Barberini palace; a head with such expression on gems, Spence, Polym. pl. 19, 3. Lipp. Suppl. ii, 491. [Fine youthful bust with mournful expression Galer. di Firenze iii. tv. 117.] On the *apotheosis* Böttiger Hercules in bivio p. 37. Relief on the Amyclæan throne, Paus. iii, 18, 7. Picture by Artemon, Plin. xxxv, 40. Fine vase-pict. in Gerhard, Ant. Bildw. 31. comp. Welcker, Hyp. Röm. Stud. s. 301. Nike drives, Hermes guides, Apollo welcomes, Pœas takes away the quiver, a nymph extinguishes the pyre, as does the brook Dyras on other occasions. H. ascending in Athena's quadriga, on several vases from Volci, Ann. iii. p. 151.; besides Millingen Div. 36.; G. M. 462.; Moses pl. 69.; [De Witte Vases peints de l'Etrurie No. 96., underneath the pile, which the *παρ-θέντοι ὀμβροφόροι* Arethusa and ΠΡΕΜΝΟΣΙΑ are quenching.] H. in youthful form receiving the draught from Hebe, relief, Guattani M. I. 1787. p. 47. H., in a circle of several deities, presented to Hebe, on Etruscan mirrors, for instance Micali tv. 49. Hebe with Hera and Athena coming to meet the quadriga of H., in Volci, Ann. iii. p. 152. Olympian marriage of H. and Hebe (but with the enigmatical inscription IOΛΕ, R. Rochette M. I. p. 271.), splendid picture on a large crater from Nola, in Berlin. [Apotheosis of Hercules Berlin Vases no. 1031, cylix from Tarquinii, Gerhard Trinkschalen Tf. 5. and no. 1708—1711 amphoræ; Dubois Vases Pancoucke no. 79. Selection from Luc. Bonaparte's Vases Archæologia L. xxiii, Nike to the right of H. under a portico, the gate of Olympus, handing him a garland, on the left Zeus with winged thunderbolt, Rv. Quadriga guided by a crowned goddess, another with cup and lute; in the Mus. at Naples from Ruvo. H. in the quadriga led into Olympus, Rv. Battle; Vasi Feoli no. 18. H. with Athene in the quadriga, guided by Apollo with the hind, without bow, Rv. Dionysus with two satyrs; no. 19. amphora from Vulci, the same together with a figure meeting Apollo; Mus. Etr. no. 1635, Micali Storia tv. 89. H. lying (in Olympus) with ΑΛΚΜΕΝΕ at his feet. Alcmene in Olympus Gerh. Studien i. s. 304. Not. 6. Very doubtful if Alcmene Gerh. Trinkschalen 5. and that she, who must have been introduced by Hercules, should pray to Zeus for his reception. Vase of Python Nouv. Ann. de l'I. Millingen T. i. p. 487. pl. 10, Alcmene on the pile, to which Amphitryon and Antenor apply torches, above in half-length Zeus and Aeos, all these with the names, and two Hyads, who quench the flames by pouring water from their pitchers, whilst two thunderbolts are hurled to the ground by Zeus, who thus destines Alcmene to immortality, as he also caused her to be stolen from her grave by Hermes. She therefore stretches her right hand upwards. Rv. Dionysus between two Mænads, and Semele between Satyr and Silenus.]

2. So the Farnesian relief (Zoëga 70. Corsini Herculis quies et expiatio in Farnes. marmore expressa), the meaning of which is evidently this: H. is apotheosized in the year 58 of Admete, the priestess of Hera; through the priestess he receives from the hand of Hebe the draught of immortality (to which draught is also to be referred Gerh. Ant. Bildw. i, 47.), and now comes as *ἀναπαύομενος* in the first place into the

sphere of the Bacchian dæmons. We see H. besides in the Bacchian thiasus on the Volcentine vases, as on the tazza in Zoëga 71. 72. In Bacchian pompa beside Dionysus in the chariot, PCl. iv, 26. Woburn Marbl. 6. Playing on the flute among satyrs, Laborde ii, 11. At the banquet with Dionysus and Ariadne, Millin Vases i, 37. Contest in drinking with Dionysus on a golden goblet in the Cab. du Roi, G. M. 469. Carousing, Zoëga 68. PCl. v, 14. M. Worsl. i, 2., on archaic gems, Impr. d. Inst. i, 17 sqq. iii, 21 sqq. Sails introduced (allusion to the voyage over Oceanos?). Intoxicated (Brunck Anal. iii. p. 210.), Impr. d. Inst. ii, 29.; sinking away, Zoëga 67. Gerh. Ant. Bildw. i, 30. comp. Neapel's Ant. s. 59. Statuette from Velleia, M. I. d. Inst. 44 c. comp. Lopez, Ann. iv. p. 71. Also Pitt. d. V. Negroni. comp. §. 386. R. 3. Head of H. crowned with ivy, G. M. 470. [with vine-leaves, herma, Brit. Mus. ii, 46.] As the hospitable hero holding out his right hand, δεξιούμενος, on numerous bronzes, G. di Fir. St. 113. 114. Ant. Erc. vi, 20. H. drunk, bronze from Ætolia Spec. ii, 31. 32. H. with a hero on an Etr. mirror, Iscr. Perug. T. i. tv. 5. no. 1., Bull. 1830. p. 163. 1836. p. 41.

3. *Repose* of Hercules on vases of Volci, Ann. iii. p. 152. We see him here reclining at the banquet, crowned by Athena, Hermes and Alcmene present, Micali tv. 89. The posture of leaning on the elbow is ascribed by Luc. Lapith. 13. 14. to Hercules with Pholus.—*Torso* PCl. ii, 10. Bouill. ii, 4. Racc. 9. comp. Winck. i. s. 267. Beschr. Rom. ii, ii. s. 119. Found at the time of Julius II., in the Campo del Fiore, where the theatre of Pompey stood. On the inscription and the master §. 160. R. 5. [R. Rochette in the Mém. de l'Ac. des Inscr. xv, 1 and in his Mém. de Numism. et d'Antiq. 1840. p. 120—166. Conjectures sur le groupe antique dont faisait partie le torse de Belved. supposes Auge to have belonged to it, comp. O. Jahn Zeitschr. f. A. W. 1843. s. 857. Minervini takes the gem of Teucros for H. and Iole, Mito di E. ed Iole p. 32—36. The sculptor Jerichau, who executed a few years ago a similar H., asserts that certain muscles do not admit of an uplifted arm, and therefore of the assumption of a group. This comes in aid of Heyne's conjecture §. 129. R. 2, d.] This eternal rest is clearly distinguished from that immediately after his labours, §. 129. R. 2.—Similar the H. invictus, Boisard iii, 103. That divine clearness also characterizes many heads, especially those with the twisted fillet, for instance that in Bouill. i, 71. (called Herc. victor). More grand the H.-head Lipp. i, 247. Suppl. 312. Zeus-like statue of Hercules, found in Bavay, see Q. de Quincy, Ann. d. Inst. ii. p. 59. M. I. 17. Spec. ii, 33.

4. H. among *Pygmies*, Philostr. ii, 22. Zoëga 69. A Pygmy himself (Sophron's Ἡερυλλος) and fighting with cranes. Tischb. ii, 18. comp. 7. Millin i, 63. 72. M. Pourtalès 8. Battles of Pygmies often on vases, also from Volci and Tarquinii. The Pygmies are represented on the vases precisely as in Ctesias Ind. 11. Adventures with the *Cercopes* §. 90. R. 2. [Three vase-paintings see Ueber den epischen Cyclus s. 409 f. Another Cab. Durand no. 315. in Gerh. Auserl. V. ii, 110.; one quite new Bull. 1843. p. 65. Black figures on yellow ground, the Cercopes tall and slender, with hair long and lank.] Millingen Div. 35 [?] Tischb. iii, 37. [?] Represented by *phylakes*, Hancarv. iii, 88. (Dorians i. p. 463.). Comp. Böttiger Amalth. iii. s. 318.

5. H. with symbols of his worship, PCl. iv, 43. G. M. 480. (pediment of a small temple near Tibur); Chiar. i, 21. Altar with attributes of H. Gerh. A. Bildw. Tf. 114, 1—4. H. resting on capitals of columns 114, 5. 6. Hermes brings a sow as an offering to Hercules and Athena. Ibid. Tf. 86. 1. Among rural deities, Bouill. iii, 70, 1. H. as overseer of herds of cattle, Winck. M. I. 67. Hercules Placidus with the horn of plenty (comp. Photius Bibl. Coisl. xvii. p. 347.), Pan beside him, Boissard iv, 71. With cornucopia PCl. ii, 4.; handing it to Zeus, G. M. 467. Carrying Zeus [Pluto] with cornucopia 468. Carrying him over the water, led by Hermes, Gori M. Etr. ii, 159. Christie, Painted Vases 15. Millingen Div. 35.: a still enigmatical representation, even after the explanations of Böttiger, Archæol. Aehrenl. i. s. 4. Millin Vases ii, 10. [G. M. 468.] Millingen Div. p. 56. Gerhard Kunstbl. 1823. s. 205.—Hermheracles, Bouill. iii, 17, 3. 4. Clarac pl. 347.; together with Hermathene, Passeri Luc. ii, 8. Poseidon, Hercules, Hermes fishing, G. M. 466, referred by O. Jahn Zeitschr. f. A.W. 1838. s. 319, without any probability, to the comedy of Hebe's marriage.

6. Hadrian's gold-coin, of Gades, gives alone an authentic representation, Eckhel D. N. vi, 506. Ann. d. Inst. iv. tf. F, 2. Millingen Ann. vi. p. 332. In vase-paintings I would rather reckon G. M. 460. under this head (taking Millin's priestess of Ceres as Arete), than Maisonn. pl. 4. Ann. tv. F, 1. Böttiger Hercules in bivio. Lips. 1829. Welcker Ann. iv. p. 379. Schulzeit. 1831. No. 84. [An undoubted representation is furnished by the uncommonly successful composition of the vase from Dubois Maisonneuve Ann. iv. tv. F. comp. in reference to Millingen's unimportant doubts, Rhein. Mus. iv. s. 479 f. comp. v, s. 137. vi, s. 610, also Feuerbach Ann. xv. p. 248., Gerhard Apulische Vasenbilder. Tf. 12. Not. 12. 13. who now also supposes Hedone along with H. and Omphale Tf. 14.]

2. THE OTHER HEROIC CYCLES.

412. In sculpture not less than mythology, the heroic form of THESEUS was, as early as the Phidian school, fashioned after that of Hercules; he received, however, a less compact structure of body, one which especially indicated activity in wrestling, a less compressed and more graceful form of countenance, and short but less crisped hair; his costume, except in vase-paintings, which adhere to the general heroic garb, is usually the lion's hide and the club, sometimes also the chlamys and petasus, after the manner of Attic ephebi. At a much later period was established by art, from the descriptions of tragedy, the slender and noble form of HIPPOLYTUS, which was allied to that of Artemis. BÆOTIAN heroes are often indicated by the hat (*κυνῆ Βοιωτία* §. 338. R. 1.) worn in their country; in characteristic and expressive sculpture, nothing has come down to us from the rich cycle of Theban myths, except AMPHION and ZETHUS, the twin brothers of different nature. The lofty and graceful heroic form of JASON can hardly be recognised in