

the statue of the sandal-tyer, which, although otherwise excellent, displays nothing of heroic grandeur, and whose attitude besides occurs in Hermes (§. 380. R. 7.); a panther's or lion's skin seems, from old descriptions, to belong to his complete costume; however, he is also characterized in vase-paintings by the Thessalian garb of the petasus and the chlamys. MEDEA sometimes appears in simple Grecian costume, sometimes with oriental drapery, especially in the sleeved coat hung over the under-dress—the candys (§. 246. R. 5.)—expressing in mien and gesture the concentrated passionateness of her nature. 5

1. *Attic mythus.* *Erechtheus* sacrificing Chthonia? on the marble seat in Stackelb. Gräber s. 33. *Cecrops* and his daughters §. 387. R. 7. *Herse* with Hermes §. 381. R. 6. *Erichthonius'* birth §. 371. R. 4. comp. §. 384. R. 2. Education? (Hephæstus with Hera according to Visconti, with Thetis according to Zoëga) PCl. iv, 11. Panofka Ann. d. Inst. i. p. 303. comp. Clarac Mélanges p. 44. Beschr. Roms ii, ii. s. 228. Driving a chariot §. 118. R. 2. *Oreithyia* §. 401. R. 2. [Alope and Kerkyon, Winck. Mon. ined. 92. Nouv. Annales de l'Inst. archéol. i. p. 149—160. pl. C. Fragment, Indicaz. dei mon. del M. Estense di Catajo p. 92. no. 1151.] *Tereus* and *Progne*, on a vase from Volci, Ann. iii. p. 152. [on one from Ruvo in the Mus. Borb., Roulez in the Nouv. Ann. de l'Inst. archéol. ii. p. 261. pl. 21., comp. Minervini, Avellino, Welcker in the Bull. Napol. ii. p. 12. 81. Ægeus questioning Themis who is seated on the tripod, cylix in Gerhard's Winckelmanns-Programm. 1846.] Theseus, statue with helmeted head, the interpretation doubtful, Spec. ii, 19, [in like manner that of an Athenian relief, where Theseus is worshipped (formerly in Ampelokipos near Athens) M. d. I. iv, 22 B. Ann. xvii. p. 234., Archäol. Zeit. iii. Tf. 33., Clarac ii. pl. 224 A. Bull. 1845. p. 3.] *Æthra* carried off by Poseidon, in Volci, Commentat. Soc. Gott. rec. vii. p. 103. *Theseus* bringing forth Ægeus' armour from under the stone, frequent in Volci, Ann. iii. p. 47., on coins of Athens (after the group Paus. i, 27, 8.) N. Brit. 6, 16.; Impr. d. Inst. i, 69.; Winck. M. I. 96.; Zoëga Bass. 48.; Gell, N. Pomp. pl. 16. M. Borb. ii, 12. Taking leave of Æthra, on coins of Trœzen, Millingen Anc. coins 4, 22. [Gerh. Auserl. V. iii, 158.] Eight battles of Theseus on the Theseion §. 118. R. 2. viz. The Crommyonian sow (also on coins, N. Brit. 6, 23.), Sciron, Cercyon (represented like Antæus, see Plat. Laws vii, 795.), Periphetes?, Sinis?, Pityokamptes (also Tischb. i, 6. Millin Vases i, 34. Böttiger Vasengem. ii. s. 134.), the Marathonian bull (comp. G. M. 485.; M. Borb. viii, 13.), Minotaur. The battle with Procrustes in vase-paintings, Millingen Div. 9. 10. (Thes. in the light chiton), represented as a farce, *ibid.* 46. The death of Sciron and of Patroclus, vase-picture of the royal mus. by Panofka, with 4 pl. B. 1836. 4to. Vases afterwards found in Etruria Annali viii. p. 313. [one edited M. d. I. iii, 47. Ann. xiv. p. 113.] Theseus prevented by Ægeus from taking *Medea's* poisonous draught, Winck. M. I. 127. Combe Terrac. 20. (Machaon according to others). [O. Jahn in the Archäol. Zeit. 1848. s. 318.] Theseus subduing the *Minotaur*, on a very old gem, R. Soc. of Litt. ii, 1. p. 95., where Millingen sees Achelous, besides, Stosch Gemmæ 51. Eckhel P. gr. 32.; N. Brit. 6, 18—20.; Hancarv. iii, 86. G. M. 490. 491. §. 99. N. 2.

Lanzi De' vasi ant. diss. iii.; Gori M. Etr. i, 122. Theseus, Minos, Ariadne and Minotaurus (*Ταυρος*), vase-painting from Volci, Bull. d. Inst. 1830. p. 4. The minotaur, scarabæus and cornelian Impr. d. I. cent. iii, 11. 12., as a centaur in the labyrinth, gem, M. Flor. ii, 35, 1. [The battle between Theseus and M. by L. Stephani Leipz. fol. Statue of Th. subduing the Minotaur very well preserved, found at Genzano in 1740. C. Fea, Miscell. i. p. 152. Th. vanquishing the Minotaur on a sarcophagus in Cologne, Verein der Alterthumsfreunde Bonn vii. Tf. 3. s. 115.; very frequent in mosaic pavements, at Pavia in the church of St. Michael, in Orbe, Kunstbl. 1845. s. 383, in Aix, Salzburg, Gaeta, Naples.] Theseus among the boys and girls of Athens, receiving their thanks, mosaic from the country of the Marrucini, Allegranza, Opusc. erud. pl. iv. no. 5. p. 232. Wall-painting, Pitt. Erc. i, 5. Theseus with Poseidon, §. 356. R. 4. [The deeds of Theseus, in the dress of the Attic ephēbi, seven, five, six, four, two, are very frequent on goblets, in red figures, some of which are enumerated in Gerh. Auserl. V. iii. s. 33. Not. 9. Of these a. is singularly beautiful, see Bull. 1846. p. 106, Archäol. Zeit. iv. s. 288, and now in the possession of E. Braun, b. with six exploits de Witte Cab. Etr. p. 65. in the possession of the Duc de Luynes, c. with five, Cab. Durand no. 348. now in the Brit. Mus., d. engraved there pl. 234., according to the cover of the part, removed from the Durand collection to the Brit. Mus. If this is correct, a repetition of the same representation must be there, brought from Siena in 1843, where it was found, corresponding completely, on a cylix under no. 183. among the 100 vases brought from thence to the Brit. Museum. In a smaller collection, then also in Siena, of a painter pensioned by Lucien Bonaparte, there was in a fine small cylix repeated in and outside (as in a.) Procrustes on the bed, Th. with the hammer striking away at him, Kerkyon, the sow together with her nymph Phæa who wards off, Sinis, a man with a beard, at whom Th. strikes with a vessel, the bull: on the outside the wrestling contest is left out. Further there is e., from the Réserve Etr. no. 3. now in Munich, in Gerh. pl. 232. 233. f. Bull, Sinis, sow, Periphetes; inside Th. and Antiope, g. Sinis, sow, within palæstrian, h. an amphora in the possession of Cardinal Fieschi with Procrustes and bull. Single exploits in Gerhard tf. 159. Procrustes and Sinis comp. s. 35. not. 16. 18. pl. 160. 161. Minotaur 162, 1. Bull 162, 3. Sow. On a cylix in the Mus. Gregor. ii, 82, 3. a, b. the combat with the bull, Athene and a companion in arms present, opposite a fight of 5 warriors; a centaur inside. Bull and centaur Campana Op. di plastica tv. 64. 65.] Seducing and forsaking *Ariadne*: this cycle given in the Salzburg mosaic in Vienna, Wiener Zeitschr. 1817. No. 74. Creuzer Abbild. zur Symb. Tf. 55, 1., the forsaking in the Pomp. picture in Zahn 17. 21. Gell, N. Pomp. pl. 43. 49.; Pitt. Erc. ii, 15. M. Borb. viii, 4. Impr. d. I. iii, 68. *Ariadne* looking after, Dresden statue 402. Aug. 17.; the same figure in Venice, Bull. d. Inst. 1831. p. 61. comp. Cavalier. 50. G. Giust. 142. Theseus led by Athena and Dionysus embracing Ariadne, together on a vase from Volci. Catal. by Levezow. no. 844. [Gerh. Etr. u. Campan. Vasen. Tf. 6. 7. Thes. u. Ariadne O. Jahn's Archäol. Beitr. s. 251—300.] Theseus in the battle of the centaurs, recognizable on the Phigalian frieze, Stackelberg Tf. 29., as in the battle of the Amazons, Tf. 14. comp. s. 53. Theseus' combat with and love for the Amazon Antiope. on vases from Volci, Ann. iii. p. 152.; he carries her away with the as-

sistance of Phorbas (according to Pherecydes, comp. Comment. p. 103.) and Peirithous, M. I. d. Inst. 55. Theseus led by Antiope, Millingen, Un. Mon. i, 19., according to Welcker Hyp. Röm. Studien s. 305. Theseus fighting with the Amazon Hippolyte, G. M. 495. Vase in the M. Pourtalès pl. 35. 36. with explanation by Visconti p. 1. [Millin Vases i, 10. Rhein Mus. 1835. iii. s. 489—494.] Th. and Hippolyte Welcker Bonner Kunstmus. s. 17. R. 3. [s. 36.] Impr. d. I. i, 86. [Th. and Hippolyte (not Antiope) fighting Gerh. iii. Tf. 163. 164. 165. 168., especially the magnificent vase from Ruvo, Quaranta Annali civili del regno delle due Sicilie, Luglio e Agosto 1842. p. 129. Th. and Hippol., she on horseback, the hero on foot, Hermes, Athena, Aphrodite above; M. d. I. ii, 13. Ann. vii. p. 66. Marriage of Th. and the Amazon Antiope, in presence of Ægeus, Ann. d. I. xviii.] An Amazon Loxias (comp. the Hyperborean Loxo) beside Theseus' chariot, vase-painting, Ann. d. Inst. v. tv. A. Theseus' love for *Helena*, on a magnificent vase from Volci. [The abduction on the Amyclæan throne, the deliverance by the Dioscuri on the ark of Cypselus, where Helen maltreats Æthra. The first on the vase meant by the Author from Volci, Mus. Etr. 1941. Gerhard Auserl. Vasen iii, 168. (Rv. Theseus and Antiope.) ΘΕΣΕΥΣ carries off ΗΕΛΕΝΗ. ΠΕΡΙΤΟΥΣ looks around for pursuers, a stately figure, ΗΕΠΕΣ tries to prevent the abduction.—Here, as an intimation that the act was contrary to her will—and ΚΟΡΩΝΗ, a name without a figure, most of the others written in wrong places. The same in archaic style Gerh. Tf. 167, also Vases Luynes pl. 9. 10. Cab. Durand no. 383., where the chariot stands ready and Phorbas as well as Peirithous is turned backwards for defence (Rv. Achilles and Memnon, not the Apharetidæ). The other, Helena rescued by the Dioscuri De Witte Cab. Durand no. 361. Vase in the possession of Baseggio, Archäol. Zeit. 1847. Beil. s. 24.* ΕΛΕΝΗ brought back to ΤΥΝΔΑΡΕΟΣ by ΚΑΣΤΟΡ and ΠΟΛΥΔΕΥΚΕΕΣ, both on horseback, lastly ΟΙΝΕΤΟΡΚΑΛΟΣ. (Rv. Kæneus) 362. 471, De Witte Vases Peints (de Luc. Bonap. no. 118. Brøndsted Thirty-two vases (Campanari) pl. 12. Bull. 1832. p. 114. and M. Blacas pl. 31. do not belong to these.] Theseus sitting fixed in the infernal world, Etr. gem, G. M. 494. Sacrifice to Theseus, as it seems, St. di S. Marco i, 49. Theseus' head on coins, N. Brit. 6, 22. 23., hence also to be distinguished on gems from Hercules, Lipp. i, 239. 41. 45. 46. iii, 205. Stuart iv. p. 10. With the lion's hide above, on coins of Nicæa (Θησεα Νικαισις). Comp. the vase-p. Millingen Un. Mon. i, 18. *Menestheus* on coins of Elæa as founder, Eckhel N. anecd. p. 203. *Acamas* and *Demophon*, with their horses Phalios and Kallisphora, vase, of Exekias, Berliner Vasen no. 651. [where [ΔΕ]ΜΟΦΩΝ is read Sophon by Levezow and Gerhard, and Mophon by Panofka Ann. xii. p. 231. Akamas leading Polyxena as a sacrifice on a cylix with Iliupersis, the names inscribed. Bull. 1843. p. 71. Akamas and Demophon leading back Æthra M. d. I. ii, 25. Ann. vii. p. 292. *Codrus* on a cylix of the finest Attic style in the possession of Sig. Palagi, Milan, ΚΟΔΡΟΣ and ΑΙΝΕΤΟΣ on the bottom, around Athenaia between Lycos, Aias, Menestheus, Melite and Medea between Ægeus, Theseus, Phorbas and Æthra. E. Braun Teseo, Ajace e Codro R. 1843. and less magnificent Gotha 1843. The goblet of Codrus and for its explanation also H. Brunn Berl. Jahrb. 1845. i. s. 701—3. Otherwise, O. Jahn Archäol. Aufs. 181. Th. Bergk Zeitschr. f. A. W. 1844. St. 107 f.]

2. The fable of *Phædra* and *Hippolytus* is perfectly evident on the Agrigentine sarcophagus §. 257. R. 4. [Leop. Schmidt in Gerh. Arch. Zeit. 1847. s. 5. Tf. 5. 6.]; in the fore-ground Hippolytus in the middle of the hunting-train receives Phædra's letter, in the background he is seen at the boar-chase, and on the right and left the love-sick Phædra, and Hippolytus overturned from his car. Hence we recognise the same fable in Zoëga 49. (50. is doubtful), also G. di Fir. St. 91.; L. 16. Clarac pl. 213.; Gerh. Ant. Bildw. 26.; Woburn Marbl. 13.; also Eckhel P. gr. 33.; Terme di Tito 43. (Thiersch Diss. Vet. artif. opera vet. poet. carm. optime explicari tb. 4. p. 21.); Pitt. d'Erc. iii, 15. Gell N. Pomp. pl. 77. M. Borb. viii, 52. Some of these reliefs have an historical reference, Roma leads the horse of the emperor at the chase; comp. §. 427. R. 1. Hipp. tauro emisso expavescens, by Antiphilus according to Pliny, on Etr. urns, Micali 32. 33. (according to the older Ed.) comp. Philostr. ii, 5. Hippolytus and Virbius §. 364. R. 5. 8. Hippolytus as Orphic M. Blacas pl. 7. comp. Götting. Anz. 1835. St. 176. Theseus and Phædra, before Apollo Daphnephorus M. d. I. ii, 16. Ann. vii. p. 70, very doubtful. [Phædra suffering, Etr. mirror Memorie per le belle arti R. 1805. p. 149.; not in Gerhard. Hippol. and Phædra O. Jahn Archäol. Beitr. s. 300—300. FEDRA among the six tragic heroines from Tor Maranciano in the Vatican, holding the rope in her hand, R. Rochette Peint. Ant. pl. 5. Phædra, the nurse and a servant, after the theatre, Pitt. d'Erc. s. 4., according to Feuerbach Vatic. Apoll. s. 386 f. very probable.]

3. *Theban* coins. *Cadmus* stepping from his ship to the shore, in armour, coins of Thebes, Millingen Anc. Coins 4, 12., with the cow as founder of Thebes, coins G. M. 396. Combat with the dragon on coins of Tyre, gems in Millin, Vases p. 1. M. Flor. ii, 4. Vase-paint. Millin M. I. ii, 26.; R. Rochette M. I. pl. 4, 2.; Millingen Un. Mon. i, 27. exactly as in Eurip. Phoen. 673. the Bœotian *κυνῆ* indicates Cadmus, as it does Pentheus in Millingen Div. 5. Marriage with *Harmonia* [fine vase from the Cocumella in Berlin Bull. 1841. p. 177—183. Gerh. Etr. u. Campan. Vasen Tf. C. Beautiful vase with the marriage found in 1828 near Ruvo with 21 others in the same tomb, Gran. musaico Pompei. Tombe de Ruvo, Nap. 1836. p. 4.] (with reference to mystery doctrines), Zoëga Bass. 2. G. M. 397. *Semele* §. 384. R. 1. Actæon §. 365. R. 5.

Laius carrying away Chrysippus in a chariot (Apollod. iii, 5, 5.), on large vase at Berlin. [no. 1010. Gerh. Apulische Vas. Tf. 5. Avellino will write on another from Ruvo.] *Œdipus* as a child consigned to the shepherd Euphorbus, on vases from Volci. M. d. I. ii, 14. Ann. vii. p. 78. The *Sphinx* trampling down Theban youths, on numerous gems, as well as on the throne at Olympia. [O. Jahn Arch. Beitr. s. 112 ff.] *Œdipus* slaying Laius, Inghir. Mon. Etr. i, 66. [Tölken gemmen iv, 1. no. 12.] *Œdipus* with the sphinx often on gems, G. M. 502-5. and vases, Tischb. iii, 34.; Passeri Luc. ii, 104.; Bartoli Nason. 19. (In Inghir. i, 67. the sphinx appears as a female centaur with wings). *Œd.* receives Tiresias' announcement of his ruin (after Sophocles), vase-painting in R. Rochette M. I. pl. 78. an initiation scene according to R. Rochette) [who defends his explanation, Nouv. Ann. d. l'I. p. 183.]. The blinding of *Œdipus* (after the account in Euripides' *Œdipus*), Inghir. Mon. Etr. i, 71. Giamb. Zannoni Illustr. didue Urne Etr. F. 1812. comp. Rathgeber, Hall. Encycl. iii, ii. s. 394. *Œd.* expelled? G. M. 506. Guattani M. I. 1788. p. xxv. tv. 2. [Zoëga in Mon. ined. 103. (G. M. 506.) conjectured Teiresias fleeing with

Manto and other Thebans in the war of the Epigoni. Visconti and Millingen Div. p. 43. remark that Winck. missed the interpretation.] *Œdipus* going into exile with *Antigone*? Millingen Div. 23. [*Atreus* and *Thyestes*, Welcker Griech. Trag. s. 683.] *Œdipus* at *Colonus*? relief, Winck. M. I. 104. M. Borb. v, 23. [Two different reliefs very similar Neap. A. Bildw. s. 130. according to H. Brunn Jen. LZ. 1846. s. 963.] Pitt. d'Ercole. i, 3. But see Welcker Hall. LZ. 1836. Apr. s. 590. Panofka ibid. s. 493. Attic youths at the tomb of *Œdipus* (Εν νότῳ μολλάχην τε καὶ ἀσφοδελὸν πολύριζον, κόλπῳ δ' Οἰδιπόδαν Δαΐου υἱὸν ἔχῳ) Millingen Un. Mon. i, 36. M. Borb. ix, 28. *Expedition of the Seven*: the ἐξελασία of *Adrastus* and *Amphiaraus*, the main subject of the Thebais, on the vase §. 99. No. 8., also in Millingen Div. 20. 21. Five of the seven heroes holding council §. 175. R. 2. Comprehensive representation of the whole expedition in the Panfili relief, R. Rochette M. I. pl. 67 A. p. 426. [*Tydeus* and *Polynices* before *Adrastus*, Nolan vase of earliest design, Ann. xi. tv. p. 255. Abeken, *Adrastus*, *Amphiaraus*, *Tydeus*, with the names Ann. xv. p. 215. tv. F. Gerhard Etr. Sp. ii, 178.; *Amphiaraus* taking leave of *Eriphyle*, vase-painting, M. d. I. iii, 54. Ann. xv. p. 206. tv. F mirror. A's departure, amphora from *Cære* 1836. Mus. Gregor. ii, 48, 2a, shorter Gerhard Auserl. V. ii, 91. Nolan hydria in Baseggio's, Ann. xi. p. 261. not. 7. A. accoutred gives *Eriphyle* his hand, similar a small vase from *Cære* Bull. 1844. p. 35. The bronze figure in *Tübingen* §. 96. no. 3. Baton, Jahrb. des Alterthumsvereins des Rheinlandes x. s. 74. Relief from *Oropus* of the best period, the descent of *Amph.* M. d. I. iv, 5, copied in a design on marble from *Herculaneum* Zahn ii, 1. Ann. xvi. tv. E. p. 166. Several other monuments O. Jahn Archäol. Aufs. s. 152—159.] *Archemorus* killed by the serpent, Boissard i, 78. 81. Millingen Anc. Coins pl. 4, 14. *Adrastus* killing the serpent, Winck. M. I. 83. G. M. 511. Death of *Archemorus*, vase in the Bourbon Museum, E. Braun Bull. 1835. p. 193. [Gerhard Archem. u. die Hesperiden B. 1838. tf. 1. s. 28., also Nouv. Ann. de l'I. pl. 5. 6. πρόθεσις of Arch. Large vase from *Ruvo*, the corpse of Arch. The heroes slaying the dragon, Bull. Napol. ii. tv. v. p. 90. iii. p. 60. Archäol. Zeit. ii. s. 378. *Opheltis* encoiled by the dragon Mus. Gregor. ii, 62. 79. The Winck relief in Braun Zwölf Basrel. Tf. 6, together with a vase of Baron Lotzbeck as vignette. Amphora from *Ruvo* in the mus. at *Naples*, Hyps. praying for pardon before *Eurydice*, heroes, Gerh. Apul. Vasen Tf. E, 10. Hypsip. imploring *Lycurgus*, heroes Inghir. Urne tv. 80, the child enfolded by the winged serpent tv. 79. Pitt. d'Ercole. iv, 64. two in combat with the dragon. Hyps. in despair, the pitcher, only the head of the child remaining. The child encoiled by the serpent often on Roman cippi.] *Ismene* slain by *Tydeus*, on vase-paint., Tischb. iv, 18. (Maison. 51.). Millingen Div. 23. according to Welcker, Schulzeit. 1832. s. 144. [Gerh. Vas. ii, 92.] *Tydeus* wounded, Etr. gem, G. M. 508. 509. Micali tv. 116, 3. *Capaneus* hurled down the ladder by the thunderbolt, often on gems, Cassini iv, 29. Caylus iii, 86. G. M. 510. Micali tv. 116, 10. 11., hurled down Impr. iii, 27, cf. 28, ascending iii, 69. [struck down with the thunderbolt v, 32. Tölken ii, 2, 142. iv, 1. 32. 33.]; Winck. M. I. 109. Zoëga Bass. 47. Battle before the gates of *Thebes*, Inghir. i, 87. 88. 90. Micali tv. 108. *Combat of the brothers* (Liban. 'Εμφε. p. 1119.), G. M. 512. The brothers dying at the altars of the *Furies*, the form of *Œdipus* rises out of the earth repeating the curse, Inghir. i, 93. comp. 94. [The combat of the brothers by *Pythagoras* of *Rhegium*, by Ona-

tas. Frequent in vase-paintings as G. M. 568, and Etr. Urns, Mus. Gregor. i, 93, 2. 4. M. Chiusino tv. 189. 190, in Leyden no. 15. 16. 17. Inghirami Urne tv. 92. from Gori i, 33. G. M. no. 512. Bull. 1840. p. 151 sq. On the long sarcophagus from Tarquinii M. Greg. i, 96, 3. Eteocles demanding back the sovereignty from Polynices, at the right side of the combat of the brothers, and Œdipus at the left, Tölken Gemmen ii, 1, 46. iv, 1, 30. 31.] *Amphiaraus* (whose Esculapius-like head has a laurel crown on coins of Oropus, Cadalvène Rec. p. 168.) engulfed, Inghir. i, 84. *Alcmaeon's* revenge, on Etr. urns. *Manto* consecrated to Delphi, Gerh. Ant. Bildw. 21., also perhaps M. Borb. vii, 19.—*Zethus* and *Amphion*, the Theban Dioscuri as two youths, their arms laid on each other's shoulders, the one with the cithern, the other the club, on a gem in the Vienna cabinet; punishing Dirce §. 157. R. 1. 2., also on contorniati, the Etr. sarcophagus, Dorow, Voy. pl. 14., and elsewhere. On the dissimilar character of the two, see Denkmäler, Text No. 215. [The brothers in conversation, in reference to a famous scene in the Antiope of Euripides, E. Braun Zwölf Basrel. Tf. 3. In the vign. the relief of the Paris Mus. with ZETVΣ, ANTIOPA, AMPHION, which is repeated with other names at Naples, without names in V. Albani. The mother between the sons also on a mirror, Roulez Amphion et Zéthus Liège 1842 (not in Gerhard). On an Etr. urn M. Gregor. i, 95, 2, where one of them has a sword, Dirce lies thrown down, unless it should be Clytæmnestra with Orestes and Pylades.]

Thespian coins. *Narcissus* pining at the fountain, throwing himself in, Pitt. Erc. v, 28—31. M. Borb. i, 4. ii, 18. (Eros' torch here becomes a death-torch); Lipp. i, ii, 63. M. Flor. ii, 36, 2. Impr. d. Inst. i, 73. (the flower *Narcissus* introduced). [See ad Philostr. Imag. i, 23. Bronze figure in the Royal Library at Paris, Clarac pl. 590. no. 1281. Barberini statue Caussei Rom. Mus. i, 2, 53.]

Orchomenian coins. *Athamas* sacrifices one of his children on a large low altar (G. M. 610.; hitherto explained otherwise). *Athamas* himself sacrificed, vase-painting, R. Rochette M. I. 28. (according to R. Rochette the murder of Agamemnon). *Ath.* pursuing Ino, Callistr. 14., above §. 402. R. 4. A remorseful *Athamas* by Aristonidas. *Phrixus* and *Helle* flying, Pitt. d'Ercol. iii, 4. M. Borb. ii, 19.; vi, 19. *Helle* alone, Cab. d'Allier de Haut. pl. 4, 1. Tischb. Vasen. iii, 2. *Phrixus* borne by the ram and sacrificing it, on coins of Gela, Torrem. 33, 3—6. *ὁ ἐπὶ Πελοποννησίου*, *Peleus* and *Atalanta* wrestling (Apollod. iii, 9, 2.) on Etr. mirrors and elsewhere, E. Braun Bull. 1837. p. 213. [Gerh. Auserl. V. iii, 177. Etr. Spiegel. ii, 224. M. Gregor. i, 35, 1.]

4. *Iolchian* coins. [The Argonauts by Lycius Plin. xxxiv, 19, 17, painted by Cydias Plin. xxxv, 36, 26. Painting with which Agrippa adorned the portico of Neptune Dio Cass. liii, 27. cf. Martial ii, 14. iii, 20. xi, 1.] *Neleus* and *Pelias* discovering Tyro their ill-used mother, Epigr. Cyzic. 9. Etr. mirror, Inghir. ii, 76. G. M. 415.* *Jason*, ancient descriptions, Pind. P. 4, 79. Philostr., the yr. 7. The so-called Cincinnatus, according to Winck. xi, 2, 4. a Jason, in the L. 710. Maffei Racc. 70. Bouill. ii, 6. M. Franç. iii, 15. Clarac pl. 309. (with new head) [according to Visconti M. PioCl. vii. p. 101 sq. The head of different marble, but antique]; repetition from Hadrian's villa at Tibur, in Munich 150. [also in England, Böttiger Amalthea iii. s. 242. in Shelburne House, Göde Reise nach England

iv. s. 43, also in Lansdowne House, London, see also M. Capit. iii, 51, the simplicity of the shoeing is a test, Philostr. Epist. 22. Visconti in the Mus. Franç. remarks the same attitude in two figures of the Parthenon frieze Stuart ii. ch. i. pl. 30 A.] Similar the statuette PCl. iii, 48. and M. Franç. iv, 20. Clarac pl. 814. comp. §. 157*. R. 3. The *voyage of the Argo*, Flangini L'Argonautica di Apollonio Rodio T. i. ii. vignettes. Building of the Argo, G. M. 417. 18. also Zoëga Bass. 45. [Campana Op. di plastica tv. 5.] Argus building the ship, Impr. d. I. iii, 64. Jason (Easun) as master-carpenter, Etr. gem, Micali 116, 2. The Argo on her voyage, G. M. 419. 420. Millingen Div. 52. Combat of Polydeuces and Amycus §. 173. R. 3. G. M. 422. 22.* [D. A. K. i. 61, 309. The mirror in the cista, which is now also published by E. Braun, 310. Gerh. Etr. Sp. ii, 171.] Phineas and the Harpies, Athenian vase Millingen Anc. uned. mon. pl. 15, and in Stackelb. Tf. 38, who [wrongly] explains it as the death of Agamemnon. [Large vase-paint. M. d. I. iii, 49. Ann. xv. p. 1.] Sacrifice to Chryse §. 371. R. 8. (Jason present in the Thessalian costume §. 338. R. 1.) Argonauts? vase from Volci, Bull. 1835. p. 183. [Archäol. Zeit. iii. Tf. 35. s. 161. Gerh. Vasen ii, 155, where APXENAVTHΣ is interpreted to be Hercules, and the sacrifice to Chryse is also engraved from other vases.] Arrival of the Argonauts at Æetes' court, one brings him a tessera of hospitality from Sisyphus (in reference to Æetes' Corinthian origin), Jason and Medea form their love-engagement, Maisonn. 44. Jason receives the Iynx through Hermes, Combe Terrac. 53. Jason subduing the bulls, and betrothing himself to Medea, L. 373. Bouill. iii, 51, 1. Clarac pl. 199.; subduing the bulls and slaying the dragon with Medea's aid, a relief in Vienna. [In Villa Ludovisi at Rome Jason attacking the dragon, which Medea is preparing to lull asleep with a round cake. Jason assailing the dragon, and three inactive subordinate figures. Campana Opere di plastica tv. 63, of which the wanting piece is in the British Museum.] The portion with the taming of the bulls, also Flang. ii, 199. Cavalier ii, 2. M. Veron. 223, 5. G. M. 424. comp. the coins of Nero, Pedrusi v, 3, 6. Jason at the altar of the Laphystian Zeus, where are the head and fleece of the ram, Flang. i, 434. G. M. 424* Comp. Gerhard Jason des Drachen Beute B. 1835. s. 6. This cylix from Cære does not represent Jason swallowed by the dragon and vomited up, Welcker Rhein. Mus. iii, 503, indeed he is afterwards given in the M. d. I. ii, 35. Ann. viii. p. 289. as *campato del dragone*. [A vase in Perugia exhibits Jason as dragon-slayer, rushing into the open jaws of the monster with drawn sword, and his mantle over his face, in like manner as he there cautiously extricates himself, after he had slain it from within, because it was impenetrable on the outside. Bull. 1846. p. 87.] Jason at a pillar, round which the dragon is coiled, with which the bird Iynx? is fighting, the fleece of the ram also there, Impr. d. Inst. i, 75. 76. Medea soothing the dragon, Combe Terrac. 52. Jason killing the dragon (in Thessalian costume), Millingen Div. 6. Jason as dragon-slayer, Medea, the Boreads and other Argonauts present, Maisonn. 44. Jason taking down the fleece, Flang. ii, 430. Jason brings the fleece to Pelias, Medea beside him, the tripod of rejuvenescence in the back-ground, Millingen Div. 7. [Death of Talus, in accordance with Apollonius, vase from Ruvo, one of the most remarkable paintings derived from antiquity, the Argo, Circe, Medea, Poseidon, Amphitrite, the Dioscuri twofold, Bull. Napol. iii. tv. 2. 6. iv. tv. 6. p. 137. Gerh. Arch. Zeit. iv. tf. 44. 45. incomplete.]

5. *Medea's* destinies. Böttiger Vasengem. i, 2. s. 164. Persuasion of the Peliades, G. M. 425. Amalthea i, 161 ff. Gifts to Creusa, PCl. vii, 16. The tragic scenes from Euripedes' *Medea*, after the same original, in three reliefs: at Mantua, Carli [Dissert. due, sull' impresa degli Argon. e] Sopra un ant. bassor. rappr. la Medea d'Eurip. 1785. [Labas M. di Mantova i, 9.] G. M. 426.; L. 478. Admir. 55. Bouill. iii, 50, 3. Clarac pl. 204.; still more complete in the Lancelotti relief, now in the Vatican, Winck. M. I. 90, 91. [Besides these three bas-reliefs compared by Böttiger De *Medea* Eurip. there is a sarcophagus in the Caucci palace, now the Belloni, very similar to the Lancelotti relief; one in the court of the Lateran is engraved L'Argonautica tradotta Roma 1791, T. i. tv. 12, probably the same as the Beger one. There is a fragment of the Mantuan representation in the M. PioCl. vii. tv. 16.; another, *Medea* with the sword, in Naples in S. Chiara. Millin Tomb. de Canosa p. 32.] The relief in Beger Spicil. p. 118—131. (according to Pighius) connects therewith the above scenes of the bull-taming, dragon-slaying and betrothal, which indeed belong originally to the same whole. The closing piece, *Medea* with the dead bodies of her children in the dragon-car, also Gori, Inscr. Etr. iii, 1. tb. 13. comp. R. Rochette Journ. des Sav. 1834. p. 76. The destruction of Creusa treated in magnificent vase-style, Vases de Canose 7. [Archäol. Zeit. 1847. tf. 3. O Jahn s. 33—42. *Medea* boiling the ram Gerh. Vasen ii, 157, two representations; cylix in the Mus. Gregor. ii, 82, 1. Gerh. Archäol. Zeit. iv, 40. s. 249., two scenes. The beautiful relief in the palace of the Maltese in Rome, Böttiger Amalthea i. s. 161. Tf. 4.] *Med.* as the murderess of her children in the group of Arles, G. M. 427. [The children shrink from the sword with which their mother has terrified them beforehand, and she stares to the side, hesitating in the moment of execution: the artists of the place erroneously explain it as a mother protecting her children.]; similar ones seem to be described by Libanius' *Εκφρ.* p. 1090, and Callistr. 13. Timomachus' picture §. 208. R. 2. comp. also M. Flor. ii, 34, 3. Impr. d. Inst. i, 77. [Ann. 1829. tv. D 3. p. 245. not. 7.] and the picture in Luc. de domo 31. *Medea* borne by the dragons, R. Rochette M. I. pl. 6. [Painting by Aristolaus, Plin. xxxv, 40, 31.]

- 1 413. Among the Thessalian heroes PELEUS is only deserving of notice in art by his relation to the Nereid Thetis, who most usually struggles against her ravisher and tries to scare
- 2 him away with monstrous shapes. The hair reared up like a mane, the nostrils (*μυκτῆρες*) swollen with courage and pride, a slender pillared neck, and thoroughly noble and powerful forms of body belong to the character of ACHILLES, according to ancient testimonies, with which such at least of the monuments as are authentic and more carefully handled are in accordance; a certain heroic attitude in which the one leg is quickly advanced, and the himation falls negligently over the thigh of that limb, is also at least frequently introduced in Achilles; when he is seated the himation is drawn, in the same way as in Zeus, around the lower portions of the figure.
- 3 MELEAGER appears in a celebrated statue as a slender but powerful youth, with broad chest, active limbs, curling hair and a chlamys thrown back and wrapped round the left arm,

after the manner of hunters (§. 337. R. 6.) and Ætolians (§. 358. R. 4.); he is the huntsman among heroes; the boar's head, on which he leans, points him out unmistakeably. With him figures ATALANTA in Artemis-like costume, her hair forming a bow on the crown of the head. The Thracian ORPHEUS appears as an inspired Citharædus with a certain effeminacy of conformation, in tolerably pure Hellenic costume in earlier art; it was at a later period that he received the Phrygian garb.

1. *Pheræan* coins. Destinies of Alcestis, G. M. 428. Gerhard Ant. Bildw. 28. (Alc. is a portrait), comp. Hyp. Röm. Studien s. 150. Bartoli Nason 10. [Vase, Vermiglioli Le ierogamie di Adm. e. di Alc. Perugia 1831. 4to.]

Itonian coins. Protesilaus and Laodameia, on sarcophagi (§. 397. R. 2.), Bartoli Adm. 75-77. Winck. M. I. 123. PCl. v, 18. 19. G. M. 561. comp. Besch. Roms ii, ii. s. 255. [Sarcophagus in S. Chiara, Naples M. d. I. iii, 40 B. Ann. xiv. p. 32.] On Etr. sarcophagi, Inghir. i, 19. and frequently, but indicated with little distinctness. [According to Grauer M. d. I. iii, 40 B. Ann. xiv. p. 40. the death of Alcestis. M. Gregor. i, 94, 1. Laodamia on her couch which the shade approaches.] Eckhel P. gr. 36. represented in an indecent manner (doubtful whether old).

Phthiotic coins. R. Rochette M. I. i. Achilléide. *Peleus'* rape of Thetis, on the coffer of Cypselus, on the Barberini vase §. 316. R. 2. comp. Millingen Memoirs of the Soc. of Liter. ii. p. 99., in the vase-paintings, Walpole Trav. p. 410. (from Athens), many from Volci (Ann. iii. p. 153.), especially the fine one M. I. d. Inst. i, 38. with the Nereids' names; besides M. I. d. Inst. 37. §. 143, 1. (for the explanation J. de Witte Ann. v. p. 90 sqq., Chiron who stands by *νύμφευσε Νηρέος θυγάτρα*, Pind. N. 3, 57.); Millingen Un. Mon. i, 10. Div. 4. (Peleus with Thessalian hat); Maisonneuve 70. R. Rochette pl. 1.; vase from Volci Levezow Verz. 1005.; [Vases du Duc de Luynes pl. 34.; Gerh. Auserl. V. iii, 178-182.] on an Etruscan mirror, Dempster ii, 81., and the reliefs Mon. Matth. iii. 32. 33. Winck. M. I. 110., sculptures which must celebrate the marriage of some great personage, hence Hera Zygia is enthroned at the top, and the sign of the Balance (*vestra æquali suspendit tempora Libra*, Pers. 5, 47.) is suspended. Peleus returning out of the sea, Etr. gems §. 175. R. 2. Impr. d. I. iii, 30. Peleus brings Thetis to Chiron §. 143. No. 1. The gods at his marriage §. 143. R. No. 3). Marriage gifts, G. M. 551. (Eris is driven out.)

2. Life of *Achilles*, G. M. 552. Bathed in the Styx, Gell. N. Pomp. T. ii. p. 42. 74. R. Rochette pl. 48. Delivered to Chiron, vase from Volci, Micali tv. 87. M. I. d. Inst. 27, 40. Education with Chiron, [Pind. N. 3, 43.], Philostr. ii, 2., especially in lyre-playing. [Peleus consigns the child to Chiron, Mus. Etr. p. 46. no. 314. Gerh. Auserl. V. iii, 183. Hydria in the possession of Baseggio, Rome 1841. Pel. delivers the child to the centaur, Thetis stands behind Peleus, who is accompanied by a dog; perhaps the same vase. Chiron teaching Achilles, Cabot Stucchi tv. 7 A. Achilles takes leave of Nereus §. 402. R. 2, who is seated in the same manner on his throne, a fish in his hand, when the sisters beg him to consent to the carrying off Thetis by Peleus, Gerh. Vasen iii, 178. 182.] Ach. in Scyros on the sarcophagus of Ios, see Fiorillo and Heyne, Das

vermeinte Grabmal Homer's, also Pitt. Erc. i, 8. G. M. 553.; M. PCl. v, 17. G. M. 555.; in R. Rochette M. I. 12. [Gal. Om. 180.]; Woburn Marb. 7.; sarcoph. from Barile, R. Rochette, Ann. d. Inst. iv. p. 320. tv. D. E. Picture by Athenion, Plin. xxxv, 40, 29. comp. Philostr. the Yr. 1.; in Pompeii, Gell. N. Pomp. pl. 69. M. Borb. ix, 6. The so-called Clodius of the Villa Panfili a disguised Achilles, Ed. Winck. vi. s. 309.; an Achilles with ear-rings stood at Sigeum, Serv. ad Æn. i, 34. comp. Tertull. de pall. 4. The representations on the so-called sarcophagus of Alexander Severus, edited by Rid. Venuti 1765. M. Cap. iv, 1. Bartoli Sepolcri 80. Inghir. G. Omer. 22. (as dispute of the princes), and the corresponding relief L. 117. Winck. M. I. 124. Bouill. iii, 13, 2. Clarac pl. 111. G. Omer. 23. unite the departure of Achilles from Scyros with that from his home, into the general picture of a warrior tearing himself away and hurrying to battle; the old men appear to be Peleus and Menœtius, as in the vase-painting §. 143. No. 4. The further achievements of Achilles §. 415.—To Achilles' character belongs the *κομᾶν, ἀναχαιτίζειν τὴν κόμην* according to Philostr. ii, 7., the Younger 1. Libanios' *Ἐκφρ.* 6. Heliod. *Æthiop.* ii, 35 (the chief passage). Achilles was *Ἀχιλλεύς* in a statue in Christod. 261., perhaps however not universally. Comp. also Philostr. Her. 19, 5. The attitude and disposition of the drapery are characteristic, G. M. 555. M. Cap. iv, 1., and the Zeus-like drapery in the figure in Zahn 7., as well as in the Ambrosian Iliad throughout, especially tv. 47. It is still doubtful whether the *Achilles Borghese* (V. Borgh. i, 9. Bouill. ii, 14. [Visconti M. Scelti Borghes. i, 5.], interesting as regards the history of art from its Polyclitan proportions[?] and a certain hardness in the handling), is really Achilles; the attitude and age correspond to the statuæ Achilleæ in Plin. xxxiv, 10., and the *ἐπισφύριον* is perhaps an allusion to the complete armour. The busts in Dresden 386. Aug. 35., in Munich 83. M. Nap. ii, 59., M. Worsl. i, 7., Tischb. H. i, 5. [is from the Borghese statue] and p. 40., are at all events connected with the statue and demand a like explanation; there is in all a certain dash of softness and melancholy, which is altogether unsuitable to Ares, but might very well be given by an artist to Achilles. Of an equestrian statue of Achilles, Malchos p. 273. ed. Bonn. Pharsalian consecrated gift: Achilles on horseback, Patroclus walking alongside (Paus. x, 13, 3. Cod. Mosc.); from it a name may be given to the horseman on the coins of the city. Achilles' head on coins of Pyrrhus and later Thessalian ones, R. Rochette p. 245. 415. vign. 15. Cab. d'Allier de Haut. 5, 17.

3. *Ætolian* coins. Statue of *Meleager*, Racc. 141. PCl. ii, 34. Piran. St. 2. M. Nap. ii, 56. Bouill. ii, 7. (there are traces, on the pedestal, of the hunting spear which he held in his left hand). [The finest statue, found at Marinella in 1838, now in Berlin, M. d. I. iii, 58. Ann. xv. p. 237—265. A. Feuerbach. See also Tüb. Kunstbl. 1838. No. 60. Also remarkably fine the statue Specim. ii, 37. mistaken for Mercury, not in Clarac pl. 805—7. 809. 811 A. 812 B. One also in V. Borghese Salone no. 8. of the new collection.] *Meleager*,? Coins of Ephesus, Münchner Denkschr. f. Philol. i. Tf. 3, 11. The hero on coins of *Ætolia* with the chlamys wrapped round his left arm, the kausia hanging on his neck, and leaning on a long knotty staff (Landon i, 34.), is also perhaps *Meleager*. Calydonian boar-hunt (Philostr. the Yr. 15.), on vases from Volci, with many names of heroes, Bull. d. Inst. 1830. p. 4. Ann. iii. p. 154.; with names

also Levezow Verz. No. 524., [Gerh. Etr. u. Campan. Vasenbilder Tf. 10, 1. 2., where there is also another 3. 4. without names. Gerh. Apul. Vasen Tf. 9. Berl. Vasen no. 1022.] Calyd. chase? M. Pourt. pl. 11. in reliefs, G. M. 411-13. M. Cap. iv, 50. Woburn Marb. 8. 10. (where Meleager has also the chlamys thrown back) and many others, likewise on Etruscan urns. Meleager standing before the boar's head, gems, M. Flor. ii. 36-3. Impr. d. Inst. i, 71. Calyd. chase, Artemis seated near, sarcophagus in Salerno, Gerh. A. Bildw. Tf. 116, 1-3. Meleager slaying the brother of Althæa, relief in V. Pamfili, ibid. 116, 4. Mel. and Atalanta according to Zannoni on a vase from Perugia, Ann. vi. tv. G. Explanation Ann. v. p. 346. [Sarcophagus in V. Pamfili, on the foreshore the chase, on the lid the burial, on the sides the conflict with the uncles, similar to Gerh. 116, 4, and Atalanta, E. Braun Ant. Marmorwerke ii, 6 a. b. O. Jahn Bull. 1846. p. 131.] Mirror-drawings, in which Meleager delivers the boar's head to Atalanta, Gori M. Etr. i, 126. Inghir. ii, 61. [Gerh. Etr. Sp. ii, 175. Two others 174. 176.] Mosaic of Lyons, G. M. 413*. Combat with his mother's brothers and death of Meleager, M. Cap. iv, 35. G. M. 415.; L. 270. V. Borgh. 3, 12. Bouill. iii, 51, 2.; Clarac pl. 201.; Zoëga Bass. 46. (similar Bouill. 51, 3); merely the death L. 256. Clarac pl. 201. Interesting mirror-drawing, Vermiglioli Iscr. Perug. tv. 1. Inghir. ii, 62. comp. §. 398. R. Burning of the body and suicide of Althæa, Barberini relief, Admir. Rom. 70, 71., another fragmentary one, M. Cap. iv, 40. similar also Winck. M. I. 88. G. M. 414. [*Idas and Marpessa* §. 362. R. 2.]

Locrian coins. The assailing hero on the fine coins of Opus is probably *Ajax*, son of Oileus, who is similarly described by Christod. 209. (Rathgeber, Hall. Encycl. iii, iv. s. 288.). A similar one on those of Tricca N. Brit. 5, 11.

Cephaleno-Attic coins. Bosset Essai sur les Médailles de Cephalonie, pl. 1. no. 1-5. *Cephalus* beside the slain Procris, Millingen Un. Mon. i. 14. [Inghir. Vasi fitt. iii, 205.] comp. §. 397. R. 3. Ceph. with hair hanging down (*ἀνχμηνός* as a fugitive after murder) on coins of Pale, N. Brit. 7, 22. 23. *Cephalus* carried off by Eos, often on Nolan vases, Tischb. ii, 61. iv. 12. Millin ii, 34. 35. (with inscription). Millingen Cogh. 14. Cylix of Hiero M. d. I. ii, 38. E. Braun Ann. ix, 209. [Gerh. Auserl. Vas. iii. s. 39. O. Jahn Archäol. Beitr. s. 93 ff.]

4. *Thracian* coins. *Lycurgus* §. 384. R. 6. *Orpheus* in Hellenic costume, Paus. x, 30, 3.; in the Pythian stola, Virg. *Æn.* vi, 645. Vases de Canosa 3. (where the only addition is a Phrygo-Thracian tiara, as in Callistr. 7. comp. the yr. Philostr. 11.); in a dress approaching this, but still peculiar, in the beautiful genuine Greek relief-group with Eurydice and Hermes, (in Naples with Greek inscriptions, Neap. Antik. s. 67.; in Villa Albani, Zoëga 42.; in Villa Borghese, L. 212. Winck. M. I. 85. Clarac pl. 116., in Latin inscription erroneously named Amphion, Zethus and Antiopa). Similar as tamer of wild beasts (whereon Welcker ad Philostr. p. 611.), in the mosaic of Grandson, G. M. 423., a similar fine mosaic has recently been found near Rottweil. [Röm. Alterth. in der Umgegend von Rottweil Stuttg. 1832. s. 62 ff. with engraving. There is one from Cagliari in Turin. Acad. des sc. de T. xiii. p. 13., della Marmora Voy. de Sardagne ii. p. 521. one in Jul. Val. res g. Alex. i, 57.] O. also among the animals on an Alexandrian coin of M. Aurelius, Mionn. Suppl.

ix. pl. at p. 24. Orpheus in Phrygian garb with Muses, vase Neapels Ant. Bildw. s. 379. no. 2004.; Gerhard's *Mysterienvasen*. O. almost naked, playing on the lute, on each side a Thracian with mantle and spiked cap, listening in kingly dignity, vase in the possession of Barone Naples in 1845. O. similarly draped M. Blacas pl. 7., where he holds Cerberus in the infernal world.] Later, with the same style of handling in Phrygian costume with *anaxyrides*, in the Vatican Virgil and Catacomb pictures, comp. Caylus iii, 13, 1. iv, 48, 1. As tamer of Cerberus, undraped, gem in Agostini ii, 8., in the himation on the vase with Hippolytus, above. Killed by a Mænad, vase-painting M. I. d. Inst. 5, 2. Relief in the collection of the king of Sardinia, published in Shelstrate's Virgil ed. 1750. tb. 18. ad G. iv, 522. [comp. O. Jahn Pentheus s. 19. Orpheus young, only with a chlamys on his arm, overpowered by three Thracian women in long garments, two casting stones, one on horseback with lance, he, sunk upon one knee, raises merely his lyre as a defence. Amphora in E. Braun. Bull. 1846. p. 86. On a vase Mus. Gregor. ii, 60, 1. a woman in long drapery, not a Baccha, strikes with an axe at Orpheus with his lute, who catches her by the arm. M. d. I. i, 5, 2. the woman is tattooed on the arms and has a sword, on other vases otherwise, O. Jahn Archäol. Beitr. s. 101.] *Thamyras* M. d. I. ii, 23. Ann. vii. p. 231. viii. p. 326. [Bull. 1834. p. 202. Mus. Gregor. ii, 13.; Millingen Coghill pl. 42. the Muse winged pursues Thamyras who flies holding the lute over his head, for defence, not in order to dash it in pieces (Feuerbach Vatic. Apollo s. 272.), as if after the statue, on Mount Helicon and Polygnotus' picture, and like the Orpheus M. d. I. i, 5, 2. The winged floating figure pursuing Thamyras M. d. I. i, 5, 3. is called by Millingen Ann. i. p. 270. Nemesis. Why not also a muse? Zoëga explained so the similar scene d'Hancarville iv, 61.] Supposed Thamyras of an Etr. mirror M. d. I. ii, 28. Ann. viii. p. 282. ΑΙΝΟΣ Levezow's Verz. no. 855. Ο ΑΙΝΟΣ M. Etr. de Luc. Bonap. no. 1434. [*Musæus*, the Athenian, as scholar of Terpsichore and Meledosa, very fine vase-painting, Bull. 1845. p. 219—223, now in the British Mus. And this perhaps rather to be understood as Thamyris Bull. 1840. p. 54, Rv. Apollo. It is uncertain whether the Thracian minstrel with listening Muses in the museum at Naples is Orpheus, or according to Ann. vii. p. 232. Thamyras, as the painting with the names M. d. I. ii, 23. still remains very dark.]

1 414. We know BELLEROPHON, among the Peloponnesian
 2 heroes, by his connexion with Pegasus and Chimæra. The
 3 DANAIDS of Argos are represented by art, in perfect conformity
 4 with the original intention of the mythus, as a kind of nymphs
 5 with water-vessels. PERSEUS appears very like Hermes in
 configuration and costume; a later Asiatic art sought to claim
 him for its home by a more oriental drapery. PELOPS has a
 Lydo-Phrygian costume and the effeminate forms which are
 usually combined therewith. To the DIOSCURI, who always
 retained very much of their divine nature, belong a perfectly
 unblemished youthful beauty, an equally slender and power-
 ful shape, and, as an almost never-failing attribute, the half-
 oval form of the hat, or at least hair lying close at the back
 of the head, but projecting in thick curls around the forehead

and temples, as is observable in the colossal group on Monte Cavallo. The distinction between Polydeuces the boxer, and Castor in his equestrian costume, is only to be found where they are represented in heroic circumstances, not where they are exhibited as objects of worship, as the Athenian Anakes and as genii of light in its rising and setting, (whereby they also admit of a reference to the destinies of the life of man).

1. *Corinthian coins.* *Medea* §. 412, 5. *Bellerophon* riding Pegasus, gem in Hase Leo Diacon. p. 271, breaking him, Tischb. iii, 38., [G. M. 392.] on Corinthian copper coins, and denarii of the gens Tadia, G. M. 390.; watering him, G. M. 391., on gems, Stuart iii. p. 43.; bringing the *πίνυξ πτυκτός* of Proetus to Iobates, Maisonn. pl. 69. comp. G. M. 392.; vanquishing the Chimæra on Pegasus, in the Melian relief §. 96. No. 29., vase-paint., G. M. 393.; Corinthian coins, Millingen Méd. in. 2, 18., sardonyx from Volci Impr. d. I. iii, 9. Coins of the gens Cossutia; thrown off, and Pegasus flying to the Olympian heights, G. M. 394. [Guigniaut pl. 170, 618.] Böttiger Vasengem. i. s. 101. [Guigniaut Rel. de l'Antiqu. pl. 157. 170—176.—1st. B. takes leave of Proetus, from whom he receives the letter, the queen, who loves B., sits pensive opposite, a female attendant holds a shade over her, vase in the Mus. at Naples M. d. I. iv, 21, Longperier Ann. xvii. p. 227.; on another in the same Museum (Ser. 4. no. 582.), when B. has received the letter, Stheneboea standing behind her husband wishes him success on his journey, while she lays her arms upon her breast, so that she touches her neck with one finger, beneath them young men, and maidens, twelve figures, Rv. Scenes among men and women; the 1st is exactly the same in Dubois Maisonn. pl. 69. (not B. delivering the letter to Iobates) where no remark is made on the vase and the place; on a crater from Apulia, but with Nolan design, in the possession of Mr. Temple, the English ambassador at Naples, B., his horse beside him as usual, gives his hand to the king who is enthroned, with bird-sceptre, while Stheneboea standing gives the farewell-cup to B., on the tankard there is a figure painted, Rv. Battle of Amazons; abridged, Proetus only gives his hand to B. at parting, the letter is left out, Tischb. iii, 38. G. M. 392.—(neither the taming of Pegasus, nor parting from Iobates).—2d. B., accompanied by Pegasus, greets Iobates, two women, one of whom carries a cista and a lance, regard him with astonishment, vase of excellent design in the Bourbon Museum; Bull. 1836. p. 117., unless perhaps the parting from Proetus is also presented here, comp. Cab. Durand no. 247. Rv. (the other side, as well as nos. 246. 250. 317 Rv., where Pegasus is wanting, appear to belong to some other subject.—3d. B. in conflict with the Chimæra on the Amyclæan throne, on the throne of Æsculapius at Epidaurus, on metopes of the Delphian temple, and of the north side of the Parthenon, on vases, on two of the Prince of Canino's, said to be in the archaic style, Gerh. Rapporto not. 419,* one of which, now in the Paris Museum, Dubois Mais. 34, very clumsy, only represents B. driving Pegasus along; in red figures Tischb. i, 1. G. M. 393, Guigniaut pl. 157, 617, only Iobates and Athene present; in the possession of St. Angelo, Naples only Athene and a warrior; in a design of E. Braun's B., between Athena seated and Poseidon standing, looks down on the Chimæra and still holds his lance ready for the thrust; on a vase in the Bourbon Museum

(Ser. 6. no. 1342.) he holds his lance towards the Chimæra—here with the heads of lion and goat, beside a tree—which seizes an overthrown warrior with its lion-claws, while five others on both sides encounter it, Rv. four naked youths, Neapel's A. Bildw. s. 264; Cab. Durand no. 248. on a Sabine vase B. on Pegasus is surrounded with rays, and a Dioscurian cap is hung up, as also in M. d. I. iv, 21., of the Chimæra there is nothing visible but the lion- and goat-heads, Rv. Sphinx between two satyrs Ann. d. I. x. p. 274. A composition abounding in figures on the Lamberti vase, now in Carlsruhe, M. d. I. ii, 50., Ann. ix. p. 219., where the Chimæra has three heads, and on the one in Berlin no. 1022., Gerh. Apul. Vas. Tf. 8., relief on a tomb in Tlos §. 128.*—4th. B. fights against the enemies of Iobates, on a high narrow crater only half-preserved on a white winged horse with shield and lance, of the five warriors one stooping under him reaches the shoulder of the horse, while another covers him with his shield, above the latter another threatens B. with his sword, the two on the right side are wanting, a swan bites at the lance near the hand, a panther beneath, Rv. combatants. Battle with the Solymi also Cab. Durand no. 249. 1374?—5th. B. returned to Argos, crater in the Bourbon Museum, armed with two lances, is before the door, in which Sthenebœa stands, a mirror in her hand; this is the meeting again, after Eurip., Griech. Tragœdien s. 780 f. Tischbein iii, 39., on the opposite side from B.'s leave-taking with Proetus pl. 38, Sthenebœa lifts her hands in amazement when the youth stands again before her, a column expresses the palace, a darting Eros the love of Sthenebœa. Böttiger Kl. Schriften ii, 256. supposes it to be the earlier, first arrival of B., but for a woman who was still a stranger to him the reception of the guest is not so suitable.—6th. B. has carried off his lover on Pegasus, to punish her love for him with drowning, the ancient punishment of unfaithful wives, thus carrying his virtue still higher than the old fable did; she is already hurled down head-foremost, and the rider, who is himself not unmoved, holds his hand before his eyes. The probably Lucanian vase, found in Magna Grecia, is polychrome, like that with the flame-consumed Alcmene §. 411. R. 2., two Calydonian hunts, &c. and belongs to the Marchese Rinuccini, Inghirami Vasi fitt. i, 3. Gr. Trag. s. 782.—7th. B. watering Pegasus at a fountain, after the discovery of which as Hyginus says P. A. ii, 18, he wished to ascend to heaven (the illusion must have been communicated to him that a certain spring had the virtue to strengthen him so wondrously, comp. Griech. Trag. s. 787.) E. Braun Zwölf Basrel. f. 1.—8th. B. thrown from Pegasus, on the engraved stone above referred to but not Cab. Durand no. 249. Rv. as the horse must necessarily have been winged.—9th. Megapenthes, the son of Sthenebœa, attempts to murder B. after he was thrown from Pegasus in his flight to heaven, and the latter is saved by his son Glaucus. One of the bas-reliefs on the temple in Cyzicus Anthol. Pal. p. 63. no. 15.]. *Pegasus* tended by the nymphs, on Corinthian coins and gems, Thorlacius de Pegasi mythol. 1819. Bartoli Nason. 20, comp. R. Rochette, Ann. d. Inst. i. p. 320., also §. 252. R. 3. *Chimæra*, Etruscan §. 172. R. 3. Coins of Sicyon §. 132. R. 1. [On several hundred monuments, observes Visconti ap. Clavier Apollod. ii. p. 522, from the bronze ones in Florence onwards the head of the goat invariably rises out of the back of the animal: otherwise the poets, see Heyne ad Apollod. p. 114.]

2. *Argive* coins. *Io* §. 351. R. 4. *Io* on coins of Iotape Bull. 1835. p. 188. The Berlin Vase with Zeus and *Io* Gerh. A. Bildw. Tf. 115. *Io* and *Epaphus*, very doubtful, M. Borb. ix, 48. Statues of the *Danaides* and *Ægyptiades* on the Palatine, Petersen Einleitung s. 97. Schol. Pers. ii. 56. [O. Jahn Archäol. Aufs s. 22—30.] Danaid from the baths of Agrippa in Berlin, with orientalized hair-dress and painful expression; she holds a vase before her lap. Similar PCl. ii, 2. To that group belonged also probably the *Anchirrhoe* (probably the name of an Argive fountain on the Erasinus) of the Blundell collection; PCl. iii. tv. agg. A, 9. p. 73. [Clarac pl. 750. no. 1828.]—which resembles very much the statue L. 73. Bouill. i, 87. Clarac pl. 324.—and many others. [Kunstblatt 1839. s. 211. in V. Albani, Indicaz. no. 434.; in the Altieri palace, Rome, the size of life, at Tegel near Berlin.] Combat with chariots about the *Danaides*? G. M. 385. Comp. Gerh. Archemorus s. 47 f. [and Notice sur le Vase de Midias au Mus. Brit. B. 1840. 4to. and in the Trans. of the Royal Soc. of Literature Sec. Series i. p. 192. for the name of the painter has come to light.] *Prætides* §. 363. R. 2. *Danae* §. 351. R. 4.

3. *Perseus* sculptured by Pythagoras with talaria, as in the Hesiodic shield. Very similar on gems to the *Hermes* Belvedere §. 380, 5, Lipp. i, 52—54. Very completely costumed on Pontic coins, for instance those of Amasia, M. SClem. 25, 236. *Perseus* exercised by *Athene* Vase from Rome in the Akad. Mus. Leipz. O. Jahn in the Schriften der Sächs. Gesellschaft der Wiss. 1847. Putting on his wings, on the scarabæus, G. M. 386. Head with the *Medusa* as helmet, alto relievo, Spec. ii. 44 comp. Hunter N. Vett. tb. iii, 9. Head of *Perseus* with bird's head as helmet Impr. d. I. iii, 63. [Head of P. on coins of Siphnos Mionnet pl. li, 6.] Levezow Das Gorgonen-Ideal B. 1833. The combat with the *Gorgons*, always as beheading, in old and hieratic reliefs §. 90. R. 2. 96. No. 29.; on vases, especially archaic ones, Micali tv. 88, 5. Ann. d. Inst. iii. p. 154.; [two from Vulci in Gerh. Auserl. V. ii, 88. 89, 3. 4 and a Nolan one Tf. 89, 1. 2.] on Clusinian clay-vases, Micali tv. 22.; in an Etruscan bronze, Gori M. Etrusc. i, 145.; on a tripod (comp. §. 361. R. 5.) in Durand's collection. We often see introduced the reflecting shield of *Athena* (as in the picture Luc. de domo 25. comp. Apollod. ii. 4, 2.), Combe Terrac. 13, also 71. [?] Gori M. Etr. i, 31. G. di Fir. Intagl. 15, 3. G. M. 386** sqq. Asiatic modes of representation on coins of *Sinope* (*Perseus* standing over *Medusa*, reverse *Pallas* with the *Gorgoneion* on her helmet, Neumann N. V. ii. tb. 1, 1.), *Cabera* (on both *Perseus* with Phrygian cap and long chlamys) and *Tarsus* (*Perseus* naked). *Perseus* pursued by the *Gorgons*, on the coffer of *Cypselus* and in old vase-paintings, Levezow Gorgonen-Ideal Tf. 2, 24. Hence the archaic bronze, *Perseus* four-winged, in arabesque style, M. Pourtalès 40. (Ker according to Panofka). *Perseus* running, with the harpe, on the reverse of the *Gorgoneion*, on coins of *Seriphos*, Cadalvène Recueil pl. 4, 27. *Perseus* stabbing the *Gorgoneion*, with *Pallas*, Etr. mirror, G. M. 386*, [Gerhard Etr. Sp. ii. 123 where also 121 *Perseus* alone with Harpe and *Kibisis*, 122 P. with *Menerva*, *Aplu* and probably his sister, 124 P. and *Menerva* with inscriptions,] and at the same time with his back turned, gem, M. Flor. 34, 5. *Perseus* delivering the *Gorgoneion* to *Pallas*, Inghir. Mon. Etr. i, 55.; *Perseus* holding his adversary, Impr. d. I. iii, 15. [P. with the *Gorgoneion* in his hand, Campana Op. di plastica tv. 56.; fighting

with the monster tv. 57.] vase-painting, M. Borb. v, 51, Maisonn. 46. Perseus bringing the head to Polydectes, as in the picture Paus. i, 22, 6., towards the other side the pursuing Gorgons and Poseidon, Millin Vases ii, 3. 4. comp. Millingen Div. 3. [A peculiar scene on an archaic vase is described in the Archäol. Intell. Bl. 1837. s. 52.] Perseus leading *Andromeda* down from the rock, fine relief in the M. Cap. iv, 52., as in the epigram in Brunck ii. p. 172, 13. and in Luc. Dial. D. marin. 14. Statue-group in Hanover (comp. Gött. G. A. 1830. s. 2013.), entirely corresponding to that from Deultum, Cab. d'Allier pl. 3, 10. Group in Iconium, Petersen Einl. s. 129. [P. showing to A. the Gorgoneion in the mirror of the fountain, four times Pitt. d'Ercol. iii, 12. M. Borb. ix, 39. xii, 49-51, by Guattani: Memorie v. p. 67. Hermes and nymphs named; comp. Ternite 2d. ser. heft. 2. Tf. 11. not. 1.] Intervention of Perseus, Gori M. Etr. i, 123. Inghir. Mon. Etr. i, 55. 56. Painting by Euanthes, Achil. Tat. iii, 7. 8. comp. Luc. De domo 22., Philostr. i, 29. and Pitt. Erc. iv, 7, 61. M. Borb. v, 32. vi, 50. ix, 39. Gell, Pomp. pl. 42. N. Pomp. pl. 67.; vase-paint. R. Rochette M. I. pl. 41. Perseus' sword, the harpe, has a straight and a curved point, on coins of Tarsus and numerous gems.

4. *Pisatic* coins. *Pelops* presented with the quadriga by Poseidon, Philostr. i, 30. Perhaps also on the Velletri relief §. 171. R. 3. Pelops leading a horse, on coins of Elis, M. SClem. 9, 127., watering his horse, on the fine cameo, Millin M. I. i, 1. Preparations for the contest with *Ænomaus* on the Olympian temple, Paus. v, 10. *Ænomaus* sacrificing to Artemis Alpheioa before the contest, interesting vase-paint. Maisonn. 30. Inghir. Mon. Etr. v, 15. Neapel's Ant. s. 342. comp. the Yr. Philostr. 9. Pelops beside Hippodameia in the chariot, (a prolepsis?) Combe Terrac. 34., [fragment Brit. Mus. x, 32.] so conquering *Ænomaus*, Philostr. i, 17. Pel. and *Ænom.*, Apul. vase, Gerh. Archem. Tf. 3. [Large vase from Ruvo Ann. d. I. a. xii. tv. N. O. p. 171. by Ritschl. Bull. 1846. p. 56. Vaso di Pelope e Mistilo M. d. I. iv. 30. H. Brunn Ann. xviii.] Contest of Pelops and *Ænomaus* in Etr. reliefs, Uhden, Schr. der Berl. Acad. 1827. s. 211. [Mus. Gregor. i, 95, 1.]; conceived as a race in the circus on a Roman sarcophagus in the Vatican, Guattani M. I. 1785. p. ix. G. M. 521*. Relief in the L. 783. Clarac pl. 210. *Ænomaus* slain by Pelops on Etr. urns, Micali tv. 105. 106. comp. Uhden *ibid.* 1828. s. 233. Rathgeber, Hall. Encycl. iii, ii. s. 99 ff. *Atreus* and *Thyestes*, Vatic. Vase in Millingen Div. pl. 23. Welcker Zeitschr. f. A. W. 1838. s. 233. *Molionidæ*? Bull. 1834. p. 46.

Arcadian coins. *Cepheus* §. 371. R. 5. *Telephus* §. 410, 8. (Hercules) and §. 415. (Trojan war). *Atalanta* and *Hippomenes*? a group, Maffei Racc. 96.

[*Messenian* coins. *Merops* who brandishes the axe against her son *Æpytus* whom she does not recognise, restrained by the old man, after Euripides in the *Kresphontes*. G. M. 614. 615. Griech. Trag. s. 835.]

5. *Amyclæan* coins. *Leda* §. 351. R. 4. Birth of the *Dioscuri*, G. M. 522. Rape of the *Leucippides*, the *Apharetiadæ* resisting, PCl. iv, 44. G. M. 523. G. Giust. ii, 438. comp. Böttiger Archæol. der Mahl. s. 291 ff. [Campana Op. di plastica tv. 55.] The carrying away of the *Leucippides* often on Etr. urns, in reference to death, R. Rochette M. I. pl. 75. Fi-

figures of the Dioscuri, their heads, starred hats and the like from coins, G. M. 524-29. Fine Dioscurian head, Impr. d. Inst. i, 8. As horsemen on many coins, holding palms, with inscription, on coins of Tarentum, Millingen Anc. Coins i. 12. Often on Roman denarii as horsemen, riding beside or away from one another (their lot leads them to opposite sides). The two horse-tamers of Monte Cavallo ἵπποις μαρμαίροντες—18 feet high, splendid figures in Lysippian proportions [?], executed at Rome, probably after the time of Augustus, from Greek originals, the inscriptions without significance, the horses treated as *parerga*; on the erection Lettere of Canova and P. Vivenzio, Sickler Alman. ii. s. 247. Tf. 19. 20.; besides Racc. 11-13. Piranesi Stat. 4. Morghen Princ. 25. 26. Ed. Winck. v. s. 463. vi, ii. s. 73. Meyer Horen i, ii. s. 42. Wagner Kunstbl. 1824. No. 93 ff.—are recognised as Dioscuri especially from the fashion of the hair; [Kunstmus. zu Bom s. 133-150. Fogelberg. Ann. xiv. p. 194. Ruhl Pferdebildung antiker Plastik 1846. s. 33. 46. Fogelberg the Swede as well as Tieck in Kugler's Museum B. 1836. St. 6. assigns the colossi to the time of Tiberius. Phidias' alter colossicus nudus was in Rome.] Very similar figures on gems, Raponi P. gr. t. 5, 9. and in reliefs, for example, R. Rochette M. I. pl. 72. The Capitoline horse-tamers are less excellent; Polydeuces is distinguished by the curling hair of Zeus, and pancratiastic ears. The horse-leading Dioscuri in the relief M. Chiar. 9. have almost Phrygian caps, comp. G. di Fir. 98. and the wall-painting M. Borb. ix, 36. [Cabott Stucchi figur. tv. 2., standing beside the horses, above them genii with raised and inverted torches.] The Athenian Anakes as youths armed with spears standing round an altar, Cayl. vi, 47. Catal. de Chois. Gouff. p. 34. comp. C. I. No. 489. Similar M. Nan. 234., where there is a half-moon over their altar. In chlamydes with parazonia, on a sardonix as amulet, Eckhel P. gr. 28. As armed youths often on Etruscan mirrors; in heroic companionship, Inghir. ii, 48. G. M. 409*, Castor is distinguished by equestrian ornaments from the naked boxer Polydeuces (comp. §. 412. R. 1. Statue of Pol. boxing? Bouill. i, 1.). Polydeuces as boxer, bronze from Paramythia P. Knight Spec. ii, 22. Castor with sepulchral urn, scarab. Impr. d. I. iii, 5. In Etr. bronzes, for example Micali tv. 35, 13. with swan-heads on their hats (they are presented so, with inscriptions, on an Etruscan mirror according to Gerhard's account). [Dioscuri Gerh. Etr. Sp. i, 45-54. 58. 59.] The Dioscuri beside Hades on lamps (§. 407. R. 2.), Bartoli ii, 8.; in representations of men's destinies as symbols of rising and setting, §. 397. R. 2. and 3. §. 400. R. 1. Two urns entwined with serpents on Lacedæmonian coins as symbols of the Dioscuri, N. Brit. 8, 1. Thanksgiving of one escaped from the dangers of the sea in an Anakeion, expressed on a relief which was found at Este in 1710, now in Verona (from the Museum Silvestrium), where the Dioscuri are represented by youths with oval hats and two diotæ. Com. Cam. Silvestrii Rhodigini in anaglyphum Gr. interpretatio posthuma. R. 1720. Comp. Thiersch Reisen s. 70. The so-called Cabiri, stiff figures with oval hats, are also better called anaktes, Ant. Erc. vi, 23.

415. The mythic cycle of the TROJAN WAR was held in especial favour by ancient art, and larger compositions were introduced even on floors, goblets, and armour, as they were afterwards on relief-tablets, which, with their small figures

and names inscribed beside them, presented a kind of primer of antique sculpture. The Cyclian poets, who formed the introduction and continuation to the Iliad, were therein as much drawn upon as Homer himself. Ancient art characterized every leading hero, inasmuch as it condensed the features furnished by the epic into a personal shape, with that freedom and precision which were peculiar to it; besides Achilles we can still recognise, from such characteristic traits, especially the Telamonian AJAX; and yet even the lion-like, fiercely-raging Ajax might be easily confounded with the incomparably softer and feebler Menelaus in a principal group which was often repeated in antiquity, and is in the highest degree deserving of admiration. In DIOMED we have to expect fresh, but not highly ennobled, heroic energy, in AGAMEMNON a dignified, kingly character. Among the Trojans HECTOR and PRIAM are less known by their plastic development than PARIS, to whose effeminate conformation a richly ornamented Phrygian dress was found suitable, whilst otherwise only subordinate figures wear this Asiatic costume, the leading heroes on the contrary being always provided with the general heroic drapery. Of the women belonging to this cycle of myths, HELEN, the Aphrodite among heroines, and HECUBA became the principal subjects of the formative art; the countenance of the latter, although deeply furrowed by grief, does not however conceal the innate vehemence and passionateness of her nature.

1. See on the mosaic in Hiero's ship §. 163. R. 6. Scyphi Homerici Sueton. Nero 47., to the same class belong those of Bernay §. 311. R. 5. Theodorus' (about Ol. 120.) bellum Iliacum pluribus tabulis Plin. Corresponding picture from the so-called temple of Venus in Pompeii, Steinbüchel Atlas Tf. viii. B. C. D. [The house of the tragic poet, more aptly, the Homeric house, see Ternite zweite Reihe heft 3. Tf. 22.]

Trojan war. Tischbein's Homer with designs from the antique; six numbers with commentary by Heyne, three by Schorn. Fr. Inghirami G. Omerica. 1827. 2 vols.—*Antehomerica.* Paris' shepherd life, Millingen Div. 43. Paris and CEnone, Terrac. in Millingen Un. Mon. ii, 18. Paris' battle with the brothers and recognition by Cassandra (after Sophocles and Ennius' Alexander) on Etr. sarcoph. Uhden, Schr. der Berl. Acad. 1828. s. 237. R. Rochette M. I. pl. 51. p. 256. [O. Jahn Telephus und Troilus 1841. Mus. Gregor. i, 95, 4.] Hermes with Paris, mirror-design (in Berlin), G. M. 535. The three goddesses before Paris §. 378. R. 4. Menelaus woos Helena, mirror-drawing, Inghir. ii, 47. [Gerh. Etr. Sp. ii, 197.] Agamemnon and Menelaus taking leave of Helen, in whose house Paris is arrived as a guest, Etr. mirror, M. I. d. Inst. ii, 6. [Ann. vi. p. 183. 241. Gerh. Etr. Sp. ii, 181. N. Rhein. Mus. i. s. 416—420.] Paris' hospitable reception in Helen's, and Paris bringing her home to the house of Priam, Rv. The simultaneous combat of the Dioscuri with the Apharetiadæ, M. Blacas pl. 30. 31. Götting. Anz. 1835. s. 1754. [As the bride is received by the king followed by two lancers, so the bridegroom, followed by his horses is received by the Queen. In the Cyprians, Paris solem-

nized his marriage after his arrival in Troy; possible indeed that this is meant. A γάμος of Theseus and Antiope in Athens was noticed above.] Paris comes to Helen, vase-paint., Gerh. Ant. Bildw. 34. (Protesilaus according to Gerh.) Eros wins Helen for Paris, Millingen Div. 42. The carrying away of Helen on vases from Volci, Ann. d. Inst. iii. p. 153., on Etr. urns frequently. Tischb. i. 4. Marriage §. 378. R. 4. Odysseus and Palamedes Ann. d. I. vii. p. 249. Sacrifice of *Iphigenia*, Uhden, Schr. der Berl. Acad. 1811. s. 74. Timanthes' picture §. 138. R. 3. Gell, N. Pomp. pl. 46. [M. Borb. iv, 3. Zahn i, 19. D. A. K. i, 44, 206.]; ara in Florence (Κλεομένης ἐποιεῖ), where Calchas cuts off her hair, and Agamemnon turns away veiling his face, Lanzi Op. post i. p. 330 sq. R. Rochette M. I. tv. 26, 1. p. 129. (otherwise explained: L'ara d'Alceste, P. Pisani incise. 1780.); Medicean vase. Tischb. v, 3. G. di Fir. St. 156. 157.; Etr. urns, Micali 70. 71. (of the earlier edition), R. Rochette pl. 26, 2. (the snake-entwined omphalos introduced); [Braun in the Giorn. scientif. di Perugia 1840. i. p. 50—65.; Antiquarium at Mannheim ii. s. 8.; Mus. Gregor. i, 94, 5.; on the large sarcoph. from Tarquinii ibid. 96, 2. where however we must rather suppose the sacrifice of Polyxena, along with the death of Astyanax 96, 1.] vase-pict. in which the substitution of the hind is finely expressed, R. Rochette pl. 26 b. [Wall-painting tf. 27. O. Jahn Archäol. Beitr. s. 378—398. A small picture discovered in 1835, in Zahn ii, 61., represents Iphigenia, from whose hair Calchas cuts off the points of a tress; before the thalamas Achilles sits in sadness, unbearded, with the lance, wrapped in his mantle, turned away, and perhaps struggling against Eros, with his arm uplifted as to the gods.] *Ajax* and *Teucros* taking leave of the aged Telamon, vase-pict. R. Rochette pl. 71, 2. *Telephus*' combat with Achilles, Millingen Un. Mon. i, 22.? *Telephus* cured by the rust of Achilles' lance, gem in Rapponi 36, 3. Mirror in Bianconi 1. Inghir. ii, 39. [According to the inscriptions Philoctetes and Machaon, while other mirrors represent the healing of Tel. O. Jahn Teleph. und Troilos s. 8 f. and Archäol. Aufs. s. 179 f. Gerh. Etr. Sp. ii, 229. Exploits of Telephos O. Jahn Ant. Aufs. s. 164 ff. Telephos recognised in Aulis seizes the infant Orestes and flies for refuge to the altar, on Etr. altars, O. Jahn Tel. und Troilos 1841, and on painted vases, A. Aufs. s. 172 ff. Auge, Teuthras, Aphrodite.] Patroclus' wounds bound by Achilles §. 143. R. 3). *Protesilaus*' death §. 413. R. 1. *Palamedes* and *Protesilaus*? playing at dice (Eur. Iph. Aul. 190.), vase-paint. see Panofka, Hyp. Röm. Studien s. 165. comp. Ann. d. Inst. iii. p. 133. Bull. 1832. p. 70. *Ajax* and *Achilles* M. d. I. ii, 22. Ann. vii. p. 228. Welcker Rhein. Mus. iii. s. 600. Combat of *Achilles* and *Hector* (after the *Cyprians*?) §. 143. R. 2.), comp. Welcker Ann. v. p. 219. [*Ajax* and *Hector*? Grotfend Ann. vii. p. 220. *Achilles* and *Hector* do not hasten to the single combat, but they separate from it, angrily, even after it has been terminated. They did not however fight over the dead body of *Troilus* (O. Jahn Tel. u. Troilus s. 90 f.), which is not there, and indeed this would be no duel at all but in order to decide the war, without a general engagement, which only fits into the *Cyprians*. *Death of Troilus*, to which several monuments belong which are referred below to *Astyanax*, O. Jahn Tel. u. Troilus s. 70 ff. In vase-paintings we have to distinguish the pursuit of Tr., which is furnished by at least fifteen vases, beginning with that of *Clitias* and *Ergotimus* which is rich in names and figures, the slaughter which is to be found on three, and the combat for the body on two vases.

The first is engraved in Gerhard's Vasen des k. Mus. Tf. 13, 6. 14. 20. E, 1. 3. 7. 10. Auserl. Vas. i, 14. iii, 185. The second M. d. I. 34. (commented on by the author in manuscript as the death of Achilles after Campanari Bull. 1834. p. 234 sqq., with reference however to Rhein. Mus. iii. s. 627.); O Jahn Tel. u. Troilos Tf. 2, Gerh. Vas. des k. Mus. Tf. E, 5.; Auserl. Vas. iii, 224—26.; the third Gerh. iii, 223. The first also on Etr. urns, Mus. Chius. tv. 25. 147.; Ingh. M. Etr. i, 83.; Vermiglioli Iscriz. Perug. i. p. 166.; Gori i, 134. Dempster i, 68. Cavedoni Indicaz. per il Mus. di Catajo p. 16. no. 1. p. 84. no. 859.; Bull. 1846. p. 163. where the meaning is missed; also in the museum at Florence, several times, and on a cameo in Mantua, M. Worsl. tv. 30, 14. (Milan ed.)] *Death of Palamedes* from a vase-painting Welcker Tril. s. 469. Ztschr. f. AW. 1838. s. 218. Palamedes ΙΘΗΜΙΑΤ and Philoctetes? Impr. d. I. iii, 32. [The healing of Philoctetes is later than the death of Palamedes.]

Homeric. Homeric scenes, filling up by Inghir. Gal. Omer. Welcker Hall. ALZ. 1836. n. 75 ff. [now again to be completed in many points.] *Iliad tablet* in the M. Cap. iv, 68. G. M. 558. Tischb. vii, 2.: The events of the Iliad and those which succeeded till the emigration of Æneas, in reference to Rome as New Troy. For the explanation Beger's Bell. Trojanum, 1699. Welcker Ann. d. Inst. i. p. 227. A piece of a perfectly similar tablet in Choix. Gouff. Voy. Pitt. ii. p. 346. Inghir. G. Omer. 5.; different that in Montfaucon Suppl. i. pl. 37, 2. Maffei, M. Veron. p. 468. Inghir. 6. comp. Gött. G. A. 1834. St. 93. also §. 416. R. 1. Miniatures of the Ambrosian MS. §. 212. R. 3., likewise Göthe, Kunst. u. Alterthum ii, 3. s. 99. Casali altar of T. Claudius from Faventia, with reliefs from the Trojan war, and the early history of Rome, Bartoli Admir. tb. 4. Or. Orlandi Ragg. sopra un' antica ara. [F. Wieseler Die Ara Casali Gött. 1844. H. Brunn Berl. Jahrb. 1845. i. s. 71 sq.] Vignettes in Heyne's Iliad.—[*Calchas* winged, examining entrails, M. Gregor. i, 29, 5. Gerh. Etr. Sp. ii, 223.] The bringing back of *Briseis* §. 210. R. 6. M. Borb. ii, 58. [Briseis and Achilles, with the names Gerh. Vasen iii, 181. 184.] The restoration of *Chryseis* to Chryses, painting from Pomp. M. Borb. ii, 57. [R. Rochette M. I. pl. 15.] G. Omer. 21. Embassy to *Achilles*, R. Rochette M. I. pl. 13. M. Borb. ix, 12. Neapel's Antiken s. 242. The lyre-playing Achilles, fine engraved stones, Bracci ii, 90. G. M. 567. G. Omer. 99.; 100. Slaying of *Dolon* (in the wolf's skin) and capture of the horses of Rhesus, on gems, Tischb. iii. G. M. 570—74. Impr. d. Inst. i, 80. 81. (if not Tydeus with the head of Melanippus); iii, 35. 36. also perhaps Tischb. ix, 5. (comp. C. I. 5). On the vase from Bernay, R. Rochette pl. 52. comp. p. 284. Leprevost Mém. sur la coll. de Vases ant. de Bernay, Dolon in wolf's skin surprised by ΔΙΟΜΕΔΕΣ and ΟΛΥΤΕΥ, cylix by Euphronius M. d. I. ii, 10. Ann. vi. p. 295. [Here visits Zeus on Mount Ida, metope from Selinunte, Serradifalco ii, 33. a painting M. Borb. ii, 59. Ternite 2 Reihe iii, 22. Dead body of Sarpedon, carried away by Death and Sleep Gerh. Vasen iii, 221.] *Hector* storming the ships, on gems, Impr. d. Inst. i, 82., with torch, G. Omer. 137.; *Ajax's* defence 136. 138. G. M. 575. 576. *Odysseus* under Ajax' shield, Tischb. v. Contest for the body of *Patroclus* §. 90. R. 3., vase-paint. G. M. 580., coins of the Ilians No. 237. Mionnet. Contest for the body of Patroclus and reconciliation of Achilles §. 143. No. 1. [Gerh. Vasen iii, 190.] *Antilochus'* embassy, beautiful cameo, Tischb. ix, 4. G. M. 584. G. Omer. 157. comp. 31. accord-

ing to Welcker, Orestes, and Pylades in Tauris, according to the Grimani bas-relief; G. M. 584. Mon Matth. iii, 34. G. Omer. 158. *Achilles* mourning, on gems, M. Flor. ii, 25, 3. Wicar iii, 33. G. M. 566.; R. Rochette vign. 15, 1.; Impr. d. Inst. i, 78. iii, 37. 38. 39. 72. comp. §. 372. R. 7. Restoration of Briseis G. M. 587. §. 311. R. 5. (the bringing away of Briseis, according to Lange in Welcker's Zeitschr. s. 490.). Achilles accoutred by Thetis §. 402. R. 3. Achilles putting on his grieves, Etr. gem, G. Omer. 183. Impr. iii, 73. Apollo rescuing the Trojans at the Scaean gate, on gems, Caylus v, 53. Natter, Traité 34. G. Omer. 73. Achilles in his chariot raging in the waves of Scamandros, on an Etruscan urn, where Scamandros figures as a little Triton; on a sarcophagus from Sparta, R. Rochette M. I. pl. 59.? Hector taking leave of Andromache, in Volci. Ajax, Hector, Æneas, fighting M. d. I. ii, 38, vase from Cære with names, Ann. viii. p. 306. [Hector between Priam and Hecuba, who places the helmet on him; the painter Euthymides ΗΟΠΟΑΙΟ, Gerh. Vasen iii, 188, Hector's departure, the same persons, here also with the names, tf. 189.; Hector and Achilles in combat, Athene between them tf. 201, combat of the same heroes before the wall and the Scaean gate tf. 203, between Athene and Apollo tf. 202. three times and tf. 204. Combat at the ships tf. 197, 1. Patroclus' shade appearing above a ship, tf. 198, 1.] Soulweighing on Hector and Achilles, Etr. mirror, Winck. M. I. 133. The dragging of *Hector* §. 99. No. 7. Bartoli Admir. 4., on gems (round the city), M. Flor. ii, 25, 1. G. Omer. 204. 205. Impr. d. Inst. i, 85.; Bartoli Luc. iii, 9.; Vase from Bernay, R. Rochette pl. 53. Andromache's grief, fine gems, G. M. 609. G. Omer. 246. Patroclus' feralia on the cista §. 173. R. 3. [Races round his tomb Gerh. Vas. iii, 198, 1.] Ransom of Hector, Volcentine vase (Achilles with a beard, on a couch), G. Omer. 238.; [Achilles on a seat, bearded, with red figures, Gerh. iii, 197.] Relief from Ephesus, G. Omer. 212.; others M. Cap. iv. 4. G. M. 589, corresponding L. 206. Bouill. iii, 53, 3. Clarac pl. 111.; also pretty nearly L. 418. G. M. 590. Bouill. iii, 54, 3. Clarac pl. 194. [Brit. Mus. x, 40, 2. p. 96 sq.]; gem, Guattani 1786. p. lxxv.; Priam at the feet of Achilles Impr. iii, 76. 77. mosaic, discovered in 1823 at Barhely in the comitate of Hunyader (Πρι-αμος, Ἀχιλλεύς, Ἀυτομεδών), see Abbildung von zwei alten Mosaiken. 1825. The Phrygians with craters, two Farnesian statues and a similar one PCl. vii, 8. are perhaps from a group of this kind [kneeling in order to deliver a burden?]. Weighing of Hector's body (after Æschylus' Phrygians, Schol. Il. xxii, 351.) on the silver vase of Bernay, R. Rochette M. I. pl. 52. [Hector's burial, Winckelmann M. I. 136, the wanting piece in the Colonna palace, E. Braun A. Marmorw. i, 9 a. b.]

Posthomericæ. The *Amazons* coming to Priam after Hector's death, hence in the reliefs Winck M. I. 137. G. M. 592., and Winck. 138. G. Omer. 244. Andromache with the urn introduced, sitting. [So on an amphora from Vulci with the dragging of Hector, on the other side the arrival of the Amazons, Gerhard Auserl. V. iii, 199.] Connexion of the Iliad and Æthiopic, cameo, G. M. 591. Battle, G. M. 580. *Penthesilea's* death (Ἀχιλλεύς ἀνέχων αὐτήν, Paus. v, 11, 2.), in gems, M. Flor. ii, 33, 2. 3. Impr. d. Inst. i, 86.; on sarcophagi, PCl. v, 21. Winck. M. I. 139. G. M. 595.; Bouill. iii, 52. Clarac pl. 112.; R. Rochette 24. (with sepulchral reference); Bellori Luc. iii, 7. 8.; Tischb. Vasen ii, 5.; M. d. I. ii, 11. Penthesilea's death? mirror with the names, Archäolog. Intell. Bl. 1835.

No. 2. [E. Braun. Both combatants clad in iron, similar in style to the group on the bottom of the goblet of Sosias. Gerh. Etr. Sp. ii, 233. Ach. here draws his sword on P. while in the cylix M. d. I. ii, 11. he transfixes her with his spear. Thus also Gerh. Vas. iii, 206, where the names are inscribed. Ibid. tf. 205. they fight over a fallen Amazon.]; on contorniati with inscription. *Memnon* comes to Ilion, Millingen Un. Mon. i, 40. Priam's [formerly Memnon's] chariot, guided by an Ethiopian, relief, M. Borb. vi, 23. *Antilochus*' dead body placed on Nestor's chariot, Etr. urn, Tischb. Homer i, 6. G. M. 596. comp. Philostr. ii, 7. Combat of Memnon with Achilles, in Volci (over Antilochus' body, Eos and Thetis at hand), Ann. iii. p. 154.; §. 99. No. 9.; G. M. 597. (the psychostasy); Millingen Div. 49.; Zoëga Bass. 55. (where Eos wishes to separate them). Psychostasy on vases M. d. I. ii, 10 b. Zeus, Hermes weighing, a goddess. [Ach. and Memnon fighting, Thetis, Eos, with the names Gerhard Vasen iii, 205, 3. and 204, on the first over the body of Antilochus, on the other without it; without the body, with the goddesses and with each a companion in arms 211.; over the body between Sphinxes 220.; perhaps also on the amphora from Veii, Canina l'ant. Veii tv. 36. 37, combat over a dead body between two female figures, the one with a red, the other with a black circlet, according to p. 78. crowns for the conqueror, Rv. a war-chariot, four couple men and women. Thetis and Eos implore Zeus, with the names, vase, R. Rochette Peint. de Pomp. p. 5., without the names, with Athene, mirror Mus. Gregor. i, 31, 1. However, for this poesy, as well as for the whole Trojan cycle, the monuments that have since become known are too numerous to admit of being fitly introduced one by one.] *Troilus* slain by Achilles at the altar of the Thymbraean Apollo, Ann. iii. p. 153., in the temple, Maisonn. 14. The Troades bringing the sacrifice for the dead to Troilus, Millingen Div. 17. [Troilus in the Antehom.] Uluche and Achle, scarab. comp. Welcker Zeitschr. f. A. W. 1836. no. 12. [The contest between both after Odyss. viii, 72.] *Achilles* wounded in the heel, Impr. d. Inst. i, 87, (archaic) 88—91. iii, 40. 78. G. M. 601., on a silver vase, R. Rochette pl. 53.; defended by Ajax, Impr. 84., borne away by Ajax, Etr. gem, G. Omer. 13. G. M. 602., vase from Volci, R. Rochette M. I. pl. 68, 1. Combat over Achilles' body, Volcentine vase-paint. M. I. d. Inst. i, 51. comp. Hirt, Ann. v. p. 225.; gem, G. M. 581. (where the corpse is in quite the same way drawn by a rope). Achilles' death, in the presence of Neoptolemus, vase-paint. from Volci, Ann. iii. p. 154. Achilles' expedition to the Happy Islands §. 402. Achilles and Helena wedded by the Mœræ, group in the island of Leuce, Philostr. Her. 16. Contest for the armour §. 311. R. 5. G. M. 629. G. Omer. 110. Roman bas-relief M. d. I. ii, 21. K. Meyer Ann. viii. p. 22. Other monuments p. 25. 26. Odysseus with Achilles' armour Impr. d. I. iii, 42. Od. VΛΙΣ armed iii, 43. The enraged *Ajax* of Timomachus §. 208. R. 2. Tab. Iliaca, paste in Tischb. vii, 6. comp. Libanius p. 1091. Bronze statue of the insane Ajax. Ajax's suicide M. d. I. ii, 9. Ann. vi. p. 272. *Philoctetes* abandoned in Lemnos, Zoëga Bass. 54., fanning his wounds with a vulture's wing, gem (BOHΘΟΥ) G. Omer. 51. G. M. 604.; Impr. d. I. iii, 83., with Odysseus and Neoptolemus (after Sophocles) on Etr. urns, R. Rochette pl. 54. 55. G. Omer. 49. *Theft of the Palladium*, Levezow Ueber den Raub. des Pall. 1801. Millin Enlèvement du Pall. 1812. G. M. 562—65*. It is to be found at every stage, even that of the

quarrel with Odysseus, on gems; an explanation is still wanting of the scene M. Flor. ii, 31, 1. G. di Fir. Int. 25, 2. (see however R. Rochette M. I. p. 200.); on vases, Millin i, 14. (where the theft is placed simultaneously with the voyage to Leuce) and Millingen Un. Mon. i, 28. (where Diomed and Odysseus carry off two Palladia, as in the terracotta relief in Berlin, and according to Ptolem. Heph. in Photius p. 148 B.); Ann. d. Inst. ii. p. 95. tv. d. ?; R. Rochette M. I. pl. 53. 56. ? Theft of the Palladium on vases from Ruvo, Intell. der Hall. LZ. 1837. no. 30. Od. at the theft of the Palladium Impr. d. I. iii, 80. Od. and Diomedes? iii, 79. Diomed's theft of the Palladium and Od. with names along with Helen EA. Vase-painting M. d. I. ii, 36. Ann. viii. p. 295. [Griech. Trag. i. s. 147 f. O. Jahn in Schneidewin's Philologus i. s. 55. A previous or intermediate scene is presented on a vase in O. Jahn's Vasenb. Tf. 3.]

Destruction of Ilion, §. 134. R. 3. Picture described by Petronius 89. Chief groups on a helmet, Neapel's Ant. s. 216. Ingeniously represented in the figure of *one* Trojan woman, Libanius p. 1093. *Epeus* with Hephaestus making the Trojan horse, Etr. mirror, Micali tv. 48. The wooden horse introduced, on a vase from Volci, in reliefs, Marm. Oxon. i, 147.; on Etr. urns, R. Rochette pl. 57, 1. 2.; Pitt. Erc. iii, 40. comp. §. 335. R. 9. The heroes coming out of it, G. M. 606. Laocoon §. 156. The outrage on *Cassandra*, on vases (Böttiger and Meyer Ueber den Raub der Cassandra, 1794.), especially Laborde ii, 24. Maisonn. pl. 15. R. Rochette pl. 60. 66. (at the same time other women and old men flying for refuge); on mirrors in R. Rochette 20. comp. p. 321.; gems, W. Worsl. iv, 23. Impr. d. Inst. i, 92. (Cassandra after being violated, M. Flor. ii, 31, 2.); reliefs L. 288. Winck. M. I. 141. Clarac pl. 117. (comp. Ann. d. Inst. v. p. 158.), Gerhard Ant. Bildw. 27. (similar to the kneeling Mænad §. 388. R. 3.). Death of *Priam* Mon. de' Conti Giusti, Verona tv. 3. [Gerhard Vasen iii, 213. and Pyrrhus throwing at him the murdered Astyanax Tf. 214.] *Astyanax* killed at the altar of the Thymbræan Apollo, vase from Volci, M. I. d. Inst. 34. comp. Ambrosch Ann. iii. p. 361. (Death of Troilus? Welcker Ann. v. p. 253.) [§. 99. R. 3, 10.] Farnesian group of statues (so-called Commodus), Cavalier. 1, 29. R. Rochette pl. 79. (Hector, who has wrested from Achilles the dead body of Troilus, according to Welcker Zeitschr. f. Alterth. 1834. s. 54.). Mosaic from Tivoli, R. Rochette p. 325. Burial of Astyanax? G. M. 611. Hecuba (of Euripides) and Polymester M. d. I. ii, 12. Ann. vii. p. 222. [Emigration of Æneas Gerhard Vasen iii, 215—217. and very often on vases.] Sacrifice of *Polyxena*, often painted, Paus. x, 25. On the cista of Præneste, where Astyanax is sacrificed at the same time, §. 173. R. 3. Group of statues, Liban. p. 1088. Walz, Rhet. i. p. 395. Stoschian gem (psyche of Achilles introduced), Winck. M. I. 144. *Menelaus* reconciled with Helen, Tischb. v. (Vases iv, 50.) and Millingen Un. Mon. i, 32. Destruction of the *Locrian Ajax*, a tempest-picture, perhaps after Apollodorus, Philostr. ii, 13. *Andromache* drawing water as a captive (after Il. xi, 457.), on coins of Larissa, in the possession of Col. Leake. *Æthra* §. 412. R. 1. Dispute of the Atridæ? Millin Vases i, 66. Welcker Ztschr. f. A. W. 1836. no. 29.

2. In antiquity *Odysseus* was known ἀπὸ τοῦ στρυφνοῦ καὶ ἐγρηγορότος, *Menelaus* τοῦ ἡμέρου, *Agamemnon* τοῦ ἐνθέου, *Tydeus* by ἐλευθερία, *Ajax Telamon* by the βλοσυρόν, *Ajax*, *Oileus'* son, the ἔτοιμον, Philostr. ii, 7.—The

group of *Ajax* and *Patroclus* above mentioned exists as Pasquino in Rome (anonymous treatise by Cancellieri on Marforio and Pasquino, Fiorillo in the *Kunstblatt*. 1824. No. 47.), at Florence in the Pitti palace and on Ponte Vecchio (Maffei, *Racc.* 42. *Tischb.* Homer v.) [Clarac pl. 825. no. 2084.] excellent fragments from Hadrian's villa at Tibur in the Vatican, *PCl.* vi, 18. 19., viz. Ajax's head and Patroclus' legs and shoulder with the spear-wound. A perfectly similar head in Lord Egremont's coll., *Spec.* 54., also *Brit. Mus.* 2, 23. comp. *Morghen Princ.* 5. What is engraved in *Tischb.* i. v. as the head of Agamemnon and Menelaus is in reality the same. Also the group on a gem in the possession of Mariette, *Millin Vases* i, 72, 4. comp. *G. Omer.* 150. The hero rescuing the dead body corresponds only to Telamonian Ajax, and the action, conformably to the conditions of the plastic art, is more concentrated than in Homer; the same hero protects and carries away. Ajax and Patroclus? vase-painting *M. d. I.* ii, 11. [certainly Ajax and Achilles, as it is also explained *Ann.* vi. p. 297. And they are also presented in the famous marble group, see *Kunstmuseum zu Bonn* 1841. s. 75—80. Gerhard (on this *Buch Preuss. Staatszeit.* 1841), while otherwise invited to resort to this explanation, only found difficulty in the wounding of Achilles on the ankle, but this does not rest on ancient invention, and was not therefore to be attended to. On coins *BPETTIΩN* the same fine head. *Rv.* Athene, Nike and a trophy, &c.] The head of *Diomed*, *Tischb.* iii. from the *PCl.* is doubtful. In the *Brit. Mus.* *Spec.* ii, 30. On gems he has the chlamys almost always wrapped round the left arm in the Ætolian fashion, §. 338. *R.* 4. *Hector* on Ilian coins, *N. Brit.* 9, 18. 19. *Chois. Gouff. Voy. Pitt.* ii. pl. 38. *Pedrusi* v, 17, 3. *Mionnet Suppl.* v. pl. 5, 1., in a quadriga, Nice on his hand, comp. *Philostr. Her.* 2, 10.; as hoplites on coins of Ophryneion, *Cab. d'Allier* pl. 13, 12.; his bearded and helmeted head pl. 13, 11. *Priam* enthroned, coins of Ilion, *Cab. d'Allier* pl. 13, 8.; with his name, *Maisonn. Vases* 63, heads on gems *Lipp.* i, ii, 1—3. *Paris* on the temple of Ægina §. 90. *R.* 3. in the Phrygian costume (*Eurip. Cycl.* 182. mentions his wide and particoloured trousers and golden ornaments on his neck) with the apple in his hand, sitting, *PCl.* ii, 37. *Racc.* 124. *Altemps, Piran.* 24.; standing, *Guatt. M. I.* 1787. p. 37. (but *PCl.* iii, 21. explained to be a Mithraic minister). Statue at Cassel (*Atys, Ganymede?*), *Welcker's Zeitschr.* s. 181. Fine busts of Paris in Walpole's travels (from Tyre); *Guattani* 1784. p. 76.; *M. Nap.* ii, 57. [Statue of Paris from *Guattani Clarac* pl. 827. no. 2085, that of the Vatican sitting pl. 829. no. 2078, a fine one standing, in the possession of Smith Barry pl. 833. no. 2077 A., a similar one in the museum at Naples pl. 833 C. no. 2081 B., that in Dresden pl. 828. no. 2076, a sedent one in Berlin pl. 833. no. 2082., that of the *Torlonia* collection ii, 45. pl. 827. no. 2077., a standing one there also i, 38. pl. 828. no. 2079., three others pl. 830. The Paris also in Lansdowne House is standing, the right hand on the prop, the left planted under the haunch, the right leg across the other, looking thoughtfully aside, finely conceived. Heads are frequent *Spec.* ii, 17., several in England. The fine gem, which was in the possession of Natter, *Winck. No.* 42. is *Atys* according to *Zoëga Bassir.* i. p. 98. and *Visconti M. PioCl.* vii. p. 99., according to *R. Rochette J. des Sav.* 1831. p. 340. *ΥΔΡΟΥ* was added by Natter himself as in a repetition of the same work. A scarab. *APIΣ* bending his bow, *Guattani* 1784. p. 88. *tv.* 3. Head of *Æneas* on a Macedonian coin in the French cabinet, *R. Rochette Nouv. Ann.* i. *Lettre à Mr.*

Grotefend p. 36.] *Helen*, bronze statue, the hair flowing down to the hips, Nicetas de Stat. 9., in the thin chiton of Aphrodite, with fluttering upper garment on the Hall of Thessalonica, Stuart iii, 9, 7. ELINA in old-Etruscan style, winged, Eckhel P. gr. 40. Toilette of Helen (in Polygnotus) on vases, R. Rochette M. I. pl. 49 A. The Trojan old men gazing with admiration on Helen, Il. iii, 154, relief in Munich, see Thiersch, Jahresber. der Akad. ii. s. 60. *Hecuba*, statue, M. Cap. iii, 62., according to Winck. and R. Rochette p. 312. [perhaps a lamenting Barbarian princess; there is a similar figure on the Amandola sarcophagus in the Capitol.] Bust in Villa Albani pl. 57 A. Agrigentine vase, *ibid.*, Hecuba led into captivity. Comp. Bartoli Pitt. 27.

416. The character of ODYSSEUS was developed in a particularly delicate manner by ancient art,—in the form however in which we know him, probably not until the time of Alexander; the conic cap and the high-girded chiton, which belonged to the dress of seamen, as well as the more powerful than elastic structure of his limbs, give him a look of decided energy and alertness; natural intelligence and mature experience are expressed in every feature of his countenance. ORESTES, who was undoubtedly characterized with precision, in the chief works of ancient art, by the sombre look of the fugitive murderer, is recognised in the artistic representations which we possess, only by the external attributes of the blood-stained culprit imploring protection. 1
2

1. The dress of Odysseus, R. Rochette M. I. iii. Odysséide, especially the *πίλιον* (§. 388. R. 2. Cato in Polyb. xxxv, 6.) is said to have been first given him by Nicomachus (§. 139.) about Ol. 110. Plin. xxxv, 36, 22.; other accounts (Eustath. and Schol. ad Il. x, 265.) mention Apollodorus, Ol. 93., as the inventor of the hat of Odysseus; certain it is that on the whole it is not known in vase-paintings. An exception in R. Rochette pl. 64. On the other hand Odysseus is seen with at least a similar hat on the rather ancient Etruscan gem, Inghir. G. Omer. 176. Odysseus in his usual costume with the dog Argos on denarii of the gens Mamilia, Eckhel D. N. v. p. 242. Morelli Mam. 1. 2. Fine bust in Lord Bristol's, Tischb. ii, 1. On a cameo, Millin M. I. i, 22. On coins of Ithaca, in the possession of Bosset (G. M. 639*), and Cumæ, in R. Rochette p. 253.—The scenes of the Odyssey tolerably complete, Tischb. ii. iv. vi. viii. G. M. 627–42. Fragment of a tablet, like the tab. Iliaca (Od. with Circe), G. M. 635.—Odysseus' affected madness, Lucian De domo 30. Od.'s adventures at sea, mosaic in the braccio nuovo of the Vatican, Beschr. Roms ii, ii. s. 89. *Polyphemus* with a comrade of Odysseus under his feet, group in the Capitol, [Clarac pl. 835. no. 2091.] similar bronze in Count Pourtalès' coll., R. Rochette pl. 62, 2. Od. handing the cup to Polyphemus, Mich. Arditì Ulisse che—si studia d'imbriacar Polifemo, illustr. d'un bassor. in marmo del M. Borbonico. N. 1817. The same subject L. 451. Clarac pl. 223. [833 A. no. 2087 A. Od. under the ram, statues in V. Pamfili and V. Albani 833 A. no. 2087 B. 833 C. no. 2027 C. Statues of Od. in Vienna pl. 832, in Venice, the one going to meet Rhesus in the dark pl. 831. no. 2088.] Etr. urn, R. Rochette pl. 62, 1. Impr. d. I. iii, 85. The blinding of Polyphemus, old vase-painting, M. I. d. Inst. 7, 1.

comp. Ann. i. p. 278. comp. Cent. iii, 44. Etr. urn, R. Rochette pl. 62, 3. Bas-relief at Catania, pl. 63, 2. Od. escaping under the ram, in vase-paintings, M. I. d. Inst. 7, 2. 3.; often also in Etruscan bronzes. Polyphemus singing his love, Zoëga 57. Pitt. Erc. i, 10. Philostr. ii, 18. (On the Mattei Relief in R. Rochette M. I. 7, 1. comp. the evidence adduced p. 412. from which it can no longer be considered to belong to the fable of Polyphemus). Od. with the winds of Æolus in the bag, Passeri Luc. ii, 100. *Circe* handing the cup to a companion of Odysseus, in the costume of a *jongleur* of later times, wall-painting, Gell, N. Pomp. pl. 72. The metamorphosis often on Etr. urns, R. Rochette pl. 61, 2. Od. with the herb moly, G. M. 636. Necromancy of Od., vase from Nola, R. Rochette pl. 64. M. Pourtalès pl. 22.; according to Panofka *la Terre et le fossoyeur*. Od. with *Tiresias*, fine relief in the L. 298. Clarac pl. 223. G. M. 637. Etr. mirror, Od. before the shade of *Tiresias*, explained by P. Secchi Bull. 1836. p. 81. (nothing convincing) [M. d. I. ii, 29. Ann. viii. p. 65. 170. 1840. p. 58. M. Gregor. i, 331. Gerh. Etr. Sp. ii, 240. The masterly painting on the crater from Pisticci with the judgment of Paris M. d. I. iv, 19. Ann. xvii. p. 210.] Od. with the Sirens, §. 393. R. 4. With omission of the Sirens, Bellori Luc. iii, 11. Comp. Beger *Ulysses Sirenes prætervehens*. Scylla, §. 402. R. 4. Od. building a ship, Impr. d. Inst. i, 95. Od. as beggar, thoughtful iii, 85. [Od. and *Nausicaæ* at the washing, Gerh. Vas. iii, 218.] Od. taking leave of Alcinous, G. M. 639. The shepherds preparing a meal for Od., Tischb. viii, 8. Od. with the dog Argos, G. M. 640. Tischb. viii, 3-5. Od. as a beggar in the house of *Penelope*, wall-painting, Gell, N. Pomp. pl. 15. *Penelope* afflicted, §. 96. No. 12. [Clarac pl. 834, 2090. R. Rochette M. I. p. 162 sq.] Homer and *Penelope* R. Rochette M. I. pl. 71, 1. Welcker Rhein. Mus. iii. s. 620. Foot-bath of *Eurycleia*, G. M. 642.—Od. (without *pilion*) at the tomb of *Telemachus* (καλὸς Τηλεμαχὸς) after an obscure mythus, in Maisonn. 72. Od. ἀκανθοπλήξ? Welcker Bull. d. Inst. 1833. p. 116. [Inghirami Vasi fitt. ii, 116. 117. The signification is evident. A fragment with ΘΗΛΕΓΟΝΟΣ ΚΙΡΚΗ Bull. 1843. p. 82. by Baron Giudica in Palazzuolo, now in Rome.]

2. R. Rochette M. I. ii. Orestéide. Orestes by Rathgeber in the Encycl. of Ersch and Gruber iii, v. s. 104. Mythus, works of art. Murder of *Agamemnon*, on vases, M. I. 614. 15. (according to Tölken's Kunstblatt ii. s. 70., *Merope* seeking to kill *Æpytos*). Union of *Ægisthus* with *Clytæmnestra*, Millingen Div. 15. *Electra* with Orestes' urn, on vases, Millingen Div. 16.; Laborde i, 8.; R. Rochette pl. 31. Orestes and *Electra* at *Agamemnon's* tomb, Clarke's Travels ii, iii. pl. 1.; Millingen Div. 14.; R. Rochette pl. 34. Or. and El. (according to Winck.) in the group of *Menelaus*, §. 196. R. 2.), Maffei 62. 63., [Clarac pl. 836. no. 2094.] more probably in the somewhat archaic group, M. Borb. iv, 8. R. Rochette pl. 33, 1. [Clarac pl. 836. no. 2093.] *Clytæmnestra* and *Ægisthus* put to death (on *Agamemnon's* throne), M. PCl. A 5. G. M. 618. The killing of *Ægisthus*, [a very ancient relief §. 364. R. 8.] a picture, Luc. De domo 23., on a vase from Volci, Ann. d. Inst. iii. p. 154. [On the sarcophagus from Tarquinii No. 4. mentioned at the sacrifice of *Iphigenia*, the body of *Clytæmnestra* laid out in the middle, under which *Electra* sits grieving, on the right those of *Ægisthus* and *Pylades*, on the left Orestes and two *Furies*. Orestes stabbing *Ægisthus*, *Clytæmnestra* springing forward

with the axe, with the names, Gerh. Vasen des Berliner Mus. (no. 1007.) Tf. 24.] Or. with Ægisthus' head on Etr. urns (Eurip. El. 860.) explained by Uhden and R. Rochette. The slaying of Clytæmnestra, and pursuit of Orestes by the Furies to Delphi, in the Vatican relief, Heeren Hist. Werke iii. s. 121. PCl. v, 22. G. M. 619., perfectly similar G. Giust. 130. Barbault Mon. Ant. pl. 56, 3., more abridged in the relief in the Mus. Chiaramonti, R. Rochette M. I. pl. 52, 2.; the middle group, Eckhel, P. gr. 20. comp. Welcker Zeitschr. s. 433. The relief L. 388. Bouill. iii, 56. Clarac pl. 202. related, comp. the author's Eumenides p. 111. The same subject handled in the Etruscan manner, Micali 109. comp. Orioli Ann. d. I. vi. p. 164. Orestes pursued by the Erinnyes (§. 398. R. 5.), often on Etr. urns and vases, Tischb. iii, 32. Millingen Cogh. 29. Or. held by Pylades, in the Accoramboni and similar reliefs and the Prænestine cista, Guattani M. I. 1787. p. xxv.; by Electra, on engraved stones. Orestes at Delphi, on vases, §. 362. R. 3.; on a lamp, R. Rochette p. 155.; much resembling Diomed with the palladium in the relief M. Borb. iv, 9. R. Rochette pl. 32, 2. p. 198.; before Athena, G. M. 622. [foisted on Millin by Dubois] Orestes in Electra's arms, G. M. 621. O. at the tripod Impr. d. I. iii, 25.; protected by Athena Archegetis (§. 370. R. 7.), Tischb. iii, 33. The scenes at Delphi and Athens combined, on the Vatican vase, Diss. Acc. Rom. ii. p. 601. R. Rochette pl. 38. Calculus Minervæ, G. M. 624. (§. 196. R. 3.); G. Giust. ii, 132.; Bellori Luc. ii, 40. Eckhel P. gr. 21. *Iphigenia* in Tauris, picture by Timomachus, Plin. xxxv, 40, 30. Taurian sacrifice in the Accoramboni relief, now in Munich 230., Winck. M. I. 149. G. M. 626., more accurate in Uhden, Schr. der Berl. Akad. 1812. 13. s. 85. More abridged in the relief L. 219. Clarac pl. 199.; Zoëga Bass. 56. Two Grimani reliefs in Millin, L'Orestéide pl. 3. 4. comp. Schorn's Kunstbl. 1828. s. 169. Welcker Rhein. Mus. iv. s. 602. [Griech. Tragöd. iii. s. 1164—1176. (The Grimani bas-reliefs also Mon. dell. Mus. Grimani public. nell' anno 1831. Venezia.) The relief at Berlin s. 1174. in Gerhard's Arch. Zeit. ii. Tf. 23. s. 367. That at Bonn s. 1175. Jahrb. des Vereins der Alterthumsfreunde zu Bonn i. Tf. 3, 3. s. 61. by Urlichs, comp. Wieseler Zeitschr. f. AW. 1843. s. 483.] Orestes and Pylades kneeling as victims, Impr. d. Inst. i, 96. iii, 70. 71.?? Led for sacrifice, Lucanian vase, R. Rochette M. I. pl. 41.; painting, Pitt. Erc. i, 12. (comp. tv. 11. Ann. d. Inst. ii. p. 134). Orestes and Pylades together with Iphigenia escaping with the assistance of the Taurian Artemis (in half-Phrygian costume, with lance and bow), Maisonn. pl. 59. Laborde i. p. 15.; Iphigenia in Tauris, amphora from Ruvo M. d. I. ii, 43. Ann. ix. p. 198. [One of five vases, the only ones from Misarra in Apulia, in the Santangelo collection at Naples, contains the two captives led before Iph., very fine.] Murder of Pyrrhus at Delphi, Etr. urn, R. Rochette pl. 39. Wicar iv, 24. (The wheel which Pyrrhus holds is, according to R. Rochette, the *κύκλος* of the tripod, according to Creuzer, Wiener Jahrb. liv. s. 157., the wheel of Nemesis). Orestes and Neoptolemus on a Nolan vase? R. Rochette pl. 40. Orest. and Neopt. in Delphi (Or. and Machæreus according to Panofka) Rv. Orestes before the *δίκην* of the Areopagus according to Panofka, M. Pourtalès pl. 7.

417. Without taking this cycle of heroes into account, 1
Asia appears also in a mythological point of view to have
been the home of effeminate figures, such as the favourite

2 boys of Zeus and Hercules; the AMAZONS are also represented in vase-paintings as Asiatic in regard to costume and accoutrements, and with a certain softness of forms, although statues and reliefs adhered to the simple and light drapery, and strong, rounded forms of the limbs which were given to them at the Polyclitan period.

1. As to *Troy* we have still to mention the mythic figures: *Dardanus*, also Anchises, on coins of Ilium, R. Rochette M. I. p. 246. *Electra*, spouse of Dardanus, with Phrygian cap, sitting, the Palladium falls from heaven, on an engraved stone in the Vienna cabinet. *Laomedon* pursued by Poseidon, Etr. bronze-work, Inghir. iii. 17. *Anchises* and Aphr. §. 378. R. 3. *Telamon* saving Hesione, Winck. M. I. 66. comp. Pitt. Erc. iv, 62. *Ganymedes*, §. 351. R. 6.—*Hylas* carried away by the nymphs, G. M. 420*. (M. Borb. i, 6) 475.; Mon. Matth. iii, 31.; Paciaudi Mon. Pelop. Ep. 2. Together with *Narcissus*, on the puteal, Guattani, M. I. 1805. p. xxxix.

2. The *Amazon* of Phidias preparing to leap, the wounded Amazon of Ctesilaus §. 121, 2. [The Amazon with the left arm uplifted above the head, several times in the Vatican and the Capitol, in the palaces Pacetti, Clarac pl. 813. no. 2034. and Giustiniani no. 2037, Torlonia pl. 812 B. no. 2032 B. also in the Colonna palace, in Lord Egremont's coll. Clarac pl. 808, 2031. and Lord Lansdowne's pl. 833 B. no. 2032 C.; the Camuccini one also came from V. Aldobrandi. A small bronze in the Florentine Museum repeats this remarkable composition more authentically than the marble statues, Visconti in the Cab. Pourtalès p. 11. not. 39. Also Clarac pl. 567. no. 1208 B. from V. Pamfili is not Diana, but this Amazon.] On horseback, in bronzes, Ant. Erc. vi, 63. 64. Amazon falling from her horse, marble statue, M. Borb. iv, 21. [Clarac pl. 810 B., 2028 B., another in the court of the Borghese palace at Rome.] Amazons in the full equipment of Grecian heroes, on a vase from Volci, M. I. d. Inst. 27, 24.; one of them blows a trumpet (in reference to their Lydo-Tyrrhenian origin), like the Amazon in Phrygian costume, Micali tv. 108. [Amazon on horseback, and two enemies, M. Gregor. ii, 18, 1.] Combats with Hercules §. 410. R. 4. Böttiger Vasengem. iii. s. 163. [S. 170 ff. Series of Amazon forms.] Theseus §. 412. R. 1., around Troy §. 415. R. 1. (Priam on horseback advancing against the Amazons, on a vase in the old style, see Millin M. I. ii. p. 78.), in the Ephesian temple §. 365. R. 1. [Amazon Cyme on coins Münchner Denkschr. Philol. i. Tf. 3, 8. Amazon battles very frequent on vases, Hancarv. ii, 65. 126. Tischb. ii, 1. 8. 10. Millin i, 10, 23. Tomb de Canosa 9. Millingen Div. 37. Un. Mon. i, 38. Laborde i, 20. In Gerh. Auserl. V. ii. 103 arming. 102 march. 104 battle.] In reliefs at Phigalia §. 119. R. 3., at Halicarnassus §. 151. R. 1., on the temple of Artemis Leucophryne in Magnesia, [now in Paris, Clarac pl. 117. C.—117. I. comp. L. Ross. Hellenika i. s. 57.] The sarcophagus (from Laconica) in Vienna is particularly fine, Bouill. ii, 93. Moses pl. 133., where the Amazons wear coats with empty sleeves, §. 246. R. 5. Of another sarcophagus in Sparta, Abercromby Trant Narrative of a journey through Greece, L. 1830. [?] Sarcophagus from Mazara, Houel i. pl. 15.; M. Cap. iv, 23. One from Sidon Archäol. Zeit. 1848. s. 31. 313. Pomp. wall-paint. in Zahn 12. 13. Comp. Böttiger Archäol. der Mahl. s. 256.

Niobe §. 126. Reliefs, PCl. iv, 17. Fabroni tv. 16.; in Munich 213. V. Borgh. i, 16. A less comprehensive but very remarkable one, PCl. iv, 17. comp. Welckler Zeitschr. s. 591 ff. Family visit to Leto. (Λατὼ καὶ Νιόβη μάλ᾽ αὖ μὲν φίλαι ἦσαν ἑταῖραι, Sappho), the daughters play at astragals, G. M. 515. [The statues Clarac pl. 581—590. Bas-reliefs in addition to the sarcophagi placed together in the Zeitschrift, and that found in 1824, in Munich, the fine fragment in Bologna Thiersch Reisen nach Italien s. 361.; the sarcoph. now in the Lateran, L. Grifi intorno ad un sepolcro dissotterrato nella vigna Lozano R. 1840. tv. (from the Atti dell' Acad. Rom.) Kunstbl. 1839. No. 34. H. Brunn Kunstbl. 1844. s. 322 f. Bull. 1839. p. 3. 39.; an Etruscan one in Toscanella, Campanari garden, with a male protrait figure lying thereon, Bull. 1839. p. 25. A vase-painting Cab. Durand No. 19., R. Rochette Mon. Inéd. last page, another from Ruvo Bull. Napol. 1843. tv. 3. p. 71. cf. p. 111; one with Apollo, a Niobid, Artemis and the pædagogus, De Witte Vases peints de M. M*. p. 9.; a wall-painting in the Columbarium of V. Pamfili, Bull. 1838. p. 4. 1839. p. 38. Niobe at the moment of her death, Stackelb. Gräber Tf. 64. Welcker Griech. Trag. i. s. 295. Terracottas of a group of Niobids found at Fasano, Bull. Napol. v. (1847.) p. 41. tv. 3.]

418. The ISLANDS, excepting Crete, of old renown, were, 1
like all those regions which the Greeks did not inhabit from
primitive times, poor in mythi, and therefore in subjects for
art. COLONIES sometimes celebrated in statues and on coins 2
their earliest founders, who, if not mythological personages
themselves, yet stood in close approximation to them. The 3
power of Rome procured for the history of Æneas many an
artistic representation, and obtained for the legends regarding
the foundation of the city a place beside the Grecian mythi;
the praise of a truly plastic life can only, however, be given to
the group of the twins under the she-wolf.

1. *Cretan* mythus. Europa §. 351. R. 4. *Talus* (with inscription) on
coins of Phæstus, Cab. d'Allier pl. 7, 5. comp. Ann. d. I. vii. p. 154. *Mini-
notaur* and *Ariadne* §. 412. R. 1. 384. R. 3. *Dædalus* and *Pasiphae*, L. 71.
Winck. M. I. 93. Bouill. iii, 52. Clarac pl. 164. G. M. 487. comp. 486.;
painting, M. Borb. vii, 55.; frequent subject of art, Virg. Æn. vi, 24.
Petron. 52. Philostr. i, 16. [Campana Op. di plastica tv. 59. O. Jahn
Archäol. Beitr. s. 241. Pasiphae with the infant Minotaur in her lap,
cylix from Vulci Bull. 1847. p. 128. Reliefs O Jahn s. 239 ff. Wall-
painting D. leading the bull before Pasiphae enthroned (on the other side.
Ariadne handing the clue to Theseus,) Mus. Borbon. xiv, 1. Zahn ii, 60.]
Icarus getting his wings, sarcophagus in Messina, Houel ii. pl. 75. Hirt,
Tölkens Kunstbl. ii. s. 73.; Zoëga Bass. 44. Winck. M. Ined. 95.; Orti
Mon. Giusti tv. 1. 2. fragment. [The copy in the villa Albani also in E.
Braun Zwölf Basrel. Tf. 12.; where there is also a second from the same
villa engraved; another has gone to St. Petersburg. Vase-painting M.
Borb. xiii, 57. Dædalus standing fastens the wings with the assistance
of Athene. Proteus and Menelaus underneath, Rv. Perseus and the Gor-
gons.] Cameo, M. Borb. ii. 28. (*Creta* sitting by in light hunting dress).
[On the other side, a female figure, la Scultura?, works with a hammer
at one end of the wings. Dædalus at the same time holds back Icarus

by the arm, who is placed aloft with extended wings; the moment seems intended when the last hand is put to the wings, and Icarus is just going to soar up.] The flight, G. M. 488. 89., from Pitt. d'Erc. iv, 63.

2. *Taras* and *Phalanthus* in a group of statues, Paus. x, 13. *Taras* on a dolphin on Tarentine, see especially Probus and Virg. Georg. ii, 176. *Byzas* on Byzantine coins, comp. Millin P. gr. 47. *Cydon* on coins of Cydonia. *Tios* on Tiantian coins, Visc. Icon. Gr. pl. 43, 16; *Adramyttus* (?) *ibid.* pl. 43, 15. *Cyzicus* on coins of the city of that name, G. M. 421. *Eurypylus*, king of the Ceteans, on coins of Pergamus, Mionnet Suppl. v. pl. 4, 1. *Pergamus* *κτίστης* *ibid.*, monomachy on coins Cavedoni Ann. 1835. p. 269. *Athymbrus* on coins of Nicæa, *Midas* with Phrygian cap on coins of Midaion and Prynnessus. Of Leucippus §. 372. R. 3. Avellino, Opusc. div. i. p. 199. On Syracusan coins *Leucaspis*, Torrem. tv. 78. 11—14., *Phercæmon* on Messanian coins, *ibid.* 50, 6., *Agathyrnus* on those of Tyndaris, see Duc de Luynes, Ann. d. Inst. ii. p. 308 sqq. Millingen Anc. Coins 2, 9. An equestrian hero on coins of Segesta, probably *Egestes* of Troy, Nöhden 8.; against this Millingen Anc. Coins p. 8. *Epidius Nuncionus* on coins of Noceria (according to Avellino), Millingen Méd. In. pl. 1, 7. p. 14. So even historical founders, as *Gorgos*, the brother of Periander, on coins of Ambracia, R. Rochette Ann. d. Inst. i. p. 312. M. I. pl. 14., *Docimus* on coins of Docimeia. Comp. Vaillant N. Imp. Gr. ed. sec. p. 305. R. Rochette p. 245.

3. *Æneid*, Cod. Virg. G. M. 645—652. Shelstrate's Virgil L. 1750. Heyne's Virgil, especially in the 2d ed. *Æneas* carrying Anchises, on Ilian, Segestan (Torrem. tv. 64, 2 sqq.) and Roman coins, contorniati, lamps (Bellori iii, 10.), gems, M. Flor. ii, 30, 23. Impr. d. Inst. ii, 62., vase-paintings, Micali tv. 88, 6. R. Rochette pl. 68, 2. 3. [and numberless others.] Marble at Turin pl. 76, 4.; represented by monkeys on a Herculanean painting, Pitt. Erc. iv. p. 312. *Æneas* with *Dido*, with an interesting representation of Carthage and its tutelary deities, in a late-Roman relief, PCl. vii, 17. comp. Beschr. Roms ii, ii. Beil. s. 9. Barberini and Vatican statue of *Dido* killing herself, PCl. ii, 40. B, 10. The statue Anthol. Pal. Plan. iv, 151. quite different. Comp. on the figured representations of *Dido*, Heyne Virg. T. vi. p. 762. *Dido* abandoned by *Æneas* who is sailing away, female attendants and the figure of Africa beside her, pict. from Pomp. M. Borb. ix, 4. (Cleopatra according to Cirillo). The *origin of Rome* on the ara of Claudius §. 415. R. 1. and the statue of the Tiber §. 403. R. 3. Clarac pl. 176. *Æneas* and the sow of Alba, on the Vatican altar (of Augustus), R. Rochette pl. 69. The sow with the thirty pigs, on gems; also perhaps PCl. vii, 32. *Æneas* in the costume of an emperor of later times, sacrificing the sow, relief, G. di Fir. iii, 119. (according to the editor). *Rea Silvia* §. 373. R. 3. *Romulus* and *Remus* under the she-wolf (*lupa tereti cervice reflexa*, Virg. *Æn.* viii, 633.), on coins of Rome and Ilium, N. Brit. i, 19. 9, 18. §. 182. R. 1.: on gems, G. M. 655. Impr. d. Inst. ii, 64, 65. (the shepherd Faustulus clad in the *sisyra* and *Roma* present); relief, G. M. 657.; statue §. 172. R. 1. The coins of Capua, N. Brit. 2, 14., point at a similar local legend. The shepherds watching, G. di Fir. Intagl. 36, 1. Passeri Luc. iii, 1. 2. *Romulus' spolia opima*, G. M. 658. *Tarpeia* overwhelmed by the Sabines with shields, on coins of the gens *Tituria*. *Rape of the Sabines* on coins, G. M. 658*. Coins of Constantius, M. Flor. iv, 100.

II. SUBJECTS FROM HUMAN LIFE.

A. OF AN INDIVIDUAL KIND.

1. HISTORICAL REPRESENTATIONS.

419. Greek art was in its nature so much a creation 1
emanating from within, and was so closely connected in its
historical development with religion, mythology and poetry,
that the representation of outward, experimental life could
only occupy in it a subordinate rank. And even where ex-
ternal experience furnished materials to the artist, represen-
tations of definite individual transactions are much rarer than
a conception of the subject in its general features. In Greece, 2
however, painting, from the coincidence of its development
with the Persian wars, and the slighter connexion of its pro-
ducts with religion (§. 73, 1.), was oftener than sculpture di-
rected to the celebration of historical events of the past, and
victories of the present [§. 99. R. 1. 109. R. 3. Temple of Nike
Apteros] (§. 135, 2. 140, 5. 163, 6.); the life of sages and 3
poets was also drawn into this circle. In works of sculpture, 3
if we disregard allusion to historical occurrences by the choice
of mythi (§. 89, 3. 90, 3.), historical representations were very
rare before the time of Alexander. There is, however, a certain 4
number of striking and wonderful stories of great filial devo-
tion, love and the like, such as that of the Catanæan brothers,
that of Hero and Leander, and some others, which have almost
acquired the privileges of mythi in the formative art as well
as in poetry. Real historical representations were more fre- 5
quent among the Romans, in which great military expeditions
were completely unfolded on triumphal arches and columns;
and even on coins many events were not merely mythically
alluded to, but even directly represented, in earlier times as
distinctions of particular families, afterwards as glorious deeds
of the emperors; even in Rome, however, historical subjects 6
were seldom to be found apart from this class of monuments.
Apotheoses can scarcely be ranked among historical events; 7
they form at least the transition from the sensible world to
one fancied divine.—As in the warlike representations on 8
those honorary monuments their national character was also
given to the Germans, Dacians and Sarmatians, it may be re-
marked here that in the designation of foreign races ancient
art exhibits much skill and accuracy in the appreciation of
peculiar forms.

1. We are in a great measure indebted for this view to Winckel-

mann, who regarded the migration of the Heraclids as the latest subject of the formative art. And even here it may be doubted whether the three heroes at the urn, on gems, are the Heraclids drawing lots. Winck. W. iii. s. xxvii.

2. In Philostratus *Panthis*, *Rhodogune*, *Themistocles in Persia*, *Pindar as a boy*, also *Sophocles* occur as subjects of pictures. According to *Luc. de morte Peregr.* 37. *Socrates'* conversation with his friends in prison was often painted. *Socrates and Alcibiades?* Impr. d. I. iv, 83. [*Socrates emptying the poisoned cup*, was conjectured in the relief *Mon. de' Conti Giusti Verona* tv. 1, 1. by the Author *Gött. Anz.* 1837. s. 1956, as well as the Editor, although *Socrates'* portrait is not expressed and therefore a surgeon might be intended. *Socrates* also on sarcophagi with the *Muses*. *O. Jahn's* interpretation of a bronze relief as representing *Socrates and Diotima* is with justice opposed by *Avellino Bull. Napol.* ii. s. 27 sqq. and *R. Rochette Peint. de Pompéi* i. p. 105 sq. So also is the sepulchral relief *M. di Mantova* iii, 16. certainly not *Aristotle* with the young *Alexander*. In a repetition of this representation in the Museum at *Brescia*, where it is also called *Aristotele e suo scolare*, the boy has the forms of a humpbacked person and therefore seems rather to be a slave.] *Marriage of Masinissa and Sophonisba*, *Herculan. wall-paint.* *Visc. Icon. Rom.* pl. 56. *M. Borb.* i, 34. *Alexander's marriage* §. 211, 1.—*Cræsus* on the pile (trusting that the gods will quench the flames), vase-painting from *Volci* (the only one of the kind), *M. I. d. Inst.* 54. *Welcker Rhein. Mus.* ii. s. 501. *Arcesilaus* s. 427. R. 6.

3. Historical groups and reliefs §. 118. R. 2, a. and at the end, §. 129. R. 3. 157*, 2. 3. *Othryades* on gems, if it is he (*vic*), *Lipp.* i, ii, 66. 67. and elsewhere. The *Argive poetess Telesilla* arming herself, *Paus.* ii, 20, 7. The explanation of the *Etruscan reliefs* [*Zoëga Bassir.* tv. 40.] *Ingh. Mon. Etr.* i, 63. 64., as the *Marathonian Echetlos* is very doubtful. *Arion* with his lute on the dolphin *M. Borb.* x, 7. (like *Taras*), as side-piece of a *Nereid* on *Triton*. [*Diitrephes* pierced with arrows, *Paus.* i, 23, 4. The painters playfully painted *Timotheus* sleeping in his tent, and *Tyche* above him catching the cities in a net, *Ælian* V. H. xiii, 43. *Suid. Plut. Apophth.*] *Harmonius and Aristogeiton*, a group on *Athenian coins*, and on the throne seat *Stackelb. Gräber* s. 33. Vign. only not that by *Praxiteles*, if it was the one carried off by *Xerxes* and restored by *Alexander*, *Seleucus* or *Antiochus*, but it must have been the earliest of the three executed in *Athens*, that of *Antenor*. [s. 88., or if not the one restored, then it was that of *Critias* or of *Praxiteles*. One of these groups in the *Agora* *Aristoph. Eccles.* 713., *Aristot. Rhet.* i, 9. The marble throne is doubtless the same which is mentioned *Stuart* ii. ch. 4., the German translation ii. s. 438. from the memorandum in *Lord Elgin*, inasmuch as the sacrifice of *Erechtheus'* daughter is only called the death of *Leæna*.] *Amber-goblet* (§. 312. R. 3.) with *Alexander's* whole history. Relief in *giallo antico* from *Laurentum* with an allusion to the battle of *Arbela*, *Fea* on *Winck.* iii, 441. *G. M.* 564. *Alexander and Diogenes*, *Zoëga Bass* 30. comp. also *Boissard* i. tb. 81. *Diogenes* in his tub *Impr. d. I. iv*, 82. *Demosthenes* at the altar of *Calauria*, relief in *terracotta*, *Fea ad Winck.* ii. p. 256. [The equestrian battle of *Agathocles* splendidly painted on tablets, *Cic. Verr.* iv, 2, 55.]

4. The *Catanian brothers* on the temple of *Apollonius* §. 157. R. 2. on

coins of Catana (Torrem. tb. 23.) and of Sextus Pompeius. Claud. Eidyll. vii. sings of statues. [*Cleobis* and *Biton* in Argos clothed in the τήβεννος, Poll. vii, 61., the drawing of their mother to the temple represented in Argos, Paus. ii, 20, 2., in Delphi Herod. i, 31 and Cyzicus in one of the stylopinakia of the temple of Apollonis no. 18. of the Epigrams. A bas-relief, formerly in the Sacchetti palace seems modern, as well as another of different composition in a Roman dealer's in 1845. A stone see Tölken Gesch. Steine s. 312, 7. The relief edited by Beger Spicil. p. 146. and Montf. i, 24, now in the library of St. Mark, Venice, is partly obscure, but not referable to any other story, as Böttiger Kunstmyth ii. s. 282. supposes.] *Cimon* suckled by Pero, Valer. Max. v. 4. ex. 1. (who mentions hujus facti pictam imaginem), wall-painting, M. Borb. i, 5. [Ternite Pomp. Wandgem. 2 Reihe i, 8.] The story of *Hero* and *Leander* is to be found represented on coins of Sestos (Mionn. Suppl. i. pl. 8.) and Abydos v. pl. 5, 3., gems (Lipp. i, ii, 62.) and contorniati in the same simple manner. [Also in a Pomp. picture, Journ. des Sav. 1845. Febr. Bull. Napol. i. p. 20.]

5. See §. 198, 2. 202, 2. 204. R. 4. 205, 6. 207. R. 4. Fragment of a battle of Romans with Dacians as it seems, L. 349. Clarac pl. 144. Larger pieces from similar warlike scenes, G. Giust. ii, 71. 72. Battle of Romans and Marcomanni (Blackie Ann. d. Inst. iii. p. 287., [Nibby Sarcophago scoperto entro la vigna Amendola R. 1839.] Pergamenians and Gauls according to R. Rochette, Bullet. univ. Sct. vii. 1830. p. 368.) on the sarcophagus of the Vigna Ammendola, M. I. d. Inst. 30. 31.—On denarii of the republic only allusions to historical transactions can be introduced, as *Æmilius* Lepidus placing the diadem on Ptolemy V. (Morelli gens *Æmilia* 8.), Jugurtha bound (gens *Cornelia*), the subduing of King Aretas and the Jew Bacchius in Arabia (gentes *Plautia* and *Æmilia*), Stieglitz p. 97 ff. On imperial coins the muneracongaria and opera publica are especially commemorated; but also other undertakings of the emperors, Trajan's campaigns, Hadrian's travels.—Alimentariæ Faustianæ, Zoëga Bass. 32. 33. The Mithridatic wars painted, Sidon. Apoll. carm. 22. v. 158.

6. Curtius, V. Borgh. st. i, 18., Maffei 83, is by Bernini; the horse only is antique. The engraved stones with Cocles, M. Scævola, and Curtius M. Flor. ii, 56. are evidently modern; those with Cleopatra's death (comp. §. 311. R. 5.) doubtful, that with the murder of Cæsar, Lipp. i, ii, 279., certainly not antique. The delivering up of Jugurtha was represented on Sylla's signet-ring, Plut. Sylla 3. Roscius—how he was encoiled by a serpent when a boy—was embossed in silver, Cic. de div. i, 36. Domitian when hard pressed by the Vitelliani, represented in a relief, Tac. H. iii, 74. AVG as a hero in armour, with the Roman eagle and the Palladium, Impr. d. I. iii, 89. Commodus' worship of Isis, represented in a mosaic in a portrait manner, Spart. Pescenn. 6. In like manner Heliogabalus' worship of the gods, in a painting, Herod. v, 5.—The condensed representation of the destinies of the Leg. XI, Cl. P. F. on a gem, M. Flor. ii, 19. Lipp. i, ii, 451. is interesting.—The statues of Barbarian kings as captives, which are sometimes fine (for instance Maffei Racc. 56. from the forum Trajani, comp. Montf. iv, 148. Clarac pl. 330.) were always perhaps secondary figures on honorary monuments. [Clarac pl. 852—854 C.] Tiridates? L. 446. Clarac pl. 336. Comp. §. 406. R. 5. (Silence).

7. As to the consecrations of the emperors the G. M. 671—684. places together the principal monuments; the emperors are borne to heaven by an eagle, the empresses by a peacock. Hadrian in the relief PCl. v, 26. receives (like Hercules) immortality in a goblet. On coins of M. Aurelius a Junonian throne denotes the consecration of Faustina, Pedrusi viii, 18, 5. The diptychon G. M. 659. also refers to a later apotheosis, not that of Romulus. On the ara Augustea at Ravenna (Gori Gemmæ astrif. iii. p. 137.) Claudius seems to be adopted among the gods of the Julian race. comp. §. 199. R. 6. 8. 200. R. 2. 204. R. 4.

8. See on this point Blumenbach Commentatt. Soc. Gott. xvi. p. 175. The *Ægyptians* are very excellently drawn on a Volcian vase, Micali tv. 90. The statue of the drunken *Indian*, Callistr. 3., was somewhat Moorish; comp. Philostr. Apollon. ii, 22. The life of a *female negro slave* is represented in a Cyrenæan sepulchral painting. Pacho pl. 54. A negro (by restoration) L. 354. Clarac pl. 322. Ethiopian bath-servant, PCl. iii, 35. A negress, bronze head M. Pourtalès pl. 19. A kneeling moor as a lamp ibid. 30.

2. PORTRAITS.

- 1 420. Portrait-statues (*ἀνδριάντες*), which arose from the desire to honour victors in sacred games, and which therefore, like other statues, stood originally in connexion with the worship of the gods, were, on the disappearance of genuine republicanism, increased to an enormous amount by the political ambition and the adulation of later times (see §. 87.
- 2 88. 121, 3. 128, 5. 129, 3. 158. 181, 2. 199 sqq.) They were generally of brass, seldom of marble; besides the entire figure, the form of the bust and the medallion was employed, especially for erection in larger series. Painting, usually exercised for private commission, is not however without example in
- 3 public honorary portraits. Originally freer representations of the corporeal and intellectual character of individuals, portrait-statues, properly so-called, only made their appearance
- 4 by slow degrees (§. 87. 123, 2. 129, 5.) At the same time there were portraits made of men of earlier times in the same manner as of heroes, from their known character, their sayings, their poetical works, such as the head of Homer which was conceived with the loftiest sentiment, the statues of the seven wise men, and the cheerful head of Socrates formed from Sile-
- 5 nus, after the description in Plato's Symposium. At the time when learning was most cultivated in Greece the portraits of authors, above all of philosophers, constituted a very important branch of art to which many artists applied themselves almost exclusively, principally because endeavours were made to form as complete series of them as possible in museums and libraries; the artists too displayed therein admirable talent in expressing the peculiar study and literary character of these

men down to their very finger-ends. There are likewise pre- 6
served many authentic busts of the distinguished men of
Athens; on the other hand, as to the princes who were so
often sculptured in antiquity and represented in every stage
of idealized and ordinary human form (§. 158. 199.), very few
remain, with the exception of Alexander the Great, chiefly
because no collections of them were made in the Roman times.
Coins, on the contrary, from Alexander downwards, afford a 7
rich survey of the dynasties sprung from the Greek race, as
well as of the oriental, which sought to approach the former
in their customs.

1. It is worthy of remark that, according to Hyginus f. 104. Laodamia makes religion a pretext, in order to have in her possession a portrait of Protesilaus, comp. Ovid Her. 13, 152. Portraits as a compensation for absent lovers are ascribed by the tragic poets to the heroic times, Æsch. Ag. 405. Eur. Alc. 349. [Dicæogenes in the Cyprians, Aristot. Poet. 16. Welcker Griech. Trag. s. 204.], comp. Visconti i. p. 2. Lobeck Aglaoph. 1002. and 1007. (That the Ἑρμαφρόδιτοι, Theoph. Char. 16., were majorum utriusque sexus effigies cubiculares sub specie Hermarum biforium consecratae, is not very probable).—At Athens, according to Demosthenes, Conon was the first erected, after the slayers of the tyrants, §. 88.; then Chabrias (besides Nepos Chabr. 1. see Aristot. Rhet. iii, 10.), Timotheus and many others. The oration of Iphicrates against Harmodius, a descendant of the tyrant-killer, (Aristot. Rhet. ii, 23, 6. 8.) seems to have been occasioned by the latter disputing the other's right to the honour of the statue which only belonged to his family, comp. Demosth. ag. Lept. p. 462. Besides A. Westermann De publ. Ath. honor. p. 14 sqq. ἀνδριαντοθήκαι, C. I. no. 2749.

2. Hence ἀνδριαντοποιοί, statuarii stands for brass-casters. What we have in marble are mostly Roman copies. Of busts §. 345, 3., shield-figures §. 311. R. 3. 345*, 4. Portrait-paintings as honorary figures, especially in Asia Minor, for instance that of the citharædus Anaxenor in the purple mantle of Zeus Sosipolis at Magnesia, Strab. xiv, 648. Comp. §. 208, 3.

3. The famous edict, that the statues of athletes should not be larger than life (see among others Lucian pro imag. 11.), must have established a thorough distinction between them and those of heroes which were usually made larger. The ἐσωμέτρητοι ἀνδριάντες in the oath of the Attic archons are also connected therewith. But from these are to be clearly distinguished the st. iconicæ, accurate portrait statues, which were raised, of course not till after Lysistratus, to those who had been three times victors, [§. 87. R. 2.]

4. Pariunt desideria non traditi [traditos] vultus, sicut in Homero evenit, Plin. xxxv, 2. The splendid Farnesian head of Homer (Tischb. Homer i, 1.) shows the γλυκὺ γῆρας, Christod. 322.; the Capitoline heads in Visc. i, 1. are less worthy of the heroic Homer. However, the coins of Amastris (M. SClem. tb. 6, 9.) and Ios, and the contorniati also give different heads. The Homeric monuments above §. 311, 5. 393. R. 2. G. M. 543—549. Some doubtful sculptures, R. Rochette M. I. pl. 70 (thanks-

giving of a family to Esculapius and Hygieia?) and 71, 1. p. 420. Doubtless then to the non traditi vultus belong Lysippus' *Seven wise men* and *Æsop* (Anth. Pal. Plan. 332), after which may have been executed the hermæ of Cassius' villa, with inscription beneath, and the *Æsop* of the Villa Albani without any. The figure of *Solon* also at Salamis which *Æschines* declared to be very old, was not raised 50 years before *Demosthenes*, *De falsa leg.* p. 420. Of Lysippus' *Socrates*, *Diog. L. ii, 43. comp. Visc. pl. 18.* (On the gems of *Socrates*, which are for the most part allegorical or fantastical, *Chifflet's Socrates*). The wealth of the Greeks even in statues of these early times is shown especially by *Christod.* and the enumeration of female statues by Greek masters in *Tatian adv. Gr. 52. p. 168.*

5. On sculptors of literary men *Plin. xxxv, 2. xxxiv, 19, 26 sqq. comp. §. 121. R. 3.* Busts of learned men as ornaments of museums, probably in those of Alexandria and Pergamon, as well as that of *Asinius Pollio*, then also in private collections, *Pers. Prol. 5. Juv. ii, 4. vii, 29. Lipsius De biblioth. 9. Gurlitt s. 240. comp. s. 305. R. 4.*—On the delicate perception of character see especially *Sidon. Apollin. Epist. ix, 9.* The geometer *Euclid* was sculptured with fingers apart and arched, the finger-counting *Chrysippus* with his bent together, *Aratus* as singer of the stars (although indeed only from books) with neck bent backwards. The two last are seen thus on coins of *Soli* (*Visc. pl. 57, 1.*) hence *Visconti* recognises *Chrysippus* in a bust in the Villa Albani.

As to *philosophers* we know from coins *Pythagoras* (*Πυθαγοῦς Σαμίου*, *Cab. d'Allier pl. 16, 16. Comp. §. 181. R. 1.*), *Heraclitus* and *Anaxagoras* (*Visc. pl. A, 2.*), from undoubted busts *Socrates*, *Plato*, *Carneades*, *Theon of Smyrna*, *Aristotle* (statue in the Spada palace), *Theophrastus*, *Antisthenes*, *Diogenes* (interesting statue in V. Albani); *Zeno the Stoic*, (whose bust at Naples *Visconti* takes for the Eleatic *Zeno*, assigning to the stoic another unauthenticated one; [*Leucippus*, *Avellino Opusc. i. p. 198.*] the excellent statue of an elderly man in the *tribon*, *M. Cap. i, 90. Bouill. ii, 26.*, belongs to neither), *Chrysippus*, *Poseidonius*, *Epicurus* and *Metrodorus*, *Hermarchus*.

As to *poets* we find on coins *Alcæus*, *Sappho* (the busts are uncertain, and the vase at Vienna published by *Steinbüchel*, Vienna 1821, *Miltingen Un. 33, 34. Maisonneuve 81.*, although the inscription may be genuine, [a clay relief from *Melos* in the *Brit. Mus.* represents the same scene] cannot however be regarded as a portrait, which is furnished on the contrary by the bronze coin published by *Allier de Hauteroche*, *Notizie intorno a Saffo di Ereso. 1822. comp. Plehn Lesbica p. 189 sqq. Gerhard Kunstbl. 1825. No. 4. 5. Brondsted Voy. p. ii. p. 281.*), *Anacreon*, *Stesichorus* (exactly after the statue mentioned by *Cic. Verr. ii, 35.*) [*Anacreon* with his little dog, vase in the *Brit. Mus.* *Sam. Birch, Archæol. L. xxxi. p. 256.* Repetition in Rome, *Bull. 1846. p. 81.* *Cydias* with a lute, *XAIPE XAIPE ΚΥΔΙΑΣ*, on a vase *Catal. Magnoncour, comp. Götting. Anz. 1840. s. 597 ff.* Two statues found at *Monte Calvo* in 1836, and belonging probably to the nine Muses are *Anacreon* and probably *Tyrtæus*, both in the *Borghese Mus.* Supposed busts of *Anacreon* *Neapels Ant. Bildw. s. 100. no. 343.* Another *M. Worsl. iii, 3.*] In marble works, *Sophocles* (from the *Prytaneion* of Athens? *M. Worsl. i, 2, 1.*), [the splendid statue in the *Lateran* and pictures *M. d. I. iv, 27. 28. Ann.*

xviii. tv. E p.] Euripides (a statuette important in a literary point of view L. 65. Winck. M. I. 168. Clarac pl. 294.) [Statue standing Chiaram. ii, 23. sitting in Dresden, Leplat pl. iii. Clarac pl. 841. n. 2098 D. many busts, Euripides is also in several instances united with Soph. in double busts; likewise in relief in a goblet from Athens Bull. 1842. p. 172.] Menander and Poseidippus (statues full of life and truth, but of a certain effeminacy and flabbiness, PCl. iii, 15. 16. Bouill. ii, 24. 25. [Clarac pl. 841.] Schlegel Dramat. Poesie i, at the conclusion), Moschion. [Clarac pl. 840 D. no. 2122 A.]

In *orators*, busts of Isocrates, Lysias, Demosthenes and Æschines (also in Millingen Un. Mon. ii, 9.; we recognise in him *ὁ καλὸς ἀνδριάς* in like manner as we see in Demosthenes the fiery and impassioned patriot; statue of Demosthenes, now in the Vat., G. M. Wagner Ann. d. I. viii. d. 159. [M. Chiaram. ii, 24. On a bust Avellino 1841. comp. N. Rhein. Mus. iii. p. 274. Schröder Ueber die Abbild. des Demosth. Braunschweig 1842.]), Leodamas. *Historians*: Herodotus and Thucydides. *Rhetoricians*: Epaphroditus, Ælius Aristides. (On the Vatican statue of ΑΡΙΣΤΙΔΗΣ ΣΜΥΡΝΕΟΣ see Mai script. vet. nova coll. i. p. li. Gerhard, Besch. Roms ii, ii. s. 330.). A victorious rhetorician from Alexandria, Amalth. iii. Tf. 8. Herodes Atticus from Marathon M. Pourtalès pl. 37. *Physicians*: Hippocrates, Asclepiades and others (especially in miniatures). The *astronomer* Hipparchus on coins of Nicæa, with the globe, Mionnet Suppl. v. p. 91. [Visconti Iconogr. Gr. pl. 26. Measuring with the compasses on the globe with the ecliptic and the equatorial circle, Urlichs Dreizehn Gemmen aus der Sammlung der Frau Mertens-Schaafhausen Bonn 1846. no. 8.]

6. Among the *Athenian statesmen* there are undoubted portraits of Miltiades (comp. Paus. x, 10.), Themistocles (however what Visconti produces is still doubtful; honorary statue of a statesman sitting, in Lord Egremont's collection, Spec. ii. 7.; on the other hand a bearded head with sailor's cap and laurel wreath, with individual features, on staters of Lampsacus is without doubt Themistocles, the ancient lord of Lampsacus), Pericles (after Ctesilaus §. 121., the helmet covers the pointed head, a bust in Munich 186. shows also the Ionic fashion of wearing the hair among the elder Athenians), Alcibiades who was often sculptured in his time, but whose herma PCl. vi, 31., little corresponds to the fame of his beauty, comp. Welcker Zeitschr. s. 457. Aspasia is the first woman of whom there exists an authentic likeness, in a bust of the PCl. vi, 30. The noble figure M. Borb. i, 50. Neapels Ant. s. 105. is arbitrarily called Aristides. It is Æschines, see Vescovali in the Bull. 1835. p. 47. The supposition that the fine statue PCl. ii, 43, Bouill. ii, 23. is Phocion has been abandoned by Visconti himself, comp. vii. p. 100.—The statue of the Spartan Lycurgus PCl. iii, 13. is very doubtful. On *Alexander* §. 129, 4. 158, 2. [Clarac pl. 837—840 A.] Alexander's likeness was even much worn as an amulet, Trebell. Trig. 14. A coffer with Alexander's head at Dessau (with ram's horns and diadem), Kunstbl. 1830. No. 37. The *contorniati* also represent his procreation by the dragon.

7. The coins of Hiero and Gelon were either struck in after times in honour of the tyrants (according to Visconti), or belong entirely to Hiero II. and Gelon II., the son of Hiero II.; those ascribed to Theron are partly

forged and partly erroneously explained. Avellino Opuscoli i, iii. The effigies of the Macedonian kings before Alexander are discredited by Visconti ii. p. 79. perhaps with reason; he explains what are taken for them to be heads of heroes.—I refer entirely to Visconti's great work for the heads of the *kings* of Macedonia, Thrace (only dating from near the close of its independence, for the supposed Lysimachus is Alexander), Epirus, Illyria, the Pæonians, the Sicilian tyrants (I omit Sparta as the head of Cleomenes is very uncertain), the princes of Pergamon, Bithynia (among them the unknown queens Orodaltis and Musa-Orsobaris), the Cappadocian, Pontic (from 268 before till 40 years after Christ), Bosporan (from 289 before till 320 years after Christ), and Armenian kings, as well as some small dynasties in Cilicia, the Seleucidæ, as well as the later kings of Commagene and other Syrian districts, of Osroene, Mesopotamia and Characene, the Herodiads, the Arsacids, the Grecian kings of Bactriana, the Indo-Hellenic and Indo-Scythian sovereigns (see Todd Trans. of the Asiatic Soc. i, ii. p. 313. Tychsen Commentat. rec. Soc. Gott. vi. p. 3. Köhler Méd. Grecques de rois de la Bactriane. Pet. 1822. Suppl. 1823. Mem. Rom. iv. p. 82. Schlegel N. Journ. Asiatique 1828. p. 321. R. Rochette Journ. des Sav. 1834. Juin, Juill. 1836. Fevr. Mars. Notice sur quelques Méd. Grecques ined. de la Bactriane P. 1834. Suppl. and deuxième Suppl. extrait du Journ. des Sav. 1836. [3 Suppl. Fevr. 1839. 1844. p. 108.] comp. Grotefend Zeitschr. f. A. W. 1835. s. 836. Al. Burnes Travels in Bokhara vol. ii. p. 457. pl. 3. 4. Elucidations by Wilson and Prinsep, Götting. Anz. 1835. s. 397 ff. Hannöversche Blätter f. Münzkunde 1834. no. 11. [1836. no. 26.] Coins of king Kadphises Bull. 1834. p. 240. On the coins of General Allard Journ. Asiat. iii, 5. T. 1. N. 2. p. 142.), of the Ptolemies, and later Cyrenæan and Mauretanian princes. [In Clarac who gives pl. 1023—1028, from Visconti's work the other heads of famous Greeks, and 1078—1081, the kings are 1029—1042, the Arsacids pl. 1043—45, the Sassanids 1046—51. Lenormant sur le classement des médailles qui peuvent appartenir aux treize premiers Arsacides Nouv. Annales de l'Inst. ii. p. 191—236.] Antiochus VIII. and Cleopatra his mother on an onyx in the Mus. Francianum, Fröhlich tb. 1. [The Author sui ritratti del 1. and 2. Ptolomeo in monete e cammei Ann. xii. p. 262. Arsinoe Philadelphi, according to the Duc de Luynes, marble head in Count Pourt.'s coll. from Alexandria, M. d. I. iii, 33. Ann. xiii. p. 296. Birch Unedit. Coin of Demetrius II. Numism. Chron. vol. pl. 5. p. 78.]

- 1 421. In Rome the likenesses of kings, and men of the early republic may have been designed from the wax figures in the atrium; which themselves again were sometimes purely ideal creations, as in the case of the first kings, and sometimes were taken from the family features of the descendants. The earliest authentic busts we have, of a decided portrait character, seem to be those of Scipio Africanus the Elder. Cæsar's likeness was the first that was placed on coins during life; this example was followed by the murderers of Cæsar, and the
- 2 triumvirs. The iconography of the Roman emperors has been referred to above (§. 199. sqq.) as the main source of the his-
- 3 tory of art for the period; it lies before us in great completeness, while busts of Roman poets and men of learning are

preserved in much smaller number than those of the Greeks. The Herculanean discoveries show us what a host of honorary statues, and sometimes how excellent ones—among many mere mechanical works—were also erected by Roman municipia.

1. On the coins of families, heads of Romulus, Tatius, Numa, (also a bust) and Ancus, in Visc., comp. Stieglitz N. fam. Rom. p. 96. §. 181. R. 1. Then Junius Brutus, Posthumius Regillensis and others. Scipio's busts are known by the scar on his forehead in the form of a cross. Hannibal, Visc. Icon. Gr. pl. 55, 6. 7. Impr. d. I. iii, 86.? Quinctius Flaminius §. 160. R. 4. Even Sylla occurs only on coins of Q. Pompeius Rufus, Pompey on those of his sons. M. Antony the triumvir Impr. d. I. iv, 91. Pompey's heroic statue in the Spada palace, Maffei Racc. 127. [Clarac pl. 911.] disputed by C. Fea, Osserv. 1812., defended by G. A. Guattani 1813., also by Visc. i. p. 118. Of Cæsar, especially a Farnesian and a Capitoline bust, [one in Berlin and one in the Casali palace, Rome, statue of Agrippa in the Grimani palace, Venice]—Edm. Figrelus De Statuis illustr. Romanorum. Holmiæ 1656.

2. In the series of the emperors probably endeavours at completeness were made even in antiquity, so that of Domitian, only *one* of whose likenesses is said to have escaped destruction (Procop. Hist. Arc. 9. p. 296.), many however soon existed again. Comp. §. 199. R. 4. 5. Vitellius' busts according to Visconti date from the sixteenth century; that however in the museum of Mantua is esteemed genuine, also perhaps the colossal bust at Vienna. [Statues of the emperors from Cæsar down to Constantine, Clarac pl. 911—980. Heads pl. 1054 sqq.]

3. Authentic but not very accurate likenesses of Terence [from the contorniatus at Gotha], Accius, Sallust, Horace, Apollonius of Tyana, and Appuleius are furnished by the contorniati; of Virgil only by the miniatures of the Vatican and Vienna MSS. comp. Besch. Roms ii, ii. s. 347. (the bust at Mantua, M. Nap. iv, 73., is not genuine). Busts of Terence, [a Terentius with a comic mask on the bend of the right arm was added to the Mus. of the Capitol in 1839, Annali xii. tv. G. p. 97. Colossal bust of Mæcenas in a private house at Rome, copied in marble in the Mus. at Naples, Di un busto di C. C. Mecenate, Parigi 1837.] Q. Hortensius, Cicero (very many spurious, that in the Mattei pal., now in the possession of the Duke of Wellington, is defended by Visconti against S. Clemente; there is a similar one in Munich 224., comp. Besch. Roms ii, ii. s. 8.), and Jun. Rusticus the younger. Seneca (Maffei 128.) is known with certainty through the double herma found in V. Mattei. Lor. Rê Seneca e Socrate. 1816. and in the Atti d. Acc. Arch. ii. p. 157. The head of Lucretius is given on a gem (LVCR.), Impr. d. Inst. ii, 78.

4. Family of Balbus §. 199. R. 7. M. Borb. ii, 38—43. Herculanean women §. 199. R. 7. The costume of the elder one again occurs exactly alike in Julia Domna, M. Franç. iii, 18., the other is pointed out as a virgin by the unveiled head, after the old custom in art (Paus. x, 25, 2. Valer. Max. vi, 3, 10.). Ordinary municipal statues in many museums, for example Clarac pl. 351. [pl. 891—910.] Statues of ordinary persons were not so rare as some suppose (Besch. Roms i. s. 332.); the same thing was free to every one as well as to Herodes Atticus who erected numerous statues

of his pupils as hunters at his country-seats, Philostr. V. Soph. ii, 1, 10. —Arminius or Decebalus Spec. ii. 49. [according to Götting Thusnelda and Thumelicus, Jena 1843. fol. The son of Arminius and his wife the col. statue in the loggia de' lanzi at Florence.]

For the *literature* of Iconographies. The earliest were that of Varro, §. 322, 7. (it consisted of 100 weekly parts, an epigram seems to have accompanied each statue), and that of Atticus which was on a similar plan, Plin. Nepos Att. 18. *Illustrium imagines ex ant. marmoribus e bibliotheca Fulvii Ursini.* 1569. 70. *Illustr. virorum ut extant in urbe expressi vultus cælo Augustini Veneti.* R. 1569. *Illustr. imag. del Tho. Gallæus.* 1598. (Enlargement of the first work). Commentary on it by Jo. Faber. 1606. *Iconografia—da G. A. Canini, ed. M. A. Canini.* R. 1669. (very uncritical). *Illustr. vet. philosophorum, poetarum, etc. imagines cum expl. I. P. Bellori.* R. 1685. Gronov's *Thes. Ant. Gr. T. i. ii. iii.* (of little use). E. Q. Visconti *Iconographie Grecque.* P. 1811. 2 vols. 4to. *Icon. Romaine.* P. 1817. T. i., continued by Mongez T. ii. 1821. iii. 1826. iv. 1829. Gurlitt's *Versuch über die Büstenkunde* (1800.), *Archäol. Schr. s. 189.* (the catalogue of portraits preserved is now very much to be thinned). Hirt *ueber das Bildniss der Alten, Schr. der Berl. Akad.* 1814. s. 1. [Griechenlands Schriftsteller und a. merkw. Männer nach Antiken gezeichnet 1—4. Lief. Leipz. 1828. 29. 4. unscientific.] Scenes from life, with significant names, on vases, M. d. I. ii, 44. E. Braun *Ann. ix. p. 189.*

B. REPRESENTATIONS OF A GENERAL KIND.

1. RELIGIOUS TRANSACTIONS.

- 1 422. Among sculptures taken from ordinary life, but considered general, by far the greatest number, for reasons which lie in the history of art, refer to the service of the gods
- 2 and to the ceremonies and games connected therewith.—Religious solemnities are represented simply and compendiously on Greek reliefs, on Roman sculptures with greater fullness
- 3 and more attention to details. Libations especially, offerings of every kind and the enwreathing and adorning of the images of the gods, are exhibited in vase-paintings, but always with Greek freedom in the treatment of the actual transaction.
- 4 Here are to be found with especial frequency SACRIFICES TO THE DEAD (which have been for the most part misunderstood); inasmuch as cippi (§. 286.),—often inscribed with names, ornamented with helmets, vases, also columns or entire temple-like heroa (§. 294. 8.), in which armour hung, vases stood, branches were stuck, and the form of the departed was often also bodily present,—were carefully honoured, especially by the women of the family, by entwining with fillets, anointing with oil, pouring wine from phialæ and karchesia (§. 298. 299.), and offerings from baskets (*κavã* §. 300.) and

caskets (κιβώτια, §. 297.). The representation of the deceased 5 as a hero with attributes from gymnastic and hunting life, such as we usually find it in vase-paintings, already occurs also on grave-pillars in reliefs of the early Greek style. It is 6 also interesting to see the consecration (ἱδρυσίς) of hermæ and statues presented to our view on ancient works of art, particularly gems. Persons occupied at the service of the altar 7 were also, especially when their functions introduced a significant and pleasing attitude, early represented in statues, often in an established style appropriated thereto, as in the Cane-phori and other maidens officiating in temples.

2. Examples in Athena Dionysus, Pan, Priapus. (To these also belong the gems in which a woman with naked bosom presents doves, Wicar iii, 40.). The rural sacrifices in the L. 163. 762. Bouill. iii, 58, 4. 97, 1. Clarac pl. 217. 223.; M. Worsl. ii, 22. are very naïvely represented. Rural sacrifice to Hercules and Priapus (§. 411. R. 5.) of great truth, from the Rondanini palace, in Munich 131. Winck. M. I. 67. Guattani 1788. p. iii. Sacrifice to Bacchus §. 390. R. 4. Sacrifice to Libera, fine relief, L. 159. Clarac pl. 217. Fine reliefs, women leading a sacrificial bull (as in Hermione) PCl. v, 9.; Wicar iv, 29. comp. the vase-painting Gori M. Etr. i, 163. We often see on Greek reliefs processions of men with their arms enveloped and pressed close to the body; the deities who receive them appear of gigantic size. M. Worsl. i, 1. 9. 10. 11.; L. 261. Bouill. iii, 57, 2. Clarac pl. 212. Many sacrificial representations on gems, Lippert. i. s. 313—344. Suppl. s. 100—108. M. Flor. ii, 72—77. Roman suovetaurilia on the col. Trajani; St. S. Marco i, 50.; L. 176. 751. Bouill. ii, 97. iii, 63, 2. Clarac pl. 219. 221. Capitoline sacrifice L. 41. Bouil. iii, 62, 1. Clarac pl. 151. Sacrifices as Vota Publica on coins, for instance Vaillant de Camps p. 43. Complete Roman sacrifice, Passeri Luc. i, 35. 36. Strues et ferctum on a table before Jupiter, *ibid.* i, 31. Haruspicina, Winck. M. I. 183. L. 439. Bouill. iii, 60, 3. Clarac pl. 195. comp. PCl. vii, 33. Auspices, relief, G. di Fir. St. 142. Boissard iv, 68., comp. the author's Etrusker ii. s. 125. Frequent on Roman family coins. On the lituus Clarke Archæol. Brit. xix. p. 386. The supposed Dodonæan sacrifice L. 551. Clarac pl. 214., is a kriobolion of the *Phrygian* worship (the bells hanging on the tree agree therewith), comp. §. 395. R. 3. Scenes from the *Ægyptian* religious ceremonies on Roman altars, M. PCl. vii, 14., and on wall-paintings, among others M. Borb. x, 24.

3. When, in vase-paintings, a white-coloured figure is danced about and adorned by others of ordinary colour, and also of the female sex (for ex. Laborde i, 9.), this is certainly an *ivory-image*, as in Philostr. ii, 1. an ivory Aphrodite is celebrated by her hierodulæ in myrtle bowers. So is also perhaps Maisonn. 23. to be recognised as an ivory Aphrodite surrounded by hierodulæ; before her there is a basin with a goose. In Millingen Div. 41. a temple statue of Aphrodite is known by the rich ornaments on the throne and drapery, and the thymiaterion standing before her.—Lustrations §. 362. R. 3. Amphidromia (lustration of a child around the burning hearth) on vases from Volci, Ann. iii. p. 155. The Dæmon Amphidromus on Etruscan bronzes, according to R. Rochette M.

I. 42, 2. p. 229. [Panathenaic procession, archaic, Gerh. Etr. u. Campan. Vasenbilder Tf. 2. 3.]

4. See for example Tischb. ii, 15. 30. iii, 40. Millingen Cogh. 26. 45. 49. Div. 14. 16. 17. 18. 19. 39. 48. 58. Un. Mon. 37. Millin i, 16. 21. Laborde i, 13. On the vase in Millin ii, 38. (who sees here mysteries of Jasion, as well as in ii, 32.) stands a *ἥρως* of the kind in the small temple, to whom are brought fans, mirrors, boxes of clothes,—in which doubtless he took pleasure when in life. Tomb. de Canosa pl. 4. the hero sits with a staff in his hand in his little temple; a youth enters with a phiale and prochus (§. 298. R. 2. 3.) in order to make a libation; others bring in the *κτερίσματα*. R. Rochette M. I. pl. 30.: a heroön with pyramidal roof, within which is the stele, vases of a black colour beside it, persons with offerings around. Comp. pl. 45. §. 397. R. 1. Maisonn. pl. 10. the dead man sits beside an Ionic grave-pillar, §. 54. R. 3. and receives libations. Heroön of a Citharædus, Maisonn. 39. On the vase of the form of a marriage vase, M. Borb. vii, 23. Inghir. Vasi fitt. 42., stands the dead woman as Aphrodite beside a vase of exactly the same form in a heroön (probably a maid who died a bride); on the reverse a cippus, offerings around. Heroa on lamps, Passeri iii, 44. Sacrifices for the dead represented by boys, cock-fights introduced, on a sarcophagus, Bouill. iii, 44, 4.

5. To the oldest representations of a deceased man as *ἥρως* belong the two strikingly corresponding steles of an Orchomenian, Dodwell's Tour i. p. 243., and Meddix a Campanian [the inscription does not belong to the stele and is now separated from it], R. Rochette M. I. pl. 63. (as Odysseus), where gymnastic attributes and a dog are given to the figure of the departed which leans upon a staff, above §. 96. No. 28.

6. Consecrations of this sort (comp. §. 66, 2., 383. R. 3.), Raponi P. gr. 5, 5. Bartoli Luc. ii, 28. The woman entwining a flower with *tænia*, Tischb. Vases iii, 49., is to be explained from Theocr. 18, 48: *Ἐλένας φυτὸν εἰμί*. Comp. Gerhard Ant. Bildw. 17, 2. Of *mantic* usages prophecy by means of the *Θεραί* (Lobeck De Thriis, now Aglaoph. p. 814.) was particularly represented, Millingen Div. 29. The Pythia §. 362. R. 3.

7. *Canephoræ* of Polyclitus, Amalth. iii. s. 164. Found in the Via Appia, by Crito and Nicolaus of Athens, in Villa Albani, Winck. W. vi, 1. s. 202. Three in Villa Albani, Gerhard A. Bildw. Tf. 94. Clarac pl. 442. 443. Others *ibid.* and 444. Of others found near Frascati (Cavaceppi iii, 28.), *ibid.* v. s. 21. 332. and elsewhere. In the Brit. Mus. Terrac. pl. 29. In Munich 166 sqq. Virgins of bronze, in genuine Attic garb (§. 339. R. 4.), and in the style of §. 96. No. 17., with the motion of the hand toward the head peculiar to the Caryatides (§. 365. R. 5.), and similar others referable to religious usages, M. Borb. ii, 4—7. Maidens of the same form and costume advancing to a temple, in the relief G. Giust. ii, 64. The archaic relief, Cavaceppi iii, 13. belongs to a similar procession. Panathenaic virgins on the temple of Pallas Polias §. 109. R. 4.; one of these in the Vatican? Beschr. Roms. ii, ii. s. 105. [M. Chiaram. ii, 44. It has been shown that this one is not derived from the Pandroseum. A good statue similar to it stands overlooked in the court of the Giustiniani palace Rome.]—Bronze statue found at Piombino in 1812, of old Peloponnesian school of art (lips, eyebrows and nipples were silvered) [see §. 306. R. 3.], of great truth to nature and individuality, a *lampadephoros* accord-

ing to R. Rochette, Ann. d. Inst. v. p. 193 sqq. 323. M. d. I. i. 58. 59. [Clarac pl. 482 A. Bull. 1832. p. 196. The author in the Hall. A. L. Z. 1835. Jun. s. 186. Inscr. on the foot Ἀθαναῖα δεκάταν. According to Letronne Apollo Philesius Ann. vi. p. 198—236., Patroos according to Panofka ibid. p. 233., similar statues tv. d'agg. D. E. Letronne Explication d'une inscription trouvée dans l'intérieur d'une st. ant. en bronze P. 1843. 1845. 4to. R. Rochette, Questions de l'hist. de l'art. 1846. p. 191—210., is opposed to Apollo, for he supposes it to be a young victor in the games, and the execution to be old, not archaistic, as well as that the inscription is of equal antiquity, although several things in it seem to point distinctly enough to a later period, even to the first century before Christ. Two long curls have certainly become a prevailing test of Apollo (191—201.); yet the whole attitude of this beautiful statue is too much in agreement with the Milesian Apollo Spec. i, 12., Müller D. A. K. i, 4, 21. Clarac pl. 483. no. 930, to admit of any doubt that it is Apollo. These long tresses too are not an invariable sign, and are wanting in the Nani or Pourtalès Apollo, in that in the Spec. i, 5., Brit. Mus. iii, 4. D. A. K. i, 4, 22. and on the Milesian Apollo ibid. tf. 15, 61., Millin P. gr. pl. 6., on the statue in the Brit. Mus., Spec. ii, 5. The colossal Apollo also at Delos had a profusion of hair falling down on the neck, and the border of small curls in front, but hardly long curls hanging down upon the breast. The lead inscr. drawn from the eye of the statue, containing the names of two Rhodian artists incomplete, which was at first suspected to be a trick of the Dubois, possibly indeed belong, not probably however, to a later time than the work itself. C. Curtius also in the Kunstbl. 1845. s. 166. considers it an imitation of the old style, chiefly from the excellence of the modelling behind when compared with the foreshide which is intentionally neglected, the former according to Letronne betraying the influence of the schools of Praxiteles and Lysippus.] A daduchos (rather Selene) M. Borb. v. 22.—Statue of a slave roasting the entrails of the sacrifice §. 121. R. 3.; the same subject in a vase-painting in Micali tv. 97, 2., comp. 96, 2.—Priestess of Ceres, PCl. iii, 20. Sacrificial servant of Ceres with a young pig on his shoulder, in Lord Egremont's coll., Spec. 68. A woman offers up incense in a θυμιατήριον, Eros [hermaphroditic, as the so-called genius of the mysteries] brings a tænia. Stackelb. Tf. 35. Hellenic mode of taming the sacrificial bull, Eurip. Hel. 1582 (1561) sqq. παῦρον ἀρταμεῖν El. 821. [Baubo, Millingen Annali xv. tv. E. p. 72.] *Camillus* in the palace of the Conservatori, a pleasing figure in bronze, Maffei Racc. 24.; similar L. 739. 740. M. Borb. vi, 8. *Vestal virgins* may be recognised by the vitta, G. M. 332. 33., comp. Visc. PCl. iii. p. 26. Head of a priest with the apex, in Munich 193. *Feciales* on coins of the Italian empire, Micali tv. 115, 15., of Capua, N. Brit. 2, 9., and Rome, and on engraved stones, especially one found in Samnium, probably from the ring of a general of the Italici, Micali tv. 117, 16., comp. Impr. d. Inst. ii, 67. Ancilia, Wicar iii, 22. Archigallus §. 395. R. 4. Priestess of Cybele, with inscription, PCl. vii, 18. Priest of Isis as in Appuleius, PCl. vii, 19. Mon. Matth. iii, 24. Roman ladies often in the costume of priestesses of Isis, also with moveable head-dress, PCl. vi, 16. Maff. 93. Fine statue of an *adorans femina* (Plin.) with peculiar cast of drapery, PCl. ii, 47. (Pietas), Bouill. ii, 29. and above §. 393. R. 3. Bronze, Ant. Herc. vi, 83. M. Borb. v, 21., comp. Böttiger Kunstmythologie

s. 51. For the history of incense Hase Palæologus s. 76. [Statues of priests Clarac pl. 768 B, priestesses pl. 762 C.]

2. AGONES.

1 423. GYMNASTICS constituted that phase of Grecian life which was most completely reflected in art, on account of the natural affinity in which it stood to sculpture. The most perfect transference of gymnastic forms to the materials of the plastic art,—that grove of brazen statues of victors in the temple-courts of Olympia and Pytho,—are indeed lost to us, and only a few excellent remains of the kind are left; however, from the marble copies, reliefs, vase-paintings and gems, a very complete cyclus of representations can still be composed, and these also certainly enable us to penetrate deeper than has hitherto been done, into the science of the σχήματα, or methods and artifices, of the ancient corporeal exercises. Short curling hair, robust limbs, a powerful development of the form, and comparatively small heads characterize the entire class of figures; the bruised ears (§. 329, 7.) and prominent muscles distinguish in particular the boxers and pancratiasts. It was a leading aim with ancient art to represent with perfect truth the particular form of body and characteristic motions belonging to the different kinds of combat, and these were also indicated in the statues erected in honour of the victors (§. 87, 3.); but the athletes were also sculptured as frequently in actions which were common to all, such as the anointing of the body, praying for victory, encircling the head with the victorious fillet, and very frequently in quite a simple and tranquilly firm posture; these statues, which some time ago often received false names (for example Genius præstes), for the most part held perhaps garlands in their hands; palms also served, as in Hermes, to point out their significance. Amidst the numerous figures which appear, particularly in vase-paintings, as superintendents of the exercises, we may chiefly expect to find the aliptæ or teachers of gymnastics, whose fame was intimately bound up with that of their pupils.

1. Mercurialis De arte gymnastica furnishes little that can be relied on regarding ancient monuments. [Krause Gymnastik u. Agonistik der Hellenen aus den Schriften u. Bilderwerken 1. 2. Th. 1841 with 28 pl. The same author Die Pythien, Nemeen u. Isthmien aus den Schriften u. Bildw. 1841 with pl. Die Olympien 1838 without sculptures.]

3. [Athletes Clarac pl. 854 D ff.] Runners §. 122, 3. Ant. Erc. vi, 58. 59. M. Borb. v, 54. (according to others wrestlers or discoboli). On Volcentine vases the stadiodromi run in fours towards the right, the diaulo-

dromi in threes or fives in the same direction, the dolichodromi on the contrary towards the left, Ambrosch Ann. d. Inst. v. p. 64. The race is represented here rather in a conventional manner than with truth to nature. The statue PCl. iii, 27. was perhaps rather raised to a female runner of Domitian's time (Dio Cass. lxxvii, 8.), than a Spartan woman. *Leapers* on vases, Tischb. iv, 43. M. Borb. iii, 13. Gerh. Ant. Bildw. 67. (with spring-weights and spring-poles, which others take for javelins). Gems, Tassie pl. 46, 7978. Caylus iii, 21, 4. Micali tv. 116, 16. On the ἀλτῆρες Welcker Zeitschr. i. s. 238., and the spring with the lance § 121. R. 2. Leaping through the rope, Grivaud Antiq. Gaul. pl. 23. Leaping over others, gem, Caylus iii, 86. Tassie tv. 46, 7980. Leaping over stakes with *halteres*, ibid. 46, 7978. The real ἀσκολιάζειν, σκολοβατίζειν, Epicharm. *Discoboli*: the one in the act of throwing by Myron § 122. R. 3. comp. Nonnus xxxvii, 682 sqq. [in the Lansdowne coll. Clarac pl. 829. no. 2085 A., in the Brit. Mus. 859, 2194 b., in the Massimi pal. 863, 2194 a.]; the one preparing for the contest, also in several copies, PCl. iii, 26. Bouill. ii, 17.; Borgh. 7, 9. in the L. 704. Bouill. iii, 17, 5.; in Mr. Duncombe's coll., Yorkshire. One in England in Cavaceppi Stat. Ristaur. i, 42. Impr. d. Inst. iv, 69. On gems, Impr. d. Inst. ii, 87. Wall-painting, M. Borb. ix, 52. On vases generally stepping out, Tischb. i, 54. iv, 44. Maisonn. 25.; beginning the action of throwing, Gerhard Ant. Bildw. 68, 1. Victorious discobolus with all the ensigns of victory, gem, M. Flor. ii, 17, 2. On the *pentathlon* on the vases of Volci (represented by leaping, throwing the javelin, and the discus), Ambrosch. p. 84. The youths with mattocks, who figure at the exercises of the pentathlon, for example Maisonn. 25., Festus s. v. rutrum tenentis, refer to the βόθροι of the σκάμμα for the leapers (see Dissen ad. Pind. N. v, 20., they are somewhat differently interpreted by Welcker Zeitschr. s. 257. Rhein. Mus. i. s. 77.). *Wrestlers* ἀκροχειρίζομενοι on coins of Selge, Mionnet Descr. pl. 57, 3. 6., vases, Tischb. iv, 46., bas-reliefs, Guatt. 1785. p. liii. Visc. PCl. vi, 37. Bouill. iii, 46, 9. Groups of wrestlers in bronze, from a chariot, Gerhard Ant. Bildw. Tf. 119, 1—3. Boys wrestling, Pan above Impr. d. Inst. iv, 65. *Wrestlers à la Antæus*, Grivaud Antiq. Gaul. pl. 20. 21. Wrestling contest between a naked man and a woman (with girdle round the middle), on vases from Volci, Ambrosch p. 78. The statue of a wrestler of rather advanced age with powerful muscular development described by Christod. 228. *Pancratiast*-boys in the celebrated symplegma at Florence, G. di Fir. St. 121. 122. Maffei Racc. 29. §. 126. R. 4. (not παλαισταί, with whom throwing down decided, (comp. the wrestling of Bacchus and Ampe-lus in Nonnus x, 365 sqq.); but the pancratiasts wrestled chiefly on the ground.) A similar *anaclinopale* on the coins of Constantine, Pedrusi v, 26, 5. Polyclete's ἀποπτερνίζων, §. 120. R. 3. may be conceived from Stuart i. ch. 4. pl. 13. and iii. ch. 13. pl. 11. On other σχήματα πάλης Ambrosch *ibid.* s. 76. *Boxers*, statues, Bouill. iii, 19, 2. 3. Cæstuarus in the Gentili palace at Rome, Gerhard 68, 3.; in Dresden, 295. Aug. 109. (in green marble); torsos found on the Quirinal in 1739, described by Ficoroni. Arms, Ant. Herc. vi. p. 1. vign. Reliefs, L. 736. Clarac pl. 200.; PCl. v, 36., where they have the hair bound into a tuft, like the Ἀγῶνες §. 406. R. 2. Vases, Tischb. i, 55. 56. Monument of a cæstus-fighter in Montf. iii, 168. according to Fabretti. *Lampadedromia* with saucer-shaped sockets for the torches, as on coins of Amphipolis (Mionnet, Descr. pl. 49, 6.), vase-painting, Tischb. ii, 25. iii, 48. [Dubois Voy. en

Crimée iv Série pl. 13., vase from Panticapæon, four youths, two with torches, one of whom is crowned by Nike.] Lampadists painted by Pырhон in the Gymnasium at Elis, Diog. Laert. ix, 11, 62. Reliefs with inscriptions, Bargas-Macciucca Spiegazione di un raro marmo Gr. 1791. C. I. 287; Caylus Recueil. i. p. xvii. 117. C. I. 242. Mosaic, Gerhard Ant. Bildw. 63, 1. Glass-paste with a *λαμπαδίας*, Brøndsted Voy. ii. vign. 36. Vase Cab. Pourtalès pl. 5. p. 28. Lampadedromia on horseback, on the Pergamenian vase, Choiseul Gouff. Voy. ii. pl. 4. [now in Paris. An antique paste, torch-runner, Brøndsted Reise ii. s. 289. On a vase found at Kertsch (Panticapæon), of later style introduced from Italy, the beginning of a lampadophoria; the torch is kindled at the altar (of Prometheus). According to a tracing.] Hadrian as *Sphæristes* in two groups (according to Hase's interpretation), in Dresden 364-67. Aug. 57. 108. Statues of Sphærists, Vitruv. vii, 5. M. Borb. vii, 47, 8. Gem with a sphærist. Olenine Essai sur le costume et les armes des gladiateurs Article iv. [Statues of sphærists Gibelin in the Mém. de l'Inst. Nat. iv, 492 sqq.] Female combatant with a female flute-player, late Athenian hydria, [a singular sport] Stackelb. Tf. 22. *Cock-fights* in reliefs, L. 392. Clarac pl. 200., vase-painting (in Vienna) and gems, §. 391. R. 8. (Eros), Impr. d. Inst. iv, 16. comp. §. 381. R. 7. (Hermes). Cocks as symbols of combats often on vases of Volci; also a cock as herald, Ann. iii. p. 158. Köhler L'Alectryophore, descr. d'une statue ant. Petersbourg 1835. [Cock-fights, O. Jahn Archäol. Beitr. s. 437.]

4. An athlete *anointing himself*, an excellent statue in Dresden 400. Aug. 37. 38. Similar on gems, Natter pl. 25. Tassie tv. 47, 7933. Raponi 49, 3. Bracci i, 51. 52., comp. the statues tv. agg. 26. Bouill. iii, 19, 4. *Ἀποξυόμενοι* §. 120. R. 3. 129. R. 1. 175. R. 2. Millingen Cogh. 15. Youths with bathing apparatus, often on gems (Impr. d. Inst. i, 42.) and vases, comp. §. 298. R. 2, 4. A boy-athlete *praying for victory* (comp. §. 87. R. 3.), in bronze, at Berlin. Levezow De juvenis adorantis signo. Bouill. ii, 19. M. Franç. iv, 12. *Presenting of Tæniæ*, often on vases, Laborde 6. The women who fasten them round are often perhaps to be explained as the places of the game, comp. §. 405. R. 5. Crowning of an athlete, Stackelb. tf. 12. Polyclete's *Diadumenos* §. 120. R. 3. Guattani Mem. enc. v. p. 81. The prize-vases are often distinctly to be seen in vase-paintings, Laborde i, 8., gems, M. Flor. ii, 85, 2. Raponi 59, 4., lamps, Passeri ii, 98. 99., coins, where they stand on the tables of the *agones*. A vanquished combatant Impr. d. Inst. iv, 71. Conqueror 72. Sacrificial procession of a victor in the *κέλης* very instructive. Lid of a sarcophagus in the Gaëtani palace, Gerhard Ant. Bildw. Tf. 119, 4.

5. Athletes standing tranquilly, G. di Fir. St. 93, 124-129. Bouill. iii, 19, 5. To this class belong particularly many antique statues, such as the young athlete in the Capitol, Winck. W. v. s. 550., the bronze and the marble statue in the Florentine museum, Ed. s. 446. 566. (both larger than life), the so-called *genius* from Pesaro, M. Flor. 45. 46. Winck. W. iii. s. 189. 393. and several others. Advancing athlete? statue, M. Borb. vii, 42. Two statues of athletes restored as gladiators, M. Borb. viii, 7. 8. in a certain antique style which recalls Myron. Fine bronze head of an athlete with a *tæniæ* around the hair (eyes hollow, lips gilt), at Munich 296. M. Nap. iv, 74.

6. Youths with Cosmetæ, Sophronistæ, Bidyæœ or whatever they may be called, in vase-paintings, Böttiger Hercules in bivio p. 42. Stele from Crisso (Χρυσό) with an Agonothete, sitting, a roll in his hand, a kithara before him, a garland hung upon it, strigil with lekythos, a sphæra entwined (?), Stackelb. Gräber Tf. 2, 3. [Monument of a youth who had distinguished himself intellectually and in the palæstra or who had conquered as Citharædus, and had also been previously distinguished in athletic games, like Plato and others.] Exercises in presence of the Aiptæ, vases of Volci, Ann. iii. p. 157. On the difference between Agonothetæ (in tranquil attitude) and Mastigophori (rather Aiptæ, in manifold activity) Ambrosch s. 80 ff. The Zeus-resembling figures, with cothurni, on coins of the Macedonian time (for example the Bithynian, Visconti Icon. Gr. pl. 43, 3—8), seem to be Alytarchs, who appeared in this costume at Antioch, Malalas p. 286. 310. ed. Bonn.—Gymnastic chastisements on vases, likewise gems, for example, Tassie tv. 46, 8031. Double rod. Jason as physician examining a sick athlete, M. Pourtalès pl. 26. C. I. no. 606.

424. Games with HORSES were honoured and valued in 1
 an equal degree with gymnastic *agones*, and represented by
 Greek artists with life and spirit. The Romans also took 2
 pleasure in seeing their CIRCUS-GAMES sculptured and painted,
 especially in mosaic; the favoured charioteers of the *fac-*
tiones, notwithstanding their intractable costume, also received
 honorary statues, and there are many works of the kind pro-
 duced even in latest antiquity and in the very rudest style.
 The combats of the GLADIATORS, although their costume also 3
 could but little correspond to the Greek sense of art, gave
 occupation at least to subordinate artists who painted walls
 and adorned sepulchral monuments; we may assume that
 such gladiatorial combats, hewn out on tombs or embossed on
 grave-lamps, sometimes supplied the place of actual combats;
 and instead of the full honour for the dead were meant to
 furnish the deceased with a semblance thereof.

1. Ancient horse-bits M. Borb. viii, 32. Olenine [Essai sur le costume et les armes des Gladiateurs] Article v. p. 27., one from Italy pl. 12. Cavdoni on some coins which refer to Olympian victories, Bull. 1837. p. 154. On the management of horses and art of riding among the ancients, Hase Philologus s. 53. ambling s. 64. Κελητιζόντες on coins of Kelenderis and vases, Tischb. i, 52. ii, 26. The race of the κάλπη, as it seems, *ibid.* i, 53. The racing of the Apobataæ, §. 118, 2 b. *Bigæ, quadrigæ*, often on coins (exceedingly magnificent) and vases, especially prize-vases. On both we see particularly the important moment when they sweep round the meta, and when the δεξιόσειρος describing the largest circle, the most spirited horse, is finely presented to the eye. On vases of Volci, Athena also stands by protecting the chariot. The arrangement of the κέντρον and the μάστιξ with the clappers (comp. Soph. El. 727. Anth. Pal. vi. 246.) is seen in Millingen Un. Mon. 1, 2.; the harness of the horses particularly evident, *ibid.* 21. Parts of the chariot, on vase-paintings, Ambrosch *in loco* p. 73. Comp. the work of Ginzroth (only too prolix) Die Wägen

u. Fahrwerke der Gr. u. Römer. 1817. 4to. especially s. 111. The horses in agones on vases have often marks, in Volci a keles has a Σ (σαμφορας). The currying and shoeing are, as it seems (notwithstanding Beckmann and others deny such an age to the latter practice), exhibited on an old Attic vase-painting, Walpole Mem. p. 321. pl. 3. Comp. Class. Journ. T. xxxiv. p. 206. Ancient horsemanship. Tarentine coin 138. On the tying up horses' tails Olenine pl. 16. p. 38. Mounting with the stirrup on the lance, on a gem (Winck. M. I. 202. Tassie tv. 44, 7585), is evidently another and later custom than that described by Xenophon, in which the lance only served as vaulting pole.—Ταυροκαθάψια on horseback, relief, Marm. Oxon. ii, 58. Gem (thus much to be recognised), Impr. d. Inst. ii, 76.; on foot, on coins of Larissa, Mionn. Suppl. iii. pl. 12, 2., of Crannon? M. I. d. Inst. 49. A 5.

2. See Montfaucon iii, 161 sqq. The contorniati give decursiones, venationes, pugilatus, scenica, with many interesting details, Eckhel viii, p. 292 ff. On the statuæ aurigarum see Anthol. Plan. v. Winck. vi, 1. s. 321. 373. PCl. iii, 31. A victorious, triumphing auriga in the relief Winck. M. I. 203.; others on coins of the sinking empire and gems of latest art, G. di Fir. 24, 3. The Maian miniatures of the Iliad represent the chariot-racers at the funeral games of Patroclus in the chequered garments, with the narrow caps and broad girdles of the circus-charioteers, tb. 55., comp. p. 23. The pompa circensis on a coin of Gordianus Pius, Buonarr. Med. 14, 5. Pompa of the emperor as Alytarch, on a Perinthian coin of Caracalla, *ibid.* 9, 5., (processus consularis according to p. 185). Circensian procession, lid of a sarcophagus in San Lorenzo before the gates, chariot with elephants, on hand-barrows Cybele, Victoria, Gerhard A. Bildw. Tf. 120, 1. Maximin at Circus games, the circus very accurate, but the perspective execrable, instructive for the history of art, sarcoph. relief, Gerhard Tf. 120, 2. Circus-racing in reliefs, G. Giust. ii, 94.; G. di Fir. St. 99. with names inscribed; gems, M. Flor. ii, 79. Lipp. i, ii, 472. 73.; terracotta in the British Museum 60.; lamps in Bartoli t. 27. Passeri iii, 26. (very accurate); mosaics, Laborde, Mos. d'Italica p. 27 sqq. especially pl. 18. Artaud Descr. d'une mosaïque représ. des jeux du Cirque, découv. à Lyon. 1806. Amores Circenses §. 391. R. 5. The mappam mittere is seen clearly in D. A. Bracci Diss. sopra un clipeo votivo spett. alla famiglia Ardaburia, trov. 1769. nelle vic. d'Orbetello. Lucca 1771. The meta of a small circus, with its ornaments, Zoëga Bass. 34.

3. See §. 211. R. 2. Pomp. painting, in which a circle is drawn for the combat, Gell. Pomp. pl. 75. A Cyrenæan one, Pacho pl. 53, 1. But the mosaic, Winck. M. I. 197. 198., comp. Fabretti Col. Traj. p. 256 sqq., is particularly accurate. Also the relief on a Pomp. sepulchral monument to Castricius Scaurus (Mirmillones, Secutores, Thraces, Retiarii, also gladiatores equites), Mazois i, 32. Steinbüchel Atlas 17. 18. Gladiators (as bestiarii, ludii, aurigæ) frequently on sepulchral lamps, Passeri iii, 8., and gems, Lipp. i, ii, 475. Two wounded and falling gladiators? statues, M. Borb. v, 7. vii, 25. [Clarac pl. 854 C. D. 865-72. cestiarii pl. 856. 858. Relief with gladiators from Pompeii, the most important of all, Bull. Napol. iii. p. 86 sqq. iv. tv. 1., comp. Henzen Bull. d. I. 1846. p. 89. H. Brunn Berl. Jahrb. 1846. i. s. 724 sqq. Mosaic §. 322 a. 4. Combat with wild animals, large bas-relief, M. d. I. iii, 38. Henzen Ann. xiv. p. 12.] Costume of gladiators Olenine pl. 1. 10, on M. Borb. vii, 25.

p. 14. hard workmanship.—Combats at sepulchral monuments on Etruscan urns are likewise to be understood as denoting *ludi funebres*. They probably occur also on Greek vases, according to Campanian custom, for example *Maisonn.* 23.

425. The near relation in which the ART OF DANCING stood 1
to sculpture (§. 77, 2.), has been yet but little indicated with
certainty in particular cases; many ancient modes of dancing,
however, can be pretty well recognised in vase-paintings.
Neither MUSICAL contests nor THEATRICAL representations en- 2
couraged to imitation in the good times of art, their costume
being in general as ample and gorgeous as the plastic art re-
quired it simple and natural (§. 336, 3.). Only those branches
of art which, neglecting severe principles, imitate life in
greater extension, as vase-painting, miniatures, mosaics, fur-
nish theatrical scenes in considerable number.

1. Of the dances in Athenæus we recognise pretty well on vases the *κερνόφορος*, *ἀνθεμα*, *καλαθισμός*, *χείρ σιμή* (*Laborde* i, 78.), *σκώψ* or *σκοπός* (§. 385. R. 4 h.), *κόρδαξ* (*Laborde* i, 68. §. 386. R. 3.). The *κερνόφορος* also on wall-paintings, according to the *Ed. of the Pitt. Erc.* iii. p. 154. *Κυβιστήρες* in bronzes, *Micali* tv. 56, 2—5. earlier ed.; female K. on vases, *Tischb.* i. at the end. The so-called *Horæ*, L. 20. V. *Borgh.* i, 14. *Bouill.* ii, 95. *Clarac* pl. 163., are Dorian dancing girls, with unhooked chiton, §. 339, 1. A chorus-dance wherein a temple is adorned, L. 21. *Clarac* pl. 163. A young maiden dancing in light dress with castagnettes, vase-paint. *Gerh. Ant. Bildw.* 66. A female dancer *OPXHCIC* from the Vatican Manuscript of *Cosmas* in *Winck. W.* vii. Tf. 8 C. [Female dancers in terracotta *Clarac* pl. 776.]—Dancing *Galli* (Chinese-looking), striking small cymbals and tympana, mosaic by *Dioscurides*, *M. Borb.* iv. 34.

2. Victorious citharœdi often on vases, for ex. *Gerh. Ant. Bildw.* 58., comp. §. 96. No. 23., also 99. No. 1. Splendid figure of a maiden playing on the cithern, on the gem by *Onesas*, *Wicar* ii, 43. Citharœdus before a tomb, *Impr. d. I.* iv, 80. Caricature of an infibulated citharœdus, bronze, *Winck. M. I.* 188. A musical virtuosa playing at the same time on a standing and lying stringed instrument, *M. Borb.* i, 30. Fine vase-picture of a concert of female players on the flute, the cithern and the trigonon, together with female singers, *Maisonn.* 43. A female flute-player and a female cithern-player, before an athlothete, *Laborde* i, 11. The very interesting picture from the necropolis of *Cyrene*, *Pacho* pl. 49. 50., exhibits a double agon of auletæ and citharœdi in full costume. The three figures on vases with high stephane (*ὄγκος*?) seem to be statues in the stage costume of *Hercules*, *Hermes* and a third. Comp. therewith *Pitt. Erc.* iv, 42. *M. Borb.* i, 31. especially the faithfully represented flute-player. The *Panfilii* relief in *Winck. M. I.* 189. alludes to the theatrical games given by *Valerianus Paterculus* at a celebration for the dead, among other things by a *Hercules* in the stage costume.

The vase found at *Aulis*, *Millin* ii, 55. 56. represents a scene of the Attic theatre with the theatre itself. We best acquire a knowledge of the *tragic* costume therefore from the mosaic referred to §. 322. R. 4. No. 7.