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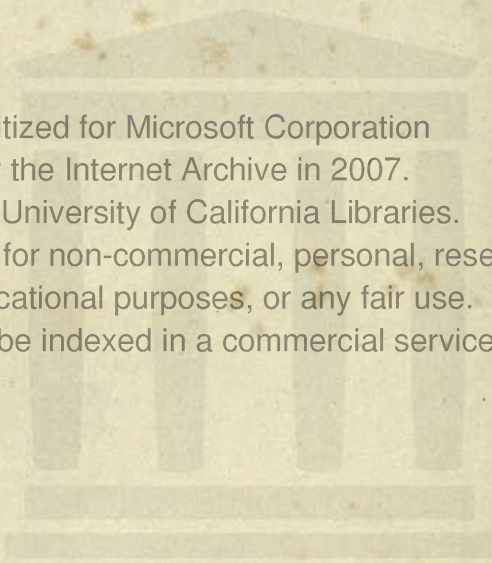
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A

NUMISMATIC COMMENTARY

ON

PAUSANIAS

BY

F. IMHOOF-BLUMER

AND

PERCY GARDNER.

WITH THIRTY-TWO PLATES.

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1777

NUMISMATIC COMMENTARY ON PAUSANIAS.

I.

BOOK I. 39-44.—MEGARICA.

BOOK II.—CORINTHIACA.

THE following paper is the first of a series of two or three which will bring into contact the extant coins of Greece and the text of Pausanias, thus furnishing to many passages of the traveller's writings a running numismatic commentary.

The main object we have set before us is to collect and set forth the numismatic reproductions of works of art mentioned by Pausanias; but we have not excluded any numismatic types which at all illustrate the cults and the legends mentioned by him as existing in the various cities of Peloponnesus.

The importance of the work cannot be doubted when we consider that in the case of many of the statues mentioned by Pausanias the only copies known are those upon coins; we may therefore hope to reconstruct from numismatic evidence, at least the general schemes of many great works of art wholly lost, and thus furnish very important material for recovering the history of Greek art; especially the history of the succession of types of the chief deities of Greece, which is a subject of great and increasing interest to archaeologists.

Generally speaking, the coins on which we can place the most reliance as sources of information as to the monuments are those of Hadrian and the Antonines. These coins are also the best in point of execution; and we may add that they are contemporary with the travels of Pausanias.

B

To discern whether the types of Greek coins of the Imperial class, with which chiefly we shall have to do, are merely conventional representations of deities, or whether on the other hand they are copies of statues, is not an easy task. But a few rules may be laid down which may be safely used in judging of this matter.

There is reason to suppose that the figure of a deity on a coin is a copy of a cultus-statue in the following cases :—

(1) When it is represented within a temple or shrine. This is the surest of all indications of an intention to copy ; and few or no instances will be found in which on coins a merely conventional figure of a deity is placed in a temple. Of course we cannot trust the small and careless representations on coins for accuracy in such details as the number of pillars in a temple, or the design of the pediment ; and even in representing the cultus-statue, a die-sinker might take strange liberties. But it seems that in every case he meant to copy so far as his ability and memory served.

(2) When the figure stands on a pedestal, the intention is obviously to represent a statue. By parity of reasoning, when the figure on the coins leans on a pillar, or otherwise is of a design fitted for the round but not for reliefs, it is probably inspired by a statue.

(3) The presence of an altar on a coin is also an indication, although a less trustworthy indication, of the intention to portray a cultus-statue.

(4) So is also any indication of locality, such as a river-god or acropolis-rock. But of course such proofs as these must not be seriously relied on.

(5) When an identical type recurs unchanged on the coins of a series of emperors stretching over a long period, then there arises a presumption that such uniformity is caused by the existence of a sculptural original, constantly under the eyes of successive die-sinkers. They may in some cases have copied the coins one of another, but this is less likely.

(6) Sometimes the language used by Pausanias enables us to determine the connexion of a statue and a coin-type. For instance, he may describe the statue in detail and the description may apply to the coin-type ; or he may state the age and the

author of the statue, and these may completely suit the figure of the coin.

(7) In some cases, especially where archaic types are concerned, the figure on the coin may bear sufficient internal evidence of being copied from a statue, and we may in some cases be able to identify that statue from information otherwise gained.

The only previous writer who must be acknowledged as our predecessor is Panofka, who published in 1853-5, *Archæological Commentaries* on certain portions of Pausanias, more especially II. 24, which describes the citadel of Argos. Of course the material at our disposal is far more abundant than that which he could command.

A word must be said as to the share taken in this paper by the two compilers. They began the task independently; for the present article it was found advisable to use the numismatic lists of the Swiss colleague, which were more complete, as a basis: he has also furnished the casts used for illustration in the case of all coins not in England or Paris. The English colleague has added some material and put the article into final form, and is responsible for the comments added after the lists of coins.¹

The text used is that of Schubring (Teubner 1881).

F. IMHOOF-BLUMER.

PERCY GARDNER.

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Abbreviations.

A I. II. &c., B I. II. &c., and so on to
M are references to the accompanying
plates.

Mion. Mionnet.

M. S. Mionnet, *Supplement*.

B. M. British Museum.

Arch. Z. *Archäologische Zeitung*.

Imh. Imhoof-Blumer's Collection.

Æ copper.

℞ silver.

Obv Obverse.

Rev. Reverse.

Sup. Supplement.

Sanc. Museo Sanelementi.

Auton. Autonomous.

R. and F. Messrs. Rollin et Feuardent.

P.O. Count Prokesch-Osten.

Mus. Nap. Museum of Naples.

Arig. Arigoni *Catalogue*.

St. Flor. Museum des Stiftes St.
Florian.

Mil. Rec. Millingen *Recueil de Monnaies*, &c.

Mil. A. G. C. Millingen, *Ancient Greek Coins*.

Overbeck K. M. *Kunstmythologie*.

Berl. Bl. *Berliner Blätter für Münz-Siegel-u. Wappenkunde*.

Ann. d. Inst. *Annali dell' Inst. arch. di Roma*.

B 2

MEGARA.

- 1.—Paus. I. 40, 2. Τῆς δὲ κρήνης οὐ πόρρω ταύτης ἀρχαῖόν ἐστιν ἱερόν . . . καὶ ἄγαλμά τε κείται χαλκοῦν Ἀρτέμιδος ἐπὶ κλησιν Σωτείρας . . . τὴν δὲ Ἀρτεμιν αὐτὴν Στρογγυλίων ἐποίησε. Cf. 44, 2, statue of Artemis in temple of Apollo.

ARTEMIS running to the right in short chiton; holds torch in each hand.

- Æ Auton. *Obv.* Apollo-head. Neumann I. pl. VII. 4. Mion. II. 141, 319.
Auton. *Obv.* Head of Eucleides. B.M. Mion. II. 141, 318. (A I.).
Ant. Pius. Leake, p. 74. M. Aurel. M.S. III. 588, 377.
Commodus and Sept. Severus. B.M.

This type of Artemis recurs on coins of Pagae in exactly similar form. It is, as we shall show in treating of that city (*infra*) undoubtedly a copy of the work of Strongylion.

The head of Eucleides of Megara is very peculiar. The philosopher, though bearded, wears the veil and the earring of a woman. It has been suggested by Visconti that this is obviously in allusion to the tale told about Eucleides, that he came disguised as a woman, and veiled, from Megara, to attend the lectures of Plato, at a time when access to Athens was forbidden to the Megarians under pain of death. See Aulus Gellius, *Noct. Att.* VI. 10.

- 2.—Paus. I. 41, 3. Οὐ πόρρω δὲ τοῦ Ὑλλου μνήματος . . . ναὸς . . . Ἀπόλλωνός ἐστι καὶ Ἀρτέμιδος . . . Ἀλκάθου τὸν Πέλοπος . . . τὸ ἱερόν ποιῆσαι τοῦτο Ἀγροτέραν Ἀρτεμιν καὶ Ἀπόλλωνα Ἀγραῖον ἐπονομάσαντα.

Artemis Agrotera in long chiton running to the right, holds bow in left hand, and with right draws an arrow from her quiver.

- Æ Caracalla. B. M. (A II.) *Revue Belge*, 1860, pl. II. 6.
Sept. Severus. B.M.

See also Apollo.

- 3.—Paus. I. 40, 4. Ἐς τὸ τοῦ Διὸς τέμενος ἐσελθοῦσι καλούμενον Ὀλυμπιεῖον ναὸς ἐστι θέας ἄξιος . . . τῷ δὲ ἀγάλματι τοῦ Διὸς πρόσωπον ἐλέφαντος καὶ χρυσοῦ, τὰ δὲ λοιπὰ πηλοῦ τέ ἐστι καὶ γύψον ποιῆσαι δὲ αὐτὸ Θεόκοσμον λέγουσιν ἐπιχώριον, συνεργάσασθαι δὲ οἱ Φειδῖαν.

ZEUS seated on throne, holds Victory.

- Æ Ant. Pius. *Arch. Z.* 1843, p. 148, 16.
M. Aurel. B. M. (A III.) M. S. III. 588, 375.

Zeus seated, holds eagle.

Æ Sept. Sev.

The figure on the coins is the usual conventional representation of a seated Zeus by Pheidias, such as that found on the coins of Elis, of Alexander the Great, &c. It is curious that the Zeus on the coins bears sometimes a Victory and sometimes an eagle. The statues doubtless held a Victory, and it was the natural instinct of Greek art in the good period, in engraving so small a thing as a coin die, to substitute for the Victory a simpler device of the same meaning, such as an eagle, the bird of victory. Accordingly on Alexander's own coins, the Olympian Zeus invariably carries an eagle; on the coins of his successors, a figure of Victory is sometimes substituted.

4.—Cf. Paus. I. 43, 6. Καὶ ἐν τῷ ναῷ τῷ πλησίον Μούσας καὶ χαλκοῦν Δία ἐποίησε Λύσιππος. Cf. 40, 6, Διὸς Κονίου ναὸς οὐκ ἔχων ὄροφον.

Zeus striding to the right, naked, holds thunderbolt and eagle.

In some cases he seems to stand on a basis, and so to represent a statue.

Æ Caracalla. M.S. III. 590, 384.

L. Verus. Imh. (A IV.)

5.—Paus. I. 40, 6. Ἐς τὴν ἀκρόπολιν ἀνελθοῦσι . . . ἔστι μὲν Διονύσου ναὸς Νυκτελίου. Cf. 43, 5, ὠκοδόμησε δὴ καὶ τῷ Διονύσῳ τὸ ἱερὸν Πολυείδος, καὶ ξόανον ἀνέθηκεν ἀποκεκρυμμένον ἐφ' ἡμῶν πλὴν τοῦ προσώπου. . . . τοῦτον μὲν δὴ Πατρῶον καλοῦσιν· ἕτερον δὲ Διόνυσον Δασύλλιον ἐπονομάζοντες κ.τ.λ.

DIONYSUS standing, clad in short chiton, holds in right hand kantharos, left rests on thyrsos:

Æ Sept. Sev. Imh. Mion. II. 142, 331 (A V.)

6.—Paus. I. 40, 6. Τοῦ δὲ Ἀσκληπιοῦ τὸ ἄγαλμα Βρύαξις καὶ αὐτὸ καὶ τὴν Ὑγίειαν ἐποίησεν.

ASKLEPIOS and HYGIEIA, side by side, in usual attitudes.

Æ Sept. Sev. B. M. (A VI.)

Asklepios standing.

Æ Commodus. Imh. (A VII.)

Caracalla.

Hygieia standing, feeds serpent.

Æ M. Aurel.

Caracalla M. S. III. 590, 386. Leake, Sup. 134.

These figures are of quite conventional type; and as they do not appear in a temple there is no strong reason to suppose that

they repeat the statues of Bryaxis. But at the same time there is nothing at all improbable in such a view. Mr. Wroth, who has made a most careful study of the artistic representations of Asklepios and Hygieia, states his opinion (*Journ. Hell. Stud.* v. p. 90) that the customary late schemes of the pair came into existence about the time of Scopas, and were possibly due to that artist. But the only figure of Asklepios by Scopas, of the details of which we know anything, was beardless (Overbeck, *G. P.* II. 11): so that perhaps the claims of Bryaxis to the origination of the usual type are preferable to his, in the existing state of knowledge.

7.—Paus. I. 44, 2. Ἔστι δὲ ἐν τῷ γυμνασίῳ τῷ ἀρχαίῳ πλησίον πυλῶν καλουμένων Νυμφάδων λίθος παρεχόμενος πυραμίδος σχῆμα οὐ μεγάλης· τοῦτον Ἀπόλλωνα ὀνομάζουσι Καρινόν.

OBELISK between two dolphins.

Æ aut. B. M. (A VIII.) Obv. ΜΕΓ Πrow.

For the Greek custom of representing deities in columnar form, Daremberg and Saglio s.v. *Baetylia*, Gardner, *Types*, &c., p. 77, &c. Apollo is thus represented on coins of Ambracia, and commonly in front of Greek houses, as Apollo Ἀγνιεύς.

8.—Paus. I. 42, 5. Τοῦ δὲ Ἀπόλλωνος πλίνθου μὲν ἦν ὁ ἀρχαῖος ναός· ὕστερον δὲ βασιλεὺς ᾠκοδόμησεν Ἀδριανὸς λίθου λευκοῦ· ὁ μὲν δὴ Πύθιος καλούμενος καὶ ὁ Δεκατηφόρος τοῖς Αἰγυπτίοις μάλιστα εἰοίκασιν ξοάνοις, ὃν δὲ Ἀρχηγέτην ἐπονομάζουσιν Αἰγινητικοῖς ἔργοις ἐστὶν ὅμοιος. Cf. 44, 2. Ἀπόλλωνος ἱερόν ἐστιν ἐν δεξιᾷ Προστατηρίου . . . Ἀπόλλων δὲ ἐν αὐτῷ κεῖται θέας ἄξιος καὶ Ἄρτεμις καὶ Λητώ, καὶ ἄλλα ἀγάλματά ἐστι Πραξιτέλους ποιήσαντος, Λητῶ καὶ οἱ παῖδες. 42, 2. Τότε δὲ αὐτῷ τειχίζοντι, ὥς φασιν οἱ Μεγαρεῖς, συνεργάζεται τε Ἀπόλλων καὶ τὴν κιθάραν κατέθηκεν ἐπὶ τὸν λίθον· ἦν δὲ τύχη βαλὼν τις ψηφίδι, κατὰ ταῦτα οὗτός τε ἤχησε καὶ κιθάρα κρουσθεῖσα.

Cf. also Apollo Agraeus, above.

Head of APOLLO. *Rev.* Lyre, tripod, dolphin or quiver.

Æ Auton. B. M.

Apollo standing, holds plectron and lyre.

Æ Ant. Pius. Mion. II. 142, 330 (holds branch instead of plectron).

Carac. M. S. III. 590, 385.

Geta. B. M. Beside Apollo omphalos surmounted by eagles, or altar on which ravens. (A IX.)

APOLLO ARTEMIS and LETO.

Æ Sept. Severus. Athens Mus. 3218. (A x.)

We have here a most important type, which should be a copy more or less free of the statues of Praxiteles. It merits a detailed description. To the left is Leto clad in long chiton in her raised right hand she holds a long sceptre, her left hand hangs by her side. In the midst stands Apollo in citharoedic dress, holding in his right hand a plectrum, and in his left a lyre. To the right stands Artemis clad in long chiton with diplois, holding in her left hand a plectrum, and with her right drawing an arrow from the quiver at her back. None of these schemes are in conflict with the style of Praxiteles.

- 9.—Paus. I. 42, 4. *ῥκοδόμηται δὲ ἐπὶ τῇ κορυφῇ τῆς ἀκροπόλεως ναὸς Ἀθηνᾶς, ἄγαλμα δὲ ἐστὶν ἐπὶ χρυσῶν πλὴν χειρῶν καὶ ἄκρων ποδῶν ταῦτα δὲ καὶ τὸ πρόσωπόν ἐστιν ἐλέφαντος. καὶ ἕτερον ἐνταῦθα ἱερὸν Ἀθηνᾶς πεποιήται καλουμένης Νίκης, καὶ ἄλλο Αἰαντίδος.*

ATHENE erect, spear in raised right hand, shield on left arm.

Æ L. Verus. *Rev. Belge*, 1860, Pl. II. 5.

S. Severus. R. and F.

Geta. B. M. (A XI.) Imh.

It would seem that this rather archaic and stiff type is most appropriate to Athene Aiantis.

- 10.—Paus. I. 40, 6. *Ἐνταῦθα καὶ τῆς Δήμητρος τὸ καλούμενον Μέγαρον. Cf. 42, 6, ἔστι δὲ καὶ Δήμητρος ἱερὸν Θεσμοφόρου.*

DEMETER standing veiled clad in chiton with diplois, holds in either hand a torch; before her, large torch fixed in the ground.

Æ M. Aurel. Imh. (A XII.) Verus Commodus. M. S. III. 376-9.

Sept. Severus. Geta. (A XIII.) B. M.

- 11.—Paus. I. 43, 6. *Πλησίον δὲ τοῦ τῆς Ἀφροδίτης ναοῦ Τύχης ἐστὶν ἱερόν Πραξιτέλους καὶ αὐτῇ τέχνη.*

TYCHE wearing mural crown, holds patera and cornucopiae.

Æ Commodus. M. S. III. 589, 380.

Sept. Severus. B. M. Altar before her.

Domna. Mion. II. 143, 332.

Geta. B. M. (A XIV.) Tyche facing, altar beside her.

The mural crown, which is clear on some specimens, may be a mere later addition, but it is by no means unlikely that the scheme of the coin, though quite ordinary, may be copied from the statue of Praxiteles. It is said that Bupalus is the earliest sculptor who made a statue of Tyche; but Praxiteles and

Damophon of Messene set the fashion, so greatly followed in later times, of setting up cultus-statues of the goddess. In all probability the normal type, as represented on our coin, was the invention of one of them. The altar beside Tyche on the coin is an indication of locality which tells in favour of the view that we have to do with a copy of a statue.

12.—OTHER TYPES at Megara :

Herakles resting.

Æ Carac. P. O. Abh. 1845, pl. II. 32.

Sept. Sever. Sanch. II. xxv. 221.

Nemesis (?), right hand on her mouth, leaning on pillar (possibly Paregoros, statue by Praxiteles. Paus. I. 43, 6).

Æ Geta. M. S. III. 590, 389.

Terminal figure, with long hair, between pillars of a temple; before it, a railing.

Æ Geta. Imh. (A xv.)

13.—Paus. I. 40, 3. Statues of twelve gods.

41, 3. Temple of Isis.

42, 7. Heroon of Ino.

43, 5. Satyr of Praxiteles.

43, 6. Temple and statue of Aphrodite Praxis; in it, Peitho and Paregoros by Praxiteles; Eros, Himeros, and Pothos, by Scopas.

PAGAE.

1.—Paus. I. 44, 4. Ἐν δὲ ταῖς Παγαῖς θεάς ὑπελείπετο ἄξιον Ἀρτέμιδος Σωτείρας ἐπὶ κλησὶν χαλκοῦν ἄγαλμα, μεγέθει τῷ παρὰ Μεγαρεῦσιν ἴσον καὶ σχῆμα οὐδὲν διαφόρως ἔχον.

ARTEMIS running, clad in short chiton, holds { torch in each hand.

Æ M. Aurel. Sanclementi II. xxII. 175.

Commod. Mion. II. 143, 335. M. S. III. 592, 396.

Similar figure on basis, altar before her.

Æ M. Aurel. Arig. I. 81, 67.

Commod. Mus. Font. I. pl. v. 8. Imh. (A I.)

S. Severus. M. S. III. 593, 400 (Vienna). Leake, Suppl. 137.

Similar figure in temple: tree on either side.

Æ Commod. M. S. III. 592, 397. Munich. (A II.)

This figure of Artemis was (cf. Paus. I. 40, 2) a replica of that made by Strongylion, the contemporary of Pheidias, for the people of Megara. The coins of Megara and Pagae present us

with figures of Artemis exactly alike. At Pagae this figure appears in a temple and on a basis. There can therefore be no doubt that it reproduces Strongylion's statue. This has been already stated by Streber, and accepted in Müller-Wieseler, *Denkmaeler*, II. 174 b. Pausanias gives (*l.c.*) an account of the tale which led to the erection of the statue, in which Artemis seems to be embodied as the goddess of night, and is assimilated to the Thessalian Hecate, who also is represented on coins of Pherae of the fourth and third centuries as bearing two torches.

2.—OTHER TYPES at Pagae.

Dionysus seated, holds kantharos and sceptre; panther before him.

Æ Sept. Sev. Turin. Panther at his feet. (A III.)

Cybele seated, holds patera and sceptre; lion beside her.

Æ Sept. Sev. B. M. (A IV.)

Isis in temple.

Bust of Tyche.

Gate with three doors, and figures over them.

Æ S. Sev. Vienna. (A V.) Athens. (A VI.)

Herakles on basis in building of two stories, surmounted by statues.

Æ S. Sev. Vienna. (A VII.)

AEGOSTHENA.

1. Paus. 1, 44, 5. Ἐν Αἰγιοσθένοις δὲ Μελάμποδος τοῦ Ἀμυθάονός ἐστιν ἱερόν, καὶ ἀνὴρ οὐ μέγας ἐπειργασμένος ἐν στήλῃ.

Round BUILDING, whence rises a tree, entwined by a serpent.

Æ Geta. Athens. *Ann. dell' Inst.* 1866, 336.

Child suckled by she-goat. (MELAMPUS ?)

Æ Sept. Sev. B. M. (A I.)

The tree entwined by a serpent is a regular symbol of the grave, and this is sufficient proof that the building represented on the coin of Geta must be a well-known tomb; but as to details we have no information.

I am not aware that there is any record of the existence of a tradition that Melampus was suckled by a she-goat: but nothing is more likely. Such stories were told of highly-gifted men, and it is fairly certain that the type of the coin must refer to a noted native of Aegosthena, and so to Melampus, who was its only remarkable man.

2.—OTHER TYPES at Aegosthena.

Artemis as huntress.

Æ Sept. Sev. *Ann. d. Inst.* 1866, 336.

CORINTH.

In criticising the types which we meet on the coins of Corinth we must always bear in mind the words of Pausanias:

(II. 2, 6.) Λόγου δὲ ἄξια ἐν τῇ πόλει τὰ μὲν λειπόμενα ἔτι τῶν ἀρχαίων ἐστίν, τὰ δὲ πολλὰ αὐτῶν ἐπὶ τῆς ἀκμῆς ἐποιήθη τῆς ὕστερον.

It will seem unlikely that a sack, like that of Corinth in B.C 146, would spare any works of art existing in the city. Yet it appears, alike from the general statement of Pausanias just quoted, and from the remarks which he makes as to various temples and statues, that there were in Roman Corinth a great number of works of early Greek art. Of these some may have been brought into Roman Corinth from neighbouring towns; but others are in character so local that we can scarcely doubt that they belonged to the early city, whatever theory we may form as to the manner of their survival.

The Roman colonists, entering on a wealth of Greek art and legend, adopted both with enthusiasm, and were very proud of both. There is no other Greek city whereof the coins give us so extensive information on the subject of temples and statues, legends and cults. The imperial series of Corinth furnishes a very full archæological commentary on the text of Pausanias: indeed the correspondences between the two are so many and so close, that it seems rather the rule than the exception for coin-types to be copies of works of art, more especially works of early Greek art.

1.—Paus. II. 1, 3. Προϊούσι δὲ ἡ πίτυς ἄχρι γε ἐμοῦ πεφύκει παρὰ τὸν αἰγιαλόν, καὶ Μελικέρτου βωμὸς ἦν. ἐς τοῦτον τὸν τόπον ἐκκομισθῆναι τὸν παῖδα ὑπὸ δελφίνος λέγουσι ἔστι δὲ ἐπὶ τοῦ Ἰσθμοῦ τῆς ἀρχῆς.

MELICERTES reclining on dolphin, under pine. Cf. Stephani, *Compte Rendu*, 1864, 209.

Æ Hadrian. B. M. Imh.

M. Aurelius. Imh. (B I.)

Commodus. B. M. In field, wreath. (B II.)

J. Domna. Imh. In field, two pines, wreath, and palm. (B III.)

J. Domna. M. S. iv. 119, 816. Three trees.

Melicertes on dolphin on altar, under pine (Isthmus sometimes present *q. v.*).

Æ M. Aurel. Mus. Benkowitz. B. M. Isthmus standing by, holds rudder. (B iv.)

M. Aurel. B. M. Athlete by, holds palm. (B v.)

Domna. M. S. iv. 119, 817. Table, Triton, &c. in field.

M. Aurelius. Copenhagen. Poseidon standing by. (B vi.)

Melicertes lying on dolphin under pine: the whole on table.

Æ Ant. Pius. Mion. ii. 181, 244. (B vii.)

Melicertes lying on dolphin, draped.

Æ Auton. Mus. Hunter. Imh.

Anton. Obv. Pegasus. Rev. Melicertes on dolphin, head raised. Munich. (B viii.)

L. Verus. B. M., &c.

Paus. ii. 1, 7. Τῷ ναῷ δὲ ὄντι μέγεθος οὐ μείζονι ἐφεστήκασι Τρίτωνες χαλκοῖ. καὶ ἀγάλματά ἐστιν ἐν τῷ προνάῳ, δύο μὲν Ποσειδῶνος, τρίτον δὲ Ἀμφιτρίτης, καὶ Θάλασσα, καὶ αὕτη χαλκῇ. τὰ δὲ ἔνδον ἐφ' ἡμῶν ἀνέθηκεν Ἡρώδης Ἀθηναῖος, ἵππους τέσσαρας ἐπιχρύσους πλὴν τῶν ὀπλῶν· ὀπλαὶ δὲ σφισίν εἰσιν ἐλέφαντος. καὶ Τρίτωνες δύο παρὰ τοὺς ἵππους εἰσὶ χρυσοῖ, τὰ μετ' ἱξὺν ἐλέφαντος καὶ οὔτοι τῷ δὲ ἄρματι Ἀμφιτρίτη καὶ Ποσειδῶν ἐφεστήκασι, καὶ παῖς ὀρθός ἐστιν ἐπὶ δελφίνος ὁ Παλαίμων· ἐλέφαντος δὲ καὶ χρυσοῦ καὶ οὔτοι πεποιήνται.

Palaemon standing on dolphin, draped.

Æ M. Aurel. M. S. iv. 98, 666.

Ant. Pius. Mion. ii. 181, 245. Imh. (B ix.)

S. Severus. Mus. Arig. iv. pl. vii. 35. Isthmus seated by. Turin. (B x.)

Paus. ii. 2, 1. Τοῦ περιβόλου δὲ ἐστὶν ἐντὸς Παλαίμονος ἐν ἀριστερᾷ ναός, ἀγάλματα δὲ ἐν αὐτῷ Ποσειδῶν καὶ Λευκοθέα καὶ αὐτὸς ὁ Παλαίμων.

Round temple of Palaemon: within, sometimes Palaemon lying on dolphin.

Æ M. Aurel. B. M. Ox approaching for sacrifice. (B xi.)

L. Verus. B. M. Trees around. Imh. (B xii.)

Geta. B. M. Ox approaching.

Caracalla. M. S. iv. 122, 837. In front priest and ox. B. M. (B xiii.)

Paus. ii. 3, 4. Μετὰ δὲ τὸ ἄγαλμα τοῦ Ἑρμοῦ Ποσειδῶν καὶ Λευκοθέα καὶ ἐπὶ δελφίνος ἐστὶν ὁ Παλαίμων.

Palaemon (or Melicertes *q. v.*) lying on dolphin.

Palaemon sitting on dolphin.

Æ Auton. M. S. iv. 50, 338. Imh. P. holds thyrsus.

M. Aurel. B. M.

L. Verus. Mion. ii. 185, 280. (B xiv.) Florence. (B xv.)

S. Severus. M. S. iv. 115, 784. P. holds wreath, Isthmus seated near.

Commodus. Imh. Group on altar. (B xvi.)

Carac. Parma. Dolphin bridled. (B xvii.)

It is evident from Pausanias' statements, confronted with the coins, that the one among the many stories as to the history of Ino and Melicertes or Palaemon which was accepted at Corinth was that which represented that Ino and Melicertes leaped into the sea at Megara, and Palaemon was borne by a dolphin to the part of the Isthmus where was the sanctuary of Poseidon; that he there died and was buried, and after death was worshipped as a hero, and honoured by funeral games.

It is not easy to reconcile this tale, and the peculiar artistic representation of Melicertes as a young boy which prevailed at Corinth, with the view of those who suppose Melicertes to be a form of the Tyrian god Melkarth. But this matters little to the present purpose, for it is certain that the Corinthians knew nothing of the proposed identification.

On coins there are three schemes of Palaemon and the dolphin: sometimes he is sitting on it, sometimes standing, sometimes lying; the standing figure certainly belongs to the group of gold and ivory set up by Herodes Atticus in the temple of Poseidon; the lying figure is connected with the pine-tree and the altar under it, as well as with the round temple of Palaemon; the seated figure may perhaps be copied from the statue mentioned by Pausanias lower down (II. 3, 4). But of course such distinctions are too nice to be strongly insisted on.

Figures of Ino and Melicertes, as of Poseidon and other types of Corinthian coins are to be found on the splendid cameo of Vienna (Overbeck, *Kunstmyth.* III., Gemmentafel II. 8), which presents us with an abridged picture of the region.

2.—Paus. II. 1, 9. Ἀνάκειται Γαλήνης ἄγαλμα καὶ Θαλάσσης, καὶ ἵππος εἰκασμένος κήτει τὰ μετὰ τὸ στέρνον, Ἰνώ τε καὶ Βελλεροφόντης καὶ ὁ ἵππος ὁ Πήγασος.
(For Ino, cf. I. 44, 7 and 8.)

INO with her veil: beside her, hippocamp.

Æ Ant. Pius. Imh. *Choix*, pl. II. 50. Vienna. (B xviii.)

L. Verus. Berlin.

INO holding Melicertes in her arms.

Æ M. Aurel. Imh. (B xix.)

Domitian. Berlin. (B xx.)

Domitian. M. II. 177, 218. Isthmus seated on rock, *q.v.* B. M. (B xxi.)

Sept. Severus. B. M. Isthmus seated on rock. Imh. (B xxii.)

Sept. Severus. M. II. 187, 292. Ino on a rock; before her, dolphin. Vienna. (B xxiii.)

Caracalla. Imh. *Monn. Gr.* p. 160.

Ant. Pius. Mus. Nap. 7441. Ino and Melicertes : Sea deity holding out his arms to receive the child. (B xxiv.)

The presence of the hippocamp suggests that the type first described, which represents Ino without her child, may represent one of the anathemata of the temple of Poseidon, there set up in Roman times.

The second type, which appears full-face, represents Ino as holding her child on her left arm, and grasping with her right hand the end of her veil. In the third type she is in rapid motion towards the sea, which is represented on one coin by a marine deity, on others by a dolphin. Sometimes, however, the locality is changed, and in the place of the sea appears a seated figure of Isthmus. As this figure of Ino persists unchanged from the time of Domitian to that of Septimius Severus, it would seem to be based on some work of art.

3.—Cf. 2, 4. Κράνειον. ἐνταῦθα Βελλεροφόντου τέ ἐστι τέμενος καὶ, κ.τ.λ.

BELLEROPHON leading Pegasus : holds spear.

Æ Sep. Sev. Imh. (C xxv.)

Bellerophon taming Pegasus : holds shield.

Æ Nero. B. M. Imh. (C xxvi.)

Hadrian. Paris. (C xxvii.)

Caracalla. B. M.

Bellerophon seizing Pegasus near spring Peirene.

Æ Auton. B. M. (C xxviii.)

Bellerophon watering Pegasus : near by, Acropolis.

Æ Sept. Severus. B. M. (C xxix.)

Pegasus drinking.

Æ Aut. Imh. (C xxx.)

4.—Cf. Paus. II. 3, 5. Κρῆναι. . . . θέας δὲ μάλιστα ἀξία ἡ παρὰ τὸ ἄγαλμα τὸ τῆς Ἀρτέμιδος, καὶ ὁ Βελλεροφόντης ἔπεστι, καὶ τὸ ὕδωρ οἱ δι' ὀπλῆς ἵππου ῥεῖ τοῦ Πηγάσου.

Bellerophon slaying Chimaera ; beside him seated Artemis who holds bow.

Æ Caracalla. A. Z. 1843, pl. ix. 13. B. M. (C xxxii.)

Bellerophon slaying Chimaera, on Corinthian column.

Æ Geta. Mion. II. 189, 304.

Bellerophon slaying Chimaera, mounted on Pegasus.

Æ Auton. B. M. (C xxxi.)

Æ Hadrian. B. M.

L. Verus. B. M., &c.

[A list of Monuments on which the myth of Bellerophon is depicted, by Engelmann, in *Ann. d. Inst.* 1874, p. 1, pls. A—F.]

The presence of Artemis, and the use in some cases of a column to support the group of Bellerophon and the Chimaera, alike indicate that it is copied from the sculptured group of the fountain. The water would flow from one of the forefeet of Pegasus.

5.—Paus. II. 1, 6. Λέγουσι δὲ καὶ οἱ Κορίνθιοι Ποσειδῶνα ἔλθεῖν Ἑλίῳ περὶ τῆς γῆς ἐς ἀμφισβήτησιν.

Coin with head of HELIOS on one side, Poseidon on the other.

Æ Aut. Roman period. B. M. Imh.

Cf. Poseidon, below.

6.—Paus. II. 1, 5 and 6. Καθήκει δὲ ὁ τῶν Κορινθίων ἰσθμὸς τῇ μὲν ἐς τὴν ἐπὶ Κεγχρέαις, τῇ δὲ ἐς τὴν ἐπὶ Λεχαίῳ θάλασσαν.

ISTHMUS personified as a young male figure, standing, holding rudders.

Æ Auton. Roman. B. M. (C xxxiii.) Imh. (C xxxiv.)

Domitian B. M. (C xxxv.)

M. Aurel. Z. f. N. x. p. 75.

Sept. Sev. St. Florian. (C xxxvi.)

Isthmus seated, holds rudder.

Æ Hadrian. Imh. Isthmus seated in temple, right hand rests on head, left on rudder. (C xxxvii.)

Sept. Severus. B. M. Similar, no temple. (C xxxviii.)

Hadrian. Isthmus seated on rock, holds inverted rudder; legend ISTHMVS.

W. Froehner. (C xxxix.)

S. Severus. Imh. Isthmus seated left, holds rudder and palm; before him Ino and Melicertes, q.v.

Domitian. M. II. 177, 218. Isthmus seated on rock, at his feet sea and dolphin; opposite Ino with Melicertes in her arms. (Millin. G.M. ex. 400, B xxi.)

See also above, (B iv.) and (B x.)

The coin which represents Isthmus as seated within a temple (C xxxvii.) repeats a Corinthian cultus-statue. No doubt Isthmus was personified as a local hero; and tradition must, as the coins show, have connected him with the history of Ino and Melicertes. In his temple he was represented as a young and naked man, seated on a rock, resting his right hand on his head, and supporting himself on his rudder, in an attitude of complete repose. His face is turned backwards, implying probably that Isthmus faced both the eastern and the western sea. Compare a very similar figure of Haemus on the coins of Nicopolis.

If the standing figure of the coins represents a work of art, it might well be a bronze statue erected in the neighbourhood of the Isthmian temple; such a statue is not mentioned by Pausanias. The two rudders in the hands clearly refer to

the two harbours which existed, one on each side of the isthmus.

7.—The two harbours, LECHAEUM and CENCHREAE.

(1) As nymphs turned opposite ways, each holding a rudder.

Æ Hadrian. B. M. Inscribed LECH, CENCH. (C XL.)

(2) As reclining male figures.

Æ Sept. Sev. Mill. *Sylloge*, pl. II. 30. Acropolis; at the foot, on either side, male figure reclining, one holds rudder, one anchor. See below, (G CXXXIV.)

8.—Paus. II. 2, 2. 'Ο δὲ Ἰσθμικὸς ἀγών, κ.τ.λ.

ATHLETES: Two naked wrestlers or boxers.

Æ Aut. Roman. Imh. Wrestlers. (C XLI.)

Aut. Roman. Imh. Boxers. (C XLII.)

Aut. Imh. Boxer striking one who has fallen. (C XLIII.)

Runners.

Æ Auton. *Rev. Num.* 1851, p. 402. Armed runner.

Auton. Imh. Unarmed runner, holds palm. (C XLIV.)

Domitian. Imh. Unarmed runner, holds palm. (C XLV.)

Commod. M. S. IV. 111, 755. Armed runner.

Other Athletes.

Æ Auton. Imh. Athlete standing, holds palm.

M. Aurel. B. M. Athlete standing, holds palm, beside Melicertes and pine. See above, (B V.)

Conical building; perhaps a spring-house; possibly an obelisk within a stadium.

Æ Domitian. *Arig.* I. 67, 43. Berlin. (C XLVI.)

Hadrian. *Revue Belge*, 1860, pl. II. 7. Imh. (C XLVII.)

On the Berlin coin the representation varies. There is a door in the midst, flanked by standing figures, and surmounted by a horseman.

BUILDING, from the midst of which rises a column surmounted by a naked male figure, holding sceptre: and over each side an equestrian statue.

Æ M. Aurel. M. II. 184, 264. Leake, *Eur. Gr.* p. 41.

L. Verus. W. Froehner. (C XLVIII.)

S. Severus. Mion. IV. 117, 806 (where the equestrian statues are wrongly described as racing horses.)

Caracalla. Mion. IV. 124, 849.

This building may be meant for a stadium or a hippodrome; the latter is not mentioned by Pausanias.

ISTHMIA in wreath.

Æ Nero. Imh. Anton. Pius and L. Verus. B. M. &c.

9.—Paus. II. 1, 7. Ἐλθόντι δὲ εἰς τοῦ θεοῦ τὸ ἱερὸν
πιτύων δένδρα ἐστὶ πεφυτευμένα ἐπὶ στοίχου, τὰ πολλὰ
εἰς εὐθὺ αὐτῶν ἀνήκοντα. τῷ ναῷ δὲ ὄντι μέγεθος οὐ
μείζονι ἐφεστήκασι Τρίτωνες χαλκοῖ.

Tetrastyle temple of POSEIDON surrounded by Tritons; tree beside it.

Æ L. Verus. M. S. IV. 103, 701.

Geta. Imh. *Choix*, pl. II. 51. (D XLIX.) Vienna. (D L.)

Æ Aut. &c. Tetrastyle temple. (See E xcv.)

The details of architecture are among the matters as to which the representations of coins are least trustworthy. But in this particular case there is an obvious intention to represent the temple of Poseidon as faithfully as space would allow. The tree in front of the temple and the Tritons over the angles of the pediment are certainly taken from the Poseidium. We may therefore venture to accept the numismatic testimony that the little temple of Poseidon was not peripteral but either prostyle or amphiprostyle; and we may even regard it as probable that the temple was tetrastyle.

10.—Καὶ ἀγάλματά ἐστιν ἐν τῷ προνάῳ δύο μὲν Ποσειδῶνος, κ.τ.λ. Cf. 2, 3, ἐν Λεχαίῳ Ποσειδῶνος ἱερόν, καὶ ἄγαλμα χαλκοῦν. 2, 8, κρήνη καὶ Π. ἐπ' αὐτῇ χαλκοῦς.

Head of Poseidon, trident over shoulder.

Æ Auton. B. M. Imh.

Hadrian. Imh. (D LI.)

M. Aurel. Imh. &c. Overbeck, *K. M.*, Munzt. v. 14.

Poseidon, naked, seated on rock, holds trident.

Æ Auton. Imh. B. M. (D LII.)

Poseidon standing, holds dolphin and trident, one foot on rock.

Æ Domitian. B. M. Imh. (D LIII.)

M. Aurel. Turin. Behind Poseidon, tree.

Sept. Severus. Imh. Behind Poseidon, tree.

Poseidon standing, left foot on dolphin, in right hand trident.

Æ Domitian. Berlin.

Æ Domna. Aplustre in place of trident.

Poseidon seated, holds dolphin and trident.

Æ Trajan. B. M. (D LIV.)

Hadrian. *St. Flor.* pl. II. 16.

Commodus. Imh. B. M. Pallas standing before him. (D LV.)

Verus. Imh. Victorious athlete before him. (D LVI.)

Poseidon standing, holds patera and trident, before altar of Melicertes *q. v.*

Æ M. Aurel. Copenhagen. Near by, tree.

Poseidon standing in chariot drawn by two Tritons.

Æ Domitian. Overb. *K. M.* III. pl. VI. 21. Imh. (D LVII.)

Nero. B. M. (D LVIII.) Octavia. B. M.

Poseidon standing in chariot drawn by hippocamps.

Æ Nero. B. M. Domitian. Imh. (D LIX.)

These figures in chariots may be confronted with Pausanias' description, II. 1, 7 above quoted, of the group of Poseidon and

Amphitrite in a chariot drawn by four horses. The coins cannot, however, embody a reminiscence of the group, as the date of Herodes is later than that at which they were struck.

Of the various figures of Poseidon thus far mentioned the only one which can be regarded as a copy of a statue is that which figures Poseidon as seated (**D** LIV.-VI.), holding dolphin and trident. This type has the air of the cultus-statue of a temple; but we cannot be sure of the particular temple, for on one coin the seated Poseidon is confronted with an athlete which seems to point to the Isthmus, in another with Pallas, which seems to indicate the market-place. (See below.)

11.—Paus. II. 2, 3. Ἐν δὲ Κεγχρέαις Ἀφροδίτης τέ ἐστι ναὸς καὶ ἄγαλμα λίθου, μετὰ δὲ αὐτὸν ἐπὶ τῷ ἐρύματι τῷ διὰ τῆς θαλάσσης Ποσειδῶνος χαλκοῦν· κατὰ δὲ τὸ ἕτερον πέρασ τοῦ λιμένος Ἀσκληπιοῦ καὶ Ἰσίδος ἱερά.

Views of harbour of CENCHREAE, flanked on either side by temple, and containing standing colossus of Poseidon and three ships.

Æ Ant. Pius. Imh. Millingen, *Réc.* pl. II. 19. Vienna. (**D** LX.)

POSEIDON standing naked, holds dolphin and trident.

Æ Auton. B. M. *Obv.* Head of Helios. (**D** LXI.)

Commodus. B. M. At feet of Poseidon, second dolphin. (**D** LXII.)

Plautilla. Vienna. Opposite Poseidon armed Aphrodite. (**D** LXIII.)

ISIS Pharia, holds sail. Cf. II. 4, 6, Isis Pelagia and Aegyptia.

Æ Plotina. Mion. II. 179, 226.

L. Verus. Imh. (**D** LXIV.)

Head of APHRODITE: below, galley inscribed CENCHREAE.

Æ Nero. B. M. (**D** LXV.)

The coin of Millingen (**D** LX.) is important, as it enables us to identify positively the type of Poseidon represented in the bronze statue of the mole. Poseidon stood erect and naked with a dolphin in one hand and a trident in the other, a figure well adapted for execution in bronze and for a statue of great size. The date of its erection must have been subsequent to the colony of Cæsar; had it belonged to the old city Mummius would scarcely have spared such a mass of metal. In case of the B. M. coin (**D** LXII), the second dolphin at the feet of the god may be held to stand for the water of the harbour which flowed at his feet.

The head of Aphrodite on the last coin cited must stand for an abbreviated representation of the temple dedicated to her.

- 12.—Paus. II. 2, 3. Τὴν δὲ ἐς Κεγχρέας ἰόντων ἐξ Ἴσθμοῦ ναὸς Ἀρτέμιδος καὶ ξόανον ἀρχαῖον. Cf. 3, 5, μετ' αὐτὸν (Poseidon) Ἀρτεμις θηρεύουσα ἔστηκε (in the baths of Eurycles).

ARTEMIS as huntress : holds torch and bow.

Æ Hadrian. Imh.

Hadrian. Arig. i. 95, 41. Dog and stag beside her.

L. Verus. M. II. 185, 271. B. M. Dog and stag beside her. (D LXVI.)

S. Severus. M. S. IV. 113, 770. B. M. Dog and stag beside her.

Commod. Imh. As before.

Hadrian. M. S. IV. 82, 549. Pillar and stag beside her.

Ant. Pius. B. M. Dog running beside her. (D LXVII.)

Artemis hunting, in temple, holds torch and bow.

Æ Sept. Severus. St. Flor. III. 1. Dog and stag beside her.

Plautilla. On either side of temple, tree. R. and F. (D LXVIII.)

Statue of Artemis, her right hand on her hip, in her left a bow ; opposite, Poseidon (?) ; before each a cippus, that of Poseidon surmounted by a dolphin.

Æ Commodus. Imh. (D LXIX.)

The hunting Artemis in D LXVIII. must be a copy of a statue in her temple ; not the archaic xoanon, but a later figure such as the Greeks from the fifth century onwards commonly set up in the cella in place of the early statues, still retaining the latter in the background.

The figure in D LXIX. would seem to be a copy of the statue which stood in the baths of Eurycles near a statue of Poseidon, and in the neighbourhood of his temple. On the coin the figure of Poseidon is nearly obliterated : it is not indeed certain that Poseidon is the deity represented : the figure seems to wear a long chiton.

- 13.—Paus. II. 2, 4. Πρὸ δὲ τῆς πόλεως κυπαρίσσων ἐστὶν ἄλσος ὀνομαζόμενον Κράνειον. ἐνταῦθα Βελλεροφόντου τέ ἐστι τέμενος καὶ Ἀφροδίτης ναὸς Μελανίδος. Cf. 2, 8, ἄγαλμα Ἀφροδίτης, Ἑρμογένους Κυθηρίου ποιήσαντος.

APHRODITE standing ; holds sceptre and apple.

Æ Auton. (Obv. Head of Lais ?) Munich.

Sabina. Imh.

Ant. Pius. Mion. II. 181, 242.

M. Aurel. Vienna. (D LXX.)

Caracalla. Imh.

L. Verus. B. M.

Aphrodite naked, her right hand raised to her hair.

Æ Carac. St. Florian. (D LXXI.)

Aphrodite in a biga drawn by Tritons.

Æ Nero. Munich. Holds mirror.

Agrippina, Jun. Turin. (D LXXII.)

Compare the figure of Poseidon in a similar biga mentioned above.

In regard to Hermogenes, Brunn remarks (*Gr. Künstler*, I. p. 522) that he must be assigned to the period of Greek autonomy and not to the Roman age. The coins offer us no safe data for further conclusions.

14.—Paus. II. 2, 4. Καὶ τάφος Λαΐδος, ᾧ δὴ λέαινα ἐπίθημά ἐστι κριὸν ἔχουσα ἐν τοῖς προτέροις ποσίν.

The monument of LAÏS; a lioness standing over a prostrate ram, on Doric column.

Æ Auton. *Obv.* Head of Laïs or Aphrodite. B. M. Imh. (E LXXIII.)

Copenhagen. (E LXXIV.)

Brera. (E LXXV.)

St. Florian. (E LXXVI.)

Sept. Severus. Vienna.

Geta. Imh.

This identification of the tomb of Laïs the Elder has long been accepted, and is so certain as to be beyond dispute. On a B. M. specimen not here figured Leake read on the capital of the column the letters EY. . . which he supposes to be an artist's name (Leake, *Supp. Europe*, p. 121). I am inclined to think that the appearance of letters is fallacious, and due merely to the oxidation of the coin. But if we accept Leake's reading it is likely that the word beginning Eu is not an artist's name, for artists did not put their names in so conspicuous a position on monuments, but some heroic name by which Laïs may have been, so to speak, canonised after her death. The name ΕΥΦΡΟΣΥΝΑ would suit the space very well, and there is certainly at the end an appearance of the letters . . . NA, as well as of EY . . . at the beginning.

The head on the obverse of the coin may be intended either for Aphrodite or for Laïs herself.

15.—Paus. II. 2, 6. Ἔστιν οὖν ἐπὶ τῆς ἀγορᾶς
Ἄρτεμις τε ἐπὶ κλησιν Ἐφεσία, καὶ κ.τλ.

ARTEMIS EPHESIA : archaic simulacrum.

Æ M. Aurel. M. S. iv. 92, 626.

Sept. Severus. M. S. iv. 112, 769. Beside her, Aphrodite holding shield.

16.—Paus. II. 2, 6. Καὶ Διονύσου ξόανα ἐπὶ χρυσα πλὴν τῶν προσώπων· τὰ δὲ πρόσωπα ἀλοιφῇ σφίσιν ἐρυθρᾷ κεκόσμηται· Λύσιον δέ, τὸν δὲ Βάκχειον ὀνομάζουσι. τὰ δὲ λεγόμενα ἐς τὰ ξόανα καὶ ἐγὼ γράφω.

Bearded DIONYSUS standing to right, fully clad, holds kantharos and thyrsos; at his feet, panther.

Æ Hadr. Fox. (E LXXVII.)

Young Dionysus, clad in short chiton, holds bunch of grapes and thyrsos; at his feet, panther.

Æ Ant. Pius. B. M. (E LXXVIII.)

Young Dionysus wearing himation about his loins and leaning on pillar: holds kantharos and thyrsos; at his feet, panther.

Æ Trajan. Copenhagen. (E LXXIX.)

Young Dionysus clad in short chiton; holds kantharos and thyrsos.

Æ Aut. *Obv.* Head of Kronos. Copenhagen. (E LXXX.)

Young Dionysus seated on throne, holds thyrsos erect.

Æ Ant. Pius. B. M. (E LXXXI.)

Vienna. At his feet, panther. (E LXXXII.)

17.—Paus. II. 2, 8. Ἔστι δὲ καὶ Τύχης ναός. ἄγαλμα ὀρθὸν Παρίου λίθου.

TYCHE standing, holding patera and cornucopiae, in hexastyle temple; before her, altar.

Æ Ant. Pius. *St. Florian*, pl. II. 19.

Tyche, holds patera, rudder, &c.

Æ Auton. M. S. IV. 53, 358. Holds rudder and patera over altar.

Hadrian. M. S. IV. 83, 555. Holds rudder and cornucopiae.

M. Aurel. Mion. II. 183, 257. Holds patera and rudder.

Commodus. M. S. IV. 111, 756, &c.

Plautilla. B. M. Holds patera and cornucopiae. (E LXXXIII.)

Plautilla. B. M. Seated, holds patera and cornucopiae.

Sept. Sev. Imh. Seated. (E LXXXIV.)

Head of Tyche, turreted.

Æ Hadrian. Imh. (E LXXXV.)

Agathos Daemon: male figure holding cornucopiae.

GEN. COL. COR. Octavia. B. M. See below, (G CXLIII.)

The coin first described, that of the *St. Florian* Collection, is unfortunately ill-preserved, and Dr. Kenner expresses doubts as to the deity whom it is intended to represent. Arneth has described it as Abundantia holding cornucopiae and patera; and this is the impression conveyed by the engraving in Kenner's book. If so, the figure must certainly be a copy of the statue of Tyche in her temple. In consequence of the condition of the coin we cannot be sure as to the attributes given to Tyche; they may even be rudder and patera or cornucopiae, as in the succeeding specimens.

18.—Paus. II. 2, 8. Ἑρμοῦ τέ ἐστιν ἀγάλματα χαλκοῦ μὲν καὶ ὀρθὰ ἀμφότερα, τῷ δὲ ἐτέρῳ καὶ ναὸς πεποιήται.

HERMES naked, standing.

Æ Hadrian. Six. Right hand on head of ram, in left caduceus. (E LXXXVI.)

Anton. Pius. B. M. Left arm rests on tree, caduceus in right. Imh. (E LXXXVII.)

M. Aurel. *Rev. Belge*, 1865, pl. xvii. 9. As last but one.

Sept. Severus. M. S. iv. 113, 777. Holds purse and caduceus: ram.

Caracalla. M. S. iv. 122, 834. Holds purse, caduceus, and chlamys: ram.

Hermes, clad in chlamys, carrying the child Dionysus on his left arm.

Æ Trajan. Mion. II. 179, 231. (E LXXXVIII.)

The coin of Antoninus (E LXXXVII.) seems to represent a statue, since the scheme of a figure resting on the trunk of a tree as a support is more appropriate to sculpture than to die-sinking.

This figure is remarkable in being entirely nude.

The type of the first coin, (E LXXXVI.), is closely like the seated Hermes, of which we shall speak below; indeed, so like that both would seem to be work of one artist or one school, probably of Imperial times.

19.—Paus. II. 2, 8. Τὰ δὲ (ἀγάλματα) τοῦ Διός, καὶ ταῦτα ὄντα ἐν ὑπαίθρῳ, τὸ μὲν ἐπὶ κλησιν οὐκ εἶχε, τὸν δὲ αὐτῶν Χθόνιον καὶ τὸν τρίτον καλοῦσιν Ὑψιστον. Cf. 4, 5, ὑπὲρ δὲ τὸ θέατρον ἐστὶν ἱερὸν Διὸς Καπετωλίου, &c.

ZEUS standing naked: holds thunderbolt and eagle.

Æ Domitian.

Anton. Pius. Imh. (E LXXXIX.)

Cf. L. Verus. Mion. II. 184, 266.

Zeus running, naked, holds thunderbolt and eagle.

Æ Anton. B. M. (E xc.)

20.—Paus. II. 3, 1. Ἐν μέσῳ δὲ τῆς ἀγορᾶς ἐστὶν Ἀθηνᾶ χαλκῇ.

PALLAS standing, holds thunderbolt in right, shield in left.

Æ Anton. *Obv.* Head of Poseidon. Imh. B. M. (E xci.)

Pallas holding Victory and spear; shield and owl beside her.

Æ Hadrian. M. S. iv. 81, 543. Imh. (E xcii.)

Ant. Pius. M. S. iv. 86, 579/81. Arigoni, &c. Klagenfurt. (E xciii.)

Sept. Sev. M. II. 187, 291. Altar before her.

Plautilla. B. M. Imh. Altar before her.

Sept. Sev. M. S. iv. 112, 767. Owl before her.

Commod. Imh. Pallas holding patera and spear, face to face with seated Poseidon. See above. (D lv.)

Head of Pallas, helmeted.

Æ Ant. Pius. M. S. iv. 86, 578. Copenh.

The altar placed before the figure of Pallas, who holds Victory and spear, seems to show that this figure is a copy of a statue.

This same figure in slightly varied form (patera for Victory) is placed on the coin of Commodus in near proximity to Poseidon, which may indicate for the original a locality near the Isthmus, rather than in the agora.

21.—Paus. II. 3, 1. Ὑπὲρ δὲ τὴν ἀγοράν ἐστὶν Ὀκταβίας ναὸς ἀδελφῆς Ἀυγούστου.

TEMPLE, facing, inscribed on the frieze CAESAR, AVGVSTVS or GENT. IVLI.

Æ Augustus. Imh. Livia. B. M. Tiberius. B. M. (E xciv.)

The same temple (?) not inscribed, in profile.

Æ Auton. Imh. (E xcv.)

Livia or Octavia seated, holds sceptre and patera.

Æ Tiberius. B. M. (E xcvi.) Agrippa, Jun. B. M.

Head of Roma, turreted.

Æ Aut. Rev. Temple, &c. B. M. &c.

It would seem probable from comparison of the coins that the temple described by Pausanias as that of Octavia was really of the Gens Julia. The seated lady holding sceptre and patera may be copied from the statue in this temple. In details it exactly resembles the figure on the coins of Tiberius commonly called Livia, but more probably really standing for a personification of the Gens Julia. Such a personification would naturally take the features of one of the imperial ladies, Livia or Julia or Octavia. If in the Corinthian temple the cultus-statue represented the Gens Julia in the likeness of Octavia, then it would be very natural for any visitor to suppose that the temple was dedicated to Octavia.

22.—Paus. 3, 2. Ἐκ δὲ τῆς ἀγορᾶς ἐξιόντων τὴν ἐπὶ Λεχαίου προπύλαιά ἐστι, καὶ ἐπ' αὐτῶν ἄρματα ἐπίχρυσα, τὸ μὲν Φάεθοντα Ἥλιον παῖδα, τὸ δὲ Ἥλιον αὐτὸν φέρον.

PROPYLAEA, surmounted by quadrigas, &c.

Æ Augustus. Mion. II. 172, 185.

Domitian. Munich. (F xcvi.)

Hadrian. Mion. II. 179, 230. (F xcvi.)

Ant. Pius. Imh. (F xcix.)

Commodus. Imh. (F c.)

M. Aurel. M. S. IV. 106, 682. Surmounted by biga.

Helios in quadriga.

Æ Nero. M. II. 176, 209.

Domitian. B. M. (F ci.)

L. Verus. Vienna. (F cii.)

Caracalla. B. M.

Helios in long chiton, radiate, holds whip.

Æ Verus. M. II. 184, 269. Vaillant.

23.—Paus. II. 3, 2. Ἐν δεξιᾷ ἐστὶν Ἡρακλῆς χαλκοῦς. Cf. 4, 5, ξόαρὸν γυμνὸν Ἡρακλέους Δαιδάλου δὲ αὐτὸ φασὶν εἶναι τέχνην.

HERAKLES standing.

Æ M. Aurel. Mion. II. 182, 252, 253. M. S. IV. 96, 653.

Sept. Severus. Mion. II. 187, 288.

Caracalla. B. M. In attitude of Glycon's statue. (F CIII.)

Herakles naked, to left; club and skin in left; right hand raised; to his left, Aphrodite Urania with shield, and Poseidon.

Æ Commodus. Vienna. (F CIV.)

As two of the deities in this group, Poseidon and Aphrodite, are copied from statues, there is a presumption that the third is so also. The figure of Herakles is not very distinct, but it is unclad but for a lion's skin.

24.—Paus. II. 3, 2. Μετὰ δὲ αὐτὸν ἔσοδος ἐστὶ τῆς Πειρήνης ἐς τὸ ὕδωρ.

PEIRENE, personified as a seated nymph, rests left hand on rock, holds in right, pitcher.

Æ Plautilla. Vienna. (F CV.)

Sept. Severus. B. M. Imh. Behind her, snake erect.

Sept. Severus. Beside rock, dolphin.

Sept. Severus. B. M. Before her, fountain in form of Scylla. (F CVI.)

Plautilla. Vienna. Behind her, snake erect. (F CVII.)

Caracalla. Berlin. Behind her, snake erect.

L. Verus. Mill. Rec. II. 21. Vienna. Before her, Pegasus drinking from fountain; in background, Acrocorinthus. (F CVIII.)

Sept. Severus. B. M. Before her, Pegasus drinking from fountain; in background, Acrocorinthus.

As the figure of Peirene is repeated without variation during several reigns, it is likely that it is copied from a statue which adorned the spring.

25.—Paus. II. 3, 2. Ἔτι γὰρ δὴ καὶ Ἀπόλλωνος ἄγαλμα πρὸς τῇ Πειρήνῃ καὶ περίβολός ἐστιν.

APOLLO, naked, on basis, right elbow rests on term; below, a basin.

Æ Commod. M. S. IV. 106, 721. Berlin. (F CIX.)

In this case there can be little doubt that we have the copy of a statue.

26.—Paus. II. 3, 4. Αὐθις δ' ἰοῦσιν ἐπὶ Λεχαίου τὴν εὐθείαν χαλκοῦς καθήμενός ἐστιν Ἑρμῆς, παρέστηκεν δὲ οἱ κρύος.

HERMES SEATED on a rock, caduceus in left, right hand on head of ram beside him.

Æ M. Aurel. M. S. IV. 94, 639. B. M. (F CX.)

L. Verus. Mion. II. 186, 281.

Caracalla. Gréau, 1481.

Sev. Alexander. Rev. Belge, 1865, xvii. 10.

Hermes as above, seated in distyle temple.

Æ Ant. Pius. Mion. II. 181, 246. Imh. (F CXI.)

Hermes with caduceus, seated in round temple, on which dolphins: on either side of temple a tree.

Æ Donna. Gréau, 1479.

In the coins first described we have an unmistakable copy of the statue of Hermes. The details of the coin correspond altogether to the description of Pausanias: and the representation of the temple in which the figure sits completes the proof.

27.—Paus. II. 3, 5. *Κρήναι δὲ πολλαὶ μὲν ἀνὰ τὴν πόλιν πεποίηνται πᾶσαν θέας δὲ μάλιστα ἀξία ἡ παρὰ τὸ ἄγαλμα τὸ τῆς Ἀρτέμιδος, καὶ ὁ Βελλεροφόντης ἔπεισι.*

ARTEMIS SEATED on a rock, holds bow; before her Bellerophon on Pegasus slaying Chimaera. Cf. above, under Bellerophon.

Æ Caracalla. *A. Z.* 1843, pl. ix. 13. B. M. 7

Statues of Artemis seated are quite or almost unknown. It would therefore seem most reasonable to suppose that the figure of Artemis on the coin is intended merely to mark the locality. She is seated not on a throne but on a hill, just as we should expect in a deity inserted to indicate locality.

28.—FOUNTAINS.

Æ Anton. Pius. M. S. iv. 88, 596. (*Fontana*, II. 2.)

L. Verus. M. II. 185, 272. Fountain surmounted by Scylla. Imh. (F cxii.)

Commodus. Turin. Fountain surmounted by Scylla. (F cxiii.)

Sept. Severus. B. M. Fountain surmounted by Scylla. See above, under Peirene.

Donna. M. S. iv. 119, 813. Scylla between fountains.

Commodus. Imh. Basis on which dolphin, his tail supported by rudder. (F cxiv.)

L. Verus. M. II. 185, 276. Seated lion (fountain or tomb). B. M. (F cxv.)

The coins furnish us with the designs of at least four of the fountains of Corinth: (1) that surmounted by Bellerophon and Pegasus (see above); (2) that surmounted by Scylla; (3) that surmounted by dolphin and rudder; (4) that surmounted by a lion. We may perhaps add to the list the fountain Peirene, if it was surmounted by a figure of the nymph of that name. Probably all these fountains were mere decorative works of Roman times.

29.—Paus. II. 4, 1. *Τοῦ μνήματος δέ ἐστιν οὐ πόρρω Χαλινίτιδος Ἀθηνᾶς ἱερόν τὸ δὲ ἄγαλμά οἱ τοῦτο ξόανόν ἐστι, πρόσωπον δὲ καὶ χεῖρες καὶ ἄκροι πόδες εἰσὶ λευκοῦ λίθου.*

ATHENE CHALINITIS holding in right hand bridle, in left hand, spear and shield.

Æ Hadrian. Imh. (F cxvi.)

Probably a copy of the temple-statue, Acrolithic statues do not seem to have been peculiar to any age.

- 30.—Paus. II. 4, 5. Πρὸς τούτῳ τῷ γυμνασίῳ (the ancient) ναὶ θεῶν εἰσὶν, ὁ μὲν Διὸς ὁ δὲ Ἀσκληπιοῦ. τὰ δὲ ἀγάλματα, Ἀσκληπιὸς μὲν καὶ Ὑγίεια λευκοῦ λίθου, κ.τ.λ.

ASKLEPIOS and HYGIEIA (together or separate).

Æ L. Verus. B. M. Imh. Together. (F cxvii.)

Sabina. M. II. 180, 237. Asklepios.

Commodus. M. S. IV. 106, 724. Theup. B. M. Asklepios.

L. Verus. M. S. IV. 102, 693. Hygieia.

Gordian. M. II. 189, 308.

Asklepios (?) in a temple.

Æ Nero. M. S. IV. 73, 487.

Temple, with steps; below these, serpent.

Æ M. Aurel. M. S. IV. 101, 686. Arig. II. 7, 72. Athens. (F cxviii.)

It cannot be considered certain that this temple *in antis* beneath which is a snake is that of Asklepios. It may be a heroon: indeed from its small size and the curious way in which it is erected on a basis, this seems likely. The figure in the temple on the coin of Nero does not seem to be Asklepios at all, but an emperor; on similar coins of the B. M. a figure clad in a toga is clearly depicted.

- 31.—Paus. II. 4, 6. Ἐς δὴ τὸν Ἀκροκόρινθον τοῦτον ἀνιούσιν ἐστὶν Ἰσίδος τεμένη.

ISIS holding sistrum and vase.

Æ Hadrian. Arig. I. 95, 39. Turin. (F cxix.)

- 32.—Paus. II. 4, 7. Ὑπὲρ τοῦτο Μητρὸς θεῶν ναὸς ἐστὶ.

CYBELE seated, lion beside her.

Æ Anton. Pius. M. S. IV. 85, 576.

M. Aurel. Imh. (F cxx.)

Domna. Imh.

- 33.—Paus. II. 5, 1. Ἀνελθοῦσι δὲ εἰς τὸν Ἀκροκόρινθον ναὸς ἐστὶν Ἀφροδίτης, ἀγάλματα δὲ αὐτῇ τε ὠπλισμένη καὶ Ἥλιος καὶ Ἔρως ἔχων τόξον.

APHRODITE, naked to waist, holds shield, sometimes with Eros.

Æ Auton. Obv. Head of Aphrodite. B. M. Eros behind her. (G cxxi.)

Hadrian. M. II. 179, 232. Without Eros.

M. Aurel. Imh. Without Eros.

M. Aurel. M. S. IV. 94, 635. Arig. Eros beside her.

L. Verus. M. II. 185, 273. Imh. Eros beside her. (G cxxii.)

Commodus. B. M. Imh. Eros beside her. (G cxxiii.)

Commodus. M. S. IV. 107, 725. Two Erotes by her.

Plantilla. B. M. Two Erotes by her. (G cxxiv.)

Aphrodite on ACROCORINTHUS, without temple.

Æ Plautilla. B. M. Luynes. (G cxxv.)

Aphrodite in temple on Acrocorinthus.

Æ Anton. Pius. M. S. iv. 87, 588. Arig. Tetrastyle temple.

Hadrian. Parma. Tetrastyle temple.

L. Verus. B. M. (G cxxvi.) S. Severus. B. M. Tetrastyle temple.

M. Aurel. M. II. 182, 255. Distyle temple.

M. Aurel. M. S. iv. 94, 634—636. Distyle temple, with Eros.

S. Severus. M. S. iv. 113, 773. Arig. Distyle temple.

Acropolis rock ; Pegasus flying above it.

Æ Claudius. M. II. 175, 202. (G cxxvii.)

Temple on Acrocorinthus.

Æ Claudius. M. II. 172, 187. Imh. (G cxxviii.)

Hadrian. M. II. 179, 229. B. M. (G cxxix.)

M. Aurel. M. S. iv. 101, 687. B. M. At foot, buildings and trees.
(G cxxx.) Arolsen. (G cxxxi.)

L. Verus. M. S. iv. 104, 710. Mill. *Réc.* II. 20. At foot, tree ; Pegasus flying. Naples. (G cxxxii.)

Commodus. M. S. iv. 102, 765. Imh. At foot, tree ; Pegasus flying.
(G cxxxiii.)

Aphrodite on Acrocorinthus, between two harbours (cf. above).

Æ S. Severus. B. M. Vienna. (G cxxxiv.)

Aphrodite Urania and Poseidon. See Poseidon.

Æ M. Aurel. M. S. iv. 94, 637.

Plautilla. Vienna.

Aphrodite and Herakles.

Æ M. Aurel. M. S. iv. 94, 638. Arig.

Commodus. M. S. iv. 109, 739. Arig. Eros between them. *St. Flor.* I. 18.

Aphrodite, Poseidon, and Herakles (see above).

Æ Commodus. M. S. iv. 107, 728. Theup. Vienna.

This important series of coins furnishes complete proof, as Imhoof has pointed out more than once (see *Monn. Grec.* p. 158), of the type of the statue of Aphrodite which stood on the Corinthian acropolis. The figure of armed Aphrodite which existed there under the Empire was no archaic figure of an armed goddess, such as the Syrian Astarte, but an unmistakable Greek Aphrodite, using the shield of Ares as a mirror. This is a motive natural to Roman rather than to Greek art, and we may be almost sure that the statue does not date from an earlier period than that of Julius Cæsar. Indeed to his time it would be peculiarly appropriate, considering his descent and pretensions.

Imhoof has also observed that Lenormant's idea that the helmeted head on the early autonomous coins of Corinth is that of the armed Aphrodite must be given up, seeing that Pausanias is the only writer who speaks of a statue of armed

Aphrodite at Corinth, and it is certain that the figure seen by him was not helmeted : there is, therefore, no evidence of the existence at Corinth of a helmeted Aphrodite.

The type of Aphrodite herself is fixed and scarcely varies ; no doubt it reproduces the exact scheme of the statue. But the figure or figures of Eros which appear beside her seem to be mere attributes, as they hold wreaths and not bows.

The temple of Aphrodite is represented sometimes as tetrastyle sometimes as hexastyle, sometimes as prostyle and sometimes as peripteral : all of which proves that in matters of architectural detail coins are not trustworthy.

34.—OTHER TYPES at Corinth.

Kronos standing, holds sickle.

Ant. Pius. Paris. (G cxxxv.)

Head of Kronos, sickle over shoulder.

Auton. Copenhagen.

Hephaestus, naked to waist, tongs in left hand.

M. Aur. Imh. (G cxxxvi.)

Ares to right, holding spear and trophy.

M. Aur. Copenhagen. (G cxxxvii.)

Triptolemus on winged car drawn by serpents.

Auton. M. II. 169, 162. (G cxxxviii.)

Male figure seated (Populus), clad in himation, inscribed POPVL.

COL . COR.

Verus. Paris, (G cxxxix.)

Military female figure (Achaia ?) seated on rock, holds spear and sword ; in front, ears of corn.

Geta. Imh. (G cxl.)

Victory flying to left.

M. Aurel. Récanier. (G cxli.)

Victory facing.

Augustus. Imh. (G cxlii.)

Male figure, Genius, holds patera and cornucopiae, inscribed

GEN . COL . COR.

Auton. B. M. (G cxliii.)

Palm tree within inclosure.

Ant. Pius. Munich. Imh. L. Verus. B. M. (G cxliv.)

The following in Mionnet seem to be some of the above types wrongly described ; Eros in quadriga ; Pan holding pedum ; Pharos and ship ; Head of Indian Dionysus ; Cadmus attacking serpent, (see under Argos—Opheltes.)

Some of the types proper to Corinth are repeated on the coins of other cities. For instance, the seated Hermes, and the Aphrodite of the Acropolis, are repeated on the coins of Patrae. In the same way the Corinthian coins repeat the Argive type of Opheltes.

SICYON.

- 1.—Paus. II. 7, 2. *Αὐτοὶ δὲ Σικυώνιοι τὰ πολλὰ εἰκότι τρόπῳ θάπτουσι. τὸ μὲν σῶμα γῇ κρύπτονται, λίθου δὲ ἐποικοδομήσαντες κρηπῖδα κίονας ἐφιστᾶσι, καὶ ἐπ' αὐτοῖς ἐπίθημα ποιοῦσι κατὰ τοὺς αἰετοὺς μάλιστα τοὺς ἐν τοῖς ναοῖς.*

TOMB (*ναῖδιον*) on basis, between two terminal figures and two cypresses.

Æ S. Severus. Mion. S. iv. 169, 1123.

Caracalla. Imh.

Plautilla. Allier, pl. vi. 15. B. M. (H I.)

Caracalla (without and with cypresses). Imh. (H II.)

The design of the coin illustrates very well the words of Pausanias. Below, we see a basis or pedestal, apparently round; on it, four pillars erected, supporting an aëtoma. In the midst there seems to be a statue. It does not appear, either from Pausanias' words, or from the coin, that the *ναῖδιον* on the pedestal had walls: rather it would seem that the roof rested on pillars only. The terminal figures on the coin may represent smaller tombs, or they may define the bounds of a temenos. The cypress was sacred to Hades: see Lajard, *Culte du Cypres*, p. 231.

- 2.—Paus. II. 7, 5. *Ἐν δὲ τῇ νῦν ἀκροπόλει Τύχης ἱερόν ἐστιν Ἀκραίας, μετὰ δὲ αὐτὸ Διοσκούρων. ξόανα δὲ οὔτοι τε καὶ τὸ ἄγαλμα τῆς Τύχης ἐστί.*

TYCHE AKRAIA, standing, with patera and cornucopiae.

Æ J. Domna. M. S. iv. 170, 1127.

Plautilla. B. M. (H III.)

Geta. M. S. iv. 173, 1146. Imh. (With altar.)

- 3.—Paus. II. 7, 5. *Μετὰ δὲ τὸ θέατρον Διονύσου ναὸς ἐστὶ χρυσοῦ μὲν καὶ ἐλέφαντος ὁ θεός, παρὰ δὲ αὐτὸν Βάκχαι λίθου λευκοῦ.*

DIONYSUS standing, holds kantharos and thyrsus, panther at his feet.

Æ Domitian. M. S. iv. 169, 1122.

S. Severus. (H IV.)

Domna. B. M. (H V.)

Caracalla. M. S. iv. 170, 1133. Wiczay.

BACCHA or Maenad in attitude of ecstasy, holds knife.

Æ J. Domna. B. M. (H VI.) Imh. (H VII.)

4.—Paus. II. 7, 8. Οἱ δὲ παῖδας ἐπὶ τὰ καὶ ἴσας παρθένους ἐπὶ τὸν Σύθαν ποταμὸν ἀποστέλλουσιν ἱκετεύοντας (yearly ceremony).

SUPPLIANT BOY (?) with raised hands, holding stemma.

Æ Autonomus. B. M. Æ Alexander the Great. B. M.

J. Domna. Turin. (H VIII.)

Plautilla. B. M. (H IX.)

This figure, the attribution of which is doubtful, has greatly perplexed numismatists. It has been called hitherto a bird-catcher, or, as by Müller (*Alex. le Gr.* p. 219), Apollo in dancing attitude, holding up taenia. In numismatics the type is peculiar to Sicyon: and as it recurs without variation from the time of Alexander the Great to that of Plautilla, it must almost certainly repeat a Sicyonian work of art.

5.—Paus. II. 7, 9. Τῷ Ἀπόλλωνι τὸν δὲ ἐπ' ἐμοῦ ναὸν καὶ τὸ ἄγαλμα Πυθοκλῆς ἀνέθηκεν (cf. 9, 7, ruined temple of Apollo Lycius: 10, 2, adytum of Apollo Carneius).

APOLLO in citharoedic dress, holding lyre.

Æ Domna. Leake, *Suppl.* 145.

Plautilla. M. II. 200, 381.

Caracalla. M. S. IV. 171, 1135. Theup. and Sestini.

It seems not improbable that the Pythocles here mentioned, who is evidently regarded by Pausanias as a well-known man, is the same as the Pythocles mentioned by Pliny (*N. H.* xxxiv. 51) as a famous artist of the period after Ol. 156. This clue would be of value if we could be sure that the coin reproduced a statue of Pythocles: but this cannot be proved.

6.—Paus. II. 9, 6. Τῆς δὲ ἀγορᾶς ἐστὶν ἐν τῷ ὑπαίθρῳ Ζεὺς χαλκοῦς, τέχνη Λυσίππου. Cf. ἔστι δὲ Ζεὺς Μειλίχιος σὺν τέχνῃ πεποιημένα οὐδεμιᾷ.

ZEUS standing, undraped; holds thunderbolt and sceptre.

Æ Caracalla. B. M. (H X.)

Zeus seated, holding patera and sceptre.

Æ Geta. M. S. IV. 172, 1143. Vaillant.

The standing figure of Zeus would certainly well suit the school of Lysippus: it belongs to group 11 of Overbeck's arrangement (*Kunstmyth.*, II. p. 151). Zeus is entirely undraped, and of a scheme which especially befits bronze. If the Sicyonian statue of Zeus Meilichius was a copy of that of Argos, it must

have been seated, like the second type here cited. See below under Argos.

- 7.—Paus. II. 10, 1. Ἐν δὲ τῷ γυμνασίῳ τῆς ἀγορᾶς ὄντι οὐ μακρὰν Ἡρακλῆς ἀνάκειται λίθου, Σκόπα ποίημα. Ἔστι δὲ καὶ ἐτέρωθι ἱερὸν Ἡρακλέους.

HERAKLES standing, holds apples (?) and club; lion's skin over left arm.

Æ Geta. B. M. (H XI.)

The figure of Herakles on the coin is unfortunately indistinct: but the deity seems to be unbearded, and of somewhat slight build.

- 8.—Paus. II. 10, 2. Ἐς δὲ τὸ Ἀσκληπιεῖον ἐσιοῦσι τῇ μὲν Πανὸς καθήμενον ἄγαλμά ἐστι (cf. 11, 1, βωμὸς Πανὸς).

PAN walking, holds goblet, and goat by the horns.

Æ Plautilla. Imh. (H XII.)

- 9.—Paus. II. 10, 2. Τὸ Ἀσκληπιεῖον ἐσελθοῦσι δὲ ὁ θεὸς ἐστὶν οὐκ ἔχων γένεια, χρυσοῦ καὶ ἐλέφαντος, Καλάμιδος δὲ ἔργον ἔχει δὲ καὶ σκῆπτρον, καὶ ἐπὶ τῆς ἐτέρας χειρὸς πίτυος καρπὸν τῆς ἡμέρου. Cf. 11, 6, Statue of Hygieia (archaic).

ASKLEPIOS standing, with usual attributes.

Æ Caracalla. M. S. IV. 170, 1131. (Vaill.)

Domna. (H XIII.)

Hygieia standing.

Æ Geta. M. II. 201, 382. B. M. (H XIV.)

- 10.—Paus. II. 10, 4. Μετὰ τοῦτο ἤδη τὸ τῆς Ἀφροδίτης ἐστὶν ἱερὸν τὸ μὲν δὴ ἄγαλμα καθήμενον Κάναχος Σικυώνιος ἐποίησεν πεποιήνται δὲ ἔκ τε χρυσοῦ καὶ ἐλέφαντος, φέρουσα ἐπὶ τῇ κεφαλῇ πόλον τῶν χειρῶν δε ἔχει τῇ μὲν μήκωνα τῇ δὲ ἐτέρα μῆλον.

APHRODITE standing, in attitude of Venus de' Medici.

Æ S. Severus. Bologna. Beside her Eros on basis, holding torch. (H XV.)

Domna. Arch. Z. 1869. pl. XXIII. 7. Imh. Beside her dolphin. (H XVI.)

DOVE.

Æ Auton. B. M.

- 11.—Paus. II. 10, 7. Ἐν δεξιᾷ Φεραίας ἱερὸν Ἀρτέμιδος κομισθῆναι δὲ τὸ ξόανον λέγουσιν ἐκ Φερῶν. Cf. 9, 6, Artemis Patroa; 7, 6, Artemis Limnaea; 10, 2, τῇ δὲ Ἀρτεμις ἔστηκεν.

ARTEMIS, clad in long chiton and mantle, with torches in her raised hands.

Æ Geta. Dresden. (H XVII.) Imh. (H XVIII.)

Similar figure, in temple.

Æ Caracalla. Paris. (H XIX.)

There can be little doubt that we have in this figure a copy of the statue which stood in the temple of Artemis Pheraea. We are told that it was brought from Pherae. The coins of Pherae, from the fourth century onwards, present us with a female figure holding two torches or one torch, which may be meant for Artemis, but more probably represents Hecate, a deity greatly worshipped in the south of Thessaly. But the distinction is not important, as the torch-bearing Artemis and Hecate are closely allied.

12.—Paus. II. 11, 2. *Καταβαίνουσι δὲ ὡς ἐπὶ τὸ πεδῖον ἱερόν ἐστιν ἐνταῦθα Δῆμητρος· ἰδρῦσαι δέ φασιν αὐτὸ Πλημναῖον.*

DEMETER seated on throne, wears polos, holds ears of corn in each hand.

Æ Sep. Severus. Imh. (H XX.)

The throned figure of the coins has much of the air of the cultus statue of a temple.

13.—Paus. II. 11, 1. *Ναός ἐστιν Ἀθηνᾶς* (cf. 12, 1, Temple of Athene at Titane).

PALLAS standing; holds lance and buckler.

Æ Caracalla. M. S. IV. 170, 1130. Vaill.

14.—OTHER TYPES:

Serapis and Cerberus.

Eros with torch.

Nike.

PHLIUS.

1.—Paus. II. 12, 4. *Ἀσωπὸς . . . ἐξεῦρε τοῦ ποταμοῦ τὸ ὕδωρ.*

Butting BULL (type of river or of Dionysus, see below).

Æ Auton. B. M. (H I.)

2.—Paus. II. 13, 3. *Τὴν δὲ θεὸν ἧς ἐστὶ τὸ ἱερόν οἱ μὲν ἀρχαίότατοι Φλιασίων Γανυμήδαν, οἱ δὲ ὕστερον Ἡβην ὀνομάζουσιν.*

Head of HEBE (?), hair rolled.

Æ Auton. B. M. (H I.)

This attribution is not certain, but highly probable. The character of Hebe's head is not unlike that of Hera, but younger and less dignified. She wears no ornaments, but her hair is simply rolled at the back.

- 3.—Paus. II. 13, 5. Ἔστι γὰρ καὶ Ἀρτέμιδος ἐνταῦθα χαλκοῦν ἄγαλμα, ὃ ἐφαίνετο ἀρχαῖον εἶναί μοι.

ARTEMIS hunting, with dog.

Æ Geta. *Rev. Belge*, 1860, pl. II. 9.

- 4.—Paus. II. 13, 5. Κατιόντων δὲ ἐκ τῆς ἀκροπόλεως ἐστὶν Ἀσκληπιοῦ ναὸς ἐν δεξιᾷ, καὶ ἄγαλμα οὐκ ἔχον πω γένεια.

ASKLEPIOS standing, bearded, with attributes.

Æ S. Severus. M. S. IV. 159, 1044. *Journ. of Hell. Stud.* IV. 50.

Caracalla. M. II. 198, 368.

- 5.—Paus. II. 13, 7. Διονύσου σφίσιν ἱερόν ἐστιν ἀρχαῖον.

Bull butting (Dionysus?). Ivy: grapes.

Æ Auton. B. M.

Head of Dionysos. *Rev.*, Bull butting and thyrsos.

Æ Auton. Imh.

- 6.—OTHER TYPE. Tyche sacrificing at altar: holds patera and cornucopiae.

Æ Plautilla. B. M. Sept. Sev. Geta.

CLEONAE.

- 1.—Paus. II. 15, 1. Ἐνταῦθά ἐστιν ἱερόν Ἀθηνᾶς, τὸ δὲ ἄγαλμα Σκύλλιδος τέχνη καὶ Διπολίνου.

ATHENE standing, holds lance and shield (archaic).

Æ Geta. M. II. 237, 58. B. M. (H I.) Cf. *Caved. Spic.* 105.

The Athene of the coin seems an interesting record of the archaic statue of Dipoenus and Scyllis, whom Pliny gives to the 50th Olympiad, and who were among the first to produce national Greek types of various divinities. The present coin-type represents a figure of Athene retaining the pose of the still older Palladia, but far more refined in detail. The helmet is larger, the aegis on the breast worked out; folds appear in the chiton, and the feet are articulate.

2.—OTHER TYPES:

Eagle on altar. (See Argos.)

Asklepios seated with dog (cf. Epidauros).

Isis, holds sistrum and vase.

Plautilla. B. M.

Isis Pharia.

Carac. St. Flor. pl. III. 19.

Tyche, holds patera and cornucopiae, at altar.

Plautilla. B. M. (H II.)

Artemis accompanied by hound.

Horse ridden by human head.

Domna. B. M.

The peacock on Hadrian's coin is probably a copy of his anathema: that on the later coin may be a merely conventional representation.

ARGOS.

8.—Paus. II. 18, 1, Ἐκ Μυκηνῶν δὲ ἐς Ἄργος ἐρχομένοις ἐν ἀριστερᾷ Περσέως παρὰ τὴν ὁδὸν ἐστὶν ἡρώων.

PERSEUS standing, holding Gorgoneion in right, harpa and chlamys in left.

Æ Hadrian. Imh. (I xvii.)

L. Verus. B. M. (I xviii.) Also Mion. S. iv. 246, 66.

Sept. Severus. B. M. Also Mion. S. iv. 249, 86.

Valerianus. M. S. iv. 255, 124.

Perseus facing, holds in right harpa, in left Gorgoneion, above shield, which rests on cippus.

S. Severus. Imh. (I xix.)

S. Severus. Imh. *Choix*, pl. II. 67. To right, Pallas turning away. (I xx.)

Head of Perseus, winged; in front, harpa.

Æ Ant. Pius. Venice. (I xxi.)

The type of Perseus (I xvii. xviii.), which is repeated without variation from the time of Hadrian to that of Severus should be copied from a statue.

9.—Paus. 19, 3. Ἀργείοις δ' τῶν ἐν τῇ πόλει τὸ ἐπιφανέστατον ἐστὶν Ἀπόλλωνος ἱερὸν Λυκίου· τὸ μὲν οὖν ἄγαλμα τὸ ἐφ' ἡμῶν Ἀττάλου ποίημα ἦν Ἀθηναίου (cf. Brunn, *Gr. Künstler*, I. p. 558; Attalus' date is unknown).

APOLLO, naked, left arm resting on pillar, in right, twig (Lycius?)

Æ Verus. M. S. iv. 245, 63.

Cf. Paus. II. 19, 8. Ἐπὶ τούτοις ἐστὶν Ἀπόλλων Ἀγυιεύς.

24, 1. Ναὸς Ἀπόλλωνος . . . τὸ δὲ ἄγαλμα τὸ νῦν χαλκοῦν ἐστὶν ὀρθὸν, Δειραδιώτης Ἀπόλλων καλούμενος.

Apollo advancing, naked, drawing arrow from quiver.

Æ M. Aurel. M. II. 235, 45.

Apollo in Citharoedic costume.

Æ Verus. B. M. Holds lyre and patera. (I xxii.)

S. Severus. M. S. iv. 247, 76. Holds lyre and plectrum.

Caracalla. Imh. Holds lyre and plectrum. (I xxiii.)

Plautilla. *Sest. Mus. Hcd.* p. 137, 40. Holds lyre and plectrum.

J. Domna. M. S. iv. 251, 102. Holds lyre and patera.

Plautilla. Imh. Holds lyre and patera. (I xxiv.)

Head of Apollo: Wolf: tripod.

Æ Auton. B. M.

- 3.—Paus. II. 13, 5. Ἔστι γὰρ καὶ Ἀρτέμιδος ἐνταῦθα χαλκοῦν
ἄγαλμα, ὃ ἐφαίνετο ἀρχαῖον εἶναί μοι.

ARTEMIS hunting, with dog.

Æ Geta. *Rev. Belge*, 1860, pl. II. 9.

- 4.—Paus. II. 13, 5. Κατιόντων δὲ ἐκ τῆς ἀκροπόλεως ἐστὶν
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Æ Auton. Imh.

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S. Severus. Imh. (I xix.)

S. Severus. Imh. *Choix*, pl. II. 67. To right, Pallas turning away. (I xx.)

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The type of Perseus (I xvii. xviii.), which is repeated without variation from the time of Hadrian to that of Severus should be copied from a statue.

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APOLLO, naked, left arm resting on pillar, in right, twig (Lycius?)

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Plautilla. *Sest. Mus. Hed.* p. 137, 40. Holds lyre and plectrum.

J. Domna. M. S. iv. 251, 102. Holds lyre and patera.

Plautilla. Imh. Holds lyre and patera. (I xxiv.)

Head of Apollo: Wolf: tripod.

Æ Auton. B. M.

- 10.—Paus. II. 19, 4-7. Βόθρος, πεποιημένα ἐν τύπῳ ταύρου μάχην ἔχων καὶ λύκου, σὺν δὲ αὐτοῖς παρθένον ἀφιείσαν πέτραν ἐπὶ τὸν ταῦρον.

Battle of bull and wolf.

Æ Auton. Imh. *Bœotien u. Argos*, p. 55, No. 17.

- 11.—Paus. II. 20, 1. Ἀγαλμά ἐστι καθήμενον Διὸς Μειλιχίου, λίθου λευκοῦ, Πολυκλείτου δὲ ἔργον.

Cf. 19, 7. Διὸς ξόανον. 19, 8. Βωμὸς Ἑτείου Διός. 20, 6. Διὸς ἱερὸν Σωτήρος. 21, 2. Διὸς Φυξίου βωμὸς. 22, 2. Ἀγαλμα ἀρχαῖον Διός. 24, 3. Ἐπ' ἄκρα δὲ ἐστι τῇ Λαρίσῃ Διὸς ἐπὶ κλησιν Λαρισαίου ναός . . . το δε ἄγαλμα ξύλου, κ.τ.λ. . . . ἐνταῦθα ἀναθήματα κείμεναι καὶ ἄλλα καὶ Ζεὺς ξόανον, δύο μὲν ἢ πεφύκαμεν ἔχον ὀφθαλμούς, τρίτον δὲ ἐπὶ τοῦ μετώπου.

ZEUS seated, holds patera and sceptre.

Æ Anton. Pius. M. S. IV. 242, 42.

M. Aurelius. M. S. IV. 244, 55.

L. Verus. (K XXV.)

Zeus seated, holds eagle or Victory.

Æ Sept. Severus. Holds eagle.

Plautilla. Holds victory. Mion. II. 235, 50. (K XXVI.)

Zeus striding, naked, holds eagle and thunderbolt.

Æ Plautilla. M. S. IV. 253, 112. Sestini.

Head of Zeus.

Æ Hadrian. M. S. IV. 240, 28. Imh. (K XXVII.)

L. Verus. M. S. IV. 245, 58.

Paus. II. 20, 3. Τούτων δ' ἀπαντικρὺ Νεμείου Διὸς ἐστὶν ἱερὸν, ἄγαλμα ὀρθὸν χαλκοῦν, τέχνη Λυσίππου.

Zeus, naked, standing, sceptre in right hand: eagle at his feet.

Æ Hadrian. B. M.

M. Aurelius. Imh. (K XXVIII.)

Sept. Severus. B. M. &c.

J. Domna. M. S. IV. 251, 99. Plautilla. M. S. IV. 253, 113.

The number of statues of Zeus at Argos is so large that it is not possible to be sure whether we have copies of any of them on coins. It is possible that the type first described (K XXV.) may reproduce the figure of the Zeus Meilichius; and the type of the head of Zeus is decidedly fine and early; we may suspect it to be a reminiscence of the head of Polycleitus' statue. With more confidence we may suppose that the standing Zeus of the coins (K XXVIII.) is a copy of Lysippus' statue; for in this case the coin-type persists practically unchanged through several reigns.

But in all these cases the evidence of copying is internal rather than external; we therefore prefer to leave the matter for future discussion.

- 12.—Paus. II. 20, 3. Πέραν δὲ τοῦ Νεμείου Διὸς Τύχης ἐστὶν ἐκ παλαιοτάτου ναὸς, εἰ δὴ, &c.

TYCHE standing, holds cornucopiae.

Æ Auton. Third century, B.C. B. M. Holds patera and cornucopiae. (K xxix.)

M. Aurelius. Imh. Holds patera and cornucopiae.

L. Verus. M. S. iv. 246, 65. Holds patera and cornucopiae.

S. Severus. M. II. 235, 47. Holds patera and cornucopiae. At her feet altar.

Domna. Imh. Geta. M. II. 236, 51. Holds patera and cornucopiae.

Domna. *Rev. Belge*, 1860, pl. II. 12. Holds rudder and cornucopiae.

Caracalla. Imh. Turreted, holding sceptre and cornucopiae. (K xxx.)

Head of Tyche, turreted.

Æ Ant. Pius. M. II. 234, 41. (K xxxi.)

M. Aurelius. M. S. iv. 244, 57.

- 13.—Paus. II. 19, 6. Τὰ δὲ ξόανα Ἀφροδίτης καὶ Ἑρμοῦ, τὸ μὲν Ἑπειοῦ λέγουσιν ἔργον εἶναι, κ.τ.λ. Cf. 19, 7. Καὶ Ἑρμῆς ἐς λύρας ποίησιν χελώνην ἡρκῶς.

HERMES standing, right arm resting on trunk of tree, in left caduceus and chlamys.

Æ Sept. Severus. Imh. (K xxxii.) Florence. (K xxxiii.)

Apparently a copy of a statue.

- 14.—Paus. II. 20, 3. Πλησίον δὲ εἰσιν ἐπειργασμένοι λίθῳ Κλέοβις καὶ Βίτων, αὐτοὶ τε ἔλκοντες τὴν ἄμαξαν καὶ ἐπ' αὐτῇ ἄγοντες τὴν μητέρα ἐς τὸ Ἡραῖον.

CLEOBIS and BITON drawing their mother in a chariot.

Æ Domna. Copenhagen. (K xxxiv.)

Plautilla. *Arch. Z.* 1869, pl. 23, 9.

Dr. Friedländer has already (*Archäol. Zeit.* 1869, p. 98) brought this numismatic type into connexion with the words of Pausanias. But various treatments of the group may, of course, have been familiar to the die-sinker, and there is nothing to prove that he copied the relief seen by the Traveller.

- 15.—Paus. II. 21, 1. Ἔστι δὲ ναὸς Ἀσκληπιοῦ. Cf. 23, 4 below.

ASKLEPIOS standing, with usual attributes.

Æ Sept. Severus. Imh. (K xxxv.)

- 16.—Paus. II. 21, 9. Τὸ δὲ ἱερὸν τῆς Λητοῦς ἔστι μὲν οὐ μακρὰν τοῦ τροπαίου, τέχνη δὲ τὸ ἄγαλμα Πραξιτέλους· τὴν δὲ εἰκόνα παρὰ τῇ θεῷ τῆς παρθένου Χλῶριν ὀνομάζουσι.

LETO, right hand raised to shoulder, the left extended over small figure of CHLORIS.

Æ M. Aurelius. Imh. (K xxxvi.)

Sept. Severus. Imh. *Choix*, pl. II. 68. (K xxxvii.)

J. Domna. B. M. (K xxxviii.) Millingen, *Syll.* pl. III. 32.

Caracalla. *Rev. Belge*, 1860, pl. III. 1.

The same group in a temple.

Æ Anton. Pius. M. S. iv. 243, 48. Wiczay, xvii. 379.

This is a clear instance of the copying on coins of a statue, and very instructive. One coin figured (K xxxvii.) differently represents the action of Leto's right hand, which clearly, on the later coins, seems raised to a quiver on her shoulder. On this coin also the head of Leto is turned to the left, on the other coins to the right. But it is easy to see that these slight variations only arise from the fact that in the case of the first coin the artist made an attempt to represent the statue from the front, while in the case of the later coins it is depicted in profile. Combining our representations we can form a fairly complete notion of the statue of Praxiteles. Leto stood clad in a long chiton with diplois, holding some object (a torch?) in her left hand, and raising her right to her shoulder. The small figure of Chloris was close to her elbow, clad like the goddess herself.

- 17.—Paus. II. 22, 1. Ἀντικρὺν δὲ τοῦ μνήματος τῶν γυναικῶν Δήμητρος ἐστὶν ἱερὸν ἐπὶ κλησὶν Πελασγίδος. Cf. 18, 3. Δήμητρος Μυσίας ἱερόν. 21, 4. Κεῖται τοῦ Πύρρου τὰ ὅστα ἐν τῷ ἱερῷ τῆς Δήμητρος.

DEMETER standing.

Æ Hadrian. M. S. iv. 241, 34. Wiczay, pl. xvii. 378. Holds sceptre and ears of corn.

Hadrian. M. S. iv. 241, 33. Holds sceptre and poppy head.

Ant. Pius. M. S. iv. 243, 49. Paris. Holds in both hands ears of corn and poppy heads.

L. Verus. M. S. iv. 245, 64. Vaillant. Holds in both hands ears of corn and poppy heads.

S. Severus. M. S. iv. 247, 77. Mus. Font. Holds in both hands ears of corn and poppy heads.

J. Domna. M. S. iv. 251, 104. Turin. Holds in both hands ears of corn and poppy heads. (K xxxix.)

Plautilla. M. S. iv. 253, 114. Holds in both hands ears of corn and poppy heads.

M. Aurelius. Imh. Holds in both hands ears of corn and poppy heads.

- 18.—Paus. II. 22, 5. Μετὰ δὲ ταῦτα Διοσκούρων ναός.

The DIOSCURI on horseback.

Æ S. Severus. Mion. S. iv. 248, 85. Wiczay, pl. xvii. 382.

- 19.—Paus. II. 22, 6. Πλησίον δὲ τῶν Ἀνάκτων Εἰληθυίας ἐστὶν ἱερὸν ἀνάθημα Ἑλένης. (cf. 18, 3. Ἱερόν ἐστὶν Εἰλειθυίας).

EILEITHUIA, holding in each hand a torch, one raised, one lowered.

Æ Commodus. M. S. iv. 246, 71. (Arig. II. 31, 210.)

M. Aurelius. Berlin. Two such figures, each with quiver at back, an altar between them. (K XL.)

The reason for supposing this type to represent Eileithuia lies in the fact that there is a type almost identical at Aegium in Achaia, which reproduces a statue of Eileithuia accurately described by Pausanias (VII. 23, 5), *ταῖς χερσὶ τῇ μὲν εἰς εὐθὺ ἐκτέταται, τῇ δὲ ἀνέχει δᾶδα*. The quiver might seem more appropriate to Artemis; but she could scarcely be, like Eileithuia, duplicated.

20.—Paus. II. 22, 7. Πέραν ἐστὶν Ἑκάτης ναὸς, Σκόπα δὲ τὸ ἄγαλμα ἔργον τοῦτο μὲν λίθου, τὰ δ' ἀπαντικρὺ χαλκᾷ Ἑκάτης καὶ ταῦτα ἀγάλματα, τὸ μὲν Πολύκλειτος ἐποίησε, τὸ δὲ ἀδελφὸς Πολυκλείτου Ναυκύδης Μόθωνος.

HECATE triformis.

Æ Hadrian. Leake, *Eur. Gr.* p. 20.

Sabina. M. S. iv. 242, 41. (Mus. Font. pl. II. 17.) Munich. (K XLI.)

21.—Paus. II. 22, 9. Ἐν δὲ τῷ γυμνασίῳ τῷ Κυλαράβου Καπανεία ἐστὶν Ἀθηνᾶ. Cf. 21, 3. Ἀθηνᾶς δὲ ἰδρῦσασθαι Σάλπιγγος ἱερόν φασιν Ἠγέλεων.

ATHENE standing, holding patera, shield, and spear.

Æ Hadrian. M. S. iv. 240, 27.

Athene with Perseus. See Perseus.

22.—Paus. II. 24, 3. Ἐπ' ἄκρα δὲ ἐστὶ τῇ Λαρίσῃ καὶ Ἀθηνᾶς δὲ ναὸς ἐστὶ θεᾶς ἄξιος. Cf. 24, 2. Τοῦ Δειραδιώτου δὲ Ἀπόλλωνος ἔχεται μὲν ἱερόν Ἀθηνᾶς Ὁξυδερκοῦς καλουμένης Διομήδους ἀνάθημα. 23, 5. Λέγουσι ἄγαλμα κεῖσθαι παρὰ σφίσιν Ἀθηνᾶς τὸ ἐκκομισθὲν ἐξ Ἰλίου.

Archaic PALLADIUM.

Æ Auton. Fourth century. B. M.

Æ Verus. M. S. iv. 245, 60. Arig. iv. 50, 9.

Palladium in temple on the Larissa.

Æ Antoninus Pius. Imh. B. M. (K XLII.)

Sept. Severus. B. M.

Domna. M. S. iv. 251, 100. Arig.

DIOMEDES advancing, holds sword and Palladium.

Æ Auton. Fourth century. B. M. Imh. (K XLIII.)

Auton. Fourth century. B. M. At his feet swan.

Æ Anton. Pius. Imh. (K XLIV.) M. S. iv. 244, 52, 53.

Diomedes, sword in hand, standing before statue of Pallas, on which he lays hands.

Æ Sept. Severus. Mus. Font. I. p. 66, 21.

Diomedes seated on altar, his leg bent under him, holds sword and Palladium.

Æ Hadrian. B. M. (K XLV.)

It would seem from the not very clear language of Pausanias, that there was a temple of Athene Oxyderkes on the slope of the Acropolis-hill, and another of Athene on the summit. In one of these temples would be probably the statue supposed to have been brought by Diomedes from Ilium. *A priori* one would naturally suppose this statue to have been in the temple first mentioned, said to have been dedicated by Diomedes. But the coins appear to prove that this was not the case; but that the Ilian Palladium was set up in the temple on the summit of the hill. For the archaic image of Pallas, which on some coins (K XLIII.) Diomedes carries, is identical in details with the image represented on other coins (K XLII.) as occupying the temple on the Acropolis. In form it is an ordinary archaic Palladium, representing the goddess as stiff and erect, holding a spear in her raised right hand, and a shield on her left arm. Below, the figure passes into a mere column.

23.—Paus. II. 23, 1. Ναός ἐστὶν ἐν δεξιᾷ Διονύσου· τὸ δὲ ἄγαλμα εἶναι λέγουσιν ἐξ Εὐβοίας (ancient). Cf. 23, 7. Διονύσου ναὸς Κρησίου, and 24, 7.

DIONYSUS standing; holds kantharos and thyrsos.

Æ Hadrian. M. II. 234, 40. (K XLVI.)

Hadrian. M. S. IV. 241, 35. With panther.

Commodus. M. S. IV. 246, 68.

Caracalla. M. S. IV. 252, 107.

This representation of Dionysus is of a very unusual type. The god appears to be beardless, though this is not certain. He is enveloped in the folds of an ample himation, and holds an upright thyrsos in his left hand.

24.—Paus. II. 23, 4. Τὸ δ' ἐπιφανέστατον Ἀργείοις τῶν Ἀσκληπιείων ἄγαλμα ἐφ' ἡμῶν ἔχει καθήμενον Ἀσκληπιὸν λίθου λευκοῦ, καὶ παρ' αὐτὸν ἕστηκεν Ὑγίεια· κάθηνται δὲ καὶ οἱ ποιήσαντες τὰ ἀγάλματα, Ξερόφιλος καὶ Στράτων.

ASKLEPIOS seated on throne; in front of him, snake.

Æ Sept. Severus. B. M. (K XLVII.)

Domna. M. S. IV. 251, 103. Wiczay, XVII. 387.

Valerian. M. S. IV. 255, 125.

HYGIEIA standing, her right hand extended over an altar, around which twines a snake; in her left, patera. Cf. Tyche above.

Æ Geta. Imh. M. S. IV. 253, 116. (K XLVIII.)

Xenophilus and Strato lived probably late in the third century B.C., if we may judge from a tablet bearing their names published by Ross, *Inscr. Ined.* I. No. 58, in which we find the forms Α and ο. There seems every probability that the coins reproduce their types of the Asklepios and Hygieia. Both are very unusual. The Asklepios is apparently a copy of the statue of Thrasymedes at Epidaurus, and is of thoroughly Pheidian type. The Hygieia is an interesting and remarkable type, differing, I think, from all known statues of the goddess. She is clad in a long chiton, and wears an overdress, of which the end hangs over her left arm.

25.—Paus. II. 23, 7. Κατάγεων οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος, ὃν Ἀκρίσιός ποτε ἐπὶ φρουρᾷ τῆς θυγατρὸς ἐποίησε.

DANAE receiving the golden shower, seated on throne.

Æ Hadrian. B. M. (L XLIX.)

Although this is probably the only appearance of Danae on coins, the attribution is fairly certain. Danae's face is turned upwards; her bosom is bare, her extended hands grasp the ends of her garment. Parallel representations on vases and in wall paintings may be found in Overbeck, *Kunstmyth.*, II. p. 406.

26.—Paus. II. 24, 1. Ἀνιόντων δὲ ἐς τὴν Ἀκρόπολιν ἔστι μὲν τῆς Ἀκραίας Ἥρας τὸ ἱερόν.

Head of JUNO Lanuvina in goat-skin (?).

Æ Sept. Severus. Mus. Font. II. pl. v. 14.

27.—Paus. II. 24, 2. Τὸ στάδιον, ἐν ᾧ τὸν ἀγῶνα τῷ Νεμείῳ Διὶ καὶ τὰ Ἡραῖα ἀγουσιν.

Wreath of HERAEA. See also Nemea.

Æ Sept. Severus. Leake, Add. 157. *Arch. Z.* 1843, p. 151. (HPAIA, palm.)

Sept. Severus. Kenner, St. Florian, pl. III. 6. (HPAIA, shield.)

Domna. M. S. IV. 252, 106. HPEA.

Geta. M. S. IV. 254, 117. Arigoni (?)

28.—Paus. II. 24, 2. Τῶν Αἰγύπτου παίδων . . . μνήμα. χωρὶς μὲν γὰρ ἀπὸ τῶν σωμάτων ἐνταῦθα αἱ κεφαλαί.

A DAUGHTER of DANAUS, holding in each hand a head.

Æ Ant. Pius. M. S. IV. 243, 46.

This description is scarcely to be relied on; the figure may be a Maenad, or Demeter, holding ears of corn in each hand.

29.—Paus. II. 25, 1. Κατὰ μὲν δὴ τοῦτο Ἀφροδίτης κείμει ξόανον, πρὸς δὲ ἡλίου δυσμὰς Ἄρεως. εἶναι δὲ τὰ ἀγάλματα Πολυνείκους λέγουσιν ἀναθήματα.

ARES standing to right helmeted ; holds in left hand, branch (?).

Æ Hadrian. Leake, *Eur.* p. 20.

Antoninus. M. S. iv. 242, 40. (Gotha.)

S. Severus. (L L.)

APHRODITE standing to left, in long drapery ; with right hand drawing forward her veil ; before her, dolphin.

Æ Ant. Pius. Verus. Imh. (L LI.)

The dolphin may refer to the river Charadrus which flowed close to the temple. The figure of Aphrodite is stiff and archaic, and closely draped.

30.—OTHER TYPES at Argos :

Isis standing, holds sistrum and vessel.

Æ Hadrian. Munich.

Mamaea. Imh.

Isis seated, suckling Horus (?)

Æ Hadrian. B. M. (L LII.)

Female figure with wheel on hand (Nemesis ?).

Æ Sep. Severus. M. S. iv. 248, 79/80.

Caracalla. Wicz. xvii. 386.

Female figure holding wheel on basis.

Æ Sep. Severus. Imh. (L LIII.) M. Font. II. 15.

Shrine ; Herakles in it.

Æ S. Severus. Imh. M. S. iv. 249, 91.

Female figure seated to left, on rock ; male figure approaching her with hand raised. (Phaedra and Hippolytus ?)

Æ Hadrian. St. Florian. (L LIV.)

Poet (Homer ?) seated, a scroll in his hand.¹

Æ M. Aurel. M. S. iv. 244, 55.


Verus. M. II. 235, 46. Imh. (L LV.)

Draped male figure holding by the throats two serpents.

Æ Hadrian. B. M. Imh. (L LVI.)

Terminal figure, male.

Æ Hadrian. Imh. Cf. Verus. B M.

Temple key : Symbol .

Æ Auton. B. M. Imh. &c.

Head of Faustina the Elder, wearing Phrygian cap.

Æ M. Aur. Imh.

Head of Julia Domna, wearing Phrygian cap.

Æ S. Sev. Turin.

EPIDAURUS.

1.—Paus. II. 26. Ἀσκληπιοῦ δὲ ἱερὰν μάλιστα εἶναι τὴν γῆν ἐπὶ λόγῳ συμβέβηκε τοιῷδε . . . (Coronis) . . . ἐκτίθησι τὸν παιδα . . . ἐκκειμένῳ δὲ ἐδίδου μὲν οἱ γάλα μία τῶν

περὶ τὸ ὄρος ποιμαινομένων αἰγῶν, ἐφύλασσε δὲ ὁ κύων
ὁ τοῦ αἰπολίου φρουρός Ἀρεσθάναν εὐρόντα ἐπι-
θυμῆσαι τὸν παῖδα ἀνελέσθαι καὶ, κ.τ.λ.

SHEPHERD finding ASKLEPIOS suckled by a goat, among trees.

Æ Ant. Pius. Imh. (L I.) Panofka, *Asklepios*, &c. pl. 1. 2.

Caracalla. Panofka, *l.c.* I. 1. Vienna. Müller, *D. M.* II. 759.

Head of Asklepios.

Æ Auton. B. M. (L II.) Imh.

2.—Paus. II. 27, 2. Τοῦ δὲ Ἀσκληπιοῦ τὸ ἄγαλμα

πεποιήται ἐλέφαντος καὶ χρυσοῦ· μνηύει δὲ ἐπίγραμμα
τὸν εἰργασμένον εἶναι Θρασυμήδην Ἀριγνώτου Πάριον·
κάθηται δὲ ἐπὶ θρόνου βακτηρίαν κρατῶν, τὴν δὲ ἑτέραν
τῶν χειρῶν ὑπὲρ κεφαλῆς ἔχει τοῦ δράκοντος, καὶ οἱ καὶ
κύων παρακατακείμενος πεποιήται.

ASKLEPIOS SEATED, with dog and snake.

Æ Auton. Fourth century. *Berlin. Bl.* 1866, pl. xxx. 3, &c. B. M.
Munich. (L III.) Imh. &c.

Æ Auton. Athens, 4431, *B.* (Dog behind seat.)

Hadrian. *Berlin. Bl.* 1870, p. 15, 9. (Dog behind seat.)

Ant. Pius. B. M. Imh. Leake, p. 51. (No dog.)

M. Aurel. Athens, No. 4481, *b.* Dog behind. (L IV.)

Asklepios as above, in temple.

Æ Ant. Pius. B. M. (L V.) *Mus. Fontana*, I. iii. 2. No dog.

Dog reclining.

Æ Auton. B. M. Imh.

Paus. II. 27, 6. Ἔστι μὲν Ἀσκληπιοῦ λουτρόν.

Cupping-vases and thymiaterion.

Æ Auton. B. M. Imh.

Cupping-vase on coins of Achaean league.

These coins, which have been repeatedly published, and are discussed in the histories of ancient sculpture, are generally allowed to repeat the statue by Thrasymedes. They agree with the words of Pausanias, even to the attitude of the dog, παρακατακείμενος. They thus furnish a strong argument that in other cases also we may expect to find on coins fairly exact copies of works of sculpture. For the connexion of the dog with the Epidaurian worship, see *Rev. Arch.* 1884, II. pp. 78, 129, 217.

3.—Paus. II. 27, 6. Ἀντωνῖνος ἐποίησε δὲ καὶ Ὑγιείᾳ
ναὸν καὶ Ἀσκληπιῷ καὶ Ἀπόλλωνι ἐπὶ κλησιν Αἰγυ-
πτίοις. Cf. 27, 5. Ἐντὸς δὲ τοῦ ἄλσους ἐστιν
. . . . ἄγαλμα Ἡπιόνης. 29, 1. Τέμενος δὲ ἐστιν
Ἀσκληπιοῦ, καὶ ἄγάλματα ὁ θεὸς αὐτὸς καὶ Ἡπιόνη.

γυναῖκα δὲ εἶναι τὴν Ἡπιόνην Ἀσκληπιοῦ φασί. ταῦτά
ἐστὶν ἐν ὑπαίθρῳ λίθου Παρίου.

Standing figure of Asklepios.

Æ J. Maesa. Mion. II. 239, 72. *Mus. Farnese.*

HYGIEIA standing in round temple.

Æ Ant. Pius. M. S. IV. 265, 155. *M. Fontana*, p. 67, 2 and 3. Munich.
(L VI.)

Hygieia or EPIONE standing, feeds serpent from patera, clad
in long drapery.

Æ Auton. Fourth century. *M. Hunter*, xxvi. 12. B. M. (L VII.) Imh. &c.
Ant. Pius. Mion. II. 239, 71. Holds sceptre and patera.

It is unfortunate that the coin which represents Hygieia in
her temple is so indistinct that the details cannot be with
certainty recovered. Her right hand appears to be extended,
and to hold a patera; and a serpent is visible to left.

The figure which I have termed Hygieia or Epione occurs on
early coins. Epione is the more likely attribution, as that deity
was from early times acknowledged at Epidaurus as the wife of
Asklepios, whereas Hygieia does not seem to have been there
recognised publicly until the times of the Antonines.

4.—Paus. II. 27, 7. Ὅρος ὀνομαζόμενον Κυνόρτιον, Μαλεάτου
δὲ Ἀπόλλωνος ἱερὸν ἐν αὐτῷ. τοῦτο μὲν δὴ τῶν ἀρχαίων.

APOLLO Citharoedus.

Æ Auton. Copenhagen.

Head of Apollo, laur.

Æ Auton. B. M. &c.

5.—Paus. II. 28, 1. Δράκοντες δὲ οἱ λοιποὶ καὶ ἕτερον γένος ἐς
το ξανθότερον ῥέπον τῆς χροᾶς ἱεροὶ μὲν τοῦ Ἀσκληπιοῦ
νομίζονται.

SERPENT.

Æ Auton. B. M. Imh. *M. Hunter*, xxxvi. 13.

Sev. Alexander. M. S. IV. 261, 157. D'Ennery.

6.—OTHER TYPES:

Poseidon naked, standing to left; holds in right, dolphin; in
left trident.

Æ Caracalla. B. M. (L VIII.)

The figure is identical with that of the standing Poseidon on
the coins of Corinth, which we have shown to be a copy of the
colossus which stood in the harbour at Cenchreae.

ÆGINA.

1.—Paus. II. 29, 6. Πλησίον δὲ τοῦ λιμένος ἐν ᾧ μάλιστα
ὀρμίζονται ναὸς ἐστὶν Ἀφροδίτης.

Semi-circular PORT, within it, ship; above, hexastyle temple or colonnade, in the midst of it a door, up to which steps lead.

Æ J. Domna. Sestini, *M. Fontana*, p. 49, 4. Imh. (L I.)

APHRODITE draped, holds branch and apple (Venus Victrix).

Æ Plautilla. Sestini, *M. Fontana*, p. 50, No. 7.

Tortoise.

Æ Æ Auton. B. M. &c.

There still exist at Aegina remains of two harbours (Leake, *Morea*, II. 436), both of which are inclosed by two moles, and either of which would correspond to the representation on the coin. Pausanias mentions both, one as the general harbour, near which was the temple of Aphrodite, the other as the secret harbour, near which was a large theatre. On the coin the building in the background looks less like a temple than a theatre, market, or wharf.

2.—Paus. II. 29, 6. Ἐν ἐπιφανεστάτῳ δὲ τῆς πόλεως τὸ Αἰάκειον καλούμενον.

ÆACUS seated as judge of the dead.

Æ Imperial of *uncertain city*.

Friedländer, *Arch. Z.* 1871, p. 79.

3.—Paus. II. 30, 1. Ἀπόλλωνι μὲν δὴ ξόανον γυμνὸν ἐστὶ τέχνης τῆς ἐπιχωρίου.

Archaic nude figure of APOLLO right, holds bow and branch.

Æ Auton. B. M. (L II.)

In this case the coins furnish us with a copy of an early work of Aeginetan art. It is distinctive that the legs are represented one in advance of the other: and the anatomy seems to be clearly marked.

4.—Paus. II. 30, 2. Θεῶν δὲ Αἰγινῆται τιμῶσιν Ἑκάτην μάλιστα ξόανον δὲ ἔργον Μύρωνος, ὁμοίως ἐν πρόσωπόν τε καὶ τὸ λοιπὸν σῶμα.

HECATE with three bodies.

Æ Sept. Severus. *Arch. Z.* 1843, pl. IX. 6. Imh. (L III.)

Plautilla. *St. Florian*, pl. II. 7. B. M.

5.—Paus. II. 30, 3. Πρὸς τὸ ὄρος τοῦ Πανελληνίου Διὸς ἰοῦσίν ἐστιν Ἀφαίας ἱερόν.

APHAIA (Britomartis) standing by Zeus; holds arrow and torch.

Æ Caracalla. Sestini, *Mus. Fontana*, pl. II. 7.

This engraving and the description of Sestini are not to be trusted implicitly, especially as Aphaia is represented with a turreted crown, and carries an arrow in a very unusual way.

6.—Paus. II. 30, 4. Τὸ δὲ Πανελλήνιον, ὅτι μὴ τοῦ Διὸς τὸ ἱερὸν ἄλλο τὸ ὄρος ἀξιόλογον εἶχεν οὐδέν. τοῦτο δὲ τὸ ἱερὸν λέγουσιν Αἰακὸν ποιῆσαι τῷ Δίῳ.

ZEUS standing by Aphaia, holds thunderbolt and sceptre.

Æ Caracalla. *l.c.*

Zeus striding, holding eagle and thunderbolt.

Æ Sept. Severus. M. S. III. 600, 52.

Domna. B. M. (L IV.)

Caracalla. Mion. II. 148, 38.

7.—OTHER TYPES at Aegina :

Hermes carrying ram, facing.

Sept. Sev. Athens. (L v.)

Hermes carrying ram to right.

Plautilla. Vienna. (L VI.)

Small temple, tetrastyle, prostyle.

Sept. Sev. Munich. (L VII.)

Demeter.

Pallas. (The temple of Athene is mentioned by Herodotus, but not by Pausanias.)

Nike.

Two female figures standing.

M. S. III. 601, 56.

Nemesis (?) with cornucopiae.

Poseidon standing.

Bearded terminal figure.

Plautilla. B. M. (L VIII.)

Prow of ship.

B. M.

The type of Hermes carrying a ram (L v. VI.) must almost certainly be a copy of some work of Aeginetan art, such as the statue of the same subject by Onatas, preserved at Olympia: the Olympian statue, however, wore a chlamys and a chiton, whereas the figure on the coins is altogether naked, like that on the coins of Tanagra, which represents the Hermes Criophorus of Calamis. The stretching of arms and legs on the coin VI. is quite characteristic of Aeginetan art.

TROEZEN.

1.—Paus. II. 30, 6. Ἀθηνᾶν τε σέβουσιν Πολιάδα καὶ Σθενιάδα ὀνομάζοντες τὴν αὐτήν, καὶ Ποσειδῶνα Βασιλέα ἐπικλησιν· καὶ δὴ καὶ νόμισμα αὐτοῖς τὸ ἀρχαῖον ἐπίσημα ἔχει τρίαῖναν καὶ Ἀθηνᾶς πρόσωπον.

Coin, *obv.* head of ATHENE bound with taenia only ; *rev.* trident.

Æ Auton. B. M. &c. (M I. II.)

Æ with helmeted head of Pallas. B. M.

The identification of the head on the figured coins as Athene may be disputed, and is doubted by Imhoof. But Pausanias in his statement as to the coins of Troezen must be repeating matter of common notoriety ; and he must refer to the coins of the autonomous series, before one side was occupied by the head of an emperor. The head on the silver, M I. II., is so bold and strong that it has been taken for that of Apollo ; but in some cases it wears an earring, which seems conclusive as to its feminine character. And, if it be feminine, it is more likely, even apart from Pausanias' express statement, to belong to Athene, rather than any other goddess. The absence of the helmet is not unusual in case of early representations of Athene.

2.—Cf. 32, 5. Ἐν δὲ τῇ ἀκροπόλει τῆς Σθενιάδος καλουμένης ναὸς ἐστὶν Ἀθηνᾶς. αὐτὸ δὲ εἰργάσατο τῆς θεοῦ τὸ ξόανον Κάλλων Αἰγινήτης.

CITADEL surmounted by temple (tetrastyle).

Æ Commodus. Arigoni iv. 51, 3. Turin. (M III.)

Sept. Severus. B. M. On either side olive and cypress. (M IV.)

Domna. M. S. iv. 271, 208. On either side olive and cypress.

The olive is spoken of by Pausanias, 31, 10 ; laurel, 31, 8 ; myrtle, 32, 3 : all sacred trees with histories.

Athene (archaic) resembling a Palladium.

Æ Commodus. B. M. (M v.)

This figure of Pallas may be described in the very words already used in describing that at Cleonae, which we supposed to be copied from the work of Dipoenus and Scyllis. This is evidence, so far as it goes, that Callon adhered to the same general scheme as the Cretan artists ; although, of course, we must not press the argument, as the die-sinkers may have intended merely to portray the general type of an archaic Athene, as in A XI.

3.—Paus. II. 31, 1. Ἐν τῇ ἀγορᾷ Τροιζηνίων ναὸς καὶ ἀγάλματα Ἀρτέμιδος ἐστὶ Σωτείρας. Cf. 30, 7. Οὗτος (Saron) τῇ Σαρωνίδι τὸ ἱερὸν Ἀρτεμίδι ᾠκοδόμησεν. 31, 4. Πλησίον δὲ τοῦ θεάτρου Λυκείας ναὸν Ἀρτέμιδος ἐποίησεν Ἰππόλυτος.

ARTEMIS as a huntress.

Æ Sept. Severus. Imh. Holds torch and bow, dog by her pursuing stag. (M VI.)

Sept. Severus. M. S. iv. 268, 200. Holds torch, dog by her, pursuing stag.

Sept. Severus. M. S. iv. 201. Draws arrow from quiver.

Caracalla. Arig. i. 115, 185. Holds arrow and bow, dog pursuing stag.

- 4.—Paus. II. 31, 6. Τὸ μὲν ἱερὸν τοῦ Ἀπόλλωνος τοῦ Θεαρίου κατασκευάσαι μὲν Πιθθέα ἔφασαν. Cf. 32, 2. Ἐντὸς τοῦ περιβόλου ναὸς ἐστὶν Ἀπόλλωνος Ἐπιβατηρίου, Διομήδους ἀνάθημα.

APOLLO holding an arrow and leaning on a tripod, around which is twined a serpent.

Æ Sept. Severus. M. S. iv. 268, 199.

- 5.—Paus. II. 31, 6. Τοῦ δὲ Ἑρμῶνος τούτου καὶ τὰ τῶν Διοσκούρων ξόανά ἐστι.

Archaic figures of the DIOSCURI facing, altar between them.

Æ Commodus. Imh. (M VII.)

This coin-type is valuable as furnishing evidence—probably the only extant evidence—of the style and date of the artist Hermon of Troezen. The Dioscuri stand naked, with long hair, both arms extended before them, not unlike, in attitude, to the Apollo of Canachus, but more primitive. Their proportions seem to be decidedly slight.

- 6.—Paus. II. 31, 10. Ἔστι δὲ καὶ Διὸς ἱερὸν ἐπὶ κλησιν Σωτήρος.

ZEUS standing, holds eagle and sceptre.

Æ Sept. Severus. M. S. iv. 268, 198. Vaillant.

- 7.—Paus. II. 32, 1. Ἴππολύτῳ δὲ τῷ Θησέως τέμενός τε ἐπιφανέστατον ἀνεῖται, καὶ ναὺς ἐν αὐτῷ καὶ ἄγαλμά ἐστιν ἀρχαῖον.

HIPPOLYTUS as a hunter, on foot, holding spear, and leaning on tree; dog beside him.

Æ Commodus. Fox, *Uncd. Coins*, ix. 100; Leake, *Eur. Gr.* add. 165. (M VIII.)

Hippolytus leading a horse, accompanied by a dog.

Æ Commodus. M. S. iv. 268, 195. Arigoni, II. 32, 228.

Hippolytus with spear and sword before Phaedra (or her nurse), who approaches him in attitude of supplication.

Æ Sept. Severus. M. S. iv. 269, 204. Milling. 1831, pl. iv. 22 (who regards the pair as Theseus and Aethra).

- 8.—Paus. II. 32, 3. Καὶ ναὸς ὑπὲρ αὐτοῦ Ἀφροδίτης κατασκοπίας. Cf. 32, 6. Ναὸν . . . Ἀφροδίτης Ἀκραιάς. 32, 7. Ἀφροδίτης ἐστὶν ἱερὸν Νυμφίας.

APHRODITE standing, holds apple in left hand, and lifts her veil with right.

Æ Commodus. Imh. (M IX.)

Domna. M. S. iv. 270, 209. Theup.

This type, the idea of which is taken from statues of Roman times, perhaps that of Arcesilaus, seems to represent Aphrodite Nymphia.

- 9.—Paus. II. 32, 4. Τοῦ δὲ Ἀσκληπιοῦ τὸ ἄγαλμα ἐποίησε μὲν Τιμόθεος, Τροιζήνιοι δὲ οὐκ Ἀσκληπιὸν ἀλλὰ εἰκόνα Ἰππολύτου φασὶν εἶναι.

ASKLEPIOS standing at altar, snake-entwined staff in left hand.
Æ Commodus. M. S. IV. 268, 196. Arig. II. 18, 227.

The figure of Asklepios seems, so far as can be judged from the unsatisfactory engraving, to be of the ordinary conventional type; and, therefore, to offer no explanation of Pausanias' curious statement.

- 10.—Paus. II. 32, 4. Καὶ οἰκίαν ἰδὼν οἶδα Ἰππολύτου· πρὸ δὲ αὐτῆς ἐστὶν Ἡράκλειος καλουμένη κρήνη.

FOUNTAIN, a pillar with lion sitting thereon, water flowing into basin from between his feet.

Æ Commodus. M. Athens, 4475.δ. (M x.)

- 11.—Paus. II. 32, 7. Πέτρα Θησέως ὀνομαζομένη, μεταβαλοῦσα καὶ αὐτὴ τὸ ὄνομα ἀνελομένου Θησέως ὑπ' αὐτῇ κρηπίδας τὰς Ἀιγέως καὶ ξίφος. Cf. 31, 1. Θησεὺς ἦν ἵκα Ἀστερίωνα τὸν Μίνω καταγωνισάμενος ἀνέστρεψεν.

THESEUS, naked, lifting the rock.

Æ Commodus. B. M. (M xi.)

Sept. Severus. M. S. IV. 269, 205. Wiczay, xxxi. 698.

Geta. B. M.

Philippus, Jun. B. M.

The identity of this type through several reigns may indicate for it an origin in sculpture.

Theseus slaying the Minotaur.

Æ Commodus. M. II. 242, 87. Turin.

- 12.—OTHER TYPES :

Tyche at altar : holds patera and cornucopiae.

Æ Commodus. B. M. (M xii.)

METHANA.

- 1.—Paus. II. 34, 1. Τοῦ δὲ πολίσματος τριάκοντά που στάδια ἀπέχει λουτρὰ θερμά. φασὶ δὲ Ἀντιγόνου τοῦ Δημητρίου Μακεδόνων βασιλεύοντος, τότε πρῶτον τὸ ὕδωρ φανῆναι.

Head of HEPHAESTUS in pileus.

Æ Auton. Third century. B. M. Imh.

The connexion of Hephaestus with volcanic phenomena such as that recorded in the text is well known.

OTHER TYPES :

Artemis to left, hunting.

Geta. B. M. (M I.)

Artemis about to discharge an arrow.

Sept. Sev. B. M. (M II.)

Poseidon.

Pallas standing, holds Victory and sceptre ; at her feet, altar.

M. Aurel. Imh. (M III.)

Zeus.

Tyche.

Aphrodite, facing, naked to waist, holds tresses with both hands.

Caracalla. Paris. (M IV.)

N.B.—It is curious that Isis was worshipped at Methana, and appears on coins of Mothone ; Artemis was worshipped at Mothone, and appears commonly on coins of Methana.

HERMIONE.

- 1.—Paus. II. 34, 10. Ἔστι δέ σφισι καὶ νῦν ἔτι ἱερὰ αὐτόθι, Ποσειδῶνος μὲν ἐπὶ τῆς ἀκτῆς τῇ ἀρχῇ, προελθούσι δὲ, κ.τ.λ. Cf. 35, 1. Καὶ Ποσειδῶν χαλκοῦς τὸν ἕτερον πόδα ἔχων ἐπὶ δελφίνος.

POSEIDON standing, holds trident, his foot on a dolphin.

Æ J. Domna. M. S. IV. 262, 159, 160. (M. Fontana, 69, 2, 3.)

- 2.—Paus. II. 34, 11. Ἀφροδίτης ναὸς ἔστιν ἐπὶ κλησιν Ποντίας καὶ Λιμενίας τῆς αὐτῆς, ἄγαλμα δὲ λευκοῦ λίθου, μεγέθει τε μέγα καὶ ἐπὶ τῇ τέχνῃ θέας ἄξιον. καὶ ναὸς ἕτερός ἐστιν Ἀφροδίτης.

APHRODITE standing, with Eros.

Æ Caracalla. M. S. IV. 263, 162. M. Fontana, 68, 1.

- 3.—Paus. II. 35, 1. Πλησίον δὲ αὐτοῦ Διονύσου ναὸς Μελαναίγιδος.

DIONYSUS standing, holds kantharos and sceptre.

Æ Plautilla. B. M. Dionysus naked.

Geta. B. M. Dionysus draped. (M I.)

- 4.—Paus. II. 35, 3. Τὸ δὲ ἱερὸν τῆς Τύχης νεώτατον μὲν λέγουσιν Ἑρμιονεῖς τῶν παρὰ σφίσιν εἶναι, λίθου δὲ Παρίου κολοσσὸς ἔστηκεν.

TYCHE standing, holds rudder and cornucopiae.

Æ Plautilla. B. M. (M II.) Imh. M. S. IV. 263, 167.

Tyche standing, holding patera and cornucopiae, at an altar.

Æ Plautilla M. S. IV. 264, 168. (Arigoni.)

Tyche (?) seated, crowned by male figure, who holds lance.

Æ Caracalla. M. S. iv. 262, 161. Copenhagen.

Plautilla. M. S. iv. 263, 165. Sest. *Molt. med. gr.* xii. 18.

5.—Paus. II. 35, 4. Τὸ δὲ λόγου μάλιστα ἄξιον ἱερὸν
Δήμητρος ἐστὶν ἐπὶ τοῦ Πρωνός. Cf. also 35, 6, 8, 11.

Head of DEMETER crowned with corn.

R Æ Auton. B. M.

Also ears of corn, and torch.

6.—Paus. II. 35, 6. Τοῖς δὲ τὴν πομπὴν πέμπουσιν ἔπονται
τελείαν ἐξ ἀγέλης βοῦν ἄγοντες διειλημμένην δεσμοῖς τε
καὶ ὑβρίζουσιν ἐπὶ ὑπὸ ἀγριότητος, κ.τ.λ. (Description
of the Chthonia.)

Cow led by attendant with a rope.

Æ Plautilla. B. M. (M III.)

OTHER TYPES:

Hermes standing.

Æ J. Domna. Mion. II. 239, 74.

Zeus Nikephoros?

Æ Plautilla. M. S. iv. 263, 163.

Cybele.

Æ Plautilla.

ASINE.

1.—Paus. II. 36, 5. Πυθαέως τε Ἀπόλλωνος ὑπέλιπον το
ἱερὸν, καὶ νῦν ἐπὶ δῆλόν ἐστι.

APOLLO PYTHAEUS clad in himation, a laurel twig in his right
hand, leaning on pillar.

Æ Sept. Severus. Munich. (M I.)

Plautilla. Mion. II. 224, 75.

2.—OTHER TYPES:

Asklepios.

Snake.

Hermes (?).

Draped female figure?

Fortuna, holds rudder and cornucopiae.

Æ Imh. (M II.)

LERNA and NAUPLIA, Coins of Argos.

1.—Paus. II. 37, 2. Ἀφροδίτης ἄγαλμα ἐπὶ θαλάσση λίθου.
Cf. II. 19, 6; 19, 7; 20, 8; 23, 8; 25, 1; 38, 1.

APHRODITE standing, holds in right hand a fold of her garment;
before her, a dolphin.

Æ Anton. Pius. Imh.

L. Verus. Imh. (L LI.) (Above cited under Argos.)

- 2.—Paus. II. 37, 4. Τῆς δὲ Ἀμυμώνης πέφυκεν ἐπὶ τῇ πηγῇ
πλάτανος· ὑπὸ ταύτῃ τὴν ὕδραν τραφῆναι τῇ πλατάνῳ
φασίν, κ.τ.λ.

HERAKLES slaying the Lernaean hydra.

Æ Hadrian. Imh. (M 1.)

- 3.—Paus. II. 38, 2. Οἰκιστὴς δὲ ἐγένετο αὐτῆς (of Nauplia)
Ναύπλιος Ποσειδῶνος λεγόμενος καὶ Ἀμυμώνης εἶναι
... καὶ Ποσειδῶνος ἱερὸν καὶ λιμένες εἰσὶν ἐν Ναυπλίᾳ.
Cf. above, also 37, 1.

AMYMONE pursued by Poseidon.

Æ Anton. Pius. Imh. (M II.) *Choix*, pl. II. 6. Overbeck, *Poseidon*, VI. 32

NUMISMATIC COMMENTARY ON PAUSANIAS.

II.

BOOKS III., IV., V., VI., VII., VIII.

[PLATES LXV.—LXVIII.]

IN the present paper we continue the commentary begun in last year's *Journal*, and set forth the numismatic facts which run parallel to those books of Pausanias which deal with the remainder of Peloponnesus; Laconia, Messenia, Elis, Achaia, and Arcadia. Athens, Phocis, and Boeotia still remain for future treatment.

In spite of our efforts to be complete, we have already discovered a number of coins of Corinth and Argos and the neighbouring cities which had escaped us, and which present new types, or important varieties of the types which appear in our plates. This will necessitate the publication of a supplement to our first paper. While this is in preparation numismatists will be doing the greatest service if they will let us have casts of any types in their possession which are omitted in the descriptions or the plates of this paper or the last. Casts of unusual coins of imperial times of Phocis or Boeotia will also be most welcome.

For the purposes of the present paper, in addition to the material already laid up by the editors, the authorities of the Bibliothèque Nationale at Paris have kindly allowed us to have casts of all the coins in that collection selected as desirable; and Dr. von Sallet, of the Royal Museum of Berlin, has sent to London, with the utmost friendliness and liberality, casts of

all important coins of Peloponnesus of imperial times in his keeping.

In this instalment of the work, the numismatic lists and comments have alike been compiled by the English colleague; the Swiss colleague has supplied casts and carefully revised the whole. The text used is that of Schubart, not of Schubring, as stated by a *lapsus pennae* in the first article. The method of numbering in the plates has been modified for reasons of convenience.

LACEDAEMON.

1.—Paus. III. 10, 7. Τρίτη δὲ ἐκ τῆς ὁδοῦ τῆς εὐθείας ἐκβολὴ κατὰ τὰ δεξιὰ ἐς Καρύας ἄγει καὶ ἐς τὸ ἱερὸν τῆς Ἀρτέμιδος. τὸ γὰρ χωρίον Ἀρτέμιδος καὶ Νυμφῶν ἐστὶν αἱ Κάρναι, καὶ ἄγαλμα ἔστηκεν Ἀρτέμιδος ἐν ὑπαίθρῳ Καρνάτιδος.

III. 14, 2. Θεῶν δὲ ἱερὰ Ποσειδῶνός ἐστιν Ἰπποκουρίου καὶ Ἀρτέμιδος Αἰγινάδας. ἐπανελθούσι δὲ ὀπίσω πρὸς τὴν λέσχην ἐστὶν Ἀρτέμιδος Ἰσώρας ἱερὸν ἐπονομάζουσι δὲ αὐτὴν καὶ Λιμναίαν, οὖσαν οὐκ Ἀρτεμιν, Βριτόμαρτιν δὲ τὴν Κρητῶν· τὰ δὲ ἐς αὐτὴν ὁ Αἰγινάιος ἔχει μοι λόγος.

III. 18, 4. Τὰ δὲ ἐς τὴν Κναγίαν Ἀρτεμίν ἐστιν οὕτω λεγόμενα. Κναγέα ἄνδρα ἐπιχώριον κ.τ.λ.

III. 20, 7. Οὐ πόρρω Δέρειον, ἔνθα Ἀρτέμιδος ἄγαλμα ἐν ὑπαίθρῳ Δερεάτιδος.

ARTEMIS standing left, in short chiton, right extended, in left, spear; beside her, dog.

Æ Aut. B. M. (N I.) Mion. S. IV. 221.

Artemis running right, holding torch in both hands, dog beside her.

Æ Aut. B. M. (N II.) Mion. S. IV. 223.

Paus. III. 25, 3. Θεῶν δὲ ἐν τῇ γῇ σφίσιν ἱερὰ ἐστὶν Ἀρτέμιδος τε ἐπὶ κλησιν Ἀστρατείας, ὅτι τῆς ἐς τὸ πρόσω στρατείας ἐνταῦθα ἐπαύσαντο Ἀμαζόνες, καὶ Ἀπόλλων Ἀμαζόνιος· ξόανα μὲν ἀμφοτέρα, ἀναθεῖναι δὲ λέγουσιν αὐτὰ τὰς ἀπὸ Θερμώδοντος γυναικάς.

ARTEMIS Astrateia? laur. clad in short chiton and endromides, holds out in right, bow? in left, shield and spear.

Æ Caracalla. B. M. (N III.)

This attribution is anything but certain. The figure on the

coin is, however, apparently female, fully armed, but in an attitude of rest. The object in the right hand seems to have a cord attached, and may be either bow or whip. As to a shield as an attribute of Artemis, see below **N XI., XII.**

Artemis clad in short chiton, holds branch in right, quiver at shoulder, inscription ΚΥΠΑΡΙΣΣΙΑ. (*Obv.* Head of Rome.)

Æ Auton. B. M. Berlin. (**N IV.**) Imh., *Carlsruhe Mus.* p. 19.

This coin was not struck at Cyparissia, but probably at Lacedaemon, on occasion of an agonistic festival.

2.—Paus. III. 11, 11. Ἔστι δὲ καὶ Ἑρμῆς Ἀγοραῖος Διόνυσον φέρων παῖδα.

HERMES Agoraeus, wearing chlamys, to right, holds in left hand caduceus, on left arm infant Dionysus, who raises left hand.

Æ Domna. Imh. *Mon. Gr.* p. 173. (**N V.**)

Plautilla. Berlin. *Mon. Gr.* p. 173. (**N VI.**)

Hermes Agoraeus, wearing chlamys, to right, holds in right staff resting against shoulder, in left, infant Dionysus and caduceus.

Æ Gallienus. Imh. *Mon. Gr.* p. 174.

Salonina. Imh. Berlin. (**N VII.**)

The staff, which is quite clear on **N VII.**, is not to be so clearly seen on **V.** and **VI.** But the action of the right hand is the same, and the staff may be there. If so, all the representations would be practically identical, and almost certainly copies of the statue mentioned by Pausanias. The staff which Hermes is carrying in his right hand is probably a thyrsus, towards which the child Dionysus stretches out his hand.

3.—Paus. III. 12, 8. Λακεδαιμονίοις δὲ ἔστι μὲν Ἀπόλλωνος Ἀκρεῖτα βωμός, ἔστι δ' ἐπονομαζόμενον Γάσηπτον ἱερὸν Γῆς. Ἀπόλλων δὲ ὑπὲρ αὐτὸ ἵδρυται Μαλεάτης.

III. 13, 3. Ὁ δὲ Κάρνειος, ὃν Οἰκέταν ἐπονομάζουσι, τιμὰς εἶχεν ἐν Σπάρτῃ καὶ πρὶν Ἡρακλείδας κατελθεῖν, ἵδρυτο δὲ ἐν οἰκίᾳ Κρίου τοῦ Θεοκλέους, ἀνδρὸς μάντεως. Cf. 14, 6.

APOLLO naked, facing, right hand rests on head, in left, bow.

Æ Commodus. B. M.

Gallienus. Loebbecke. (**N VIII.**)

Salonina. B. M. Imh.

Apollo in long drapery, holds plectrum and lyre.

Æ Ant. Pius. Mion. S. IV. 224, 35. Paris. (**N IX.**)

A comparison with the coins of Gytheium, **N** XXIII., XXIV., seems to show that the naked Apollo, **N** VIII., is Carneius. On **N** IX. we seem to have rather the Pythian form of the god.

4.—Paus. III. 14, 6. Προελθόντι δὲ ἀπὸ τοῦ Δρόμου Διοσκούρων ἱερὸν καὶ Χαρίτων. Cf. III. 20, 1.

The DioscURI on horseback, charging with couched lances.

Æ Aut. B. M. &c.

Hadrian. B. M. Berlin. Imh.

Commod. Mion. S. iv. 225, 39.

Geta. Berlin.

The DioscURI standing beside their horses.

Æ Gallienus. Imh.

The DioscURI standing side by side, each holding spear and sword.

Æ Aut. B. M. &c.

Ant. Pius. Mion. II. 223, 68.

M. Aurel. Munich.

Caracalla. Imh.

Plautilla. B. M.

Heads of the DioscURI; their pilei; two amphorae.

Æ Aut. B. M. &c.

5.—Paus. III. 16, 3. Ἑλένης δὲ ἱερὰ καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος, τῷ δὲ ἐγγυτάτῳ τοῦ τείχους, ἐν αὐτῷ δὲ ἄγαλμα Ἡρακλέους ἐστὶν ὀπλισμένον (and passim).

HERAKLES naked, resting, leaning on club, much in the attitude of Glycon's statue.

Æ Ant. Pius. Paris.

Domna. B. M. (**N** x.)

6.—Paus. III. 16, 6. Λακεδαιμόνιοι δὲ καὶ Λυκούργῳ τῷ θεμένῳ τοὺς νόμους, οἳα δὴ θεῷ πεποιήκασιν καὶ τούτῳ ἱερὸν.

Head of LYCURGUS, bearded, diad., inscribed ΛΥΚΟΥΡΓΟΣ.

Æ Auton. B. M. Mion. II. 217, &c.

7.—PAUS. III. 16, 7. Τὸ δὲ χωρίον τὸ ἐπονομαζόμενον Λιμναῖον Ὀρθίας ἱερὸν ἐστὶν Ἀρτέμιδος. τὸ ξόανον δὲ ἐκεῖνο εἶναι λέγουσιν ὃ ποτε Ὀρέστης καὶ Ἴφιγένεια ἐκ τῆς Ταυρικῆς ἐκκλέπτουσιν. ἐς δὲ τὴν σφετέραν Λακεδαιμόνιοι κομισθῆναί φασιν Ὀρέστου καὶ ἐνταῦθα βασιλεύοντος. καὶ μοι εἰκότα λέγειν μᾶλλον τι δοκοῦσιν ἢ Ἀθηναῖοι.

Ἀθηναίοις δὲ ἄρα παρώφθη γενόμενον λάφυρον τῷ Μήδῳ. τὸ γὰρ ἐκ Βραυρῶνος ἐκομίσθη τε ἐς Σούσα, καὶ ὕστερον Σελεύκου δόντος Σύροι Λαοδικεῖς ἐφ' ἡμῶν ἔχουσι.

Archaic figure of ARTEMIS, wears polos, long chiton and over-dress; holds in raised right hand, axe, in left, buckler, on either side, stag.

(Coins of Laodicea in Syria.)

Æ Elagabalus. Mion. v. 260, 795.

Philip Sen. Mion. v. 262, 806.

Gallus. Mion. v. 263, 810. B. M. (N XI.)

The same figure, turned the other way. (At Laodicea.)

Æ Philip Sen. B. M. (N XII.)

The same figure, holding axe in right, shield in left, in presence of seated Tyche of city. (At Laodicea.)

Æ Elagabalus. Mion. S. VIII. 177, 252. (Sestini, *Mus. Hed.* III. 61, 45.)

In his Attica (I. 33, 1) Pausanias says that in the temple of Artemis at Brauron there was an archaic xoanon; but in his opinion this was not the original. In the above-quoted passage, he says further that the original statue was still extant at Laodicea in Syria. That the figure on the coins of Laodicea is a copy of this original, carried off from Attica, is sufficiently evident. Pausanias seems to have thought that the Spartan statue of Artemis Orthia had a better claim to have been brought from Taurica than even the Laodicean statue. However that be, there can be no doubt that the statue represented on the Laodicean coins is very original and interesting.

The goddess wears on her head a modius; in one hand she carries not a bipennis but an axe of the form of a socketed celt; she is clad in long drapery, in the disposition of which, as well as in the pose of her legs, but little archaism is visible. Beside her are two stags, which make the identification certain.

The shield is an attribute unusual in the case of Artemis, but not unheard of. Pausanias (IV. 13, 1) heard at Messene of an ancient statue of Artemis, which had on one occasion let fall its shield; and Iphigeneia is sometimes represented as carrying a statue, which in any hands but hers might pass for a Palladium. See Gerhard in *Arch. Zeitung*, 1849, pl. VII. p. 70. Compare also N III. The form of the axe is very noteworthy.

On the silver coins issued at Athens by Eubulides and Agathocles (Beulé, *Monn. d'Ath.* p. 287) occurs an archaic figure of Artemis, veiled, wearing modius, holding patera and bow, which has been by some taken for a copy of the statue existing at the time at Brauron, or (as by Beulé) for a copy of an imitation of that statue by Praxiteles, which was preserved on the

Athenian acropolis (Paus. I. 23, 7). If either of these views be correct, there were decided differences between the statue carried off by the Persians and that made by the Athenians to replace it.

8.—PAUS. III. 17, 2. Λακεδαιμόνιοι πολλοῖς ἔτεσιν ὕστερον τὸν τε ναὸν ὁμοίως καὶ τὸ ἄγαλμα ἐποίησαντο Ἀθηναίᾳ χαλκοῦν. Γιτιάδας δὲ εἰργάσατο ἀνὴρ ἐπιχώριος. ἐποίησε δὲ καὶ ἄσματα Δῶρια ὁ Γιτιάδας ἄλλα τε καὶ ὕμνον ἐς τὴν θεόν. ἐπείργασται δὲ τῷ χαλκῷ πολλὰ μὲν τῶν ἄθλων Ἡρακλέους κ.τ.λ.

The PALLAS of Gitiadas, helmeted, holding lance and shield, the lower part of the body arranged in bands adorned with reliefs.

Æ Gallienus. B. M. Imh. Munich. (N XIII.)

Gallienus. Sestini, *Mus. Hed.* II. 131, 37.

Gallienus. Cadavène, *Recueil*, pl. II. 35.

Head of Pallas, helmeted.

Æ Domna. Paris. (N XIV.)

This identification is advocated by Koner (*Zeitschr. f. Münzk.* 1845, p. 2) and Jahn, but doubted by Overbeck (*Gr. Plast.* I. p. 124), who also considers it improbable that the reliefs were on the person of the goddess. It is, however, not easy to explain the words of Pausanias, except on the supposition that the reliefs were on the goddess herself, that is, on her close-fitting chiton, and the representation on the coin, which is quite *sui generis*, and can scarcely be interpreted except as it is by Koner, seems to clinch the argument. In the upper part of the body we may trace something of womanly form; the shape of the lower part seems to be sacrificed to the exigencies of the reliefs.

The head on No. XIV. must almost certainly be copied from a statue, for the head of a deity, unless so copied, seldom or never appears on imperial coins of Peloponnesus. It is probably a free copy of the head of the statue of Gitiadas. The form of the helmet, half way between the close-fitting and the Corinthian types, is notable; but unfortunately the coin is badly preserved, and the details obscure.

Coins of Melos (Paris Coll. and *Br. Mus. Cat., Islands*, pl. xxiv. 13) bear a type which seems to reproduce the same statue; the details, however, are not clear. Melos was a Laconian colony. Of the head of this statue we have also a record on

Melian coins of imperial times, which bear a head of Pallas distinctly archaic, with long straight tresses falling behind the ear, in a close-fitting helmet (**N** xv.).

9.—Paus. III. 19, 1. Καὶ τὸ ἄγαλμα ἐνταῦθα ἐνέστηκε. μέγεθος δὲ αὐτοῦ μέτρῳ μὲν οὐδένα ἀνευρόντα οἶδα, εἰκάζοντι δὲ καὶ τριάκοντα εἶναι φαίνονται ἂν πῆχεις. ἔργον δὲ οὐ Βαθυκλέους ἐστίν, ἀλλὰ ἀρχαῖον καὶ οὐ σὺν τέχνῃ πεποιημένον· ὅτι γὰρ μὴ πρόσωπον αὐτῷ καὶ πόδες εἰσὶν ἄκροι καὶ χεῖρες, τὸ λοιπὸν χαλκῷ κίονι ἐστὶν εἰκασμένον. ἔχει δὲ ἐπὶ τῇ κεφαλῇ κράνος, λόγχην δὲ ἐν ταῖς χερσὶ καὶ τόξον. τοῦ δὲ ἀγάλματος τὸ βάθρον παρέχεται μὲν βωμοῦ σχῆμα, τεθάρθαι δὲ τὸν Ὑάκινθον λέγουσιν ἐν αὐτῷ. A copy of this statue as Pythaeus at Thornax, III. 10, 8, cf. 11, 9.

Statue of APOLLO Amyclaeus clad in long chiton and aegis, helmeted, holding lance and bow, body in form of a pillar.

R of a king third century B.C. Beside Apollo goat, and a plume surmounted by cock, wreath in field. B. M. Berlin. Bompis. (**N** xvi.) Paris &c. Cf. Bompis, *Portraits attrib. à Cléomène*, pl. i.

Similar figure without chiton.

Æ Commodus. B. M. (**N** xvii.)
Gallienus. Imh.

Leake has shown (*Num. Hellen., Europe*, p. 55) that the figure on these coins is a copy of the colossus of Apollo at Amyclae. The work seems to be of the same school as the statue of Athene already mentioned, but ruder and earlier, the body showing no approach to the human form. As to the exact form of the body, however, the coins differ: the earlier make it clad and conical, the later like a term. We can scarcely doubt that the later representation (**N** xvii.) is more faithful, since it belongs to a time when the die cutter took smaller liberties with his model. On it the body of the deity is divided by crossing lines into lozenge-shaped divisions, no doubt representing the plates of bronze; one can even detect on the coin the nails by which these are secured. The head of the deity is archaic, with long curl falling on to the neck, and a queue behind. The whole is set into a stand or basis.

10.—OTHER TYPES at Lacedaemon:—

Male figure, bearded, seated on cippus, looking back, holds knotted staff.

Æ Ant. Pius. B. M. Imh.
Geta. Imh. *Mon. Gr.* p. 174. (**N** xviii.)

Veiled female figure seated left on cippus, in attitude of grief.

Æ Geta. B. M. (N XIX.)

The pose of this figure is strikingly like that of the so-called Penelope of the Vatican.

Nike, holds wreath and palm.

Æ Geta. Imh.

Female head, left, diad.: inscription ΣΠΑΡΤΗ.

Æ Aut. B. M. Imh. Paris.

GYTHEIUM.

1.—Paus. III. 21, 7. Γυθεᾶται δὲ τῆς πόλεως ἀνθρώπων μὲν οὐδένα οἰκιστὴν γενέσθαι λέγουσιν, Ἡρακλέα δὲ καὶ Ἀπόλλωνα ὑπὲρ τοῦ τρίποδος ἐς ἀγῶνα ἐλθόντας, ὡς διηλλάγησαν, μετὰ τὴν ἔριν οἰκίσαι κοινῇ τὴν πόλιν· καὶ ἐν τῇ ἀγορᾷ σφίσιν Ἀπόλλωνος καὶ Ἡρακλέους ἐστὶν ἀγάλματα.

APOLLO facing, clad in long chiton, right hand extended, in left, lyre.

Æ Domna. Imh.

Carac. Paris. (N XX.)

Geta. B. M.

Apollo facing, naked, holds branch and bow.

Æ Sept. Sev. Mion. S. IV. 230, 55. Paris. (N XXI.) (Eckhel, *Num. Vet.* IX. 1.)

Bearded HERAKLES standing, holds club, which rests on the ground, and lion's skin.

Æ Sept. Sev. B. M. (N XXII.)

Domna. Mion. II. 226, 83. Paris.

Geta. B. M. Mion. II. 227, 87.

Herakles in attitude of Glycon's figure.

Æ Geta. Paris.

The branch in the hand of the Apollo (N XXI.) reminds one of that which Herakles holds on the coin of Croton, where he is specially described as ΟΙΚΙΣΤΑΣ (Carelli, *Num. Ital. Vet.* pl. clxxxiii. 21; Gardner, *Types*, pl. v. 2). It may refer to his office as founder; with the other hand he seems to be laying aside his bow. Herakles (N XXII.) is also in an attitude of conciliation; whether the two figures can be reasonably regarded as belonging to one group is a question.

2.—Paus. III. 21, 7. Ἐτέρωθι δὲ Ἀπόλλων Κάρνειος.

APOLLO naked, right hand raised over his head, in left, which rests on trunk of tree, leaf? beside him on a basis

horned Pan, holding pedum and nebris in right hand, syrinx in left.

Æ Sept. Sev. Bibl. Turin.

Geta. B. M. (N XXIII.)

Similar, without Pan.

Æ Sept. Sev. *Mus. Sancti.* II. pl. 24, 210, B.

Carac. Mion. S. IV. 232, 65. Paris.

Carac. Berlin. (N XXIV.)

In the first of these coins the object in the hand of Apollo appears not to be an arrow, but a trefoil leaf; in the other coins it is not clear. The presence of Pan seems to show that Apollo Carneius is here intended; and the Pan and Apollo alike should be, according to the usual tests, copies of statues, as one stands on a basis, the other leans on a pillar.

3.—Paus. III. 21, 7. Πλησίον δὲ αὐτῶν Διόνυσος. Cf. 22, 2, Διονύσου δὲ ὄρος ἱερὸν Λαρύσιον καλούμενόν ἐστιν κ.τ.λ.

DIONYSUS standing, holds in right grapes or kantharos, in left, thyrsos; wears nebris.

Æ Sept. Sev. Mion. S. IV. 230, 56, 57.

(Possibly a Hermes wrongly described; see below under section 9: O VII.)

4.—Paus. III. 21, 7. Καὶ Ἀσκληπιοῦ χαλκοῦν ἄγαλμά ἐστιν, οὐκ ἐπόντος ὀρόφου τῷ ναῷ, καὶ πηγὴ τοῦ θεοῦ.

ASKLEPIOS facing, clad in himation, right hand extended, in left, serpent-staff; before him, snake-entwined altar.

Æ Sept. Sev. B. M. Paris. (O I.)

J. Domna. Sest. *Let. Cont.* IX. 10, 1.

Geta. Sest. *Let. Cont.* IX. 10, 2.

Similar figure, with altar, in a temple: roof only over opisthodomos, not over naos.

Æ Sept. Sev. B. M. (O II.)

Geta. *Mus. Arig.* II. 25, 354.

This is a clear instance of the copy of a statue on coins; the type of the statue is, however, quite ordinary. It seems that the temple is rendered on the coin with some exactness. It is seen nearly in profile from its left side. To the extreme left are two pillars, which stand for the front of the temple; next an unroofed space, ναός, in which stands the statue; and furthest to the right an opisthodomos with roof. That this is what is intended seems to be proved by the fact that the corner of the aëtoma does not reach to the furthest pillar; but aëtoma and pillars and the deity himself are all represented in a perspective

which is not correct, too much facing the spectator. The pillars are fluted in their upper, plain in their lower half.

5.—Paus. III. 21, 7. . . . Καὶ Δήμητρος ἱερὸν ἄγιον.

DEMETER seated, holds ears of corn and sceptre.

Æ Geta. *Mus. Arig.* i. 9, 134.

6.—Paus. III. 21, 7. . . . Καὶ Ποσειδῶνος ἄγαλμα Γαϊαόχου.

POSEIDON naked, standing, holds dolphin and trident.

Æ Caracalla. (O III.)

This is a pose in which Poseidon often appears on coins of Corinth (D LX.—LXII.) and other cities of Peloponnesus.

7.—Paus. III. 21, 9. Καλοῦνται δὲ ἐνταῦθα καὶ πύλαι Καστο-
ρίδες.

The DIOSCURI standing, each holding his horse; between them a tree.

Æ Geta. *Mion. S.* iv. 233, 75.

Leake, *Sup.* p. 127.

The Dioscuri standing, each holds spear and sword; between them altar entwined by snake.

Æ Sept. Sev. *Imh.* (O IV.)

8.—Paus. III. 21, 9. Καὶ ἐν τῇ ἀκροπόλει ναὸς καὶ ἄγαλμα
Ἀθηνᾶς πεποίηται.

PALLAS standing, holds in her right hand a spear.

Æ Geta. *Mion. S.* iv. 233, 72.

9.—Paus. III. 22, 1. Κατὰ δὲ τὴν νῆσον ἱερὸν ἐστὶν Ἀφρο-
δίτης ἐν τῇ ἡπείρῳ Μιγωνίτιδος, καὶ ὁ τόπος οὗτος ἅπας
καλεῖται Μιγώνιον. τοῦτο μὲν δὴ τὸ ἱερὸν ποιῆσαι
λέγουσιν Ἀλέξανδρον.

APHRODITE standing, draped, holds apple and sceptre.

Æ Domna. *Wiczay, Mus. Hed.* i. pl. xvii. 374.

Plautilla. *Paris. R. & F.* (O V.)

Geta. Löbbecke.

10.—OTHER TYPES at Gytheium.

Zeus seated, holds thunderbolt and sceptre.

Æ Sept. Sev. Caracalla. B. M.

Geta. Munich.

Zeus standing, holds Victory and sceptre, chlamys over shoulders.

Æ Geta. *Mion. II.* 227, 86. *Paris.* (O VI.)

Plautilla. *Mion. S.* iv. 233, 70.

Hermes standing at altar, holds purse and caduceus, chlamys over shoulders.

Æ Sept. Sev. *Paris.*

Caracalla. *Mion. S.* iv. 232, 68.

Geta. B. M.

Same type, without altar.

Æ Sept. Sev. Berlin.

Caracalla. Vienna. (O VII.)

Two wrestlers.

Æ Geta. Leake, *Supp.* p. 127.

Artemis, left, clad in long chiton; holds in right hand, bow inverted, in left, long sceptre.

Æ Plautilla. Imh. (O VIII.)

Artemis, left, clad in long chiton, with quiver at shoulder, leaning right elbow on pillar; in left hand, bow.

Æ Plautilla. Berlin. Munich.

Artemis, as above, leaning left elbow on pillar, bow in right.

Æ Plautilla. (O IX.)

ASOPUS.

1.—Paus. III. 22, 9. *Καὶ Ἀθηνᾶς ἱερόν ἐστιν ἐν τῇ ἀκροπόλει Κυπαρισσίας ἐπὶ κλησιν.*

ATHENE standing, left, helmeted? clad in long chiton; holds in raised right, spear, in left, cypress-branch.

Æ Sept. Sev. Paris. (O X.)

This coin is in so poor preservation that the description cannot be relied on.

2. OTHER TYPES at Asopus.

Zeus facing, clad in himation, sceptre in raised right hand.

Æ Sept. Sev. Paris. (O XI.)

Artemis hunting.

Æ Sept. Sev.

Dionysus standing, naked, holds kantharos and thyrsos; panther beside him.

Æ Carac. Munich. (O XII.)

Poseidon standing.

Æ Carac.

Nemesis; a wheel at her feet; holds end of her veil.

Æ Plautilla. Berlin. (O XIII.)

(All in Mion. S. IV. p. 228.)

BOEAE.

1.—Paus. III. 22, 12. *Μάντευμα ἦν αὐτοῖς Ἀρτεμιν ἐνθα οἰκήσουσιν ἐπιδείξειν. . . Ἀρτεμιν ὀνομάζουσι Σώτειραν.*

Bust of ARTEMIS.

Æ Geta. Mion. *Sup.* IV. 230, 54.

2.—Paus. III. 22, 13. *Καὶ ἐτέρωθι Ἀσκληπιοῦ καὶ Σαράπιδός τε καὶ Ἰσίδος.*

ASKLEPIOS standing as usual.

Æ Caracalla. Paris. (O XIV.) Plautilla.

Mion. *Sup.* iv. 229, 53.

ISIS, holds sistrum and vase, usual ornament on her head.

Æ Domna. Munich. (O XV.)

3.—Paus. III. 23, 2. Πλέοντι δὲ ἐκ Βοιῶν τὴν ἐπὶ τὴν ἄκραν
τῆς Μαλέας λιμὴν ἔστιν ὀνομαζόμενον Νύμφαιον, καὶ
Ποσειδῶνος ἄγαλμα ὀρθόν.

POSEIDON, naked, standing holds in right hand dolphin, in left
trident.

Æ Domna. B. M. (O XVI.)

4.—OTHER TYPES at Boeae.

Eros walking, holds bow and torch.

Caracalla, Geta. (Paris.)

[Cf. 22, 11, Aphrodisias, a small town, was incorporated in
Boeae.]

(See Mion. *Sup.* iv. p. 229.)

Athene standing, holds shield resting on the ground, and
spear.

Æ Geta. Leake, *Sup.* p. 117.

LAS.

1.—Paus. III. 24, 6. Καὶ νῦν ἔτι τῆς πόλεως ἔστι τῆς ἀρχαίας
ἐρείπια, καὶ πρὸ τῶν τειχῶν ἄγαλμα Ἡρακλέους.

HERAKLES standing, holds club and lion's skin.

Æ Sept. Sev. Mion. S. iv. 234, 77. Copenhagen.

Carac. Imh. (O XVII.)

Geta. Mion. S. iv. 235, 81. Copenhagen.

2.—Paus. III. 24, 7. Ἔστι δὲ ἐν τοῖς ἐρειπίοις ναὸς Ἀθηνᾶς
ἐπὶ κλησιν Ἀσίας, ποιῆσαι δὲ Πολυδεύκην καὶ Καστορά
φασιν ἀνασωθέντας ἐκ Κόλχων.

ATHENE standing, in raised right, spear, left resting on shield
placed on the ground.

Æ Caracalla. Munich. Athens.

Geta. Mion. II. 228, 88. Paris. (O XVIII.)

This representation of Athene is in general aspect not unlike
the Brauronian statue of Artemis (N XII.), which was supposed
to be of Colchian origin ; but it has no appearance of extreme
antiquity.

3.—Paus. III. 24, 8. Τῶν δὲ ὁρῶν ἐπὶ μὲν τοῦ Ἰλίου Διονύσου
τέ ἔστι καὶ ἐπ' ἄκρας τῆς κορυφῆς Ἀσκληπιοῦ ναός.

ASKLEPIOS standing, as usual.

Æ Caracalla. Mion. S. iv. 234, 78. Paris.

Plautilla. B. M. (O XIX.)

Stiff and apparently early figure of Hygieia standing, feeding serpent, which she holds in left hand on fruit which she holds in right hand.

Æ Caracalla. B. M. &c. (O xx.)

Sept. Sev. Imh. Occupation of hands reversed.

4.—Paus. III. 24, 9. Πρὸς θαλάσση δὲ ἐπὶ ἄκρας ναὸς ἐστὶ Δικτύννης Ἀρτέμιδος, καὶ οἱ κατὰ ἔτος ἕκαστον ἑορτὴν ἄγουσι.

ARTEMIS Dictynna standing drawing an arrow from quiver with right, in left, bow; beside her, dog and stag.

Æ Sept. Sev. Leake, *Eur. Gr.* p. 60. (O xxi.)

5.—OTHER TYPES at Las.

Tyche sacrificing at altar.

Æ Carac. B. M., &c.

THURIA.

See Paus. IV. 31, 2.

TYPES ON COINS.

Athene standing, holds spear and shield which rests on the ground.

Æ Auton., Sep. Sev., Carac., &c.

In an inscription from Thuria (Le Bas and Wad., part II., no. 301), mention is made of a priest of Athene.

Athene standing, holds patera and spear.

Æ Sept. Sev., Carac. Loebbecke. (O xxii.)

This is apparently a type borrowed from that of Athena Panachaia at Patrae, Q XIV.

Zeus striding, holds thunderbolt and eagle (type of Messene).

Æ Auton. Mion. S. iv. 216, 56.

Zeus standing, holds eagle and sceptre.

Æ Sept. Sev.

Geta. Munich.

The letters ΛΑ[κεδαιμονίων] in the field of many coins of Thuria confirm the saying of Paus. IV. 31, 1. Λακεδαιμονίοις δὲ ἔχειν τοῖς ἐν Σπάρτῃ τὴν Θουρίαν ἔδωκεν Αὔγουστος. Cf. Weil in *Mittheil. d. I.* VII. 217.

Asklepios facing, leans on serpent-entwined staff.

Æ Geta.

Artemis, in long chiton, holds in both hands long torch.

Æ Domna. Berlin. (O xxiii.)

Apollo standing, clad in long chiton, holds in right, tripod, in left, sceptre.

Æ Domna. Imh. (O xxiv.)

Carac. Berlin.

TYCHE turreted, holds patera and cornucopiae.

Æ Sept. Sev.
Carac., &c.
Geta.

Tyche, holds rudder and cornucopiae.

Æ Sept. Sev.
Domna.

MESSENE.

1.—Paus. IV. 31, 9. Καὶ Δήμητρος ἱερὸν Μεσσηνίοις ἐστὶν ἄγιον.

Head of DEMETER bound with corn.

AR, Æ Auton.

2.—Paus. IV. 31, 10. Πλεῖστα δέ σφισι καὶ θέας μάλιστα [ἀγάλματα] ἄξια τοῦ Ἀσκληπιοῦ παρέχεται τὸ ἱερόν. χωρὶς μὲν γὰρ τοῦ θεοῦ καὶ τῶν παίδων ἐστὶν ἀγάλματα κ.τ.λ., works of Damophon of Messene.

ASKLEPIOS with usual attributes; in field wreath.

Æ Auton. (Obv. Bust of City.) B. M. (P I.)
Geta. Paris.

Hygieia standing.

Æ Domna. M.S. IV. 208, 15.

IV. 31, 10. Πόλις τε ἡ Θηβαίων καὶ Ἐπαμεινώνδας ὁ Κλεόμμιδος, Τύχη τε καὶ τ. λ. Ἔστι δὲ καὶ Μεσσήνης τῆς Τριόπα ναὸς καὶ ἄγαλμα χρυσοῦ καὶ λίθου Παρίου.

Bust of CITY of Messene wearing turreted crown and veil.

Æ Auton. B. M. (P II.) Mion. II. 211, &c.

[Cf. however 31, 6. ἄγαλμα Μητρὸς θεῶν λίθου Παρίου, Δαμοφῶντος δὲ ἔργον.]

P I. and P II. are the two sides of one coin, issued probably in imperial times. The wreath in the field may indicate that it, like most of the autonomous coins issued in Greece during Roman domination, was struck on the occasion of a festival. As to the head on the obverse, we cannot be sure whether it is meant for Messene or Tyche, or the Mother of the Gods. There is something in its aspect which seems to show that it is meant for the copy of a work of art. Almost all the great statues at Messene were made by Damophon at the time of the restoration of the city by Epaminondas, B.C. 370. Our coins enable us to restore the outlines of several of the statues of this interesting artist, of whom apart from coins and the statements of Pausanias we know nothing.

3.—Paus. IV. 31, 10. Καὶ Ἡρακλέους (ἄγαλμα) . . . cf. 32, 1.

HERAKLES resting, in the attitude of Glycon's statue.

Æ Sept. Sev. Paris.

4.—Paus. IV. 31, 7. *Δαμοφώντος δέ ἐστι τούτου καὶ ἡ Λαφρία καλουμένη παρὰ Μεσσηνίοις.*

ARTEMIS Laphria standing, clad in short chiton, spear in right, left elbow resting on column; beside her, dog.

Æ Auton. Paris. (P III.)

A comparison of this figure with that of Artemis Laphria on the coins of Patrae (Q VII.—XI.), which reproduces the statue of Menaechmus and Soidas, furnishes sufficient reason for calling this figure also Laphria. It is probably, as the pillar indicates, a copy of a statue, therefore of the statue of Damophon. Damophon was doubtless familiar with the earlier statue of Laphria, which in his time stood not at Patrae but at Calydon in Aetolia, not far from Naupactus, where the Messenians were settled before their city was rebuilt by Epaminondas. The chief variety introduced by him on the older type seems to have been to make the goddess grasp a spear instead of placing her hand on her side.

5.—Paus. IV. 33, 2. *Τοῦ Διὸς τοῦ Ἰθωμάτα τὸ ἱερόν. Τὸ δὲ ἄγαλμα τοῦ Διὸς Ἀγελάδα μὲν ἐστὶν ἔργον, ἐποιήθη δὲ ἐξ ἀρχῆς τοῖς οἰκήσασιν ἐν Ναυπάκτῳ Μεσσηνίων.*

The ZEUS of Ageladas striding to right; in right hand, fulmen, on left wrist, eagle.

Æ Auton. Fourth century. B. M. (P IV.) Third century. B. M. (P v.)

Æ (Tripod in front.) Auton.

Æ (Tripod behind.) Auton.

Cf. 31, 6. *ἐν τῇ ἀγορᾷ Διὸς ἐστὶν ἄγαλμα Σωτήρος.*

Zeus naked, standing to right; in right hand, sceptre, in extended left, eagle.

Æ Auton. (Tripod in field.) B. M.

Geta. (Sceptre surmounted by eagle.) Berlin. (P VI.)

Zeus standing, holds sceptre and thunderbolt.

Æ Sept. Sev. M.S. IV. 208, 14. Paris.

Zeus Nikephoros seated.

Æ Carac. Postol. Cat. 1884, p. 23.

The coins (P IV. v.), as might be expected from their date, give us only very free copies of the statue of Ageladas; copies from which we can only judge of its pose and general composition; in details they conform to the ideas of the times when the coins were severally struck. As to the statue itself, see Overbeck,

Kunstmythologie II. 12. The usual opinion that the head was beardless seems to be not well-founded.

6.—OTHER TYPES at Messene.

Athene standing, holds in raised right hand, lance, in left, shield.

Æ Sept. Sev. *Stift St. Flor.* pl. III. 3.

Domna. Imh. (P VII.)

CORONE.

- 1.—Paus. IV. 34, 7. Χαλκοῦν δὲ καὶ ἐν ἀκροπόλει τῆς Ἀθηνᾶς τὸ ἄγαλμά ἐστιν ἐν ὑπαίθρῳ, κορώνην ἐν τῇ χειρὶ ἔχουσα —cf. 34, 6. καὶ Διονύσου ναός.

Head of ATHENE helmeted. *Rev.* grapes.

At Æ Auton. B. M., &c.

COLONIDES.

Paus. IV. 34, 8.

TYPES on coins.

Asklepios standing.

Æ Sept. Sev.

Aphrodite facing, holds apple and sceptre.

Æ Geta. Imh. (P X.)

Poseidon, holds dolphin and trident.

Æ Sept. Sev.

Tyche at altar, right hand advanced, in left, sceptre.

Æ Sept. Sev. B. M.

Pallas standing, holds patera and spear.

Æ Geta. Athens.

MOTHONE.

- 1.—Paus. IV. 35, 1. Δόξη δὲ ἐμῇ δέδωκε τῷ χωρίῳ τὸ ὄνομα ὁ Μόθων λίθος. οὗτος δὲ σφισι καὶ ὁ ποιῶν τὸν λιμένα ἐστί· τὸν τε γὰρ ἔσπλουν στενωτέρου ταῖς ναυσὶν ἐργάζεται παρήκων ὕφαλος, καὶ ἅμα μὴ ἐκ βυθοῦ ταρασσεσθαι τὸν κλύδωνα ἔρυμα ἔστηκεν.

PORT in form of an amphitheatre; in the entrance a ship with sail.

Æ Carac. *Mus. Sanel.* III. p. 17 and 1.

Imh. Statue in entrance. (P VIII.)

- 2.—Paus. IV. 35. Ἐν Μοθώνῃ δὲ ναός ἐστιν Ἀθηνᾶς Ἀνεμώτιδος· Διομήδην δὲ τὸ ἄγαλμα ἀναθεῖναι καὶ τὸ ὄνομα τῇ θεῷ φασὶ θέσθαι.

PALLAS standing, helmeted, in right hand, patera, in left, spear.

Æ Domna. Mion. II. 213, 34.

Geta. B. M.

Plantilla. Mion. II. 213, 35. Löbbecke. (P XI.) Altar at her feet.

Pallas standing, left hand extended, in right spear, against which leans shield.

Æ Domna. B. M. (P XII.)

This type of Athene is by no means archaic; it is a copy of the Athene at Patrae (*q. v.*) Q XIV.

3.—Paus. IV. 35, 8. Καὶ Ἀρτέμιδος δ' ἱερόν ἐστιν ἐνταῦθα.

ARTEMIS standing, her right hand resting on a spear: a stag and a dog on either side of her.

Æ Geta. Mion. II. 214, 36. Imh. (P XIII.)

Artemis hunting, holds arrow and bow.

Æ Domna. Mion. S. IV. 212, 34.

Geta. Mion. S. IV. 213, 36.

4.—OTHER TYPES at Mothone.

Isis.

Æ Domna. Plautilla. B. M.

Two female figures face to face, one has right hand raised, the other right hand advanced, sceptre in left.

Æ Geta. Paris.

Poseidon, naked, holds dolphin and trident.

Æ Sept. Sev.

Asklepios.

Æ Geta.

Hephaestus running, holds torch in both hands.

Æ Auton. Imh. *M.G.* pl. D. 2. (P IX.)

Female figure holding out both hands.

Æ Plautilla. B. M. (P XIV.)

PYLOS.

1.—Paus. IV. 36, 2. Ἐνταῦθα ἱερόν ἐστιν Ἀθηνᾶς ἐπὶ κλησιν Κορυφασίας.

PALLAS standing, holds patera and spear.

Æ Sept. Sev. Paris. B. M. Imh.

Caracalla. Berlin. (P XV.)

Plautilla. Mion. S. IV. 215, 52, &c.

Pallas, holds owl and spear.

Æ Domna. Mion. S. IV. 215, 48.

2.—OTHER TYPES at Pylos.

Asklepios.

Æ Caracalla.

Terminal female figure veiled and closely draped, holds in right end of her garment.

Æ Carac. Paris.

Geta. Copenhagen. (P XVI.)

Dionysus, holds kantharos and thyrsos.

Æ Geta.

Goat reclining on basis.

Æ Sept. Sev., Geta. B. M., &c.
Carac. Munich.

CYPARISSIA.

- 1.—Paus. IV. 36, 7. Ἀφικομένων δὲ εἰς Κυπαρισσίας ἐκ Πύλου σφίσι πηγὴ ὑπὸ τῇ πόλει πλησίον θαλάσσης ἐστὶ ῥυῆναι δὲ Διονύσω τὸ ὕδωρ λέγουσι θύρῳ πλήξαντι εἰς τὴν γῆν, καὶ ἐπὶ τούτῳ Διουνσιάδα ὀνομάζουσι τὴν πηγὴν.

DIONYSUS standing, in short chiton, holds kantharos and thyrsos.

Æ Sept. Sev. B. M. Imh. (P xvii.)
Domna, Caracalla. Paris, &c.

- 2.—Paus. IV. 36, 7. Ἔστι δὲ καὶ Ἀπόλλωνος ἐν Κυπαρισσιᾷ ἱερὸν καὶ Ἀθηνᾶς ἐπὶ κλησιν Κυπαρισσίας.

ATHENE standing, holds patera and spear, against which, sometimes, leans a shield.

Æ Sept. Sev. Berlin.
Domna. Mion. S. 210, 20, 23.
Caracalla. (P xviii.)
Plautilla. B. M.
Geta. Munich.

APOLLO facing, naked, holds in right, branch, in left, lyre which rests on pillar.

Æ Sept. Sev. Berlin. (P xix.)

- 3.—Paus. IV. 36, 5. Ἐν δὲ Αὐλῶνι καλουμένῳ ναὸς Ἀσκληπιοῦ καὶ ἁγαλμά ἐστιν Αὐλωνίου.

ASKLEPIOS standing; usual type.

Æ Sept. Sev. Paris. B. M.
Domna. Loebbecke.
Caracalla, Geta. B. M.

Hygieia standing; feeds serpent from patera.

Æ Domna. Loebbecke.

- 4.—OTHER TYPES at Cyparissia.

Athlete, holding urn in which is a palm, and a staff.

Æ Domna. Vaillant, *Num. Gr.* p. 92.

Poseidon naked, standing left; holds dolphin and trident.

Æ Caracalla. Carlsruhe.

Tyche, holds cornucopie and sceptre.

Æ Caracalla. Munich.

ELIS.

The coins of Elis present us unfortunately in but very few instances with copies of the numberless works of art which existed at Olympia. There are, however, extant a very few

important pieces struck in the reign of Hadrian, and in that of Septimius Severus, which are clearly intended as medals to perpetuate certain works of art, and on them we have some of the most satisfactory reproductions of ancient statues extant on coins. Among the statues thus reproduced are the Olympian Zeus of Pheidias, the Aphrodite Pandemos of Scopas, and the Dionysus of Praxiteles. In the recent excavations at Olympia a large number of coins of Elis of the Imperial age were found, and are now in the Athenian coin-cabinet. See Postolacca's *Catalogue* of coins presented in 1883-4.

1.—Paus. v. 10, 7. Καὶ αὐθις ὁ αἰτὸς κάτεισιν ἐς στενόν, καὶ κατὰ τοῦτο Ἀλφειὸς ἐπ' αὐτοῦ πεποίηται.

v. 14, 6. Μετὰ δὲ τοὺς κατειλεγμένους Ἀλφειῷ καὶ Ἀρτέμιδι θύουσιν ἐπὶ ἐνὸς βωμοῦ· τούτου δὲ οὐ πόρρω καὶ ἄλλος τῷ Ἀλφειῷ βωμὸς πεποίηται.

ALPHEIUS beardless reclining in waves, holds wreath and reed ; before him, vessel.

Æ Hadrian. M.S. iv. 180, 49. Postol. Cat. 1884, p. 20.

Sept. Sev., Caracalla. Postolacca. l. c. pl. II. 12.

Alpheius reclining, bearded, holds cornucopieae and reed.

Æ Hadrian. Sest. *Fontana Mus.* p. 58, 1.

See also below.

2.—Paus. v. 11. Καθέζεται μὲν δὴ ὁ θεὸς ἐν θρόνῳ χρυσοῦ πεποιημένος καὶ ἐλέφαντος· στέφανος δὲ ἐπὶ κεφαλῇ οἱ τῇ κεφαλῇ μεμιμημένος ἐλαίας κλῶνας. ἐν μὲν δὴ τῇ δεξιᾷ φέρει Νίκην ἐξ ἐλέφαντος καὶ ταύτην καὶ χρυσοῦ, ταινίαν τε ἔχουσιν καὶ ἐπὶ τῇ κεφαλῇ στέφανον· τῇ δὲ ἀριστερᾷ τοῦ θεοῦ χειρὶ ἔνεστι σκῆπτρον μετάλλοις τοῖς πᾶσι διηνηθισμένον. ὁ δὲ ὄρνις ὁ ἐπὶ τῷ σκῆπτρῳ καθήμενός ἐστιν ὁ αἰτὸς.

ZEUS Olympius seated on throne, holds Nike and sceptre.

Æ Hadrian. Florence. (P xx.) Berlin. (P xxi.) Athens. *Fontana*, pl. vi. 1.

Caracalla. Athens. Paris. Imh. *Mus. Hederv.*

Geta. B. M. Athens. Postolacca. Cat. 1884, p. 22.

Compare Stephani, *Compte rendu* 1876, plate, Nos. 3 and 4.

Head of Zeus Olympius laur.

Æ Hadr. Paris. (P xxii.)

Sept. Sev. Vaill. *Gr.* p. 82. Paris. (P xxiii.)

Head of Zeus.

Æ Auton. B. M.

Cf. v. 24, 1. Ἀπὸ δὲ τοῦ βουλευτηρίου πρὸς τὸν ναὸν ἐρχομένῳ τὸν μέγαν ἔστιν ἄγαλμα ἐν ἀριστερᾷ Διός,

ἐστεφανωμένον δὲ οἶα δὴ ἄνθεσι, καὶ ἐν τῇ δεξιᾷ χειρὶ αὐτοῦ κεραυνὸς πεποίηται.

Zeus striding, hurls fulmen, eagle on extended right.

R (archaic) Auton. Photiades Coll.

Æ Auton. B. M.

Hadr. B. M. Postol. Cat. 1884, pl. i. 6.

Zeus standing, resting on right leg, in sunk right hand, fulmen, on left wrist, eagle.

Æ Hadr. Postol. Cat. 1884, pl. i. 5, 7, 8.

Zeus seated, eagle flying from him.

R Auton. Early. B. M.

Nike winged, standing and running; thunderbolt; eagle tearing serpent.

R Auton.

The reproductions, statue and head, of the colossus of Pheidias are so fully discussed in the histories of sculpture that no more need here be said about them. See also Gardner, *Coins of Elis*, p. 48. The statues of Zeus in the Altis must have been numberless; we cannot venture therefore more closely to identify any of the other coin-types.

3.—Paus. v. 13. Ἔστι δὲ ἐντὸς τῆς Ἀλτews καὶ Πέλοπι ἀποτετμημένον τέμενος· ἡρώων δὲ τῶν ἐν Ὀλυμπίᾳ τοσοῦτον προτετμημένος ἐστὶν ὁ Πέλοψ ὑπὸ Ἡλείων ὅσον Ζεὺς θεῶν τῶν ἄλλων.

PELOPS? clad in short chiton, leading horse by the bridle.

Æ Hadr. Postol. Cat. 1884, p. 20. Milan.

Mus. Sanct. II. 19, 127.

4.—Paus. v. 17, 1. Τὸ δὲ Ἡρας ἄγαλμα καθήμενόν ἐστιν ἐπὶ θρόνῳ.

Head of HERA wearing stephanos.

R Auton. B. M.

5.—Paus. VI. 25, 2. Κρηπὶς δὲ ἐντὸς τοῦ τεμένους πεποίηται, καὶ ἐπὶ τῇ κρηπίδι ἄγαλμα Ἀφροδίτης χαλκοῦν ἐπὶ τράγῳ κάθηται χαλκῷ. Σκόπα τοῦτο ἔργον, Ἀφροδίτην δὲ Πάνδημον ὀνομάζουσι.

APHRODITE clad in long chiton and full over-garment, seated sideways on goat galloping to right.

Æ Hadr. B. M. (P xxiv.)

Sept. Sev. Postol. Cat. 1884, p. 21.

Carac. Postol. Cat. 1884, pl. II. 11.

This identification is due to R. Weil (*Archäol. Aufsätze E. Curtius gewidmet*, 1884), who publishes the coin of Severus, of which a cut is here added.

The coin of the British Museum, **P** xxiv, though unfortunately in a very poor state of preservation, is in a better style than this, and apparently more faithful to the original. The attitude is less stiff, and more graceful. The mantle of Aphrodite seems to envelop her sides and back completely, and the chiton reaches to her feet; only her head and arms appear; in the treatment of these and of the drapery the charm of the statue must have consisted.



6.—Paus. vi. 26, 1. Θέατρον δὲ ἀρχαῖον μεταξὺ τῆς ἀγορᾶς καὶ τοῦ Μηνίου τὸ θέατρόν τε καὶ ἱερόν ἐστι Διονύσου· τέχνη τὸ ἄγαλμα Πραξιτέλους. θεῶν δὲ ἐν τοῖς μάλιστα Διόνυσον σέβουσιν Ἑλλεῖοι, καὶ τὸν θεόν σφισιν ἐπιφοιτᾶν ἐς τῶν Θυῖων τὴν ἐορτὴν λέγουσιν.

DIONYSUS facing; in raised right hand rhyton, in left thyrsus; on one side panther, on the other tympanum.

Æ Hadr. Postol. Cat. 1884, pl. II. 9. Berlin. Zeitschr. f. Num. 13, 384.

Satyr, holds bunch of grapes and pedum.

Æ Hadr. Mion. S. iv. 180, 46.

Cf. v. 19, 6. Διόνυσος δὲ ἐν ἄνθρω κατακείμενος, γένεια ἔχων καὶ ἔκπωμα χρυσοῦν, ἐνδεδυκώς ἐστι ποδήρη χιτῶνα· δένδρα δὲ ἄμπελοι περὶ αὐτὸ καὶ μηλέαι τε εἰσὶ καὶ ροιαί.

Head of Dionysus bearded, crowned with ivy.

Æ Sept. Sev. Mion. S. iv. 181, 57.

[This is a mistake; the head is really of the Olympian Zeus, **P** xxiii.]

Dr. Weil has ably shown that the figure of Dionysus on the coin of Hadrian is very probably a copy of the statue of Praxiteles. In addition to internal evidence, the fact that the other coins of Hadrian bear copies of statues points in this direction. We reproduce Weil's cut, made under his direction from the coins.

The forms of the god are rather effeminate; his garment, fastened at his neck, falls round his lower limbs in full folds; the left leg is crossed over the right. His left elbow rests on a prop over which also hangs his upper garment. Beside him is on one side a panther, on the other his thyrsus and tympanum. In his left hand is a cup, in his right he lifts aloft a rhyton.



7.—OTHER TYPES at Elis.

Female figure (Olympia?) facing, holds eagle and palm branch; at her feet two rivers reclining.

Æ Hadr. Postol. *Cat.* 1884, pl. II. 10.

Head of Olympia; inscription ΟΛΥΜΠΙΑ.

Æ Auton. B. M.

DYME.

1.—Paus. VII. 17, 5. Ποταμός τε Λάρισος καὶ Ἀθηνᾶς ἐπὶ τῷ ποταμῷ ναός ἐστι Λαρισαίας, καὶ Ἀχαιῶν πόλις Δύμη σταδίου ὅσον τε τριάκοντα ἀπέχουσα τοῦ Λαρίσου.

VII. 17, 9. Δυμαίους δὲ ἔστι μὲν Ἀθηνᾶς ναὸς καὶ ἄγαλμα ἐς τὰ μάλιστα ἀρχαῖον.

Head of PALLAS, helmeted.

Æ Auton. Leake, *Eur. Sup.* p. 124.

Auton. Imh. *M. G.* p. 163.

FISH.

Æ Auton.

2.—OTHER TYPES at Dyme.

Veiled female head, perhaps of Demeter, possibly of Mater Dindymene (Paus. VII. 17, 9).

Æ Auton.

PATRAE.

1.—Paus. VII. 18, 2. Πατρέων ἡ πόλις οὐ πόρρω δὲ αὐτῆς ποταμὸς Γλαῦκος ἐκδίδωσιν ἐς θάλασσαν.

VII. 19, 5. Ταύτης μὲν δὴ τῆς θυσίας ἕνεκα ὁ ποταμὸς ὁ πρὸς τῷ ἱερῷ τῆς Τρικλαρίας Ἀμείλιχος ἐκλήθη· τέως δὲ ὄνομα εἶχεν οὐδέν. Cf. 19, 9. τό τε ὄνομα ἐτέθη τὸ νῦν τῷ ποταμῷ Μείλιχος.

RIVER-GOD reclining.

Æ Ant. Pius. *Mus. Arig.* II. 7. 67.

2.—Paus. VII. 19, 6. Ἰλίου δὲ ἀλούσης καὶ νεμομένων τὰ λάφυρα τῶν Ἑλλήνων, Εὐρύπυλος ὁ Εὐαίμονος λαμβάνει λάρνακα· Διονύσου δὲ ἄγαλμα ἦν ἐν τῇ λάρνακι, ἔργον μὲν, ὥς φασιν, Ἡφαίστου, δῶρον δὲ ὑπὸ Διὸς ἐδόθη Δαρδάνῳ, κ.τ.λ.

(Box and statue in it brought by Eurypylus to Patrae.)

Man running to altar, clad in chlamys, holds a box in his hand.

Æ Hadrian. Berlin. (Q I.)

Sabina. *Sest. Lit. Num.* IX. pl. I. 5.

The altar is probably that of Artemis Triclaria, on approaching which Eurypylus was healed of his insanity.

Genius of Patrae, naked, facing, one arm extended over altar, one rests on box raised on pedestal.

Æ M. Aurel. Imh. (Q II.) Berlin.

L. Verus. Paris.

Commodus. Paris.

Altar surmounted by box, in front of it some temple-officers; behind, spectators; in exergue, river-god reclining.

Æ Sept. Sev. Munich. (Q IV.)

Round box with conical cover, wreathed with ivy, within ivy wreath, sometimes between ears of corn.

Æ Auton. Paris. Imh. (Q III.) Leake, *Eur.* p. 83.

Auton. *St. Flor.* p. 74, pl. II. 21.

Similar box; thyrsus and bunch of grapes.

Æ Auton. Paris.

This type has perplexed many writers: it has been termed Mons Panachaïcus, or (by Leake) the tomb of Patreus; but Kenner's view (*St. Flor.* p. 74) is preferable, according to which it represents the casket in which the statue of Bacchus was kept.

On the reverse of the coins above described appears a figure clad in a short chiton, holding in one hand a torch, in the other a short thyrsus or spear. This appears in our plates, Q XII. Leake supposes it to be a representation of the figure of Dionysus contained in the chest. A Dionysus it may be, but it can

scarcely stand for a statue supposed to have been brought from Ilium, and so, presumably, of archaic type. There is something to be said for the view of Kenner (*St. Flor.*, l. c.), that the deity represented is rather Artemis Triclaria, with whose cultus the box containing the Dionysus was closely connected.

21, 1. Καὶ Διονύσου κατὰ τοῦτο τῆς πόλεως ἐστὶν ἱερὸν ἐπὶ κλησὶν Καλυδωνίου· μετεκομίσθη γὰρ καὶ τοῦ Διονύσου τὸ ἄγαλμα ἐκ Καλυδῶνος.

21, 6. Διονύσου δέ ἐστιν ἐνταῦθα ἀγάλματα, ἴσοι τε τοῖς ἀρχαίοις πολίσμασι καὶ ὁμώνυμοι· Μεσατεὺς γὰρ καὶ Ἀνθεὺς τε καὶ Ἀροεὺς ἐστὶν αὐτοῖς τὰ ὀνόματα.

Dionysus? radiate, holds in right, bunch of grapes, over left arm, nebris.

Æ Elagabalus? Paris. (Q v.)

DIONYSUS standing, himation wrapped round loins, holds in right hand kantharos, left rests on column.

Æ M. Aurel. *Mus. Arig.* i. 6, 86.

Dionysus, and Satyrs, one of whom supports him, and one follows; also panther.

Æ Sept. Sev. Ramus, *Cat. Num. Dan.* i. iv. 1.

3.—Paus. VII. 18, 9. Πατρεῦσι δὲ ὁ Αὔγουστος ἄλλα τε τῶν ἐκ Καλυδῶνος λαφύρων καὶ δὴ καὶ τῆς Λαφρίας ἔδωκε τὸ ἄγαλμα, ὃ δὴ καὶ ἐς ἐμὲ ἔτι ἐν τῇ ἀκροπόλει τῇ Πατρίων εἶχε τιμάς.

18, 10. Τὸ μὲν σχῆμα τοῦ ἀγάλματος θηρεύουσά ἐστιν, ἐλέφαντος δὲ καὶ χρυσοῦ πεπολῆται, Ναυπάκτιοι δὲ Μέναιχμος καὶ Σοῖδας εἰργάσαντο· τεκμαίρονται δὲ σφᾶς Κανάχου τοῦ Σικυνωλίου καὶ τοῦ Αἰγινήτου Κάλλωνος οὐ πολλῷ γενέσθαι τινὲ ἡλικίαν ὑστέρους.

ARTEMIS Laphria facing, clad in short chiton which leaves right breast bare, a quiver at her shoulder, right hand rests on hip, in left bow, chlamys falling over left arm; to left a dog, to right a pedestal, on which the bow rests.

Æ Galba. Berlin. Inscr. DIANA LAPHRIA.

Domitian. B. M.

Hadr. Imh. Loebbecke. (Q vi.)

L. Verus. B. M. Stuttgart. (Q vii.)

Commod. *Mus. Arig.* i. 7, 111.

Carac. B. M.

Artemis facing, clad in short chiton, right on hip, left rests on bow which is supported by low pedestal; beside her, dog.

Æ Carac. Berlin. Imh. (Q viii.)

Similar figure turned to right, bow rests on ground.

Æ Nero. Paris. (Q IX.) Inscr. DIANA LAPHRIA.

Artemis Laphria and Aphrodite of Corinth side by side.

Æ Commodus. B. M. Paris. Imh. (Q X.)

Artemis, carrying bow, in chariot drawn by four stags.

Æ Sept. Sev. *Mus. Arig.* II. 9, 98.

(It may be doubted if this supposed figure of Artemis be not her priestess as in Q XIII.)

Quiver with strap and hound.

Æ Nero. Bibl. Turin. Inscr. DEANA LAPHRIA.

The figure of Artemis Laphria on coins VI.—X. is almost unvaried; the only marked variation being that the bow rests in some cases on a high pedestal, in some cases on a low pedestal, in some cases on the ground. The goddess stands, her head slightly turned to her left, clad in a short chiton with diplois which leaves the right breast bare, a chlamys hanging over her left shoulder, high cothurni on her feet. Her hair is in a knot at the back; a quiver is at her shoulder. Her attitude is one of ease, yet not quite free from stiffness; the left knee slightly advanced, the right hand resting on her side; in the left hand a bow. The type is clearly a copy of the cultus-statue of Artemis Laphria; this is even proved to demonstration by coin No. X. where it appears side by side with the Aphrodite of the Corinthian acropolis. We thus arrive at an interesting result. It is distinctly stated by Pausanias that the cultus-image at Patrae was the work of Menaechmus and Soidas of Naupactus. On this Brunn (*Gr. K.* I. 112) remarks that its date must be earlier than the settlement of Naupactus by the Messenians at the beginning of the Peloponnesian war. And Pausanias says that the sculptors must have lived not much after the archaic sculptors Callon of Aegina, and Canachus of Sicyon. But the statement of Pausanias seems exaggerated in view of the style of the figure on the coins, which may perhaps be assigned to the middle of the fifth century, but can with difficulty be given to an earlier date. In any case this will be one of the earliest statues which represent Artemis in Amazonian form, earlier than the statue of Strongylion (A I. II.), and as early as the rude relief from Asopus, *Arch. Zeitung* 1882, pl. VI. 1.

4.—Paus. VII. 19, 1. Ἰώνων τοῖς Ἀρόην καὶ Ἀνθειαν καὶ Μεσάτιν οἰκοῦσιν ἦν ἐν κοινῷ τέμενος καὶ ναὸς Ἀρτέμιδος

Τρικλαρίας ἐπὶ κλησιν, καὶ ἑορτὴν οἱ Ἴωνες αὐτῇ καὶ παννυχίδα ἡγουν ἀνὰ πᾶν ἔτος.

20, 7. Τῆς δὲ ἀγορᾶς ἀντικρυς κατ' αὐτὴν τὴν διέξοδον τέμενός ἐστιν Ἀρτέμιδος καὶ ναὸς Λιμνάτιδος.

Artemis running, holds torch and spear.

Æ Hadrian. Imh. Stag beside her. (Q XI.)

M. Aur. M. S. IV. 144, 160. Paris.

L. Verus. B. M. Dog at her feet.

Commodus. Vienna. Stag and dog at her feet.

Artemis? standing in short chiton, holds torch and spear or thyrsus.

Æ Auton. *St. Flor.* p. 75, pl. II. 21. Leake. Paris. Imh. (Q XII.)

The same figure which Leake (*Eur.* p. 83) calls Bacchus; it is not possible to say with certainty which of these deities is intended. See above.

Artemis on horse, with inflated veil, riding right; before her, Pan holding pedum, seated on rock.

Æ M. Aur. *Sest. Let. Num.* v. I. 13.

Sestini states that this coin, in the Cabinet de Chaudoir, is in poor preservation. The description cannot therefore be relied on.

5.—Paus. VII. 18, 12. Πομπὴν μεγαλοπρεπεστάτην τῇ Ἀρτέμιδι πομπεύουσι, καὶ ἡ ἱερωμένη παρθένος ὀχεῖται τελευταία τῆς πομπῆς ἐπὶ ἐλάφῳ ὑπὸ τὸ ἄρμα ἐξευγμένων.

PRIESTESS in chariot drawn by two stags.

Æ M. Aur. B. M. Loebbecke. (Q XIII.)

Elagabalus. Mion. II. 197, 364.

6.—Paus. VII. 20, 2. Τοῦ περιβόλου δὲ ἐστὶν ἐντὸς τῆς Λαφρίας καὶ Ἀθηναῶς ναὸς ἐπὶ κλησιν Παναχαΐδος· ἐλέφαντος τὸ ἄγαλμα καὶ χρυσοῦ. Cf. 20, 6; 20, 9.

PALLAS standing in distyle temple, owl beside her: holds patera and lance, against which rests a shield.

Æ M. Aur. Mion. II. 195, 347. Paris. (Q XIV.)

M. Aur. M. S. IV. 143, 958.

Commodus. M. S. IV. 146, 976, 977. Paris.

Pallas standing, holds spear and Victory.

Æ Hadr. M. S. IV. 141, 947.

Pallas standing, holds spear advanced and shield.

Æ Hadr. Leake, *Eur.* p. 84.

Hadr. Berlin. (Q XV.)

Sabina. B. M.

Pallas charging, holds spear and shield.

Æ Auton. (*Obv.* Head of Herakles.) B. M., &c.

Coin Q XIV. is particularly valuable. The image on it is shewn by the temple in which it is enclosed to be a copy of a

cultus-image, probably of that of Athena Panachaïs. The figure of Athene holding in one hand a patera, in the other a spear appears on the coins of many of the cities of Peloponnesus, whether they had an ancient cult of Athena or not. We may account for this fact in either of two ways: (1) we may suppose that the various cities produced on their coins the widely-known type of the statue at Patrae, or (2) we may suppose that the cities commonly established within their own walls a shrine of Athena Panachaïs with a statue copied from the metropolitan statue of Patrae; and that these local imitations were again imitated on the coins. It may count against the second view that Pausanias mentions no other temples of Athena Panachaïs.

7.—Paus. VII. 20, 3. Ἐρχομένῳ δὲ ἐς τὴν κάτω πόλιν Μητρὸς Δινδυμήνης ἐστὶν ἱερὸν, ἐν δὲ αὐτῷ καὶ Ἄττης ἔχει τιμάς· τούτου μὲν δὴ ἄγαλμα οὐδὲν ἀποφαίνουσι· τὸ δὲ τῆς Μητρὸς λίθου πεποιήται.

KYBELE seated; holds patera and sceptre; lion beside her.

Æ Commodus. Paris.

Female figure draped and turreted, holding a bunch of grapes in right hand and something in left, standing on cippus; on either side of her a similar figure appearing to grasp her, and to be dancing or leaping.

Æ Geta. Berlin. (Q XVI.)

This type, the details of which are somewhat obscure, seems clearly to refer to the orgiastic rites connected with the worship of Mater Dindymene.

8.—Paus. VII. 20, 3. Ἔστι δὲ ἐν τῇ ἀγορᾷ Διὸς ναὸς Ὀλυμπίου, αὐτὸς τε ἐπὶ θρόνου καὶ ἐστῶσα Ἀθηνᾶ παρὰ τὸν θρόνον.

ZEUS seated in temple of six columns.

Æ Hadr. Mion. II. 194, 343.

Zeus seated, holds Victory and sceptre.

Æ Hadr. M. S. IV. 141, 946.

Commod. Mion. II. 196, 354. Imh. (Q XVII.)

Zeus seated, holds patera.

Æ M. Aur. Mus. Arig. I. 6, 87.

The Zeus on No. XVII. is of the usual Olympian type; compare the coins of Elis, P XX. XXI.

9.—Paus. VII. 20, 3. Τῆς τε Ἡρας ἄγαλμα τοῦ Ὀλυμπίου πέραν πεποιήται.

HERA ? veiled, seated on throne with high back ; right hand advanced, in left pomegranate ?

Æ Hadr. B. M.

Aelius. Imh. (Q XVIII.)

The presence of the throne sufficiently proves that we have in this case a copy of a statue. That the figure is of Hera is however not certain. In the statue itself the arms would be both stretched forward, the backward turning of the left hand on the coin is probably only an attempt at perspective.

10.—Paus. VII. 20, 3. Ἱερόν τε Ἀπόλλωνος πεποιήται, καὶ Ἀπόλλων χαλκοῦς γυμνὸς ἐσθῆτος.

20, 6. Ἐχεται δὲ τῆς ἀγορᾶς τὸ ῥοδεῖον, καὶ Ἀπόλλων ἐνταῦθα ἀνάκειται θέας ἄξιος· ἐποιήθη δὲ ἀπὸ λαφύρων, ἡνίκα ἐπὶ τὸν στρατὸν τῶν Γαλατῶν οἱ Πατρεῖς ἤμυναν Αἰτωλοῖς Ἀχαιῶν μόνοι.

20, 9. Ἐν τούτῳ τῷ ἄλσει καὶ ναοὶ θεῶν, Ἀπόλλωνος, ὁ δὲ Ἀφροδίτης· πεποιήται λίθου καὶ τούτοις τὰ ἀγάλματα.

APOLLO naked, standing, his right hand extended, his left holding lyre which rests on base.

Æ Ant. Pius. Mion. II. 195, 344.

L. Verus. Mus. Arig. IV. No. 34, pl. VI. (Altar before him.)

Apollo seated, holds in raised right lyre, behind him cippus on which a bird.

Æ Domit. Mus. Arig. IV. pl. IV. 34.

The engraving in this work is inaccurately drawn and not trustworthy.

Apollo standing on basis, holds in right hand Victory, in left branch.

Æ M. Aur. M. S. IV. 143, 959.

Commod. M. S. IV. 149, 992.

It is unfortunate that we have been unable to procure a cast of the coin last mentioned, which might perhaps be a copy of the statue set up at the time of the Gaulish invasion. It is also not impossible, though such conjectures are very dangerous, that the Apollo γυμνὸς ἐσθῆτος of Pausanias may be represented by the type of Apollo first mentioned, the naked Apollo with the lyre resting on a basis.

11.—Paus. VII. 21, 7. Πρὸς δὲ τῷ λιμένι Ποσειδῶνός τε ναὸς καὶ ἄγαλμά ἐστιν ὀρθὸν λίθου.

POSEIDON standing with one foot resting on rock ; holds dolphin and trident.

Æ Domit. Paris. Inscribed NEPTVNO.

Hadrian. Imh. (No dolphin.) (Q XIX.)

Commod. M. S. iv. 147, 983.

Sept. Sev. Paris. (Holds figure of Pallas and trident, but the coin is tooled and the figure of Pallas added.)

This type is shown by Q XXI. to be a copy of the statue mentioned in the text. No. XIX is varied in the omission of the dolphin, but otherwise is like the rest.

Poseidon standing, naked, thrusts with trident ; dolphin on extended left arm.

Æ Auton. (*Obv.* Head of Pallas.) B. M. (Q XX.)

Obv. Owl ; *Rev.* Trident.

Æ Auton.

View of harbour of Patrae ; in the foreground, vessels ; in the background figure of Poseidon (as above) in temple, and another temple.

Æ Sept. Sev. Sest. *Fontana*, pl. II. 16. Berlin. (Q XXI.)

Geta. *St. Flor.* pl. II. 22. Paris.

View of same harbour : in the foreground vessels and statue of Emperor ; in the background arcades surmounted by temples.

Æ Commod. Mion. II. 197, 359. Imh. (Q XXII.)

Gordian. III. M. S. iv. 156, 1035.

Gordian. III. Gessner, *Imp.* pl. 176.

View of same harbour from the land ; temples in foreground ; in background vessels and mole surmounted by tower and equestrian statue.

Æ Sept. Sev. Sest. *Fontana*, pl. II. 11. Vienna (Q XXIII.)

All these coins are discussed by Kenner, *St. Flor.* p. 78.

12.—Paus. VII. 20, 9. Τὸ μὲν δὴ ἄγαλμα τοῦ Ἀσκληπιοῦ, πλὴν ἐσθῆτος, λίθου τὰ ἄλλα.

VII. 21, 14. Ἔστι δὲ καὶ ἱερὸν Πατρεῦσιν Ἀσκληπιοῦ· τοῦτο τὸ ἱερὸν ὑπὲρ τὴν ἀκρόπολιν τῶν πυλῶν ἐστὶν ἐγγὺς αὐτῇ ἐπὶ Μεσάτιν ἄγουσιν.

ASKLEPIUS standing, resting, as usual, on serpent-staff.

Æ Sabina. Berlin.

M. Aur. M. S. iv. 144, 962. Paris.

Commod. B. M. Berlin. (Q XXIV.)

13.—Paus. VII. 21, 10. Ἐν Πάτραις δὲ οὐ πολὺ ἀπωτέρω τοῦ Ποσειδῶνος ἱερά ἐστιν Ἀφροδίτης.

Head of APHRODITE.

Æ Aut. B. M.

Eros embracing Psyche.

Æ Commod. Imh. *M. G.* p. 166.

- 14.—Paus. VII. 21, 10. Ἔστι δὲ καὶ ἀγάλματα τοῦ λιμένος ἐγγυτάτω χαλκοῦ πεποιημένα Ἀρεως, τὸ δὲ Ἀπόλλωνος.

ARES standing, helmeted, holds spear and shield.

Æ M. Aur. Paris. (No shield.)

Sept. Sev. *M. S.* iv. 151, 1009.

- 15.—Paus. VII. 21, 13. Ἐν Πάτραις δὲ πρὸς τῷ ἄλσει καὶ ἱερὰ δύο ἐστὶ Σαράπιδος· ἐν δὲ τῷ ἐτέρῳ πεποιήται μνῆμα Αἰγύπτου τοῦ Βήλου.

Head-dress of ISIS.

Æ Cleopatra. B. M. Imh.

- 16.—OTHER TYPES at Patrae.

Male figure naked, standing on a column in a circular enclosure.

Æ Galba. Berlin.

Domit. Naples. Paris.

Hadr. *M.S.* Loebbecke. (R I.)

Rome seated, holding standard, crowned by a warrior wearing helmet and holding spear.

Æ Domitian. Froehner. (R II.)

M. Aur., Commodus. Paris, &c.

Genius of the City; holds patera and cornucopiae at altar.
(Sometimes inscribed GEN[ius].)

Æ Nero. Imh. B. M. Domit., &c.

Tyche of the city, turreted, holding cornucopiae.

Æ Verus, Commodus, &c.

Head of Tyche, with cornucopiae.

Herakles resting on club.

Æ Nero. Imh. Inscr. HERCVLI AVGVSTO.

M. Aur. B. M., &c.

Herakles holding club in both hands, lion's skin on left arm.

Æ Commodus. Bibl. Turin. (R III.)

Hermes seated, ram at his feet; holds purse and caduceus.

Æ Carac. B. M. Imh. Berlin.

Similar figure in temple.

Æ Commod. Mion. Berl. Carac. Imh. (R IV.) B. M. Berlin.

Hermes standing, ram at his feet; behind him, term.

Æ Verus. Berlin. (R v.)

Commod., Severus.

Juppiter Liberator (so inscribed):—

Zeus standing, holds eagle and sceptre.

Æ Nero. Paris.

Libertas, &c.

The figure of Hermes seated (**R** IV.) is closely similar to a type of Corinth (**F** CX., CXI.), but not identical, for at Patrae the god holds a purse in his right hand, which he does not at Corinth. In this case it is clear that either the people of Patrae copied their cultus-statue from that of the Corinthians, or the people of Corinth from the Patreans. The standing figure of Hermes (**R** V.) also nearly resembles one on a coin of Corinth (**E** LXXXVI.).

AEGIUM.

- 1.—Paus. VII. 23, 5. *Ἀλγικεύσει δὲ Εἰλειθυίας ἱερόν ἐστιν ἀρχαῖον, καὶ ἡ Εἰλείθυια ἐς ἄκρους ἐκ κεφαλῆς τοὺς πόδας ὑφάσματι κεκάλυπται λεπτῷ, ξόανον πλὴν προσώπου τε καὶ χειρῶν ἄκρων καὶ ποδῶν· ταῦτα δὲ τοῦ Πεντελησιίου λίθου πεποιήται· καὶ ταῖς χερσὶ τῇ μὲν ἐς εὐθὺ ἐκτέταται, τῇ δὲ ἀνέχει δᾶδα. . . . ἔργον δὲ τοῦ Μεσσηνίου Δαμοφῶντός ἐστι τὸ ἄγαλμα.*

EILEITHUIA facing, clad in long chiton with diplois, head wears polos; holds in raised right torch, in extended left hand another torch.

Æ Ant. Pius. B. M. *Mus. Arig.* II. 14, 155. Bibl. Turin. (**R** VI.)
 L. Verus. *Mus. Arig.* I. 5, 76.
 S. Sev. Sest. *Mus. Font.* p. 51, 4. Berlin.
 Carac. Imh. (Position of arms transposed.)

Geta. Paris. (Figure turreted.) Inscr. ΑΙΓΙΕΩΝ ΑCΙ (**R** VII.).

The identification of the figure on **R** VI., VII., as Eileithuia cannot be regarded as certain. If we accept the identification we must suppose that the word δᾶς has fallen out after ἐκτέταται, 'in one hand she holds out a torch, in the other holds up a torch': and in support of this emendation we may cite the occurrence of δᾶδας in the plural in the next line. On the other hand the Paris coin (**R** VII.) presents in this view difficulties. On it the head of the goddess wears a turreted crown, which seems inappropriate to Eileithuia. The final letters of the inscription on this coin are uncertain; all that is visible is ACI which may stand for 10 assaria, but may also be the beginning of some explanatory word like the ΖΕΥC ΜΕΓΑC, which occurs at Aegium beside the figure of Zeus. Nearly similar are the two figures on a coin of Argos, **K** XL., which are explained in the text as two Eileithuiaie.

The following may, perhaps, be a representation of Eileithuia:—

Female figure, hair in knot, and clad in long chiton with diplois; holds in extended right an object which may be a torch, her left hand hangs by her side.

Æ Auton. *Obv.* head of Artemis. B. M. Klagenfurt. (R VIII.)

Engraved in Wieseler's *Denkmaeler* (II. 57, 729) and Gerhard, *Ant. Bildw.* CCCIX., 1, is a figure of Eileithuia professedly taken from a coin of Aegium. It is, however, evidently badly drawn, and appears to be rather a copy of a figure of Eileithuia or Demeter at Bura.

2.—Paus. VII. 23, 7. Τῆς δὲ Εἰλειθυίας οὐ μακρὰν Ἀσκληπιοῦ τέ ἐστι τέμενος καὶ ἀγάλματα Ὑγιείας καὶ Ἀσκληπιοῦ. ἰαμβεῖον δὲ ἐπὶ τῷ βάθρῳ τὸν Μεσσήνιον Δαμοφῶντα εἶναι τὸν εἰργασμένον φησίν.

ASKLEPIOS seated to right, on throne, himation falling from shoulder, holds in right hand sceptre; before him, serpent twined round altar.

Æ M. Aurel. M. S. IV. 25, 146. Paris. (Said to hold Victory, but wrongly.)
Commodus. Berlin. (R IX.)
Sept. Sev. M. S. IV. 27, 158.

Hygieia standing; her right hand over altar, round which snake twines; in her left, patera.

Æ M. Aurel. Vienna.
Sept. Sev. Loebbecke. (R X.)

Asklepios seated, and Hygieia standing; between them, altar entwined by serpent.

Æ Commod. M. S. IV. 26, 152, 154. Paris. (R XI.)

There can be scarcely a doubt that these figures reproduce the group of Damophon; on all the coins the snake-entwined altar appears as a sort of identification; and the separate figures on IX. and X. are exactly reproduced in the group on XI. We thus gain definite and welcome information as to the style of Damophon, information which seems to show that in representing Asklepios he followed the type of the Zeus of Pheidias. In his Hygieia, also, which is of noble and majestic type, he seems to have followed the traditions of the best school. This confirms the view of Brunn (*Gr. K.*, I. 291), 'we shall not err in recognising in Damophon one of the most religious artists of his time, who endeavoured to retain art at that level of moral elevation to which it had been raised, principally by Pheidias.'

3.—Paus. VII. 23, 9. Ἔστι δὲ καὶ Διὸς ἐπὶ κλησιν Σωτήρος ἐν τῇ ἀγορᾷ τέμενος, καὶ ἀγάλματα ἐσελθόντων ἐν

ἀριστερᾷ χαλκοῦ μὲν ἀμφοτέρα, τὸ δὲ οὐκ ἔχον πω γένεια ἐφαίνετο ἀρχαιότερον εἶναι μοι.

24, 4. Ἔστι δὲ καὶ ἄλλα Αἰγίευσιν ἀγάλματα χαλκοῦ πεποιημένα, Ζεὺς τε ἡλικίαν παῖς καὶ Ἡρακλῆς, οὐδὲ οὗτος ἔχων πω γένεια, Ἀγελάδα τέχνη τοῦ Ἀργείου.

Archaic statue of ZEUS on basis, naked, without beard, holds in raised right, thunderbolt, on extended left arm, eagle.

Æ Auton. *Obv.* Head of bearded Zeus. B. M. (R XII.) &c.

Ant. Pius. B. M. Paris.

Ant. Pius. *Sest. Mus. Font.* pl. iv. 2.

M. Aur. *Mion. S.* iv. 25, 144. Paris. (R XIII.)

Sept. Sev. *Leake, Eur.* p. 5.

The British Museum coin (R XII.) bears the inscription ΗΜΙΟΒΕΛΙΝ (ἡμιωβόλιον), shewing its current value. The inscription on the Fontana coin is in the engraving in the *Mus. Font.*, ΖΕΥΣ ΜΕΓΑΣ, the second word being indistinct, so that there stood on the coin either ΖΕΥΣ ΜΕΓΑΣ or, perhaps, ΖΕΥΣ ΩΤΗΡ. On the Paris coin (R XIII.) the reading seems to be ΑΙΓΙΕΩΝ ΠΑΙΣ, 'the child of the people of Aegae.' The figure of Zeus on both the coins on our plate is beardless. There can be no question that this striding archaic figure is intended to represent a statue; this is proved by the basis or plinth, sometimes hung with wreaths, on which he stands. A doubt may, however, be entertained which of the statues of Zeus mentioned by Pausanias is here intended; he speaks of two, both archaic, and both beardless. He seems to ascribe one of the two to Ageladas of Argos, and our coin-type is in attitude just like that which reproduces the statue by Ageladas preserved at Messene (P v.). It is not important to decide the question, as the attitude of the figure of Zeus on the coins is quite conventional. The hinder foot does not rest flat on the ground, but the heel is raised; and the anatomy of the body is well rendered, but the treatment of the hair, which falls in long curls, is archaic.

There seems insufficient foundation for Jahn's theory that Zeus under this form is regularly Polieus.

Zeus as an infant suckled by the she-goat Amaltheia; on either side, tree; above, eagle with spread wings.

Æ Auton. *Bull. dell' I.* 1843, p. 109. (Streber, *Denkschr. d. K. Acad. zu Münch.* vii. pl. ii. 26.) *Bibl. Turin.* (R XIV.)

The proper home of the myth of Amaltheia was in Crete; but there was probably at Aegium a local legend which in

some way connected the name of the city with her, Αἴγιον with αἶξ.

4.—Paus. VII. 24, 2. Καὶ τέταρτον Ὀμαγυρίῳ Διί. ἐνταῦθα Διὸς καὶ Ἀφροδίτης ἐστὶ καὶ Ἀθηνᾶς ἀγάλματα. Ὀμαγύριος δὲ ἐγένετο τῷ Διὶ ἐπὶ κλησὶς, ὅτι Ἀγαμέμνων ἤθροισεν, κ.τ.λ.

24, 3. Ἐφεξῆς δὲ τῷ Ὀμαγυρίῳ Διὶ Παναχαιᾶς ἐστὶ Δῆμητρος.

Æ of Achaean League:—

Obv. Zeus standing, naked; holds Nike and long sceptre (R xv.).

Rev. Female figure seated, holds wreath and long sceptre (R xvi.).

Æ Geta. Zeus as above. M. S. iv. 30, 163.

As all the bronze coins of the Achaean League bear these types, they would seem to represent the principal deities of the place of meeting of the League. After the destruction of Helice, this was Aegium, and solemn sacrifices were offered to the principal deities of that city. It seems that the historical associations connected with Zeus Homagyrius made him a peculiarly suitable patron-deity for the League.

The figure on the coin, a naked Zeus, holding Victory in his hand, may well be a copy of a statue set up in this temple in the days of the revival of the League, or possibly at an earlier period. The figure of the reverse may, perhaps, be Demeter Panachaia, but it certainly has none of the attributes of Demeter. It would therefore be preferable to regard it as representing not Demeter but Achaia personified. Similarly Aetolia appears on coins of the Aetolian League, Bithynia on those of the Bithynian kings, Roma on those of Rome, &c.

The following is certainly Demeter:—

Demeter standing, holds in right hand poppies and corn, in left hand, sceptre.

Æ L. Verus. Leake, *Suppl. Eur.* p. 111. (R xvii.)

Zeus naked, standing, holds eagle and long sceptre, held transversely, garment over left arm.

Æ L. Verus. *Arig.* I. Imp. v. 76.

Carac. M. S. iv. 28, 159. Paris. (R xviii.)

Zeus seated, holds Victory and sceptre.

Æ Plautilla. Pellerin, *Mélanges*, i. pl. 1, 8.

Head of Zeus, right, laur.

Æ Auton. Vienna. (R xix.) Imh. B. M. Inscribed HMIOBEAIN.

A very unusual type of head for Zeus.

- 5.—Paus. VII. 23, 9. Αἰγιεῦσι δὲ Ἀθηνᾶς τε ναὸς καὶ Ἥρας ἐστὶν ἄλλος. Ἀθηνᾶς μὲν δὴ δύο ἀγάλματα λευκοῦ λίθου. Cf. 23, 10. Ἔστι μὲν Ποσειδῶν καὶ Ἡρακλῆς, ἔστι δὲ Ζεὺς τε καὶ Ἀθηνᾶ, θεοὺς δὲ σφὰς καλοῦσιν ἐξ Ἀργούς.

PALLAS standing, holds spear and shield which rests on the ground.

Æ M. Aurel. *Mus. Arig.* II. 14, 154. (Pallas unhelmeted ?)

Commod. *Sest. Princ. Danimarca*, 18, 1.

Carac. Berlin. (R xx.)

This type of Athene is not usual in Peloponnese; it is quite different from the usual Athene Panachaea (Q XIV.).

- 6.—Paus. VII. 24, 1. Αἰγιεῦσι δὲ ἔστι μὲν πρὸς τῇ ἀγορᾷ ναὸς Ἀπόλλωνι καὶ Ἀρτέμιδι ἐν κοινῷ. ἔστι δὲ ἐν τῇ ἀγορᾷ ἱερὸν Ἀρτέμιδος, τοξευούσῃ δὲ εἵκασται.

Artemis clad in short chiton; in her raised right, torch; in her left, which rests on pillar, a bow; dog at her feet.

Æ Ant. Pius. Imh. (R XXI.)

Sept. Sev. Berlin.

Artemis running, her veil floating round her head; holds torch in each hand: at her feet, dog (which, however, looks more like a peacock).

Æ Domna. Imh. (R XXII.)

Τοξευούσῃ δὲ εἵκασται reminds us of the phrase used by Pausanias of Artemis Laphria at Patrae; and the figure on R XXI. is apparently a variation on the archaic Laphria of Menaechmus and Soidas, the goddess holding a torch in her right hand, instead of resting it on her side.

- 7.—Paus. VII. 24, 2. Πρὸς θαλάσῃ δὲ Ἀφροδίτης ἱερὸν ἐν Αἰγίῳ, καὶ μετ' αὐτὸ Ποσειδῶνος.

POSEIDON standing, his right foot on a rock, his right hand resting on trident.

Æ Commodus. M. S. IV. 27, 155.

APHRODITE naked, arranging her tresses; at her feet, dolphin.

Æ Faustina Jun. Griolet at Geneva. (R XXIII.)

- 8.—OTHER TYPES at Aegium.

Phthia advancing right, her peplum flying, before her, dove of colossal size.

Æ Auton. B. M. (R XXIV.) Eckhel, *N. V.* p. 118.

For the story of Phthia and the dove, see Athenaeus, p. 395a.

This is, with one doubtful exception (Overbeck, *Kunstmyth.*

II. p. 415), the only representation of the myth of Phthia. It has already been rightly explained by Khell and Eckhel.

River-god reclining; holds vase and reed.

Æ Auton. Eckhel, *N. V.* 118. Vienna.

Head of Aegium turreted, inscribed ΑΙΓΙΟΝ.

Æ Auton. Vienna.

Sarapis and Fortune, side by side.

Æ M. Aur. Kenner, *St. Flor.* p. 59, pl. II. 8.

Turreted female figure, holds sceptre and cornucopiae.

Æ M. Aur. Sept. Sev. Plautilla.

Carac. Loebbecke.

HELICE.

1.—Paus. VII. 24, 5. *Ἐνταῦθα ᾤκητο Ἑλίκη πόλις, καὶ Ἰωσιν ἱερὸν ἀγιάτατον Ποσειδῶνος ἦν Ἑλικωνίου.*

Obv. Head of POSEIDON in circle of waves.

Rev. Trident between fishes in wreath.

Æ Auton. Fourth century. *Z. f. N.* VII. pl. VIII. 6.

BURA.

1.—Paus. VII. 25, 9. *Τῆς Βούρας ἐγένοντο οἰκισταί. Ναὸς ἐνταῦθα Δήμητρος, ὃ δὲ Ἀφροδίτης Διονύσου τέ ἐστι, καὶ ἄλλος Εἰλειθυίας. Λίθου τοῦ Πεντελησίου τὰ ἀγάλματα, Ἀθηναίου δὲ ἔργα Εὐκλείδου καὶ τῇ Δήμητρὶ ἐστὶν ἐσθής.*

DEMETER or EILEITHUIA, clad in long chiton and himation; right hand raised; in left, torch.

Æ Caracalla. Munich.

Geta. B. M. (S 1.)

APHRODITE partly nude; holds sceptre.

Æ Domna. Mion. II. 165, 128. (Vaillant.)

It is not certain whether the figure on S 1. is of Demeter or of Eileithuia. The outstretched right hand would tell rather in favour of the latter attribution, it being very usual to find on vases figures of Eileithuia with outstretched hands, a gesture intended to indicate a smooth course in childbirth. The phrase of Pausanias strictly taken would seem to assert that the figure of Demeter alone was draped, those of Aphrodite, Dionysus, and Eileithuia all undraped; but it can scarcely be supposed that Eileithuia would be nude. As to Eucleides of Athens see Brunn (*Gr. K.* I. p. 274), who conjectures that he worked for the people of Bura when they restored their city soon after its destruction in B.C. 373. In

that case he would be a contemporary of Damophon, a period which will very well suit the figure on **S I.** We shall return to Eucleides under Aegira.

2.—Paus. VIII. 25, 10. Καταβάντων δὲ ἐκ Βούρας ὡς ἐπὶ θάλασσαν ποταμός τε Βουραϊκὸς ὀνομαζόμενος καὶ Ἡρακλῆς οὐ μέγας ἐστὶν ἐν σπηλαίῳ· ἐπὶ κλησὶς μὲν καὶ τούτου Βουραϊκός.

Temple on a hill, in the side of which is a portico, and a cave within which statue of Herakles, spear? in raised right hand; below, a vase.

Æ Geta. Prok.-Osten, *A. Z.* 1843, pl. ix. 14.
Athens. (**S II.**) Vienna.

HERAKLES bearded, standing; raised club in right hand, lion's skin in left; behind him, bow.

Æ Geta. Mion. II. 166, 129.
Geta. Vienna. (**S III.**)

There is an apparent discrepancy between the type of the figure in the shrine or cave on **S II.** and the figure of Herakles on **S III.** The former seems to hold a spear, and is so described by v. Duhn in *Mittheil. d. d. Inst. Ath.* III. 62; the latter clearly holds a club. But considering the very small size of the figure on **S II.** we can scarcely insist upon this apparent difference. It is likely that in both cases a figure of Herakles is intended, of which figure **S III.** gives us, of course, the best idea. This figure is of stiff and decidedly archaic type, dating from not later than the middle of the fifth century. The antiquity of the Buraic cultus of Herakles is shewn by its seat being in a cave, and by the survival in connection with it of a primitive oracle by lot. Beside the cave on **S II.** is a portico, and above it, on the top of the hill, a temple, no doubt of one of the deities mentioned by Pausanias in the passage above quoted.

AEGIRA.

1.—Paus. VII. 26, 3. Ἀρτέμιδος Ἀγροτέρας ἐποιήσαντο ἱερόν, τὸ σόφισμα ἐς τοὺς Σικυνωλίους οὐκ ἄνευ τῆς Ἀρτέμιδος σφισιν ἐπελθεῖν νομίζοντες. . . . Ἀρτέμιδός τε ναὸς καὶ ἀγαλμα τέχνης τῆς ἐφ' ἡμῶν.

VII. 26, 11. Θεῶν δὲ ἱερὰ Διονύσου καὶ Ἀρτέμιδός ἐστιν· ἡ μὲν χαλκοῦ πεποίηται, βέλος δὲ ἐκ φαρέτρας λαμβάνουσα.

ARTEMIS as huntress, standing; holds in left, bow, and with

right hand draws arrow from quiver; at her feet, dog looking up.

Æ Plautilla. B. M. Munich. (S IV.) M. S. IV. 22, 128.

In *Sest. Lett. Num. Cont.* v. p. 11 Artemis is said to hold a torch in place of the bow on coins of Plautilla.

Similar figure of Artemis running.

Æ Plautilla. Berlin. (S v.)

The phrase *τέχνης τῆς ἐφ' ἡμῶν* would well characterize either of these figures.

Deer.

Æ Auton. B. M.

2.—Paus. VII. 26, 4. *Παρείχετο δὲ ἡ Αἰγείρα ἐς συγγραφὴν ἱερὸν Διὸς καὶ ἄγαλμα καθήμενον, λίθου τοῦ Πεντελησίου, Ἀθηναίου δὲ ἔργον Εὐκλείδου.*

ZEUS seated, in attitude of the Olympian deity; holds Victory and sceptre.

Æ Sep. Sev. *Sest. Lett. Num. Cont.* VIII. p. 2, No. 2.

Plautilla. B. M. (S VI.) *Sest. l.c.* No. 4.

Plautilla. Leake, *Eur. Sup.* p. 111.

This representation, though of very ordinary character, yet, if we suppose it a copy of Eucleides' work, has interest as shewing that Eucleides adhered to the Pheidian school in his statue of Zeus, as indeed we might suppose from his representing a seated Zeus at all. Eucleides was probably a contemporary of Damophon, and he seems, if we may judge from the very slight evidence which remains (see under Bura), to have followed the same tendencies.

3.—Paus. VII. 26, 4. *Ἐν τούτῳ τῷ ἱερῷ καὶ Ἀθηνᾶς ἄγαλμα ἔστηκε· πρόσωπόν τε καὶ ἄκραι χεῖρες ἐλέφαντος καὶ οἱ πόδες, τὸ δὲ ἄλλο ξόανον χρυσῷ τε ἐπιπολῆς διηρυθισμένον ἐστὶ καὶ φαρμάκοις.*

PALLAS standing, holds spear, and shield which rests on the ground.

Æ Sept. Sev. Paris. Loebbecke. (S VII.)

Plautilla. *Mus. Arig.* IV. pl. XIII. No. 54.

Compare **R** XX. and our remarks on it.

4.—Paus. VII. 26, 7. *Ἀσκληπιοῦ δὲ ἀγάλματα ὁρθὰ ἐστὶν ἐν ναῷ, καὶ Σαράπιδος ἐτέρωθι καὶ Ἰσίδος, λίθου καὶ ταῦτα Πεντελησίου.*

ASKLEPIUS standing as usual.

Æ Plautilla. M. S. IV. 22, 129; 29, 166. Paris.

Head of Asklepius.

Æ Auton. Mion. II. 164, 118.

ΑΣΚΛΗ in wreath (Asklepieia, the Games).

Æ Auton. Sest. *Let. Num.* IX. pl. I. 32.

Hygieia standing.

Geta. *St. Flor.* p. 61, pl. II. 9.

5.—Paus. VII. 26, 8. Οἶδα καὶ οἴκημα ἐν Αἰγείρᾳ θεασάμενος·
ἄγαλμα ἦν ἐν τῷ οἰκήματι Τύχης, τὸ κέρας φέρουσα τὸ
Ἀμαλθείας· παρὰ δὲ αὐτὴν Ἔρως πτερὰ ἔχων ἐστίν.

TYCHE turreted; holds sceptre and cornucopiae.

Æ Plautilla. M. S. IV. 22, 131. Paris.

Plautilla. Berlin. Loebbecke. (S VIII.)

Tyche as above, face to face with Eros winged, who stands
with legs crossed leaning on a long torch or staff:
between them, altar entwined by serpent?

Æ Plautilla. Berlin. (S IX.)

In this case, the juxtaposition of Tyche with Eros shews that
both figures are intended as copies of the statues.

PELLENE.

1.—Paus. VII. 27, 2. Κατὰ δὲ τὴν ὁδὸν ἐς αὐτὴν τὴν πόλιν
ἐστίν Ἀθηνᾶς λίθον μὲν ἐπιχωρίου ναός, ἐλέφαντος δὲ
τὸ ἄγαλμα καὶ χρυσοῦ· Φειδίαν δὲ εἶναι τὸν εἰργασ-
μένον φασί, πρότερον ἔτι ἢ ἐν τῇ ἀκροπόλει τε αὐτὸν τῇ
Ἀθηναίων καὶ ἐν Πλαταιαῖς ποιῆσαι τῆς Ἀθηνᾶς τὰ
ἀγάλματα.

PALLAS clad in long chiton, thrusting with lance, and holding
before her oval shield.

Æ Sept. Sev. Bibl. Turin. (S X.) *Mus. Arig.* IV. No. 52, pl. XI.

Domna. Paris.

Plautilla. *St. Flor.* p. 79.

This is a most interesting illustration of what Pausanias con-
sidered to be the early style of Pheidias. The character of the
figure on our coin is far earlier than the Athenian statues of
Pallas by Pheidias, and in type approaches such figures as
the Athene Chalcioecus N XIII., or the statue by Dipoenus and
Scyllis at Cleonae H I. The device on the shield of the god-
dess is on our coin (S X.) not clear, it looks like the upper
part of a human figure; in the *Arigoni Cat.* it is drawn as the
upper part of a Giant or Triton. It may very probably be
only a winged Gorgoneion. The hair of the goddess seems
to fall in a queue behind; her closely-fitting chiton is divided

into a set of vertical bands, which bands may possibly have been adorned with scenes in relief, as in the case of the Pallas of Gitiadas; her aegis falls over her bosom as a breast-plate. The type is fully discussed by Kenner (*St. Flor.* p. 79).

2.—Paus. VII. 27, 3. Τοῦ δὲ ἄλσους τῆς Σωτείρας ἱερὸν ἀπαντικρὺ Διονύσου Λαμπτήρὸς ἐστὶν ἐπὶ κλησιν· τούτῳ καὶ Λαμπτήρια ἑορτὴν ἄγουσι, καὶ δᾶδός τε ἐς τὸ ἱερὸν κομίζουσιν ἐν νυκτί, καὶ οἴνου κρατῆρας ἰστᾶσιν ἀνὰ τὴν πόλιν πᾶσαν.

DIONYSUS clad only in cothurni, standing; holds in right, wine-cup, in left, long thyrsos or torch, bound with fillet.

Æ Sept. Sev. B. M. (S XI.) *Mus. Sanct.* N. S. II. 25, 222.

3.—Paus. VII. 27, 4. Ἔστι καὶ Ἀπόλλωνος Θεοξενίου Πελληνεῦσιν ἱερὸν, τὸ δὲ ἄγαλμα χαλκοῦ πεποίηται· Πηλείων δὲ τοῦ Ἀπόλλωνος ναὸς ἐστὶν Ἀρτέμιδος· τοξευούσης δὲ ἡ θεὸς παρέχεται σχῆμα. Cf. 27, 3.

Head of APOLLO.

Æ Auton.

ARTEMIS clad in short chiton, running, holds arrow or torch and bow, quiver at shoulder; in front, stag, behind, dog.

Æ Sept. Sev. *Mus. Sanct.* N. S. II. p. 288.

Carac. B. M. (S XII.)

This precise type of Artemis, and the stag and dog on either side of her, forming as it were supporters, appears also on the coins of Corinth, D LXVI.—LXVIII.; and at that city is proved to be a copy of a statue by its appearance on coins in a temple.

4.—Paus. VII. 27, 11. Ἀπωτέρω δὲ οὐ πολὺ ἀπὸ τοῦ Μυσαίου ἱερὸν ἐστὶν Ἀσκληπιοῦ καλούμενον Κῦρος, καὶ ἰάματα ἀνθρώποις παρὰ τοῦ θεοῦ γίνεται.

ASKLEPIUS standing: holds serpent-staff, left hand wrapped in himation.

Æ S. Sev. *Mus. Arig.* IV. No. 55, pl. XIV.

Domna. M. S. IV. 158, 1041. Paris.

Domna. Munich. (S XIII.)

This is a variety on the usual representations of Asklepius: the deity holds the serpent-staff differently.

OTHER TYPES at Pellene.

Zeus standing, naked, holds in right, long sceptre.

Æ Sept. Sev. Berlin. (S XIV.)

Carac. B. M. (Cf. Paus. VII. 27, 8.)

Tyche, holds patera and cornucopiae.

Æ Sept. Sev. B. M. Loebbecke.

Geta. B. M.

Nike.

Æ Caracalla. Imh.

The Zeus is like the standing figure of that deity at Argos,
K XXVIII.

ARCADIA.

1.—Paus. VIII. 2, 6. Ὁ Πελασγός· ὁ δὲ τὸν καρπὸν τῶν δρυῶν οὔτι που πασῶν, ἀλλὰ τὰς βαλάνους τῆς φηγοῦ τροφήν ἐξεῦρεν εἶναι.

ACORN. (Coins of Mantinea.)

Æ Auton. Fifth century. B. M. &c.

2.—Paus. VIII. 3, 6. Ἐποίησεν ἄρκτον τὴν Καλλιστώ, Ἄρτεμις δὲ ἐς χάριν τῆς Ἥρας κατετόξευσεν αὐτήν. καὶ ὁ Ζεὺς Ἑρμῆν πέμπει σῶσαι τὸν παῖδά οἱ προστάξας, ὃν ἐν τῇ γαστρὶ εἶχεν ἡ Καλλιστώ.

ARCAS. See below, under Mantinea.

BEAR. See below, under Mantinea.

CALLISTO. See Orchomenus, Methydriion.

HERMES AND ARCAS. See Pheneus.

MANTINEIA.

1.—Paus. VIII. 9, 1. Ἔστι δὲ Μαντινεῦσι ναὸς διπλοῦς μάλιστα· που κατὰ μέσον τοίχῳ διειργόμενος· τοῦ ναοῦ δὲ τῇ μὲν ἄγαλμά ἐστιν Ἀσκληπιοῦ, τέχνη Ἀλκαμένους.

ASKLEPIUS standing, serpent-staff under left shoulder.

Æ S. Sev. and Carac. M. II. 249, 33, 35.

Domna. Loebbecke. (S xv.)

Plautilla. B. M.

Hygieia standing.

Æ Domna. M. II. 249, 34.

The figure of Asklepius is of the usual conventional character, just like the Megarean type **A** VI. We should naturally expect the statue of Alcamenes to be seated; and there is no special reason to suppose that the figure on the coin reproduces a statue.

2.—Paus. VIII. 9, 1. Τὸ δὲ ἕτερον Λητοῦς ἐστὶν ἱερὸν καὶ τῶν παίδων Πραξιτέλης δὲ τὰ ἀγάλματα εἰργάσατο τρίτῃ μετὰ Ἀλκαμένην ὕστερον γενεᾷ. Cf. 54, 5. Μετὰ δὲ ἐκτραπέουσιν ἐς ἀριστερὰ ὅσον στάδιον Ἀπόλλωνος ἐπὶ κλησὶν Πυθίου καταλελυμένον ἐστὶν ἱερὸν καὶ ἐρείπια ἐς ἅπαν.

APOLLO clad in long chiton and himation, holds in right, plectrum, in left, lyre which rests on column.

Æ Domna. B. M.
Plautilla. B. M. (S XVI.) Munich.

Head of Apollo.

Æ Auton.

ARTEMIS advancing, accompanied by her dog.

Æ Sept. Sev. M. S. IV. 280, 47.
Plautilla. M. S. IV. 280, 52.

Artemis clad in short chiton, holds torch in each hand.

Æ Plautilla. M. S. IV. 280, 53. Paris. (S XVII.)
Plautilla. Leake, *Eur. Sup.* p. 132.

We can scarcely venture to connect these types with the statues of Praxiteles.

3.—Paus. VIII. 9, 2. *Μαντινέῦσι δέ ἐστι καὶ ἄλλα ἱερά, τὸ μὲν Σωτήρος Διός, τὸ δὲ Ἐπιδώτου καλουμένον.*

ZEUS naked facing, in right, long sceptre, left hand on hip.

Æ Geta. Paris.

4.—Paus. VIII. 9, 2. *Ἔστι δὲ καὶ Διοσκούρων . . . ἱερόν.*

Altar or edifice; over the top of which appear the heads and shoulders of the DIOSCURI wearing pilei, one hand raised, spears over shoulders.

Æ Auton. Fourth century. B. M.
Imh. *Mon. Gr.* p. 199. (S XVIII.)

The obverse of this coin is as follows:—

Fisherman? wearing conical pileus, clothes girt round waist, and boots with toes turned up; carries two lances.

Æ Auton. Fourth century. B. M. Photiades Coll. (S XIX.)
Imh. *Mon. Gr.* pp. 199, 200.

Æ Auton. Ibid.

Both of these types are, on coins of so early a period, of unexampled singularity. They are discussed by Imhoof *l.c.* One of the most curious features of the supposed fisherman are his boots, which are not merely turned up, but seem to end in serpents; his clothes too are girt up in an extraordinary fashion.

5.—Paus. VIII. 9, 3. *Πρὸς δὲ τῆς Ἥρας τῷ βωμῷ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦς ἐστι.*

Bearded head of warrior, ARCAS?

Æ Auton.

Arcas as an infant, seated.

Æ Auton. Photiades Coll.

Arcas? standing; rests right hand on bearded Term; in left, spear.

Æ Sept. Sev. Berlin. (S XX.)

The terminal figure may signify a tomb, as on coins of Sicyon
H 1. II. And in that case the hero standing may well be
 Arcas. Local heroes of the *Ktistes* class are very frequently
 represented on coins of Peloponnesus.

6.—Paus. VIII. 9, 7. Σέβουσι δὲ καὶ Ἀθηνᾶν Ἀλέαν, καὶ
 ἱερόν τε καὶ ἄγαλμα Ἀθηνᾶς ἐστὶν Ἀλέας αὐτοῖς.

Head of PALLAS, helmeted.

Æ Auton.

7.—Paus. VIII. 9, 7. Ἐνομίσθη δὲ καὶ Ἀντίνοῦς σφίσιν εἶναι
 θεός· ναῶν δὲ ἐν Μαντινεῖᾳ νεώτατός ἐστιν ὁ τοῦ Ἀντίνου
 ναός. τιμὰς δὲ ἐν Μαντινεῖᾳ κατὰ τοιόνδε
 ἔσχηκε. γένος ἦν ὁ Ἀντίνοῦς ἐκ (Βιθυνίου πόλεως)
 Βιθυνίας τῆς ὑπὲρ Σαγγαρίου ποταμοῦ· οἱ δὲ Βιθυνεῖς
 Ἀρκάδες τέ εἰσι καὶ Μαντινεῖς τὰ ἄνωθεν.

Æ Obv. Bust of ANTINOUS.

Rev. Free horse.

Inscribed ΒΕΤΟΥΡΙΟC ΤΟΙC ΑΡΚΑCΙ.

The horse is a symbol of the heroic honours paid to
 Antinous.

Bridled horse.

Æ Caracalla. Berlin.

8.—Paus. VIII. 10, 2. Παρὰ δὲ τοῦ ὄρους τὰ ἔσχατα τοῦ
 Ποσειδῶνός ἐστι τοῦ Ἰππίου τὸ ἱερόν, οὐ πρόσω σταδίου
 Μαντινεῖας· τὸ μὲν δὴ ἱερόν τὸ ἐφ' ἡμῶν ὠκοδομήσατο
 Ἀδριανὸς βασιλεὺς.

POSEIDON seated left, on rock, holds dolphin and trident.

Æ Auton. B. M.

Poseidon naked, striding with trident; sometimes a dragon
 before him.

Æ Anton. B. M.

Trident.

Æ Auton.

9.—OTHER TYPES at Mantinea.

Tyche; holds patera and cornucopiae, at altar.

Æ Plautilla. Imh. &c.

Nike running: holds wreath.

Æ Plautilla. Berlin.

ORCHOMENUS.

1.—Paus. VIII. 13, 1. Ἐν ἀριστερᾷ τῆς ὁδοῦ τῆς ἀπὸ Ἀγχι-
 σιών, ἐν ὑπτίῳ τοῦ ὄρους τὸ ἱερόν ἐστι τῆς Ὑμνίας
 Ἀρτέμιδος.

13, 2. Πρὸς δὲ τῇ πόλει ξόανόν ἐστιν Ἀρτέμιδος· ἵδρυται δὲ ἐν κέδρω μεγάλῃ, καὶ τὴν θεὸν ὀνομάζουσιν ἀπὸ τῆς κέδρου Κεδρεάτιν.

ARTEMIS standing, clad in long chiton, shooting arrow from bow.

Æ Auton. B. M. (S XXI.)

Obv. Artemis wearing petasus and short chiton, kneeling; right rests on the ground, in left hand, bow, from which she has just discharged an arrow; behind her, dog seated (S XXII.).

Rev. CALLISTO with bosom bare, seated, and falling backward; in her bosom an arrow; beside her, Arcas playing.

Æ Auton. B. M. &c. (S XXIII.)

Imh. *Mon. Gr.* p. 203. (Arcas lying.)

Cf. below, VIII. 35, 8.

Artemis clad in short chiton; holds in either hand a torch; dog at her feet.

Æ Sept. Sev. *Mus. Arig.* I. Imp. 7, 104.

Domna. *Mus. Arig.* II. Imp. 21, 289, 290.

Domna. Imh. (S XXIV.) Munich. (Artemis turned the other way.)

Artemis? seated on throne; her right hand resting on throne; in her left a parazonium.

Æ Auton. Prok.-Osten, *Ined.* 1854, p. 45. Imh.

We cannot venture to identify the various types of Artemis. The figure holding two torches (S XXIV.) nearly resembles that at Mantinea (S XVII.), and that at Caphyae (T XIV.). The figure described by Prokesch-Osten as a seated Artemis must almost certainly be a personification of Arcadia.

2.—Paus. VIII. 13, 2. Καὶ Ποσειδῶνός ἐστι καὶ Ἀφροδίτης ἱερά· λίθου δὲ τὰ ἀγάλματα.

POSEIDON standing, holds dolphin and trident.

Æ Domna. M. S. IV. 284, 70.

Female figure draped, resting right arm on column, holds in left, apple or helmet? (Venus Victrix?)

Æ Domna. M. S. IV. 284, 69.

Domna. Leake, *Eur. Sup.* p. 136. Loebbecke. (T I.)

3.—OTHER TYPES at Orchomenus.

Dionysus standing, holding wine-cup; beneath the left arm, stump of tree, panther at his feet.

Æ Sept. Sev. B. M. Paris. (T II.) Munich (Without tree).

Apollo in long drapery, leaning on tripod.

Æ Sept. Sev.

Asklepius standing.

Æ Sept. Sev., Carac.

Tyche, holds patera and cornucopiae.

Æ Carac.

Two Satyrs facing; one holds grapes and pedum, the other krater over shoulder.

Æ Sept. Sev. B. M. (T III.)

Hero, holding spear and shield.

Æ Auton.

PHENEUS.

1.—Paus. VIII. 14, 5. Ὀδυσσέα ἔφασαν ἰδρύσασθαι μὲν ἱερὸν ἐνταῦθα Ἀρτέμιδος, καὶ Εὐρίππαν ὀνομάσαι τὴν θεὸν, ἐνθα τῆς Φενεατικῆς χώρας εὔρε τὰς ἵππους.

Obv. Head of Artemis.

Rev. Horse feeding.

Æ Auton. B. M.

2.—Paus. VIII. 14, 10. Θεῶν δὲ τιμῶσιν Ἑρμῆν Φενεᾶται μάλιστα, καὶ ἀγῶνα ἄγουσιν Ἑρμαία, καὶ ναὸς ἐστὶν Ἑρμοῦ σφισι καὶ ἄγαλμα λίθον· τοῦτο ἐποίησεν ἀνὴρ Ἀθηναῖος, Εὐχειρ Εὐβουλίδου.

HERMES naked, carrying in one hand, caduceus, in the other, young Arcas; inscr. ΑΡΚΑΣ.

Æ Auton. Fourth century. B. M. Loebbecke. (T IV.) Berlin. (T V.)

Hermes wearing petasos and chlamys, seated on rock; holds in right, caduceus, left rests on rock.

Æ Auton. Fourth century. B. M. Imh. Paris.

Hermes standing: holds purse and caduceus; wears chlamys; before him, term.

Æ Carac. M. S. 286, 83. Berlin. Imh. (T VI.)

Plautilla. M. S. 287, 88.

Geta. Loebbecke.

Head of Hermes; caduceus.

Æ Auton.

The autonomous coins (T IV. and V.) give us no doubt a group invented by the die-sinker, and not a copy of any sculptural work. T VI., on the other hand, seems, from the presence of the Term, to be a reproduction of a statue, very possibly that of Eucheir, who was, as Brunn (*Gr. Kün.*, I. 551) maintains, an artist of early imperial times, or thereabouts. The general type is not unlike that of the Hermes on the Ephesian Column, a type widely spread in Roman times (*Journ. Hell. Stud.* III. 96).

3.—Paus. VIII. 15. Φενεάταις δὲ καὶ Δήμητρος ἐστὶν ἱερὸν ἐπὶ κλησὶν Ἑλευσινίας, καὶ ἄγουσι τῇ θεῷ τελετήν, τὰ Ἑλευσίνι δρώμενα καὶ παρὰ σφίσι τὰ αὐτὰ φάσκοντες καθεστηκέναι.

Head of DEMETER.

Æ Auton. Fourth century.

HADES seated, Cerberus at his feet.

Æ Carac. Mion. II. 252, 55. M. S. IV. 286, 82.

Plautilla. Paris.

Hades standing, Cerberus beside him.

Æ Plautilla. M. S. IV. 287, 86.

DIONYSUS standing, naked, holds wine-cup and grapes, rests left arm on tree: beside him, panther.

Æ Carac. Munich. (T VII.) Paris.

Plautilla. B. M. *St. Flor.* p. 96.

Dionysus; holds kantharos and thyrsos.

Æ Carac. M. S. IV. 287, 85.

Mion. II. 252, 54.

Geta. M. S. IV. 228, 89. Paris.

Bearded Satyr, Marsyas? naked, right hand raised.

Æ S. Severus. Rhousopoulos. (T VIII.) Paris.

CLEITOR.

1.—Paus. VIII. 21, 3. Κλειτορίοις δὲ ἱερὰ τὰ ἐπιφανέστατα Δήμητρος, τὸ δὲ Ἀσκληπιού.

DEMETER? standing; holds patera and long sceptre.

Æ Domna. B. M. (T IX.)

On *obv.* Head of Domna as Demeter, holding cornucopiae.

ASKLEPIOS standing.

Æ Domna. M. S. IV. 277, 35.

2.—Paus. VIII. 21, 4. Κλειτορίοις δὲ καὶ Διοσκούρων καλουμένων δὲ Θεῶν Μεγάλων ἐστὶν ἱερὸν, ὅσον τέσσαρα ἀπέχον στάδια ἀπὸ τῆς πόλεως, καὶ ἀγάλματά ἐστιν αὐτοῖς χαλκᾶ.

Naked HORSEMAN on horse galloping.

Æ Auton. Fifth century.

This horseman may be intended for one of the Dioscuri.

3.—Paus. VIII. 21, 4. Πεποιήται δὲ καὶ ἐπὶ ὄρους κορυφῆς σταδίοις τριάκοντα ἀπωτέρω τῆς πόλεως ναὸς καὶ ἄγαλμα Ἀθηνᾶς Κορίας.

Head of ATHENE.

Æ Auton.

4.—OTHER TYPES at Cleitor.

Head of Helios.

Æ Auton.

Tyche standing at altar; holds patera and cornucopiae.

Æ Plautilla.

STYMPHALUS.

1.—Paus. VIII. 22, 7. Ἐν Στυμφήλῳ δὲ καὶ ἱερὸν Ἀρτέμιδος ἐστὶν ἀρχαῖον Στυμφηλίας· τὸ δὲ ἄγαλμα ξόανόν ἐστι τὰ πολλὰ ἐπίχρυσον. πρὸς δὲ τοῦ ναοῦ τῷ ὀρόφῳ πεποιημένοι καὶ αἱ Στυμφηλίδες εἰσὶν ὄρνιθες· σαφῶς μὲν οὖν χαλεπὸν ἦν διαγνῶναι πότερον ξύλου ποίημα ἦν ἢ γύψου, τεκμαιρομένοις δὲ ἡμῖν ἐφαίνετο εἶναι ξύλου μᾶλλον ἢ γύψου.

VIII. 22, 5. Αὗται μέγεθος μὲν κατὰ γέρανόν εἰσιν αἱ ὄρνιθες, εἰκόασι δὲ ἴβεσι, ῥάμφη δὲ ἀλκιμώτερα φέρουσι καὶ οὐ σκολιά, ὥσπερ αἱ ἴβεις.

Head of ARTEMIS Stymphalia crowned with laurel.

Æ Auton. Fourth century.

Head of Stymphalian bird.

Æ Auton. Fourth century. B. M. &c. Imh. (T x.)

Same head emerging from reeds.

Æ Auton. B. M. (T xl.) &c.

HERAKLES naked, striking with club; in his left hand, bow and lion's skin.

Æ Auton. B. M. (T xii.) &c.

Head of Herakles.

Æ Auton.

It is interesting to compare the birds' heads on the coins T x., xl., with the exact description of Pausanias. They are an extreme instance of the dislike of the Greeks for monstrous forms, reducing the terrible Stymphalian birds of the tale to mere ordinary water-fowl. It is very curious, too, that Herakles should be represented as attacking these birds with club rather than bow.

ALEA.

1.—Paus. VIII. 23, 1. Θεῶν δὲ ἱερὰ αὐτόθι Ἀρτέμιδος ἐστὶν Ἐφεσίας καὶ Ἀθηνᾶς Ἀλέας.

Obv. Head of ARTEMIS.

Rev. ΑΛ Strung bow.

Æ and Æ Auton. B. M. Imh.

Obv. Head of ATHENA.

Rev. ΑΛΕΑ in wreath.

Æ Auton. Paris.

CAPHYAE.

- 1.—Paus. VIII. 23, 3. Καφυάταις δὲ ἱερὰ θεῶν Ποσειδῶνός ἐστι καὶ ἐπὶ κλησιν Κνακαλησίας Ἀρτέμιδος. ἔστι δὲ αὐτοῖς καὶ ὄρος Κνάκαλος, ἔνθα ἐπέτειον τελετὴν ἄγουσι τῇ Ἀρτέμιδι.

POSEIDON standing, holds dolphin, and trident transversely, himation wrapped round waist.

Æ Domna. Paris. Berlin. (T XIII.) M. S. IV. 275, 27.

- 2.—Paus. 23, 6. Καφυῶν δὲ ἀφέστηκεν ὅσον στάδιον Κονδυλέα χωρίον, καὶ Ἀρτέμιδος ἄλσος καὶ ναός ἐστιν ἐνταῦθα καλουμένης Κονδυλεάτιδος τὸ ἀρχαῖον.

ARTEMIS facing, clad in short chiton, a quiver at her shoulder, holds torch in each hand.

Æ Auton. M. S. IV. 275, 24.

Sept. Sev. B. M. Leake, *Eur. Sup.* p. 119.

Domna. M. S. IV. 276, 29. Imh. (T XIV.)

- 3.—OTHER TYPES at Caphyae.

Demeter standing, holds poppy-head and corn-ears.

Æ Auton. Imh. (T XV.) Prok.-Ost. *Inedita* 1854, p. 44.

Demeter, or Artemis, clad in long chiton, holds a torch in right hand.

Æ Carac. M. S. IV. 276, 31.

Female figure, indistinct, running, a serpent arched over her head; holds in right, head of serpent.

Æ Domna. Paris. (T XVI.)

Apollo naked, facing, holds in right hand, branch; in left, which rests on tripod, a scroll.

Æ Sept. Sev. B. M. Loebbecke. (T XVII.)

Asklepios standing.

Æ Geta. Berlin.

Tyche, holds patera and cornucopiae, at altar.

Æ Sept. Sev., Plautilla. Paris, &c.

PSOPHIS.

- 1.—Paus. VIII. 24, 1. Ψωφίδος δὲ οἱ μὲν φασιν οἰκιστὴν γενέσθαι Ψώφίδα τὸν Ἀρρωνος τοῦ Ἐρυμάνθου τοῦ Ἀρίστα τοῦ Παρθάονος τοῦ Περιφήτου τοῦ Νυκτίμου τοῖς δὲ ἐστὶν εἰρημένα θυγατέρα Ψωφίδα εἶναι Ξάνθου τοῦ Ἐρυμάνθου τοῦ Ἀρκάδος.

Bust of nymph PSOPHIS wearing wreath, sceptre on shoulder.

Æ Geta. *Mus. Sanelem.* III. pl. 27, 263.

- 2.—Paus. VIII. 24, 5. Λέγεται δὲ ὡς Ἡρακλῆς κατὰ πρόσ-
ταγμα Εὐρυσθέως παρὰ τῷ Ἐρυμάνθῳ θηράσειεν ὕν
μεγέθει καὶ ἀλκῇ τοὺς ἄλλους ὑπερηρκότα.

Obv. Head of HERAKLES bearded, laur.

Rev. Boar running.

Æ Auton. Paris. Imh. Sest., *Mus. Font.* pl. 1. 16.

- 3.—Paus. VIII. 24, 12. Ψωφιδίῳ δὲ καὶ παρὰ τῷ Ἐρυμάνθῳ
ναὸς ἐστὶν Ἐρυμάνθου καὶ ἄγαλμα.

River-god Erymanthus reclining, naked to waist, holds in
right, branch; rests left elbow on vase; below, fish.

Æ Domna. M. S. iv. 291, 106. Imh. (T XVIII.)

- 4.—Paus. VIII. 21, 2. Εἰσὶ δὲ ἰχθῦς ἐν τῷ Ἀροανίῳ καὶ ἄλλοι
καὶ οἱ ποικιλίαι καλούμενοι τούτους λέγουσι τοὺς
ποικιλίας φθέγγεσθαι κίχλη τῇ ὄρνιθι ἐοικός.

Fish.

Æ Auton. Fifth century.

- 5.—Paus. VIII. 23, 8. Ἐπὶ δρυμὸν ἀφίξῃ Σόρωνά διὰ τε
Ἀργεαθῶν καὶ Λυκούντων καλουμένων καὶ Σκοτάνης.
ἄγει μὲν δὴ ὁ Σόρων τὴν ἐπὶ Ψωφίδος· θηρία δὲ οὗτός
τε καὶ ὅσοι δρυμοὶ τοῖς Ἀρκάσιν εἰσὶν ἄλλοι παρέχονται
τοσάδε, ἀγρίους ὕς καὶ ἄρκτους καὶ χελώνας μεγίστας
μεγέθει.

Stag: forepart of doe.

Æ Auton. Fifth century.

ARTEMIS clad in short chiton, her right hand on her side, her
left on a spear, quiver at shoulder.

Æ Sept. Sev. M. S. iv. 291, 105.

Sept. Sev. Leake, *Eur. Sup.* p. 143. (T XIX.)

Domna. Leake, *l. c.* (Position of arms reversed.) (T XX.)

- 6.—Paus. VIII. 24, 4. Ἔχει δὲ τὰς πηγὰς ὁ Ἐρύμανθος ἐν
ὄρει Λαμπεῖα· τὸ δὲ ὄρος τοῦτο ἱερὸν εἶναι Πανὸς
λέγεται.

Pan standing, holds in his hands human head (mask or
syrinx?).

Æ Geta. Vaill. *Num. Gr.* p. 120.

Naples. *Cat.* No. 7578.

- 7.—OTHER TYPE at Psophis.

Dionysus clad in short chiton; holds wine-cup and long
thyrsus.

Æ Sept. Sev. B. M.

Domna. Munich. (T XXI.)

THELPUSA.

1.—Paus. VIII. 25, 4. Μετὰ δὲ Θέλπουσαν ἐπὶ τὸ ἱερὸν τῆς Δήμητρος ὁ Λάδων κάτεισι τὸ ἐν Ὀγκείῳ· καλοῦσι δὲ Ἐρινὺν οἱ Θελπούσιοι τὴν θεόν, κ.τ.λ.

VIII. 25, 7. Τὴν δὲ Δήμητρα τεκεῖν φασὶν ἐκ τοῦ Ποσειδῶνος θυγατέρα, ἥς τὸ ὄνομα ἐς ἀτελέστους λέγειν οὐ νομίζουσι, καὶ ἵππον τὸν Ἀρέονα.

Obv. Head of DEMETER, adorned with necklace ending in horse's head.

Rev. ΕΡΙΩΝ. The horse ARION, running, bridled.

Æ and Æ Auton. Paris. Imh. (T xxii., xxiii.) *Mon. Gr.* p. 209.

2.—OTHER TYPES at Thelpusa.

PAN horned, wearing nebris over shoulders and holding pedum, touching with his left hand the top of a reed (Syrinx).

Æ Sept. Sev. B. M.

Plautilla. Imh.

Geta. Vienna. (T xxiv.)

See *Zeitschr. f. Num.* i. p. 125. The love of Pan for Syrinx and her transformation into a reed is related by several ancient writers. Pausanias VIII. 38, 11, mentions Melpeia in Arcadia as the place where the syrinx was invented by Pan.

Female head, radiate, possibly of Demeter Erinnys.

Æ Auton.

Isis.

Æ Sept. Sev.

Artemis hunting.

Æ Geta.

Dionysos naked, holds wine-cup and thyrsus.

Æ Sept. Sev.

Hermes, holds purse and caduceus.

Æ Geta. Berlin.

Tyche; holds patera and cornucopiae.

Æ Geta. Loebbecke.

HERAEA.

1.—Paus. VIII. 26, 1. Ἑραιεῦσι δὲ οἰκιστῆς μὲν γέγονεν Ἑραιεύς ὁ Λυκάονος, κεῖται δὲ ἡ πόλις ἐν δεξιᾷ τοῦ Ἀλφειοῦ.

River god ALPHEIUS reclining, before him an ox standing; below, fishes.

Æ Carac. Mion. II. 248, 30. Paris.

The ox may bear allusion to the sacrifices brought to Alpheiuss in Peloponnese, especially at Olympia.

2.—Paus. VIII. 26, 1. Εἰσὶ δὲ καὶ Διονύσῳ ναοί· τὸν μὲν καλοῦσιν αὐτῶν Πολίτην, τὸν δὲ Αὐξίτην. καὶ οἴκημά ἐστὶ σφισιν ἔνθα τῷ Διονύσῳ τὰ ὄργανα ἄγουσιν.

DIONYSUS standing; in both hands grapes, left elbow resting on column; beside him, panther.

Æ Carac. Leake, *Eur. Sup.* p. 128. (T xxv.)

Dionysus in short chiton; holds in each hand grapes.

Æ Carac. Leake, *l. c.* (T xxvi.)

The former of these types is characteristic, and clearly the copy of a statue.

3.—Paus. VIII. 26, 2. Ἔστι καὶ ναὸς ἐν τῇ Ἡραίᾳ Πανὸς ἅτε τοῖς Ἀρκάσις ἐπιχωρίου. τῆς δὲ Ἡρας τοῦ ναοῦ καὶ ἄλλα ἐρείπια καὶ οἱ κίονες ἔτι ἐλείποντο.

PAN standing, left foot resting on rock, holds in left hand spear, chlamys over shoulder.

Æ Auton. Fifth century.

HERA standing, holds in right hand sceptre.

Æ Sept. Sev. M. S. iv. 278, 39.

Head of Hera, veiled.

Æ Auton. Sixth century.

4.—OTHER TYPES at Heraea.

Head of Pallas.

Head of Artemis.

Æ Auton.

Artemis kneeling, discharging arrow.

Æ Auton. Imh. Photiades Coll.

Tyche, holds patera and cornucopiae.

Æ Sept. Sev. Paris.

MEGALOPOLIS.

1.—Paus. VIII. 30, 2. Περίβολος δὲ ἐστὶν ἐν ταύτῃ λίθων καὶ ἱερὸν Λυκαίου Διός. ἔσοδος δ' ἐς αὐτὸ οὐκ ἔστι.

30, 10. Ταύτης τῆς στοᾶς ἐστὶν ἐγγυτάτῳ ὡς πρὸς ἥλιον ἀνίσχοντα ἱερὸν Σωτήρος ἐπὶ κλησιν Διός· κεκόσμηται δὲ πέριξ κίονσι. καθεζομένῳ δὲ τῷ Διὶ ἐν θρόνῳ παρεστήκασιν τῇ μὲν ἡ Μεγάλη πόλις, ἐν ἀριστερᾷ δὲ Ἀρτέμιδος Σωτείρας ἄγαλμα. ταῦτα μὲν λίθου τοῦ Πεντελῆσιου Ἀθηναῖοι Κηφισόδοτος καὶ Ξενοφῶν εἰργάσαντο.

ZEUS seated facing, on throne; holds in raised right, sceptre; himation over left shoulder.

Æ Sept. Sev. B. M. (V 1.) Paris.

Head of Zeus.

Æ Auton. B. M. &c.

We can scarcely hesitate to consider the facing Zeus (V I.) as a reminiscence of the statue by Cephisodotus and Xenophon, set up soon after B.C. 370. The figure seems to be of the noble Attic type. What Zeus holds in his left hand it is unfortunately not possible to distinguish.

ARTEMIS? standing to left clad in short chiton; spear in raised right hand, in left the end of her over-dress.

Æ Sept. Sev. Paris.

Domna. M. S. iv. 282, 59. Berlin. (V II.)

Carac. M. S. iv. 282, 61. (?)

Cf. VIII. 32, 4. Ἔστι δὲ ἐν τῇ μοίρᾳ ταύτῃ λόφος πρὸς ἀνίσχοντα ἥλιον, καὶ Ἀγροτέρας ἐν αὐτῷ ναὸς Ἀρτέμιδος, ἀνάθημα Ἀριστοδήμου καὶ τοῦτο.

In the Brunswick cabinet is a coin of Sept. Severus, on which is a figure in attitude and dress resembling V II. but the head bearded and turned to the right. It is therefore very doubtful if the figure in the plate be of Artemis.

2.—Paus. VIII. 38, 5. Ἔστι δὲ ἐν τῷ Λυκαίῳ Πανὸς τε ἱερὸν καὶ περὶ αὐτὸ ἄλσος δένδρων, καὶ ἵπποδρομὸς τε καὶ πρὸ αὐτοῦ στάδιον.

30, 3. Καὶ ἄγαλμα Πανὸς λίθου πεποιημένον ἐπὶ κλησὶς δὲ Οἰνόεις ἐστὶν αὐτῷ.

PAN horned naked, seated on rock, over which is spread his garment, holds in right hand pedum; below, syrinx.

Æ Auton. Fourth century. B. M. &c.

Klagenfurt, ΧΑΡΙ on rock. Loebbecke, ΟΛΥΜ on rock. (V III.)

Pan horned seated on rock, right hand raised, in left pedum.

Æ Auton. Sometimes eagle before him. B. M. &c.

Pan naked seated on rock, holds in right hand pedum which rests on the ground, left rests on rock; all in wreath.

Æ Auton. B. M. (V IV.)

Pan walking, spear in right hand, in left pedum.

Æ Sept. Sev. M. S. iv. 281, 58. Paris.

(Probably an incorrect description of the type V II.)

3.—Paus. VIII. 30, 3. Ἔστι δὲ πρὸ τοῦ τεμένους τούτου χαλκοῦν ἄγαλμα Ἀπόλλωνος θεᾶς ἄξιον, μέγεθος μὲν ἐς πόδας δώδεκα, ἐκομίσθη δὲ ἐκ τῆς Φιγαλέων συντέλεια ἐς κόσμον τῇ Μεγάλῃ πόλει.

APOLLO naked, laur., standing, leaning on column, holds branch in right, and bow in left.

Æ Sept. Sev. Paris. (V V.)

Carac. M. S. iv. 282, 60.

The coin probably reproduces the pose of the colossal figure mentioned in the text. On the coin figured branch and bow are not clearly distinguishable.

4.—Paus. VIII. 30, 7. *Τῶν ἀρχαίων δὲ ὀπισθε ναὸς Τύχης καὶ ἄγαλμα λίθου πεποίηται ποδῶν πέντε οὐκ ἀποδέον.*

TYCHE, holds rudder and cornucopiae.

Æ Sept. Sev. Paris.

5.—Paus. VIII. 31, 3. *Ἔστι δὲ καὶ Ἡρακλῆς παρὰ τῇ Δήμητρι μέγεθος μάλιστα πῆχυν· τοῦτον τὸν Ἡρακλέα εἶναι τῶν Ἰδαίων καλουμένων Δακτύλων Ὀνομάκριτός φησιν ἐν τοῖς ἔπεσι. κείται δὲ τράπεζα ἔμπροσθεν. Cf. 31, 7.*

HERAKLES bearded, in form of term, lion's skin wrapped about him, the head visible under his left arm.

Æ Carac. Paris. (V VI.)

Herakles bearded in form of term; no lion's skin.

Geta. Berlin. (V VII.)

6.—Paus. VIII. 31, 5. *Ἔστι δὲ ἐντὸς τοῦ περιβόλου . . . Ἀφροδίτης ἱερόν. Cf. 32, 2, ἐρείπια δὲ καὶ τῆς Ἀφροδίτης ἦν τὸ ἱερόν, πλὴν ὅσον πρόναός τε ἐλείπετο ἔτι καὶ ἀγάλματα ἀριθμὸν τρία, ἐπὶ κλησὶς δὲ Οὐρανία, τῇδ' ἔστι Πάνδημος, τῇ τρίτῃ δὲ οὐδὲν ἐτίθεντο.*

APHRODITE naked facing, in attitude of Medicean Venus; beside her, dolphin.

Æ Sept. Sev. Paris. (V VII.)

METHYDRION.

1.—Paus. VIII. 35, 8. *Σταδίους δὲ ὡς τριάκοντα καταβάντι ἐκ Κρουνῶν τάφος ἐστὶ Καλλιστοῦς, χῶμα γῆς ὑψηλόν, δένδρα ἔχον πολλὰ μὲν τῶν ἀκάρπων, πολλὰ δὲ καὶ ἡμερα. ἐπὶ δὲ ἄκρῳ τῷ χώματι ἱερόν ἐστιν Ἀρτέμιδος ἐπὶ κλησὶν Καλλίστης.*

CALLISTO, falling back, pierced with an arrow, her arms extended; beside her, the infant Arcas lying.

Æ Auton. *Obv.* Head of Zeus.

Imh. M. G. p. 200, pl. E. 9.

LYCOSURA.

1.—Paus. VIII. 38, 5. *Ἔστι δὲ ἐν τῷ Λυκαίῳ . . . στάδιον τὸ δὲ ἀρχαίον τῶν Λυκαίων ἦγον τὸν ἀγῶνα ἐνταῦθα.*

ΛΥΚΑΙΑ on coins of Sept. Severus. Athens.

The early silver coins of the Arcadians, having on the obverse a seated figure of Zeus and on the reverse a female head, were formerly attributed to Lycosura and regarded as illustrative of

the cultus of Zeus Lycaeus, and of Despoena. It is, however, shewn in Imhoof's *Monnaies Grecques*, p. 196, that they were probably issued at Heraea, and have reference to the cultus of Zeus at Olympia and that of Artemis at Heraea.

PHIGALEIA.

- 1.—Paus. VIII. 39, 5. Ἔστι δὲ Σωτεῖρας τε ἱερὸν ἐνταῦθα Ἀρτέμιδος καὶ ἄγαλμα ὀρθὸν λίθον· ἐκ τούτου δὲ τοῦ ἱεροῦ καὶ τὰς πομπὰς σφισι πέμπειν κατέστη.

ARTEMIS standing, clad in short chiton with diplois, holds bipennis and lance.

Æ Sept. Sev. Leake, *Eur. Sup.* p. 140.

Æ Carac. B. M. Imh. (V IX.)

Artemis as huntress.

Æ Sept. Sev. M. S. IV. 288, 91.

Artemis holding a torch in right hand.

Æ Plautilla. M. S. IV. 290, 102.

Artemis (or Demeter) in long chiton, holding out a torch in each hand.

Æ S. Severus. Lambros. (V X.)

Domna. M. S. IV. 289, 95.

Carac. Paris.

Artemis Soteira sometimes bears torches (Megara A I.).

- 2.—Paus. VIII. 39, 6. Ἐν δὲ τῷ γυμνασίῳ τὸ ἄγαλμα τοῦ Ἑρμοῦ ἀμπεχομένῳ μὲν ἔοικεν ἱμάτιον, καταλήγει δὲ οὐκ ἐς πόδας, ἀλλὰ ἐς τὸ τετράγωνον σχῆμα.

Term-like figure of HERMES, clad in himation, and holding caduceus in right hand; end of garment wrapped round left arm.

Æ Sept. Sev. Leake, *Eur. Sup.* p. 140. Berlin. (V XII.)

Carac. M. S. IV. 290, 100.

Geta. Leake, *Eur.* p. 90.

Similar figure, caduceus not visible, placed in arched niche between columns.

Æ Domna. Munich. (V XI.)

Carac. M. S. IV. 290, 101.

- 3.—Paus. VIII. 39, 6. Πεποιήται δὲ καὶ Διονύσου ναός· ἐπὶ κλησὶς μὲν ἐστὶν αὐτῷ παρὰ τῶν ἐπιχωρίων Ἀκρατοφόρος.

DIONYSUS standing, holds wine-cup and thyrsus.

Æ Sept. Sev. Naples.

- 4.—Paus. VIII. 41, 2. Ποταμὸς δὲ ὁ καλούμενος Λύμαξ ἐκδίδωσι μὲν ἐς τὴν Νέδαν παρ' αὐτὴν ῥέων Φιγαλίαν, γενέσθαι δὲ τοῦνομά φασι τῷ ποταμῷ καθαρσίῳ τῶν Ῥέας ἕνεκα.

RIVER-GOD seated on rock looking back, himation over one shoulder; holds in right, vessel from which he pours, in left, branch.

Æ Plautilla. Paris.

Geta. Munich. (V XIII.)

5.—Paus. VIII. 41, 10. Ἀφροδίτη δέ ἐστιν ἐν Κωτίλῳ· καὶ αὐτῇ ναός τε ἦν οὐκ ἔχων ἔτι ὄροφον καὶ ἄγαλμα ἐπεποίητο.

APHRODITE naked, leans her right elbow on a pillar, with left hand grasps her hair; head turned to left.

Æ Plautilla. Loebbecke. (V XIV.)

6.—Paus. VIII. 42, 1. Τὸ δὲ ἕτερον τῶν ὀρῶν τὸ Ἐλαῖον ἀπωτέρω μὲν Φιγαλίας ὅσον τε σταδίους τριάκοντά ἐστι, Δήμητρος δὲ ἄντρον αὐτόθι ἱερὸν ἐπὶ κλησιν Μελαίνης, cf. 42, 4; see also above under Thelpusa.

DEMETER? holding a torch in each hand. See above under Artemis.

Demeter veiled, facing, right hand extended, in left sceptre; over-dress over both arms.

Æ Domna. Munich. (V XV.)

Demeter veiled standing left, holds in right hand poppy-head? left rests on her side.

Æ Carac. Munich. (V XVI.)

Demeter standing veiled, holds in right long sceptre, left wrapped in mantle.

Æ M. Aurel. Paris. (V XVII.)

Demeter facing, veiled and clad in chiton, holds in each hand ears of corn?.

Æ Domna. Paris. (V XVIII.)

7.—OTHER TYPES at Phigaleia.

Pallas standing, holds patera and sceptre.

Æ Domna. Paris. Carac. &c.

Pallas, holds olive-branch and spear.

Æ Carac.

Pallas, holds spear and shield.

Æ Sept. Sev. Paris.

Pallas, holds Victory and spear.

Æ Carac. Domna.

Pallas, leaning on spear and another figure with both hands extended, probably Demeter; behind the latter, altar.

Æ Domna. B. M. (V XIX.)

Asklepius standing.

Æ Sept. Sev. Paris &c.

TEGEA.

- 1.—Paus. VIII. 45, 6. Τὰ δὲ ἐν τοῖς αἰτοῖς, ἔστιν ἔμπροσθεν ἡ θήρα τοῦ υἱοῦ τοῦ Καλυδωνίου πεπονημένου δὲ κατὰ μέσον μάλιστα τοῦ υἱοῦ τῇ μὲν ἔστιν Ἀταλάντη καὶ τ. λ.

47, 2. ἐν τῷ ναῷ τὰ ἀξιολογώτατα, ἔστι μὲν τὸ δέρμα υἱοῦ τοῦ Καλυδωνίου.

ATALANTA as a huntress, quiver at shoulder, spearing the Calydonian boar, who stands under a tree.

Æ Domna. Mion. II. 256, 75. Paris. Bibl. Turin. (V xx.)
M. S. IV. 294, 120.

- 2.—Paus. VIII. 45, 4. Τεγεάταις δὲ Ἀθηνᾶς τῆς Ἀλέας τὸ ἱερὸν τὸ ἀρχαῖον ἐποίησεν Ἀλεος.

46, 4. Τῆς Ἀθηνᾶς τὸ ἄγαλμα ἐλέφαντος διὰ παντὸς πεπονημένον, τέχνη δὲ Ἐνδοίου.

47, 1. Τὸ δὲ ἄγαλμα ἐν Τεγέᾳ τὸ ἐφ' ἡμῶν ἐκομίσθη μὲν ἐκ δήμου τοῦ Μανθουρέων, Ἰππία δὲ παρὰ τοῖς Μανθουρεύσιν εἶχεν ἐπὶ κλησιν.

ATHENE, fighting.

Æ Auton. Leake, *Eur.* p. 98.

Athene, in long chiton; holds raised spear and shield.

Æ Sept. Sev. Leake, *Eur. Sup.* p. 147. (V xxi.)

It may, perhaps, be doubted whether the statue which served as model for the coin V xxi. was the statue by Endoeus, removed to Rome by Augustus, or the later statue called Hippias brought to supply its place. Brunn (*G. K.* I. 118) has shewn that the date of Endoeus must be brought down to about B.C. 500, and the type of statue on our coin is not inappropriate to such a time; but on the other hand it is unlikely that the die-cutters of Tegea would attempt in the time of Severus to reproduce a statue removed to Rome, rather than one which remained among them, and the attitude on the coin is well suited to Athene Hippias if we suppose her driving in her chariot against the Giants. There is a likeness between the type on this coin and that which at Pellene probably reproduces an early statue by Pheidias, S x.

Obv. Head of Pallas.

Rev. Owl: inscribed ΑΘΑΝΑ ΑΛΕΑ.

Æ Auton. Leake, *l. c.*

Head of ALEUS; inscribed ΑΛΕΟΣ.

Æ Auton. Leake, *l. c.* Imh.

3.—Paus. VIII. 47, 5. Λέγοντες ὡς Κηφεί τῷ Ἀλέου γένοιτο
 δωρεὰ παρὰ Ἀθηνᾶς ἀνάλωτον ἐς τὸν πάντα χρόνον
 εἶναι Τεγέαν· καὶ αὐτῷ φασὶν ἐς φυλακὴν τῆς πόλεως
 ἀποτεμοῦσαν τὴν θεὸν δοῦναι τριχῶν τῶν Μεδούσης.

ATHENE handing to Sterope as priestess the hair of Medusa,
 which the latter receives in a vessel.

Æ Auton. B. M. Imh. (V xxii.)

Same scene in the presence of CEPHEUS, who receives the hair
 from the goddess.

Æ Auton. B. M. Imh. (V xxiii.)

Head of Medusa.

R Auton.

Obv. Head of Athene.

Rev. Cepheus or other hero charging.

R Æ Auton.

Cepheus? naked, standing; holds shield and spear.

Æ Sept. Sev. Paris.

Carac. M. S. iv. 294, 121.

4.—Paus. VIII. 48, 7. Καὶ ἐκτεθῆναι τὸν Τήλεφον λέγουσι ἐς
 τὸ ὄρος τὸ Παρθένιον, καὶ τῷ παιδὶ ἐκκειμένῳ διδόναι
 γάλα ἔλαφον.

TELEPHUS suckled by a doe.

Æ Auton.

5.—Paus. VIII. 48, 7. Τὴν δὲ Εἰλείθυιαν οἱ Τεγεᾶται, καὶ γὰρ
 ταύτης ἔχουσιν ἐν τῇ ἀγορᾷ ναὸν καὶ ἄγαλμα, ἐπονομά-
 ζουσιν Αὔγην ἐν γόνασι.

Head of EILEITHUIA, torch over shoulder.

Æ Auton. B. M.

6.—OTHER TYPES at Tegea.

Herakles as term; lion's skin wrapped about him.

Æ Geta. Imh. M. G. p. 209. (V xxiv.)

Cf. VIII. 48, 6. Ἀγαλμα τετράγωνον· περισσῶς γὰρ δὴ
 τι τῷ σχήματι τούτῳ φαίνονται μοι χαίρειν οἱ Ἀρκάδες.

This figure of Herakles is closely like that on the coins of
 Megalopolis (V vi.). Megalopolis being a new city built B.C. 370
 had to borrow the forms of its deities from its neighbours.

Hera? seated, holds sceptre and pomegranate?

Æ Sept. Sev. Naples, Cat. No. 7580.

P.S.—The coins of Asine in Messenia were in the first paper
 incorrectly ascribed to Asine in Argolis, a city of which in
 historical times only ruins remained.

NUMISMATIC COMMENTARY ON PAUSANIAS.

III.

BOOKS IX. X., I. 1-38.

AND SUPPLEMENT.

[PLATES LXXIV—VIII.]

WITH this third part our *Numismatic Commentary* is completed. It consists of three sections:—

- (1) Boeotia and Phocis (Paus. IX. X.)
- (2) Athens (Paus. I. 1-38.)
- (3) Supplement; containing coins of Peloponnesus omitted in parts I. and II. of the *Commentary*.

The Athenian section of the work involved great difficulties, especially in view of the fact that it was difficult to treat of the Athenian coins without reference to reliefs and other works of art of Athens. This difficulty the compilers have met as best they could: the Athenian coin-lists were drawn up in the first instance by the Swiss colleague.

Special thanks are due to Herr Arthur Loebbecke and Professor Rhousopoulos of Athens for most liberal *envois* of casts: also to Professor Michaelis for valuable hints and corrections in the Athenian section.

F. IMHOOF-BLUMER.

PERCY GARDNER.

PLATAEA.

- 1.—Paus. IX. 2, 7. Πλαταιεύσι δὲ ναός ἐστιν Ἥρας, θεάς ἄξιος τὴν δὲ Ἥραν Τελείαν καλοῦσι, πεποιήται δὲ ὀρθὸν μεγέθει ἄγαλμα μέγα· λίθου δὲ ἀμφοτέρω τοῦ Πεντελησίου, Πραξιτέλους δὲ ἐστιν ἔργα. ἐνταῦθα καὶ ἄλλο Ἥρας ἄγαλμα καθήμενον Καλλίμαχος ἐποίησε· Νυμφευομένην δὲ τὴν θεὸν ἐπὶ λόγῳ τοιῶδε ὀνομάζουσιν.

Head of HERA to right wearing stephanos.

Æ Auton. Fourth century. Imh. Photiades. Paris.

B. M. Cat. pl. ix. 3.

Similar head, facing.

Æ Auton. Fourth century. Vienna. Imh.

B. M. Cat. pl. ix. 4.

Head of Hera in profile, wearing pointed stephane.

Æ Auton. Fourth century. Imh.

Æ Auton. Imh. *Num. Zeit.* III. pl. ix. 12.

The reverse of the bronze coin is a cow, which was sacrificed to Hera, as a bull to Zeus. See Paus. IX. 3, 8. An ox was a dedicatory offering of the Plataeans at Delphi: Paus. x. 15, 1, and 16, 6.

The two silver coins with the head of Hera are fixed by Mr. Head (*B. M. Cat.* l.c.) to B.C. 387–374. They are thus contemporary with the earlier activities of Praxiteles. We cannot with confidence assert that they are in any sense copied from his statue, but they will illustrate it as works of contemporary art.

THEBES.

1.—Paus. IX. 11, 7. Ὑπὲρ δὲ τὸν Σωφρονιστῆρα λίθον βωμός ἐστιν Ἀπόλλωνος ἐπὶ κλησιν Σποδίου, πεποιήται δὲ ἀπὸ τῆς τέφρας τῶν ἱερείων.

IX. 17, 2. Statue of Apollo Boedromius.

10, 2. Statue like that at Branchidac.

APOLLO seated on cippus, naked, holding bow; behind him, on the cippus, his tripod.

Æ Auton. Coin of Boeotia struck at Thebes. *B. M. Cat.* Pl. vi. 5.

2.—Paus. IX. 11, 4. Ἐνταῦθα Ἡράκλειόν ἐστιν, ἄγαλμα δὲ τὸ μὲν λίθου λευκοῦ Πρόμαχος καλούμενον, ἔργον δὲ Ξενοκρίτου καὶ Εὐβίου Θεβαίων· τὸ δὲ ξόανον τὸ ἀρχαῖον Θεβαῖοί τε εἶναι Δαιδάλου νενομίκασιν καὶ αὐτῷ μοι παρίστατο ἔχειν οὕτω Θεβαῖοις δὲ τὰ ἐν τοῖς ἀετοῖς Πραξιτέλης ἐποίησε τὰ πολλὰ τῶν δώδεκα καλουμένων ἄθλων.

25, 4. Herakles Rhinocolustes.

26, 1. Temple of Herakles Hippodetus.

HERAKLES advancing with club and bow; carrying off tripod; shooting; stringing bow; or strangling serpents.

Æ Auton. Fifth century.

B. M. Cat. Pl. xii. 1–8. *Num. Zeit.* 1877. Pl. II.

These types, representing the exploits of Herakles, are given

in the *B. M. Cat.* to B.C. 446–426. In any case they are much earlier than the time of Praxiteles, and can have nothing to do with his pediments. The Herakles holding club and bow is the most interesting figure, and seems clearly to stand for the Herakles Promachos ascribed to Daedalus. But it can resemble that statue only in pose and attributes; in the execution the die-cutter followed the ideas and customs of his own time. Compare the Messenian coin **P IV**.

3.—Paus. IX. 12, 4. *πλησίον δὲ Διονύσου ἄγαλμα, καὶ τοῦτο Ὀνασιμήδης ἐποίησε δι' ὅλου πλήρες ὑπὸ τοῦ χαλκοῦ τὸν βωμὸν δὲ οἱ παῖδες εἰργάσαντο οἱ Πραξιτέλους.*

IX. 16, 6. *καὶ ἐγγυτάτω τοῦ θεάτρου Διονύσου ναὸς ἐστὶν ἐπὶ κλησιν Λυσίου.*

Bearded DIONYSUS, in long chiton, standing, kantharos in right hand.

Æ Auton. First century, A.D. Photiades. (**X I**)

Head, *Coinage of Boeotia*, p. 95.

Head of bearded Dionysus.

El. R Auton. Fifth and fourth centuries.

B. M. Cat. Pl. XIII. 5–9, &c. *Num. Zeit.* 1877, pl. II.

Head of young Dionysus.

Æ Auton. Third century B.C.

B. M. Cat. Pl. VI. 5.

The reading in the passage first cited is corrupt: Kayser has suggested ἐπιχώριος in the place of πλήρες ὑπὸ τοῦ. See Brunn, *G.K.* I. 297. The date of Onasimedes is unknown. The figure on the coin is certainly archaic, as is proved not merely by the beard and the long drapery, but by a certain stiffness of pose and hardness in the outline of the back. We may compare the Athenian coin **CC VI**.

4.—Paus. IX. 16, 1. Temple of Tyche;

25, 3 of Mater Dindymene.

Female head laureate and turreted, TYCHE or CYBELE; probably the former.

Æ late Auton. Photiades. (**X II**.)

Head, *Boeotia*, p. 95.

We may compare the head probably of Messene, on the Messenian coin **P II**. At Messene there was a statue of Thebes of the time of Epaminondas.

5.—Paus. IX. 16, 5. Temple of Demeter Thesmophoros.

25, 5. Grove of the Cabeiri, Demeter and Cora.

Head of DEMETER facing, crowned with corn.

R Æ Auton. *B. M. Cat.* Pl. VI. 6–8. 1mh.

6.—OTHER TYPES at Thebes (see *B. M. Cat.*)

Poseidon seated and standing.

Head of Poseidon.

Head of Zeus.

Nike.

Athene standing, winged. See Imh. *Flügelgestalten*, *Num. Zeit.* III. pp. 1-50. This type must represent rather Athene Nike than Athene Zosteria (Paus. IX. 17, 3): the only Athene mentioned by Pausanias at Thebes.

TANAGRA.

1.—Paus. IX. 19, 6. Τοῦ δὲ Εὐρίπου τὴν Εὐβοίαν κατὰ τοῦτο ἀπὸ τῆς Βοιωτῶν διείργοντος. . . . Ναὸς δὲ Ἀρτέμιδος ἐστὶν ἐνταῦθα καὶ ἀγάλματα λίθου λευκοῦ, τὸ μὲν δᾶδας φέρον, τὸ δὲ ἔοικε τοξευούσῃ. . . . φοῖνικες δὲ πρὸ τοῦ ἱεροῦ πεφύκασιν.

ARTEMIS huntress in a tetrastyle temple, spear in raised right hand, torch in left; on each side of it a palm-tree; below ship with sailors.

Æ Anton. Pius. Paris. (X III.)

M. S. III. 522, 110.

Artemis as above, without temple.

Æ Anton. Pius. Imh. (X IV.)

Mion. S. III. 522, 111 (dog beside her).

In a distyle shrine, Artemis on a basis advancing to right; holds spear and torch.

Æ Commodus. B. M. (X V.)

Artemis advancing to right, holding burning torches in both hands.

Æ Auton. Imh. *Num. Zeit.* 1877, p. 29, 104.

The temple of X III. containing a statue of the hunting Artemis and flanked by palm-trees is clearly the temple by the Euripus. The statue X V. is not greatly different from that on X III., and the difference in the number of pillars is not essential.

2.—Paus. IX. 20, 1. Ταναγραῖοι δὲ οἰκιστὴν σφισι Ποίμανδρον γενέσθαι λέγουσι. . . . Ποίμανδρον δὲ γυναῖκά φασιν ἀγαγέσθαι Τάναγραν θυγατέρα Αἰόλου· Κορίνην δὲ ἐστὶν ἐς αὐτὴν πεποιημένα Ἀσωποῦ παῖδα εἶναι.

Head of POEMANDER: inscribed ΠΟΙΜΑΝΔΡΟΣ.

Æ Auton. Imh.

Num. Zeit. 1877; 29, 106.

Head of ASOPUS: inscribed ΑΣΩΠΟΣ.

Æ Auton. Imh. (X VI.)

Num. Zeit., 1877: 30, 108.

The head of Asopus is bearded; it does not appear to be horned, or present the distinctive type of a river-god.

3.—Paus. IX. 20, 4. Ἐν δὲ τοῦ Διονύσου τῷ ναῷ θέας μὲν καὶ τὸ ἄγαλμα ἄξιον, λίθον τε ὃν Παρίου καὶ ἔργον Καλάμδος, θαῦμα δὲ παρέχεται μείζον ἔτι ὁ Τρίτων.

Under a roof, supported by two Atlantes on pillars, young DIONYSUS wearing nebris and boots; holds kantharos and thyrsos: below Triton swimming to left looking back.

Æ Anton. Pius. B. M. (X VII.)

M. Aurel. Imh. (X VIII.) Berlin.

Commodus. Rhousopoulos.

Num. Zeit. 1877; p. 32, 111. E. Curtius. *Arch. Zeit.* 1883, 255.

P. Wolters. *Arch. Zeit.* 1885, 263.

Imhoof, followed by Curtius, published this coin as giving a representation of the statue by Calamis, as well as of the Triton in the temple. Wolters, however, maintains (1) that the Triton at Tanagra was no work of art but a specimen preserved by pickling; (2) that the type of Dionysus on the coin is certainly not earlier than the time of Pheidias, and cannot represent a work of Calamis. There is force in these observations: perhaps a solution of the difficulty may be found in this direction; the Triton may be introduced as a sort of mint-mark or local symbol of the city of Tanagra of which the pickled Triton was the chief boast. And the building represented on the coin may not be the temple of Dionysus, but a shrine with roof supported by two Atlantes, and containing not the statue by Calamis, but one of later date.

The following may be a figure of Dionysus:—

Male figure standing to right, in raised right, sceptre or thyrsus, in left an object which looks like a huge ear of corn or bunch of grapes.

Æ Augustus. Imh. (X IX.)

This figure is on so small a scale that the details are obscure. The god seems to wear a chlamys or nebris over the shoulders: whether he is bearded or beardless is uncertain. This figure should from the analogy of the other small coins of Tanagra represent a statue; and it is more like what we should expect in a Dionysus of Calamis than the figure of the previous coin.

4.—Paus. IX. 22, 1. 'Εν Τανάγρα δὲ παρὰ τὸ ἱερὸν τοῦ Διονύσου Θέμιδος ἐστίν, ὃ δὲ Ἀφροδίτης, καὶ ὁ τρίτος τῶν ναῶν Ἀπόλλωνος, ὁμοῦ δὲ αὐτῷ [καὶ] Ἄρτεμιν τε καὶ Λητώ.

x. 28, 6. Apollo at Delium. ἐδήλωσε δὲ καὶ ὁ Μῆδος Δᾶτις λόγοις τε, οὓς εἶπε πρὸς Δηλίους, καὶ τῷ ἔργῳ, ἥνίκα ἐν Φοινίσσῃ νητ' ἄγαλμα εὐρών Ἀπόλλωνος ἀπέδωκεν αὐθις Ταναγραίοις ἐς Δήλιον.

Archaic APOLLO facing; holds in right hand a branch, in left a bow: hair in formal curls.

Æ Germanicus. Imh. (X x.) B. M. Eckhel, *Sylloge* pl. III. 10.
Commodus (Germanicus?) *Mus. Sanelem.*, pl. 24, 201.

This figure is of the usual archaic type, much like the Apollo of Tectaeus and Angelion at Delos (CC XI.—XIV.) and decidedly more archaic than that of Canachus at Miletus, since the legs seem to be parallel to each other as well as the arms. On the coin the hard outlines of chest and hips are conspicuous. This figure may be a copy of the statue at Delium, traditionally said to have come out of a Phoenician ship.

5.—Paus. IX. 22, 1. 'Ες δὲ τοῦ Ἑρμοῦ τὰ ἱερὰ τοῦ τε Κριοφόρου καὶ ὃν Πρόμαχον καλοῦσι, τοῦ μὲν ἐς τὴν ἐπὶ κλησιν λέγουσιν ὡς ὁ Ἑρμῆς σφίσιν ἀποτρέψαι νόσον λοιμώδη περὶ τὸ τεῖχος κριὸν περιενεγκών, καὶ ἐπὶ τούτῳ Κάλαμις ἐποίησεν ἄγαλμα Ἑρμοῦ φέροντα κριὸν ἐπὶ τῶν ὤμων. . . . Τὸν δὲ Ἑρμῆν λέγουσι τὸν Πρόμαχον Ἑρετριέων ναυσὶν ἐξ Εὐβοίας ἐς τὴν Ταναγραίαν σχόντων τοὺς τε ἐφήβους ἐξαγαγεῖν ἐπὶ τὴν μάχην, καὶ αὐτὸν ἄτε ἔφηβον στλεγγίδι ἀμυνόμενον μάλιστα ἐργάσασθαι τῶν Εὐβοέων τροπήν. Κεῖται δὲ ἐν τοῦ Προμάχου τῷ ἱερῷ τῆς [τε] ἀνδράχου τὸ ὑπόλοιπον· τραφῆναι δὲ ὑπὸ τῷ δένδρῳ τὸν Ἑρμῆν τούτῳ νομίζουσιν.

HERMES Criophorus; naked, facing.

Æ Auton. Imh. *Num. Zeit.* 1877, 29, 106-7.
B. M. (X XI.) *Cat.* Pl. x. 12. Berlin. Imh. (X XII.)
Prokesh-Osten, *Inedita* 1854, II. 62.

Hermes Promachus facing, holds in right hand a strigil, in left a caduceus (?)

Æ Trajan. B. M. (X XIII.) See however *B. M. Cat.* p. 66.

Hermes naked, his feet winged, standing to right, caduceus in left hand; beside him a tree on which sits an eagle; right hand rests on hip, left on tree:

Æ Trajan and Ant. Pius. (X xiv.) Rhousopoulos.

M. Aurel. Imh. (X xv.) Vienna (X xvi.)

Num. Zeit. 1877, 32, 110.

The first of these types (XI, XII.) clearly reproduces the Hermes of Calamis. One arm of the god passes round the forefeet and one round the hindfeet of the ram; on one coin the hands seem to meet on the breast as in the well-known Athenian statue of Hermes carrying a bull, on the other coin one hand seems to be higher than the other. The pose of the god is stiff and his legs rigid: he is naked. He is also beardless, but whether his feet are winged, the scale of the coin makes it impossible to say.

The second type (XIII.) is identified by means of the strigil, if it be a strigil, with Hermes Promachos. This type seems to represent an original of the fifth century. The hair of the god is long, his left leg is advanced and bent, but he can scarcely be said to lounge.

The third type (XIV.—XVI.) is connected with the temple of Hermes Promachus by the tree whereon the eagle sits, which is doubtless the andrachnus of the story. At the foot of the tree is a curved object which may be a strigil. The figure is youthful and wears short hair, but the pose is somewhat stiff.

6.—OTHER TYPES at Tanagra.

Three nymphs draped, hand in hand.

Æ Augustus. *B. M. Cat.* Pl. x. 13. Vienna. (X xvii.)

Cf. the Athenian coin (EE vi.)

HALIARTUS.

- 1.—Paus. IX. 26, 5. Ἀπὸ δὲ τοῦ ὄρους τούτου πέντε ἀπέχει καὶ δέκα σταδίους πόλεως ἐρείπια Ὀγχηστοῦ. φασὶ δὲ ἐνταῦθα οἰκῆσαι Ποσειδῶνος παῖδα Ὀγχηστόν. ἐπ' ἐμοῦ δὲ ναός τε καὶ ἄγαλμα Ποσειδῶνος ἐλείπετο Ὀγχηστίου καὶ τὸ ἄλσος, ὃ δὴ καὶ Ὀμηρος ἐπήνεσε.

POSEIDON naked, charging to right with raised trident.

AR Auton. Fifth century Imh. B. M.

Num. Zeit. 1871, 335, 19.

Onchestus was in the territory of Haliartus.

THESPIAE.

- 1.—Paus. IX. 26, 8. τὸ δὲ ἄγαλμα τὸ Διονύσου καὶ αὐθις Τύχης.

TYCHE standing: holds patera and cornucopiae.

Æ Domitian. *B. M. Cat.* pl. xvi. 15. (X xviii.)

Mion. S. III. 533, 189 (turreted).

2.—PAUS. IX. 27, 5. ἔστι δὲ καὶ ἐτέρωθι Ἀφροδίτης Μελαινίδος ἱερὸν, καὶ θεατρὸν τε καὶ ἀγορὰ θέας ἄξια· ἐνταῦθα Ἡσιόδος ἀνάκειται χαλκοῦς.

Head of APHRODITE, with one or two crescents in the field.

Æ Auton. Fourth century B.C. Florence.

B. M. Cat. pl. xvi. 8-10. Imh.

Aphrodite standing draped; the end of her himation falling over her left arm, her right hand outstretched over a draped figure, apparently female, who holds flower and lifts her dress.

Æ Domitian. Imh. (X·xix.)

One is tempted to bring this group into connexion with the statues of Athene Ergane and of Plutus standing by her, mentioned by Pausanias (26, 8). But the taller figure has none of the attributes of Athene, and the shorter figure is clearly a draped goddess and no representation of Plutus. The statues of Aphrodite resting on a draped archaic female figure are collected by Gerhard in his paper *Venere Proserpina*, plates vii.-xii. See also R. Schneider, *Statuette der Artemis*, Vienna, 1886.

3. OTHER TYPES at Thespieae.

Apollo with hair in queue seated to right on cippus, in citharoedic costume; holds lyre.

Æ Domitian. B. M. (X xx.) Rhousopoulos.

Here again we are at first sight tempted to see a copy of a monument described by Pausanias, the seated statue of Hesiod thus described by Pausanias (30, 3): Κάθηται δὲ καὶ Ἡσιόδω κιθάραν ἐπὶ τοῖς γόνασιν ἔχων, οὐδέν τι οἰκείου· Ἡσιόδω φόρημα. But the figure is clearly beardless, which we can scarcely suppose Hesiod to have been. It is, however, open to question whether Pausanias may not have taken an Apollo Citharoedus for a Hesiod.

Apollo draped, facing, holds plectrum and lyre.

Æ Domitian. B. M. (X xxi.) Rhousopoulos.

Veiled female head, wears calathos.

Æ Auton. B. M. Cat. pl. xvi. 12-13.

Veiled female figure, right hand raised.

Æ Domitian. B. M.

CORONEIA.

1.—PAUS. IX. 34, 1. Πρὶν δὲ εἰς Κορώνειαν ἐξ Ἀλαλκομενῶν ἀφικέσθαι, τῆς Ἰτωνίας Ἀθηνᾶς ἐστὶ τὸ ἱερὸν. . . Ἐν δὲ τῷ ναῷ χαλκοῦ πεποιημένα Ἀθηνᾶς Ἰτωνίας καὶ Διός

ἐστὶν ἀγάλματα· τέχνη δὲ Ἀγορακρίτου, μαθητοῦ τε καὶ ἐρωμένου Φειδίου. ἀνέθεσαν δὲ καὶ Χαρίτων ἀγάλματα ἐπ' ἐμοῦ. Λέγεται δὲ καὶ τοιόνδε, Ἰοδάμαν ἱερωμένην τῇ θεῷ νύκτωρ ἐς τὸ τέμενος ἐσελθεῖν, καὶ αὐτῇ τὴν Ἀθηνᾶν φανῆναι, τῷ χιτῶνι δὲ τῆς θεοῦ τὴν Μεδούσης ἐπέειναι τῆς Γοργόνης κεφαλὴν.

Head of ATHENE facing, and in profile.

R Auton. *B. M. Cat.* Pl. VII. 10-11.

Imh. *Num. Zeit.* 1877, 20, 57.

Gorgoneion.

R Auton. *B. M. Cat.* pl. VII. 6-9.

Imh. *Num. Zeit.* 1877, 19, 56-57.

PHOCIS.

- 1.—Paus. x. 2, 5-7. Mention of Onomarchus and Phalaecus. Both names are found on autonomous copper of Phocis
B. M. Cat. p. 23, &c.

DELPHI.

- 1.—Paus. x. 5, 1. Ἔστι δὲ καὶ ἄνοδος διὰ τῆς Δαυλίδος ἐς τὰ ἄκρα τοῦ Παρνασοῦ, μακροτέρα τῆς ἐκ Δελφῶν, οὐ μέντοι καὶ κατὰ ταῦτὰ χαλεπή.

PARNASSUS within wreath; inscribed ΠΥΘΙΑ.

Æ Auton. Millingen, *Récueil* II. 11. *Mus. Sanelem.* I. 179.

In the engraving of Millingen, Parnassus appears to be depicted on the coin much in the style of modern landscape-painting, a mountain with three summits. This is for Greek art a most unusual mode of representation, the nearest parallel being the type of Mons Argæus on the coins of Caesareia in Cappadocia, and the mountains on two coins of Amisus, struck by Trajan and Hadrian (Imh.)

- 2.—Paus. x. 5, 13. τὸν δ' ἐφ' ἡμῶν τῷ θεῷ ναὸν ὠκοδόμησαν μὲν ἀπὸ τῶν ἱερῶν οἱ Ἀμφικτυόνες χρημάτων, ἀρχιτέκτων δέ [τις] Σπίνθαρος ἐγένετο αὐτοῦ Κορίνθιος.

- x. 19, 4. Τὰ δὲ ἐν τοῖς ἀετοῖς, ἔστιν Ἀρτεμις καὶ Λητώ καὶ Ἀπόλλων καὶ Μοῦσαι. . . . τὰ μὲν δὴ πρῶτα αὐτῶν Ἀθηναῖος Πραξίας μαθητῆς Καλάμιδος ἐστὶν ἐργασάμενος.

- 24, 1. Ἐν δὲ τῷ προνάφ τῷ ἐν Δελφοῖς γεγραμμένα ἐστὶν ὠφέληματα ἀνθρώποις ἐς βίον. ἐγράφη δὲ ὑπὸ ἀνδρῶν οὓς γενέσθαι σοφοὺς λέγουσιν Ἕλληνες.

- 24, 4. ἔστηκε δὲ καὶ ἀγάλματα Μοιρῶν δύο· ἀντὶ δὲ

αὐτῶν τῆς τρίτης Ζεὺς τε Μοιραγέτης καὶ Ἀπόλλων
σφίσι παρέστηκε Μοιραγέτης.

24, 5. Ἐς δὲ τοῦ ναοῦ τὸ ἐσωτάτῳ παρίασί τε ἐς αὐτὸ
ὀλίγοι, καὶ χρυσοῦν Ἀπόλλωνος ἕτερον ἄγαλμα ἀνά-
κειται.

Front of tetrastyle temple, with pediment containing standing
figures: Ε (Delphic ΕΙ) between pillars.

Æ Hadrian. Copenhagen. (X xxiii.)

Faustina Sen. Imh. (X xxii.) *Zeitschr. f. Num.* i. 115 (hexastyle).

The pediment is variously represented on these two coins:
on No. xxii. there seems to be a standing figure with hand
raised between two crouching animals; on No. xxiii. there
seem to be several figures.

TEMPLE OF APOLLO with six columns at side: in the entry
statue of Apollo naked, standing, resting left elbow on
a pillar, his right hand advanced; at his feet omphalos
or altar.

Æ Faustina Sen. B. M. (X xxiv.) Rhousopoulos (X xxv.) cf. M. S. III. 500, 49.

Similar figure of Apollo without temple or omphalos—

Æ Hadrian. Mus. Parma (X xxvi.) Paris. Rhousopoulos.

Apollo naked, standing to left, his right foot supported on a
square basis, holds in right hand lyre which rests on
knee, in raised left branch of laurel, left elbow rests on
tripod, on the basis of which is inscribed ΠΥΘΙΑ.

Æ Hadrian. Sestini, *Mus. Hederv.* pl. x. 2.

For this coin our only authority is the plate of Sestini's work,
which is not altogether trustworthy; the lyre seems impossibly
small, and the letters ΠΥΘΙΑ may be suspected; in fact it is
not unlikely that the figure described by Sestini may be
identical with that in the next description.

Apollo naked, standing, in his right hand a branch, his left
hand raised; behind him, tripod on basis: at his feet,
river-god (Pleistus, Paus. x. 8, 8).

Æ Hadrian. Berlin (Y I.)

Berl. Blätter, v. pl. lvi. 8. *Zeit. f. Num.* vii. 217.

There is an appearance of a staff in the left hand of Apollo.
Tripod on stand.

Æ Hadrian. *Ramus.* i. pl. III. 12.

Antinous. Photiades (Y II.) Cf. *Zeit. f. Num.* XIII. pl. iv. 3, where the
tripod is inverted.

Altar bound with laurel.

Æ Hadrian. B. M.

Apollo standing; in right hand branch or patera; left arm resting on pillar and holding lyre.

Æ Hadrian. Mion. S. III. 499, 38 (Vaillant).

Caracalla. Mion. II. 98, 31 (Vaillant).

The types thus far described are such as can with reasonable probability be supposed really to represent the temple at Delphi and objects contained in it. First we have the front of the temple (**X** XXII.) supported by six Ionic columns and surmounted by a pediment, in which may be discerned a standing figure with arm raised as if to strike, and two animals crouching in the corners. Steps lead up to the temple. The letter E, which occupies the intercolumniation, is no doubt the mysterious Delphic *ei* as to which Plutarch has written: it here stands, in the shorthand usual in Greek art, for all the wise and witty sayings set up in the *pronaüs*. Next comes a side view of the same temple (**X** XXIV.), the pediment occupied by a mere disk. In the front appears a naked standing figure of Apollo, his elbow resting on a column. This figure repeated in **X** XXVI. would seem to be the principal statue of Apollo in the Temple. Two other sets of coins present to us a figure in general pose closely like this, but varied in attribute and detail. Of one set, only known from the descriptions of Vaillant, we are unable to figure a specimen. The other type appears as **Y** I. Here the figure of Apollo is doubly localised, by the presence of the river-god, and by the tripod on a stand in the background, which tripod is the type of **Y** II. It has been wrongly supposed that this tripod stands for that dedicated by the Greeks after Plataea and placed on the brazen serpents still preserved at Constantinople (cf. Paus. x. 13, 9), wrongly, since in Pausanias' time the tripod had already disappeared and only the stand remained. Rather it stands for the sacred tripod whereon the soothsaying priestess, the Pythia, sat to deliver her oracles. On the coin published by Sestini it is inscribed ΠΥΘΙΑ; this inscription, supposing it really to exist, is somewhat ambiguous: it may indicate that the tripod was dedicated in memory of a victory in the Pythian games, or it may have a more local signification.

When we reach the question in what part of the temple the statues copied on these coins existed we land in great difficulties. The two statues mentioned by Pausanias are that of Apollo Moeragetes, and a golden statue undescribed, kept in the

adytum. The latter statue is mentioned by various writers, but not described. Wieseler (*Denkm.* II. 134) observes that the statue probably held a lyre, but even this is not completely established by the passages he cites, Plutarch, *de Pyth. orac.* 16, *Sulla* 12. It is therefore not improbable that the figure on the coins above mentioned may be the Apollo of the adytum, though we must mention as an alternative possibility that that statue is repeated rather on some of the coins mentioned below which bear the type of a Citharoedic Apollo.

The golden statue can scarcely be supposed to be of earlier date than the times of Onomarchus, or it would probably have been seized by him.

Paus. x. 16, 3. Τὸν δὲ ὑπὸ Δελφῶν καλούμενον ὀμφαλόν, λίθου πεποιημένον λευκοῦ, τοῦτο εἶναι τὸ ἐν μέσῳ γῆς πάσης αὐτοί τε λέγουσιν οἱ Δελφοί, κ.τ.λ.

Obv. Tripod.

Rev. Omphalos; thus represented ☉.

Æ Early Auton. Imh. B. M. &c. *Zeit. f. Num.* I. 294.

Æ Auton. Ramus, I. pl. III. 12.

Faustina Sen. B. M.

Omphalos, entwined by snake, and covered with net-work.

Æ Auton. Berlin. *Rev. Num.* 1860, pl. XII. 8.

Æ Hadrian.

Omphalos on basis.

Æ Hadrian. Imh.

Omphalos on rock.

Æ Hadrian. *B. M. Cat.* pl. IV. 20.

Apollo naked, standing, right hand resting on head, left hand half raised.

Æ Hadrian. B. M. (Y III.)

Apollo Citharoedus, in long chiton, advancing to right, playing on lyre.

Æ Auton. Millingen, *Récueil*, II. 10 and 11.

Hadrian. B. M. Copenhagen (Y IV.) Berlin. Rhousopoulos.

Overbeck, *Berichte der Kais. Sächs. Ges. der Wissensch.* 1886.

Apollo Citharoedus facing, clad in long chiton, holds plectrum and lyre.

Æ Faustina Sen. Rhousopoulos.

Apollo, wearing himation, seated on omphalos; right hand raised.

Æ Hadrian. Berlin. (Y V.)

Apollo laur., naked to waist, seated to left on rock, on which lyre; his right hand rests on his head.

Æ Faustina Sen. Vienna, Schottenstift (Y VI.)

Coin struck by Amphietyons (x. 8, 1). *Obv.* Head of Demeter veiled and crowned with corn. *Rev.* Apollo, laur., clad in long chiton, seated to left on omphalos; right hand raised to his chin, in left, laurel-branch; lyre beside him.

Æ Fourth cent. B. M. (Y VII.)

Imh. Berlin.

Inscription ΠΡΟΠΟΛΟΙ ΑΜΦΙΚΤΥΟΝΕΣ.

Æ Antinous. Imh. *Zeit. f. Num.* XIII. pl. iv. 3.

Head of Apollo, laureate.

Æ Æ Auton. Berlin. (Bow before head.)

Æ Faustina Sen. B. M. (Y VIII.) Rhousopoulos. (Y IX.) Imh.

We have here a large group of types of Apollo the origin of which we cannot refer to any known statue at Delphi. The first type (Y III.) certainly has a statuesque appearance, and Y IV. belongs to that class of representations of Apollo Citharoedus of which the origin is attributed to Scopas. As to these see Overbeck in the *Berichte* of the Saxon Academy, 1886. Wieseler (*Denkmäler*, II. 134a) regards the figure on the coin as a copy of a statue in the theatre of Delphi. The seated figures of Apollo cannot be traced back to a sculptural original: one of them (Y VII.) belongs to a period when we should expect the die-sinker to invent a type for himself, and not to copy a statue; the other two are of imperial times, but cannot be identified. The latter of the two heads of Apollo (Y VIII., IX.) is probably copied from a statue; the queue falling on the neck of the god behind, and the severe features seem to indicate a work of early art.

Laurel wreath inscribed ΠΥΘΙΑ (Paus. x. 7, 8).

Æ Auton. Hadrian. Anton. Pius. Faustina Sen. Caracalla.

Tripod with ΠΥΘΙΑ.

Æ Auton. Bröndsted, *Reisen* I. p. vi. (*Obv.* Apollo Citharoedus.)

Table with ΠΥΘΙΑ.

Æ Faustina Sen. B. M. Mus. Civico, Venice.

3.—Paus. x. 8, 6. Ἑσελθόντι δὲ ἐς τὴν πόλιν εἰσὶν ἐφεξῆς ναοί . . . ὁ τέταρτος δὲ Ἀθηναῖς καλεῖται Προνοίας. Τῶν δὲ ἀγαλμάτων τὸ ἐν τῷ προνάῳ Μασσαλιωτῶν ἀνάθημά ἐστι, μεγέθει τοῦ ἔνδον ἀγάλματος μείζον.

ATHENE standing; spear in her raised right hand, shield on left arm.

Æ Hadrian. Paris. (Y x.)

Faustina Sen. Imh. (Y XI.)

Mion. S. III. 500, 50-51.

This type may be compared with those of Athens (AA xv., xvi.). The pose and attributes of the goddess belong to the time when the stiff archaic Palladia had been superseded by statues of softer outline and gentler movement, but before Pheidias had entirely recreated the ideal of the deity.

4.—Paus. x. 32, 7. Τὸ δὲ ἄντρον τὸ Κωρύκιον μεγέθει τε ὑπερβάλλει τὰ εἰρημένα, καὶ ἔστιν ἐπὶ πλείστον ὁδεῦσαι δι' αὐτοῦ καὶ ἄνευ λαμπτήρων· ὃ τε ὄροφος ἐς αὐταρκες ἀπὸ τοῦ ἐδάφους ἀνέστηκε, καὶ ὕδωρ τὸ μὲν ἀνερχόμενον ἐκ πηγῶν, πλέον δὲ ἔτι ἀπὸ τοῦ ὀρόφου στάζει, ὥστε καὶ δῆλα ἐν τῷ ἐδάφει σταλαγμῶν τὰ ἵχνη διὰ παντός ἐστι τοῦ ἄντρου. Ἱερὸν δὲ αὐτὸ οἱ περὶ τὸν Παρνασὸν Κωρυκίων τε εἶναι Νυμφῶν καὶ Πανὸς μάλιστα ἡγνῆται.

PAN naked, in human form, seated on rock, in right hand pedom, which rests on another rock.

Æ Hadrian. B. M. (Y. xii.)

Pan seated to left in Corycian cave.

Æ Hadrian. Imh. (Y xiii.) *Zeit. f. Num.* i. pl. iv. 9a.

Baumeister, *Denkmäler der Cl. Alt.* p. 961.

Pausanias does not speak of a statue of Pan: the representations on the coins seem to be rather of the class which indicate the presence of deities at certain localities than of the class which reproduce works of art.

6.—OTHER TYPES at Delphi:

Altar wreathed, on basis.

Æ Hadrian. Imh. B. M.

Raven on olive-branch.

Æ Hadrian. B. M. Paris.

Lyre on rock.

Æ Hadrian. Munich.

Artemis as huntress, clad in short chiton.

Æ Faustina Sen. Paris. (Y xiv.)

Mion. II. 97, 30: Sup. III. 501, 55.

Several figures of Artemis are mentioned among the *donaria* at Delphi.

ELATEIA.

1.—Paus. x. 34, 6. Ἐπὶ τῷ πέρατι δὲ τῷ ἐν δεξιᾷ τῆς πόλεως θεατρόν τέ ἐστι καὶ χαλκοῦν Ἀθηνᾶς ἄγαλμα ἀρχαῖον ταύτην τὴν θεὸν λέγουσιν ἀμύναί σφισιν ἐπὶ τοὺς ὁμοῦ Ταξίλῳ βαρβάρους.

Ἐλατείας δὲ ὅσον σταδίου εἴκοσιν ἀφέστηκεν Ἀθηνᾶς ἐπὶ κλησιν Κραναίας ἱερὸν.

8. Τὸ δὲ ἄγαλμα ἐποίησαν μὲν καὶ τοῦτο οἱ Πολυκλέους παῖδες, ἔστι δὲ ἐσκευασμένον ὡς ἐς μάχην, καὶ ἐπείργασται τῇ ἀσπίδι τῶν Ἀθήνησι μίμημα ἐπὶ τῇ ἀσπίδι τῆς καλουμένης ὑπὸ Ἀθηναίων Παρθένου.

ATHENE in form of Palladium.

Æ Auton. B. M. (Y XVI.) &c.

Similar; in field, tripod.

Æ Auton. B. M. Imh.

Athene charging to right with spear advanced, shield on left arm.

Æ Auton. B. M. (Y XV.)

Head of Athene.

Æ Auton. Paris.

We meet here with a difficulty: Pallas appears fighting in two different attitudes; and it is impossible to say with certainty which is nearer to the sculptural work of the sons of Polycles, Timocles and Timarchides. But the date of these artists is later than that of the coins, 3rd century B.C.

ANTICYRA.

- 1.—Paus. x. 36, 8. Ἔστι δὲ σφισιν ἐπὶ τῷ λιμένι Ποσειδῶνι οὐ μέγα ἱερόν, λογάσιν ᾠκοδομημένον λίθοις· κεκονιάται δὲ τὰ ἐντός. τὸ δὲ ἄγαλμα ὀρθὸν χαλκοῦ πεποιημένον, βέβηκε δὲ ἐπὶ δελφίνι τῷ ἐτέρῳ τῶν ποδῶν· κατὰ τοῦτο δὲ ἔχει καὶ τὴν χεῖρα ἐπὶ τῷ μηρῷ, ἐν δὲ τῇ ἐτέρᾳ χειρὶ τρίαῖνά ἐστιν αὐτῷ.

Head of POSEIDON.

Æ Auton. Berlin.

Zeit. f. Num. vi. 15. *Rev. Num.* 1843, pl. x. 3.

- 2.—Paus. x. 37, 1. Τῆς πόλεως δὲ ἐν δεξιᾷ, δύο μάλιστα προελθόντι ἀπ' αὐτῆς σταδίους, πέτρα τέ ἐστιν ὑψηλή, μοῖρα ὄρους ἢ πέτρα, καὶ ἱερόν ἐπ' αὐτῆς πεποιημένον ἐστὶν Ἀρτέμιδος· ἔργον τῶν Πραξιτέλους, δᾶδα ἔχουσα τῇ δεξιᾷ καὶ ὑπὲρ τῶν ὤμων φαρέτραν· παρὰ δὲ αὐτὴν κύων ἐν ἀριστερᾷ· μέγεθος δὲ ὑπὲρ τὴν μεγίστην γυναῖκα τὸ ἄγαλμα.

ARTEMIS clad in short chiton advancing to right, quiver at shoulder; in her right hand bow, in her left torch; dog beside her.

Æ Auton. Berlin. (Y XVII.)

Zeit. f. Num. l.c. *Rev. Num.* l.c.

This type and the head of Poseidon are two sides of the same coin. The torch borne by Artemis is distinctive, and gives us reason to think that the figure of the coin is, if not exactly a

copy, at all events a free reproduction of the Anticyran statue of Artemis by the sons of Praxiteles, Cephisodotus and Timarchus. The old reading was ἔργων τῶν Πραξιτέλους, and the statue is cited by Brunn (*G. K.*) and other writers as a work of Praxiteles himself. And in fact the reading of our text does not exclude Praxiteles as the artist, cf. the phrase ἔργον τῶν Μύρωνος (ix. 30, 1) and compare *Arch. Zeit.* 1876, p. 167.

ATHENS.

1. (a) Paus. I. 1, 1. Athene Sunias: temple on the top of the promontory of Sunium.
- (b) I. 1, 3. Athene in Piraeus, bronze statue holding lance.
- (c) I. 1, 4 and 36, 4. At Phalerum. Temple of Athene Sciras.
- (d) I. 2, 5. Near Cerameicus. Statue of Athene Paeonia.
- (e) I. 8, 4. In the temple of Ares, statue of Athene by Locrus of Paros.
- (f) I. 14, 6. In or near the temple of Hephaestus. Statue of Athene with blue eyes, γλαυκοὺς ἔχον τοὺς ὀφθαλμούς.
- (g) I. 23, 4. On the Acropolis. Statue of Athene Hygieia (by Pyrrhus of Athens).
- (h) I. 24, 1. On the Acropolis. Athene striking Marsyas, for picking up the flutes thrown away by her.
- (i) I. 24, 2. On the Acropolis. Athene springing from the head of Zeus.
- (j) I. 24, 3. On the Acropolis. Athene producing the olive, and Poseidon waves.
- (k) I. 24, 5. The Parthenon. Subject of west pediment birth of Athene, of east pediment contest of Athene and Poseidon for the land.
- (l) I. 24, 5-7. In the Parthenon. Chryselephantine statue, standing, in long chiton; on her breast, Medusa-head; holding Nike and spear, shield at her feet, by her spear, snake.
- (m) I. 26, 4. On the Acropolis. Seated statue by Endoeus.
- (n) I. 26, 6. On the Acropolis. Athene Polias, very sacred statue said to have fallen from heaven.
- (o) I. 28, 2. On the Acropolis. Bronze statue by Pheidias (Promachos). Lance-point and helmet visible on the way from Sunium: shield decorated by Mys.

- (p) I. 28, 2. On the Acropolis. Athene Lemnia, most remarkable of Pheidias' works.
- (q) I. 30, 4; 31, 6. At Colonus. Altar of Athene Hippias, also at Acharnae.
- (r) I. 32, 2. On Pentelicus. Statue of Athene.
- (s) I. 37, 2. Temple of Demeter on sacred way. Athene and Poseidon honoured there.
- (t) I. 37, 6. Temple of Apollo on sacred way. Statue of Athene.

In the following classification of the various types of Athene we would not be understood positively to endorse the identifications inserted in the text of coin-types with ancient works of art. But for the identifications there is, in each case, much to be said, and as we have not space to discuss them at length, we accept them provisionally in order to obtain a basis for arrangement. If any of them be hereafter disproved, it will not destroy the value of our work.

1. ATHENE PARTHENOS (*l*).

Athene standing, aegis on her breast; holds in right hand Nike, in left, spear; left hand rests on shield represented in profile.

Æ Imh. B. M. Loebbecke. (Y XVIII.)
Hunter Coll. Pl. x. 36, 37.

As last, shield bearing Gorgoneion partly conceals her body.

Æ B. M. (Y XIX.) Beulé 258, 1.

As last but one; snake at her feet.

Æ B. M. (Y XX.) Beulé 258.

Æ B. M. (Y XXI.) Beulé 258.

With these coins we may compare the following type on a Cilician coin of the fourth century B.C. which seems also a reproduction of the Athenian Parthenos.

Athene facing, holds in right hand Nike, left hand rests on shield, right elbow supported by trunk of tree.

Æ B. M. Gardner, *Types*, pl. x. 28. De Luynes' coll. (Y XXII.)

Also tetradrachms of Alexander I. and Antiochus VII., Euergetes, of Syria (Wieseler, *Denkm.* II. 203; *Br. Mus. Cat. Seleucidae*, pl. xv. 5; pl. xx. 6, &c.).

Paus. I. 24, 5. Μέσφ μὲν οὖν ἐπὶ κεῖται οἱ τῷ κράνει Σφιγγὸς εἰκῶν, . . . καθ' ἑκάτερον δὲ τοῦ κράνους γρύπες εἰσιν ἐπιειργασμένοι.

Head of Athene in three-crested Athenian helmet; on the

side of it Pegasus running; over the forehead foreparts of horses.

Æ Auton. B. M. (Y xxiii.)

Bust of Athene in crested Athenian helmet, of which the ornamentation is obscure, but there seems to be an owl (?) on the neck-piece; wears necklace and aegis.

Æ Auton. Loebbecke. Parma. (Y xxiv.) Berlin.

With these may be compared coins of Alexandria struck under Julia Mamaea.

Bust of Athene in three-crested Athenian helmet: on the top, sphinx, on the side a Pegasus or griffin, over the forehead heads of four horses.

Potin. B. M. (Y xxv.)

The literature which treats of the Parthenos statue of Pheidias and its reproductions in statuette relief and coin is so extensive that it is quite impossible here to summarise the results which it establishes. The coins add little to our knowledge; but on one or two points their testimony is important:—

(1) the prop which on the Athenian statuette discovered in 1881 supported the right hand of Athene does not appear on the Athenian coins; but it does on a leaden tessera at Berlin, which bears the inscription **AΘΕ** and reproduces the Parthenos statue (v. Sallet, *Zeit. f. Num.* x. p. 152.) On the Cilician coin above cited, the stump of a tree is similarly introduced as a support. In our plates will be found several instances in which a prop appears to have been placed under the arm of a statue, see **E** LXXXVII., **N** XXIV., **O** IX., **T** VII., and more particularly the reproductions of the early statue of Artemis Laphria at Patrae on pl. **Q**, and the seated female figure, pl. **EE** XVI, XVII., who rests her hand on a column.

(2) The animal on the side of the helmet of Athene on late silver coins of Athens is generally quite clearly a Pegasus (as in xxiii.) but sometimes, though rarely, certainly a griffin. The coin of Imperial times (xxiv.) gives us a nobler, and in some respects truer, representation of the original, but the details cannot be made out. The coin of Alexandria (xxv.) adds the Sphinx as a support of the crest, and distinctly confirms the probability, established by coins and gems, that the visor of Athene's helmet was adorned with foreparts of four horses. Schreiber (*Arch. Zeit.* 1884, p. 196) remarks that owls are sometimes found on the coins in the place of the fore-

parts of horses; such coins are entirely unknown to us; the foreparts of horses are universal, and it can scarcely be doubted that they represent something which existed over the forehead of the Parthenos statue. A curious variant, however, occurs in the gold reliefs of St. Petersburg which give the head of the Parthenos (*Athen. Mittheil.* 1883, pl. xv., p. 291). In this case a sphinx supports the crest, flanked by Pegasus on each side; but over the forehead, in the place of the foreparts of horses, are foreparts of griffins and stags alternately.

2. ATHENE PROMACHOS (o).

Athene facing, head left, spear transversely in right hand, shield on left arm, aegis on breast.

Æ B. M. (Z I.) Imh. Loebbecke (Z II.)

Beulé 390, 7. Lange in *Arch. Zeit.* 1881, 147.

Similar; before her, snake.

Æ Hunter, pl. x. 39.

On the whole Lange's identification of this type as a reproduction of the Promachos of Pheidias seems sound. He maintains that the turn of the head visible on the coin reproduces a turn of the statue's head which was directed towards its right shoulder. He considers that the relief and statues published by von Sybel in the Athenian *Mittheil.* 1880, p. 102, also represent Athene Promachos.

3. THE ACROPOLIS.

The Acropolis-rock; on it to the left the Parthenon, to the right a staircase leading up to the Propylaea; between these, figure of Athene on basis; below, cave in which Pan seated to left.

Æ B. M. (Z III.) Imh. (Z IV.) Paris (Z v.)

Beulé, 394. Lange in *Arch. Zeit.* 1881, p. 197.

Similar; Propylaea lower down, and type of Athene different.

Æ Vienna (Z VI.) Rhousopoulos.

Similar, right and left transposed.

Æ Beulé, 394, 2. Berlin. Michaelis *Paus. descr. arcis*, p. 1, 3.

Loebbecke (Z VII.)

III. IV. and V. of the plate represent roughly the Acropolis as seen from the north-west angle, in which aspect the marble staircase leading up to the Propylaea would appear on the extreme right, next, the Propylaea themselves, next, the bronze Athene, and next, the Parthenon; the Paneion being somewhat to the left of the staircase. The staircase is the principal feature of the view, this *ἔργον τῆς ἀναβάσεως* was executed in the

reign of Caius (*C.I.A.* iii. 1284–85). The coins are all of the age of the Antonines. When, however, we come to a consideration of details we find much want of exactness. The Propylaea are very inadequately represented, and the orientation of the Parthenon is incorrect. M. Beulé thinks that Pan is in the act of playing on the flute; but this is very doubtful.

But the most important point is the type and attitude of Athene. It is clear from the position of the statue that the intention of the die-cutter was to represent the bronze colossus of Pheidias which stood in the midst of the Acropolis, and we ought thus to gain some evidence as to the details of that colossus. But any such hope is destined to failure. On some of the coins such as **Z IV.**, as Lange has already observed, the type represented is clearly that of the Parthenos. On others (as **Z III.**) she clearly holds Nike in her right hand, but her left seems to be raised. It is further a doubtful point whether the apparent differences between **Z III.** and **Z IV.** do not arise from mere oxidation.

4. ATHENE IN PEDIMENTS (*k*).

Athene running to right; in left shield and spear; right hand extended, beneath it olive entwined by snake; in front, owl.

Æ B. M. &c. Imh. (**Z VIII.**)

Beulé, 390, 12. *Arch. Zeit.* 1870, pl. xxx. 3.

E. A. Gardner in *Journ. Hell. Stud.* III. 252.

Schneider, *Die Geburt der Athena*, 1880, pl. i.

Similar figure; no olive, but to right snake or snakes.

Æ Loebbecke (**Z IX.**) Rhousopoulos.

Beulé, 390, 10 and 11.

Similar figure; no olive, but to left snake.

Æ Loebbecke (**Z X.**)

With these we may compare the following:—

Similar figure, plucking with right hand twig from olive; under olive, owl on pillar; to right, altar.

Æ Roman medallion of Commodus. B. M. (**Z XIII.**)

Fröhner, p. 137.

Similar figure, holding in right hand Nike.

Æ of Tarsus: Balbinus, &c.

R. Schneider (*op. cit.*) discusses the origin of this type which is widely copied in sculpture (*e.g.* Clarac. pl. 462A, No. 858a, a small statue of Pentelic marble in the Capitoline Museum) and in reliefs, as well as on coins and gems. By the aid of a puteal

discovered at Madrid (engraved also in L. Mitchell's *History of Sculpture*, p. 350) he traces the running figure of Athene back to the east pediment of the Parthenon, where the birth of the goddess is depicted. The resemblance of the coin-type to Athene on the puteal is very striking; but on the other hand we lack any satisfactory proof that the design on the puteal closely reproduces that of the pediment. Other writers, as Friederichs (*Bausteine*, 401) and Mr. Ernest Gardner (*Journ. Hell. Stud.* III. 252) have seen in the type reproduced in statues and coins of this group Athene from the west pediment. Certainly she is closely like the goddess in Carrey's drawing of that pediment, only turned in the opposite direction. The attitude of the right hand is enigmatic. Mr. E. Gardner sees in it a gesture of triumph as the goddess points to the olive of her creation, but on the Roman medallion the goddess is distinctly plucking an olive-spray from the tree.

Thus it cannot be considered certain which of the pediments has furnished the prototype of this running Pallas; but it is not improbable that she may be traced to one or the other; her likeness to the extant figure called Iris in the eastern pediment strengthens the presumption.

A figure closely similar occurs in a round temple on a gem, in Wieseler, *Denkmäler*, II. 216C. This may be regarded as telling against the identification here proposed, but not with great force.

4. ATHENE AND POSEIDON (*k* and *j*).

Olive-tree entwined by snake, owl seated in the branches. To left of it Poseidon, in whose raised right hand trident pointed to the ground, and on whose left arm chlamys; at his feet dolphin. To right of it Athene, right hand advanced, in left shield and spear.

Æ B. M. Rhousopoulos (Z XL.) Vienna (Z XII.) Paris. Loebbecke (Z XIV.) Stephani, *Compte Rendu*, 1872, p. 5, 3; p. 135, 1.

Similar, owl and dolphin wanting.

Æ Imh. (Z XVI.)

Athene standing to right; shield behind her, her left stretched towards olive, round which snake twines; owl on olive. On the other side of the tree Poseidon standing to left, his right foot resting on a rock, left hand resting on trident, right hand advanced.

Æ Loebbecke (Z XVII.) Rhousopoulos.
cf. Wieseler, *Denkmäler*, No. 234.

Athene standing to left, grasping with right hand olive-tree, against which her spear leans, behind her shield and snake : on the other side of the tree Poseidon to right, his left foot resting on rock, right hand resting on trident, left hand advanced.

Æ Roman medallion of M. Aurelius.
Prov. Museum, Bonn (Z XV.)
cf. the relief published by Robert in the Athens *Mittheilungen* for 1882.

We have here two entirely distinct groups, each comprising Athene, Poseidon, and an olive-tree entwined by a snake. The first group (XI., XII., XIV., XVI.) is closely like the celebrated group on the vase of St. Petersburg published by Stephani (*C.R.* 1872) and repeated in this Journal (III. p. 245), where some account is given of the various interpretations to which the group has given rise. In the other group (XV. XVII.) Athene and Poseidon are not in conflict but at rest, and apparently engaged in colloquy. One is naturally tempted to bring the former group into connexion with the west pediment of the Parthenon, and to regard the latter group as connected with the anathema on the Acropolis mentioned by Pausanias in passage *j*. A noticeable point in the coins of the first group is that the snake is in all cases distinctly hostile to Poseidon.

5. ATHENE STANDING BY OLIVE.

Athene standing to left before olive-tree ; in her right hand spear held transversely, in her left shield which rests on the ground.

Æ B. M. Rhousopoulos. Bibl. Turin. (Z XVIII.) Snake twined round tree.
B. M. (Z XIX.) Owl perched in tree.
Loebbecke. Owl at foot of tree.
Beulé, 390, 3. Owl in tree, snake at foot.

This Athene may perhaps be part of a group, which, when complete, would include Poseidon on the other side of the tree. On one specimen (Z XVIII. B. M.) the snake which is twined round the tree seems to be looking at an enemy, who can scarcely be other than Poseidon. On the other hand the Athene of these coins is not exactly like the Athene of the groups above cited ; more, however, like the goddess in the second than in the first group.

6. OLIVE-TREE.

Paus. I. 27, 2.—Olive-tree in temple of Athene Polias:—

Περὶ δὲ τῆς ἐλαίας οὐδὲν ἔχουσιν ἄλλο εἰπεῖν ἢ τῇ θεῷ
μαρτύριον γενέσθαι τοῦτο ἐς τὸν ἀγῶνα τὸν ἐπὶ τῇ
χώρᾳ.

Olive-tree with snake and owl.

Æ B. M. &c.

Beulé, 391, 7-11.

Olive-tree with owl and amphora.

Æ B. M. Loebbecke, &c.

Beulé, 391, 10.

Olive-tree, owl, amphora, palm-tree.

Æ Rhousopoulos.

Ramus, I. pl. III. 18.

Olive-tree, snake, and dice-box.

Æ

Beulé, 392, 2.

Olive-tree, snake, owl, and dice-box.

Æ

Beulé, 154.

7. ATHENE AND MARSYAS (*h.*)

Athene standing, dropping the flutes; before her Marsyas in an attitude of surprise.

Æ Athens Mus. Rhousopoulos (Z xx.)

Beulé, p. 393. *Z. f. Num.* VII. 216.

Overbeck, *Gr. Plastik.* I. p. 209.

Wieseler, *Denkmäler*, No. 239b.

Athene to left, right hand advanced, at her feet serpent; before her Marsyas in an attitude of surprise.

Æ Bibl. Turin (Z XXI.)

This is an interesting group, and we find in it traces of sculptural origin, although Athene is not, as in the group described by Pausanias, striking Marsyas. Wieseler suggests (*Nachrichten der k. Gesellsch. d. Wis.* Göttingen, 1885, p. 324) that the reading *Μαρσύαν παίονσα* is corrupt, and that a better would be *Μαρσύαν αὐλοῦντα ἀναπαύονσα*. Cf. however Michaelis, *Paus. descr. arcis*, p. 9, and Petersen, *Arch. Zeit.* 1880, who explains the phrase of the text.

Several writers whose opinions are summed up by Overbeck (*Gr. Plastik.* I. 209, and note 165) agree in regarding the Marsyas of the coin, which is like a marble statue in the Lateran and a bronze statuette in the British Museum, as copied from the Marsyas of Myron. The attitude of Athene is on the two coins different, and as they are too ill-preserved for

us to judge of it in detail, we must content ourselves with saying that she is in a quiet attitude, indicating neither anger nor hostility. Pliny speaks of a group by Myron thus, (*fecit*) *satyrum admirantem tibias et Minervam*, which phrase applies far better to the group of the coin than the phrase of Pausanias; it thus appears not unlikely that we may have here a reproduction of the group of Myron, which may have been preserved at Athens.

We next reach a number of types of Athene which cannot be definitely traced back to a sculptural original: some are mere varieties of the types already described, some are new, and offer a field to investigation in future.

8. ATHENE NIKEPHOROS.

Athene standing to right; spear in raised right hand, Nike in left, himation round waist.

Æ B. M. Loebbecke. Paris (Z xxii.)
Furtwängler in Roscher's *Lexicon*, p. 702.
Beulé, 290, 6.

Athene standing to left; holds in right Nike, in left spear, shield slung on left arm.

Æ Loebbecke (Z xxiii.)

Athene standing to right; in right hand Nike, in left spear; at her feet snake to right; behind her, owl on pillar.

Æ Naples (*Cat.* No. 7156) (AA i.)

The first coin under head 8 belongs to the class of figures of which the Pallas of Velletri is the most noteworthy specimen. Furtwängler in Roscher's *Lexicon*, p. 702 describes the class, which seems to have originated in the fourth century.

9. ATHENE HOLDING OWL.

Athene standing to right; owl in left hand, patera (?) in right; clad in long chiton.

Æ Imh. B. M. Loebbecke (AA ii.)
Beulé, p. 387, 1, 2.
(Obr. Head of Zeus or Head of Artemis.)

Athene standing to left; owl in right hand, spear in raised left; himation over shoulders.

Æ B. M. (AA iii.)

Athene standing to right; owl in her right hand, in her left spear held transversely; coiled snake at her feet.

Æ Imh. Loebbecke. Rhousopoulos (AA iv.)
Hunter, pl. x. 33.

Athene standing to right; owl in right hand, spear in left hand, shield on left arm, himation over shoulders.

Æ B. M. (AA v.)

Athene standing to right; in raised right hand owl; behind her owl on pillar.

Æ Rhousopoulos. Loebbecke.

cf. Müller-Wieseler, *Denkmäler*, II. No. 221, where the object in the hand of Pallas is identified as a pomegranate.

The first described of these types is the most important, and seems clearly to portray a sculptural original of the early period; there is in the pose something of archaic stiffness. Beulé suggests that it may portray the Athene Archegetis, of which the scholiast to Aristophanes (*Aves*, l. 515) says *γλαῦκα εἶχεν ἐν τῇ χειρὶ*. But this phrase is not distinctive, the owl being a usual attribute of Athene: we are equally likely to be right in considering the present type as Athene Paeonia. Athene Hygieia it cannot be, as that statue held a spear in the left hand: cf. Michaelis in Athenian *Mittheil.* I. 289.

10. ATHENE HOLDING PATERA.

Athene facing, head to left; patera in right hand, spear in left; shield on left arm.

Æ Loebbecke. Rhousopoulos (AA VI.)

Athene facing, head to left; in right holds patera over altar, in left spear; shield on left arm.

Æ Hunter, pl. XI. 4.

Beulé, 256, 3.

As last, but left hand rests on shield; to left of altar, olive, with snake and owl.

Æ Beulé, 256, 2.

11. ATHENE STANDING, ARMED.

Athene standing to left, her raised right resting on spear, shield behind her; wears himation.

Æ Beulé, 390, 8. Imhoof (AA VII.)

Athene standing to right; holds in raised right hand spear, left rests on shield before her.

Æ Loebbecke (AA VIII.)

Athene standing to right; holds in raised right hand spear, on left arm shield; snake at her feet.

Æ Loebbecke (AA IX.)

12. ATHENE ARMED, RUNNING.

Athene running to right, looking back, right hand outstretched, in left shield and spear; drapery flying from her shoulder; before her, snake to right.

Æ Paris (AA x.)

Athene running to right, right hand outstretched, on left arm shield ; before her, snake to right.

Æ Loebbecke (AA xi.)

The former of these two types is closely like the above-described figure of Athene from a pediment (Z VIII.-x.), the only noteworthy difference being in the position of the right arm, which in the pediment type is extended backward, in the present type is stretched to grasp the edge of Athene's shield. This latter type is remarkably like Athene (or Enyo) on the coins of the Lucanians and Bruttians of the third century.

Athene moving to left, spear transversely in right hand, on left arm shield ; before her, snake to left.

Æ Loebbecke (AA xii.) Rhousopoulos.

Athene moving to left, right hand advanced, in left shield and spear ; before her snake, behind her owl.

Æ Loebbecke (AA xiii.)

13. ATHENE FIGHTING.

Athene fighting to right ; in raised right hand thunderbolt, on left arm shield.

Æ B. M. (AA xiv.) &c. Before her snake, horse's head or other symbol.
Beulé, 386, 1-3.

Athene fighting to right ; in raised right hand spear, on left arm shield.

Æ B. M. (AA xv.)

Similar figure ; behind her, olive-tree entwined by snake ; before her, owl.

Æ B. M. (AA xvi.)

Beulé, 390, 13.

Similar figure, charging rapidly to right.

Æ B. M. (AA xvii.)

Athene charging to right ; in right hand spear outstretched, on left arm aegis.

Æ Loebbecke (AA xviii.) B. M. (AA xix.)

Beulé, 390, 1 : 346, 3.

At her feet snake, owl, or other symbol.

These types seem to represent successive stages in the development of the normal Athene Polias.

14. ATHENE HOLDING OLIVE-BRANCH.

Athene standing to left, holds in right olive-branch over coiled snake, on left arm shield.

Æ Beulé, 390, 4. Hunter, xi. 10.

This type closely resembles some of those ranged under Athene running. Compare especially **AA** XIII.

15. ATHENE VOTING.

Athene facing; left hand on hip, in right, vote which she drops into amphora; beside her, shield.

Æ Rhousopoulos.

This coin is very obscure in details; it may represent Athene Areia, of the Areiopagus, cf. Paus. i. 28, 5.

16. ATHENE SEATED.

Athene seated to left on throne; Nike in right hand, spear in left; shield behind seat.

Æ Loebbecke (**AA** xx.) Imh. &c.

Beulé, 390, 1.

Athene seated to left on throne; patera in right hand, spear in left; shield behind seat; before her olive-tree.

Æ B. M. (**AA** xxi.) Loebbecke.

17. ATHENE IN CHARIOT.

Athene, holding spear advanced, in galloping biga to right.

Æ B. M. (**AA** xxii.) Imh. Rhousopoulos (small size.)

Beulé, 390, 14 and 15.

Similar figure in quadriga.

Æ B. M. Loebbecke (**AA** xxiii.)

Athene, with spear in raised right, in galloping biga.

Æ B. M.

18. ATHENE-NIKE. Cf. Paus. i. 22, 4. Temple of Nike Apteros.

Athene or Nike winged facing, clad in chiton and helmeted, holds in left hand a standard surmounted by an archaic Palladium.

Æ Copenhagen (**AA** xxiv.)

Rev. Num. 1858, p. 357: Wieseler, *Denkm.* II. 220.

(Reverse, **A** ⊙, Owl.)

This is a remarkable and unique drachm, assigned by M. Beulé in the *Revue* to the time of Conon. It was perhaps intended to circulate in Asia, and in fact was probably issued from an Asiatic mint. It cannot be said with certainty whether the representation should be called Athene or Nike: the helmet and the Palladium are in favour of the former attribution. We have no reason to think that it reproduces a statue; certainly not that of Athene Nike on the Acropolis.

2. (a) Paus. i. 1, 3. At Peiraeus. Bronze statue of Zeus, holding sceptre and Nike.

- (b) I. 1, 3. At Peiraeus. Statues of Zeus and Demos by Leochares.
- (c) I. 1, 4. At Phalerum. Temple of Zeus.
- (d) I. 2, 5. In the gymnasium of Hermes. Statue of Zeus.
- (e) I. 3, 2. Near the royal stoa. Zeus Eleutherius.
- (f) I. 3, 5. In the senate-house. Xoanon of Zeus Bulaeus.
- (g) I. 18, 6. In the Olympieum. Colossus of Zeus in ivory and gold, set up by Hadrian.
- (h) I. 18, 7. In the Olympieum. Zeus in bronze.
- (i) I. 18, 9. Temple of Zeus Panhellenius and Hera, founded by Hadrian.
- (j) I. 24, 4. On the Acropolis. Statue of Zeus by Leochares.
- (k) I. 24, 4. On the Acropolis. Zeus Polieus.
- (l) I. 32, 2. On Hymettus. Zeus Hymettius.
- (m) I. 32, 2. On Parnes. Bronze statue of Zeus Parnethius.
- (n) I. 32, 2. On Anchesmus. Zeus Anchesmius.

ZEUS naked, thundering, left hand advanced; archaic treatment of hair and beard; at his feet, eagle; sometimes symbols in field.

Æ B. M. &c. Imh. (BB I.)

Beulé, 249, 281, 357, 368.

Zeus naked, standing, thunderbolt in right hand which hangs down, left hand advanced.

Æ Munich. B. M. Imh. (BB II.)

Zeus naked, standing, thunderbolt in right hand which hangs down, in left patera over altar entwined by snake.

Æ B. M. (BB III.)

Beulé, 396, 1.

Zeus seated, naked to waist, Nike in right hand, sceptre in left.

Æ B. M. (BB IV.)

Beulé, 396, 2.

Jahn has proposed the theory (*N. Memor. dell' Inst. A.* p. 24) that the more archaic Zeus (I.) on the coins is a copy of the archaic statue of Zeus Polieus (*k*), and the later Zeus of a similar type (III.) is a copy of the statue by Leochares which stood beside it (*j*). On this theory Overbeck (*K. M.* p. 54) remarks that Jahn's identification of the archaic statue of Zeus Polieus though not certain is probable; and certainly its parallelism with the recognized type of Athene Polias (AA XIV.) is in favour of such identification. To Jahn's argument as to

the statue by Leochares, Overbeck adds that the altar in front of the figure on the coin (III.) may stand for the altar which stood before Zeus Polieus, where was performed the annual ceremony of the Buphonia or Diipolia (Paus. I. 28, 11.)

The seated figure of Zeus (IV.) is very probably copied from the colossal statue set up by Hadrian in the Olympieum (*g*) which would naturally be a copy of the chryselephantine statue by Pheidias at Olympia.

3. (*a*) Paus. I. 1, 3. At Peiraeus. Temple of Aphrodite, founded by Conon, after his victory at Cnidus.
- (*b*) I. 1, 5. Promontory Colias. Statue of Aphrodite Colias and the Genetyllides.
- (*c*) I. 8, 4. In the temple of Ares. Two statues of Aphrodite.
- (*d*) I. 14, 7. Near the Cerameicus. Temple of Aphrodite Urania : statue by Pheidias of Parian marble.
- (*e*) I. 19, 2. In the gardens (*κηποι*). Temple of Aphrodite, and herm of Aphrodite near, called Urania, eldest of the Moerae.
- (*f*) I. 22, 3. South of Acropolis. Statues of Aphrodite Pandemos ; new, but good.
- (*g*) I. 23, 2. On the Acropolis. Statue of Aphrodite by Calamis, dedicated by Callias.
- (*h*) I. 37, 7. In the pass to Eleusis. Temple of Aphrodite.
- (*i*) I. 20, 2. In Street of Tripods. Standing Eros and Dionysus by Thymilus.

Aphrodite does not seem to occur on coins of Athens. The figure described by Beulé (p. 225) as the Syrian Aphrodite is Isis ; that figured as Aphrodite with the Genetyllides is the Delian Apollo.

Eros facing, with right hand crowns himself ; in his left a palm.

R Imh.

Beulé, 222.

Riggauer, *Eros auf M.* p. 8.

4. (*a*) Paus. I. 1, 4. At Munychia. Temple of Artemis Munychia.
- (*b*) I. 19, 6. At Agrae. Temple of Artemis Agrotera : *καὶ τὸ ἄγαλμα διὰ τοῦτο ἔχει τόξον, κ.τ.λ.*
- (*c*) I. 23, 7. On the Acropolis : *καὶ Ἀρτέμιδος ἱερόν ἐστι Βραυρωνίας, Πραξιτέλους μὲν τέχνη τὸ ἄγαλμα, τῇ*

θεῶ δέ ἐστιν ἀπὸ Βραυρῶνος δήμου τὸ ὄνομα. καὶ τὸ ἀρχαῖον ξόανόν ἐστιν ἐν Βραυρῶνι, Ἄρτεμις, ὡς λέγουσιν, ἡ Ταυρική.

(d) I. 26, 4. On the Acropolis: Τῆς δὲ εἰκόνης πλησίον τῆς Ὀλυμπιοδώρου χαλκοῦν Ἀρτέμιδος ἄγαλμα ἔστηκεν ἐπὶ κλησιν Λευκοφρυνηῆς, ἀνέθεσαν δὲ οἱ παῖδες οἱ Θεμιστοκλέους.

(e) I. 33, 1. At Brauron. Archaic xoanon of Artemis.

(f) I. 29, 2. By the Academy: περίβολός ἐστιν Ἀρτέμιδος καὶ ξόανα Ἀρίστης καὶ Καλλίστης.

(g) I. 38, 6. At Eleusis. Temple of Artemis Propylaea.

Archaic ARTEMIS facing, clad in chiton with diplois, hair in formal curls; holds patera and bow; beside her, stag looking up.

At B. M. (BB v.) Paris (De Luynes) (BB vi.)
Beulé, p. 287.

If the archaic figure of Artemis at Brauron was a copy of the ancient xoanon carried off by the Persians to Susa and given by Seleucus (Paus. III. 16, 7) to the people of Selencia in Syria, on whose coins (N XI. XII.) we find copies of it, the present representation does not reproduce the Brauronian statue as Beulé supposed, being of another type. It is far more probably an Artemis Leucophryne. The statue dedicated by the sons of Themistocles would in all probability be modelled more or less closely on the cultus-statue of that deity in her temple at Magnesia in Ionia, where Themistocles was dynast. This cultus-statue is often reproduced on late coins of Magnesia; the goddess was represented in nearly the same form at Magnesia as at Ephesus, with polos on head, the body in term-like shape, pendent fillets hanging from the outstretched hands. The figure on our coin does not fully conform to this description; the feet are articulate, and in the outstretched hands are patera and bow; nevertheless the scheme seems rather Asiatic than European, and it seems not unlikely that the sons of Themistocles may have innovated in details on the fixed traditional type.

Archaic Artemis facing, clad in long chiton, holds torch in each hand.

At B. M. (BB vii.)
Beulé, 380.

Artemis (not archaic) or Demeter facing, clad in long chiton,

holds torch in each hand : beside her seated Dionysus,
q.v.

Æ B. M. (CC VIII.)
Beulé, 202.

Artemis running to right, clad in long chiton, holds two torches
—quiver at shoulder.

Æ Loebbecke (BB VIII.) B. M. (BB IX.) Rhousopoulos (BB X.)

Æ Loebbecke (BB XI.) Rhousopoulos. (Figure to left.)

Artemis Agrotera in short chiton, running, spear in her raised
right hand, her left outstretched ; beside her, hound.

Æ B. M. (BB XII.)
Beulé, 214.

Artemis clad in short chiton, running, torch in both hands.

Æ B. M. Imh. (BB XIII.) Æ Imh. (BB XV.) Loebbecke. (BB XIV.)
Beulé, 375.

Artemis clad in short chiton, running, a torch in each hand :
beside her Demeter standing, clad in long chiton, holding
a torch.

Æ B. M. (BB XVI.)
Beulé, 325.

On Athenian coins, Artemis, when she bears one or two
torches, is not easily to be distinguished from Demeter. The
figure with short skirts is of course Artemis ; as to the figure in
long skirts we may hesitate : but on some coins, notably x, a
quiver is distinctly visible, which can of course belong only to
Artemis. When Artemis appears in company with Demeter
(xvi.) Beulé (p. 325) calls her Propylaea, there being a temple
of Artemis Propylaea at the sanctuary of Eleusis.

5. (a) Paus. I. 1, 4. At Phalerum. Temple of Demeter.

(b) I. 2, 4. Within the Peiraeen gate : *καὶ πλησίον ναὸς
ἐστὶ Δήμητρος, ἀγάλματα δὲ αὐτῇ τε καὶ ἡ παῖς καὶ
δᾶδα ἔχων Ἰακχος· γέγραπται δὲ ἐπὶ τῷ τοίχῳ γράμ-
μασιν Ἀττικοῖς ἔργα εἶναι Πραξιτέλους.*

(c) I. 14, 1. *ναοὶ δὲ ὑπὲρ τὴν κρήνην ὁ μὲν Δήμητρος
πεποιήται καὶ Κόρης. ἐν δὲ τῷ Τριπτολέμου κείμενόν
ἐστὶν ἄγαλμα.*

(d) I. 22, 3. At entrance to Acropoii. Temple of Demeter
Chloe.

(e) I. 31, 1. In the Halimusian deme. Temple of Demeter
Thesmophoros and Cora.

(f) I. 31, 1. In the Prospaltian deme. Temple of Demeter
and Cora.

DEMETER or Cora standing; holds two torches turned downwards.

Æ B. M. (BB xvii.)

Æ Munich. (BB xviii.)

Beulé, 198.

Demeter standing to left clad in chiton and over-dress; holds in right ears of corn, left rests on hip.

Æ Oxford. (BB xix.)

Beulé, 210.

Demeter facing, head bound with ears of corn, clad in chiton with diplois, over-dress over arms; holds in left long sceptre, with poppy at top (?); right hand extended.

Æ Paris. (BB xx.)

Beulé, 253, 1.

Demeter seated to left crowned with corn; holds in right two ears of corn, in left torch.

Æ B. M. (BB xxi.)

Beulé, 334.

Demeter seated to left on throne; holds in right hand two ears of corn, left rests on sceptre.

Æ B. M. Loebbecke. (BB xxii.)

Demeter seated in chariot of snakes; ears of corn in her hand.

Æ B. M.

Overbeck, *Demeter*, pl. ix. 2^a and 2^b. Imh. *M.Gr.* pl. c. 26.

Demeter as above; torch in left hand.

Æ B. M. Beulé, 289, 6; 322-23.

Demeter standing in chariot of snakes; holds ears of corn and cornucopiae.

Æ Æ.

Beulé, 289, 2 and 4; 291, 1.

Demeter as above, holds ear of corn and torch.

Æ Paris. Cf. Beulé, 289.

Æ Imh. (BB xxiii.)

Overbeck, *Demeter*, pl. viii. 38.

Demeter, holding torch, standing in chariot of snakes: before her Cora holding long torch, behind her Artemis (?) who also holds torch.

Æ Parma. (BB xxiv.) Rhousopoulos.

Beulé, 291, 2. Overbeck, *Demeter*, pl. viii. 39.

Triptolemus naked, standing in chariot of snakes.

Æ Beulé, p. 291, 3.

Triptolemus naked to waist seated in chariot of snakes; holds ears of corn.

Æ B. M. Loebbecke.

In the above list we have not attempted to distinguish types which represent Demeter from those which represent Cora. Nor

is it possible to determine which of the types represent sculptural originals. Most of them are discussed by Overbeck (*K. M.* III 497); and we have not space for so long a discussion as would be necessary if we attempted to discriminate them properly.

6. (a) Paus. I. 2, 5. In the Gymnasium of Hermes. Dionysus Melpomenus.

(b) I. 14, 1. In the Odeium. A Dionysus *θεας ἄξιος*.

(c) I. 20, 2. In the Street of Tripods. Temple with statue by Thymilus.

(d) I. 20, 3. Near the Theatre: *Τοῦ Διονύσου δέ ἐστι πρὸς τῷ θεάτρῳ τὸ ἀρχαιότατον ἱερόν. δύο δέ εἰσιν ἐντὸς τοῦ περιβόλου ναοὶ καὶ Διόνυσοι, ὃ τε Ἐλευθερεὺς καὶ ὃν Ἀλκαμένης ἐποίησεν ἐλέφαντος καὶ χρυσοῦ.*

(e) I. 29, 2. At the Academia. Temple to which on set days was brought the statue of Dionysus Eleuthereus.

(f) I. 31, 6. At Acharnae. Dionysus Melpomenus and Dionysus Cissus.

Bearded DIONYSUS, arms and shoulders bare, seated on throne, holds wine-cup and sceptre; hair hanging in long tresses, and crowned with ivy.

Æ Paris. (CC I.)

Æ Imh. (CC II.) B. M. (CC III.)

Beulé, 261, 1—3.

Similar figure; before him incense-altar on table.

Æ Imh. Photiades. (CC IV.)

Beulé, 261, 4.

Head of bearded Dionysus, crowned with ivy, hair falling in long tresses.

Æ Loebbecke. (CC V.)

Beulé, 376, 1 and 3.

There can be little doubt that the figure reproduced on these coins is, as Beulé has suggested, the Dionysus of Alcamenes. His likeness to the Pheidian Zeus is conspicuous in regard to his general attitude and the fashion of his outer garment, which does not cover the upper part of his body, but is brought over the left shoulder. There does not seem to have been a chiton under it. He is well adapted for a great cultus-statue, and that he served as such is proved by the table and altar of the coin IV. The head on the coin last described seems to be an exact enlargement of the head of the seated figure. It is certainly of noble type, but we may be somewhat surprised to find Alcamenes perpetuating so archaic a fashion of doing the hair.

Bearded Dionysus standing, clad in long chiton; hair in archaic fashion; holds wine-cup and thyrsus transversely, the latter bound with fillet.

Æ B. M. (CC VI.)
Beulé, 376.

Young Dionysus standing, clad in short chiton, holds wine-cup and rests on thyrsus.

Æ Bunbury. *Num. Chron.* 1881, pl. iv. 4.

Young Dionysus, standing in long chiton; holds in right hand mask, in left thyrsus.

Æ B. M. (CC. VII.)
Beulé, 373.

Dionysus seated, facing, clad in long chiton, two torches over shoulders; beside him Demeter or Artemis standing, holding torch in each hand.

Æ B. M. (CC VIII.)
Beulé, 202.

Of these figures the first (CC VI.) seems undoubtedly a copy of an archaic statue, of about the time of Calamis. The figure holding a mask may be copied from one of the statues of Dionysus in the Theatre or its neighbourhood. The female figure in company with Dionysus should be Demeter rather than Artemis; the artistic type, however, would do for either.

PAUS. I. 21. THEATRE OF DIONYSUS.

The Theatre of Dionysus; above, the wall of the Acropolis, over which the Erechtheum, the Parthenon and the Propylaea of the Acropolis.

Æ B. M. (CC X.) Photiades. (CC IX.) &c.

Beulé, 394; Donaldson, *Architectura Numismatica*, No. 2.

It seems probable that this Theatre was chosen as a type for coins in consequence of the great improvements effected in it about the time of Hadrian, notably the erection of an elevated logeion. See *C.I.A.* iii. 239. Donaldson has called attention to the openings or niches which appear on the coin at the top of the cavea and at the foot of the Acropolis rock, and has cited in connexion with them the words of Pausanias, I. 21, 3, who says that at the top of the theatre is a cave in the rocks, wherein is a tripod, and in it Apollo and Artemis slaying the children of Niobe. In Michaelis' plan of the Acropolis a cave is indicated at the same spot, which was formerly blocked by the choragic monument of Thrasyllus (*Descr. Arcis Athenarum*, 1880.) On the Brit. Mus. coin (x.) there is an appearance of a monument

over one of the caves, but this appearance is probably due to accident only.

7. (a) Paus. I. 2, 5. In a sanctuary of Dionysus. Apollo made and dedicated by Eubulides.
- (b) I. 3, 4. In or near the temple of Apollo Patrous. Apollo Patrous, by Euphranor; Apollo, by Leochares; Apollo Alexicacus, by Calamis.
- (c) I. 3, 5. In the Senate-House. An Apollo, by Peisias.
- (d) I. 8, 4. By the temple of Ares. Ἀπόλλων ἀναδόμενος ταυρία τὴν κόμην.
- (e) I. 19, 1. Near the Olympieum. Statue of Apollo Pythius.
- (f) I. 19, 1. Near the same place. Temple of Apollo Delphinus.
- (g) I. 19, 3. Lyceum. Temple of Apollo Lyceus.
- (h) I. 21, 3. Cave in Acropolis-rock. Apollo and Artemis slaying the Niobidae.
- (i) I. 24, 8. Near the Parthenon. Statue in bronze of Apollo Parnopius, by Pheidias.
- (k) I. 28, 4. On the north-west of the Acropolis. Sanctuary of Apollo in a cave.
- (l) I. 31, 2. At Prasiae. Temple of Apollo; connected with Hyperboreans.
- (m) I. 31, 6. At Acharnae. Worship of Apollo Agueus.
- (n) I. 37, 6. The pass to Eleusis. Temple and statue of Apollo.

Archaic APOLLO, naked, polos on head, holding in right hand the three Charites on a sort of frame, in his left, bow.

Æ Copenhagen.

Æ Imh. (CC XI.) Loebbecke. (CC XII.)

Beulé, 364.

Wieseler, Denkmäler, No. 126, &c.

Similar figure, griffin rearing against him on each side.

Æ Paris. (CC XIII.) B. M. (CC XIV.)

Beulé, 364.

Furtwängler, *Arch. Zeit.* 1882, p. 331.

This figure has long been recognized as a copy of the Delian statue of Apollo by Tectaeus and Angelion, which held the Charites in its hand. Furtwängler *l.c.* was the first to identify the griffins.

Apollo standing, naked, right hand outstretched, in left, bow.

Æ B. M. (CC XV.)

Beulé, 271, 1-2.

Similar figure, holds branch and bow.

Æ B. M. (Facing.) (CC XVI.)
 Lambros. (To right.) CC XVII.)
 Beulé, 271, 3.

Apollo standing, naked, his right hand on his head, in his left, bow.

R B. M. (CC XVIII.) (Beside him tripod on stand.)
 Beulé, 285.

Æ Beulé, 285. (Behind him laurel.)

Apollo standing, naked, his right hand on his head, his left, rests on lyre.

Æ B. M. (CC XIX.) Rhousopoulos.
 Beulé, 285, 3.

Apollo to left, clad in long chiton, holds patera and lyre.

Æ B. M. (CC XX.) Loebbecke. (CC XXI.)
 Beulé, 388, 2.

The descriptions of Pausanias are not sufficiently exact to enable us to identify with certainty any of these figures of Apollo. But the early figure CC XV.-XVII. is connected by Furtwängler (Roscher's *Lexicon*, p. 456) with the so-called Omphalos Apollo of Athens and the Choiseul-Gouffier Apollo of the British Museum. T. Schreiber (*Athen. Mittheil.* 1884, p. 248) maintains that it is probably a copy of the statue in the Daphnephoreion at Athens (Athenaeus, x. p. 424 *F*). That in which the hand rests on the head (XVIII. XIX.) seems from the description of a statue of Apollo Lyceius (above, *g*) in Lucian (Anacharsis, 7) to be meant for a copy of the statue in the Lyceium. The tripod and the laurel would very well represent such a locality as the Lyceium.

8. (a) Paus. I. 8, 4. Near the temple of Ares. Statues of Theseus and Herakles.

(b) I. 17, 2-6. Temple of Theseus. Paintings of battles with Centaurs and Amazons.

(c) I. 24, 1. On Acropolis. Fight of Theseus and the Minotaur.

(d) I. 27, 8. Story of people of Troezen that Aegeus hid sword and sandals under a rock for Theseus to lift. On Acropolis, group in bronze embodying the tale.

(e) I. 27, 9. On Acropolis. Dedicated group of Theseus driving the bull of Marathon.

Also 3, 1 and 15, 2.

THESEUS standing, naked, right arm outstretched, left resting on club.

Æ Beulé, 398, 1.

Theseus standing, right hand extended, club in left.

Æ Loebbecke. (DD I.)

Theseus naked, raising with both hands rock, beneath which are sword and sandals.

Æ B. M. Loebbecke. Imh. (DD II.) Rhousopoulos.

Beulé, 398, 2.

Wieseler in *Berichte k. Ges. d. Wiss.* Göttingen, 1886, p. 71.

Theseus, holding in right hand club, seizing with left prostrate Minotaur.

Æ B. M. Imh. Rhousopoulos. (DD III.)

Beulé, 398, 4.

Theseus, club in raised right, lion's skin on left arm, rushing on sinking Minotaur.

Æ B. M. (DD IV.) Loebbecke.

Beulé, 398, 5.

Theseus as in last, without Minotaur.

Æ B. M. (DD v.) Loebbecke. Beulé, 398, 3.

Theseus holding Minotaur by the horn, and striking him with club.

Æ B. M. (DD VI.) Soutzo.

Beulé, 398, 6.

Theseus (?) driving a bull before him (the Marathonian bull?).

Æ B. M. Loebbecke. (DD VII.) Rhousopoulos. Vienna. (DD VIII.)

Beulé, 392, 1.

Head of Theseus, beardless, club on shoulder.

Æ B. M. &c.

It is remarkable that the only sculptural records of Theseus mentioned by Pausanias are: his statue beside that of Herakles (*a*); his fight with the Minotaur (*c*); his lifting the stone (*d*); and his driving the bull of Marathon (*e*). The subjects of all these four representations appear on coins, but no other deed of Theseus, none of the exploits, for instance, which were depicted in the metopes of the so-called temple of Theseus. This is an interesting fact, and shows that many people at Athens were, like Pausanias, more impressed by separate groups than by those which merely formed part of the decoration of a temple. It is likely that one of the coins (DD I.) gives us the type of the statue of Theseus; and the group of Theseus raising the stone, as it appears again quite similarly treated on coins of Troezen (M XI.), is probably a copy of the bronze group on the Acropolis. As to the other types we cannot say whether they are original or copies; but the tameness with which the bull walks before the hero seems scarcely worthy of a sculptural group.

9.—Paus. I. 8, 2. Near the Tholos, Εἰρήνη φέρουσα Πλούτον παῖδα. (A work of Cephisodotus.)

EIRENE clad in long chiton with diplois, over-dress at her back, holds in right long sceptre, on left arm young Plutus, who extends his right hand, and holds in his left cornucopiae; her head turned towards the child.

Æ B. M. (DD IX.) Munich. (DD X.), &c.

Beulé, 202. (Demeter and Dionysus.)

Friedrichs, *Arch. Zeit.* 1859, 1-14 (Gaea Curotrophos.)

Brunn, *Ueber die sog. Leucothea*, 1867 (Eirene and Plutus.)

Friedländer, *Zeit. f. Num.* v. pl. I. 5.

Köhler, *Athen. Mitth.* VI. 363-71.

The identification of the group here presented has been attempted by many archaeologists, with varying results, which are above slightly indicated. The view usually accepted is that of Brunn, who sees in it a copy of the Eirene and Plutus of Cephisodotus, of which he supposes a sculptural copy to exist at Munich. Wieseler (*D.A.K.* II. 99b) is disposed to find difficulties in this view. He remarks that the sceptre does not properly belong to Eirene [she does, however, hold it on late Roman coins], and further that the statue of Cephisodotus was in marble while the original of the Munich group was in bronze. He therefore prefers the attribution of Cora and the child Iacchus. Overbeck (*Gr. Plastik.* II. 8) remarks that on the coin Eirene holds the end of the cornucopiae: this, however, does not seem to be the case in the specimens we have examined.

10.—Paus. I. 8, 4. Near the temple of Ares. Statues of Herakles and Theseus.

I. 19, 3. Cynosarges. A temple of Herakles.

I. 24, 3. On the Acropolis. Herakles strangling serpents.

I. 31, 6. At Acharnae. Herakles worshipped.

I. 32, 4. At Marathon. Herakles worshipped.

HERAKLES standing, naked, right hand resting on side; left hand, wrapped in lion's skin, rests on club.

Æ Loebbecke. Rhousopoulos. (DD XI.)

Beulé 397, 1.

(Beulé 397, 3, is of Uxentum in Calabria.)

Köhler, *Athen. Mittheil.* VI. p. 365.

Herakles clad in long chiton; right hand rests on club, in left, cornucopiae. The coin thus described by Beulé (397, 2) is identical with the following:—

Herakles as a term, lion's skin over shoulders, right hand rests on club, in left, cornucopiae.

Æ Munich. (DD XII.) Cf. Hartwig, *Herakles m. d. Füllhorn*, p. 51.

The Herakles first described (XI.) is exactly in the attitude of Glycon's statue.

Herakles naked, standing to left; right hand advanced, in left, club, which rests on ground.

Æ Rhousopoulos. (DD XIII.)

11.—Paus. I. 8, 5. Οὐ πόρρω δὲ ἐστᾶσιν Ἀρμόδιος καὶ Ἀριστογεΐτων οἱ κτείναντες Ἴππαρχον . . . τῶν δὲ ἀνδριάντων οἱ μὲν εἰσι Κριτίου τέχνη, τοὺς δὲ ἀρχαίους ἐποίησεν Ἀντήνωρ. Ξέρξου δέ, ὡς εἶλεν Ἀθήνας ἐκλιπόντων τὸ ἄστυ Ἀθηναίων, ἀπαγαγομένου καὶ τούτους ἅτε λάφυρα, κατέπεμψεν ὕστερον Ἀθηναίοις Ἀντίοχος.

HARMODIUS and ARISTOGEITON charging: Aristogeiton bearded, holding sheath in left hand, chlamys over left arm: Harmodius beardless, naked, sword in raised right.

Æ B. M. (DD XIV.). Paris. (DD XV.)

Beulé 335; Friedrich, *Arch. Zeit.* 1859, p. 64-71, pl. CXXVII.

Harmodius naked, facing, holds sword raised, and sheath.

Æ Athens.

Köhler in *Zeit. f. Num.* XII. 103.

Harmodius naked, charging to left, right hand raised with sword.

Æ Loebbecke. (DD XVI.)

Aristogeiton advancing to right, sword in right hand, chlamys on left arm.

Æ Loebbecke. (DD XVII.)

Aristogeiton (?) advancing to right, holds sword and chlamys.

Æ Loebbecke. (DD XVIII.)

This group from the statues of Critius and Nesiotes has so often been discussed that it is unnecessary to say anything more about it. See Overbeck; *Gr. Plastik*, I. p. 118, and Michaelis in *Journ. Hell. Stud.* v. 146. The three coins of Mr. Loebbecke (XVI.-XVIII.) seem to be unpublished, and the two first of them are decidedly interesting in point of style; the powerful forms of the heroes remind us of the Naples statues.

12.—Paus. I. 15, 1. Ἰοῦσι δὲ πρὸς τὴν στοὰν ἣν Ποικίλῃν ὀνομάζουσιν ἀπὸ τῶν γραφῶν, ἔστιν Ἑρμῆς χαλκοῦς καλούμενος Ἀγοραῖος καὶ πύλη πηλησίον.

I. 22, 8. At entrance to Acropolis. Hermes Propylaeus.

I. 27, 1. Κεῖται δὲ ἐν τῇ ναφῇ τῆς Πολιάδος Ἑρμῆς ξύλου, Κέκροπος εἶναι λεγόμενον ἀνάθημα, ὑπὸ κλάδων μυρσίνης οὐ σύνοπτον.

I. 28, 6. On the Acropolis. A Hermes.

HERMES as terminal figure, caduceus in left hand.

AR Paris. (DD XIX.)

Beulé 152.

Archaic Hermes bearded standing to right, holds caduceus in left hand.

AR (DD XX.)

Beulé 348 (Beulé mistakes the caduceus for a wreath, and calls the figure the hero Stephanephoros.)

Hermes running, chlamys flying, holds purse and caduceus.

Æ Loebbecke. (DD XXI.) Rhousopoulos.

Beulé 362, 1.

Hermes naked, standing, holds strigil and caduceus (?)

Æ Vienna. (DD XXII.) Loebbecke. (DD XXIII.)

Beulé 362.

The archaic figure of Hermes (XX.) may be a copy of the Hermes Agoraeus set up before the Persian wars. See *Hermes*, XXI. pp. 493, 600. The figure carrying a purse (XXI.) would seem to be a later Hermes Agoraeus. The third figure (XXII. XXIII.) we cannot positively identify; the strigil is clear and this seems to indicate Hermes if we compare the Hermes Promachus at Tanagra (X XIII.); but the caduceus is not certain; in fact the object looks more like a club. Perhaps the figure may be Theseus or Herakles.

13.—Paus. I. 18, 1. Τὸ δὲ ἱερὸν τῶν Διοσκούρων ἐστὶν ἀρχαῖον· αὐτοὶ τε ἐστῶτες καὶ οἱ παῖδες καθήμενοί σφισιν ἐφ' ἵππων.

I. 31, 1. The Dioscuri worshipped at Cephalae.

The DIOSCURI, naked, their arms about one another, one holds patera, the other spear.

AR (EE I.)

Beulé, 339.

This type of the Dioscuri seems to be a copy of an archaic work; they embrace one another like Dermys and Citylus on the Boeotian monument. Hegias an Athenian artist of early times made statues of the Dioscuri, which were afterwards carried to Rome. See Pliny, *N.H.* XXXIV. 78.

14.—Paus. I. 20, 3. Ἦν Ἀριστίων Ἀθηναῖος, ᾧ Μιθριδάτης πρεσβεύειν ἐς τὰς πόλεις τὰς Ἑλληνίδας ἐχρήτο· οὗτος ἀνέπεισεν Ἀθηναίους Μιθριδάτην θέσθαι Ῥωμαίων ἐπίπροσθεν.

Coins of Athens of the late type bearing the name of Aristion,

and the name of Mithridates, as well as his badge, a star between two crescents.

Æ B. M. &c. Beulé, 237. *Æ* Berlin, *Zeit. f. Num.* iv. 9.

15.—Paus. i. 21, 4. Τοῦ δὲ Ἀσκληπιοῦ τὸ ἱερὸν ἔς τε τὰ ἀγάλματά ἐστιν, ὅποσα τοῦ θεοῦ πεποιήται καὶ τῶν παίδων, καὶ ἐς τὰς γραφὰς θεᾶς ἄξιον.

i. 23, 4. θεῶν ἀγάλματά ἐστιν Ὑγείας τε, ἣν Ἀσκληπιοῦ παῖδα εἶναι λέγουσι, καὶ Ἀθηνᾶς ἐπὶ κλησιν καὶ ταύτης Ὑγείας.

ASKLEPIOS clad in himation; his right hand rests on serpent-rod, his left on his side.

Æ B. M. (EE II.) Æ Loebbecke (EE III.) Rhousopoulos (EE IV.)
Beulé, 331 and 401.

Similar figure, but left hand raised.

Æ Beulé, p. 331.

Hygieia; holds in left hand patera, snake rising over her shoulder.

Æ B. M. (EE v.)
Beulé, 259.

Hygieia; holds in left hand patera; behind her, stem of tree whence snake rises over her shoulder; her right resting on her side.

Æ Beulé, 259.

16.—Paus. i. 18, 9. Hadrian builds a gymnasium at Athens.

Table surmounted by head of Athene wreath and owl; beneath it sometimes amphora, or in field, palm.

Æ B. M. &c.

Similar; side of table inscribed ΑΔΡΙΑΝΕΙΑ.

Æ Berlin. Rhousopoulos.

Similar table; on it small figure of Pallas and owl; beneath, amphora; to the left, palm.

Æ B. M. Rhousopoulos.

The Berlin coin proves that this agonistic table has reference to games established by Hadrian.

17.—Paus. i. 22, 8. Charites by Socrates, at the entry to the Citadel.

Three female figures clad in long chitons, moving hand in hand; the foremost with outstretched hand.

Æ B. M. de Hirsch (EE VI.)
Beulé, 297.

Benndorf in *Arch. Z.* 1869, 61.

Blümner in *Arch. Z.* 1870, 83.

This coin does not unfortunately help us in the interpretation of this much discussed group, which appears frequently on

Athenian reliefs. Whether the figures represented are three nymphs, three Charites, or the three daughters of Cecrops remains uncertain.

- 18.—Paus. I. 23. Ἐπὶ δὲ τοῦ νοτίου καλουμένου τείχους, ὃ τῆς ἀκροπόλεως ἐς τὸ θέατρον ἐστὶ τετραμμένον, ἐπὶ τούτου Μεδούσης τῆς Γοργόνης ἐπὶ χρυσοῦ ἀνάκειται κεφαλὴ, καὶ περὶ αὐτὴν αἶγίς πεποιήται.

A Gorgon-head also on the aegis of Athene, &c.

Head of MEDUSA.

Æ Æ B. M. &c.

Beulé, 346.

- 19.—Paus. I. 28, 4. Pan venerated in grotto near Propylaea.

PAN seated in grotto on side of Acropolis-rock.

Æ. See Acropolis.

- 20.—Paus. I. 32, 4. Monument of Miltiades at Marathon, and a trophy of white marble.

MILTIADES armed, dragging a captive Persian to a trophy.

Æ B. M. Imh. (EE VII.) Photiades. (EE VIII.)

In the Theatre were statues of Miltiades and Themistocles; beside each, a Persian prisoner. (*Schol. Aristid.* III. p. 535, Dind.).

- 21.—Paus. I. 33, 2. Μαραθῶνος δὲ σταδίους μάλιστα ἐξήκοντα ἀπέχει Ῥαμνοῦς . . . μικρὸν δὲ ἀπὸ θαλάσσης ἄνω Νεμέσεως ἐστὶν ἱερόν. . . Φειδίας τὸν λίθον εἰργάσατο ἄγαλμα μὲν εἶναι Νεμέσεως, τῇ κεφαλῇ δὲ ἔπεστι τῆς θεοῦ στέφανος ἐλάφους ἔχων καὶ Νίκης ἀγάλματα οὐ μεγάλα. ταῖς δὲ χερσὶν ἔχει, τῇ μὲν κλάδον μηλέας, τῇ δεξιᾷ δὲ φιάλην.

Coin of Cyprus: fourth century B.C. Goddess facing, clad in long chiton, holds branch and patera.

Æ B. M. Cypriote legend.

Six in *Num. Chron.* 1882, 89.

The identification of the figure on the coin with the Nemesis of Rhamnus, a work of Agoracritus, not of Pheidias, is advocated by M. Six, and has much in its favour. In the flourishing times of Athens coins of Cyprus and the neighbouring coast bear not unfrequently copies of the great statues of Athens.

- 22.—OTHER TYPES at Athens:

Isis standing to left, lotus on head, holds flower.

Æ B. M. (EE IX.)

Isis or Demeter facing, clad in long chiton and over-dress, holds

ears of corn and long torch or sceptre : on head, head dress of Isis.

Æ Paris. (EE x.)

Beulé, 248.

Tyche facing, holds sceptre and cornucopiae.

Æ B. M. (EE xl.)

Nike standing to left, winged, holds cornucopiae (?) and drops lot into amphora.

Æ Vienna. (EE xii.)

Hero facing, naked, spear in raised right hand, left rests on side.

Æ B. M. (EE xiii.)

Metellus laureate seated facing, holds in right spear or sceptre, in left, sword across knees.

Æ de Hirsch (EE xiv.)

Similar figure, crowned by Nike who holds wreath and sceptre,

Æ B. M. (EE xv.)

Draped female figure seated to right on rock, rests left hand on a column.

Æ Berlin. (EE xvi.) Loebbecke. (EE xvii.)

Published by Beulé (p. 400) as a figure of Solon : Lange (*Athen. Mittheil.* vi. p. 69) is much nearer the mark in suggesting that it may be a Demeter ; but even this attribution is uncertain.

ELEUSIS.

1.—Paus. i. 37, 2. Temple of Demeter and Cora on the sacred way.

i. 37, 6. Another in the pass to Eleusis.

i. 38, 6. Temple of Triptolemus at Eleusis.

i. 38, 7. The Sanctuary of the two Goddesses.

DEMETER seated in chariot of snakes, veiled, holds in right hand ears of corn.

Æ B. M. &c. (EE xix.)

Imhoof, *M. G.* pl. C, 28.

Triptolemus, standing in chariot of snakes, holds two ears of corn in right hand.

Æ B. M. &c.

Imh. *M. G.* pl. C, 29.

Triptolemus seated in chariot of snakes, naked to waist : holds in right hand two ears of corn.

Æ B. M. &c. (EE xx.)

Imh. *M. G.* pl. C, 27.

Overbeck, *Demeter*, pl. ix. 1 a and b.

Athen. Mittheil. iv. 250 and 262.

OROPUS.

- 1.—Paus. I. 34, 2. Καὶ Ὁρωπίοις ναὸς τέ ἐστιν Ἀμφιαράου καὶ ἄγαλμα λευκοῦ λίθου.

AMPHIARAUS seated on throne, naked down to waist; his right hand extended, in his left, long sceptre; at his feet, snake.

Æ Gallienus. B. M. (EE xviii.)

Head of Amphiararus bearded and laur.

Æ Auton. B. M.

Koehler in *Athen. Mittheil.* iv. 262.

On these coins Amphiararus is represented exactly in the guise of Asclepius, as a god rather than as a hero, in accordance with Pausanias' statements.

SALAMIS.

- 1.—Paus. I. 36, 1. Ἐν Σαλαμῖνι δὲ τρόπαιον ἔστηκεν ἀπὸ τῆς νίκης ἣν Θεμιστοκλῆς ὁ Νεοκλέους αἴτιος ἐγένετο γενέσθαι τοῖς Ἑλλήσι ναυμαχοῦντων δὲ Ἀθηναίων πρὸς Μήδους δράκοντα ἐν ταῖς ναυσὶ λέγεται φανῆναι.

THEMISTOCLES in cuirass, helmeted, standing on galley, holds wreath and trophy; on ship, owl; before it, snake.

Æ B. M. Photiades. (EE xxi., xxii.) Imh. Loebbecke.

Beulé, 305.

Owl and snake sometimes absent.

OTHER TYPE:

Demeter standing to left, holds in right hand ears of corn, in left, torch.

Æ Caracalla. Welzl de Wellenheim, *Catalogue*, No. 3965. (It is however doubtful whether this coin be not misread.)

Köhler, *Athen. Mittheil.* iv. 262.

SUPPLEMENT.

Since previous parts of the Commentary were published, several new types, or better specimens of types already published have been discovered, in most cases owing to the friendly cooperation of the custodians of the national collections at Berlin and Paris and to Prof. Rhousopoulos. These we subjoin, preserving the same order of subjects as in the earlier paper and the same numbers of sections where possible. In cases in which the passages of Pausanias have been already cited at length we here content ourselves with a mere reference.

MEGARA.

8. APOLLO facing, clad in citharoedic costume; holds branch and lyre.

Æ Anton. Pius. Paris. (FF I.)

This is a variety of **A IX.**, and apparently a copy more or less free of a statue of Praxiteles. In this specimen the attitude of the god appears less stiff than in **A IX.**, and the body rests more on one leg than the other. It is of course a great gain if we can trace a citharoedic type of Apollo to Praxiteles.

ARTEMIS holding bow and drawing arrow from quiver; Apollo as above; Leto leaning on sceptre.

Æ Commodus. Rhousopoulos. (FF II.)

It is interesting to compare this type with **A x.** The figure of Apollo in it is more closely like the detached Apollo of **A IX.**, and thus the probability that the group reproduces that of Praxiteles is increased. There is a correction to make in the description above under Megara, § 8: Artemis holds a bow, not as there stated, a plectrum.

- 9.—**ATHENE** standing erect, spear in raised right hand, shield on left arm.

Æ L. Verus. Rhousopoulos. (FF III.)

This is a better specimen than **A XI.**

PAGAE.

- 1 A.—**ISIS** standing in temple; holds sistrum and vase.

Æ Commodus. Rhousopoulos. (FF IV.)

Isis to right, and Asklepius, standing face to face.

Æ Sep. Severus. Rhousopoulos.

- 2.—**HORSEMAN** galloping right or left, chlamys flying.

Æ Sept. Severus. Rhousopoulos.

Geta. Rhousopoulos.

Possibly this figure may represent Aegialeus, son of Adrastus, whose tomb was at Pagae, Paus. I. 44, 7; but more probably it stands for the Emperor.

CORINTH.

- 3.—**Athene Chalinitis** taming **PEGASUS**.

Æ Anton. Pius. Paris.

Athene here takes the place of the more usual Bellerophon.

Chimaera.

Æ Commodus. Rhousopoulos.

- 6.—**ISTHMUS** holding patera and rudder, seated in circular temple with conical roof surmounted by dolphins: on either side of temple, tree.

Æ Domna. Paris. (FF v.)

This coin seems to represent a different sacellum of Isthmus from that already figured (**C** XXXVII.). The form of the temple, and the pose of the statue within it, are quite different in the two cases.

- 10.—POSEIDON naked, standing; right foot rests on a rock; trident in raised left hand; in right hand, which hangs down, aplustre (?); behind, tree.

Æ Caracalla. Rhousopoulos.

Cf. **D** LIII.

Poseidon seated on throne, holds dolphin and trident transversely.

Æ Domitian. Berlin.

A variety of **D** LIV.

Poseidon, holding dolphin and trident, in chariot drawn by four horses.

Æ Plautilla. B. M.

- 11.—Quadrangular HARBOUR; at the top, temple, to which steps lead from the water, to left of it a shrine (?) to right a statue (?); at the two sides a range of colonnades: in the water, two Tritons, face to face.

Æ Caracalla. Rhousopoulos. (**FF** VI.)

As **D** LX. represents the harbour of Cenchreae, so the present coin seems to represent that of Lechaëum, which was a made harbour on the Corinthian gulf and the chief station of the Corinthian war-fleet. The temple in that case would be Poseidon's (Paus. II. 2, 3, *ἔστι δὲ ἐν Λεχαίῳ μὲν Ποσειδῶνος ἱερὸν καὶ ἄγαλμα χαλκοῦν*).

Poseidon standing naked, holds dolphin and trident; before him Aphrodite, holding shield, with her back to him; between them, Eros.

Æ Commodus. Berlin.

- 13.—APHRODITE, facing, draped, holds in right hand apple, in left hand the end of her dress.

Æ Auton. Rhousopoulos. (**FF** VII.)

Obverse, Head of Laïs or Aphrodite. A different type of Aphrodite from **D** LXX. The figure may however be Tyche, as there is an attribute which looks like a cornucopie.

Aphrodite, holding mirror, in a biga drawn by Tritons.

Æ Nero. Munich. (**FF** VIII.)

Previously mentioned, but not figured.

- 19.—ZEUS seated to left on throne, holds Nike and long sceptre.

Æ Hadrian. Rhousopoulos. (**FF** IX.)

M. Aurelius. B. M.

Probably a representation of the Capitolian Zeus; the throne has no back, otherwise the type is closely like that embodied by Pheidias in the Olympian Zeus (P XXI.).

20.—PALLAS seated on throne; holds in right, Nike; in left, spear; against which rests shield.

Æ Sept. Severus. Rhousopoulos. (FF x.)

Possibly Roma rather than Pallas.

Pallas standing, on basis: her right hand is extended, in her left spear.

Æ M. Aurelius. Loebbecke.

Plautilla. Rhousopoulos (FF XI.)

The basis shows that we have here a copy of a statue: that it is of Pallas is not quite certain, the head not being clear on either specimen.

23.—HERAKLES facing, head turned to left; holds in right hand club which rests on a cippus, on left arm lion's skin.

Æ Anton. Pius. Berlin (FF XII.)

A different type of Herakles from F CIII., CIV.; but like them probably a copy of one of the numerous statues of Herakles which the city must have contained.

Herakles naked standing to left; right hand raised, in left, which is partly raised, club and lion's skin; before him, Aphrodite holding shield.

Æ Commodus. Berlin (FF XIII.) Cf. F CIV.

24.—PEIRENE personified as a nymph, naked to waist, seated on throne; holds on her lap water-pot; behind, snake to left.

Æ Caracalla. Berlin.

Cf. F CVII., but in the present case Peirene is seated on a throne, a fact confirming the view that the coin-type is a copy of a figure by the spring.

25.—Paus. II. 2, 8. *Καὶ Ἀπόλλων ἐπὶ κλησιν Κλάριος χαλκοῦς ἐστί.* Cf. II. 3, 2.

APOLLO naked, standing, holds in right plectrum, in left lyre which rests on tripod; snake twined round tripod.

Æ Sept. Sev. Berlin (FF XIV.)

This figure of Apollo is connected by tripod snake and lyre with the oracular functions of the god, and therefore probably stands for Apollo Clarius. The oracle of Apollo at Clarus was celebrated and said to have been founded by Manto, daughter of Teiresias.

28.—**HERMES** naked, seated on rock, ram (?) beside him; the whole group on a basis, in front of which is a basin for water.

Æ Commodus. Paris (FF xv.)

This adds another to the representations on coins of Corinthian fountains: the figure of Hermes seems to be a copy of that in the sacellum, **F CXI.**; the figure of the ram, however, is not to be clearly made out in the present coin.

33.—**APHRODITE**, naked, but holding shield; kneeling at the feet of the Emperor.

Æ Sept. Severus. Berlin.

Aphrodite, naked to waist, turned to right, supporting with both hands shield which rests on pillar: the whole in tetrastyle temple on rock.

Æ Hadrian. Rhousopoulos (FF xvi.)

This is a curious variety of **G CXXI.—CXXVI.**, inasmuch as Aphrodite is turning in the wrong direction, and her shield rests on a pillar which stands in the place occupied on other coins by Eros.

34.—**OTHER TYPES** at Corinth.

Military female figure (Achaia?) seated on rock, holds spear and sword, looks backward; behind her, spears and shields.

Æ Plautilla. B. M.

This specimen serves to correct our description of **G CXL.**, in which we call the spears ears of corn.

Turreted female figure sacrificing left at altar; holds in left hand rudder.

Æ Anton. Pius. Paris.

This seems to be a form of Tyche.

Turreted female figure holding sceptre, standing beside trophy.

Æ Caracalla. Berlin.

An embodiment of the city of Corinth.

The Emperor, standing, in a tetrastyle temple.

Æ Nero. B. M. Rhousopoulos, &c.

Male figure standing; holds in right hand tessera; over left arm chlamys.

Æ Domitian. Rhousopoulos.

Perhaps an Athlete drawing lots for his turn in the Isthmian games.

Maenad clad in short chiton : holds in raised right hand torch or knife (?), in left human head.

Æ Caracalla. Rhousopoulos (FF XVII.)

Perseus facing, naked, holds in right hand head of Gorgon, in left harpa.

Æ Auton. Paris.

TENEA.

Cf. Paus. II. 5, 3.

TYPES.

Dionysus (?) standing to left ; holds in right hand kantharos, in left thyrsus.

Æ Domna. *Zeit. f. Num.* I. 320, pl. IX. 3.

Tyche standing.

Æ Sept. Severus. B. M. *Cat. Peloponnesus*, pl. IX. 23.

SICYON.

9. ASKLEPIOS seated on throne, sceptre in raised left hand, right hand extended over the head of a snake.

Æ Geta. Paris.

Cf. the statue at Epidaurus, L III.—V.

OTHER TYPES at Sicyon.

14. Amazonian figure, clad in short chiton, on top of pillar ; she extends her right hand, and holds in left spear.

Æ Caracalla. Paris (FF XVIII.)

Either a statue of Artemis (cf. II. 10, 2) or one of the numerous memorials of notable persons which existed at Sicyon.

Isis to left ; holds sistrum and vase.

Æ Geta. Rhousopoulos.

Horse ridden by human head.

Æ Geta. Rhousopoulos.

PHLIUS.

1.—Bearded male head crowned with reeds (ASOPUS ?).

Æ Auton. B. M. *Cat. Peloponnesus*, pl. VII. 6.

3.—ARTEMIS running to right, holds in left hand bow, with right hand draws arrow from quiver : dog at her feet.

Æ Geta. Berlin (FF XIX.)

4a.—Paus. II. 13, 7. Οὐ πόρρω δέ ἐστιν ὁ καλούμενος ὀμφαλός.

OMPHALOS represented as a circle in the midst of a wheel.

Æ Auton. B. M. *Cat. Peloponnesus*, pl. VII. 4.

5a.—Paus. II. 13, 7. Ἔστι δὲ καὶ Ἀπόλλωνος, καὶ ἄλλο Ἴσιδος. τὸ μὲν δὴ ἄγαλμα τοῦ Διονύσου δῆλον πᾶσιν, ὡσαύτως δὲ καὶ τὸ τοῦ Ἀπόλλωνος.

APOLLO naked, standing to right; bow in advanced left hand.

Æ Geta. Rhousopoulos (FF xx.)

6.—APHRODITE (?) facing, right hand raised.

Æ J. Domna. Rhousopoulos.

It is impossible to determine whether this figure is of Aphrodite or some other goddess, owing to the bad preservation of the coin. It may be of Hebe.

CLEONAE.

OTHER TYPES :

Asklepios seated to left on throne, extends his right hand over head of coiled snake, in his left hand sceptre; dog lying behind him.

Æ Sept. Severus. Berlin.

A close copy of the Epidaurian statue by Thrasymedes : cf. **L** III.—v.

Artemis to right, holds in left hand bow, with right hand draws arrow from quiver; dog at her feet.

Æ Plautilla. Berlin.

Artemis facing, head turned to left, dog beside her; on either side a cypress.

Æ Sept. Severus. Brunswick (FF xxi.)

NEMEA. (Coins of Argos.)

2.—HYPsipyle running to left in alarm with arms spread towards erect serpent, which holds in its coils the body of Opheltes inverted.

Æ Hadrian. Berlin.

ARGOS.

8.—Perseus bearded (?) standing, chlamys over shoulders; holds in right hand harpa, in left Gorgoneion.

Æ Sept. Sev. Berlin (FF xxii.)

This type of Perseus is quite different from the conventional figure of **I** xvii., xviii.

9.—APOLLO (Lycius?) naked, facing, holds in right hand a branch; rests left elbow on Ionic column.

Æ M. Aurelius. Rhousopoulos.

L. Verus. Rhousopoulos (FF xxiii.)

Above described, but not figured: possibly a reproduction of the work of the sculptor Attalus (Paus. ii. 19, 3.)

16.—LETO, right hand raised to shoulder, the left extended over a small figure of Chloris, within a temple.

Æ Anton. Pius. Paris (FF xxiv.) Berlin.

These important coins complete the proof that the group of

these coins, as well as of **K XXXVI.—VIII.** is a copy of the work of Praxiteles. On these specimens there is nothing in the left hand of Leto, her right hand is raised to her shoulder, whether to a quiver or to adjust her dress. Chloris seems to be a somewhat stiffly-draped figure.

17.—**DEMETER** standing, clad in long chiton; holds in extended right hand poppy-head, in left ears of corn.

Æ L. Verus. Berlin (GG I.)

Demeter, holding poppy-head and ears of corn, in a railed inclosure.

Æ Sept. Severus. Paris.

The pose of this figure is not unlike that of Demeter on **K XXXIX.** The inclosure in which she stands, probably the only occurrence of such a barrier on Greek coins, proves that the figure is a copy of a statue. The coin is too ill-preserved to be reproduced.

18.—One of the **DIOSCURI**, naked, standing, holds spear and sword.

Æ Hadrian. Rhousopoulos.
Antinous. Paris.

19.—Two figures of **EILEITHUIA** to left, each holding two torches, one raised, one lowered.

Æ Hadrian, Paris.

21.—**ATHENE** standing, holds in right hand patera, in raised right spear, against which leans shield.

Æ Hadrian. Berlin (GG II.)

24.—**ASKLEPIOS** seated on throne, in the front of a temple with five Ionic columns at side.

Æ Anton. Pius. Berlin (GG III.)

We have here further proof that the statue of Asklepios by Xenophilus and Strato is that reproduced on the coins. The coin however on which the figure of Hygieia appears, **K XLVIII,** is not of Argos, but of Aegium: see **R X.**

29.—**ARES** standing, armed, clad in short chiton, holds patera and spear.

Æ J. Domna. Rhousopoulos.

Compare **L L.**

30.—**OTHER TYPES** at Argos.

Goddess standing, clad in long chiton; holds patera and sceptre.

Æ Sept. Severus. Rhousopoulos (GG IV.)

Goddess standing, clad in long chiton, holds pomegranate (?)

and sceptre; on either side of her, altar; behind her a second figure clad in long chiton, who raises her right hand and holds sceptre in left.

Æ J. Domna. Rhousopoulos (GG v.)

Standing figure, apparently male, holding long sceptre in round shrine on basis.

Æ Anton. Pius. Paris (GG vi.)

Artemis running, discharging arrow.

Æ M. Aurelius. Paris.

River-god reclining (Inachus?).

Æ Ant. Pius. Rhousopoulos.

EPIDAUROS.

2.—The ASKLEPIOS of Thrasymedes seated to left; before him, snake.

Æ Anton. Pius. Berlin (GG vii.)

Cf. **L** III.—v. The present coin is added because of its remarkable execution and preservation. Even the head of Asklepios is quite distinct; it is closely like that of Zeus on fourth century coins.

3.—HYGIEIA standing in round temple.

Æ Anton. Pius. Berlin (GG viii.)

In this coin as in **L** VI. the details of the figure are not clear, nor even its identification certain. She stands to left, clad in long chiton and over-dress; her right hand is extended, her left hangs down.

6.—OTHER TYPES at Epidaurus.

Female figure facing, in chiton and over-dress; holds in raised right long sceptre, in left a vessel (?).

Æ Anton. Pius. Paris. Berlin.

AEGINA.

3.—Nude figure of APOLLO, right, in the act of discharging an arrow.

Æ Auton. Munich (GG ix.)

This is a different type of Apollo from **L** II., but probably like it a copy of a work of art of the early Aeginetan school.

7.—ISIS; holds sistrum and vase.

Æ Geta. Rhousopoulos.

TROEZEN.

4.—APOLLO holding an arrow and leaning on a tripod, around which is twined a serpent; he is draped from the waist downwards.

Æ Sept. Severus. Paris (GG x.)

5a.—Paus. II. 31, 10. Καὶ Ἑρμῆς ἐνταῦθά ἐστι Πολύγμος καλούμενος ; close to the statue, an olive.

HERMES facing, right hand raised, in left hand chlamys and caduceus ; at his feet, on either side, ram and lyre.

Æ Sept. Severus. Paris (GG XI.)

Hermes advancing to right, drags goat by the horns, and holds in left hand caduceus.

Æ Sept. Severus. Paris (GG XII.)

7.—HIPPLYTUS, standing, chlamys over shoulders, spear in raised left.

Æ Commodus. Rhousopoulos.

Sept. Severus. Rhousopoulos.

HIPPOLYTUS, with spear and sword, before Phaedra (or her nurse), who approaches him in an attitude of supplication.

Æ Sept. Severus. Berlin (GG XIII.)

9.—ASKLEPIUS standing at altar, snake-entwined staff in his left hand ; all in temple.

Æ Commodus. Rhousopoulos (GG XIV.)

10.—FOUNTAIN, a pillar with lion sitting thereon, water flowing into basin from his mouth.

Æ Sept. Severus. Loebbecke (GG XV.)

A curious variant on the representation of the same subject on **M** x., where the water flows from between the lion's feet, and the basin is supported by a pillar, and not, as here, by legs.

12.—OTHER TYPES at Troezen.

Circular shrine, apparently surrounded by pillars : in the front of it, closed doors.

Æ Commodus. Berlin (GG XVI.)

HERMIONE.

1.—POSEIDON naked, standing to right, holds trident and dolphin, left foot rests on rock.

Æ Caracalla. Berlin (GG XVII.)

3.—The drapery of DIONYSUS on **M** I. is peculiar, consisting of a skin or nebris reaching down to the knees : it may be that this is the black goat's skin from which at Hermione Dionysus took his name.

LERNA and NAUPLIA. Coins of Argos.

3.—POSEIDON naked, standing, left foot propped on a rock ; holds trident and dolphin.

Æ Sept. Severus. Rhousopoulos.

AMYMONE seated on rock, her right hand raised to her neck,

her left resting on hydria; before her Poseidon standing; holds trident in right, and carries chlamys over left arm.

Æ Ant. Pius. Rhousopoulos (GG XVIII.)

This description cannot be relied on, as the prongs of Poseidon's trident, and the hydria of Amymone, the two details which identify the scene, are obscure. There is an uncertain object (sea-snake?) above the left arm of Poseidon. Compare **L LIV**.

Amymone seated on rock, hydria at her feet; right hand extended, left rests on rock.

Æ Paris (GG XIX.)

Amymone standing, clad in long chiton; her right hand is raised to her neck, in her left she holds hydria.

Æ Antoninus Pius. Rhousopoulos (GG XX.)

There is a curious likeness between this type and **L LI**, the hydria on this coin appearing instead of the dolphin in the other. Probably in both cases the intention is to represent the nymph.

LACEDAEMON.

1.—**ARTEMIS** Astrateia facing, clad in short chiton with diplois; holds in right hand strung bow, in left spear and shield; beside her, stag.

Æ J. Domna. Rhousopoulos (GG XXI.)

This interesting coin entirely confirms our attribution and description of **N III**. as Artemis Astrateia.

GYTHEIUM.

1.—**HERAKLES** bearded in form of a term, clad in lion's skin, arm folded over breast.

Æ Sept. Severus. Rhousopoulos.

Closely resembling **V VI**.

COLONIDES.

Niche or distyle **TEMPLE**, within which a female figure, indistinct.

Æ Geta. Rhousopoulos (GG XXII.)

ASINE.

OTHER TYPES at Asine.

Perseus facing, naked, holds in right hand harpa, in left head of Medusa.

Æ J. Domna. Rhousopoulos (GG XXIII.)

Coiled snake, on basis.

Æ Sept. Severus. Berlin.

Plautilla. Imh.

Apparently a reproduction of some votive work of art.
Terminal figure of Hermes, draped, right hand holds end of
nebris, in left caduceus.

Æ Sept. Severus. Berlin.

Draped female figure; holds what looks like a huge wreath or
shield.

Æ Sept. Severus. Berlin.

PYLOS.

1.—PALLAS standing to right, clad in long chiton; holds in
raised right spear, on left arm shield.

Æ Sept. Severus. Rhousopoulos (GG xxiv.)

PATRAE.

Male figure standing on column in circular ENCLOSURE; he
seems to wear military dress, or short chiton; his left
hand is raised and rests on a spear or sceptre.

Æ J. Domna. Rhousopoulos.

A variety of R I.; probably a figure of an Emperor, from a
market or gymnasium.

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