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TWO INSCRIBED SCULPTURAL REPRESENTATIONS OF PAN FROM
EPIDAUROS

aus: Zeitschrift für Papyrologie und Epigraphik 93 (1992) 45–46

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The sculptural aspects of *IG IV².I.466* and *IG IV².I.305* are not sufficiently published. The following notes are intended to revise and supplement the existing publications.

1. Athens, EM 282 =*IG IV².I.466*. Taf. I a. Votive statuette of pentelic marble representing Pan. Height 0.30 (0.36 with base). Head, feet, and left hand are partially broken. In the base, the inscription: τῶ θεῶι | Δαρδάνιος. Found in May 1886 with 29 other statuettes in the bath complex NE of the Abaton. Roman Imperial. [The photograph for this note shows a gypsum cast at the Epidauros Museum.]

EM 282 belongs to the well-known type of the "eingehüllte Pan". The god is shown in a frontal stance with the right foot slightly forward. His upper body is tightly wrapped in a himation, which he pins to his chest with the right hand. In the left hand, lowered at his side, he holds the syrinx. The statuette stands on a base cut in the shape of a rock, with sketchy representations of weeds and flowers carved over it.

All former descriptions of EM 282 omit to report four protrusions, or stumps, which can be seen on the statuette's base next to Pan's right foot. The shape and symmetrical arrangement of these four stumps identify them as the hooves of a goat which had originally stood at the god's side. The absence of join marks on Pan's lower body show that the goat was not intended for support, but was free-standing, with a purely pictorial function.² The Epidaurian statuette thus provides us with a graceful variant to the otherwise familiar type of the cloaked Pan.

2. Epidauros, Cat.147 =*IG IV².I.305*. Taf. I b. Votive relief of greyish limestone representing Pan. Height 0.87. Width 0.51. Thickness 0.29. Broken in the lower left corner. Above the pictorial field, the inscription: Γοργίας Κρηθεύς | τοὶ φρουροὶ ἀνέθεν. Findplace and date of discovery unknown; now in the Museum's portico. Fourth century B.C. (?)

Pan, goat-footed and ithyphallic, is shown in a right profile view, carrying on his left shoulder a large, tapering object which M.Fraenkel tentatively identifies as a tree.³ In the right hand, lowered

¹ Pan cult at Epidauros: *IG IV².I.304* (inscribed miniature altar); 412 (top block from an inscribed base, reused: W.Peek, *ASAW* 60.2 [Leipzig 1969] 167); 547 (inscribed altar), 548 (inscribed altar); 742 (inscribed fragmentary stele), frag.5, 46; Epidauros Museum, Inv. 154 (relief, unpublished), 243 (statuette, unpublished), 304 (statuette, unpublished), 556 (statuette, unpublished). I thank Mr. S. Tatakis of the University of Athens for kindly informing me about the unpublished statuary listed here. On Pan's presence at healing sanctuaries and on this god's healing aspects in general, see F.Brommer, "Pan" in *RE* suppl. viii, 1001, 5-16.

² Goats in small size Pan statuary: e.g., R. Herbig, *Pan* (Frankfurt am Main 1949) pl. xxv, 2; cf. p.91 note 164 (here the goat appears to be attached to the tree trunk support for the statuette). Goats in Pan's iconography in general: K.Wernicke, art. "Pan" in *ML* III,1469-1471, with bibliography to 1897; Brommer 1006, 52ff.

³ *Lemma* to *IG IV.1352*, "Pan ... dextra (*sic*) supra humerum sustinet rem in superiore parte latiore, fortasse arborem"; cf. F. Hiller Von Gaertringen, *lemma* to *IG IV².I.305*. A tree-carrying Pan is rather unusual (although Silenes armed with tree trunks are not uncommon; e.g., the hunting Silene in the freeze from Xanthos, at the British Museum [*ML* IV, 451, 6-52 fig.5]; traditional tree bearers are also the Centaurs, the other semi-bestial inhabitants of the Greek wilderness; cf. W.Burkert, *Structure and History in Greek Mythology and Ritual* [Berkeley - Los Angeles 1979] 137, with examples at n.12). Pan's association with certain trees, attested in both myth and cult, is scarcely

at his side, the god holds an object of elongated shape which the weathering of the stone has nearly obliterated and for which no identification has been proposed.⁴ Completely overlooked, in Fraenkel's description of this relief, is a cave entrance seen to the god's right, carved in profile outline along the stone's right edge. The profile rendition of the cave is worth noting, for in other Pan and Nymph reliefs of the 4th century B.C., caves are generally shown as arched openings seen from the front.⁵ The Epidaurian relief reflects in fact an earlier type of cave entrance attested in Attic and Corinthian vase-painting of the 6th and 5th centuries B.C.⁶ The obvious conflict with Fraenkel's Classical dating (established on palaeographical grounds, cf. *lemmata* to *IG IV.1352* and *IG IV².I.305*) could be explained, perhaps, by the conservatism of a local craftsman.⁷

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reflected in his iconography. His association with the oak tree (as δρυς, Pausanias 8, 54, 4; as φηγός, Nicander, *ap.* Athenaeus 2, 39, 31 [= Fr. 69 Schn.]; *AP* 6, 37 and 99), perhaps a regional trait reflecting the special significance of the oak and the acorn in Arcadian traditions (Arcadians as ἔγγονοι δρυός, 'oak born': Lykophron *Alex.* 480, cf. Tzetzes *ad Lyc.* 480; as descendants of Dryops, 'Oak Face': e.g., Pausanias 4, 34, 9; as βαλανηφάγοι, 'acorn eaters': e.g., Lykophron *cit.*; oracle, *ap.* Pausanias 8, 42, 6), appears to have no iconographical relevance. His association with the pine tree, mythologized in the story of his passion for the nymph Pitys (Theocr. *Fist.* 4-5; Lucian *DDeor.* 12.4; Longus 1.27.2, 2.7.6, 2.39.3; Nonn. *D* 42.258, cf. 2.108, 16.363; *Geoponica* 11.10; Propertius 1.18.80), focuses iconographically on the pinecone, rather than on the tree itself, as shown by the pinecone headgear which Pan wears in some representations, starting from from the fourth century B.C. (e.g., a terracotta relief at the British Museum in London, C. Daremberg - M.E. Saglio, *Dictionnaire des Antiquités grecques et romaines* [Paris 1877-1919] IV, 301, fig.5493). See, however, Wernicke 1479, 30-42 reporting two vases in Berlin (Berlin 3164, 3240) in which Pan "auch einen Pinienstab führt". The possibility of a large club, a ῥόπαλον (*AP* 6, 34), or a κορύνη (*AP* 6, 87; cf. 73, 78) cannot be excluded.

⁴ Perhaps a *lagobolon*? Cf. a Pan statuette in Vienna (=S.Reinach, *Répertoire de la statuaire grecque et romaine*, Paris 1897, II 67 no.7) showing the god with a *lagobolon* balanced on his left shoulder and a heavier looking, tapering club in his right hand.

⁵ For a discussion of cave depiction in Greek Pan reliefs: C.M. Edwards, *Greek Votive Reliefs to Pan and the Nymphs* (Diss. New York University 1985), especially 59ff.; for a historical treatment of cave depiction in Greek art: W. Jobst, *Die Höhle im griechischen Theater des 5. und 4. Jahrhunderts v. Chr.* (Wien 1970), especially 83ff.

⁶ Jobst 1970, 90ff.; examples in Edwards 1985, 117 note 39; cf. discussion at 59-60.

⁷ This 'conservatism' also shows in the sculptor's cutting technique, curiously recalling the archaic technique *a piani paralleli*. Rather than deliberate archaizing, poor craftsmanship and lack of sophistication seem to be the case here, as the crude treatment of Pan's anatomy strongly suggests. Equally crude is the lettering of the inscription above the pictorial field (cf. Hiller Von Gaertringen, *lemma* to *IG IV².I.305*).



a)



b)

a) IG IV² I 466, b) IG IV² I 305