

phalè<sup>1</sup>. But, in relation to the legends of Heracles, Attic Tragedy, represented by the *Mad Heracles* and the *Trachiniae*, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes<sup>2</sup>, then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the *Trachiniae* which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloüs of the *Trachiniae*, when he was a suitor for Deianeira, can be separately identified in works of art<sup>3</sup>. But, though the fight of Heracles with Acheloüs was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles<sup>4</sup>.

§ 20. We have now considered the nature of the legendary Diction. material used in the *Trachiniae*; the character of the treatment

<sup>1</sup> See Roscher's *Lexicon der gr. und röm. Mythologie*, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognises Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a κλίση, apparently during a meal (p. 2233). Cp. *Od.* 21. 28: Heracles, in slaying Iphitus, οὐδὲ θεῶν ὄπιω ἤδέσατ', οὐδὲ τράπεζαν | τὴν δὴ οἱ παρέθηκεν. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (*Tr.* 273).—There is no certain example of Omphalè in art before the Hellenistic period (*ib.* p. 2234: cp. p. 2247).

<sup>2</sup> See Furtwängler, *ap.* Roscher, p. 2248.

<sup>3</sup> See commentary on v. 11.

<sup>4</sup> The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's *Ancient Gems*, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloüs is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphroditè, whom Sophocles mentions as present with the combatants in the quality of umpire.