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Two Inscribed Sculptural Representations of Pan from Epidaurus


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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: τῷ θεότι | Διόρθωτον. 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 Epidaurous 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. 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: Γοργάω Κρηθήνεως | τοι φρονοροί 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. In the right hand, lowered...
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. 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. 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. The obvious conflict with Fraenkel's Classical dating (established on palaeographical grounds, cf. *lemmata* to IG IV.1352 and IG IV2.1.305) could be explained, perhaps, by the conservatism of a local craftsman.

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reflected in his iconography. His association with the oak tree (as δρῦς, Pausanias 8, 54, 4; as φηγός, Nicander, *ap. Atheneaus* 2, 39, 31 [= Fr. 69 Schr.]; *AP* 6, 37 and 99), perhaps a regional trait reflecting the special significance of the oak and the acorn in Arcadian traditions (Arcadians as ἑγγονος δρῦς, 'oak born': Lykophron *Alex.* 480, cf. Tzetzes *ad Lyc.* 480; as descendants of Dryops, 'Oak Face': e.g., Pausanias 4, 34, 9; as βαλανηφόγοι, '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 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 κόρηνη (*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.


7 This 'conservatism' also shows in the sculptor's cutting technique, curiously recalling the archaic technique of 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 Gaerttingen, *lemma* to IG IV2.1.305).
a) IG IV² 1 466, b) IG IV² 1 305