

1631 mythological figure [Cydippe]
1631, Pindar's Bar Mtl 653

ACTAEON

- Ovid's *Art of Love* 1.518–27. Translation. London: Tonson, 1709. [Dryden 1956–87, vol. 4]
- Melchior Hoffmann**, c.1685–1715. *Acontius und Cydippe*. Opera. First performed 1709, Leipzig. [Grove 1980, 8:627]
- François-Joseph Giraud**, ?–c.1790. *Acanthe et Cydippe*. Opera (pastorale héroïque). Libretto, Maximilian-Jean Boutillier, parody of Rameau's *Acanthe et Céphise*. First performed 1764, Théâtre de Nicolet, Paris. [Grove 1980, 7:406]
- Carl Christian Agthe**, 1762–1797. *Acontius und Cydippe*. Opera (singspiel). Libretto based on Ovid. First performed possibly 1780, Reval, Estonia (or c.1784, Ballenstedt?). Music lost. [Grove 1980, 1:167 / Clément & Larousse 1969, 1:6]
- [?] **Froment**. *Cydippe*. Comic opera. Libretto, Boutillier. First performed 20 July 1785, Théâtre des Beaujolais, Paris. [Clément & Larousse 1969, 1:283]
- Erik Johan Stagnelius**, 1793–1823. *Cydippe*. Opera libretto, fragment. Published Stockholm: Bonnier, 1825. [Gustafson 1961, p. 191]
- Charles Kent**, 1823–1902. “The Golden Apple.” Poem. 1850. In *Poems* (London: Tucker, 1870). [Bush 1937, p. 553]
- Edward Bulwer Lytton**, 1803–1873. “Cydippe, or the Apple.” Poem. In *The Lost Tales of Miletus* (London: Murray, 1866). [Bush 1937, p. 556 / Boswell 1982, p. 11]
- William Morris**, 1834–1896. “The Story of Acontius and Cydippe.” Poem. 1868. In *The Earthly Paradise*, vol. 4 (London: Ellis, 1870). [Morris 1910–15, vol. 5 / Calhoun 1975, pp. 178, 183 / Bush 1963, p. 314 n.]
- ACTAEON**. The son of Aristaeus and Autonoe and the grandson of Cadmus, Actaeon had the misfortune of discovering Artemis (Diana) as she bathed with her nymphs in the nude. The chaste goddess, embarrassed and startled, splashed Actaeon with water and transformed him into a stag. As he stumbled through the woods, his hunting dogs attacked him and tore him to pieces. In the *Metamorphoses*, Ovid states that the gods disagreed about the punishment Artemis handed the unfortunate hunter: some thought she was merciless; others felt that she was justified in defending her chastity.
- Classical Sources**. Diodorus Siculus, *Bibliotheca* 4.81.3–5. Ovid, *Metamorphoses* 3.138–252. Apollodorus, *Bibliotheca* 3.4.4. Pausanias, *Description of Greece* 9.2.3–4. Hyginus, *Fabulae* 180, 181. Lucian, *Dialogues of the Gods* 18, “Hero and Leto.”
- Anonymous French**. (Story of Actaeon and Diana in) *Ovide moralisé* 3.336–675. Poem, allegorized translation/elaboration of Ovid's *Metamorphoses*. c.1316–28. [de Boer 1915–86, vol. 1 / also de Bosque 1985, pp. 35f.—ill.]
- Giovanni Boccaccio**, 1313–1375. (Transformation of Actaeon evoked, reversed, in) *La caccia di Diana* [Hunt of Diana] 18.11f. Poem. 1334–38? [Branca 1964–83, vol. 1 / Havely 1980, p. 193]
- . (Diana in) *Il ninfaie fiesolano* [The Nymph of Fiesole]. Pastoral romance. c.1344–46? [Branca, vol. 3 / Hollander 1977, pp. 66ff.]
- Francesco Petrarca**, 1304–1374. (Actaeon evoked in) “Non al suo amante più Diana piacque” [Diana Never Pleased Her Lover More], madrigal, no. 52, and in canzone, no. 23 of *Canzoniere* (*Rime sparse*). Collection of sonnets, madrigals, and *canzone*. Begun c.1336, completed by 1373; nos. 23 and 52 composed by 1348. [Contini 1974 / Armi 1946 / Cottino-Jones 1975, pp. 161, 164f. / Sturm-Maddox 1985, pp. 23f. / Barkan 1980, pp. 335–39]
- John Gower**, 1330?–1408. (Tale of Actaeon in) *Confessio amantis* 1.333–88. Poem. c.1390. Westminster: Caxton, 1483. [Macaulay 1899–1902, vol. 2 / Beidler 1982, pp. 7ff.]
- Christine de Pizan**, c.1364–c.1431. (Diana and Actaeon in) *L'epistre d'Othéa à Hector* . . . [The Epistle of Othéa to Hector] chapter 69. Didactic romance in prose. c.1400. MSS in British Library, London; Bibliothèque Nationale, Paris; elsewhere. / Translated by Stephen Scrope (London: c.1444–50). [Bühler 1970 / Hindman 1986, pp. 93, 200]
- Paolo Schiavo**, 1397–? “Story of Diana and Actaeon.” Painting (bridal plate). c.1440. Williams College Museum of Art, Williamstown, Mass., inv. 62.3. [Seen by author, 1988]
- Filarete**, c.1400–1469? “Actaeon.” Relief, on bronze door of St. Peter's, Rome. 1433–45. In place. [Pope-Hennessy 1985b, 2:318]
- Italian School** (Florentine? studio of Mariotto di Nardo?). (Actaeon in) “Results of Diana's Wrath.” Painting, fragment of a bridal cassone. 1400/50. Muzeum Narodowe, Warsaw, inv. 158656. [Warsaw 1969, no. 1617—ill.]
- Italian School**. “The Story of Actaeon.” Painting. 1425/50. Metropolitan Museum, New York, no. 41.190.129. [Metropolitan 1980, p. 92—ill.]
- Domenico Veneziano**, c.1400?–1461/62, studio. “Diana and Actaeon.” Painting. Peter Fuld coll., London. [Berenson 1963, p. 61]
- Jacopo del Sellaio**, c.1441–1493, attributed (formerly attributed to Piero di Cosimo, c.1462–1521). “Death of Actaeon,” “Story of Actaeon.” Paintings (fragments). Yale University Art Gallery, New Haven, Conn., nos. 1871.44, 1952.37.1. [Berenson 1963, p. 198 / also Bacci 1966, p. 123]
- Venetian School**. “Diana and Actaeon.” Painting. 15th century. Kunsthistorisches Museum, Vienna. [Berenson 1957, p. 206]
- Floriano Ferramola**, c.1480–1528. “Diana and Actaeon.” Fresco (detached), for Casa Borgondio della Corte, Brescia. c.1511. Formerly Sir Humphrey Noble coll., sold Christie's, London, 1960, to J. Weitzner. [Kauffmann 1973, pp. 102f.]
- Baldassare Peruzzi**, 1481–1536 (formerly attributed to Giulio Romano). “Diana and Actaeon.” Fresco, part of a frieze. 1511–12. Sala del Fregio, Villa Farnesina, Rome. [d'Ancona 1955, pp. 91f. / Gerlini 1949, pp. 21ff.—ill. / Frommel 1967–68, no. 18a / also Berenson 1968, p. 334—ill.]

- . "Diana and Actaeon." Fresco. c.1535. Villa Belcaro, near Siena. [Frommel 1967–68, no. 107b, pl. 84]
- Italian School.** "Diana and Actaeon." Ceiling fresco. 1508–13? Sala delle Nozze di Alessandro con Rossana, Villa Farnesina, Rome. [Gerlini 1949, pp. 34ff.]
- Parmigianino,** 1503–1540. "Diana and Actaeon." Frescoes. 1534–36 or earlier? Gozague coll., Castello Sanvitale, Fontanellato, Parma. [Berenson 1968, p. 319–ill. / Barkan 1980, p. 350, fig. 7]
- Lucas Cranach,** 1472–1553, studio (probably Lucas Cranach the Younger, 1515–1586). "Diana and Actaeon." Painting. c.1540. Wadsworth Atheneum, Hartford, no. 1946.629. [Friedlaender & Rosenberg 1978, no. 410–ill.] At least 3 other versions. P. de Boer Gallery, Amsterdam, cat. 1968 no. 88; Count Segré-Sartorio coll., Trieste; Hessisches Landesmuseum, Darmstadt, cat. 1914 no. 74. [Ibid., nos. 409c–e]
- Hans Holbein the Younger,** 1497–1543. "Diana and Actaeon." Drawing. Duke of Devonshire coll., Chatsworth. [Pigler 1974, p. 69]
- Maurice Scève,** c.1510–c.1564. (Actaeon, subject of several dixains in) *Délie*. Poem. Lyons: Sabon, 1544. Modern edition by I. D. McFarlane (Cambridge: Cambridge University Press, 1966). [Barkan 1980, p. 341]
- Pernette Du Guillet,** c.1520–1545. (Diana and Actaeon evoked in) *Rymes* second elegy. Modern edition, Geneva: Droz, 1968. [Dellaneva 1988, pp. 48, 50f.]
- Luca Penni,** c.1500/04–1556. "The Metamorphosis of Actaeon." Drawing, composition for print. 1537–45? / Etching by Jean Mignard (Bartsch 16, anon. no. 73). [Paris 1972, no. 418 / Hofmann 1987, no. 5.10–ill. / also Lévêque 1984, p. 203–ill. / Barkan 1980, p. 350, fig. 8]
- Giulio Romano,** c.1499–1546, school. "Diana and Actaeon." Painting. Formerly Earl of Ellesmere coll.; sold Sotheby's, 1972. [Warburg] See also Peruzzi, above.
- School of Fontainebleau.** "Diana and Actaeon." Painting, sketch for unknown work. c.1540–50. Louvre, Paris, no. R.F. 1952–28. [Louvre 1979–86, 4:293–ill. / Paris 1972, no. 233–ill. / also Lévêque 1984, p. 39–ill.]
- . "Diana and Actaeon." Fresco. 1578. Chambre de Diane, Château d'Ancy-le-Franc. [Paris, p. 483]
- Lambert Sustris,** 1515/20–after 1568. "Diana and Actaeon." Painting. c.1550. Christ Church, Oxford. [Byam Shaw 1967, no. 91–ill. / Berenson 1957, p. 168 / Wright 1976, p. 196]
- . "Diana and Actaeon." Painting. Hampton Court Palace, no. 73. [Berenson–ill.]
- . "Diana and Actaeon." Painting. Castello Sforzesco, Milan, no. 74. [Ibid.]
- Matteo Balducci,** ?–1555? "Diana and Actaeon." Painting. Earl of Crawford and Balcarres coll., Fife. [Berenson 1968, p. 24]
- Giacomo Francia,** c.1486–1557, attributed. "Diana and Actaeon." Drawing. Musée Wicar, Lille. [Pigler 1974, p. 68]
- Bernard Salomon,** 1506/10–c.1561. "Actaeon Transformed into a Stag by Diana." Woodcut, part of cycle illustrating Ovid. In *Les Metamorphoses d'Ovide figurée* (Lyons: Ti-vornes, 1557). [Barkan 1986, p. 187, fig. 18]
- Titian,** 1488/90–1576. "Diana and Actaeon." Painting. 1556–59. National Gallery of Scotland, Edinburgh. [Wethey 1975, no. 9–ill. / Barkan 1980, pp. 345–48] / also Mauritshuis 1985, p. 39–ill. / Berenson 1957, p. 184–ill.]

Copies in Prado, Madrid, no. 423; Museum Boymans-van Beuningen, Rotterdam; Ham House, Richmond, Petersham; Musée, La Rochelle (French, 17th century, on deposit from Louvre, Paris, inv. 8616); others known, unlocated. [Wethey / also Louvre 1979–86, 2:300] See also *Andrea Schiavone, below*.

———. "The Death of Actaeon." Painting. c.1570–75. National Gallery, London. [Wethey, no. 8–ill. / London 1986, p. 621–ill. / Barkan, pp. 348f., fig. 6 / also Berenson 1957, p. 186–ill.]

———, formerly attributed. "Death of Actaeon." Painting. c.1600. Raleigh Museum of Art, N.C. [Wethey, no. X–14–ill.]

Andrea Schiavone, 1522–1563. "Diana and Actaeon." Painting, variant after Titian (Edinburgh). c.1559. 4 versions. Hampton Court Palace (attributed to school of Veronese); Kunsthistorisches Museum, Vienna, no. 168; 2 others unlocated. [Richardson 1980, nos. 262, 327–28, 333–ill. / also Vienna 1973, p. 157]

Paolo Veronese, 1528–1588. "Actaeon and Diana" ("Actaeon Watching Diana and Her Nymphs"). Painting. c.1561–63. Museum of Fine Arts, Boston, inv. 59.260. [Pallucchini 1984, no. 78–ill. / Pignatti 1976, no. 148–ill. / Boston 1985, p. 292–ill.]

———, questionably attributed. "The Metamorphosis of Actaeon." Painting. c.1560? Philadelphia Museum of Art, inv. 225. [Pignatti, no. A251–ill. / also Berenson 1957, p. 135–ill. / Barkan 1980, fig. 9]

William Adlington. (Actaeon "hounded" by his own emotions, evoked in) Dedictory poem to the author's translation of *The Golden Asse of Apuleius* (London: Wykes, 1566). [Bush 1963, p. 72 n.]

Anonymous English. "History of Diana and Actaeon, (sung) to the Quarter Braules." Ballad lyric. In *A Handefull of Pleasant Delights* (London: 1566). / Enlarged, published London: Ithones, 1584. Modern edition by H. E. Rollins (Cambridge, Mass.: Harvard University Press, 1924). [Bush 1963, pp. 58, 314]

Frans Floris, 1516/20–1570. "Diana and Actaeon." Painting. Christ Church College Picture Gallery, Oxford. [Byam Shaw 1967, no. 238–ill.]

Luís Vaz de Camões, 1524?–1580. (Diana and Actaeon evoked in) *Os Lusíades* [The Sons of Lusus] 2.35, 9.26. Epic. Lisbon: Gonçalves, 1572. / Translated by Sir Richard Fanshawe (Cambridge, Mass.: Harvard University Press, 1940). [Barkan 1980, pp. 331f.]

Joos de Beer, ?–1591. "Diana and Actaeon." Painting. 1573. Kunsthistorisches Museum, Vienna, no. 775, in 1941. [Pigler 1974, p. 69]

———, attributed. "Diana and Actaeon." Painting. 1579. Centraal Museum, Utrecht, cat. 1952 no. 10. [Wright 1980, p. 24]

Leandro Bassano, 1557–1622, tentatively attributed (also attributed to Jacopo Bassano, Francesco Bassano). "Diana and Actaeon" ("Actaeon and the Nymphs"). Painting, sketch. Early work if by Leandro. Art Institute of Chicago, no. 39.2239. [Arslan 1960, p. 259 / also Berenson 1957, p. 17]

———. "Diana and Actaeon." Painting. Private coll., Vienna, in 1932, unlocated. [Arslan / Berenson, p. 251]

Hans Speckaert, ?–c.1577, attributed. "Diana and Ac-

- taeon." Drawing. Lugt coll., Fondation Custodia, Paris. [de Bosque 1985, pp. 62, 189f.—ill.]
- . "Diana and Actaeon." Drawing. Szépművészeti Múzeum, Budapest. [Ibid.—ill.]
- . "Diana and Actaeon." Painting. Palazzo Patrizzi, Rome. [Ibid.]
- Francesco Mosca**, ?–1578. "Diana and Actaeon." Marble bas-relief. Museo Nazionale, Florence. [Bénézit 1976, 7:560]
- Bernaert de Ryckere**, c.1535–1590. "Diana Turns Actaeon into a Stag." Painting. 1582. Szépművészeti Múzeum, Budapest, no. 378 (652). [Budapest 1968, p. 609—ill.]
- Luca Marenzio**, 1553/54–1599. "Non al suo amante più Diana piacque" [Diana Never Pleased Her Lover More]. Madrigal. Text, Petrarca. Published Venice: 1584. [Grove 1980, 11:672]
- Giordano Bruno**, 1548–1600. (Actaeon evoked in) *De gl'eroici furori* [On the Heroic Frenzies] part 1, dialogue 4. Collection of dialogues and sonnets. London: Charlewood, 1585. Modern edition, translated by P. E. Memmo, Jr. (Chapel Hill: University of North Carolina Press, 1964). [Barkan 1980, pp. 342–45 / Davies 1986, pp. 215, 260]
- Hendrik Goltzius**, 1558–1617. "Diana and Actaeon." Drawing. c.1589. Hermitage, Leningrad, inv. 25594. [Reznicek 1961, no. 109—ill.]
- Samuel Daniel**, 1562–1619. (Actaeon story in) *Delia*, sonnet 5. In *Contayning certayne sonnets: with the Complaint of Rosamond* (London: Waterson, 1592). [Bush 1963, p. 72 n. / Barkan 1980, p. 340]
- Abraham Fraunce**, fl. 1587–1633. (Actaeon evoked in) *The Countess of Pembroke's Iychurch* part 3. Poem. London: Woodcocke, 1592. [Bush 1963, p. 71 n.]
- Barnabe Barnes**, c.1569–1609. (Actaeon attacked by his own emotions in) *Elegy 3 of Parthenophil and Parthenophe: Sonnettes, Madrigals, Elegies, and Odes* (London: Wolfe, 1593). In modern edition by Sir Sidney Lee, *Elizabethan Sonnets*, vol. 1 (Westminster: Constable, 1904). [Bush 1963, p. 72 n. / Barkan 1980, p. 339]
- Luis Barahona de Soto**, 1548–1595. *Fábula de Actéon*. Poem, adaptation of Ovid. [DLE 1972, p. 88]
- Paolo Fiammingo**, 1540–1596. "Diana and Actaeon." Painting. / Engraved by Aegidius Sadeler (1570–1629). [Pigler 1974, p. 71]
- William Shakespeare**, 1564–1616. (Titania and Bottom, comic equivalents of Diana and Actaeon, in) *A Midsummer Night's Dream*. Comedy. c.1595–96? Published London: 1600; collected in First Folio, London: Jaggard, 1623. [Riverside 1974 / Barkan 1980, pp. 352–59]
- . (Orsino likens himself to Actaeon in) *Twelfth Night, or What You Will* 1.1.18–22. Comedy. 1600–02. First (?) performed Feb 2 1602, Middle Temple, London. Published London: Jaggard, 1623 (First Folio). [Riverside / Barkan, pp. 340f. / Davies 1986, p. 111]
- Bartholomew Griffin**, ?–1602. (Actaeon prey to his own emotions in) *Fidessa*, sonnet 8. London: Lownes, 1596. In modern edition by Sidney Lee, *Elizabethan Sonnets*, vol. 2 (Westminster: Constable, 1904). [Bush 1963, p. 72 n. / Barkan 1980, pp. 339f.]
- Anonymous**. Cycle of 5 tapestries depicting the myth of Actaeon. Kunsthistorisches Museum, Vienna. 16th century. [Warburg]
- French School**, after a work of school of Frans Floris (previously attributed to Anthonie van Blocklandt). "Diana and Actaeon." Painting. Late 16th century. Louvre, no. R.F. 1941–9. [Louvre 1979–86, 1:159—ill.]
- Joseph Heintz the Elder**, 1564–1609. "Diana and Actaeon." Painting. c.1590–1600. Kunsthistorisches Museum, Vienna, inv. 1115 (1521). [Zimmer 1971, no. A16—ill. / Vienna 1973, p. 84—ill. / Hofmann 1987, no. 3.23—ill.] Copies (after print by Egidius Sadeler, by 1619) in Accademia, Venice, inv. 159; Galleria Nazionale (Palazzo Barberini), Rome, no. 1252; Germanisches Nationalmuseum, Nuremberg, inv. 1296; Szépművészeti Múzeum, Budapest; others in private colls. See also *Nicolas Poussin*, 1614, below. [Zimmer, no. A16.o.2.1–10—ill.] Terra-cotta relief, after Sadeler's print, by Andrea Fantoni, in Accademia Carrara, Bergamo. [Ibid., no. A16.o.4—ill.]
- Adriaen de Vries**, c.1550–1626. "Actaeon" (?). Bronze statuette. c.1600. Victoria and Albert Museum, London, inv. A119–1910. [Warburg]
- English School**. Diana and Actaeon Fountain. Late 16th/early 17th century. Park, Nonsuch House. [Barkan 1980, pp. 332f.]
- Ben Jonson**, 1572–1637. (Earl of Essex as Actaeon in) *Cynthia's Revels, or The Fountaine of Selfe-Love* 1.1, 5.2 and passim. Satirical comedy. First performed Blackfriar's Theatre, London, 1600–01. Published London: 1601. [Herford & Simpson 1932–50, vol. 4 / Barkan 1980, pp. 333ff. / Barton 1984, pp. 73–81 / Le Comte 1944, pp. 69f.]
- Cavaliere d'Arpino**, 1568–1640. "Diana and Actaeon" ("Diana Turns Actaeon into a Stag"). Painting. c.1601. Louvre, Paris, inv. 250. [Louvre 1979–86, 2:166—ill. / Rome 1973, no. 29—ill.] Replica. c.1603–06. Szépművészeti Múzeum, Budapest, no. 508 (210). [Budapest 1968, p. 135 / Rome, no. 30—ill.] Copies in Galleria Borghese, Rome, inv. 414 (Bernardino Cesari, d. 1614); Musée des Beaux-Arts, Valenciennes (anonymous, c.1700); Museo Sforzesco, Milan; Uffizi, Florence; Museo Civico, Padua. [Pergola 1955–59, 2: no. 124—ill. / also Rome, no. 151—ill.]
- Agostino Carracci**, 1557–1602, studio. "Diana and Actaeon." Painting. Wildenstein coll., New York. [Marafarina 1976, no. 193—ill.]
- Johann Rottenhammer**, 1564–1625. "Diana and Actaeon." Painting. 1602. Alte Pinakothek, Munich, inv. 1588. [Munich 1983, p. 430—ill. / Lowenthal 1986, fig. 39]
- . "Diana Turns Actaeon into a Stag." Painting. Szépművészeti Múzeum, Budapest, no. 552. [Budapest 1968, p. 592]
- . "Diana and Actaeon." Painting. Nostitz coll., Národní Galeri, Prague. [Pigler 1974, p. 72]
- , questionably attributed. "Diana and Actaeon." Painting. c.1597? Christ Church College Picture Gallery, Oxford. [Byam Shaw 1967, no. 258—ill.]
- Paulus Moreelse**, 1571–1638, composition. "Diana and Actaeon." Engraving, executed by Jacob Matham, 1606? (Rijksprentenkabinet, Amsterdam.) [de Jonge 1938, no. 12—ill.]
- John Day**, 1574–1640. (Actaeon evoked in) *The Parliament of Bees*. 12 short dialogues in verse. 1607. Earliest extant copy published London: Lee, 1641. [Cambridge 1983, p. 223]
- Joachim Wtewael**, 1566–1638. "Diana and Actaeon."

- Painting. 1607. Kunsthistorisches Museum, Vienna, inv. 1052 (798). [Lowenthal 1986, no. A-46—ill. / Vienna 1973, p. 206—ill. / de Bosque 1985, p. 188—ill.]
- . "Diana and Actaeon." Painting. c.1606–10. Unlocated. [Lowenthal, no. A-51—ill.]
- . "Diana and Actaeon." Lost painting, c.1607–10, presumed from copy in Musée de la Chartreuse, Douai. [Ibid., no. C-35]
- . "Diana and Actaeon." Painting. 1612. Museum of Fine Arts, Boston, inv. 57.119. [Ibid., no. A-60—ill. / Boston 1985, p. 304—ill. / de Bosque, pp. 188, 191—ill.]
- , attributed, figures (landscape by unknown master in circle of Gillis van Coninxloo?). "Diana and Actaeon." Painting. c.1610? Upton House, Warwickshire, inv. 152. [Lowenthal, no. B-2—ill.]
- Hendrik van Balen**, 1575–1632. "Diana and Actaeon." Painting. c.1605–08. Staatliche Gemäldegalerie, Kassel, no. G.K. 63. [d'Hulst 1982, fig. 27 / de Bosque 1985, pp. 189f.—ill.]
- . "Diana and Actaeon." Painting. 1616. Kassel, no. G.K. 64. [de Bosque, pp. 189f.—ill.]
- and **Abraham Govaerts**, 1589–1626, attributed (previously attributed to David Vinckeboons, 1576–1629). "Diana and Actaeon." Painting. Moscow Museum, inv. 350. [Warburg]
- . Further versions of the subject in Musée des Beaux-Arts, Nantes; Stedelijk Prentenkabinet, Antwerp (drawing). [de Bosque,—ill. / Bénézit 1976, 1:401]
- . See also *Jan Brueghel the Younger*, below.
- Jan Brueghel the Elder**, 1568–1625, landscape, and **Hendrik de Clerck**, c.1570–1629, figures. "Diana and Actaeon." Painting. 1606–09. Národní Galerie, Prague, inv. DO-4130. [Ertz 1979, no. 146—ill.]
- . Painting; figures depicting the story of Diana and Actaeon added later by François Le Moyne (1688–1737). Hermitage, Leningrad, no. 514. [Pigler 1974, p. 71]
- Annibale Carracci**, 1560–1609, attributed, or **Agostino Carracci**, 1557–1602, attributed. "Diana Bathing, Surprised by Actaeon." Painting. Musées Royaux des Beaux-Arts (Musée d'Art Ancien), Brussels, inv. 732 (90). [Brussels 1984a, p. 48—ill. / Malafarina 1976, no. 147—ill. / Ostrow 1966, no. II/3]
- Francis Bacon**, 1561–1626. "Actaeon et Pentheus, sive curiosus." Chapter 10 of *De sapientia veterum*. Mythological compendium. London: Barker, 1609. / Translated as "Actaeon and Pentheus, or a Curious Man" by Arthur Gorges in *The Wisdome of the Ancients* (London: Bill, 1619). Modern facsimile edition (bilingual), New York & London: Garland, 1976. [Ips0 / Bush 1963, p. 252]
- Michelangelo da Caravaggio**, 1571–1610, attributed. "Diana and Her Nymphs Surprised by Actaeon." Painting. c.1609. Smith Art Gallery and Museum, Stirling, Scotland. [Wright 1976, p. 32]
- Domenichino**, 1581–1641. "Diana and Actaeon." Ceiling fresco, part of "Life of Diana" cycle. 1609. Palazzo Giustiniani-Odescalchi, Bassano di Sutri. [Spear 1982, no. 34.iii—ill.]
- Nicolas Poussin**, 1594–1665, questionably attributed. "Diana and Actaeon." Painting, copy after engraving by Aegidius Sadeler (1570–1629) after the painting by Joseph Heintz (c.1590–1600, Vienna). 1614? Louvre Paris, no. R.F. 1979–58. [Wright 1985, no. A23 / Louvre 1979–86, 4:309—ill. / Blunt 1966, no. 148—ill. / Thuillier 1974, no. R63—ill.]
- Bartolomeo Schidone**, c.1570–1615. "Diana and Actaeon." Painting. Hermitage, Leningrad, inv. 271. [Pigler 1974, p. 69] Another version of the subject known, painting or drawing, formerly in coll. of the poet G. B. Marino (1569–1625). [Ibid.]
- Johann Liss**, c.1595–1629. "Diana and Actaeon." c.1618–19. Painting. Private coll., England. [Augsburg 1975, no. A8—ill.]
- Karel van Mander the Younger**, c.1579–1623. "Diana and Actaeon." Drawing. 1619. Landesmuseum Johanneum, Graz. [Bénézit 1976, 7:131]
- . "Diana and Actaeon." Drawing. Kunsthalle, Bremen. [Ibid.]
- Giovanni Battista Marino**, 1569–1625. "Atteone." Idyll. No. 1 in *La sampogna* (Paris: Pacardo, 1620). [Getto 1962]
- . (Mercury relates the story of Diana and Actaeon in) *L'Adone* canto 5. Poem. Paris: Varano, 1623. [Ibid. / Bondanella 1979, p. 320]
- Jan Brueghel the Younger**, 1601–1678, landscape, and **Hendrik van Balen**, 1575–1632, figures, attributed. "Diana and Actaeon." Painting. c.1620–21. Szépművészeti Múzeum, Budapest, inv. 53.459 (as Flemish School). [Ertz 1984, no. 241—ill. / Budapest 1968, p. 233]
- Francesco Albani**, 1578–1660. "Actaeon Surprising Diana and Her Nymphs." Painting. c.1620–22. Louvre, Paris, inv. 15. [Louvre 1979–86, 2:141—ill.] Copy (studio?). Kress Foundation, New York (K1405). [Shapley 1966–73, 3:77—ill.]
- . "Diana, with Nine Nymphs and the Fleecing Actaeon." Painting. Louvre, Paris, inv. 16. [Louvre—ill.] Reversed variant. Gemäldegalerie, Dresden, no. 339. [Dresden 1976, p. 21]
- . Further versions of the subject in Musée, Rennes (on deposit from Louvre, inv. 17); Herzog Anton Ulrich-Museum, Braunschweig, no. 486 (doubtfully attributed); private coll., Vienna, in 1932, unlocated. [Louvre, 2:283 / Braunschweig 1969, p. 26 / Arslan 1960, p. 275—ill.]
- Cornelis de Vos**, 1584–1651. "Diana and Actaeon." Painting. 1623. Landesmuseum Johanneum, Graz, inv. 134. [Bénézit 1976, 10:573 / Pigler 1974, p. 71]
- Andreas Goetting**, c.1570–1625. "Diana and Her Nymphs with Actaeon." Painting. Museum Boymans-van Beuningen, Rotterdam, cat. 1962 no. 1243. [Wright 1980, p. 142]
- Denis van Alsloot**, 1570–1628, and **Hendrik de Clerck**, c.1570–1629. "Diana and Actaeon." Painting. Prado, Madrid. [Ertz 1979, fig. 627]
- Camillo Gavasetti**, ?–1628. "Diana and Actaeon." Painting. Galleria Pallavicini, Rome. [Pigler 1974, p. 69]
- Otto van Veen**, 1556–1629. "Diana and Actaeon." Painting. Formerly Boyer d'Aguilles coll., Aix. / Engraving, Jacob Coelemans, 1700. [Pigler 1974, p. 71]
- David Vinckeboons**, 1576–1629, attributed. "Diana and Actaeon." Painting. Musée des Beaux-Arts, Valenciennes, inv. 252. [Pigler 1974, p. 71]
- . See also *Hendrik van Balen*, above.
- Peter Paul Rubens**, 1577–1640. "Diana and Actaeon"

- ("Diana Bathing"). Painting, right part of a canvas (left part lost) which originally also showed Actaeon. 1630–32 or c.1635. Museum Boymans-van Beuningen, Rotterdam. [Jaffé 1989, no. 1078—ill. / Mauritshuis 1985, pp. 38f.—ill.] Engraved (entire composition) by P. Spruyt, 1787. / Copy (entire composition) in Rotterdam. [Jaffé, no. 1078a—ill.] Related drawing. Count A. Seilern coll., London. [Burcharde & d'Hulst 1963, no. 159—ill.]
- . "Cyparissus" (formerly called "Adonis" or "Actaeon Transformed into a Stag"). Painting, oil sketch (for unknown work for Torre de la Parada?). 1636–38? Musée Bonnat, Bayonne, no. 1001. [Alpers, p. 273—ill. / Held, no. 181—ill. / Jaffé, no. 1255—ill.]
- . "Diana and Actaeon." Painting, for Torre de la Parada, El Pardo, executed by Jacob Jordaens from Rubens's design. 1636–38. Lost. [Alpers 1971, no. 18]
- . "The Death of Actaeon." Painting (executed by assistants from Rubens's design), part of series of hunts for Philip IV of Spain. 1639–40. Lost. / Oil sketch. Formerly Nieuwenhuys coll., Brussels, sold 1985. [Jaffé, no. 1397—ill. / also Held 1980, no. 221—ill.] Studio version in Musée des Beaux-Arts, Nîmes, inv. IP-295. [Held, fig. 41 / White 1987, pl. 309]
- Kerstiaen de Coninck**, c.1560–1635. "Landscape with Diana and Actaeon." Painting. Koninklijk Museum voor Schone Kunsten, Antwerp, no. 876. [Antwerp 1970, p. 53]
- Rembrandt van Rijn**, 1606–1669. "The Goddess Diana Bathing, with the Stories of Actaeon and Callisto." Painting. 1635. Prince of Salm-Salm coll., Anholt. [Gerson 1968, no. 61—ill.]
- . "Diana at the Bath (Surprised by Actaeon)." 2 drawings, derived from engraving by Antonio Tempesta (Bartsch no. 823). 1 (attributed to Rembrandt), early 1640s, in Louvre, Paris; another (by Rembrandt), c.1662–65, in Kupferstichkabinett, Dresden. [Benesch 1973, nos. A50, 1210—ill.]
- . follower. "Diana Bathing Surprised by a Satyr" (?). Painting. c.1640? National Gallery, London, inv. 2538. [London 1986, p. 518—ill.]
- Bartholomäus Dietterlin**, c.1590–after 1638. "Woody Landscape with Diana and Actaeon." Painting. Gemäldegalerie, Dresden, no. 862. [Dresden 1976, p. 44]
- Jacob Jordaens**, 1593–1678. "Diana and Actaeon." Painting, for Torre de la Parada, El Pardo. See *Rubens*, above.
- . "Diana and Actaeon." Painting. c.1640. Gemäldegalerie, Dresden. [d'Hulst 1982, fig. 146]
- Claude Lorrain**, 1600–1682. "Landscape with Diana and Actaeon." Painting. c.1641. Lost. / Drawing after, in the artist's *Liber veritatis*. British Museum, London. [Röthlisberger 1961, no. LV 57—ill.]
- John Denham**, 1615–1669. (Actaeon as stag evoked in) *Cooper's Hill*. Topographical poem. London: Walkley, 1642. Modern edition by Brendan O'Hehir (Berkeley & Los Angeles: University of California Press, 1969). [Barkan 1980, pp. 332 n.29]
- Antonio Mira de Amescua**, 1574?–1644. "Acteón y Diana." Poem. In *Poesías varias de grandes ingenios* (Zaragoza: 1654). Reprinted in *Floresta de rimas antiguas castellanas* part 3a (Hamburg: Perthes y Besser, 1821–25). [DLE 1972, p. 598 / Barrera 1969, pp. 257f.]
- Agostino Tassi**, c.1580–1644. "Diana and Actaeon." Painting. Palazzo Pitti, Florence. [Pigler 1974, p. 70]
- Cristóbal de Monroy y Silva**, 1612–1649. *Acteón y Diana*. Comedy. [Barrera 1969, p. 264]
- Alessandro Turchi**, 1578–1649. "Diana and Actaeon." Painting. Museo di Castelvecchio, Verona, no. 987. [Pigler 1974, p. 70]
- . style. "Diana and Actaeon." Painting. Museo Correr, Venice. [Ibid.]
- Artemisia Gentileschi**, 1593–1652/53. "The Bath of Diana, with Five Nymphs, Actaeon, and Two Dogs." Painting. 1650. Lost. [Garrard 1989, p. 128]
- Eustache Le Sueur**, 1616–1655. "Diana and Actaeon." Painting. / Engraved by Claude Duflos (1665–1727). [Pigler 1974, p. 73]
- Francis Kirkman**, 1632?–1674, or **Robert Cox**, ?–1655. *Acteón and Diana*. Comedy, with songs. Published with *The Pastorall Story of the Nymph Oenone* (London: Newcomb, 1655). / Revised by Kirkman, published in *The Wits, or Sport upon Sport* part 1 (London: Johnson & Marsh, 1662). Modern edition by J. J. Elson (London: Oxford University Press; Ithaca: Cornell University Press, 1932). [Nicoll 1959–66, 1:251, 417]
- Abraham van Cuylenburgh**, before 1620–1658. "Diana and Her Nymphs Surprised by Actaeon." Painting. Centraal Museum, Utrecht, cat. 1952 no. 73. [Wright 1980, p. 89]
- Giovanni Francesco Romanelli**, 1610–1662. "Diana and Actaeon." Fresco, part of cycle depicting scenes from the lives of Apollo and Diana. 1655–58. Salle des Saisons, Appartement d'Été (Galerie du Bord de l'Eau), Louvre, Paris, inv. 20348. [Louvre 1979–86, 2:228—ill.]
- Guercino**, 1591–1666. "Diana and Actaeon." Painting. / Engraved by Giovanni Ottaviani (c.1735–1808). [Pigler 1974, p. 70]
- . "Diana and Actaeon." Drawing. Albertina, Vienna. [Ibid.]
- Cornelis van Poelenburgh**, c.1586–1667. "Diana and Actaeon." Painting. Maidstone Museum and Art Gallery, inv. 00.1865–67. [Wright 1976, p. 162]
- . "Diana and Actaeon." Painting. Musée des Beaux-Arts, Nancy. [Bénézit 1976, 8:392]
- . "Diana and Actaeon." Painting. Prado, Madrid. [Pigler 1974, p. 71]
- Dirck van der Lisse**, ?–1669. "Landscape with Diana and Actaeon." Painting. Fitzwilliam Museum, Cambridge, no. 407. [Fitzwilliam 1960–77, 1:73—ill.]
- . "Diana and Actaeon." Painting. Staatliche Museen, Berlin, no. 463. [Pigler 1974, p. 72]
- . "Diana and Actaeon." Painting. Nationalmuseum, Stockholm. [Ibid.]
- Jan van Bijlert**, 1603–1671. "Diana and Actaeon and Her Nymphs in a Grotto." Painting. Centraal Museum, Utrecht, cat. 1971 no. 22. [Wright 1980, p. 69]
- Anonymous English**. (Actaeon evoked in) *Chaucer's Ghost: or, A Piece of Antiquity*. Poem. London: 1672. [Bush 1963, p. 339]
- Luca Giordano**, 1634–1705. "Diana and Actaeon." Painting. Recorded in Rosso coll., Florence, in 1677, untraced. [Ferrari & Scavizzi 1966, 2:330f.]

- . "Diana and Actaeon," detail in "Allegory of Human Life and the Medici Dynasty." Fresco. 1682–83. Palazzo Medici Riccardi, Florence. [Ferrari & Scavizzi, 2:112ff.—ill.] Study. C. Phillimore coll., London. [Ibid., p. 114]
- . "Diana and Actaeon." Painting. c.1683–84. Lord Exeter coll., Burghley House, Northamptonshire. [Ferrari & Scavizzi, 2:121—ill.]
- . "Diana and Actaeon." Drawing. British Museum, London, no. 1950.II.11.46. [Ferrari & Scavizzi, 2:257]
- . Another version of the subject (painting?) sold 1832, untraced. [Ibid., 2:374]
- Arie de Vois, 1632–1680.** "Diana and Actaeon." Painting. Muzeum Narodowe, Warsaw, inv. 129017. [Warsaw 1969, no. 1400—ill.]
- Daniel Vertangen, 1598–1681/84.** "Diana and Actaeon." Painting. University of Göttingen, inv. 182. [Bénézit 1976, 10:479 / Pigler 1974, p. 72]
- Marc-Antoine Charpentier, 1645/50–1704.** "Actaeon Changed into a Stag." Musical pastorelle. 1683–85. [Grove 1980, 4:174]
- Pietro Liberi, 1614–1687.** "Diana and Actaeon." Painting. Staatliche Museen, Berlin, no. 455. [Pigler 1974, p. 70]
- . "Diana and Actaeon." Painting. Palazzo Reale, Venice. [Ibid.]
- Jonathan Swift, 1667–1745,** formerly attributed. "Actaeon; or the Original of Horn Fair." Poem. In *Gentleman's Journal* Feb 1691–92. [Williams 1958, 3:1073]
- Filippo Lauri, 1623–1694.** "Diana and Actaeon." Painting. England. [Pigler 1974, p. 70]
- North Netherlandish School.** "Diana and Actaeon." Painting. Late 17th century. Museum Bredius, The Hague, inv. C681. [Wright 1980, p. 313]
- Pierre-César Abeille, 1674–after 1733.** *Actéon*. Burlesque cantata. c.1700. [Grove 1980, 1:110]
- Sebastiano Ricci, 1659–1734.** "Diana and Actaeon." Fresco. 1703 or later. Palazzo Fulcis-Bertoldi, Belluno. [Daniels 1976, no. 25c—ill.]
- (with Giuseppe Tonelli and Marco Ricci?). "Diana and Actaeon." Fresco. 1707–08. Palazzo Pitti, Florence. [Ibid., no. 92b]
- Guy-Louis Vernansal, 1648–1729.** "Diana and Actaeon." Painting, for Ménagerie, Versailles (now largely ruined). 1703. Louvre, Paris, inv. 8617. [Louvre 1979–86, 4:266—ill.]
- Michel Corneille the Younger, 1642–1708.** "Diana and Actaeon." Drawing. Louvre, Paris. [Pigler 1974, p. 73]
- Benedetto Riccio, c.1678–after 1710.** *L'Ateone*. Opera. Libretto, I. Romani. First performed 1708, Teatro dei Fiorentini, Naples? [Grove 1980, 15:833]
- Carlo Maratti, 1625–1713,** studio. "Diana and Actaeon." Painting. Christ Church College Picture Gallery, Oxford. [Byam Shaw 1967, no. 152—ill.] Variant, attributed to Maratti and Gaspard Dughet. Duke of Devonshire coll., Chatsworth. [Ibid.]
- Johann Brokoff, 1652–1718.** Fountain with figures of Actaeon and Polyphemus. Courtyard, Cerveny Hradek, Czechoslovakia. [Clapp 1970, 1:115]
- Louis Néron, fl. early 18th century.** *Diane et Actéon*. Cantata. 1720. [Grove 1980, 13:112]
- Giovanni Battista Tiepolo, 1696–1770.** "Diana and Actaeon." Painting. c.1720–22. Accademia, Venice. [Pallucchini 1968, no. 19b—ill. / Morassi 1962, p. 53—ill.]
- . "Diana and Actaeon." Painting (sketch). c.1720–22. Private coll., Bergamo. [Pallucchini, no. 15—ill. / Morassi, p. 4—ill.]
- . "Diana and Actaeon" ("Bath of Diana"). Painting. Mid-1740s or c.1750–60. Bührle coll., Zurich (formerly Rothschild coll., New York). [Pallucchini, no. 210—ill. / Morassi, p. 36—ill. / Levey 1986, p. 132—ill.]
- . Another version of the subject, in Algarotti coll., Venice in 1779, untraced. [Pallucchini, p. 136]
- Antoine Coypel, 1661–1722.** "Diana and Actaeon." Painting. Musée, Lyon. [Pigler 1974, p. 73]
- Antonio Bellucci, 1654–1726.** "Diana and Actaeon." Painting. / Engraved by Joseph Wagner (1706–1780). [Pigler 1974, p. 70]
- Marcantonio Franceschini, 1648–1729.** "Diana and Actaeon." Painting. Liechtenstein coll., Vaduz, no. A101. [Pigler 1974, p. 70]
- Louis Boullogne the Younger, 1654–1733.** "Actaeon and Diana." Painting. / Engraved by Dominique Sornique (d. 1756). [Pigler 1974, p. 73] A drawing of the same subject in Louvre, Paris. [Ibid.]
- Gerard Hoet the Elder, 1648–1733.** "Diana and Actaeon." Painting. [Bénézit 1976, 5:571]
- Jean-François de Troy, 1679–1752.** "Diana Surprised by Actaeon." Painting. 1734. Fondation Gottfried Keller, Berne. [Royal Academy 1968, no. 679]
- Antoine Rivalz, 1667–1735.** "Diana and Actaeon." Painting. Musée d'Art et d'Histoire, Narbonne. [Bénézit 1976, 8:782]
- Charles-Joseph Natoire, 1700–1777.** "Diana and Actaeon." Painting. 1735 or earlier. Lost. / Engraved by Desplaces. [Boyer 1949, no. 207—ill.]
- . Another version of the same subject sold Paris (?), 1821, untraced. [Boyer, no. 100]
- Andrea Locatelli, 1695–1741.** "Diana and Actaeon." Painting. Formerly Palazzo Barberini, Rome. [Voss 1924, p. 386]
- Giovanni Battista Piazzetta, 1683–1754.** "Diana and Actaeon." Drawing, illustration for Torquato Tasso's *La Gerusalemme liberata* (1755). Published Venice: Albrizzi, 1745. Original drawing in Biblioteca Reale, Turin. [Pallucchini 1982, no. D80—ill.]
- Johann Friedrich Lampe, c.1703–1751,** music. *Diana and Actaeon*. Pantomime. Librettist unknown. First performed 23 Apr 1746, Theatre Royal, Drury Lane, London. [Nicoll 1959–66, 2:370]
- Jacopo Amigoni, 1675–1752.** "Diana and Actaeon." Painting. Museum Bisdorn van Vliet, Haastrecht. [Wright 1980, p. 8]
- Richard Wilson, 1714–1782.** "Diana and Actaeon." Painting. 1753–54. Lord Wharton coll. [Constable 1953, pp. 159f., pl. 17a] Variant. H. T. Watlington coll., Bermuda. [Ibid.]
- Franz Anton Maulbertsch, 1724–1796.** "Diana and Actaeon." Ceiling painting. 1754. Schloss Suttner, Ebenfurth, Austria. [Garas 1960, no. 48—ill.]
- Joseph Bodin de Boismortier, 1689–1755** (formerly attributed to Jean-Philippe Rameau, 1683–1764). *Diane et Actéon*. Cantata for soprano, violin, basso continuo. Pub-

- lished in Rameau's *Oeuvres complètes*, edited by Saint-Saëns et al. (Paris: Duranc, 1895–1924, vol. 3). [Grove 1980, 2:862, 15:571 / Girdlestone 1983, p. 77]
- Johannes Buma**, 1694–1756. "Artemis and Actaeon." Painting. Hannemahuis, Harlingen, inv. 6. [Wright 1980, p. 66]
- Louis de Silvestre the Younger**, 1675–1760, studio. "Diana and Actaeon." Painting. Muzeum Narodowe, Warsaw, inv. Wil. 1133 (527), on display at Wilanów Palace. [Warsaw 1969, no. 1205–ill.]
- Giovanni Paolo Panini**, 1691–1765, school. "Diana and Actaeon in an Architectural Setting." Painting. Musée, Niort, on deposit from Louvre, Paris (no. R.F. 1956–12) since 1958. [Louvre 1979–86, 2:295]
- Giovanni Battista Pittoni**, 1687–1767. "Diana and Actaeon." Painting. Museo Civico, Vicenza. [Bénézit 1976, 8:369]
- Johann Konrad Seekatz**, 1719–1768. "Diana and Actaeon." Painting. Schloss, Darmstadt. [Bénézit 1976, 9:496]
- Giuseppe Banti**, fl. 1767–93, choreography. *Diane e Atteone*. Ballet. First performed 1769, San Moisè, Venice. [EDS 1954–66, 1:1437]
- * **Luigi Vanvitelli**, 1700–1773. "Diana and Actaeon." Marble fountain figures. c.1770. Great Cascade, Royal Park, Caserta, near Naples. [Molesworth 1965, p. 194, fig. 204]
- Onorato Viganò**, 1739–1811, choreography. *Diana sorpresa* [Diana Surprised]. Ballet. First performed 1774, Venice. [Oxford 1982, p. 125]
- John Abraham Fisher**, 1744–1806. *Diana and Actaeon*. Cantata. c.1780. [Grove 1980, 6:617]
- Friedrich von Schiller**, 1759–1805. "Aktäon." Poem. In *Anthologie auf das Jahr 1782* (Stuttgart: Metzler, 1782). [Petersen & Beissner 1943]
- Thomas Gainsborough**, 1727–1788. "Diana and Nymphs Surprised by Actaeon." Painting, unfinished. c.1784–85. Royal Collection, Buckingham Palace, London. [Ellis K. Waterhouse, *Gainsborough* (London: Hulton, 1958)]
- Francesco Zuccarelli**, 1702–1788. "Landscape with Diana and Actaeon." Painting. Art Gallery and Museum, Glasgow, cat. 1970 no. 148. [Wright 1976, p. 226]
- . "The Death of Actaeon." Painting. Hunterian coll., University of Glasgow. [Ibid.]
- Paolo Persico**, c.1729–1780, **Pietro Solari**, ?–1790 and **Angelo Brunelli**, 1740–1806. "Diana and Actaeon." Marble fountain. 1790. Palazzo Reale, Caserta. [Clapp 1970, 1:692]
- José Antonio Porcel y Salamanca**, 1715–1794. "Acteón y Diana." Burlesque fable. In modern edition, *Biblioteca de autores españoles*, vol. 61 (Madrid: 1869). [Oxford 1978, p. 471]
- Italian School**. "Diana and Actaeon." Drawing on a fan. 18th century. Metropolitan Museum, New York, no. 88.3.37. [Kilinski 1985, no. 31–ill.]
- James Byrne**, 1756–1845, libretto. *Acteon and Diana*. Pantomime ballet. First performed 1800, Theatre Royal, Drury Lane, London. [Nicoll 1959–66, 4:423, 619]
- Mme. Rossi**, choreography. *La surprise de Diane*. Ballet. Music, Joseph Woelfl. First performed 21 Dec 1805, King's Theatre, London. [Oxford 1982, p. 125 / Guest 1972, p. 153]
- Jacques-Antoine Vallin**, 1760–after 1831. "Diana and Her Nymphs Bathing, Surprised by Actaeon: Effect of Sunset." Painting. 1810. Louvre, Paris, no. M.N.R. 149. [Louvre 1979–86, 4:258–ill.]
- Eugène Delacroix**, 1798–1863. "Head of Actaeon." Painting. 1817–18. Musée, Melun. [Johnson 1981–86, no. 60–ill. / also Robaut 1885, no. 1509–ill. (copy drawing)]
- . "Summer: Diana and Actaeon." Painting, part of "Four Seasons" series. Begun 1856, unfinished. Museu de Arte, Sao Paulo. [Johnson, no. 249–ill. / Huyghe 1963, p. 416–ill. / also Robaut 1885, no. 1428–ill. (copy drawing)]
- Oil sketch. Mahmoud Khalil Museum, Cairo. [Ibid., no. 245–ill.] Copy (attributed to Pierre Andrieu, d. 1892) in Museum of Fine Arts, Boston, no. 21.1454. [Boston 1985, p. 78–ill.]
- Franz Schubert**, 1797–1828. "Der zürnenden Diana" [Diana Angered]. Lied. Text, Mayrhofer. 2 versions. Dec 1820. [Grove 1980, 16:798 / Brown 1958, pp. 173, 258]
- Percy Bysshe Shelley**, 1792–1822. (Allusion to Actaeon in) *Adonais* stanza 31. Elegy. Pisa: Didot, 1821. [Knerr 1984 / Bush 1937, p. 134, pp. 83f.]
- . (Allusion to Actaeon in) *Prometheus Unbound* lines 454ff. Dramatic poem. London: Ollier, 1820. [Zillman 1968]
- Andries Cornelis Lens**, 1739–1822. "Actaeon Surprising Diana and Her Nymphs Bathing." Painting. Koninklijk Museum voor Schone Kunsten, Antwerp, no. 837. [Antwerp 1970, p. 122]
- William Blake**, 1757–1827. "Diana and Actaeon" (?). Drawing. c.1825. Princeton University Library, N.J. [Butlin 1981, no. 781–ill.]
- Peter Cornelius**, 1783–1867, and studio. "Diana and Actaeon." Ceiling fresco. 1820/26. Göttersaal, Glyptothek, Munich. [Glyptothek 1980, pp. 214ff.]
- Ivan Prokofievitch Prokofieff**, 1758–1828. "Actaeon." Bronze statue. Hermitage, Leningrad. [Bénézit 1976, 8:502]
- Francesco Hayez**, 1791–1882. "Nymphs Bathing" ("Diana Surprised by Actaeon"?). Painting. 1831. Private coll., Lugo, Vicenza. [Coradeschi 1971, no. 143a–ill.] Replica. Lost. [Ibid., no. 143b]
- Jean-Baptiste Camille Corot**, 1796–1875. "Diana Surprised at the Bath." Oil sketch. c.1835. Paul Jumot coll. in 1936. [Lyons 1936, no. 22 / also Robaut 1905, no. 364–ill.]
- . "Diana and Actaeon (Diana Bathing, Surprised by Actaeon)." Painting. 1836. Metropolitan Museum, New York, no. 1975.1.162. [Metropolitan 1980, p. 31–ill. / Metropolitan 1983, p. 328–ill. / Robaut, no. 363–ill.]
- . "Diana and Actaeon." Oil sketch. 1855–65. Alfred Robaut coll. in 1905. [Robaut, no. 1178–ill.]
- Daniel-François-Esprit Auber**, 1782–1871. *Actéon*. Comic opera. Libretto, Eugène Scribe. First performed 23 Jan 1836, Théâtre de l'Opéra-comique, Paris. [McGraw-Hill 1984, 4:357 / Grove 1980, 1:681, 17:89]
- Bertel Thorwaldsen**, 1770–1844. "Diana Surprised by Actaeon," "Actaeon Torn by His Dogs." Reliefs, part of "Metamorphoses of Ovid" series. Executed by Pietro Galli from Thorwaldsen's designs, 1838. Formerly Palazzo Torlonia, Rome, destroyed. / Plaster casts. Thorwaldsens Museum, Copenhagen, nos. 460–61, A779. [Thorwaldsen 1985, pp. 55f., 76 / Hartmann 1979, p. 103, pl. 103.6]
- Joseph Mallord William Turner**, 1775–1851. "Mountain Glen" (with Diana and Actaeon?). Painting. c.1835–

40. Tate Gallery, London, no. 361. [Butlin & Joll 1977, no. 439—ill.]
- Théodore Chassériau**, 1819–1856. “Diana Surprised by Actaeon” (“Diana in the Bath, Surrounded by Her Nymphs”). Painting. 1840. Private coll., Paris. [Sandoz 1974, no. 62—ill.]
- William Edward Frost**, 1810–1877. “Diana and Her Nymphs Surprised by Actaeon.” Painting. 1846. [Kestner 1989, p. 72]
- Hermann Steinfurth**, 1823–1880. “Diana in the Bath, Surprised by Actaeon.” Painting. 1847. Kunsthalle, Hamburg, inv. 2321. [Hamburg 1969, p. 398]
- Arthur Hugh Clough**, 1819–1861. “Actaeon.” Poem. In *Poems*, edited by Lowry, Norrington, and Mulhauser (Oxford: Clarendon Press, 1951). [Boswell 1982, p. 75]
- Joseph Noel Paton**, 1821–1901. “Actaeon in Hades.” Poem. In *Spindrift* (Edinburgh: Blackwood, 1867). [Bush 1937, p. 555]
- Henri Fantin-Latour**, 1836–1904. “Diana and Actaeon” (“Bathers Surprised”). Painting. 1871. [Fantin-Latour 1911, no. 468]
- . “Diana and Actaeon” (Actaeon behind a tree, Diana calling to him). Painting. 1904, unfinished. Victoria Fantin-Latour coll. in 1911. [Fantin-Latour, no. 2167]
- Gustave Moreau**, 1826–1898. “Diana the Huntress” (riding on the back of a hunter whom she has turned into a stag). Painting. c.1872. Sold Paris, Drouot, 1918. [Mathieu 1976, no. 136—ill.]
- Friedrich Preller**, 1804–1878. “Diana and Actaeon in a Landscape.” Painting. Museum, Breslau. [Bénézit 1976, 8:479]
- M. F. Chassaigne**. *Actéon*. Operetta. Libretto after a vaudeville by Duvert, Théaulon, and de Leuven. First performed Jan 1878, Palais-Royal, Paris. [Clément & Larousse 1969, 1:6]
- John La Farge**, 1835–1910. “Actaeon.” Marble and wood relief, for Vanderbilt mansion, New York. 1881–82. [Weinberg 1977, pp. 256ff., 261f.—ill.]
- Briton Riviere**, 1840–1920. “Actaeon and the Hounds.” Painting. 1884. [Kestner 1989, p. 235]
- Marius Petipa**, 1818–1910, choreography. “Diana and Actaeon.” Pas de deux. Music, Riccardo Drigo (1846–1930). Added to Jules Perrot’s ballet *La Esmeralda*. First performed 1886, Drigo Company, St. Petersburg. [Oxford 1982, p. 145]
- Charles G. D. Roberts**, 1860–1943. “Actaeon.” Poem. In *In Divers Tones* (Boston: Houghton Mifflin, 1886). [Boswell 1982, p. 285]
- José-Maria de Heredia**, 1842–1905. “Actéon.” Sonnet, fragment. 1890–93. [Delaty 1984, vol. 2]
- Jean-Léon Gérôme**, 1824–1904. “Diana and Actaeon” (“Hallali”). Painting. 1895. Lost. [Ackerman 1986, no. 428—ill.]
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- 1951 *Lauren Norfolk, Leupner's Dictionary* see p. 33-35
- ADMETUS**. See **ALCESTIS**; **APOLLO**, as Shepherd.
- ADONIS**. The offspring of an incestuous relationship between King Cinyras of Cyprus and his daughter, Myrrha, Adonis was a young hunter of great beauty. His comeliness attracted the attention of the goddess Aphrodite (Venus) and they became lovers; Aphrodite bore him two children.
- One day, despite Aphrodite's constant fears for his safety, Adonis went out hunting and was killed by a wild boar. (In some versions of the myth, the boar was either a jealous Hephaestus or Ares in disguise.)