

- ing. 1784–87. Sold 1894, untraced. [Guiffrey 1924, no. 245]
- . “The Corpse of Hector Dragged by Achilles.” Painting. Unlocated. [Ibid., no. 248]
- Bertel Thorwaldsen**, 1770–1844. “Achilles and Priam.” Relief. 1791. Plaster original. Thorwaldsens Museum, Copenhagen, no. A791. [Thorwaldsen 1985, p. 77 / Hartmann 1979, pl. 89.2]
- . “Achilles Dragging the Body of Hector around the Walls of Troy.” Drawing. 1804? Thorwaldsens Museum. [Bindman 1979, no. 237b—ill.]
- . “Priam Pleads with Achilles for Hector’s Body.” Marble relief. Modeled 1815. 4 examples. Woburn Abbey, Bedfordshire; Duke of Devonshire coll., Chatsworth; Palazzo Giraud-Torlonia, Rome; Thorwaldsens Museum, no. A775 (executed by C. Freund and H. W. Bissen, 1868–70). [Cologne 1977, no. 76 / Hartmann, pp. 140ff.—ill. / Thorwaldsen, p. 76] Plaster original. Thorwaldsens Museum, no. A492. [Thorwaldsen, pp. 57, pl. 33 / Cologne 1977, p. 221—ill.]
- John Singleton Copley**, 1738–1815. “Priam Beseeching Achilles for the Body of Hector.” Painting. 1775 or 1797–99. Lost. / Print by A. Fogg, published 1799. [Prown 1966, 2:445—ill.]
- Johann Wolfgang von Goethe**, 1749–1832. (Funeral of Hector in) *Achilleis*. Epic, unfinished, fragment of 651 lines. 1797–99. Published 1808; collected in *Werke* (Stuttgart: Cotta, 1827–42). [Beutler 1948–71, vol. 3 / Butler 1958, pp. 130–34 / Reed 1980, pp. 189, 223]
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- Benjamin West**, 1738–1820. “Priam Soliciting Achilles for the Body of Hector.” Painting. Before 1804. Lost. / Print by H. Moses. [Ibid., no. 178—ill.]
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- Ugo Foscolo**, 1778–1827. (Hector mourned in) *Dei sepolcri* [On Sepulchres]. Ode, to Ippolito Pindemonte. 1806. Brescia: 1807. / Translated by Thomas G. Bergin (Bethany, Conn.: Bethany, 1971). [Ips0]
- Giacomo Leopardi**, 1798–1837. “La morte di Ettore.” Sonnet. 1809. [Origo 1953, p. 38]
- Jean Charles Luce de Lancival**, 1764–1810. *La mort d’Hector*. Tragedy. First performed 1 Feb 1809, Théâtre-Français, Paris. Published Paris: Chaumerot, 1809. [DLF 1951–72, 5:140f.]
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- Jules Bastien-Lepage**, 1848–1884. “Priam Imploring Achilles.” Painting. c.1868. Musée des Beaux-Arts, Lille. [Jacobs & Stirton 1984a, p. 60]
- Harry Bates**, 1850–1899. “The Body of Hector Dragged behind the Chariot of Achilles.” Bronze relief, predella to “War” (“Hector’s Departure from Andromache”). 1887. City Art Gallery, Manchester, England. / Original plaster, Tate Gallery, London. [Read 1982, pp. 313, 317]
- Briton Riviere**, 1840–1920. “Dead Hector.” Painting. 1892. City Art Gallery, Manchester. [Wood 1983, p. 218—ill. / Kestner 1989, pp. 235f., pl. 4.26]
- Edwin Muir**, 1887–1959. “Ballad of Hector in Hades.” Poem. c.1921. In *First Poems* (London: Hogarth, 1925). [Huberman 1971, pp. 46–50 / Allen 1967, pp. 34–36 / Blackmur 1959, pp. 34f.]
- Hilaire Belloc**, 1870–1953. (Hector’s death lamented in) “But Oh! Not Lovely Helen.” Sonnet. In *Sonnets and Verse* (London: Duckworth, 1923). [Boswell 1982, p. 34]
- Valéry Bryúsov**, 1873–1924. “Telo Gektora” [Hector’s End]. Prose fragment. In *Neizdannaja proza* (Moscow & Leningrad: Gosudastvennoe izdatelstvokhudozhestvenni literaturny, 1934). [TCLC 1978–89, 10:85]
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- David Jones**, 1895–1974. (Death of Hector evoked in) “Middle-sea and Lear-sea.” Poem, part of *The Anathemata-Fragments* (London: Faber & Faber, 1952). [Blamires 1972, pp. 138, 204]
- Mark Van Doren**, 1894–1972. “Hector Dead.” Poem. In *Spring Birth and Other Poems* (New York: Henry Holt, 1953). [Boswell 1982, p. 306]
- Michael Tippett**, 1905–. (Ransom of Hector in) *King Priam*. Opera. First performed 1962, Coventry. [Grove 1980, 19:10]
- Patrick Kavanagh**, 1904–1967. (Achilles’ killing of Hector evoked in) “On Looking into E. V. Rieu’s Homer.” Poem. In *Collected Poems* (New York: Devin-Adair, 1964). [Ips0]
- Sidney Nolan**, 1917–. “Achilles Dragging Hector around the Walls of Troy.” Mural. 1966. [Marks 1984, p. 624]
- Thomas Kinsella**, 1928–. “Death in Ilium.” Poem. In *Nightwalker and Other Poems* (Dublin: Dolmen Press; London: Oxford University Press; New York: Knopf, 1968). [Johnston 1985, p. 105]
- Carl Dennis**. “Hector Dragged around Troy.” Poem. In *The Near World* (New York: William Morrow, 1985). [New York Times Book Review, 21 July 1985]
- HECUBA**. See CASSANDRA; HECTOR; PARIS; POLYDORUS; POLYXENA; TROJAN WAR.  
See “Trojan War: Fall of Troy”
- HELEN OF TROY**. The daughter of Leda and Zeus (or Nemesis), Helen was worshiped as a deity in Sparta, but in literary tradition as early as Homer was given a mortal role. Known for her great beauty, she was carried off as a girl to Athens by Theseus, but rescued by her brothers Castor and Polydeuces while Theseus was in the Underworld. Back in Sparta, she was courted by all the most eligible noblemen of Greece. Odysseus suggested that Helen be allowed to choose her husband and made all the other suitors vow to defend the successful suitor at need. Helen married Menelaus and bore him a daughter, Hermione.
- Sometime later, when Menelaus was away from Sparta, the Trojan prince Paris either abducted Helen or persuaded her to go with him to Troy. Upholding their vow, the former suitors made an armed expedition to Troy, beginning the ten-year Trojan War. After Paris was killed near the end of the war, Helen was wed to his brother Deiphobus, whom she later betrayed to Menelaus. Reclaiming her after the fall of Troy, Menelaus first threatened to kill her for her treachery but then reconciled with her. On the way home from Troy, Menelaus’s fleet was battered by a storm. Helen and Menelaus eventually reached Egypt and wandered there for eight years before returning to Sparta.
- An alternate tradition suggests that Helen was first taken to King Proteus of Egypt and only her phantom went with Paris to Troy. After the war, Menelaus was reunited with the real Helen on reaching Egypt. According to this version, the Trojan War was a stratagem by the god Zeus to reduce the earth’s population.
- In the *Iliad* Helen is portrayed as a pitiful figure, hated by Greeks and Trojans alike, forced to be the wife of Paris, and filled with self-reproach. However, in the *Odyssey*, the portrait is gentler; she is pictured living peacefully with Menelaus, although he does recall that she tried to trick the Greeks as they hid in the wooden horse.
- After Menelaus died, Helen was driven from Sparta by her stepsons and fled to her friend Polyxo in Rhodes. Polyxo, who had lost her husband in the Trojan War, sought vengeance. Dressing her slaves as Furies (Greek, *Erinyes*), she ordered them to hang Helen, who was thereafter worshiped in Rhodes as “Helen of the Tree.”
- An auxiliary tradition says that Achilles and Helen met after death on the Isle of Leuce (“White Isle”), where they were eternal lovers. This theme was popularized by Goethe in *Faust* (1827), when the title character summons Helen from the afterlife.
- Classical Sources*. Homer, *Iliad* 3; *Odyssey* 4, 15 passim. Stasinus, *Cypria* 1.8–11. Hesiod, *Catalogue of Women* 65–68 (fragments). Herodotus, *Histories* 2.112–20. Euripides, *The Trojan Women*; *Helen*; *Orestes*. Theocritus, *Idylls* 18. Virgil, *Aeneid* 2. Ovid, *Metamorphoses* 12.5, 13.200, 14.669, 15.232. Apollodorus, *Bibliotheca* 3.10.7–22.1, E1.23, E3.5, E6.29. Pausanias, *Description of Greece* 2.22.6–7, 3.19.9–20.1. Lu-
- cian, *Dialogues of the Dead* 5, “Menippus and Hermes,” 27, “Aeacus and Protesilaus.”
- See also ACHILLES, Afterlife; PARIS, General List, and Helen; THESEUS, and Helen; TROILUS AND CRESSIDA; TROJAN WAR.
- Benoît de Sainte-Maure**, fl. 1150–70. (Helen in) *Le roman de Troie*. Verse romance, after Dares, *De excidio Troiae historia*, and Dictys, *Ephemeris de historia belli Troiani* (late Latin versions of lost Greek poems, pseudo-classical forgeries). c.1165. [Baumgartner 1987]
- Guido delle Colonne**, c.1210–after 1287. (Helen in) *Historia destructionis Troiae* [History of the Destruction of Troy] 4.7–17, 29.282ff, and passim. Latin prose chronicle, after Benoît de Sainte-Maure. 1272–87. Modern edition by Nathaniel E. Griffin (Cambridge, Mass.: Harvard University Press, with Medieval Academy of America, 1936; reprinted New York: Kraus, 1970). / Translated by M. E. Meek (Bloomington: Indiana University Press, 1974). [Benson 1980, p. 30]
- Dante Alighieri**, 1265–1321. (Helen among the Lustful in) *Inferno* 5.64. c.1307–c.1314? In *The Divine Comedy*. Poem. Foligno: Neumeister & Angelini, 1472. [Singleton 1970–75, vol. 1]
- Giovanni Boccaccio**, 1313–1375. “De Helene, Menelai regis coniuge” [Helen, Wife of King Menelaus]. In *De mulieribus claris* [Concerning Famous Women]. Latin verse compendium of myth and legend. 1361–75. Ulm: Zainer, 1473. [Branca 1964–83, vol. 10 / Guarino 1963]
- Anonymous English**. (Helen in) *The Destruction of Troy*. Alliterative adaptation of Guido delle Colonne. c.1385–1400? Modern edition by George A. Panton and David Donaldson, *The “Gest Hystoriale” of the Destruction of Troy* (London: Early English Text Society, 1869, 1874). [Benson 1980, p. 50]
- John Lydgate**, 1370?–1449. (Cassandra’s prophecy of Helen’s fate, Helen’s grief at Paris’s death, Achilles advises Menelaus to forget Helen, in) *Troy Book*, 2.4195–239, 4.1049–57, 4.3654–79, and passim. Poem, elaboration of Guido delle Colonne. 1412–20. Modern edition by Henry Bergen (London: Kegan Paul, Trench & Trübner, for Early English Text Society, 1906–35). [Benson 1980, pp. 101, 108, 110f.]
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- Florentine School**, ?–c.1465. “The Story of Helen of Troy.” Painting. Allentown Art Museum, Pa., no. K103. [Berenson 1963, p. 217]
- Leonardo da Vinci**, 1452–1519. “Leda” (and the swan, with the birth of Helen, Clytemnestra, and the Dioscuri). Painting. c.1510–15? Lost. [Ottino della Chiesa 1969, no. 34] Numerous copies and variant copies: Galleria Borghese, Rome, no. 434 (attributed to Sodoma); Musée Royal des Beaux-Arts (Musée d’Art Ancien), Brussels, inv. 1402 (Andrea del Sarto, 1486–1530, previously attributed to Francesco Franciabigio); Muzeum Narodowe, Warsaw,

- inv. 415 (Vincent de Sellaer); Musée des Beaux-Arts, Valenciennes, inv. 131 (de Sellaer); Kress coll. (K426), North Carolina Museum of Art, Raleigh, no. GL.60.17.32; elsewhere. [Ibid.—ill. / also Pergola 1955–59, 1: no. 138—ill. / Brussels 1984a, p. 264—ill. / de Bosque 1985, pp. 60, 202—ill. / Warsaw 1969, no. 1179—ill. / Shapley 1966–73, 2:145f.—ill. / Berenson 1968, p. 169—ill.] Studies (drawings) in Royal Library, Windsor; other related drawings in Windsor; Museum Boymans-van Beuningen, Rotterdam; Duke of Devonshire coll., Chatsworth. [Ottino della Chiesa—ill. / also de Bosque 1985, p. 202—ill.] Copy (drawing), previously attributed to Leonardo, in Louvre, Paris. [Ottino della Chiesa—ill.] Copy (drawing) by Raphael, c.1515, in Royal Library, Windsor, no. 12759. [Joannides 1983, no. 98—ill. / Jones & Penny 1983, p. 28f.—ill.]
- . “Half-Kneeling Leda” (with infant Helen, Clytemnestra, and the Dioscuri). Presumed painting, known from a variant by Giampietrino, in Prince of Wied coll., Neuwied. [Ottino della Chiesa—ill.]
- Cima da Conegliano**, c.1459–1517/18. “Helen.” Painting. S. H. Kress Foundation, New York, no. K2001. [Berenson 1957, p. 66]
- Girolamo da Santacroce**, c.1490–1556. “Helen [?] in a Landscape.” Painting. Pinacoteca di Brera, Milan, no. 401. [Berenson 1957, p. 155]
- Jost Amman**, 1539–1591. “The Sacrifice of Helen.” Painting. [Warburg]
- Christopher Marlowe**, 1564–1593. (Helen with Achilles evoked in) *The Tragical History of Doctor Faustus* 5.1. Tragedy. Licensed 1592. First recorded performance 2 Oct 1594, by the Lord Admiral's Men, Rose Theatre, London. Published London: Bushell, 1604. [Bowers 1973, vol. 2 / Levin 1952, pp. 108–35 / Leech 1986, pp. 16–20, 83–121]
- William Shakespeare**, 1564–1616. (Song about Helen performed in) *All's Well That Ends Well* 1.3.70–79. Comedy. c.1602–03. Published London: Jaggard, 1623 (First Folio). [Riverside 1974]
- Hendrik Goltzius**, 1558–1617. “Helen of Troy.” Painting. 1615. Carter coll., Montreal. [Augsburg 1975, no. E59—ill.]
- Francesco Pona**, 1594–1654. (Helen among) *La galleria delle donne celebri* [Gallery of Famous Women] part 1. Poetic catalogue. Bologna: Cavalieri, 1633. [DDLI 1977, 2:425]
- Guido Reni**, 1575–1642. “Head of a Helen.” Painting. Cited as in Museo Cospiiano, Bologna, in 1677, lost. [Pepper 1984, p. 307 no. E15]
- Pier Francesco Cavalli**, 1602–1676. *Elena*. Opera. Libretto, Nicolò Minato, after Giovanni Faustini. First performed 26 Dec 1660, San Cassiano, Venice. [Grove 1980, 4:32 / Glover 1978, pp. 23, 71, 77, 92, 94, 107, 111, 113]
- John Dryden**, 1631–1700. “The Epithalamium of Helen and Menelaus.” Translation of Theocritus, Idyll 18. In *Sylvae*, part 2 of Tonson's *Miscellany* (London: Tonson, 1685). [Dryden 1956–87, vol. 3]
- William Congreve**, 1670–1729. “Lamentations of Hecuba, Andromache, and Helen.” Poem. In *Poems upon Several Occasions* (London: Tonson, 1710). [Dryden 1956–87, 4:703]
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- Étienne Méhul**, 1763–1817. *Hélène*. Opera. Libretto, J. N. Bouilly. First performed 1 Mar 1803, L'Opéra-comique, Paris. [Grove 1980, 12:66]
- Jean Charles Luce de Lancival**, 1764–1810. “Hélène.” Scene from a tragedy, suppressed by the author. Printed with *Hector* (Paris: Chaumerot, 1809). [DLF 1951–72, 4 pt. 2: 140]
- Antonio Canova**, 1757–1822. “Helen.” Marble bust. 1811. Palazzo Albrizzi, Venice. [Pavanello 1976, no. 239—ill.] Plaster model. Gipsoteca Canoviana, Possagno, no. 222. [Ibid., no. 240—ill.] 5 marble replicas, 1816–19. Lord Londonderry coll., London; Hermitage, Leningrad; others unlocated. [Ibid., nos. 239 n., 284, 287–88, 331—ill.]
- Lord Byron**, 1788–1824. “On the Bust of Helen by Canova.” Poem. 1816. In *Letters and Journals of Lord Byron, 1788–1824, with Notices of His Life* (London: Murray, 1830). [McGann 1980–86, vol. 4]
- Adalbert Gyrowetz**, 1763–1850. *Helene*. Opera. First performed 16 Feb 1816, Hoftheater, Vienna. [Grove 1980, 7:871]
- Alfred de Vigny**, 1797–1863. “Hélène.” Poem. In *Poèmes* (Paris: Pélucier, 1822). [DLLF 1984, 3:2440]
- Edgar Allan Poe**, 1809–1849. “To Helen” (as the epitome of classic beauty). Poem. 1823. In *Poems* (New York: Bliss, 1831). [Friedman 1981, pp. 233–35 / Tate 1968, pp. 221f.]
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- Walter Savage Landor**, 1775–1864. (Helen evoked in) “Past ruin'd Iliion Helen lives,” “When Helen first saw wrinkles in her face.” Poems. Published with “Ianthé” group of poems in *Gebir, Count Julian, and Other Poems* (London: Moxon, 1831). [Wheeler 1937, vol. 3 / Pinsky 1968, pp. 20, 34]
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- . “Achilles and Helena on Ida.” Poetic dialogue. In *Dry Sticks, Fagoted* (Edinburgh: Nichol, 1858). [Wheeler / Boswell 1982, p. 151]
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- Alfred, Lord Tennyson**, 1809–1892. (Helen in) “A Dream of Fair Women” lines 85–98. Poem. 1831–32. In *Poems* (London: Moxon, 1842). [Ricks 1969 / Ricks 1972, pp. 92, 95–97, 108 / Buckley 1961, pp. 54f. / Nicolson 1962, pp. 110, 116, 176]
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- . “Pauvre Hélène.” Song. Text, A. Gourdin. 1840–44. [Grove, 12:499]
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- Heinrich Heine**, 1797–1856. (Helen in) *Der Doktor Faust*. Ballet scenario. 1847. Hamburg: Hoffman & Campe, 1851. [Windfuhr 1975–82, vol. 9 / Butler 1958, pp. 287f.]
- Nikolaus Lenau**, 1802–1850. *Helena*. Dramatic sketch. In *Dichterischer Nachlass*, edited by A. Grün (Stuttgart & Tübingen: Cotta, 1851). [Ungar 1973, p. 170]
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- Mihály Mosonyi**, 1815–1870. *Szép Ilonka* [Pretty Helen]. Opera. Libretto, M. Fekete, after M. Vörösmarty. First performed 19 Dec 1861, National Theater, Pest. [Grove 1980, 12:614]
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- . “Troy Town” (Helen consecrates a cup to Venus). Ballad. 1869. In *Poems* (London: Ellis, 1870). [Doughty 1965 / Rees 1981, p. 112 / Bush 1937, pp. 410f., 558]
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- (Lang). *Helen of Troy: Her Life and Translation* (translated with Menelaus to Elysium). Poem in 6 books. London: Bell, 1892. [Bush, p. 560 / Boswell, p. 159]
- Gustav Kastropp**, 1844–1925. *Helene*. Verse tragedy. Weimar: Kühn, 1875. [DLL 1968–90, 8:950]
- Oscar Wilde**, 1854–1900. “The New Helen.” Poem. 1879. In *Poems* (London: Bogue, 1881). [DLB 1983, 19:391 / Shewman 1977, pp. 11f. / Ellmann 1988, pp. 115f.]
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- . “Helen at the Scaean Gate.” Painting. c.1880. Musée Gustave Moreau, Paris. [Ibid., pp. 142ff.—ill.]
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- . “Helen Glorified.” Watercolor. 1896–97. Daniel Wildenstein coll. [Ibid., no. 425—ill.]
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- J. P. Lavallin**, 1859—after 1882. *Helen in Egypt*. Drama, after Euripides. First performed 1882, Oxford. Published Oxford: Blackwell, 1882. [Nicol 1959–66, 5:802]
- Henry Peterson**, 1818–1891. “Helen after Troy.” Poem. In *Poems*, 2d series (Philadelphia: Lippincott, 1883). [Boswell 1982, p. 280]
- John Todhunter**, 1839–1916. *Helena in Troas* [Helen in Troy]. Tragedy. First performed 17 May 1886, Hengler's Amphitheatre, Oxford Circus, London. [Nicol 1959–66, 5:600 / Jenkyns 1980, p. 303]
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- Janet Lewis**, b. 1899. "Helen Grown Old." Poem. 1924–44. In *Poems, 1924–1944* (Denver: Swallow, 1950). [IpsO]
- Barbara Pentland**, 1912–. *For Helen*. Instrumental composition. 1947. [Cohen 1987, 1:338]
- Albert Camus**, 1913–1960. "Helen's Exile" [English title of a work written in French]. Essay. 1948. / Translated by Justin O'Brien in *The Myth of Sisyphus and Other Essays* (New York: Knopf, 1955). [IpsO]
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- Marcel Lüpärt**, 1912–, choreography. (Faust/Achilles theme in) *Abraxas*. Ballet. Music and scenario, Werner Egk, based on Heine's *Der Doktor Faust* (1847). First performed 6 June 1948, Bayerische Staatsoper, Munich; décor, Wolfgang Znamenacek. [Sharp 1972, pp. 1, 247 / Oxford 1982, p. 264 / DMB 1959, p. 1 / Grove 1980, 6:68]
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- André Suarès**, 1868–1948. *Hélène chez Archimède* [Helen with Archimedes] (seeking wisdom). Drama. Paris: Gallimard, 1949. [CEWL 1973, 1:284]
- Angelos Sikelianos**, 1884–1951. "Hymnos stên Elene" [Hymn to Helen]. Poem. [Savidis 1981, vol. 4 / Keeley & Sherrard 1979 / Trypanis 1981, p. 674]
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- Helge Pawlinin**, choreography. (Faust/Achilles theme in) *Abraxas*. Ballet. Music and scenario, Egk (1948). First performed 1951, Deutsche Ballett Theater, Hamburg. [Sharp 1972, pp. 1, 247 / Oxford 1982, p. 1]
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- Bernt von Heiseler, as *Helen Bleibt in Troja* [Helen Lives in Troy], 1959, Vienna. Published Bayreuth: Baumann, c.1957. [Hunger 1959, p. 131 / Gassner & Quinn 1969, p. 53]
- Eva Hemmer Hansen**, 1913–. *Skandale i Troja* [Scandal in Troy]. Novel. Copenhagen: Frenad, 1954. [Hunger 1959, p. 131]
- Tákis Sinópoulos**, 1917–1979? "Helene." "O Thanatos the Helene" [Death of Helen], "Poiema tia Helene" [Poem of Helen]. Poems. 1949–55. In *Helene* (Athens: Diphros, 1957). / Translated by Kimon Friar in *Landscape of Death*, bilingual edition (Columbus: Ohio State University Press, 1979). [IpsO]
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- Louis Simpson**, 1923–. (Helen evoked in) "Aegean." Poem. In *Good News of Death and Other Poems* (New York: Scribner, 1955). [IpsO]
- Richard Wilbur**, 1921–. "Helen." Sonnet, translation of Valéry's "Hélène" (1980). In *Things of This World* (New York: Harcourt, Brace, 1956). [IpsO / CLC 1980, 14:377]
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- Peter Hacks**, 1928–. *Die schöne Helena* [Beautiful Helen]. Libretto for operetta, after Meilhac and Halévy's libretto for Offenbach's *La belle Hélène* (1864). First performed 1964, Berlin. [McGraw-Hill 1984, 2:441]
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- Lawrence Durrell**, 1912–1990. "Troy" (Helen's part in the irony of war). Poem. In *The Ikons and Other Poems* (London: Faber & Faber, 1966). [IpsO]
- Yannis Ritsos**, 1909–1990. "Hē Helene." Dramatic monologue. 1966. Athens: Kedros, 1972. / Translated by Yehuda Amichai in *Travels of a Latter Day Benjamin of Tudela* (Toronto: House of Exile, 1976). [Myrsides 1978, p. 451]
- Kathleen Spivack**, 1938–. (Helen, glad to be delivered to Menelaus, in) "Mythmaking." Poem. In *Poetry* (periodical) 1966. [IpsO]

- Marnix Gijsen**, b. 1899. *Helena op Ithaka* [Helen at Ithaca]. Drama. 1967. Amsterdam: Meulenhoff, 1968. [EWL 1981–84, 2:236]
- Kurt Klinger**, 1928–. *Helen in Ägypten*. Drama. In *Schauplätze* (Vienna: Österreichische-Verlag, 1971). [DLL 1968–90, 8:1339]
- Maurice Béjart**, 1924/27–, choreography and scenario. (Faust/Achilles theme in) *Notre Faust*, part 2. Balletic play. Music, J. S. Bach and Argentine tangos. First performed 12 Dec 1975, Théâtre de la Monnaie, Brussels; sets and costumes, Thierry Bousquet. [Simon & Schuster 1979, pp. 302f.]
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**HELENUS**. See AENEAS, Wanderings; ANDROMACHE; PHILOCTETES.

**HELIOS**. See APOLLO, as Sun God.

**HELLE**. See ATHAMAS AND INO.

**HEPHAESTUS**. The Greek god of fire and crafts, Hephaestus was the son of Zeus (Jupiter) and Hera (Juno), or of Hera alone. Crippled at birth, he was thrown down from Olympus by his mother, who was ashamed of his deformity. Falling into the ocean, Hephaestus was rescued by the Nereids Thetis and Eurynome. He later took revenge on his mother by trapping her in a throne of his own devising; there she remained imprisoned until Dionysus inebriated him and forced him to release her. In an alternate legend, Hephaestus was hurled to earth by Zeus for siding with Hera in a quarrel about Heracles; he landed on the island of Lemnos, an important center of his cult in the fifth century BCE.

As the fire god and divine blacksmith, Hephaestus labored in a workshop located either in heaven or on Olympus, although Virgil, for example, placed it in a cave on an island near Sicily. A master craftsman, the god forged the armor that Thetis requested for Achilles and the arms that Venus implored him to create for Aeneas. He also fashioned the chains that bound Prometheus to the rock, the necklace of Harmonia, and, with the assistance of the Cyclopes, Zeus's thunderbolts. According to Hesiod, he created Pandora, the first woman, and

in some accounts acted as midwife in the birth of Athena (Minerva) by splitting Zeus's head with an axe to release the goddess.

Hephaestus was sometimes said to be the husband of Aglaia, one of the Graces, but in most myths he was married to the ever-unfaithful Aphrodite (Venus). When he discovered her affair with his brother Ares (Mars), he ensnared the lovers in a net and exposed them to the ridicule of the gods. Hephaestus's own pursuit of the virgin Athena failed, but from his spilled semen Erichthonius, legendary king of Athens, was born.

Vulcan, the early Roman god of fire, assumed many of the attributes of Hephaestus, but his importance in the Roman pantheon was far greater than that of his Greek counterpart. To the Romans, Vulcan was also a god of destructive fire, deserving of attention in an era when uncontrollable fires and volcanic eruptions spelled disaster. More than just a fire-god, the Hellenized Vulcan was accorded a creative side, recognized by the epithet "Mulciber" ("he who tempers"). He was said to be the father of Cupid (Amor) by Venus, and was also associated with the goddess Maia, an obscure Italian vegetation deity.

Classical representations of Hephaestus focus on his return to Olympus, his assistance in the birth of Athena, and his delivery of Achilles' armor to Thetis. He also figures prominently in gatherings of Olympians. Postclassical depictions of these themes are also common, as are scenes of Venus visiting Vulcan's forge, either as his wife or as supplicant for Aeneas's armor. Vulcan and his forge are also depicted as symbols of winter and of the element Fire.

**Classical Sources.** Homer, *Iliad* 1.571–608, 14.338 18.368–617, 21.328–82; *Odyssey* 8.266–366. Hesiod, *Theogony* 570–72, 927–29, 945f. *Homeric Hymns*, "To Hephaestus." Aeschylus, *Prometheus Bound* 1–81, 365–69. *Orphic Hymns* 66, "To Hephaestus." Apollonius Rhodius, *Argonautica* 1.202–05, 1.850–60. Virgil, *Aeneid* 8.416–54. Ovid, *Fasti* 5.229ff. Apollodorus, *Bibliotheca* 1.3.5–6, 1.4.3–4, 1.6.2, 3.14.6, 3.16.1. Pausanias, *Description of Greece* 1.20.3, 2.31.3, 8.53.5. Hyginus, *Fabulae* 158, 166; *Poetica astronomica* 2.12–13, 2.15, 2.34. Lucian, *Dialogues of the Gods*, "Hephaestus and Apollo," "Hephaestus and Zeus."

See also ACHILLES, Return to Battle; AENEAS, in Latium; ARES AND APHRODITE; CYCLOPES; GODS AND GODDESSES; PANDORA; PROMETHEUS, Bound.

**Andrea Mantegna**, 1430/31–1506. (Vulcan at his forge in) "Parnassus" ("Mars and Venus"). Painting, for Studiolo of Isabella d'Este, Corte Vecchia, Mantua. 1497. Louvre, Paris, inv. INV 370. [Lightbown 1986, p. 189, no. 39–ill. / Louvre 1979–86, 2:203–ill. / Wind 1948, pp. 9ff.–ill. / Louvre 1975, no. 96–ill.]

**Piero di Cosimo**, c.1462–1521. "The Fall of Vulcan" (or "Hylas and the Nymphs"?). Painting. c.1495–1500.