



Sisyphos I 5



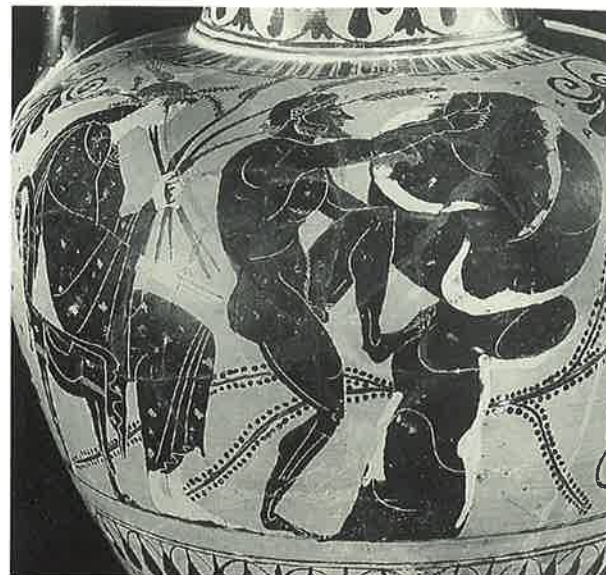
Sisyphos I 8



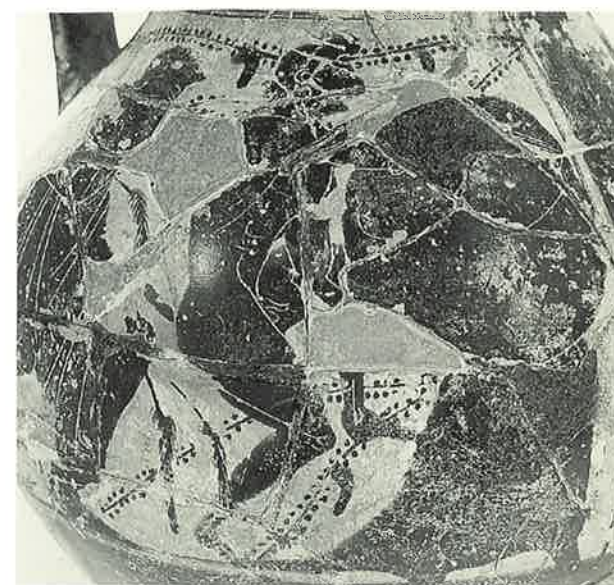
Sisyphos I 9



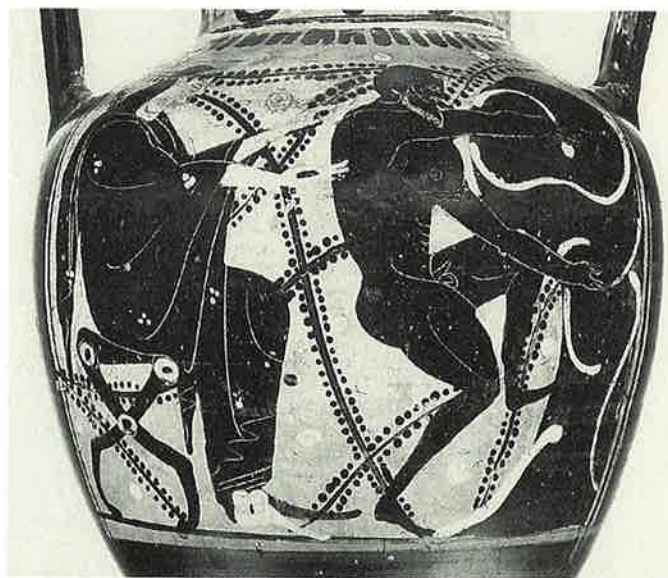
Sisyphos I 10



Sisyphos I 12



Sisyphos I 13



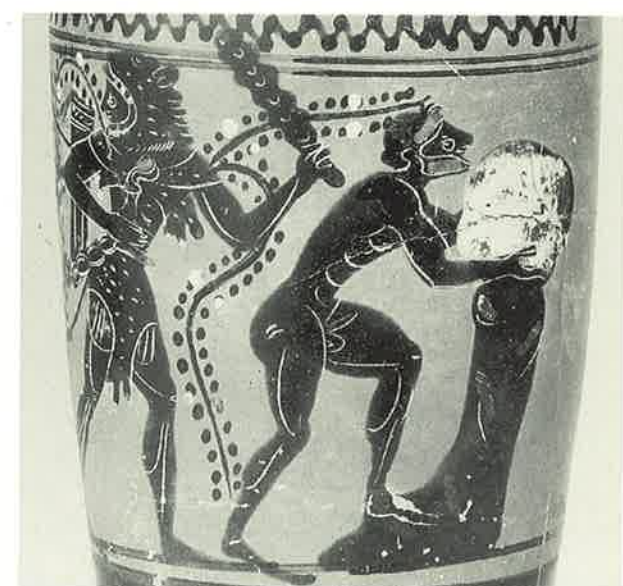
Sisyphos I 14



Sisyphos I 15



Sisyphos I 17



Sisyphos I 18



Sisyphos I 20



Sisyphos I 21



Sisyphos I 22



Sisyphos I 24



Sisyphos I 26



Sisyphos I 27



Sisyphos I 31



Sisyphos I 36



Sisyphos I 39



Sisyphos I 42



Sisyphos I 45



Sisyphos I 41



Sisyphos I 43

manteau) tient un serpent de la main g., de la dr. un globelet (?). Diadème?

4.★ Torse en grès. Metz, Mus. De Sainte-Fontaine. — Espérandieu, *Recueil* V n° 4454; Weisgerber, 103 n. 111 pl. 81, 1; Landes, o.c. 2, 146 n° 16. 180 (pl.). — Comme 3. Tête, main dr. et pieds manquent.

B. Sirona suivant d'autres types iconographiques

a) Sirona et Apollon à la cithare

5. (= Apollon/Apollo 595) Autel détruit. Moulages à St-Germain-en-Laye, Mus. Ant. Nat. 32963 et à Mayence, RGZM 32785. Autrefois à Kloster Baumburg (Traunstein). — *CIL* III 5588 et p. 1839; Klinkenberg, J., *Zeitschrift des Aachener Geschichtsvereins* 14, 1892, 2-3 et pl.; Keune, 357 n° 15; Weisgerber, 116 n° 8 pl. 84, 5-10. — S. (tunique, manteau), tient de la dr. une grappe, de la g. un épis. Sur l'autre face, Apollon à la cithare. [*Apollo Grannus; Sirona*].

6.★ (= Apollon/Apollo 596★) Bas-relief biface. Trèves, Rhein. Landesmus. G.37 et 100. De Bitburg. — *CIL* XIII 4129; Keune, 356 n° 7; Espérandieu, *Recueil* VI n° 5253; Goethert, 11 n° 16 pl. 5. — 2^e moitié du II^e-III^e s. ap. J.-C. — Dans un édicule, S. (tunique, manteau) tient de la main g. une branche. L'objet tenu de la main dr. et la partie inférieure du corps manquent. A sa g., Apollon à la cithare. [*Apollo Grannus; Sirona*].

7.★ (= Apollon/Apollo 597a) Autel. Alzey, Mus. D'Alzey. — Espérandieu, *Recueil* XI n° 7746; Künzl, E., *CSIR Deutschland* II 1 (1975) 29-30 n° 15 pl. 30. — 2^e moitié du II^e s. ap. J.-C. — S. assise sur un trône, en tunique et manteau, *capite velato*, fruits ou épis dans la main dr.? Tête et main g. perdues. [*Apollo; Sirona*].

8. Bas-relief en calcaire. Epinal, Mus. départemental des Vosges. De Graux, Fontaine des Romains. — *CIL* XIII 4661; Keune, 355 n° 3; Espérandieu, *Recueil* VI n° 4828; Weisgerber, 117 n° 12. — Dans une niche, buste de S. drapée, tête nue. A sa dr., une autre niche, apparemment pour un buste d'Apollon. [*Apollo; Sirona*].

b) Sirona seule

9. Bas-relief détruit en 1870, moulages dans plusieurs musées (Weisgerber 118 n° 19). De Sainte-Fontaine. — *CIL* XIII 4498; Keune, 355 n° 4; Espérandieu, *Recueil* V n° 4470; Schoppa, H., *BonnJbb* 158, 1958, 273 pl. 54, 4. — Dans une niche, buste aux cheveux longs. [*Dea Dirona*].

c) Fragments

10. Base d'une statue. Trèves, Rhein. Landesmus. G37z. Provenance inconnue. — Weisgerber, 117 n° 15 pl. 84, 12-13; Goethert, 156-157 n° 320 pl. 76. — 2^e moitié du II^e s. ap. J.-C. — Pieds d'une déesse vêtue d'une longue tunique. [*Dea Dirona*].

L'identification de Sirona est probable (choix):

11.★ (= Herakles/Hercules [in periphéria occ.] 76) Fr. d'un autel en calcaire. Bordeaux, Mus. d'Aquitaine 60.1.23. De Bordeaux. — *CIL* XIII 586; Keune, 354 n° 1a; Espérandieu, *Recueil* II n° 1077; Weisgerber, 118 n°

8b. — Dans un édicule, tête d'une déesse et restes de sceptre tenu de la main g. Sur les autres faces, →Mercurius, →Ares/Mars et Hercule. [*Sirona*?].

12.★ Statue acéphale en grès. Mayence, RGZM S 888. De Mayence. — Espérandieu, *Recueil* X n° 7369; Frenz, H. G., *CSIR Deutschland* II 4 (1992) 90 n° 51 pls. 45-47. — Fin du II^e-début du III^e s. ap. J.-C. — Déesse en tunique et manteau, présentant une patère à un serpent enroulé autour de son poignet g.

Pour d'autres propositions de reconnaître S. dans une image d'Hygieia, cf. Picard, G., *CRAI* 1970, 185-186; Weisgerber, 103-104, cf. Goethert 155-156; Bauchhenß, G., *CSIR Deutschland* II 3 (1984) 61-62 n° 62.

13.★ Statuette en bois. Pforzheim, Heimatmus. De Pforzheim. — Krüger, E., *Germania* 24, 1944-50, 235-241 (fig.) pls. 31-32; Dauber, A., *Badische Fundberichte* 19, 1959, 63-69 fig. 7. — Probablement 1^{re} moitié du III^e s. ap. J.-C. — Déesse nu-tête, en tunique et en manteau, tenant de la main dr., posée sur la poitrine, une fleur (?); à sa g., serpent dressé. Originellement se trouvait peut-être une autre figure à sa g. (Dauber, A., *Germania* 24, 1944-50, 231).

COMMENTAIRE

Les monuments qui portent son nom montrent que S. a été représentée surtout comme parèdre d'Apollon Grannus (à la cithare) et rarement seule; elle n'est pas attestée en compagnie d'une autre divinité (11?). S. ne possède pas de type susceptible d'être déterminé uniquement par l'iconographie. Ses représentations se rattachent en premier lieu à l'iconographie d'Hygie (→Hygieia p. 560, type Broadlands: 1, cf. aussi 3 et 4, mais le serpent se trouve dans la main g.). Ces pièces révèlent des variantes locales du type classique (S. à dr. de son parèdre, sans tunique: 2; patère remplacée par globelet [?]; 3; trois œufs dans une coupe: 1, etc.). Ses rapports étroits avec les figurations d'Hygie expriment sa nature intime manifestée surtout dans son aspect guérisseur (ses monuments proviennent en premier lieu des sanctuaires de l'eau, et Apollon Grannus est un dieu guérisseur par excellence). Néanmoins, la prudence nous commande de ne pas appeler automatiquement S. une figure d'Hygie placée à côté d'Apollon à la cithare (Goethert, 10), même si tout porte à croire que la majorité de ces images représente S. Apollon Grannus est en effet également associé avec une Nymphé sur une inscription (*CIL* III 5861 = 11892, →Apollon/Apollo 514); de plus, le temple de Faimingen a été dédié à Apollon et à Hygie (cf. Weber, G., *Germania* 56, 1978, 511 et *BerRGK* 62, 1981, 103-217), bien qu'il y ait lieu de se demander s'il s'agit vraiment de la déesse gréco-latine. Ni le nom classique de la divinité ni le schéma iconographique ne constituent donc une base sûre pour classer les monuments provinciaux de Hygie/S.

En Gaule et en Germanie, Hygie se trouve représentée tantôt en compagnie d'Esculape (→Asklepios/Aesculapius) (Espérandieu, *Recueil* II n° 892; IV n° 3587, etc.), tantôt seule (liste chez Weisgerber, 105 n. 115. Cf.

etiam Bourgeois, C., *Divona*, 1991, 51-53). C'est pour-quoi les monuments montrant une figure d'Hygie seule ne peuvent pas non plus être identifiés, pour le moment, avec certitude.

Les images qui ne suivent pas le schéma au serpent montrent S. avec des attributs fréquents dans l'iconographie provinciale (5-7: branche, vigne, épis), censés traduire ses rapports avec les *Matres*. 8 et 13 ont une structure iconographique élémentaire. Même compte tenu des datations incertaines il semble probable que les types A et B sont, non pas les étapes d'une évolution au bout de laquelle est survenue l'adoption du type d'Hygie (Weisgerber, 105), mais des variantes parallèles. Le flottement iconographique est là pour nous avertir que parmi les schémas entièrement différents et anépigraphes, donc impossible à identifier, il peut également y avoir des représentations de S. (sur les terres cuites votives de Hochscheid: Weisgerber, 65). Le témoignage le plus ancien du culte remonterait au dernier quart du I^{er} s. ap. J.-C. (*CIL* XIII 7570), la plupart des documents datent des années entre 150 et 250. I a été probablement détruit par des chrétiens (Weisgerber, 114).

ÁRPÁD M. NAGY

SISCIA

(Σισκία, Siscia) Personification de la gleichnamigen Stadt im südöstlichen Teil von Pannonia Superior, heute Sisak, an der Mündung des Colapis (heute Kupa) in den →Savus (heute Save) gelegen.

BIBLIOGRAPHIE: Adamesteanu, D., *EAA* VII (1966) 353-354 s. v. «Siscia»; Fluß, M., *RE* III A 1 (1927) 361-362 s. v. «Siscia»; Zaninović, M., *PECS* (1976) 844 s. v. «Siscia».

Münzen von Siscia

1.★ (= Savus 1) AR Antoninian, Gallienus, 262-264 n. Chr. — *RIC* V 1, 182, 582; Göbl, R., *NumZ* 75, 1953, 23; Robertson, *Hunter* IV 57, 186 Taf. 16. — Rs.: Nach l. sitzende S. mit erhobenen Händen Gewandstück haltend, darunter nach l. schwimmender Savus. *SISCIA AVG*.

2.★ (= Savus 2) AR Antoninian, Probus, 277 n. Chr. — *RIC* V 2, 99-100, 764-766 Taf. 3, 17; Pink, K., *NumZ* 73, 1949, 25. 51; Kent/Hirmer, *RömMünze* Taf. 124, 549. — Rs.: In der Mitte nach l. sitzende S., mit beiden Händen Gewandstück haltend, umgeben von den Flußgöttern Savus und Colapis, die beide mit der Rechten eine Quellurne umkippen, aus der Wasser strömt. *SISCIA PROBI AVG*.

Relief

3. (= Carthago 1 mit Lit., = Constantinopolis 18★, = Nikomedeia 22) Beschlag eines Kästchens, Bronze. Budapest, Ungar. Nat. Mus. 5.1852.28. Aus Pécs. — Buschhausen, H., *Die spätromischen Metallschreine und frühchristlichen Reliquiare* I (1971) 23-27 Nr. A 2 Taf. A 1-6; Gaspar, D., *Acta Antiqua et Archaeologica* 25, 1,

1971, 23-24 Nr. 55; 35-36 Taf. 59, 92. — 330-358 n. Chr. — Thronende →Roma, umgeben l. von →Carthago und →Constantinopolis und r. von →Nikomedeia und S., alle vier auf Roma zulaufend, gekrönt mit einer Mauerkrone und in den Händen einen Lorbeerkrantz haltend. *CARTHAGO, CONSTANTINOPOLIS, ROMA, NICOMEDEIA, SISCIA*.

KOMMENTAR

Die wenigen Darstellungen der S. weisen keine charakteristischen ikonographischen Merkmale auf, dank deren man sie erkennen könnte. Allein die Beischrift läßt sie identifizieren. Die älteste Wiedergabe findet sich auf einer Münzserie des Gallienus von 262-264 n. Chr. (1). Sie erinnert daran, daß, nachdem die Goten auf den Balkan eingefallen waren, sich Gallienus in diesen Jahren zu Verteidigungszwecken öfters in Siscia aufhielt. Wegen immenser Truppenverschiebungen in diese Region wurde auch eine neue Münzstätte vonnöten, um die regelmäßige Bezahlung der Soldaten in Aussicht zu stellen. Diese führte zur Gründung des Ate-liers in Siscia, das nun die Stadt erstmals auf Prägungen verherrlicht. Eine zweite Münzserie wurde anlässlich des Aufenthalts des Probus im Jahre 277 n. Chr. wiederum in Siscia geschlagen und propagiert seinen Adventus (2). Zudem könnte hier auch auf die Herkunft des Kaisers angespielt worden sein, weil dieser in der nahe gelegenen Stadt Sirmium geboren war. Von einem gewissen Lokalpatriotismus zeugt auch die einzige Darstellung aus dem 4. Jh. n. Chr. (3). Auf dem in Pannonien hergestellten Bronzerelief für ein Kästchen ehrt S. zusammen mit Carthago, Konstantinopel und Nikomedeia die im Zentrum thronende Roma und wird so unter den fünf wichtigsten Städten des Reiches eingeordnet, was sicherlich, wenn man an die fehlenden Städte Alexandria und Antiocheia denkt, übertrieben erscheinen muß, sich aber durch den Herstellungsort erklären läßt.

RAINER VOLKKOMMER

SISPE, SISPHE → Sisyphos I 27. 28.

SISYPHOS I

(Σίσυφος, Σίσφος, Sisphe, Sipse, Sisyphus) Son of →Aiolos and Ainarete (Enarete), father of →Glaukos (III), grandfather of Bellerophon, husband of Merope (→Astra p. 921). In post-Homeric sources he sired →Odysseus with →Antikleia and is credited with several other sons. From Ephyra «in the Argolid» (Hom. *Il.* 6, 152-153), in some sources he is its king, or ruler of Corinth, equated with Ephyra.

S. was famous for his wisdom and cunning, and most stories revolve around his craftiness, including his escape from death and the recovery of his cattle from →Autolykos (I). He is best known for his punishment

in Hades, where he was compelled to move uphill a stone that fell back down to the bottom as soon as he neared the top with it, so that he had to start again. The reason for his punishment is given variously, but most frequently because he told →Asopos that Zeus had abducted →Aigina, Asopos' daughter, or because he had deceived death.

LITERARY SOURCES: S. is mentioned in Hom. *Il.* 6, 153 as the most cunning of men, and Odysseus (*Od.* 11, 593–600) sees his punishment in Hades. S. and many of his relatives are mentioned in the Hesiodic *Catalogue of Women* (fig. 10. 43a Merkelbach/West) where, it seems, he purchased Mestra from her father →Erysichthon (I) for his son, Glaukos. Upon her escape, S. went to Erysichthon and argued heatedly for her return. Athena appears to have solved the dispute, ruling against S.

S.'s escape from Hades is first referred to by Alkaios (fig. 38a Voigt) who credits his punishment to it. Theognis (702–712) attributes his success to having persuaded →Persephone with wily words. Another version is given by Pherekydes (*FGH* 3 F 119). Because S. had told Asopos that Zeus had abducted Aigina, Zeus sent →Thanatos to fetch S., but S. tied him up so that no one died any more. Ares freed Thanatos and gave him S., but S. had instructed his wife Merope not to give him the proper funerary rites, for which reason Hades allowed S. to return to earth to complain. Once there, S. did not go back to Hades until he grew old, upon which Hades forced him to roll the stone so that he would not go away again. *Schol. rec. Pind.* O. 1, 97 p. 38 Boeckh adds that Hermes brought him back unwillingly and that he was punished for having deceived Hades.

Aischylos, Euripides, and possibly Sophocles wrote plays entitled *Sisyphos*, some of which were satyr plays. Little to nothing of them remains. Several lesser poets also wrote plays with his name. The story of how S. marked the hooves of his cattle so that he could later recover those stolen by Autolykos was the subject of Euripides' *Autolykos*. This adventure is told most fully by Hyg. (*fab.* 201; *Schol. Soph. Aias* 190 and Tzetz. *Lycophr.* 344) who also relates that S. seduced Antikleia, the daughter of Autolykos, Odysseus being the result. This lineage is often mentioned by writers of the 5th cent. B. C. (Aischyl., *TrGF* F 175; *Soph. Aias* 189; *Eur. Iph. A.* 524) and later. According to another version (*Schol. Soph. Aias* 190; *Suda s.v. Σίσυφος*), Autolykos gave Antikleia first to S. to beget Odysseus, then to →Laertes to marry. Polyainos (6, 52) reports that S. had placed lead under the hooves of the cattle with the inscription «stolen by Autolykos».

S. is credited with founding the Isthmian games in honor of →Melikertes/Palaemon, his nephew (*Pind. fig. 5 Maehler*; *Apollod. bibl.* 3 [29] 4, 3; *Paus.* 2, 1, 3) and stealing the man-eating horses of Diomedes from →Herakles (*Prob. Verg. Georg.* 3, 267). Hyginus (*fab.* 60. 239. 254) attributes S.'s punishment to his impiety, since he begot two sons with Tyro, his brother →Salmones' daughter, because of his hate for him. See Bethe and Wilisch for fuller references and other deeds not attested pictorially.

BIBLIOGRAPHY: Akamatis, J. M., *Πήλινες μίστες Αγίων από την Πέλλα* (1985) 393–405; Andreae, B., *Studien zur römischen Grabkunst*, *RM Erg.-H.* 9 (1963) 59–60; Bethe, E., *RE* III A 1 (1927) 371–376 s.v. «Sisyphos»; Böhr, E., *Der Schaukelmaler* (1982) 45–46; Brommer, *Denkmälerlisten III* 440; Brommer, *Vasenlisten* 349–550; Buitron, D., et al., *The Odyssey and Ancient Art. An Epic in Word and Image* (1992) 98–107; Dobrowolski, W., «Sisyphos et le Komos», *Bull. du Mus. Nat. de Varsovie* 17, 1976, 97–107; Felten, W., *Attische Untenweltdarstellungen des 6. und 5. Jh. v. Chr.* (1975) 23–45; Kunze, *Schildbänder* 110–111 n. 2; Kunze-Götte, E., in *CVA München* 9 (1982) 24–25; Mommsen, H., in *Praestant Interna. Festschr. U. Hausmann* (1982) 205–212; Peifer, E., *Eidola* (1989) 123–126; Peschlow-Bindokat, A., «Demeter und Persephone in der att. Kunst des 6. bis 4. Jh.», *Jdl* 87, 1972, 74–76; Pipili, *Lacé* 35–36; Robert, C., «Homerische Becher», *BerlWPr* 50, 1890, 90–96; *idem*, *Heldensage* 1, 174–178; v. Salis, A., in *Corolla L. Curtius* (1937) 161–167; Schauenburg, K., «Die Totengötter in der unteritalischen Vasenmalerei», *Jdl* 73, 1958, 50; Schaus, G. P., «Two Notes on Lakonian Vases», *AJA* 87, 1983, 85–88; Schefold/Jung, *SB III* 149–152, 157–158; Simon, E., «Die vier Bäufer von Foce del Sele», *Jdl* 82, 1967, 275–295 (= Simon 1); *eadem*, «Laertes und Sisyphos», forthcoming in *Gedenkschr. für W. Schindler* (= Simon 2); *eadem*, «Sisyphos auf einem Glockenkrater des Meleagermalers», *AA* 1994, 23–32 (= Simon 3); Sourvinou-Inwood, C., «Crime and Punishment: Tityos, Tantalos, and Sisyphos in Odyssey 11», *BICS* 33, 1986, 37–58; Wegner, M., in *Festschr. F. Brommer* (1977) 303–305; Wilisch, *ML IV* (1909–15) 958–972 s.v. «Sisyphos»; Zancani Montuoro, P., «Heraion alla Foce del Sele», *AttiMGrecia* 5, 1964, 60–70 (= Zancani Montuoro 1); *eadem*, «Sisifo nella pittura dell'Esquilino», *RendPontAcc* 35, 1962/63, 67–77; *eadem*, *EAA VII* (1966) 354–355 s.v. «Sisifo».

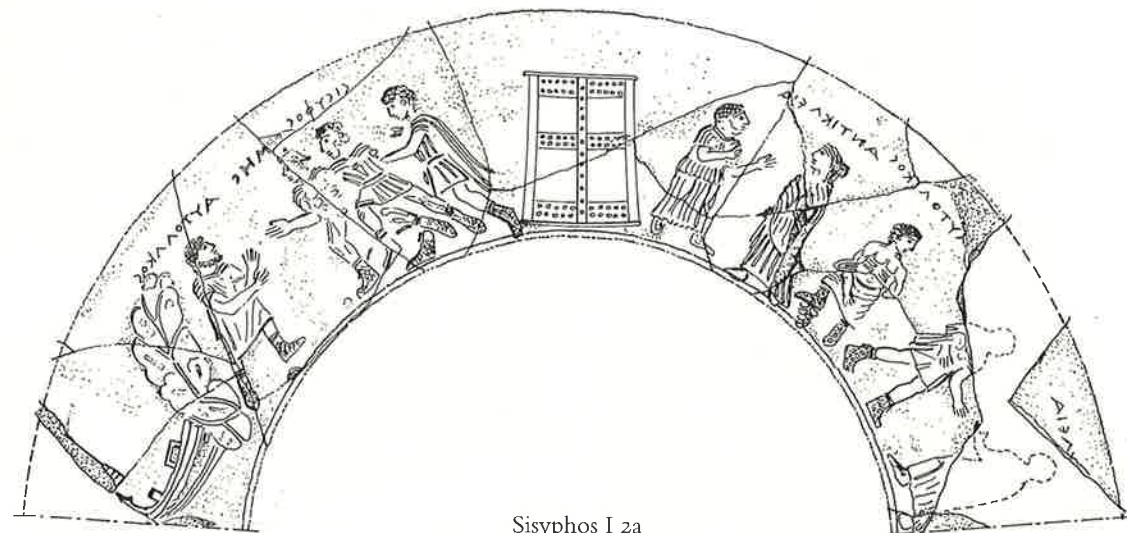
CATALOGUE

A. Sisyphos, Autolykos, Antikleia and Laertes

The scene on **1** has been variously interpreted, and the inscription connects it with S. The most likely identifications are given below in parentheses. See also the Apulian rf. hydria, Taranto 134905; *RVAp* I 8, 18.

1. (= Antikleia **1***, = Autolykos **1**) Volute-krater, Apulian rf. Munich, Antikenslg. 3268. – From Ruvo. – *RVAp* I 16, 51; *RVAp Suppl.* 1, 3; Sisyphos P.; Schefold, *SB III* 157 fig. 209. – About 420 B. C. – Scene on top frieze of *A* divided by column. R. a young man (Laertes) holds up a leaf-shaped sherd (brand) with S. inscribed on it before an older man with scepter (Autolykos), while two women (Amphithea and nymphetria) commiserate further r. L. a young man (S.) grasps a bride's (Antikleia) wrist. Four other young men, comrades or fellow suitors, look on from the l.

2. a)* Mold for bowl with reliefs. Pella, Mus. 81.108. From Pella. – Akamatis pls. 191, 2; 192. 193 and fig. 19. – End of 2nd/beginning of 1st cent. B. C. – Inscribed: *ΑΥΤΟΛΥΚΟΣ* (twice), *ΕΡΜΗΣ*, *ΣΙΣΥΦΟΣ*, *ΑΝΤΙΚΛΕΙΑ* (twice). – A door divides the frieze; l. Autolykos stands before a ship and rock symbolizing Hades and S.'s punishment. He greets S. who is returned to Hades by Hermes and another male figure (Thanatos?) standing on either side of him. S.'s hands are apparently bound behind him. R. of the door Antikleia stands facing a woman (her mother Amphithea or a nurse) who gestures as if concerned. Behind Antikleia sits Autolykos who looks r. toward the partially preserved figure of S. walking towards Antikleia shown



Sisyphos I 2a

a second time. – **b)** Bowl with reliefs. Thessaloniki, Arch. Mus. 5441. From Thessaloniki. – Sinn, *Becher* pls. 24, 2–5; 39, 3. – End of 2nd/beginning of 1st cent. B. C. – Inscribed: *ΣΙΣΥΦΟΣ*. The same scene as on **a**, but only partially preserved.

3. (= Antikleia **2***, = Autolykos **2**) Lagynos with relief by the potter Dionysios. Once Berlin, Staatl. Mus. 3161a. From Anthedon. – *BerlWPr* 50, 1890, 93 fig. f; Sinn, *Becher* pls. 3, 1; 24, 1; Schefold, *SB III* 158 fig. 210. – End of 2nd/beginning of 1st cent. B. C. – Inscriptions: *ΣΙΣΦΟΣ* (three times), *ΑΝΤΙΟΚΛΕΙΑ*, *ΑΥΤΟΛΥΚΟΣ* (twice), *[Α]ΕΡΤΗΣ*. – Three different scenes. S. with staff moves r. to rescue one of his cows from Autolykos on the r. S. seated on a kline pulls Antikleia holding a distaff to him; l. is the open bedroom door. S. yokes pair of recovered cattle before Autolykos and Laertes on the r.

B. Sisyphos and Melikertes

4. (= Melikertes **28** with further refs.) Wall-painting. Described by Philostr. *im.* 2, 16 and possibly based on a Greek or Roman original. – S. sacrificing a black bull at Poseidon's bequest as S. receives Melikertes coming from the sea on a dolphin.

C. Sisyphos' punishment in the Underworld

GREEK

Attic Black-figure

5.* (= Aias I **145***) Neck-amphora. Munich, Antikenslg. 1494. From Vulci. – *ABV* 308, 81; *Swing P.*; *Para* 133; *Add* 83; *CVA* 7 pls. 360, 361, 1–2; Böhr pls. 111, 191c. – About 530 B. C. – Warrior (Aias?) going l., Persephone going r., S. holding stone and going r.

6. (= Amyetoi **2***, = Herakles **2604** [A]) Neck-amphora. Munich, Antikenslg. 1493. From Vulci. – *ABV* 316, 7; Bucci P.; *Para* 137; *Add* 85; *CVA* 7 pls. 355.

356, 1. – About 530–520 B. C. – B: Four psychai pouring water into leaky pithos, S. moves stone up hill to r.

7. Neck-amphora. Orvieto, Mus. Faina 2805. From Orvieto? – *ABV* 392, 1; Nikoxenos P.; *Para* 172; Wójcik, M. R., *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere* (1989) 248–250. – About 520–510 B. C. – Persephone sits in porch to r. with Kerberos before her; S., a mantle over l. shoulder, moves stone up hill to r.

8.* Neck-amphora. Berlin, Staatl. Mus. F 1844. From Vulci. – *ABV* 392, 2; Nikoxenos P.; *Add* 103; *Jdl* 87, 1972, 77 fig. 4. – About 520–510 B. C. – Persephone sits in porch to r.; S. wearing a headband, a mantle draped over his shoulder, moves stone up hill to r.

9.* Neck-amphora. Leiden, Rijksmus. PC 49 (XV i 45). From Vulci. – *ABV* 371, 153; Leagros Group; *Para* 163; *Add* 99; *CVA* 1 pls. 33, 51, 11. – About 510 B. C. – Persephone sits in a porch to r.; S. in mantle moves stone up hill to r.

10.* (= Hades **148***, = Hermes **587**) Neck-amphora. London, BM B 261. – *ABV* 373, 176; Leagros Group (side *A* recalls the Acheloos P.); *Para* 163; *Add* 99; Bérard, C., *Anodoi* (1974) pl. 17 fig. 61. – About 510 B. C. – Hades sitting r.; Hermes going r., looking back; Persephone standing r. and looking back; S. with petasos on his head and a mantle draped over l. shoulder moves stone up hill to r.

11. (= Hades **121***) Neck-amphora. Munich, Antikenslg. 1549. – *ABV* 383, 12; Acheloos P.; *Para* 168; *Add* 101; *CVA* 9 pls. 12, 3; 15, 17, 5. – About 510 B. C. – Same scene on both sides. – Persephone sitting r.; S. with mantle draped over l. shoulder moving stone up hill to r.; Hades sitting to l.

12.* Neck-amphora. Naples, Mus. Naz. 81166 (H 2490). From Etruria. – *ABV* 383, 11; Acheloos P.; *Para* 168; Zancani Montuoro 1 pl. 13b. – About 510 B. C. – Persephone sits r.; S. moves stone up hill to r.

13.* Pelike. Bologna, Mus. Civ. V.F. 47. From Bologna. – Zancani Montuoro 1 pl. 13d–e. – About

510 B.C. – Same scene on both sides. Persephone sits to r.; S. moves stone up hill to r.

14.* Neck-amphora. Paris, Louvre F 382. – *ABV* 483; *Add*² 121; *JdI* 87, 1972, 77 fig. 3. – About 510 B.C. – Persephone sitting r., S. moves stone up hill to r.

15.* (= Charon 1a) Phormiskos. Tübingen, Univ. S./10 1507a–b. – Mommsen 208 fig. 2 pl. 43, 1–2. – About 500 B.C. – Persephone (?), S. moves stone up hill to r.; Charon in his boat with psyche moves through the reeds.

16. (= Hermes 524 with bibl.) Neck-amphora. St. Louis, Cone Coll., on loan in Art Mus. – From Cervetri. – *ABV* 405, 19; Kleophrades P.; *ARV*² 192; *Para* 176; *Add*² 105; Buitron *et al.* 102. – About 500 B.C. – Hermes stands in porch at entrance to underworld to l. looking back and gesturing to S. who moves stone up hill to r. Kerberos stands besides Hermes; a column behind the hill. S. wears a headband and short mantle and turns to look at Hermes.

17.* (= Kerberos 24) Lekythos. Münster, private. From Selinus? – Wegner pl. 82. – About 500–490 B.C. – S. moves stone up hill to l.; Kerberos to r.; Persephone sits in porch to l.

18.* Lekythos. San Antonio, Mus. of Art 91–80G. – Gela P.; Buitron *et al.* 100–101. – About 500–490 B.C. – Hades stands to r. in entrance of underworld next to Kerberos whom Herakles leads forth to r.; S. moves stone up hill to r.

19. Lekythos. Bucarest, Hist. Mus. 03331. – *Para* 279; Manner of the Haimon P.; *CVA* 1 pl. 29, 9–10. – About 480–470 B.C. – Two draped figures to r. (Hades and Persephone?); S. moves stone up hill to r.

Other Vases

20.* Cup, Attic rf. Paris, Louvre G 16. – *ARV*² 71, 13; Epiktetos; *Para* 328; *Add*² 167; Zancani Montuoro 1 pl. 14a. – About 510–500 B.C. – S. bends over to l. and pushes a stone around interior circumference of the tondo.

21.* Lekythos, Attic wg. Athens, Kerameikos. From Athens. – *AM* 79, 1964, 91 fig. 4 pl. 53, 4. 5a; Berger/Lullies, *Slg Ludwig* I 236 fig. 5. – About 430 B.C. – S. wearing short tunic around his loins and across the l. half of his chest strains to push stone up hill to r. His l. foot rests on the lower part of the hill.

22.* (= Poine 2 with further refs.) Volute-krater, Apulian rf. Karlsruhe, Bad. Landesmus. B 4. – *RIAp* I 431, 81 pl. 160, 1; Circle of the Lycurgus P.; *CVA* 2 pls. 61, 5; 62, 63, 64, 1–4. – About 340 B.C. – A: In the lower l. corner of a scene in the underworld S. pushes a stone to l. A baldric holding sword in scabbard crosses his back; a mantle hangs over his l. forearm.

23. (= Ananke 2*, = Poine 1 with further refs.) Volute-krater, Apulian rf. Naples, Mus. Naz. 81666. From Altamura. – *RIAp* I 431, 82 pl. 160, 2; Circle of the Lycurgus P., looking back to the Varrese P.; Zancani Montuoro 1 pl. 14d. – About 340–330 B.C. – A: In the lower l. corner of scene in the underworld S. (mantle? on l. arm) pushes a stone to l. A female underworld demon (Poine or Ananke?) stands above him with a whip.

24.* (= Hades 132*, = Poine 3* with further refs.) Volute-krater, Apulian rf. Munich, Antikenslg. 3297. From Canosa. – *RIAp* II 533, 282 pl. 194; Underworld P.; *RIAp* Suppl. 1, 69; Zancani Montuoro pl. 14c; Trendall, *RFSIS* fig. 209. – About 320 B.C. – In the lower l. corner of scene in the underworld S. pushes a stone to l. A mantle is draped over his r. shoulder. Behind him at a higher level stands an underworld demon (Poine or Ananke?) poised to strike him with a whip.

Wall-painting

25. Nekyia of Polygnotos in the Lesche of the Knidians at Delphi, lost. – Paus. 10, 31, 10. – About 460 B.C. – An underworld scene in which S. pushes a stone up a slope.

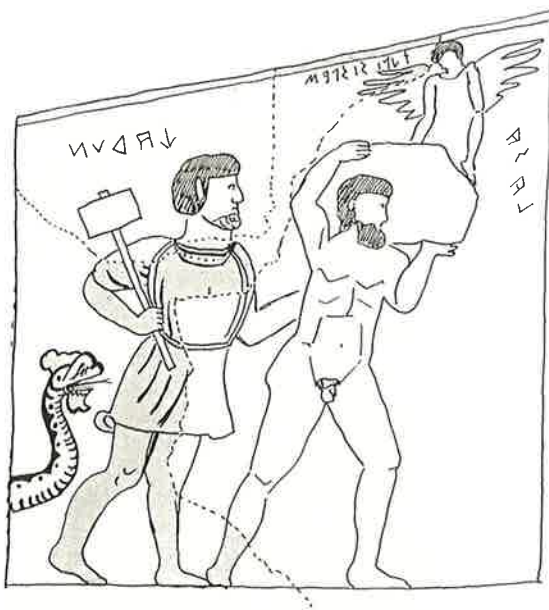
Relief

26.* Metope, sandstone. Paestum, Mus. Naz. – From the Heraion at Foce del Sele. – Zancani Montuoro 1, pl. 11; Simon 277 fig. 1. – About 550 B.C. – S. moves stone up hill to r., a winged male demon in sphinx form (Thanatos?) rides his back and lower r. leg.

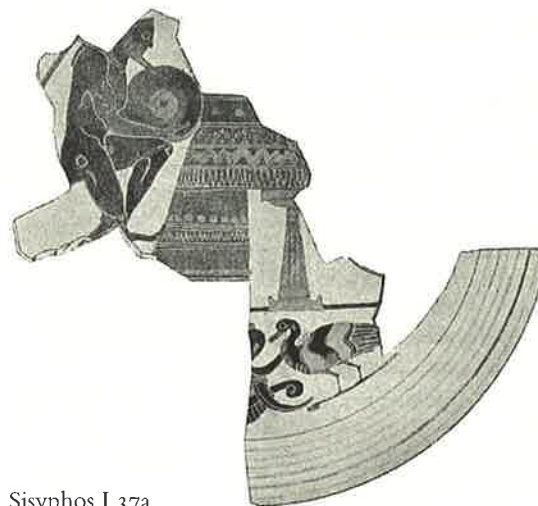
ETRUSCAN

Wall-paintings

27.* (= Hades/Aita, Calu 6 with further refs., →Peirithoos 86, = Poine 6a) Tarquinia, Tomba dell'Orco II. – Messerschmidt, F./Gerkan, A., *Nekropolen von Vulci*, *JdI* Erg.-H. 12 (1930) 131 fig. 94; de Simone, *Entlehnungen* I 111 (2); Steingraber, S., *Etruskische Wandmalerei* (1985) 340 fig. 261; Cristofani, M., in *Tarquinia...*, *Atti Conv. Int. «La Lombardia per gli Etruschi»*, Milano 1986, 200 pl. 54, 22–23. – 2nd half of 4th cent. B.C. – Partially preserved; l. a male (Charu or Hermes?) going r. in front of whom is the foot and lower r. leg of S.; above on r. is inscription (*Tupi Sispes*) and part of the wing of a demon (Poine?).



Sisyphos I 27



Sisyphos I 37a

28. (= Amphiaraios 50*, = Poine 6b) Rome, Villa Albani. From the François Tomb in Vulci. – Helbig⁴ IV no. 3239 D; Messerschmidt/Gerkan, *o.c.* 27, pl. 8 and 111 fig. 84 for a copy in the Vatican; de Simone, *Entlehnungen* I 111 (1). – Last quarter of 4th cent. B.C. – S. (*Sisphe*) stands to r. holding a large stone on his shoulders, a winged demon (Poine?) perched on it. Amphiaraios stands on a lower level to r., looking on, r. foot propped on a rock.

ROMAN

Wall-painting

29. (= Danaides 24*, = Orion 5 with bibl.) Vatican, Bibl. From a house on the Esquiline, Rome. – Ling, R., *Roman Painting* (1991) 110 fig. 111. – About 50–40 B.C. – Scene in underworld in which S. (inscribed) atop a cliff pushes a stone from a prone position to upper l., his r. knee on the ground, l. leg extended back. The figure above him once thought to be Orion, has been cleaned and may be Ananke or Poine.

Reliefs

30. (= Ixion 6, = Tantalos 11) Circular marble altar. Rome, Villa Montemaggiore. From the Via Salaria. – *RendLinc* 27, 1972, pls. 10, 11d. – About A.D. 70/75. – S. stands to r. before a large stone which he prepares to move.

31.* (= Charon I 52 with bibl., = Danaides 27 with bibl., = Tantalos 12 with bibl.) Marble sarcophagus. Velletri, Mus. Civ. From Velletri. – Andrae 59–60 pls. 3, 27, 1. – Late Hadrianic/early Antonine. – On lower level of reverse with other figures from the underworld S. is depicted nearly frontally holding a stone on his back with raised arms. He supports himself on his r. knee and bent l. leg.

32. (= Ixion 19*, = Protesilaos 27 with further refs., = Tantalos 13 with bibl.) Protesilaos sarcophagus of marble. Vatican, Gall. Candelabri 2465. – From Rome near the Via Appia Nuova. – Sichtermann/Koch, *MythSark* no. 69 pl. 169. – About 170 A.D. – On one of the short sides a scene in underworld with S. car-

rying a stone on his back. He squats nearly frontally, supporting himself on his l. knee and bent r. leg.

33. (= Danaides 28, = Ixion 23, = Oknos 8) Sarcophagus? Lost (drawings in the Codex Pighianus). – *SbLeipzig* 8, 1856, pl. 3; *AbhMünchen* 8, 2, 1857, pl. 7, 21. – Beginning of 3rd cent. A.D.? – In underworld S. stands nearly frontally moving a rock that he holds on his shoulders with raised arms up stone cliff to l.

34. (= Alkestis 48, = Eurydike I 1, = Ixion 25, = Orpheus 134, = Tantalos 16) Stone Mausoleum of Apuleius Maximus Rideus and his wife Thanubra. Tatahouine (El-Amrouni, Tunisia). – *BSR* 57, 1989, 75 fig. 8 pl. 19c. – 1st half of 3rd cent. A.D. – Scene in underworld in which S. pushes a stone up to r.

D. Unknown

35. Marble statue. Isthmia, Mus. *IE* 272. From Isthmia. – *Hesperia* 27, 1958, pl. 9a; Sturgeon, M. C., *Isthmia IV, Sculpture I: 1952–67* (1987) pl. 80e. – 1st half of 2nd cent. A.D.? – Only the base inscribed *ΣΕΙΣΥΦΟΣ* remains.

E. Parody of Sisyphos

36.* Column-krater, Attic rf. Warsaw, Nat. Mus. 200452. – *ARV*² 243, 5; *Add*² 202; Manner of Myson; Neugebauer, K. A., *Antiken in deutschem Privatbesitz* (1938) pl. 69. – About 490 B.C. – In a komos scene a youth moves stone up hill to l.

F. Probable Depictions

GREEK

37. a)* (= Agamedes 3, = Daidalos et Ikaros 46) Cup, Laconian bf. Kassel, Staatl. Mus. S 49b (most of the vase destroyed in 1945; only a fr. remains). From Samos. – Stibbe, *LakVas* 134 fig. 60; 280–281 no. 210; Hunt P.; Pipili, *LacV* 36 fig. 50. – About 565–550 B.C. – Tondo: Man (S.?) with headband goes r. up a slanting monument with a round object (stone?) in his hands. – b) Cup, Laconian bf. From Gravisca. – *Studi sulla ceramica laconica*, *Atti del Seminario Perugia* 1981 (1986) pl. 60, 2. – About 565–550 B.C. – Similar scene as on a, but more fragmentary.

38. Cup, Attic rf. Rome, Villa Giulia and Heidelberg, Univ. 46 and 47. – *ARV*² 134; Recalls the Group of London E 33; Zancani Montuoro 1 pl. 14b. – About 510 B.C. – Tondo: male moves stone to r.

39.* (= Theseus 22) Cup, Attic rf. Athens, Nat. Mus. 18722. – *ARV*² 141, 1; Near the Pithos P.; *Para* 335; *Add*² 178; Zancani Montuoro pl. 14c; *JHS* 91, 1971, pl. 12a. – About 510–500 B.C. – Tondo: youth with headband moves stone to l. by hill (or altar?).

40. (= Poseidon 188*) Bell-krater, Attic rf. Würzburg, Wagner-Mus. H 5982. – Meleager P.; Simon 3, figs. 35, 37–42. – About 390 B.C. – Man (S.?) wearing chitoniskos, chlamys, sandals, and pilos, and holding a horn, steps up to lean over a pithos in the ground.

Goats to either side; above Poseidon, Amphitrite, Nereus, Asopos (?), Hades, and Pan.

G. Possible Depictions

GREEK

41.* Hydria, Attic rf. Athens, Nat. Mus. 16351. From Greece. — *ARV*² 263, 42: Syriskos P.; *Epitymbion Ch. Tsounta* (1941) pls. 1. 2b across from p. 498. — About 470 B.C. — Hermes leading bearded man in mantle (S.?) by hand to r. (back to the underworld?).

42.* Stamnos, Attic rf. Bochum, Univ. S 1172. — Achilles P.; *QuadTic* 8, 1979, 11–35 figs. 1–23; *MuM* Auktion 70, 1986, pls. 52, 53. — About 450–440 B.C. — A bearded man with staff and mantle (S.?) looks on while Zeus pursues Aigina. Four other women flee to an old man, Asopos.

43.* (= Hermes 470*) Lekythos, Attic rf. Athens, Goulandris Mus. SP 62. — Papadoulou-Kanellopoulou, C., *Συλλογή Κ. Πολίτη* (1989) 76, 77, 81. — About 440 B.C. — Hermes moves r. toward a bearded man in mantle with staff (S.?) sitting l. on a rock (to bring him back to underworld?).

44. (= Erinys 16, = Hades 153* with bibl.) Krater fr., Apulian rf. Amsterdam, Allard Pierson 2587. From Taranto. — *RIAp* I 42, 32: Connected with the P. of the Birth of Dionysos; *Ausonia* 7, 1912, 109 fig. 1; Schauenburg 65 n. 78. — About 380 B.C. — Underworld scene with raised arm of a figure (S.?) on l.

ETRUSCAN

45.* Carnelian scarab. London, BM 617. From Chiusi. — Walters, *BMGems* pl. 11, 617; Richter, *EngrGemsGE* no. 773; Zazoff, *EtrSk* 85 no. 153 pl. 31. — Late 5th cent. B.C. — Young man (S.?) lifting a rectangular object or stone before a jagged wall or cliff. It is not clear if the figure is S. or a builder.

Uncertain also are the depictions on several other gems: Walters, *BMGems* nos. 852 (= Zazoff 201 no. 1325) and 3827; perhaps more probable than the other ones is *AGD* München I 2 no. 662 (= Zazoff 108 no. 205 pl. 40). See also Beazley, J. D., *Der Pan-Maler* (1931) 23–24 no. 43.

COMMENTARY

The punishment in Hades is the earliest and most common scene. Two Laconian vases (37) of the 2nd quarter of the 6th cent. B.C. may show it, but the earliest certain depiction is a mid-6th cent. metope from Foce del Sele (26), on which S. goes up a steep slope with a stone in his hands, a male underworld demon in sphinx form (Thanatos?) riding him from behind. The scene is most popular on Attic bf. vases (5–19) from ca. 530–480/470 B.C. On the earliest (5) S. carries a stone, but on all the rest he moves it with hands and arms up a hillock. Sometimes he has reached the apex, and in all but one case (17) the action goes r. Normally one foot is raised, resting on the slope, the other on the ground. S. is always bearded and often nude, although he some-

times wears a mantle (9, 16), or has one draped over a shoulder (7, 8, 10, 11). Once he has a petasos atop his head (10) and twice a headband (8, 16). The rock can be white, black, or colored in places with white. In every instance S. is part of an underworld setting, and Persephone (5, 7–14, 15? 17, 19?) is the most common other figure, often shown sitting in a porch and sometimes gesturing toward S.; others shown with him are a warrior (Aias?) (5), psychai pouring water in a leaky pithos (6), Hades (10, 11, 19?), Kerberos (7, 16, 17, 18), Herakles (18), Hermes (10, 16), and Charon in his boat with a psyche (15). Only once does S. interact with any of the figures, Hermes (16), suggesting that Hermes has just brought S. back to Hades. Painters of the Leagros Group favored the scene, and those with proveniences are found mainly in Etruria, especially Vulci.

Only one Attic rf. vase definitely depicts S. (20), on which he is a bearded, balding man who moves a stone l. around the circumference of the tondo. Another rf. cup (39) with a more youthful figure is interpreted by Beazley and Zancani Montuoro as S., but by Sourvinou-Inwood as Theseus lifting the rock. The uncertainty is due primarily to the poor quality of drawing. Complicating the picture are several contemporary cups with a youth holding a stone (Paris, Louvre G 96, *ARV*² 94, 107, and St. Petersburg, Hermitage • 6785, *Para* 509), so that the fragmentary figure on another cup (38), formerly identified as S., may be a youth as on these cups. Youths and men also carry stones on late bf. lekythoi (Athens, Kerameikos 8287, *Kerameikos* IX pl. 36, 6, 9 and Bucarest, Hist. Mus. 01188, *Para* 242). The youth in a komos on a rf. column-krater (36) parodying S. makes one wonder if some of these youths are not connected with similar play while drinking.

A single Attic wg. lekythos (21) from the mid-5th cent. B.C. depicts S. straining with fully extended arms to push a stone up a hillock. Three late (ca. 340–320 B.C.) Apulian rf. volute-kraters (22–24), all with underworld scenes and possibly based on the same lost painting, depict S. in the lower l. corner pushing a rock to the l. Twice a female underworld demon, most likely Ananke or Poinē (23, 24), is poised to urge him on with a whip.

Female demons also appear on two Etruscan wall paintings from the 2nd half of the 4th cent. B.C. Winged, they sit above S. One painting is fragmentary (27), and the figure accompanying S. may be Hermes or Charu. On the other (28) Amphiaros looks on as S. carries the stone on his shoulders with raised arms. S. has a similar pose on two 2nd-cent. A.D. Roman sarcophagi (31, 32), and on another probable one (33) on which the hill is also shown. On a 1st-cent. A.D. Roman relief altar (30) S. prepares to move the stone, and on a 2nd-cent. A.D. funerary monument (34) he pushes a stone up with extended hands, as he does from a kneeling position on a 1st-cent. B.C. Roman wall painting (29). On every Roman and Etruscan monument S. is shown as part of an underworld scene, as he always is on Attic bf. vases. He is always nude, and sometimes bearded. Others depicted with him on Roman monuments include: the Danaides (29, 31, 33), Tanta-

los (30, 31, 32), Kerberos (33 with Herakles; 34), Oknos (33), Charon (31, 34), Ixion (30, 32, 33, 34) and Tityos (29, possibly 30). Poinē may also be depicted on the Roman wall painting, and it is interesting to note that underworld demons are only found with S. on monuments from Italy.

Scenes connected with S.'s life on earth are infrequent. The earliest is on a late 5th-cent. Apulian rf. volute-krater (1). There are several interpretations. The most likely is that Autolykos informs Laertes by means of a brand with S.'s name on it that S. has already impregnated Antikleia, Laertes' bride, while to the l. S. shows off before Antikleia and companions. The scene may reflect *Laertes*, lost play by Ion of Chios.

S.'s seduction of Antikleia is depicted on a Late Hellenistic vase with relief (3) where he pulls her into bed, as she resists. The other scenes on this vase show S. yoking his recovered cattle before Autolykos and Laertes, the yoke perhaps playing on Laertes' future marriage, and S. coming to Autolykos to recover his cattle. Two other Late Hellenistic vessels (2) depict S.'s encounter with Antikleia, while Autolykos looks on, as if approving the union related in the other version of this story. The other scenes show S. being brought back to Hades by Hermes and another man (Thanatos?) where he is greeted by Autolykos, whose role in this version of S.'s return is otherwise not attested. The pictures on all the Hellenistic vessels may be due to lost literary sources.

Hermes returning S. to Hades may be shown on one Attic bf. amphora (16) and two 5th-cent. Attic rf. vases (41, 43), and S.'s observation of Zeus' abduction of Aigina on another (42). A fourth (40) may depict S. imitating Hades at his own grave and is possibly based on a satyr play by Aischylos. Philostratos (4) describes a painting in which S. receives Melikertes/Palaimon coming from the sea on a dolphin. It is probably connected with the story of S.'s founding of the Isthmian games in honor of his nephew. A statue of S. (35) was appropriately erected in the sanctuary of Palaimon in Isthmia.

JOHN H. OAKLEY

SISYPHOS II

(Σίσυφος) Hunting companion of →Kephalos, not attested in the literary sources, but only on a single vase. See →Kallimachos and →Kephalos 23a (Lysis) for similar occurrences.

1.* (= Eos 97) Neck-amphora with twisted handles, Attic rf. Madrid, Arch. Mus. 11097. — *ARV*² 1043, 2: Epimedes P.; *CVA* 2 pl. 19, 1. — About 450–440 B.C. — S. flees l. looking back as Eos pursues Kephalos to r. S. wears chlamys, sandals, and headband, and has a petasos hanging from his neck and two spears in his l. hand.

JOHN H. OAKLEY

SITMICA → Lasa 2*

SKAMANDROPHILOS

(Σκαμανδρόφιλος) Trojanischer Krieger auf einer sf. Vase.

BIBLIOGRAPHIE: Höfer, O., *ML* IV (1909–15) 976 s.v. «Skamandrophilos».

1. (= Aias II 18*, = Cassandra I 59, = Polyxene 18) Amphora, att. sf. Berlin, Staatl. Mus. F 1698. Aus Vulci. — *ABV* 136, 54: Gruppe E; *Add*² 37; Boardman, *ABFV* Abb. 93. — Um 550 v. Chr. — In der Mitte Aias, Cassandra und die Kultstatue der Athena. L. steht Polyxene mit dem Knaben Antilochos (→Antilochos I 37), r. flieht waffenlos S. in kurzem Chiton und mit Helm, Panzer und Beinschienen nach r. und wendet seinen Kopf zum Geschehen um. Alle Figuren mit Namensbeischriften.

S. ist nur durch diese einzige Darstellung überliefert. Welche genaue Rolle ihm bei dieser Episode zufiel, ist unbekannt. Aus seinem Namen, seiner Fluchtbewegung und Waffenlosigkeit ist zu schließen, daß er ein Trojaner war.

RAINER VOLKKOMMER

SKAMANDROS

(Σκάμανδρος, Scamander) Personifikation des gleichnamigen Flusses in der Troas, der im Idagebirge entspringt, bei den Göttern als Xanthos bezeichnet (Hom. *Il.* 20, 73–74), Sohn des →Okeanos und der →Tethys (Hes. *theog.* 345), Vater des →Teukros I (Diod. 4, 75; Apollod. *bibl.* 3 [139] 12, 1), der Strymo (Apollod. *bibl.* 3 [146] 12, 3, 8; *Schol.* A Hom. *Il.* 11, 5 Dindorf) und der Rhoio (Tzetz. *Lykophr.* 18).

LITERARISCHE QUELLEN: Nach Hom. *Il.* 21, 131–132 opferten die Trojaner dem S. Stiere und stürzten lebende Pferde in den Fluß. Er hatte einen eigenen Priester (Hom. *Il.* 5, 77–78). Nach Ps.-Aischin. *epist.* 10, 3–8 weihten die Mädchen der Trojaner und Magnesia am Mäander vor der Hochzeit dem S. bzw. dem Maiandros ihre Jungfernschaft. Hektor benannte seinen Sohn nach ihm Skamandrios (Hom. *Il.* 6, 402). In der *Ilias* spielt der S. immer wieder eine wichtige Rolle, vor allem in der vierten Schlacht, deren Schauplatz sein Flußbett ist (*Il.* 21). Hier ist S. so über das von Achilleus angerichtete Blutbad erzürnt, weil dieses sein Gewässer rot färbt, daß er den Helden bedrängt und erst wieder durch das Einschreiten des Hephaistos gebändigt werden kann, der ihn mit Feuer auszutrocknen droht (211–382).

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