

Typhon

I. Introduction. Greek demon, →DDD. T. is a demonic figure who personifies the forces of evil, especially catastrophic events in nature like storms, whirlwinds, volcanic eruptions, and earthquakes (SCHMIDT 1916–1924: 1426, 1442–1445; FONTENROSE 1980: 126; 545f and Index A I Motif 3G). In Greek myths he frequently acts as the opponent of Zeus or all gods. There seem to have been connections between T. and →Baal(–Zaphon) because he flees to Mt. Casius, the mountain of Baal-Zaphon (Apollodorus, *Bibliotheca* 1.41). From the 6th or 5th cent. onward he is identified with the Egyptian god →Seth (Herodotus, *Histories* 2.144; 156; 3.5; perhaps already by Pherecydes according to Origen, *Contra Celsius* 6.42). Associations with Baal or Seth imply that T. may have been considered a god at times. Mythic passages frequently present him as a gigantic figure with a theriomorphic lower part consisting of one or more serpentine bodies. His upper part can include a human head but may be monstrous as well, having, among other things, one hundred arms or one hundred →serpent heads. He spits fire and is also referred to as a dragon (Strabo 16.2.7; see further SCHMIDT 1916–1924: 1443f). Hellenistic and Roman sources often include T. among the Giants or Titans, but older mythic sources consider him a separate opponent of the gods.

To a large extent the present article draws from TOUCHEFEU-MEYNIER/KRAUSKOPF'S contribution on T. to LIMC, but restricts itself to the pre-Hellenistic period.

II. Typology

Iconographical representations are restricted to five phenotypes corresponding to two trends in the mythic traditions. The first two phenotypes of T. as an isolated figure may be connected with his image as a demon personifying evil. The others are related to T. as opponent of Zeus (Hesiod, *Theogony* 820–68; Aeschylus, *Prometheus* 353–74; Apollodorus, *Bibliotheca* 1.42).

II.1. Phenotypes

1. WITH OPEN HANDS (1)
2. HOLDING A SERPENT (2)
3. GRABBED BY THE NECK (3)
4. FLEEING (4)
5. HOLDING BOTH HANDS BEFORE HIS BODY (5)

1. With open hands. Corinthian alabastrons from the 7th cent. onward present T. as a hybrid figure (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 1–5 [=1*], 6–10). His upper part is largely human but he has curled wings coming out of his back. His face looks male, with a beard and well-groomed hair. T.'s face is usually oriented to the right. His arms are outstretched with

open hands, the right hand pointing down and the left one pointing forward. He is clothed in an embroidered chiton with short sleeves. His lower body is theriomorphic from the waist down, ending in a long serpentine tail, which is decorated with a (double) band of short parallel lines that suggest scales.

2. Holding a serpent. Almost the same phenotype as above is represented by a situla from Tell Dafanneh dating to 600–570 (2*). It differs mainly by the serpents (→Serpent), which T. holds in both hands. The identification of the representation on this situla with T. seems rather certain since the serpents belong to one of the variants of the phenotype mentioned below (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: 149).

3. Grabbed by the neck. T. with open hands returns with some variations in a constellation in which Zeus confronts him (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 16–18 [=3*], 19–20). In this example his face is directed to the left and his arms are sometimes protected with a second set of wings. Occasionally two slim →serpents come out of his waist.

4. Fleeing. A painted wine vessel from the end of the 4th cent. (4*) depicts Zeus and Hermes boisterously driving a quadriga. A mixed figure with a serpentine lower body and both legs ending in twisted serpentine tails seems to flee in front of the quadriga while lifting a rock. Although unwinged, this figure can be identified with T. because of its tail and the lifted rock, which matches mythological passages describing how T. attacks the gods on Zeus's command and hurls rocks at them (SCHMIDT 1916–1924: 1433f). Above the rock a huge, full-faced head is painted, which blows at the gods in the quadriga. This detail may also support the hybrid figure's identification with T., who is frequently associated with stormy winds.

5. Holding both hands before his body. On a painted vase T. holds both hands (in a protective pose?) before his body as his adversary Zeus approaches him (5*).

II.2. Associations

1. ASSOCIATED WITH DEITIES/DEMONS: ZEUS. (3–4)
2. ASSOCIATED WITH ANIMALS: SERPENT, BIRD (1–2)

1. ASSOCIATED WITH DEITIES/DEMONS: Zeus. T. and Zeus repeatedly confront each other, as in the myths where T. battles against Zeus and the gods. Zeus holding his lightning bolt aimed at T. is depicted approaching him (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 14), holding him by the neck (TOUCHEFEU-

MEYNIER/KRAUSKOPF 1997: nos. 16–18 [= 3*], 19–20), or attacking him together with Hermes within a quadriga (4*).

2. ASSOCIATED WITH ANIMALS:
Serpent, bird. T. is sometimes associated with two →serpents, which he holds in his hands (2*) or which come out of his waist (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 16–17). Apollodorus (*Bibliotheca* 1.39) notes in this regard that one hundred heads of serpents were attached to T.'s hands. Other animals which may appear next to T. are various birds, such as the falcon, eagle, or swan (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 2–5 [= 1*], 8).

III. Sources

III.1. Chronological range. The oldest representations of T. appear on 7th cent. Corinthian alabastrons (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 1–5 [= 1*], 6–10). Depictions on bronze reliefs on bands of shields (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 16–18 [= 3*], 19–20) and a situla (2*) date to the first half of the 6th cent., while the second half of the century is represented by the painted vase 5*. The attack by Hermes on a quadriga dates to the end of the 4th cent. (4*).

III.2. Geographical distribution.

Objects with known provenance come mainly from Greek sites such as Olympia (however, bronze reliefs on bands of shields such as 3* were originally fabricated in Corinth [KUNZE 1950: 82–88], Thebes, Camiros, and Chalcis (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 4, 9, 12, 14 [= 5*], 16–18 [= 3*], 19). Situla 2* was found at Tell Dafanneh in Egypt, which is identical with the city of Tahpanhes mentioned in Jer. 43:7; 44:1 and 46:14. Psammetichus I (663–609) made this place a stronghold at the border of the Eastern Nile delta and settled it with Greek mercenaries.

Although not preserved, a statue or supportive figure of T. stood, according to Pausanias (3.18), on the left side of a marble throne for the statue of Apollo made by the Ionian sculptor Bathycles (HOBEK 1986: no. 1 = TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 13; for a modern reconstruction see FURTWÄNGLER 1893: 706).

The westernmost find spots are located in Italy at Canosa in Apulia (4*) and in Sicily (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 20).

III.3. Object types. T. is depicted on vessels, such as Corinthian alabastrons (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 1–5 [= 1*], 6–10), a situla (2*), and painted vases (TOUCHEFEU-MEY-

NIER/KRAUSKOPF 1997: nos. 14–15 [= 4*–5*]); and on bronze reliefs on bands of shields (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 16–18 [= 3*], 19–20) and a silver relief strip (TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: nos. 20).

IV. Conclusion. One can only speculate about the meaning of the isolated representations of T. which represent him in a far less aggressive and terrifying manner than most myths do. TOUCHEFEU-MEYNIER/KRAUSKOPF (1997: 151) suggest an apotropaic function for those cases in which T. is depicted together with Gorgo. The occurrences of T. without an adversary may have had a similar function. The depictions of T.'s battle with Zeus may symbolize the tension between chaos and order, and express the hope that those who protect order and civilization may be victorious. The shield bands with this scene may be closely connected with the battles of the shield bearer. The illustration may have expressed the hope of the shield's carrier to be as victorious as Zeus was against T. (see Aeschylus, *Seven against Thebes* 481–525).

V. Catalogue

1* Vase, alabaster, **measurements**, 620–590. Würzburg, Wagner-Museum, HA 260 (L. 94). TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 5 2* Situla, **material, measurements**, Tell Dafanneh, 600–570. London, British Museum, 88.2–8.1. TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 11 3* Relief on a shield band, bronze, **measurements**, Olympia, first half of the 6th cent. Olympia, Museum of Olympia, B 1802. Kunze no. I 4d; *TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 18 4* Wine vessel (*oinochoe*), **material, measurements**, Canosa (Apulia), late 4th cent. London, British Museum, BM F 237. TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 15 5* Vessel (Chalcidian hydria), 540–530. Munch, Antikensammlung, 596. TOUCHEFEU-MEYNIER/KRAUSKOPF 1997: no. 14

VI. Selected bibliography

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