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TAKAHASHI, Sho. The Protective Sculptures of the Goddess Hera in the Geneleos Group: Considerations on the Votive Statue and the Cult of the Goddess at Samos in the Archaic Period

The Geneleos Group of sculptures was created about 560 BCE, and dedicated to the sanctuary of the goddess Hera (Heraion) at Samos. On a single base about six meters in length, this group consists of six marble figures with some inscriptions. The group includes one seated female statue (Phileia); one draped *kouros*-type statue; three *korai* type statues (two of them are named as Philippe and Ornithe); and one reclining male statue (the last part of whose name is “-arches”). They appear to have been made by the sculptor Geneleos, and to have belonged to a rich family at Samos. They represent the mother of the family, Phileia; an unnamed son; three daughters, including Philippe and Ornithe; and the father “-arches.” Few examples of this type of group survive, but the Geneleos Group has been regarded as a well-preserved familial monument of the Greek archaic period. It has been suggested that they are dedicating a cultic banquet, or a *symposion*, for Hera, since the reclining figure of -arches is recognized as the participant of a banquet, and his votive inscription shows that the group was dedicated to the goddess.

The function and the background of the dedication of the group are nevertheless debatable: there is explained insufficient explanation of why such a familial monument was dedicated to the Heraion at Samos. The purpose of this article is to consider this issue from the point of view of the relationship between the local objects of worships and votive offerings to Hera on the island.

Lactantius (*Divinae Institutiones*, 1.17.8) in the third century CE shows that the island of Samos was recognized as the place where Zeus and Hera were married. This mythical event is described as a sacred marriage, *hieros gamos*, and certain votive offerings from the Heraion appear to represent this event, such as the lost wooden relief of Zeus and Hera (Richter, *Korai*, 36, no. 33). Those examples of the *hieros gamos* let us to believe that Hera was worshipped as “the protective goddess of the bride” at Samos. Then, Jens Baumbach has argued that the votive offerings for mothers and children were mainly dedicated to the Heraion, while those for infants were dedicated to the Sanctuary of Artemis on the island (Baumbach 2004, 175–177, 188). It has been suggested that the goddess was worshipped as “the protective goddess of mothers” in the sanctuary. In addition, thirty-five small house models from the Heraion have been found (Schattner 1990). Made of limestone or terracotta, these models are considered not to represent temple buildings, but to represent houses where people lived, since they show quite various types of buildings. It has been suggested that people in Samos dedicated these models so that the goddess Hera, “the protective goddess of families,” would guard their houses and their families. On the other hand, the analysis of the votive statue and its inscription seems to imply that the family, *oikos* and the protection of the marriageable daughters were the two major reasons for the dedication of sanctuary statues in the archaic Greece.

As the result, the three different personae of the divinity of Hera seem to be represented on the Geneleos Group: the protector of the mother, Phileia, of the three daughters and of members of the whole family. An interpretation would be that their figures represented their social status and their roles in the family. Moreover, “-arches,” who dedicated the group, and was the father of this family, would have pledged this monument with the intention, that all family members receive benefits from Hera.

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