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"Mundus Novus," Amerigo Vespucci, *Epistola Albericij, De Novo Mundo*. Rostock, Germany: Hermann Barkhusen, 1505, title page.



Diana of Versailles, ca. 125 AD; The Louvre, Paris, France. MR 152, MA 589. Image courtesy Wikipedia user Sting [Eric Gaba], CC by SA 2.5.



Apollo Belvedere, ca. 135 BC; Vatican Museums, cat. 1015. Image courtesy Wikipedia Commons, Apollo of the Belvedere.jpg 3.



"America," Cesare Ripa, *Iconologia*. Rome, Italy: 1603, p. 338.

Diana and Apollo in America

Diana and Apollo, the archer twin deities of ancient Rome, have long been used to model representations of indigenous peoples, and of an allegorical America. A woodcut illustration of American Indians within Amerigo Vespucci's *Mundus Novus* (1505), strongly suggests the Greco-Roman sculpture *Diana of Versailles*. Cesare Ripa continued this symbolic representation, depicting an allegorical America as a nude American Indian in the *Diana of Versailles* pose, within his classic art reference *Iconologia* (1603).

Henry Kirke Brown continued the three-century long European symbolic tradition of using elements of Diana and Apollo to portray a Native American in *Choosing of the Arrow*. In this 1849 work, the first bronze sculpture cast in America, Kirke creates a striking Neoclassic version of the allegorical America. Note the similar pose of Diana combined with elements of the *Apollo Belvedere*, including a hair ornament on the archer's forehead.

The noted American sculptor A. Phimister Proctor continued this Neoclassic theme in his 1926 bronze *Indian Maiden and Fawn*. Deer are one of the sacred animals of the goddess Artemis/Diana, as seen in the *Diana of Versailles*.

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