

Botitcelli's "Birth of Venus",

Shows the goddess of love and beauty arriving on land, on the island of Cyprus, born of the sea spray and blown there by the winds, Zephyr and, perhaps, Aura. The goddess is standing on a giant scallop shell, as pure and as perfect as a pearl.

Throughout history, artists have been inspired by myths and legends and have given them visual form. Sometimes these works of art are the only surviving record of what particular cultures believed and valued. But even where written records or oral traditions exist, art adds to our understanding of myths and legends.



Hercules and the Hydra



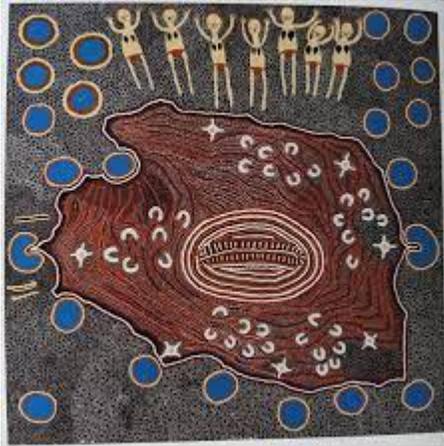
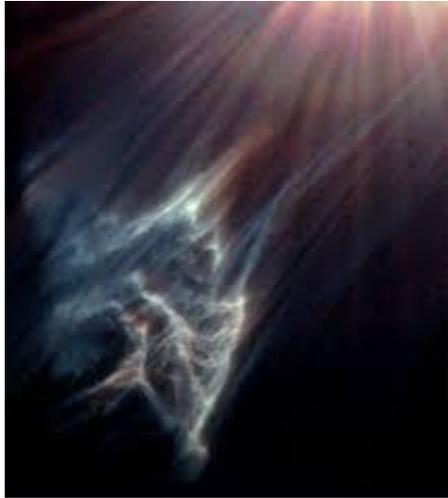
Narcissus

Head of Medusa

1617–1618,
Peter Paul
Rubens (1577–
1640)

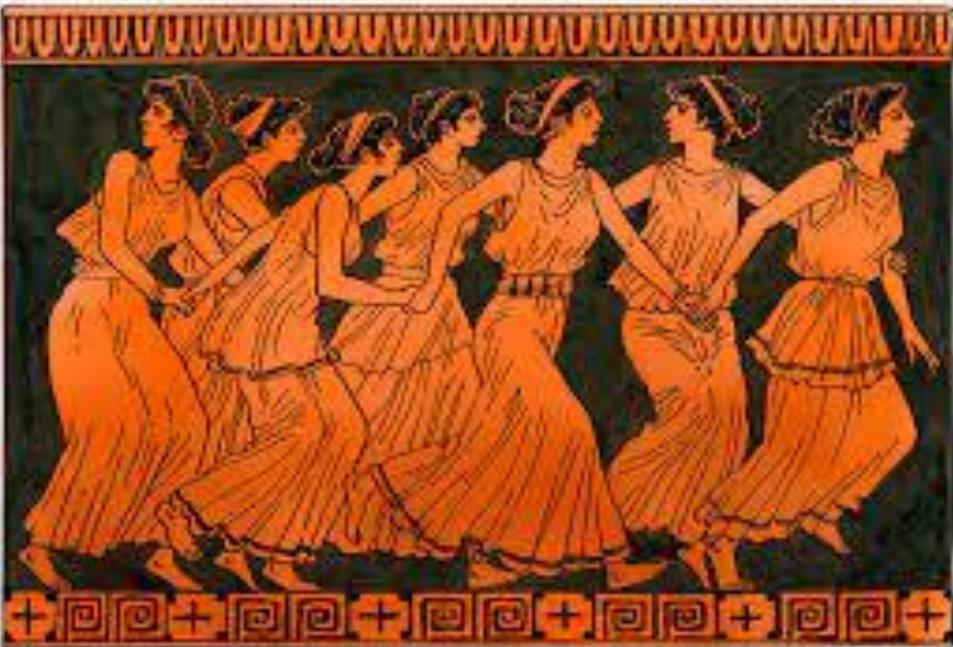
In Greek mythology, Medusa, also called Gorgo, was one of the three monstrous Gorgons, generally described as winged human females with living venomous snakes in place of hair. Those who gazed into her eyes would turn to stone.





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German disk.
1600 BC



“Pleiades”
Elihu Vedder (1836 –1923)
America artist and poet.
Illustrator of the Rubaiyat of
Omar Kayyam



St George (Durer)



St. George's was probably a high ranking officer in the Roman army who was martyred around AD 303.

The best-known story about St. George is his fight with a dragon, but it is highly unlikely that he ever fought a dragon, and even more unlikely that he ever visited England, however his name was known there as early as the eighth-century.

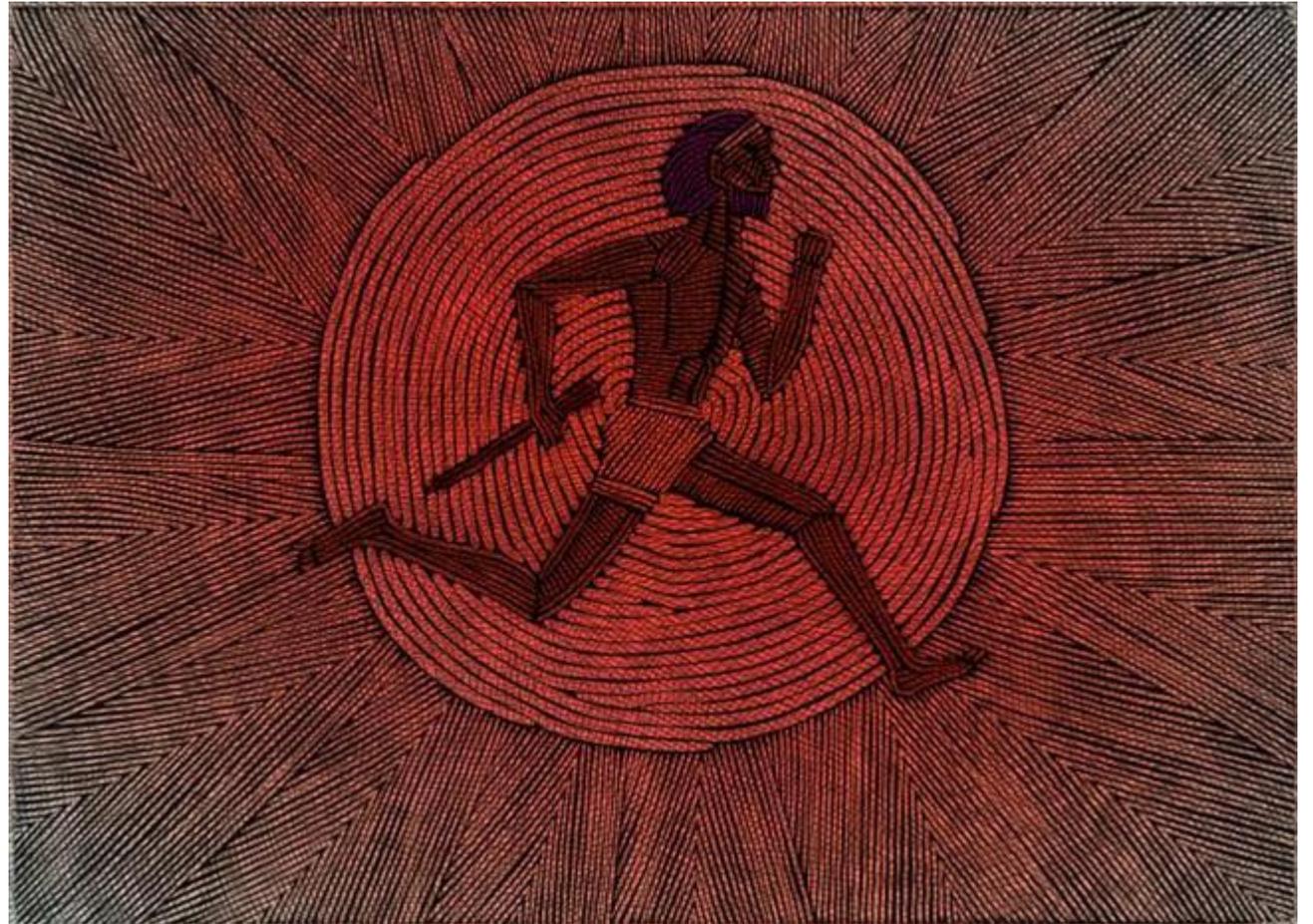
Made patron saint of England by Edward III in about 1350



The lost Bride (Irish fairies)



Kuafa chases the Sun (China)



Kuafu the Giant had legs that propelled him like the wind. One day he came up the idea to capture the sun so the Earth would forever be filled with light and warmth. Kuafu chased the sun until it went down. He was exhausted and extremely thirsty, so he drank up all the water in the Yellow River and the Weihe .

Thor fighting Giants



Troll and Fairy

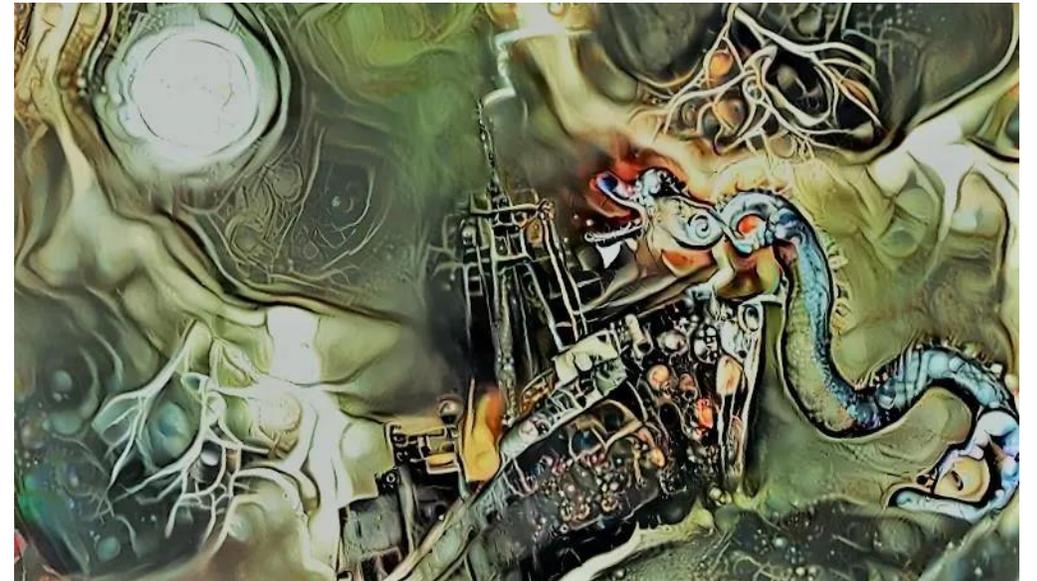




In Aboriginal mythology, Minawara and Multultu were the legendary ancestors of the Nambutji tribe. They were kangaroo-men, and came from a pile of debris carried away by the Great Flood.

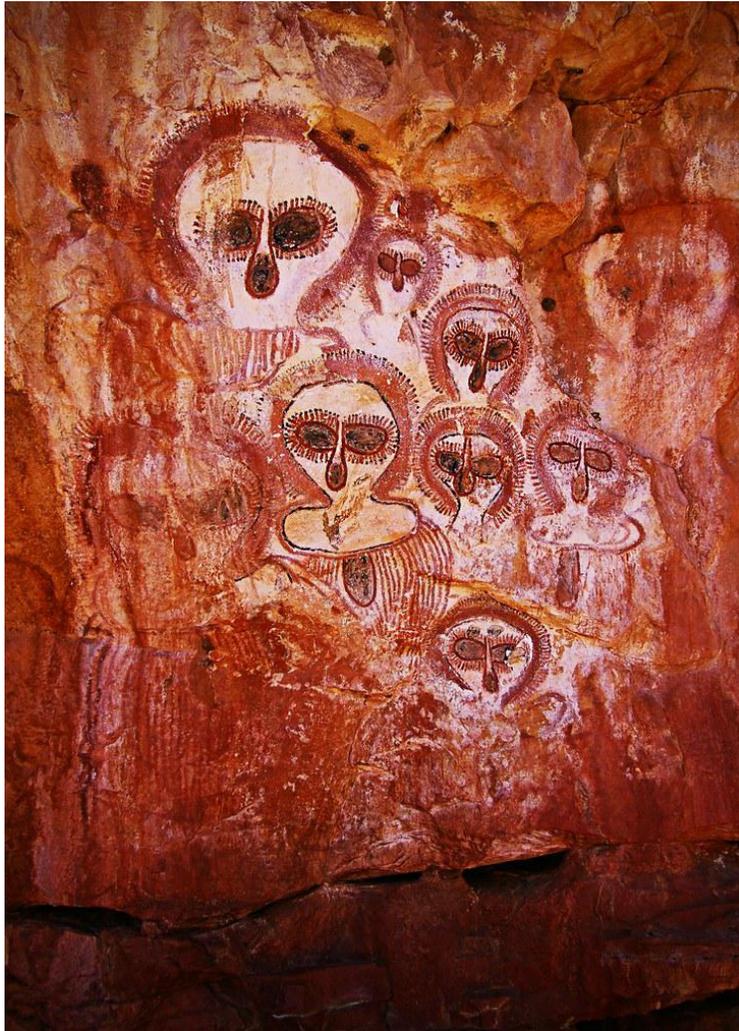


The Dreaming (or Dreamtime or Tjukurrpa or Jukurpa) stories tell of the great spirits during creation, in animal and human form that moulded the barren and featureless earth. The Rainbow Serpent came from beneath the ground and created huge ridges, mountains, and gorges as it pushed upward.



One of the most intriguing legends of the Australian Aboriginal people is that of the Wandjinas, the supreme spirit beings and creators of the land and people. In their art painted on rocks and the Wandjinas are depicted with white faces, devoid of a mouth, large black eyes, and a head surrounded by a halo or some type of helmet.

These ancient paintings have received all manner of interpretations from stylized representations of people or even owls, to ancient astronaut theories which suggest that extraterrestrial beings visited Earth tens of thousands of years ago and had direct contact with the inhabitants. Some believe that the extraterrestrials even played a direct role in creation, which is reflected not only in the Dreamtime stories of the Aboriginals but also the myths and legends of many ancient civilizations around the world.



Dittmer, Wilhelm, 1866-1909

A German artist. He was resident in New Zealand between 1898 and 1905.

He worked in Auckland, Taupo, Wanganui and Wellington. He probably returned to Germany in 1905.

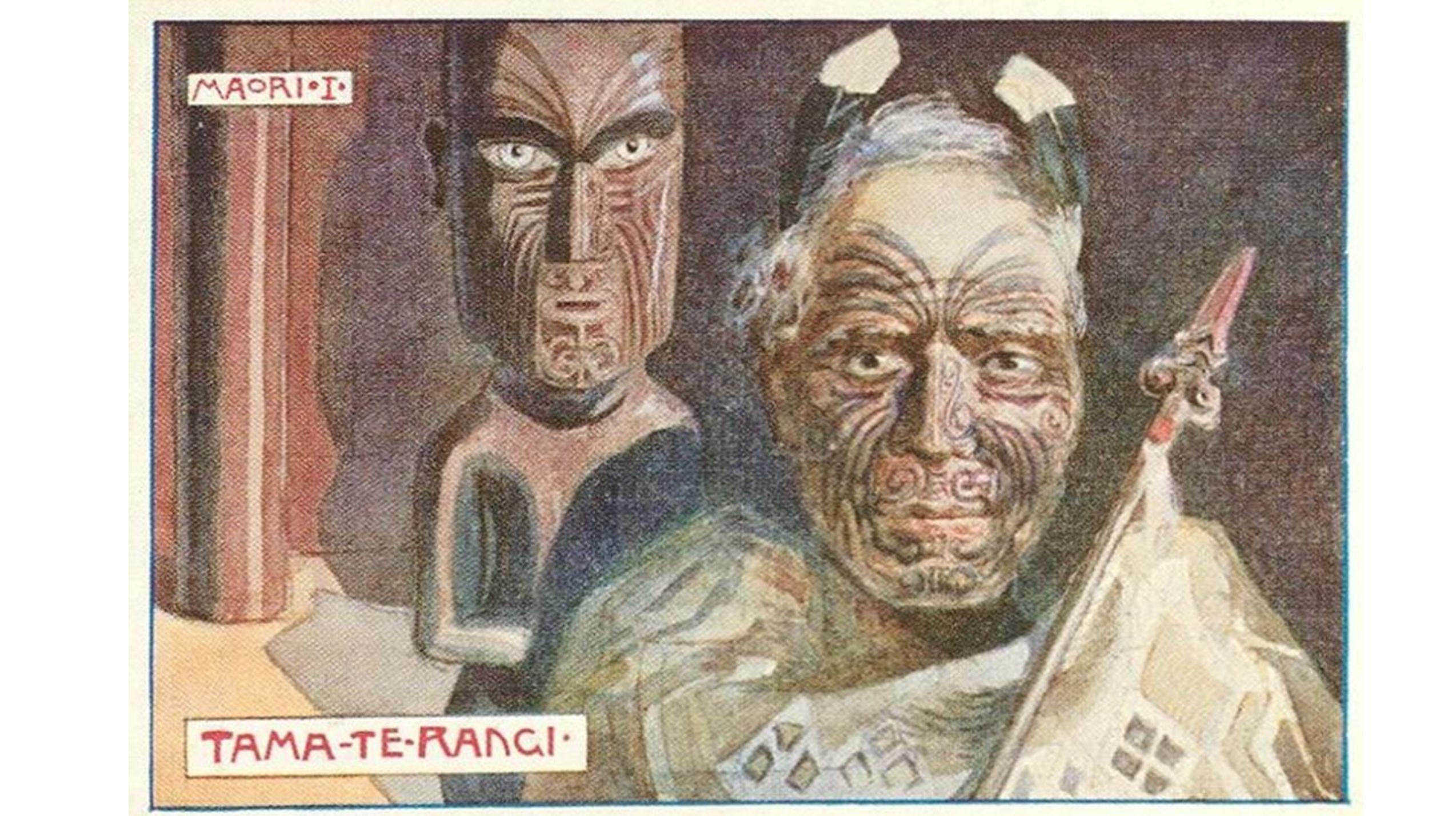
In 1907, in Germany, he published *Te Tohunga*, a collection of Maori legends which he had compiled and illustrated in art nouveau style. He died in Hamburg.

His work was lithographic and Chromolithographic (A a chemical process based on the rejection of water by grease. The image is applied to stone with a grease-based crayon or ink. After the image is drawn onto the surface, the image is gummed-up with a gum arabic solution and weak nitric. The image is inked with an oil based transfer or printing ink. In the direct form of printing, the inked image is transferred under pressure onto a sheet of paper using a flat-bed press. The offset indirect method uses a rubber-covered cylinder that transfers the image from the printing surface to the paper. Colours may be overprinted by using additional stones or plates to achieve a closer reproduction of the original.

Te Tohunga: The Ancient Legends and Traditions of the Maoris

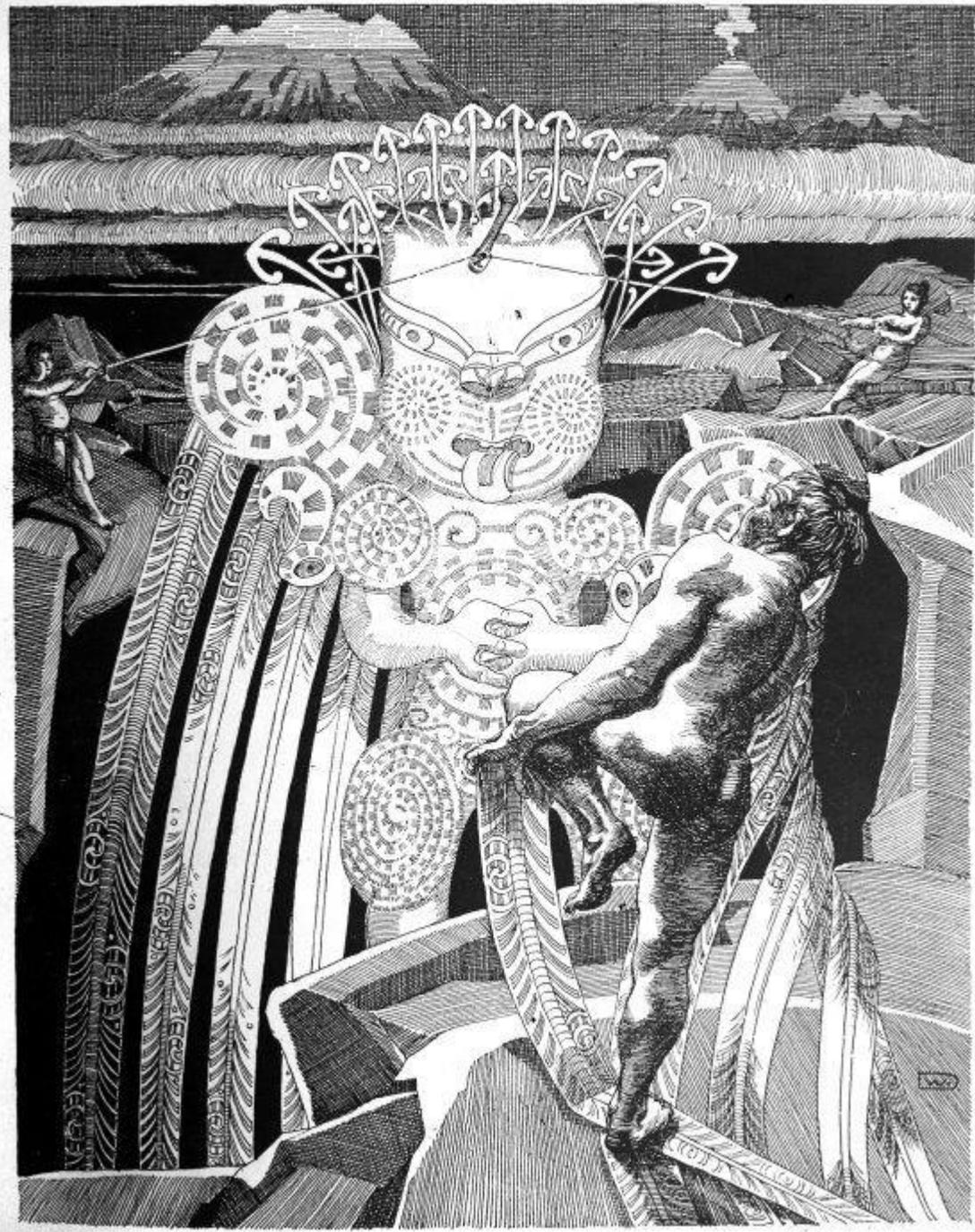
Wilhelm Dittmer

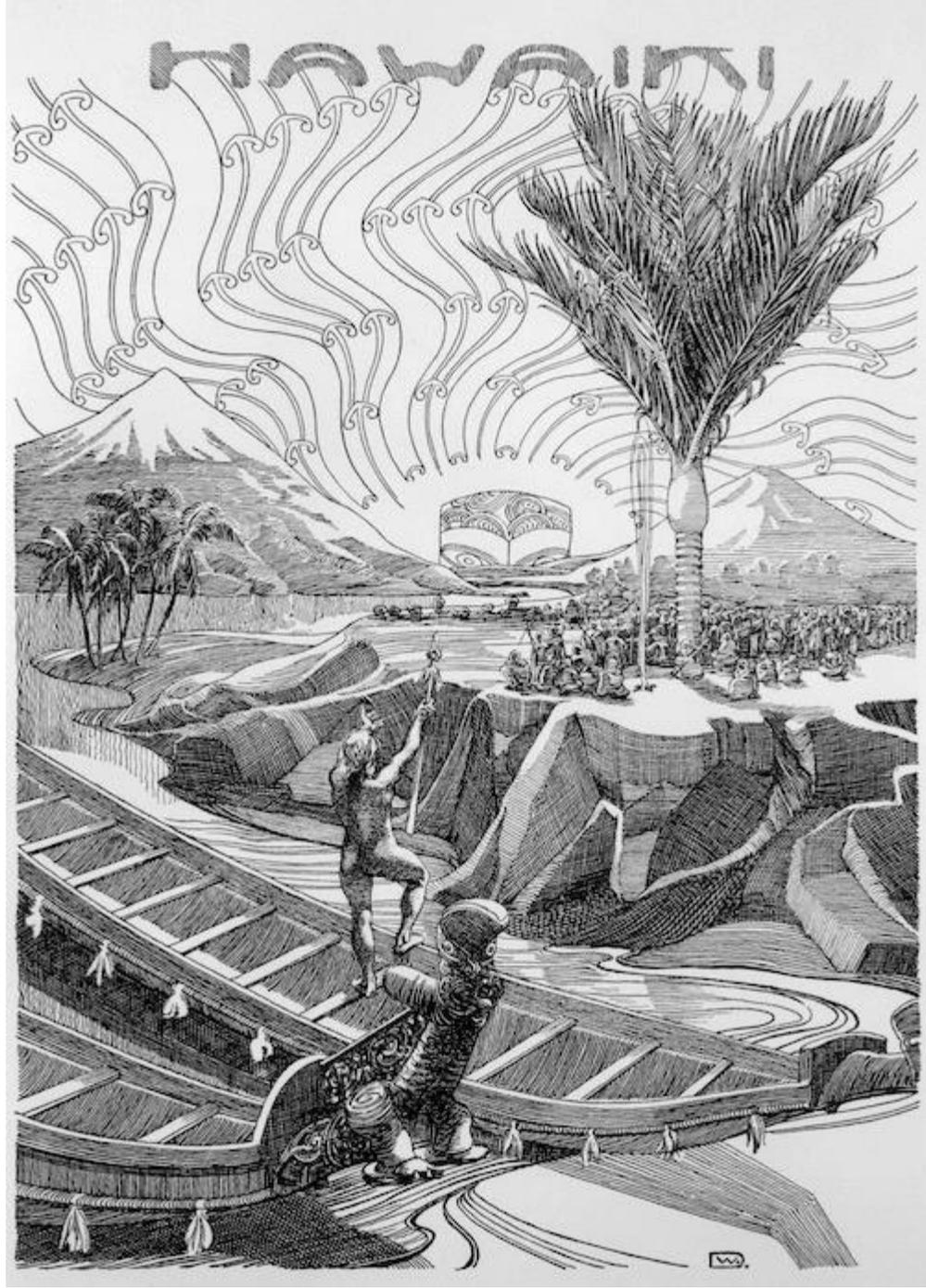




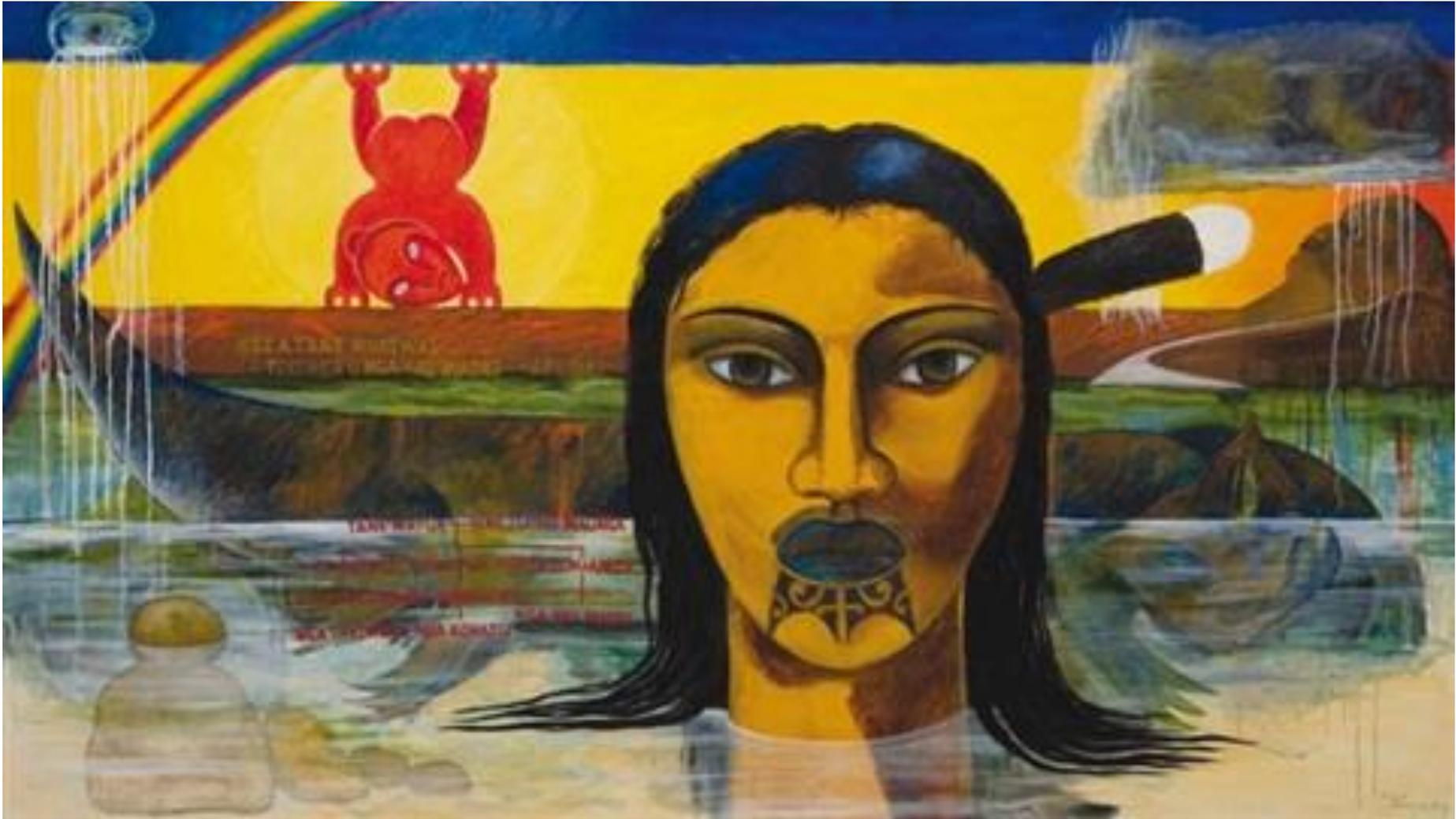
MAORI • I •

TAMA-TE-RANGI •









“Whakapapa of Water” Robyn Kahukiwa



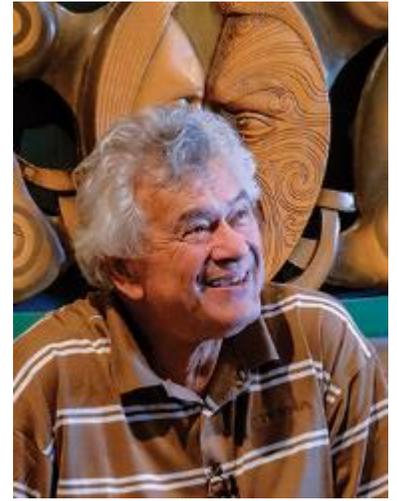
"Papatuanuku" Robyn Kahukiwa



Tāne Mahuta is upside down and, due to his central role in the separation, is the biggest figure. The atua are, from left, Tangaroa (god of the sea), Haumia (god of uncultivated foods), Rongo (god of cultivated foods), Tūmatauenga (god of war), Tāne Mahuta and Tāwhirimātea (god of the winds and weather).



Clifford Hamilton Whiting ONZ (1936 – 2017) was a New Zealand Māori artist, Whiting was born and raised in Te Kaha, New Zealand, and affiliated to the Te Whānau-ā-Apanui tribe.



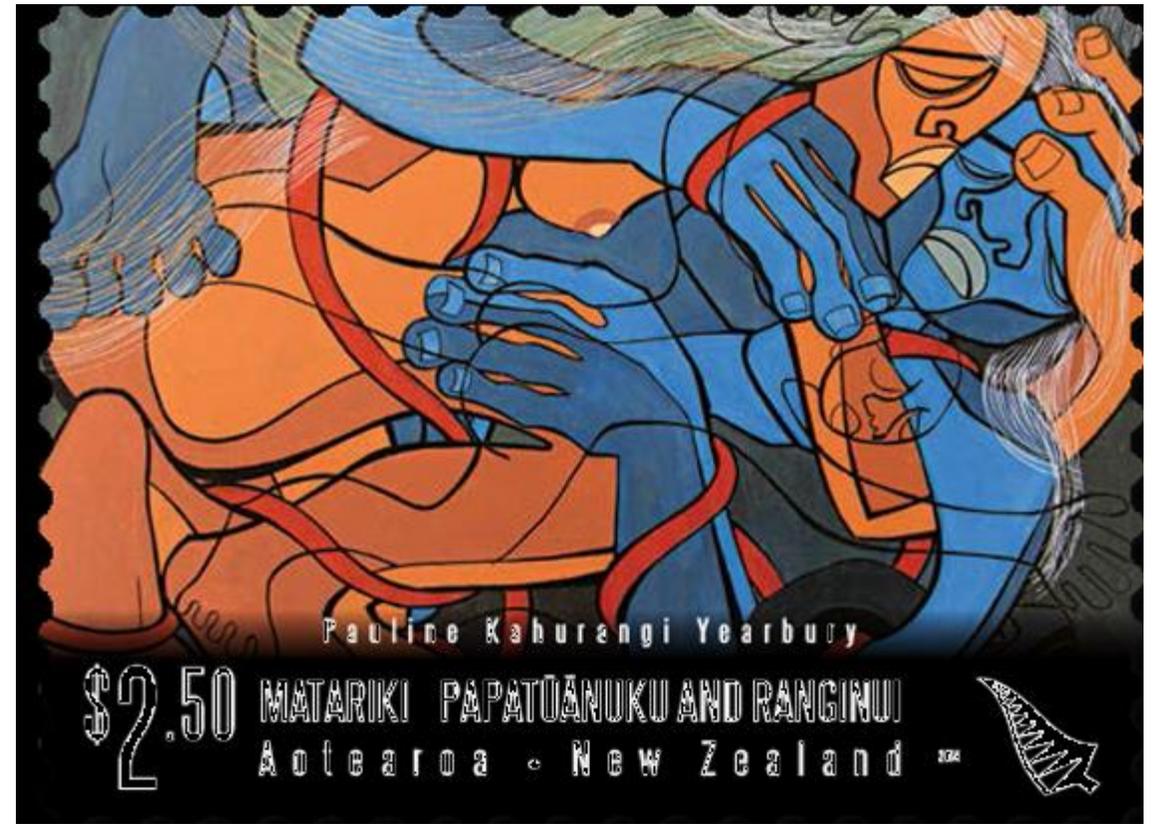
In 1955, Whiting began teacher training at Wellington Teachers' College where his artistic talents were quickly recognised.

This coincided with the Department of Education's drive to develop Māori and Western European culture in schools.

Whiting was selected as a district advisor in arts and crafts and, with other young Māori artists including John Bevan Ford, Sandy Adsett, Ralph Hotere, Paratene Matchitt, Muru Walters, and Marilyn Webb,



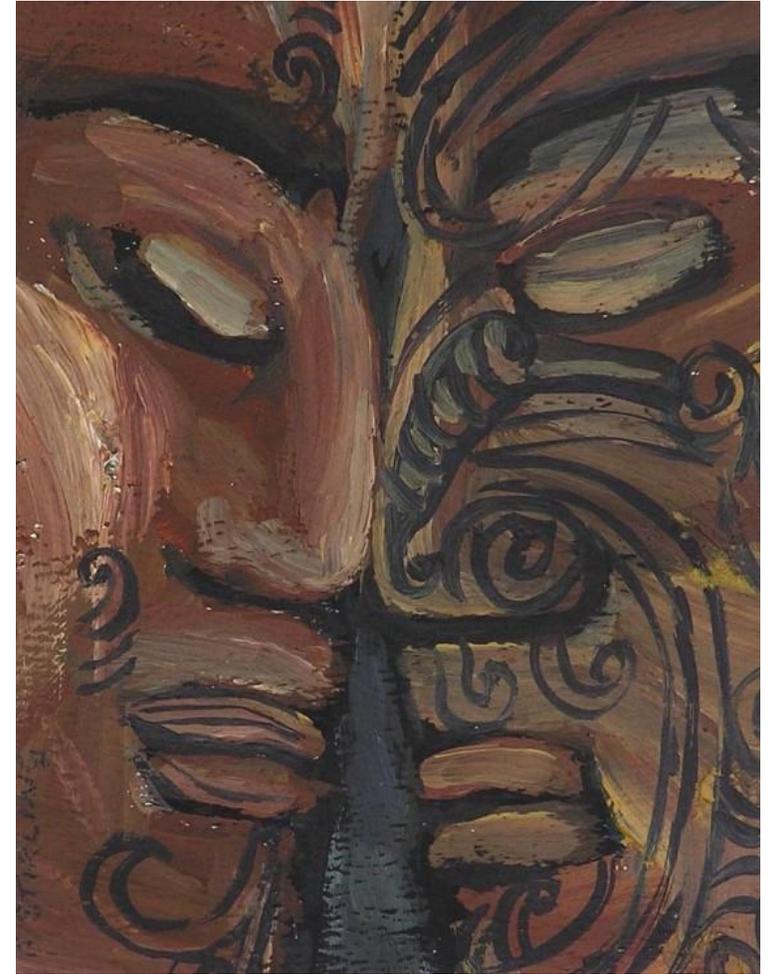
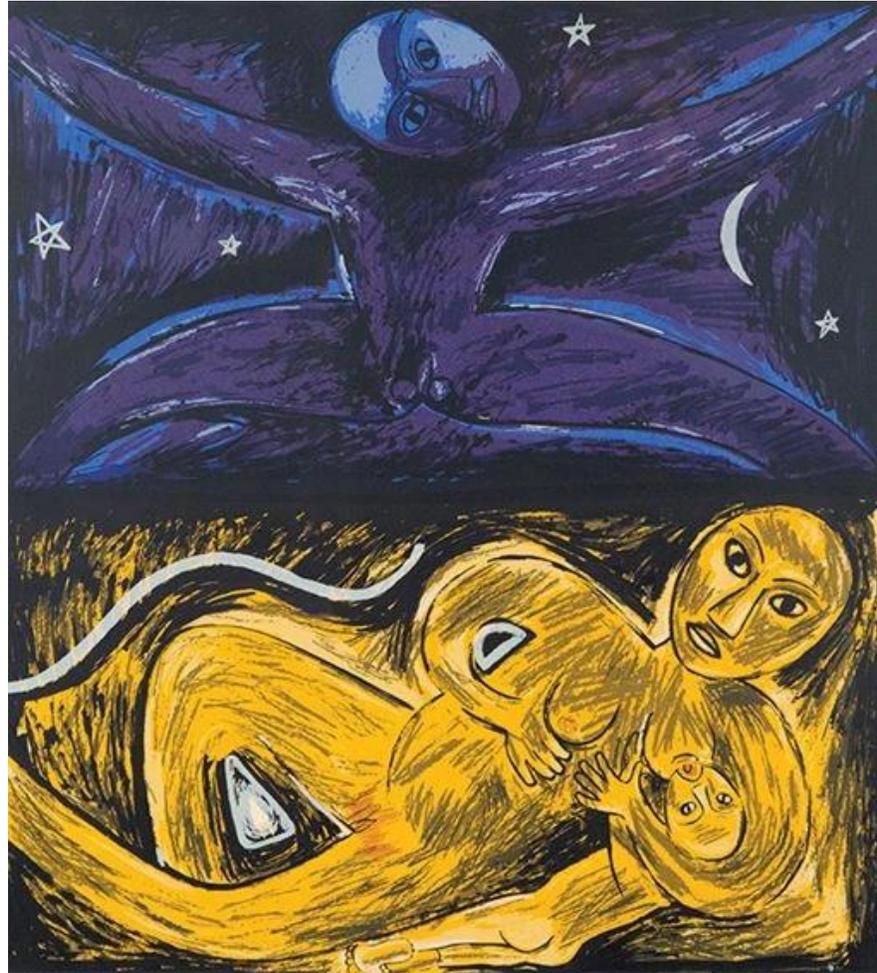
Tawhirimatea and his sons. (Met Service)



Fiona Yearbury



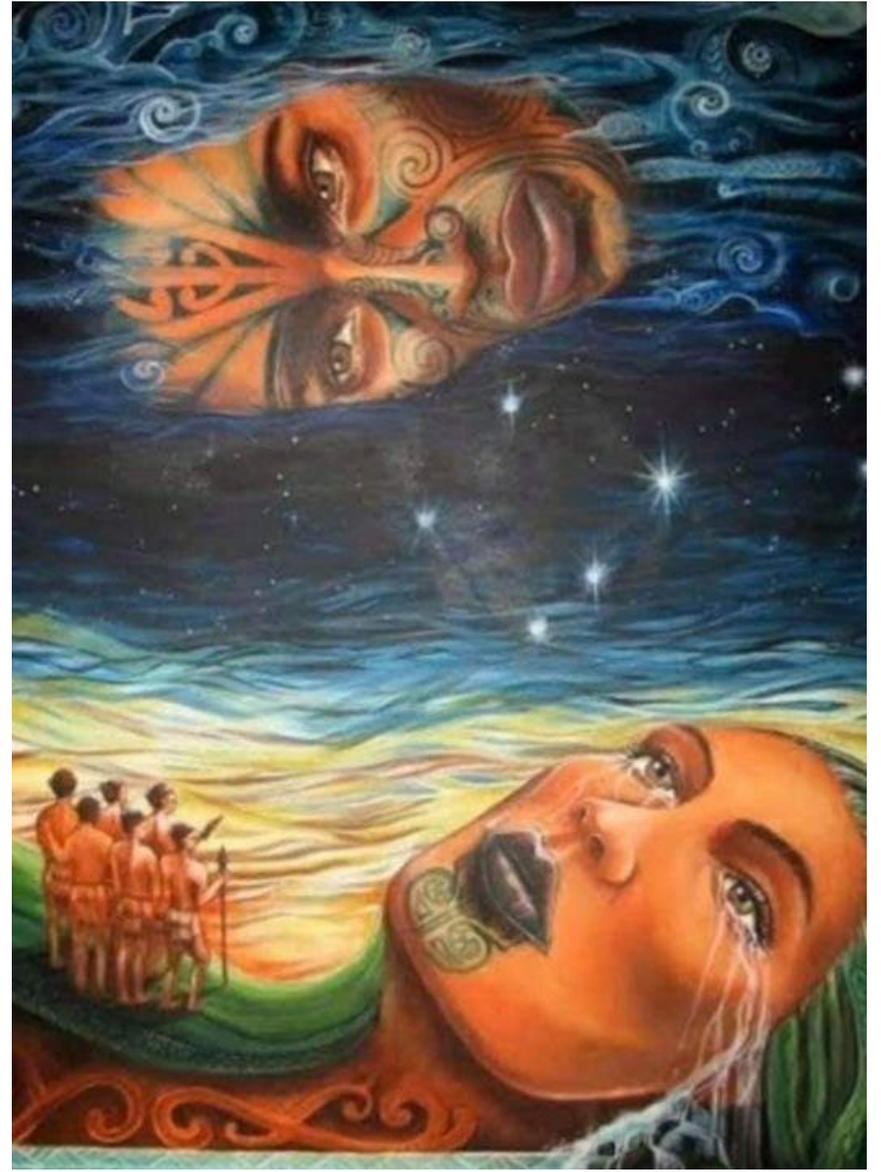
Robyn Kahukiwa



Fiona Stirling



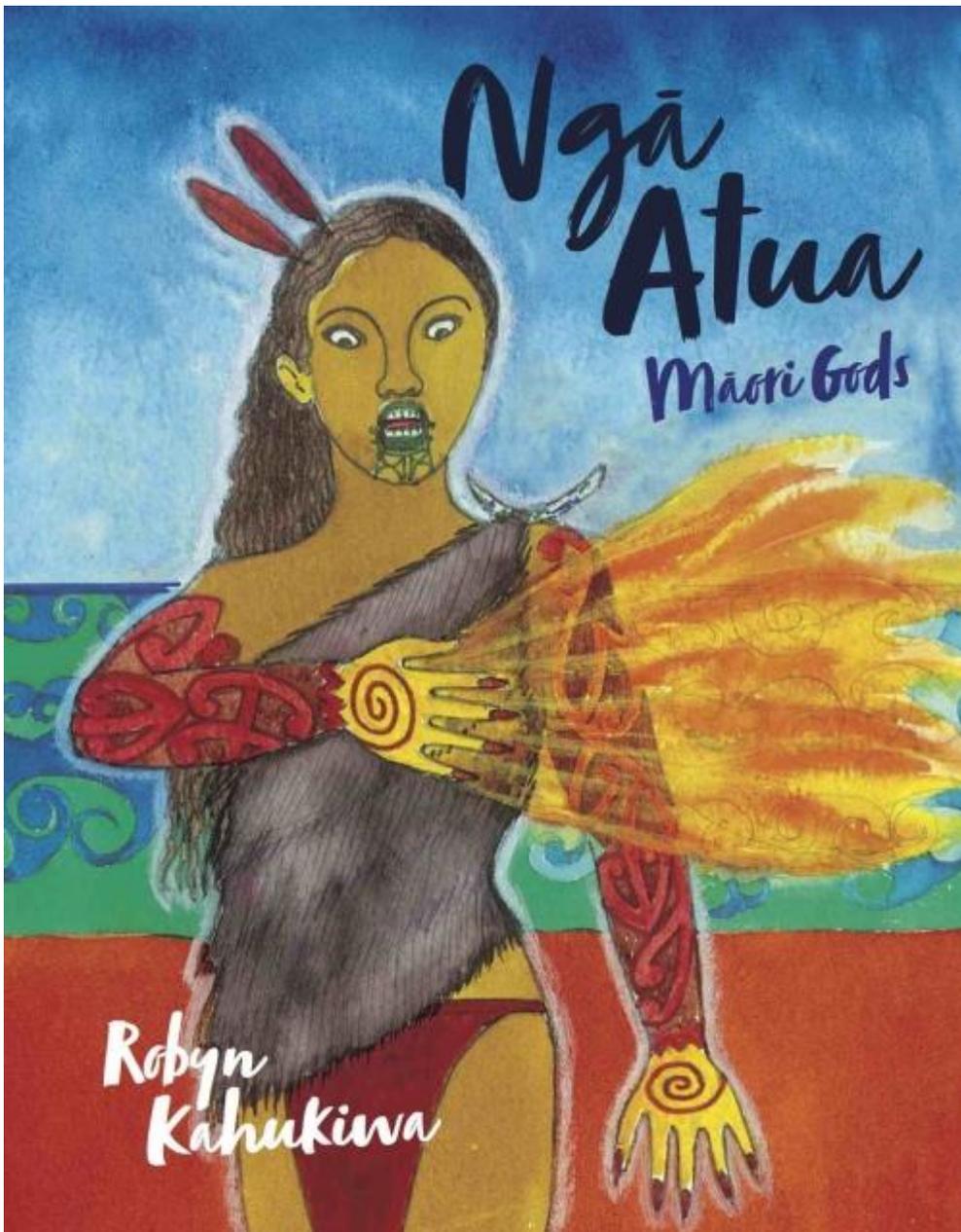
Sofia Minson



Michelle Estall

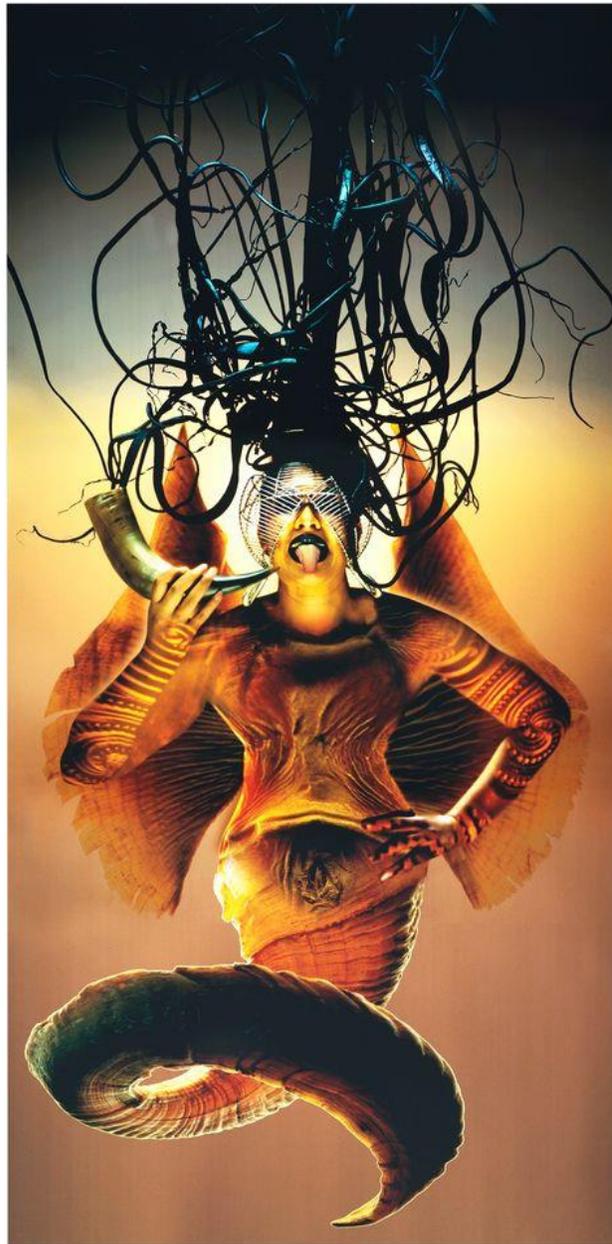


Cliff Whiting "Maui and the Sun" (Book illustration)



Mahuika, Robyn Kahukiwa, Mervyn Taylor, Lisa Reihana, (Manipulated Photograph)

Lisa Marie Reihana
CNZM (born 1964) is a
New Zealand multimedia
artist of Maori (Ngāpuhi,
Ngati Hine,
Ngaituteauru) descent
who grew up in
Blockhouse Bay,
Auckland. She began
attending Elam School of
Fine Arts at Auckland
University in 1983,
graduating in 1987 with
a Bachelor of Fine Arts.
She graduated with a
Masters in Design from
Unitec Institute of
Technology Department
of Design and
Contemporary Arts in
2014



Marakihau

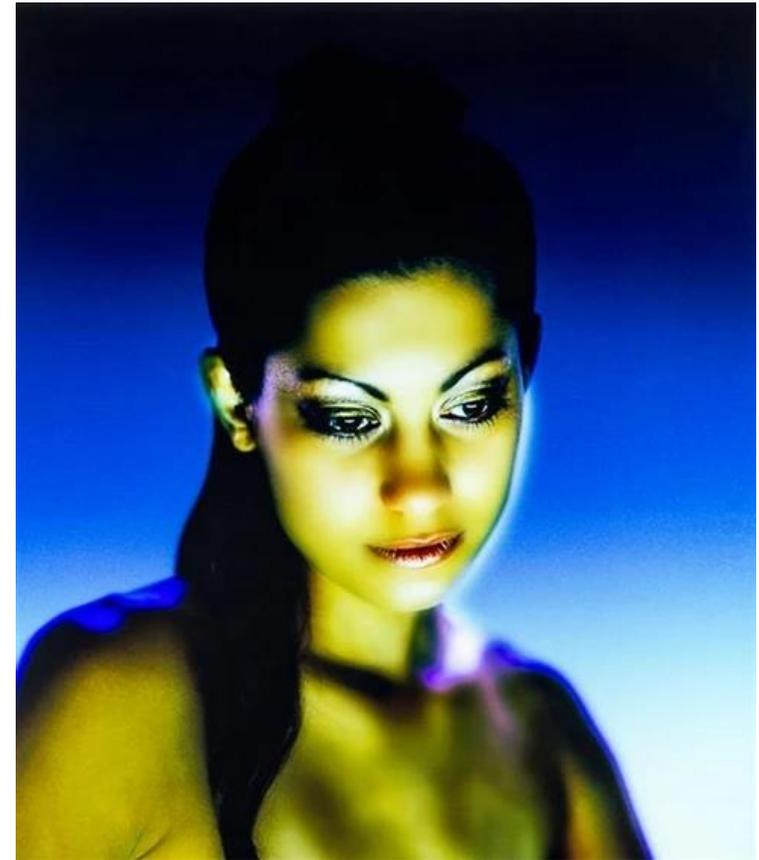
Uenuku and the Mist.

In the days of ancient legend, lived on earth a manly
atua, Uenuku of the Rainbow He wandered to a tiny
lakeshore. In the lake, two women bathing in the cool
and crystal waters, caught the atua's attention and he
stopped to watch them bathing.

One was
Hinepukohurangi,
also known as
Tairiakohu, the
“Woman-of-the-
Mist”.

Her companion
was her sister

Hinewai, the
gentle shower, the
“Lady-of-Light-
Rain.”





Tangaroa. Cliff Whiting



Kiri-Ana Tough



Contemporary Maori Artist,
Darcy Nicholas
Kahui Maunga, Te Atiawa nui
tono, Ngati Ruanui, Tangahoe,
Tauranga Moana and Ngati
Haua tribes.

Born in Waitara, Taranaki, New
Zealand – Darcy Nicholas has
been actively involved in the
contemporary Maori art
movement since the late
1960's. He has exhibited
throughout New Zealand,
Australia, Africa, United States,
France, India, Britain, Germany,
Netherlands, and Canada.

<https://darcynicholas.co.nz/about/>







GREG (Matahi) BRIGHTWELL decided to carve a likeness of Ngatoroirangi, a visionary Māori navigator who guided the Tūwharetoa and Te Arawa tribes to the Taupō area over a thousand years ago. In recognition of the cross-cultural nature of New Zealand, Matahi carved two smaller figures of Celtic design, which depict the south wind and Ngatoroirangi stopping the south wind from freezing him. (Carving, summers 1976-80)

The main carving is over 10 metres high and is Matahi's gift to Taupō. He and four assistants, Te Miringa Hohaia, Steve Myhre, Dave Heggulun and cousin Jono Randell, (d 2013) took no payment other than small change donations from local bar patrons to cover the cost of the scaffolding.



This 2003 painting of Pirongia mountain by Mike Judge conveys its cultural significance and its imposing presence in the Waikato landscape. The moko (facial tattoo) on the skyward face is based on that of King Tāwhiao, the second Māori king, emphasising his links with the mountain. Living in exile to the south in the late 19th century, he expressed his longing to return to Waikato in this waiata.

Ka mātakitaki iho au ki te riu o Waikato
Anō nei he kapo kau ake māku
Ki te kapu o taku ringa
Ka whakamiri noa i tōna aratau
E tia nei he tupu kua hou
Kia hiwa ake ki te tihi o Pirongia
Inā he toronga whakaruruhau mōna
Ki tōku tauāwhiritanga
Anā! Te ngoto o tōna ngāwhā i ōna uma kīhai i ārikarika
A Maungatautari, a Maungakawa
Ōku puke maunga, ngā taonga tuku iho.
Hoki ake nei au ki tōku awa koiora me ōna pikonga
He kura tangihia o te mātāmuri
E whakawhiti atu ai i te kōpū mānia o Kirikiriroa
Me ōna māra kai, te ngāwhā whakatupu ake o te whenua
mōmona
Hei kawē ki Ngāruawāhia, te huinga o te tangata
Atā, te pae haumako hei okiokinga mō taku upoko
Hei tirohanga atu mā raro i ngā hūhā o Taupiri
Kei reira rā, kei te ōrokohanganga o te tangata
Wāhia te tūngaroa o te whare, te whakaputanga mō te Kīngi.

I look down on the valley of Waikato
As though to hold it in the hollow of my hand
And caress its beauty
Like some tender verdant thing
I reach out from the top of Pirongia
As though to cover and protect its substance with my own
See, how it bursts through, the full bosoms of Maungatautari
and Maungakawa
Hills of my inheritance
The river of life, each curve more beautiful than the last,
Across the smooth belly of Kirikiriroa
Its gardens bursting with the fullness of good things.
Towards the meeting place at Ngāruawahia
There on the fertile mound I would rest my head and look
through the thighs of Taupiri
There at the place of all creation
Let the King come forth.