



PARION STUDIES III

Propontis ve Çevre Kültürleri Propontis and Surrounding Cultures

Yayına Hazırlayan
VEDAT KELEŞ

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Propontis ve Çevre Kültürleri - Propontis and Surrounding Cultures

Yayına Hazırlayan
Vedat Keleş

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Önsöz

İğne ile kuyu kazanlara...

Uygurluklar beşığı olarak bilinen Anadolu'nun kültürel zincirinin en önemli halkalarından birini oluşturan Çanakkale'nin kuzeyine lokalize edilen Parion Antik Kenti, Marmara Denizi'nin (= Propontis) güneyinde yer alan önemli liman kentlerinden biridir. Parion Antik Kentinde 1997 yılında yüzey araştırmaları ile başlayan ilk çalışmalar Parion Güney Nekropolisi'nde (= Tavşandere Nekropolisi) 2005 yılında gerçekleştirilen kazılar ile sürekli bilimsel bir araştırmaya dönüşmüş, arkeoloji, epigrafi, antropoloji, sanat tarihi, mimari ve kültür varlıklarını koruma gibi farklı disiplinlerden bilim insanlarının katılımı ile de interdisipliner bir kazı hüviyetine ulaşmıştır.

Parion kazıları bu süre zarfında altyapı anlamında da büyük aşama kaydetmiş, T.C. Kültür ve Turizm Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü, Türk Tarih Kurumu ve 2008 yılından beri Parion Kazılarının resmi sponsorluğunu yapan İÇDAŞ A.Ş.'nin sağlamış olduğu imkânlar ile kompleks bir bilimsel çalışma halini almıştır. Bu vesile ile Bakanlığımıza, Türk Tarih Kurumu'na, Ondokuz Mayıs Üniversitesi Rektörlüğü'ne ve İÇDAŞ A.Ş.'ye burada bir kere daha sonsuz teşekkür ediyoruz.

Parion kazılarının önem verdiği alanlardan biri de bilimsel yayın çalışmalarıdır. Parion Studies serisinin üçüncü kitabı olarak yayımlanacak olan "Parion Studies III: Propontis ve Çevre Kültürleri" adlı yayın da bu anlayışın bir ürünüdür. Antik dönemde Propontis adıyla bilinen bölge ve çevresindeki kültürleri çalışan yerli ve yabancı çok değerli bilim insanlarının çalışmalarını içeren bu yayının, bölge ile ilgili çalışmaların bir araya toplandığı ilk yayın olmasının yanında, bölge çalışmalarına katkı sağlayacak önemli bir başvuru kitabı olacağını düşünüyoruz.

Bu vesile ile bu önemli yayının ortaya çıkmasında bilimsel makaleleri ile destek veren yerli ve yabancı bilim insanlarına bir kere daha teşekkür ediyoruz. Yayında desteklerini gördüğümüz öğrencilerimiz ve kazı heyet üyelerimiz, Ahmet Levent KESKİN, Sadık TUĞRUL ve Selman TAMYÜREK'e, kitabın basımını gerçekleştiren başta sayın Ahmet BORATAV olmak üzere tüm Ege Yayınları çalışanlarına ve Parion kazıları özelinde bölgede bir çok kazıya büyük destek veren, kültürel değerlerimizin korunması ve gelecek kuşaklara aktarılmasında örnek bir duyarlılık gösteren ve bu önemli kitabın basımını finanse eden Parion kazıları resmi sponsoru İÇDAŞ Ailesine başta Sayın Tarık YEGÜL, Fuat Erkan TEKİN, Zeynep ASLAN, Suat KARATAŞ, Nuri DUBLEN ve Şerif MUTLU olmak üzere tüm çalışanlarına burada bir kere daha en içten şükranlarımızı sunarız.

Prof. Dr. Vedat KELEŞ
Editör - Parion Kazıları Başkanı

Famous Sculptures by Classical Greek Masters in Parion and the Troad

Dora KATSONOPOULOU*

Abstract: In the Classical period, Parion and the Troad were embellished with great artistic works by renowned Greek sculptors. The first of these masterpieces made for the city of Parion was the bronze statue of Herakles, a work of the sculptor He(a)gesias, in the early 5th century BC. In the following 4th century BC, new celebrated sculptures were set up in Parion: a marble statue of Eros by the famous Athenian sculptor Praxiteles and another bronze statue representing the Trojan prince Paris, most probably the one created by Euphranor from the Isthmos, a work praised by Pliny. In the same era, another celebrated Greek sculptor, Skopas of Paros, made a statue of Apollo with a mouse (Apollo Smintheus) for the sanctuary of the god at Chryse, later known as Alexandria Troas, in the Troad. In the paper, these works a) are presented and discussed on the basis of the available literary and archaeological evidence and b) their historical background and possible association with the mythical past and history of the region are considered.

Keywords: Parion, Praxiteles, sculpture, Skopas of Paros, Troad

Archaeological evidence from Parion so far has yielded a wealth of finds mainly from the Roman period when the city became a colony of Roman veterans, having attracted the interest of the Roman emperors due to its strategic position on a crossroads of important commercial routes, with good fertile land and favorable ports. Although most of Parion's excavated monuments belong to the imperial times, the excavation of the necropolis has brought to light evidence from the early periods of the city¹. The rich finds from the Hellenistic period show the flourishing of Parion at the time. The majority of the graves excavated from the Roman period (1st-2nd c. AD) and their contents emphasize the great importance of Parion during this era². The Archaic and Classical periods scarcely evidenced are not entirely absent at least. Besides BF/RF pottery shards found in the necropolis, the high quality BF lekythos of the late 6th c. BC³ suggests an advanced society since the early historical period. Such an indication would well accord with information preserved by ancient writers about famous works in Parion by great Greek masters already in the early 5th and particularly in the 4th c. BC.

A bronze statue of Herakles made for Parion, is mentioned by Pliny (*NH* 34.78) as a work of the sculptor He(a)gesias (Ἡγησίας) of the early 5th c. BC, a late Archaic phase artist and probably overlapped into the Early Classical period, as his coupling with Kallon of Aigina by Quintilian (*Instit. Orat.* 12.10.1-10) and with the school of Kritios and Nesiotes by Lucian (*Rhet. Praecept.* 9) suggest. His association originally with Kallon and the Aeginitan School and later with Kritios and Nesiotes probably indicates that he was an Aeginitan in origins who later moved to and worked in Athens. The description of his art by the rhetoricians of the Roman empire as hard and linear in style, "stiff and severe in outline" as especially said by Lucian apparently referred to the use of straight lines and surfaces resulting in severity of outline of the figure represented, places his main work in the Severe style.

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¹ On orientalisising and archaic pottery see Ergürer 2015, 137, Fig. 179-180.

² Kasapoğlu 2015, 126-134.

³ Ergürer 2015, 137, Fig. 181-182; Kasapoğlu 2015, 112-119, Fig. 139.

Although general opinion holds that Hegesias may be the same artist with Hegias (Ηγίας) known from his signature 'Hegias epoiesen' on a statue base from the Athenian Acropolis dated in the years before 480 BC, they should rather be separated as two different artists. First, the two names are given separately by Pliny in his relevant passage (*NH* 34.78) dealing with bronze works of art praised by the ancients. Pliny begins with the mention of famous statues a) by the sculptor Hegias (Athena and king Pyrrhos, boys riding on race-horses and Kastor and Polydeukes standing in front of the temple of Jupiter the Thunderer) b) by Hegesias (statue of Herakles in the colony of Parion) and c) by the sculptor Isodotos (statue of the Slayer of the Ox). Secondly, Lucian and Quintilian clearly refer to one artist by the name Hegesias whose art they describe in comparison to other styles. Thus, Hegias mentioned by Pliny, whose work is attested by his signature on the Athenian Acropolis, should be considered another sculptor who flourished from about 480 BC onwards and whose career probably partly coincided with that of Hegesias. Whether or not this Hegias, was the teacher of the great Classical sculptor Pheidias as suggested in the past on the basis of an emendation of the name in the text of Dio Chrys. (*Or.* 55.1), it remains uncertain. His fame though, as recorded in Pliny's writings, might be suggestive of such an identity.

With regard to the historical context of the statue of Herakles for Parion by Hegesias, we should note that Herakles' life was closely associated with this major region. He was the hero of the first Trojan War who fought and finally killed king Laomedon. His beloved son Telephos, in the course of his adventurous life, became at the end king of Mysia⁴. A possible reason for Hegesias to have been selected by the city of Parion as the creator of a statue of Herakles, may lie in the fact that the sculptor was most probably familiar with this topic since his early years, when he was probably working with the environment of the Aiginetan School. A late Archaic representation of Herakles as an archer in the context of his involvement in the first Trojan War, is found on the east pediment of the temple of Aphaia on Aigina (**Fig. 1**), constructed between 500 and 480 BC. Several artists have been considered in relation to this project including Kallon with whom Hegesias was associated. On the other hand, Parion had joined the Athenian League probably already in 478/7 BC, a time coinciding with Hegesias' career in Athens. Thus, it would seem reasonable for Parion to have commissioned this sculptor for the creation of the statue of Herakles. Interestingly, Herakles' figure as an archer is among his main representations in Thasos, where he was worshipped both as an Olympian god and as a hero under the epiklesis of Thasios, embodying his two natures corresponding to the double elements of the population present on the island of Thasos: the local Thracians and the Parian colonists.

But Herakles was also a very important figure in the mythical history of Paros, the Cycladic island that colonised both Parion and Thasos. According to a fragment in Pindar (*Fr* 140a), the hero in his quest for Hippolyte's belt and consequently his expedition against Troy, approached the island of Paros and freed its population from tyranny following the orders of Apollo Delios to whose honor he established an altar in Paros. Apollodoros (*Bibl.* 2.5.9.) adds that the hero was closely associated with the colonial enterprises of the Parians. After Paros, and his expeditions against the Amazons and Troy, Herakles arrived on Thasos, subdued the local Thracians and gave the island to Sthenelos and Alkaios, the two grandsons of king Minos he had taken from Paros as hostages. Epigraphical evidence from Paros and verses of its famous poet Archilochos attest that Herakles in Paros was worshipped under the epithet of Kallinikos⁵. More importantly, sacrifices were offered to him in the Archilocheion of Paros together with other deities of the island as recorded in the Mnesiepes inscription dated to the 3rd c. BC⁶. Representations of Herakles' labours adorned the mosaic floors of the ancient gymnasium of the city of Paros, located under the main section of the Ekatontapyliani church of the island during restoration works by A. Orlandos in the 1960's⁷.

The obvious connections of Herakles' life with all three places mentioned above, the metropolis Paros and both its colonies, Thasos and Parion, and his reported association with Parian colonial activities, may be suggestive of a possible presence of such an aspect of the hero in Parion. Probably in this context, a famous

⁴ On Telephos and his life see Katsonopoulou 2008, 291.

⁵ Rubensohn 1939, 1849.

⁶ The Mnesiepes inscription, E₁ II, 16-19.

⁷ The mosaics are presently exhibited in the courtyard of the Archaeological Museum of Paros.

Severe style bronze statue of the hero by the Greek sculptor Hegesias was set up in Parion, sometime in the third decade of the 5th c. BC⁸.

We do not hear about other famous works in Parion for the rest of the 5th century, perhaps due to events associated with the history of the League, after its seat was transferred to Athens in 454 BC. However, in the 4th c. BC, a flourishing is apparent in the city's culture with the dedication of a number of masterpieces in the town and also in the wider region, most probably associated with the historical events of the 4th century and particularly the period following the Peace of Antalkidas in 387/86 BC. Two of these masterpieces were set up in Parion, and another in Chryse in the Troad.

The first among the 4th century sculptures set up in Parion concerns a marble statue of Eros by the great Athenian sculptor Praxiteles. Pliny (36.22) specifies that this Eros was nude and as celebrated as the famous Aphrodite of Knidos by the same artist. The reputation of the statue matches the fame of Eros' worship in Parion that was equal to his cult in Thespiiai, as Pausanias notes (9.27.1). Its reproduction on Roman coins of Parion also shows its famousness. The god is here shown to the left nude – except part of drapery falling down from the left arm – with large wings in the back falling on both sides, left arm on waist level, right arm lowered to the side, both holding indistinguishable attributes. Under the right arm and by the right foot an idol is depicted, perhaps an earlier statue of the god worshipped in his sanctuary. Its presence may be indicative of the sanctuary's antiquity and fame.

Based on this numismatic evidence, the statue of a nude Eros dated to the 1st c. BC and found in the peristyle of a Roman house on the island of Kos⁹ has been recognized as a copy of the Praxitelean original for the city of Parion (Fig. 2). Evidently, the choice of this statue as part of the decoration of the house in Kos indicates that it was indeed a known famous work of art. The diffusion though of the type in Kos is not an isolated example. Pliny in his relative passage (NH 36.22) specifies that an Alketas from Rhodes became enamored with the celebrated statue of Eros in Parion (a case analogous to a similar story with regard to the statue of the Knidian Aphrodite). It is of interest that the name Alketas is known from Rhodes as the name of a member of an important Rhodian family of the early 2nd c. BC, on the basis of inscriptional evidence¹⁰. To the same period belongs a statue of Eros in Parian marble, representing the god nude and in similar pose, found in the necropolis of Rhodes¹¹. Moreover, the fact that portraits of important figures of Rhodes were made by the bronze sculptor Theodoros of Parion in the late 3rd c. BC¹², is suggestive of close relations developed between the two areas.

On the other hand, the fame of the Praxitelean statue for Parion was probably more enhanced by the fact that it was made in the most precious of ancient marbles, the Parian, a material much favored by this sculptor. Apart from Pliny's inclusion of the statue in his chapter on the Parian marble (NH 36.14-43), it is likely that the statue of an Eros in Parian marble mentioned by Meleager is probably the Eros of Parion as I have earlier proposed¹³. And although Meleager's praise of the statue has been otherwise related with the Eros of Thespiiai¹⁴ due to its famousness, the clear mention of Pausanias (9.27.3) that the Thespiiai statue was carved in Pentelic marble rather excludes this possibility¹⁵. It should be also stressed that the cult of Eros in Parion was

⁸ On the reverse of a Roman coin from Parion of the age of Gallienus, Herakles is depicted standing and leaning on club, BMC, Mysia 1892, 108.

⁹ Bonini 2006, 298-300.

¹⁰ Fraser – Matthews 1987, nos. 5 and 6; Vazquez 1988, nos. 242 and 249.

¹¹ Machaira 1998, 139, Fig. 5.

¹² Vollkommer 2004 2, no. 8, 462.

¹³ Katsonopoulou 2000, 208. *Anth. Pal.* 12.56: "Praxiteles the carver of life, wrought a statue of Eros in Parian marble, fashioning the son of Kypris..."

¹⁴ Corso 2004, 258 n. 434, 279.

¹⁵ Paus. 9.27.3: "Lysippos later made an Eros in bronze for the Thespians, and prior to that Praxiteles had made one of Pentelic marble." Continuing on the adventures of the statue taken to Rome and back to Thespiiai and again to Rome by Nero, Pausanias informs us (9.27-4-5) that the statue of Eros standing in Thespiiai in his own time was a work of Menodoros of Athens, copying the Praxitelean original. However, he does not relate the statue of Pentelic marble to Menodoros but clearly to Praxiteles and in distinction from the bronze Eros by Lysippos.

as famous as the cult of the god in Thespiiai in the Greek mainland and so was the Praxitelean Eros made for the city of Parion.

To the Eros of Parion was attributed originally another epigram dedicated to a statue of a nude Eros¹⁶ who is represented gentle and smiling, without his bow and arrows, holding in his palms a dolphin and a flower. Not carrying bow and arrows distinguishes this type from the Archer Eros of Praxiteles as described by Kallistratos probably to be recognized in the Farnese/Steinhauser type¹⁷, and brings it closer to the Eros of Thespiiai probably to be recognized in the Centocelle type portrayed with no arrows and bow¹⁸. The attributes held by this nude Eros are of particular interest with regard to a place like Parion, the dolphin fitting a maritime city as a chief symbol of the sea and its goods, the flower as a symbol of beauty and happiness of life on earth, thus accentuating the power of Love on both the earth and the sea. It is interesting to note that the dolphin as a symbol of the city is shown on late Classical and Hellenistic coinage of Parion¹⁹. Figures of Eros are among the most prominent finds from the necropolis of Parion, in the form of terracotta figurines²⁰ or jewelry decorations²¹ and above all as images adorning the exquisite bronze amphora found in one of the graves, dated to the end of the 4th c. BC. The images depicted on both sides of the amphora under the handles, represent figures of a nude winged Eros facing left and holding a rhyton and an oinochoe or a seashell and a wreath in hands correspondingly²².

The other 4th century renowned work of sculpture set up in the city of Parion was a bronze statue of the Trojan prince Alexander Paris by the Greek sculptor Euphranor from the Isthmos near Corinth, a contemporary of Praxiteles and equally famous artist who produced excellent works both in statuary and in paintings (Pliny, NH 34.77 and 35.128). In the relative passage on bronze statuary, Pliny presents a long catalog of statues by this sculptor placing the statue of Paris first in the list and emphasizing its fame because the sculptor had embodied in it all three aspects of Paris' character: the judge of the goddesses, the lover of Helen, and the slayer of Achilles.

Pliny's omission of the place where the statue stood, is probably to be complemented by the writings of another author of the late 2nd c. AD, Athenagoras²³ who describes a bronze statue of Paris set up in the agora of the city of Parion adding that in the agora was also located the tomb of Paris and that the Parians offered to him sacrifices and held festivals to his honor²⁴. Paris was a very important figure for Parion and its past history, and according to a view even the name of the city derived from that of the Trojan prince²⁵. All three characteristic features of the statue mentioned by Pliny highlight the particular connection of the sculpture with the kingdom of Troy and the mythical history of the Troad. In fact, two of the features displayed - the judgment of the goddesses and the love for Helen - represent the love life side of Paris whereas the third of the features, his involvement in killing Achilles - the greatest of all heroes - apparently exalts the victory of the Trojans over the Greeks. That alone would make the cult and worship of Paris, as a hero in the region, reasonable. Further, Parion was included among the 11 cities of the koinon of Ilion founded by Antigonos the One-Eyed in the late 4th c. BC. The city also participated in the region's reconstruction program, by dispatching well-known artists, experienced builders and workers together with two other cities of the area, Lampsakos and Assos²⁶.

Therefore, it is reasonable for the city of Parion to have commissioned a famous sculptor of the time for making the statue of this legendary hero. Euphranor was one of the most celebrated artists of the era who

¹⁶ Overbeck 1868; *Anth. Gr.* Palladas (late 4th AD) 16.207.

¹⁷ Corso 2004, 250-253, Fig. 102.

¹⁸ Corso 2004, esp. 270-273, Fig. 112.

¹⁹ BMC 1892, nos. 22, 58.

²⁰ Kasapoğlu 2015, 185-186, Fig. 233-235.

²¹ Kasapoğlu 2015, 201-202, Fig. 253.

²² Kasapoğlu 2015, 165-166, Fig. 214, 215.

²³ *Legatio pro Christianis*, 26.3-5.

²⁴ Mount Ida and Troy itself are also mentioned in connection to this tomb. On the relative sources, see Chiai 2017, esp. 231-232.

²⁵ Suda, s.v. *Parion*.

²⁶ Rose 2014, esp. 158-159, 168-172.

worked in bronze and marble statuary and in painting, and wrote on symmetry and color. He was known also outside the Greek mainland, as one of his famous paintings, representing Odysseus feigning madness, was set up at Ephesos (Pliny *NH* 35.129). The type of Euphranor's Paris was recognized in the past in the Antikythera Youth²⁷ and most recently in the type of a youth wearing a Phrygian hat and bearing a style similar to Praxitelean figures, Apollo Sauroktonos in particular. The second suggestion²⁸ seems more suitable for a representation of the Trojan hero, whose actions and life were strongly motivated by sentiments of love. Especially in a place like Parion, where the cult of the god of Love, Eros, was so old and distinct, this aspect of Paris must have been most prominent and perceptive.

I finally pass on to the last masterpiece to be discussed, the cult statue of Apollo Smintheus for his sanctuary at Chryse in the Troad. According to the geographer Strabo (13.1.48)²⁹, both the statue and the mouse lying beneath the foot of the god were the works of Skopas of Paros, a renowned sculptor of the 4th c. BC, contemporary of the Athenian Praxiteles whose career coincided with that of Skopas in a number of monuments and places. Apollo's epithet Smintheus etymologically originates from the name of the mouse 'sminthos' – an animal controlled and used by the god to cause plague and destruction - and relates with the anger and consequent punishment inflicted by the god against those committing impiety. As described in the first book of the *Iliad* (1.1-317), Apollo Smintheus sent the plague against the Achaeans to take revenge of the capture of Chryseis; or according to local traditions³⁰, the god angry with the people of Chryse sent the mice to ravage their crops. Later, the god himself killed the mice and freed the place from the plague, and in gratitude, his priest established in Chryse the cult of Apollo Smintheus.

By commissioning a renowned sculptor of the late Classical times like Skopas to make the cult statue of Apollo for his temple at Chryse, it shows that in the 4th c. BC the temple was a well known cult place and only a famous work of art would be considered appropriate to be housed in it. Skopas was a famous cult image maker, praised together with Pheidias and Praxiteles³¹, and a great number of cult statues by him adorned temples both in the Greek mainland and in Asia Minor including Knidos (Athena and Dionysos) and Ephesos (Leto and Ortygia)³². The image of the god on which the Skopaic creation was based, was most probably an older statue in the temple, if the archaistic type of the god preserved on a unique coin of ca. 300 BC from Alexandria Troas showing Apollo with the mouse (**Fig. 3**) represents the Skopaic work described by Strabo. In this image, the god is shown to the right, clad in himation, with quiver at the shoulder, holding phiale in the outstretched right arm and bow in the left ready to shoot as described in the Homeric scene; in front of Apollo and at his feet the mouse is portrayed³³. In similar pose, bearing the same main attributes, quiver, phiale and bow, in some cases with addition of other objects like tripod or flaming altar but without the mouse, Apollo is frequently seen on Hellenistic and colonial coinage of Alexandria Troas suggesting that the cult of Apollo Smintheus spread here following the synoicism and foundation of Antigoneia by Antigonos the One-Eyed ca. 310 BC, later renamed as Alexandria Troas.

However, I would not associate with the Skopaic Apollo another type of the god shown naked to the right, with right foot resting on a pedestal, holding in the right hand branch while the left rests on his hip, and occasionally with a raven before him, as depicted on Roman coinage from Alexandria Troas³⁴. Although the type shows stylistic traits compatible with the 4th c. BC sculpture, it does not match the characteristic Skopaic style and also misses the most important symbol of Apollo Smintheus, the mouse, to which the god owes his own epithet and cult. On the contrary, the archaistic type on the Hellenistic coinage from Alexandria Troas seems to be closer to the Skopaic statue of the god, which apparently referred to an older cult image of Apollo in his

²⁷ Vlachogianni 2012, 80-81.

²⁸ Corso 2018.

²⁹ Also Eustath. *Commentarii ad Homeri Iliadem* 1.39.

³⁰ See Chiai 2017, esp. 241-242.

³¹ *Laterculi Alexandrini* 7.3-5.

³² See Katsonopoulou 2016, 216.

³³ BMC 1894, Pl. III.6.

³⁴ BMC 1894, Pl. IV.8, V.15, VI.2, 5.

temple as suggested by the description of the work in Strabo (13.1.48), where it is said that the mouse lies beneath the foot of the god's xoanon³⁵. Apollo Smintheus, not being the only statue of Apollo by this sculptor, should probably be included in the Skopaic oeuvre of the decade 360-350 BC³⁶.

Pliny (*NH* 36.25) includes in the Skopaic corpus, a statue of Apollo Palatine identified with an Apollo from Rhamnous in Attica transferred later in the Palation in Rome, mentioned in the *Notitia: descriptio urbis Romae* of the late antiquity. It should be noted that the two references do not necessarily refer to one and the same statue or to two different ones. The mention by a third source³⁷ of two statues of Apollo on the Palatine, has caused further confusion as to the identification of the Skopaic Apollo Palatine. Numerous fragments from a destroyed marble colossal statue – still to be reconstructed – found on the Palatine hill during the excavations by Carrettoni in the mid-1960's, have been associated with the Skopaic cult statue of the Apollo Palatine as suggested by both its dimensions and the high quality of the work especially seen on the intact parts of a fragment of the head preserving the left eye, cheek, forehead and hair, made in Parian marble of the excellent quality (**Fig. 4**)³⁸.

With regard to this marble piece found in Rome, it is certainly of interest that another high quality marble fragment from the cult statue of Apollo set up at Smintheion in the Troad, was found within the temenos of the Hellenistic temple excavated³⁹. The fragment belongs to one of the bent legs of the statue (**Fig. 5**) and is possibly made of Parian marble⁴⁰. If this fragment comes from the 4th century statue – transferred at Smintheion sometime in the Hellenistic period - then it is possible that a new find from the hands of the master is now to be added to the few original works known of this great Parian sculptor and his workshop. Continued work in Smintheion is thus of much interest for both the history and the artistic works that adorned the temples of the region.

A separate observation should be made of another distinctive feature of Apollo Smintheus by Skopas, that is, the creation of a combined group of a deity and an animal symbolising the epithet and the particular capacity of the god represented. Skopas seems to have been familiar with the subject as he had made earlier another image of a deity and an animal combined for the Greek mainland. It is the cult statue of Aphrodite Pandemos, Skopas' only work in bronze, made ca 370-360 BC for her sanctuary in the town of Elis in the Peloponnese showing the goddess riding on a goat through the troubled sea to express intense desire and excitement symbolised by the animal (Paus. 6.25.1)⁴¹. Skopas' bold image of the Pandemos and its message could actually be contrasted by comparison to the chryselephantine statue of Aphrodite Ourania by Pheidias made for the temple of the goddess in the same town. The two images, seen and described by Pausanias (6.25.1), transmitted a clear message on the two sides of Aphrodite's substance as the goddess of Love: the soft and sweet feelings (Ourania/heavenly) and the passionate ones (Pandemos/common).

From the above discussed Classical masterpieces set up in Parion and the major area of the Troad, it can be concluded that the 4th c. BC represents an era of intense cultural interaction between Greece proper and Asia Minor, when a significant number of eponymous Greek sculptors travelled to many places and created admirable works of art for the local clientele⁴².

³⁵ The mention in Eustath. (above n. 29) has been interpreted as referring only to the mouse as a work of Skopas. In my opinion, the mention could well refer to both the statue and the mouse as a group.

³⁶ Calcani 2009, 46, 71-72.

³⁷ Propertius elegy 2.31.5.

³⁸ Carrettoni 1966-67, 73; Tomei 1997, 47, Fig. 26-27.

³⁹ Özgünel 2015, 61-62.

⁴⁰ I owe the information to A. Corso.

⁴¹ The image was reproduced on coins of Elis (*BMC* 1887, 75, Pl. XVI.4) and other artefacts, especially mirror-cases. In addition to a few other known reliefs, just recently, during construction work for the metro line Chaidari - Peiraias, was found a marble copy of Aphrodite seating on a goat. The copy preserves the lower part of the sculpture showing the body of the goat (head not preserved) and Aphrodite's figure from waist down, her right hand firmly attached to the animal's neck.

⁴² To these works, another famous statue by Praxiteles, Apollo Sauroktonos, probably set up in Apollonia ad Rhyndacum ca. 350 BC, could be added. See Corso 2013, 22-65, no.36.

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Fig. 1 Herakles from the east pediment, temple of Aphaia, Aigina (Boardman 1978, Fig. 206.6)

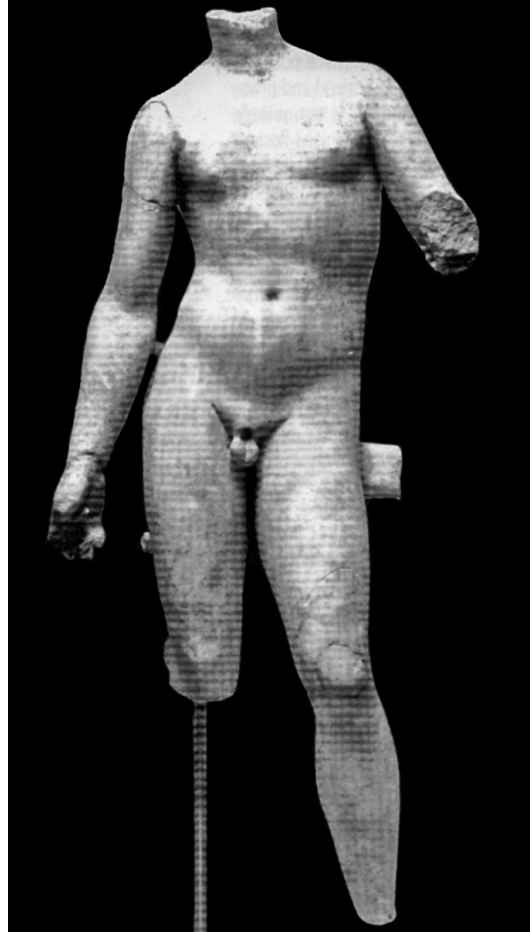


Fig. 2 Eros from the island of Kos, Archaeological Museum of Kos (Katsonopoulou 2000, Fig. 11)



Fig. 3 Statue of Apollo Smintheus, Hellenistic coin of Alexandria Troas (Özgünel 2015, Fig. 1)



Fig. 4 Marble head of Apollo Palatine, Rome (Katsonopoulou 2000, Fig. 8)



Fig. 5 Marble fragment of statue, Smintheion (Özgünel 2015)