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»The Statues of the Cyclops«: Reconstructing a Public Monument from Aphrodisias in Caria

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»The Statues of the Cyclops«: Reconstructing a Public Monument from Aphrodisias in Caria

Keywords: Aphrodisias, Statue group, Trajan, Polyphemos, South Agora

Schlüsselwörter: Aphrodisias, Statuengruppe, Trajan, Polyphem, Südagora

Anahar sözcükler: Aphrodisias, Heykel grubu, Traian, Polyphemos, Güney Agora

INTRODUCTION

In the late-1970s and early-1980s, excavations at Aphrodisias in Caria unearthed the remains of the Agora Gate, a monumental columnar façade building that connected the large urban park known as the South Agora to the arterial north-south avenue bordering it to the east (*Figs. 1. 2*)¹. Immediately in front (to the west) of the Gate, excavators uncovered a large collecting basin incorporating a high concentration of spolia, which was originally perhaps some 2.80 m tall (*Fig. 3*)². This collecting basin functioned as a header tank, designed to supply water to the enormous marble-lined pool lying at the heart of the South Agora complex³.

Our best evidence for dating the collecting basin is supplied by the observation that water spouting from its supply pipelines would have obscured two late antique inscriptions carved on the substructure of the Agora Gate, suggesting that the basin itself was later than these inscriptions. Since the inscriptions – commemorating repairs in the South Agora sponsored by Fl.

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Sources of illustrations: *Fig. 1* = New York Excavations at Aphrodisias (H. Mark). – *Figs. 2. 3. 5. 7a. b. 8a. b* = New York Excavations at Aphrodisias. – *Figs. 4. 6* = New York Excavations at Aphrodisias (R. R. R. Smith). – *Fig. 9* = Austrian Archaeological Institute. – *Fig. 10* = Austrian Archaeological Institute (N. Gail). – *Fig. 11a. b. c. d* = New York Excavations at Aphrodisias (I. Cartwright).

¹ For the Agora Gate, see Erim 1986, 123–130; Ratté 2002, 23 f.

² For the Agora Gate holding basin, see Erim 1986, 125; Ratté 2001, 136; Linant de Bellefonds 2009, 1–3.

³ Demonstrated by Wilson 2016a, 130–135.

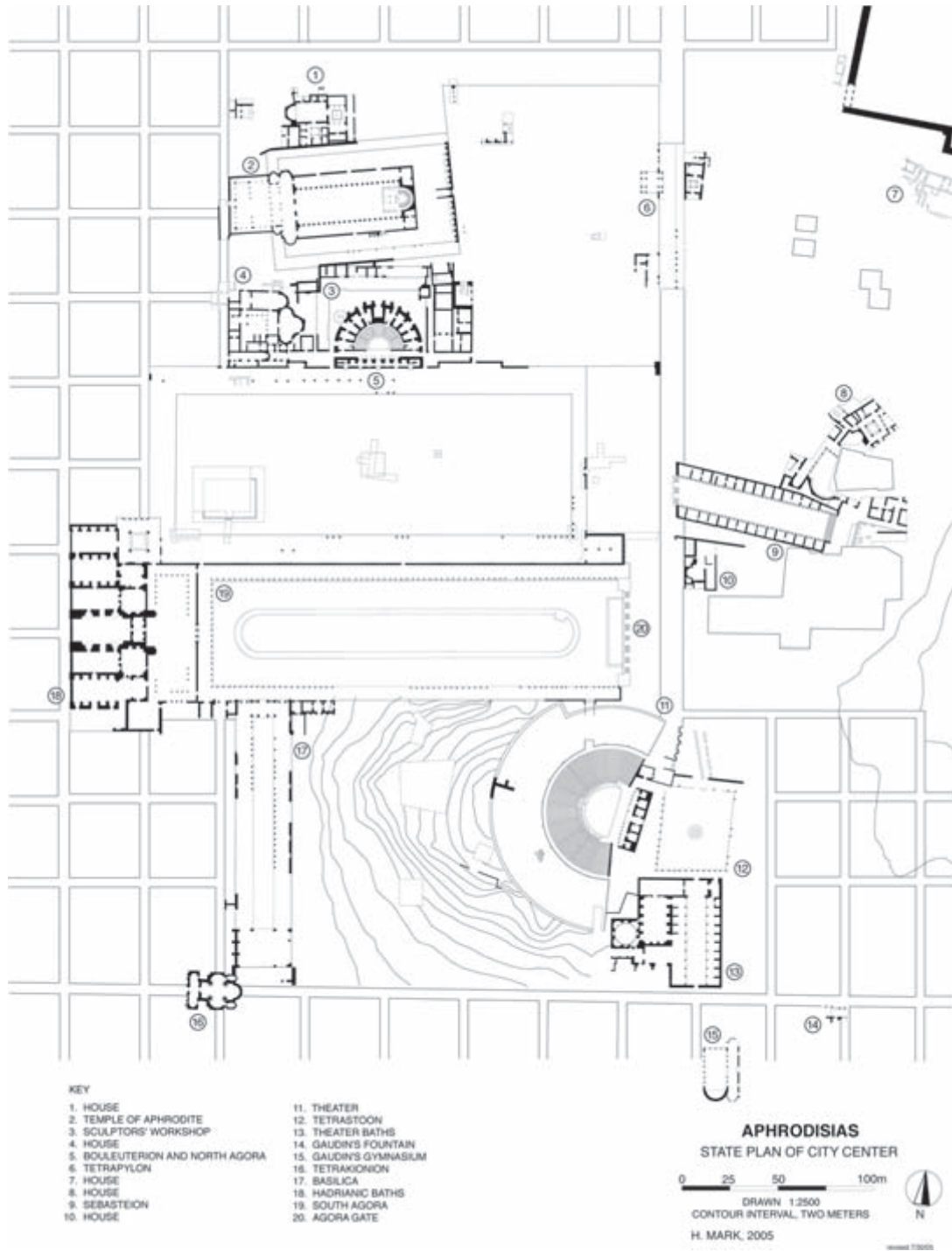


Fig. 1 State plan of Aphrodisias city centre, with the locations of the Sebasteion (9), South Agora (19) and Agora Gate (20) indicated

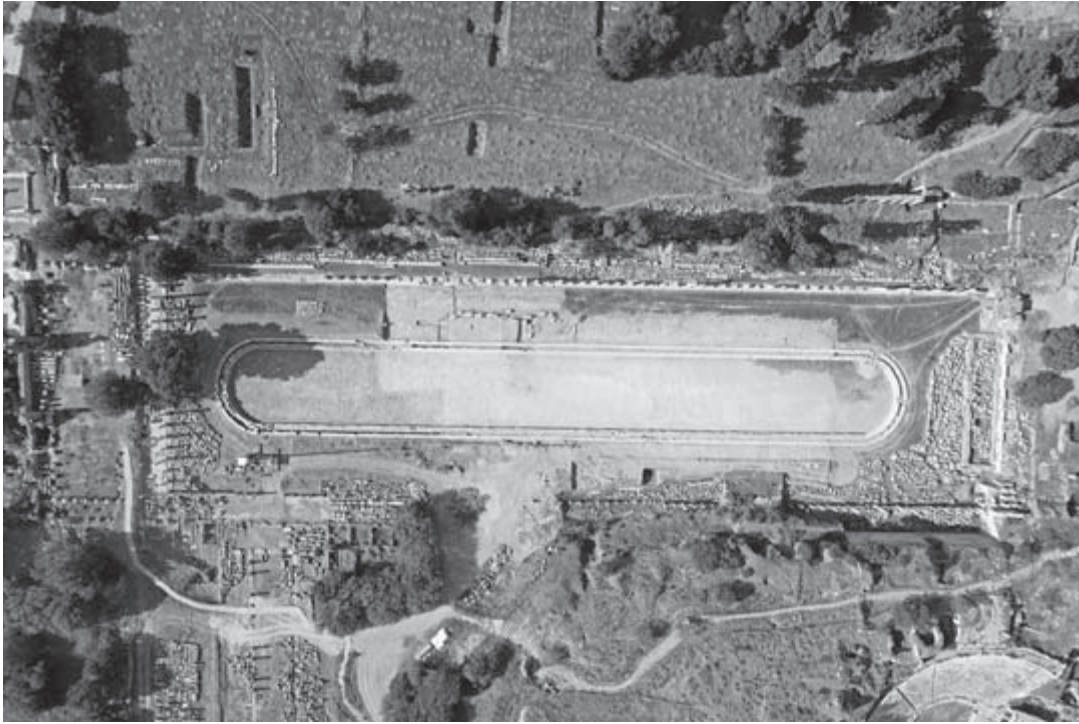


Fig. 2 Drone photograph of South Agora complex, north at top of picture. The Agora Gate and 6th cent. holding basin are visible at the far right.



Fig. 3 Aerial photograph of the 6th cent. A.D. holding basin constructed in front of the Agora Gate, west at top of picture. The location of the Cyclops statue base is indicated by the white arrow.



Fig. 4 The Cyclops statue base preserved in situ at the western corner of the exterior face of the south wall of the holding basin. Facing northeast.

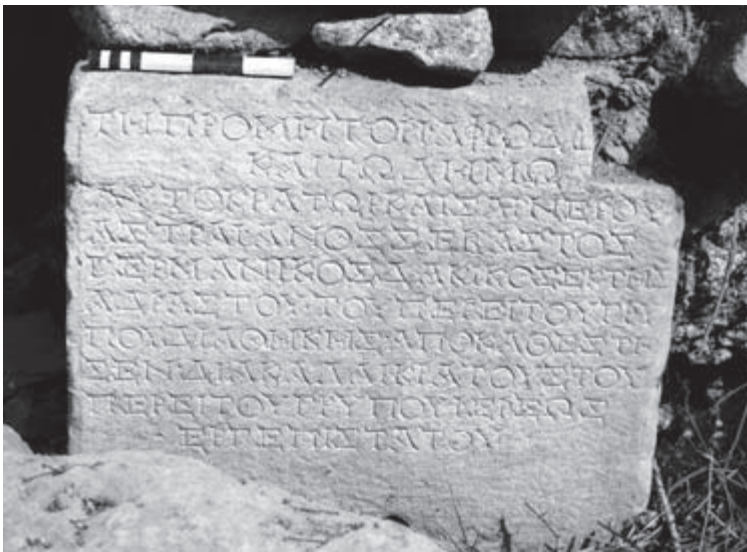


Fig. 5 Side A of the Cyclops statue base shaft built into the Agora Gate holding basin

Ampelios, a wealthy local benefactor, and by Doulkitios, a governor of Caria⁴ – can be dated to the late-5th or early-6th cent. A.D. with confidence, it follows that the basin was constructed at a later stage, perhaps sometime in the mid-6th cent.⁵

A large statue base shaft built into the western corner of the exterior face of the south wall of this collecting basin is the subject of this article (*Figs. 4. 5. 6*). The shaft is rectangular in shape (H: 69.5 cm; W: 62 cm; D: 221 cm), and remains in situ in the basin wall. Its visible faces have

⁴ For the late antique inscriptions on the substructure of the Agora Gate, see Roueché 1989, 67–73 no. 38. 39; IAph2007 4.202; Wilson 2016a, 129, 132f.

⁵ For this chronology, see Wilson 2016a, 133.

Fig. 6 Side B of the Cyclops statue base shaft built into the Agora Gate holding basin



been finished with a claw chisel, and a shallow moulding course runs around its lower edge. The base is inscribed on two adjoining faces, Side A and Side B, in neat lettering of the High Imperial Period (letter H: 2 cm). Both inscriptions were published in the early-1980s⁶.

Side A is the short side of the base facing west towards the South Agora proper (*Fig. 5*). A square section has been cut away in the upper right hand corner, accounting for the loss of three letters from the first line of the inscription. The text is framed by drafted margins, and reads as follows:

Side A:

τῆ προμήτορι Ἀφροδε[ιτη]
 vac. καὶ τῷ Δήμῳ vac.
 Ἀυτοκράτωρ Καῖσαρ Νέρου-
 ας Τραϊανὸς Σεβαστὸς
 Γερμανικὸς Δακικὸς ἐκ τῆς
 Ἀδράστου τοῦ Περείτου Γρύ-
 που διαθήκης ἀποκαθέστη-
 σεν διὰ Καλλικράτους τοῦ
 Περείτου Γρύπου ἱερέως
 vac. ἐργεπιστάτου vac.

For the first mother Aphrodite and the People. Emperor Caesar Nerva Trajanus Augustus Germanicus Dacicus restored (this) from the will of Adrastus son of Pereitas Grypos, through Kallikrates son of Pereitas Grypos, priest, supervisor of the work⁷.

⁶ Reynolds 1980, 74–76 no. 3; Reynolds 1982, 183 f. no. 55; IPh2007 4.308.

⁷ This translation is an amended version of IPh2007 4.308, which omits Trajan's victory titles of Germanicus and Dacicus.

patron goddess of the city¹¹. It is more likely that the monument fell victim to one of the many earthquakes known to have ravaged the region at this time¹².

What follows here is an assessment of the historical and art historical significance of the Cyclops monument from Aphrodisias. We shall see that the inscriptions on the base shed important light on the relationship between the city and Trajan during the early-2nd cent. A.D., and that it is possible to formulate hypotheses concerning both the iconography of the Cyclops statue group and the location in which the monument originally stood. These hypotheses provide the basis for some closing remarks concerning the factors that inspired sculpted representations of the Cyclops in imperial times.

APHRODISIAS AND TRAJAN

The text on Side A records that the Cyclops monument was restored by the emperor Trajan using funds bequeathed by one Adrastos son of Pereitas Grypos, and that the supervision of the work was conducted by Adrastos' brother Kallikrates. Taken at face value, then, the text seems to imply that Adrastos left money to the emperor directly¹³, and that the princeps or his representatives subsequently reinvested this money in the hometown of the deceased.

A direct bequest of this kind would be particularly significant, since Pliny the Younger provides detailed information concerning Trajan's attitude towards such gifts in his *Panegyricus*, a vote of thanks to the emperor delivered to the senate on 1 September A.D. 100. Pliny suggests that Trajan accepted bequests only from personal friends, and that he discouraged them from strangers¹⁴. If we assume that Adrastos willed money to Trajan directly, then, it should follow that he was himself a personal acquaintance of the princeps. One scholar has even suggested that he might have served as an ambassador from Aphrodisias to Rome¹⁵.

Although we cannot rule out the possibility that Adrastos and Trajan enjoyed a personal relationship of this kind, several considerations suggest that we should be wary of reading the evidence in such a literal manner. Most obviously, Pliny's *Panegyricus* was – by its very nature – prone to distortions, exaggerations and inaccuracies, and should not be taken as a direct translation of historical fact¹⁶. With respect to wills and inheritances, it is significant that the emperor Domitian is said to have pocketed the bequests of complete strangers¹⁷, making it likely that Pliny intended to establish a rhetorical opposition between the behaviour of Trajan and that

¹¹ For selective destruction of classical imagery in late antique Aphrodisias, see Jacobs 2010, 267–293, cat. 8. 11. 12. 29. 42–44; Smith 2012, 283–326.

¹² The list of late antique earthquakes at Aphrodisias is long. For an earthquake that caused considerable devastation in A.D. 494, see Wilson et al. 2016, 90.

¹³ For this view, see Reynolds 1980, 75 f.; Reynolds 1982, 183 f.; Boatwright 2002, 262.

¹⁴ Plin. paneg. 43, 1–2.

¹⁵ Reynolds 1980, 75. Note, however, that Reynolds later settled on a more cautious formulation: »It would be interesting to know whether he [sc. Adrastos] had any connection with Trajan« (Reynolds 1982, 183). See also Boatwright 2002, 265, interpreting this instead as an example of »Trajan's discouragement of legacies from people who were not his personal friends«.

¹⁶ Roche 2011, 16–18.

¹⁷ Suet. Dom. 9, 2.

of his imperial predecessor, a formula repeated elsewhere in the *Panegyricus*¹⁸. It is also likely that Pliny was here alluding to wills left by the senatorial aristocracy in Rome rather than to bequests left by members of the provincial élite in the Greek East and elsewhere¹⁹. Seen in this light, there can be no guarantee that Adrastus was personally acquainted with the emperor, especially when we consider that he, his father and his brother are otherwise absent from the surviving epigraphic material from Aphrodisias²⁰.

Recognising that Adrastus may not have enjoyed a personal relationship with Trajan also leads us to question whether he necessarily bequeathed money to the emperor directly in the manner that the inscription implies. An alternative possibility is that Adrastus in fact left his money to the city itself, and that Trajan simply authorised the repairs that this public money was used to pay for, before being honoured as dedicator in the inscription. In this case, we should imagine that the Aphrodisians petitioned Trajan for permission to spend Adrastus' bequest in a particular way, in much the same way that Pliny the Younger petitioned the same emperor in several letters preserved in Book 10 of his *Epistulae*²¹. For the imperial administration, assenting to this kind of expenditure provided a material manifestation of the continuing benevolence of the emperor towards his subjects. For the deceased and his family, the transaction provided a lasting marker of connectedness to the imperial centre, however rooted in reality it may have been.

Our picture of Trajan's relationship with Aphrodisias is supplemented by a second inscription from the city, preserved on the ›archive wall‹ of the north theatre *parodos*²². The text records how the Aphrodisians had petitioned Trajan on behalf of a prominent citizen named Ti. Julianus Attalus, who had been ordered to perform a liturgy for the temple at Smyrna. In his resulting *subscriptio* to the Smyrnaeans, Trajan settled the matter in favour of Attalus and re-affirmed the free status of Aphrodisias, ordering that the city should be exempt from all common liturgies in Asia. Viewed alongside this text, then, the inscription on Side A of the Cyclops base indicates that Trajan adopted a positive attitude towards Aphrodisias, and that he upheld the privileges that had been granted to the city by his predecessors²³.

THE ICONOGRAPHY OF THE CYCLOPS GROUP

Whatever the extent of Trajan's role in restoring the Cyclops monument, it will be useful here to consider the nature of the iconography of the statue group that it once supported. This is a

¹⁸ For the ›negative example‹ of Domitian in the *Panegyricus*, see Roche 2011, 10–14; Hutchinson 2011, 128–131; Henderson 2011, 158. 161 f.

¹⁹ For the mercurial attitudes of Roman emperors towards the bequests that they received from Roman senators, see Millar 1992, 153–158.

²⁰ For the prosopography of these men, see Bourtzikanou 2011, 46 no. 60. 219 no. 1407. 296 no. 2007. Members of the same family re-emerge in the epigraphic record sometime in the second or third century A.D.: see Bourtzikanou 2011, 48 no. 81. 105 no. 520. 271 no. 1805. 197 no. 2011, with further references.

²¹ For commentary on Book 10, see Sherwin-White 1966, 525–721; Millar 2016; Woolf 2016.

²² Reynolds 1982, 113–115 no. 14; IAph2007 8.33. For additional commentary, see Chaniotis 2003, 255; Kokkinia 2008, 53–55.

²³ For the possibility that Trajan himself visited Aphrodisias *en route* to the Parthian frontier in A.D. 113, see Bennett 1997, 191.

complicated task, since – in the absence of the missing upper plinth – there are no cuttings on the base to indicate whether the group was made from bronze or marble, or to shed light on the original number and arrangement of its figures.

It is significant, however, that the inscription on Side B of the base refers to »the statues« (τοὺς ἀνδριάντας) (plural) of »the Cyclops« (τοῦ Κύκλωπος) (singular), since this suggests that the base originally supported a multi-figured composition incorporating a representation of the Cyclops. In her initial publication of the base, Joyce Reynolds suggested that the statue group may have depicted Vulcan and an assistant Cyclops forging the arms of Aeneas at the request of Venus²⁴, an episode described in Vergil's *Aeneid*²⁵. But this reconstruction seems unlikely when we consider that this subject is otherwise unattested in large-scale freestanding statuary of the Graeco-Roman world. Rather, representations of the Cyclops in the round tend to depict one or both of two episodes described in Book 9 of Homer's *Odyssey*: Odysseus offering a cup of wine to the Cyclops Polyphemos, who is sometimes shown mid-feast; or the hero and his companions blinding the inebriated beast by driving a burning stake into his eye²⁶.

Against this background, it is significant that two marble statuettes depicting Polyphemos survive from Aphrodisias. It will be useful here to introduce these small-scale representations in detail.

Polyphemos monopodium-leg

The first small-scale representation is a figural support for a one-legged table (*monopodium*), which depicts Polyphemos eviscerating a companion of Odysseus (*Fig. 7a. b*). H: 41.5 cm; W: 28.5 cm; D: 26.5 cm²⁷.

Polyphemos is here seated on a rocky base, with the lifeless body of his victim splayed across his lap. His torso is powerful, with large expanses of preternatural muscle used to convey both his bodily strength and his bestial character. While Polyphemos' head is missing, traces of his unkempt beard are preserved above his collarbone on his proper left hand side. The companion, for his part, has a broken spine, and so the upper part of his torso hangs limply over Polyphemos' right leg at an angle of almost 90 degrees. His belly has been ripped open by the giant, with entrails spilling out onto his thighs. In short, this is a dramatic and graphic representation of the Polyphemos story that intensifies the Homeric version of the myth narrated by Odysseus himself²⁸.

²⁴ Reynolds 1980, 75.

²⁵ Verg. Aen. 8, 416–453.

²⁶ For catalogues of ancient representations of both of these subjects, see Touchefeu-Meynier 1968; Fellmann 1972; LIMC VI (1992) 156 nos. 17. 18 pl. 72 s. v. Kyklops/Kyklopes (O. Touchefeu-Meynier); LIMC VI (1992) 954–957 nos. 67–96 pls. 626. 627 s. v. Odysseus (O. Touchefeu-Meynier); LIMC VIII (1997) 1012–1015 nos. 1–32 pls. 666–670 s. v. Polyphemos (O. Touchefeu-Meynier); Andrae – Parisi Presicce 1996; and for particular case studies not treated in the present article, see Alvino 1996, 201–205; Sanzi Di Mino 1996; Parisi Presicce 1996.

²⁷ For this Polyphemos monopodium, see Erim 1968, 63; Klar Phillips 2008, 280f. cat. 20; Feuser 2013, 255f. cat. 130.

²⁸ Hom. Od. 9, 287–293.

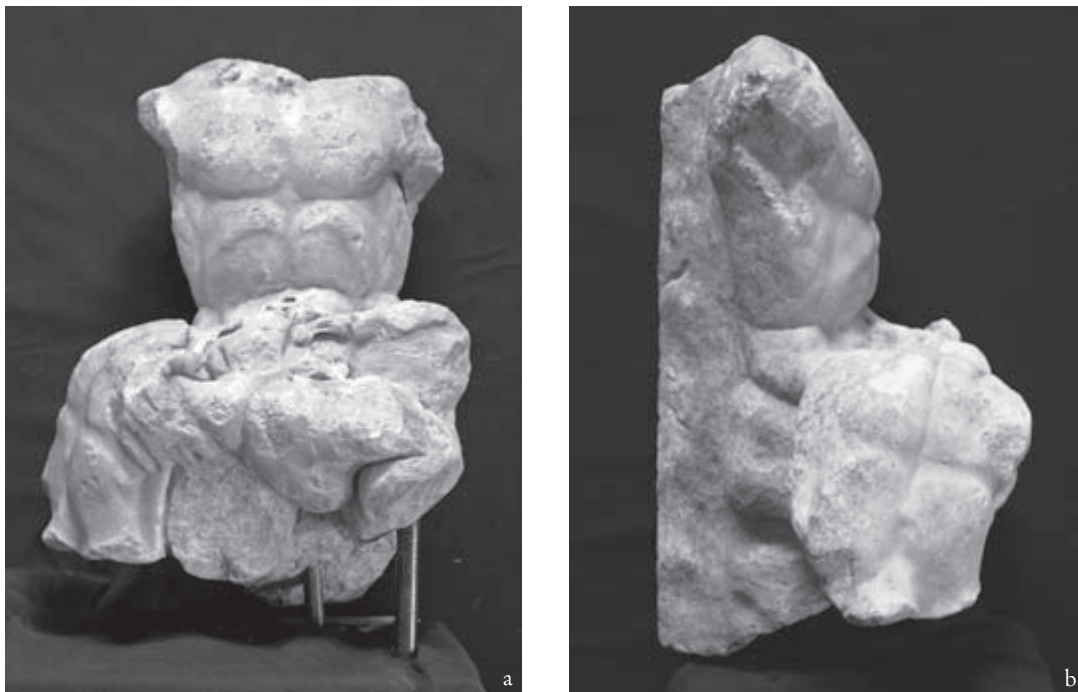


Fig. 7a. b The Polyphemos *monopodium* from Aphrodisias, front and right profile views



Fig. 8a. b Front and rear views of muscular nude male statuette from Aphrodisias, possibly representing Polyphemos

Polyphemos (?) statuette

A second small-scale representation is supplied by an unpublished statuette fragment (*Fig. 8a. b*), which is currently on display in the Aphrodisias Museum.

Extant state

Inv. 77-16 is a statuette fragment depicting the nude upper torso of a muscular male figure. H: 16 cm; W: 13.5 cm; D: 9 cm.

The fragment was found in 1977 in the Civil Basilica (*Fig. 1*), near the surface of the excavation trench²⁹.

Missing from the statuette: head, neck, right arm, left arm below the shoulder, lower body below the pelvis. There are also abrasions on the pectoral and abdominal muscles, and on the back of the statuette.

Carved from a single piece of medium-grained white marble. The front of the statuette has been worked to a smooth finish, with nearly all traces of tooling removed by the sculptor. The back of the statuette is more roughly finished, with rasp marks remaining clearly visible.

Description

This finely worked statuette fragment depicts the upper torso of a nude male figure. The deep crease running horizontally below his ribs indicates that the figure was originally shown in a seated posture.

The front of the figure's torso combines powerful musculature with subtle signs of aging, juxtaposing bulging pectoral and abdominal muscles with a series of sagging rolls of skin. The figure has pumped-up trapezoidal muscles above the collarbones, with long strands of hair falling onto his right shoulder.

The back of the figure is broad and powerful, with large expanses of muscle rippling beneath the surface of the skin. The spine curves slightly towards the proper left, and arches forwards in such a way that the figure appears to be hunching over.

Together the seated pose and muscular physique suggest that the statuette originally represented a seated figure from the mythological realm, in the tradition of statues such as the Herakles Epitrapezios and the Belvedere torso. The iconographic correspondences with the *monopodium* table-leg discussed above, the long locks of hair, the broad back, and the indications of aging all suggest that the statuette may depict Polyphemos, presumably again in the process of eviscerating a companion of Odysseus.

The significance of these Polyphemos statuettes lies in the observation that small-scale versions of statue groups that survive in full-size versions are known to have been a specialty of Aphrodisian sculptors during antiquity. Our best known examples remain the differently-sized versions of the *Old Fisherman* and the *Satyr with Baby Dionysos*, which were probably carved by a single workshop³⁰, as well as the *Achilles and Penthesilea* statuette that was modelled on a full-size

²⁹ Notebook 175, p. 23.

³⁰ For the *Old Fisherman* and *Satyr with Baby Dionysos* groups, see Smith 1996, 58–63; Smith 1998; Smith 2011, 72–74; Van Voorhis forthcoming, 34–36. 75–78 cat. 15–17.

version of the subject excavated in the Hadrianic Baths³¹. This miniaturisation of well-known sculptural groups also extended to the figural table supports produced in the city. A support depicting a youthful Herakles, for example, is »almost identical in pose, physiognomy, facial formulation and surface finish« to a slightly under-life-size statue of the hero found in the sculptor's workshop³².

Viewing our small-scale representations of Polyphemos in conjunction with such examples, an obvious hypothesis presents itself: namely, that they are small-scale versions of the statue that originally stood on top of the base from the Agora Gate holding basin. In this case, the Cyclops monument would have been crowned by a visually arresting Hellenistic-style statue group showing Polyphemos devouring a companion of Odysseus.

Although this reconstruction is necessarily hypothetical, a statue group of this kind would fit neatly into the long tradition of Aphrodisian sculptors depicting giants and other primordial beasts during antiquity, both in freestanding statuary and in relief. Examples include the Sebasteion relief depicting Polyphemos assaulting Galateia³³, the Gigantomachy reliefs re-purposed to decorate the South Agora holding basin³⁴, and the small-scale giants made from black marble found in Silah tarağa³⁵.

The reconstruction also accords well with the large corpus of representations of Polyphemos tormenting dead or dying companions of Odysseus surviving from antiquity. Perhaps the two most comparable depictions of this subject, in terms of their »visceral« representation of the myth, are a statue group from Ephesus and a late antique mosaic from Piazza Armerina in Sicily³⁶. The group from Ephesus (*Fig. 9*) decorated an apsidal fountain building that Calvisius Ruso, the proconsul of Asia, dedicated to the emperor Domitian in A.D. 93, which is today known as the Fountain of Domitian³⁷. Both the late Hellenistic style of the sculptures and the crude manner with which they were equipped with water pipes to convert them into fountain figures suggest that they are considerably earlier than the fountain that they came to adorn, but their original context(s) of display cannot now be known³⁸. The group centres on a (now very fragmentary)

³¹ For the *Achilles and Penthesileia* group, see Gensheimer – Welch 2013.

³² Klar Phillips 2008, 258. For the under-lifesize statue from the sculptor's workshop, see Van Voorhis forthcoming, 78 f. cat. 18.

³³ For this relief, see Smith 2013, 237–239.

³⁴ For these gigantomachy reliefs, see Linant de Bellefonds 1996, 180–184; Linant de Bellefonds 2009, 7–59.

³⁵ For the Silah tarağa statues, see de Chaisemartin – Örgen 1984; Kiilerich – Torp 1994, 307–316; Smith – Ratté 1997, 18.

³⁶ We might also mention a fragment of a 3rd cent. A.D. sarcophagus in Naples, for which see Andreae and Parisi Presicce 1996, 246 f. cat. 4.11. According to Dunbabin 2015, 45 n. 25, Polyphemos here »holds a morsel of entrails on his knee«.

³⁷ For the Fountain of Domitian at Ephesus and the Polyphemos statue group that decorated it, see Fleischer 1971; Andreae 1977; Andreae 1982, 69–90; Andreae 1985; Andreae 1999; Aurenhammer 1990, 168–77; Alvino 1996, 205–207; Andreae and Parisi Presicce 1996, 240 f. cat. 4.4; Lenz 1998; Longfellow 2011, 62–76.

³⁸ B. Andreae argued that the Polyphemos statue group from the Fountain of Domitian was originally designed to decorate the pediment of a temple, and that a likely candidate is supplied by (the foundations of) a temple in the Upper Agora at Ephesus, interpreted by him as a temple of Dionysos commissioned by Marcus Antonius, later dedicated to another deity – without Antonius' Polyphemos group – under the emperor Augustus (Andreae 1982, 75–88; Andreae 1985, 209–211; Andreae 1999, 531–533). D. Lenz (1998) has cast serious doubt on this theory, demonstrating on iconographic and stylistic grounds that two of the statues displayed in the Fountain of Domitian (a Gaul and a Niobid) were not originally part of the Polyphemos statue group, and that they were probably added only for the fountain installation in A.D. 93, thus undercutting the logic of the proposed pedimental arrangement. He also points out that the figures of the group were not well-suited to being viewed from below.



Fig. 9 The Polyphemos statue group that decorated the Fountain of Domitian at Ephesus (Ephesus Archaeological Museum, Selçuk)

representation of Polyphemos, who was shown seated with the half-eaten corpse of one of Odysseus' companions splayed over his (proper) left thigh, and with the lifeless bodies of two more companions lying on the ground before his feet (*Fig. 10*). To the (viewer's) left, Odysseus approaches the giant and presents him with a cup of wine, filled from the wineskin carried by one of his two accompanying companions. To the right, three further companions sharpen the stake with which they will blind the beast in his drunken stupor. All of the naked figures in the group have had their genitals carefully removed,



Fig. 10 Statue of Polyphemos from the group that decorated the Fountain of Domitian at Ephesus (Ephesus Archaeological Museum, Selçuk)

presumably under Christian influence, suggesting that the composition remained on display in Ephesus during late antiquity³⁹.

The mosaic from Piazza Armerina, meanwhile, also shows Odysseus passing a cup of wine to Polyphemos, who here has an eviscerated ram strewn over his lap in a manner reminiscent of the companion from the figured table support in Aphrodisias⁴⁰.

These comparanda raise an important question concerning the iconography of our postulated statue group at Aphrodisias: namely, whether Odysseus would have been depicted alongside Polyphemos in the composition. Although the reference to »the statues« (τοὺς ἀνδριάντας) on Side B indicates that this was indeed a multi-figured group, this formulation does not necessarily imply that a statue of Odysseus was originally included in the composition. Indeed, the fact that »the Cyclops« is the only figure referred to explicitly on Side B may be significant, since inscriptions recording the dedication or repair of mythological statue groups at Aphrodisias tend to enumerate all of the represented figures, with the name of each preceded by the definite article. In an inscription re-used in a bastion of the mid-4th cent. city wall circuit, for example, we read:

For Aphrodite and for the Augustus gods and for the People, Artemidoros Pedisas son of Dionysios, by birth of Artemidoros the son of Diogenes, at his own expense set up the Hermes, and the gilded Aphrodite, and the Erotes carrying torches on either side, and the marble Eros in front of it, as he also promised when the palm grove was being constructed in the period of his tenure of the office of *strategos*⁴¹.

Other statue bases surviving from the site refer to »the Victory and the lion«⁴²; »the Council«⁴³; »the People«⁴⁴; »the Hours«⁴⁵; »the Caryatid«⁴⁶; »the Hygeia«⁴⁷; »the Victory«⁴⁸; »the Asklepios and the Hygeia«⁴⁹; »the Troilos and the horse and the Achilles«⁵⁰; and »the Herakles and the Triton and the l[ion]«⁵¹.

In the absence of a direct reference to »the Odysseus«, then, there can be no guarantee that the Greek hero was one of the figures depicted in the Aphrodisian Cyclops monument. Rather, the unusual use of the plural term »statues« is better explained if we assume that it pertains to one or more figures who did not have designated personal names: presumably one or more nameless companions of Odysseus, including the beleaguered figure shown strewn across Polyphemos'

³⁹ For this late antique re-working, see Auinger – Rathmayr 2007, 252; Jacobs 2010, 295 cat. 16.

⁴⁰ For the Piazza Armerina mosaic, see Gentili 1959, 27 f.; Carandini et al. 1982, 238 f.; Dunbabin 2015, 42–47.

⁴¹ Calder – Cormack 1962, 448; IAph2007 12.204.

⁴² Reynolds 1982, 155 f. no. 32; IAph2007 13.116.

⁴³ IAph2007 2.101.

⁴⁴ IAph2007 2.111.

⁴⁵ IAph2007 5.108, 5.109.

⁴⁶ IAph2007 5.212.

⁴⁷ IAph2007 8.211.

⁴⁸ IAph2007 11.301.

⁴⁹ IAph2007 11.401.

⁵⁰ IAph2007 12.10; Smith – Hallett 2015, 151–153.

⁵¹ Wilson 2016b, 188.

lap. We can only speculate about the number and nature of these companions depicted in the original composition. If Polyphemos and his victim were oriented parallel to the long side of the base, we might imagine a wineskin bearer or another standing figure positioned immediately to one side of the Cyclops. If they were instead oriented parallel to the short side of the base, we might imagine a dead or dying companion crumpled on the floor before them.

A CYCLOPEAN BACK?

Although no fragments of the statue group that stood on the Cyclops base have yet been securely identified, it seems very likely that Polyphemos' powerful anatomy was a defining element of the original composition. It is in this context that we should consider an unpublished torso fragment belonging to a high quality colossal male statue, which is currently on display in the garden of the Aphrodisias Museum (*Figs. 11a–d*):

Extant State

Museum Inv. 1060 is a large statue fragment depicting the back and buttocks of a colossal nude male figure. The find context of the piece is unfortunately unknown. H: 128 cm; W: 73 cm; D: 40 cm.

The statue is broken diagonally across the top of each shoulder, and horizontally across much of the area comprising the underside of the right buttock and the space between the legs. The front of the torso has been deliberately cut away and then worked roughly with a point-chisel to create a flat surface for later re-use. Traces of mortar are visible on this surface, suggesting that the fragment was built into a wall.

Missing from the statue are the head, neck, upper shoulders, both arms, both legs, as well as the cut-away front of the torso. There are also large abrasions on the lower back and the right buttock.

Carved from a single piece of medium-grained white marble. The back of the statue has been worked to very high level of specification, with a smoothly finished surface retaining the hint of a polish. Few traces of tooling remain visible, though some light rasp work can be seen between the buttocks and beneath the ridges of some of the back muscles, and a narrow drill was used to articulate the buttock crease. Traces of two strut-like features also remain visible on the surface of either buttock.

No preserved traces of piecing. A small hole drilled on the axis of the neck (D: 1 cm) appears to be modern, and is in any case too small to have served as a dowel hole for attaching a head to a statue of this scale. Two further holes have been drilled into the underside of the fragment to mount it for its current display.

Description

This high quality torso belongs to a colossal statue of a nude male figure. The figure has a broad, powerful back, with large expanses of preternatural muscle bulging beneath the surface of the skin. Viewed in profile, the figure has rippling serratus and abdominal muscles, with oblique abdominals spilling out over the iliac crest.



Fig. 11a Rear view of colossal nude male torso from Aphrodisias; b Right profile view of colossal nude male torso from Aphrodisias

The combination of colossal scale and superhuman anatomy suggests that the statue originally represented a muscular figure from the world of heroes and mythology, in the tradition of Hellenistic statues such as the Herakles Farnese. The musculature in particular provides a clear point of contact with ancient representations of the Cyclops Polyphemos, including the small-scale examples from Aphrodisias enumerated above.

Enough of the statue survives to make some inferences about the pose in which the figure was originally represented. The torsion of the shoulders, the arching spine and the tightly-contracted abdominal muscles all suggest that the figure was shown hunching forwards. His right arm was certainly raised, judging by the careful articulation of the inside of the armpit on this side. The position of the left arm is more difficult to determine, but the left shoulder was certainly higher than the right shoulder, resulting in a powerful twist of the body that may have been accentuated by the original positioning of the arms.



Fig. 11c Left profile view of colossal nude male torso from Aphrodisias; d Front view of colossal nude male torso from Aphrodisias

It is clear that the left leg of the figure was also raised, since the underside of the left buttock is completely finished, and its smooth surface continues forwards well beyond the point at which the leg would have begun had it been shown standing. The original position of the right leg is more difficult to discern thanks to the break plane running directly across the underside of the right buttock. Still, the raised left leg at least opens the possibility that the figure was originally shown seated or perching, although we should note that the long, elongated buttocks exhibit no trace of the kind of pressure that we would expect to see had they been bearing the full weight of a seated figure.

In the current state of our evidence, therefore, it is difficult to draw firm conclusions concerning the pose and identity of this remarkable figure, rendering any postulated connection with the Cyclops statue base purely hypothetical. For the sake of thoroughness, though, it may be worth considering how well the dimensions of the base accord with those of the statue. While the width

of the statue base (62 cm) might seem small when compared to the depth of the colossal torso (40 cm without legs, and so surely more than 62 cm with legs), it is important to recall that we are missing the upper plinth of the base, which would have increased the surface area available for statuary display⁵². It follows that the dimensions of the base and the statue fragment are not necessarily inconsonant with the notion that they originally belonged together.

Whatever its original subject, the torso provides a valuable point of reference in the context of the present study. Indeed, it offers a tantalising glimpse of what the back of a colossal statue of Polyphemos made by Aphrodisian sculptors might originally have looked like, in terms of its size, style and quality. We should mentally reconstruct a statue of a comparable kind on top of the Cyclops base from the Agora Gate holding basin.

THE DISPLAY CONTEXT OF THE CYCLOPS MONUMENT

According to the reconstruction presented here, then, the statue base built into the 6th cent. A.D. holding basin in the South Agora originally supported a Hellenistic-style group depicting the Cyclops Polyphemos devouring one of Odysseus' companions. Unfortunately, neither inscription on the base tells us where the monument stood either before or after the Trajanic repair(s)⁵³, but our evidence remains sufficient to narrow down the list of possibilities.

It may be significant that the repairs recorded on Side A of the base were dedicated to Aphrodite Promētor and the dēmos, since the Promētor epithet has a particular resonance in an Aphrodisian context. It refers to the goddess not in her traditional role as the patron goddess of the city, but rather in her capacity as Venus Genetrix, the divine progenitor of the Julian line⁵⁴. The worship of Aphrodite Promētor in Aphrodisias seems to have been concentrated in the Sebasteion (*Fig. 1*), a grand temple complex dedicated to Aphrodite and the Julio-Claudian emperors that was constructed from ca. A.D. 20–60: hence a base from the propylon of this complex originally carried a statue representing »Aphrodite Foremother (*Promētor*) of the theoi Sebastoi«⁵⁵. Against this background, it is tempting to suppose that the Cyclops monument was originally set up in somewhere in the Sebasteion, before its base was re-purposed for the Agora Gate holding basin in the 6th century. This hypothesis accords well with the observation that some of the other re-used material built into the holding basin certainly did come from the Sebasteion: a base for a statue of Marcus Lepidus that originally stood in the propylon of the complex⁵⁶, and an *ethnos* relief that once decorated its North Building⁵⁷.

⁵² Compare an un-published statue base honouring the emperor Nerva excavated in front of the Agora Gate. The width of the shaft is 61 cm and the width of the upper plinth is 85 cm, a ratio of approximately 1 : 1.4.

⁵³ It is of course possible that the monument was re-located after these repairs, though this would have necessitated an enormous amount of practical effort.

⁵⁴ For Aphrodite Promētor at Aphrodisias, see Reynolds 1980, 74–77 nos. 2, 3; Reynolds 1982, 182–184 nos. 54, 55; IAph2007 9.34, 12.305.

⁵⁵ For this base, see Reynolds 1986, 111 f.; IAph 2007 9.34; Smith 2013, 56.

⁵⁶ For this base, see Reynolds 1980, 81 no. 15; Smith 2013, 63 f.

⁵⁷ For this relief, see Smith 1988, 67–69 cat. 5; Smith 2013, 97–99. Other re-used material in the holding basin included a series of 2nd cent. A.D. mythological reliefs (for which see Linant de Bellefonds 1996; Linant de Bellefonds 2009); an honorific statue base for T. Oppius Aelianus Asclepiodotus, proconsul and corrector of Asia (for which see Roueché 1989, 16–19 no. 7; IAph2007 4.309); and a seated statue that was probably displayed on top of this base (for which see Smith et al. 2006, 180–182 cat. 52).

By contrast, the text on Side B records repairs paid for the *dēmos* without mentioning Aphrodite or any other deity. This lack of religious contextualisation fits more neatly with the notion that the Cyclops monument was set up in a public space belonging to the *dēmos* rather than in a sanctuary, in which case the dedication to Aphrodite on Side A would simply be a conventional formula included to express respect towards the goddess. The closest *public* space to the 6th cent. holding basin was, of course, the South Agora itself, a tree-lined urban park centred on a monumental marble-lined pool that seems to have been laid out for the first time during the reign of the emperor Tiberius⁵⁸. An economical solution would be to assume that the Cyclops monument was originally displayed somewhere in the South Agora, and there are in fact other considerations that speak in favour of this hypothesis.

Most notably, several other statue groups featuring representations of Polyphemos are known to have been displayed next to – or to have formed part of – extravagant water installations from the Julio-Claudian period to the time of Hadrian. We have already seen that a Polyphemos group was re-purposed for the decoration of an apsidal fountain building in Ephesus during the reign of the emperor Domitian, and that water pipes were attached to the sculptures to convert them into fountain figures. But we might also mention a series of statue groups that have been excavated in villas belonging to successive emperors in Italy itself. The earliest and best known example comes from the seaside villa at Sperlonga owned by the emperor Tiberius, where a statue group depicting the blinding of Polyphemos was one of several sculptures decorating an astonishing grotto-triclinium equipped with an eye-catching pool at its centre⁵⁹. A second example comes from Baiae, where a statue group depicting Odysseus and a companion offering a cup of wine to Polyphemos stood within a cave-like apse at the short end of a triclinium whose decorative programme suggests that it may have been designed for the emperor Claudius⁶⁰. Here the statues of Odysseus and his companion served as fountain figures, spurting water into a channel that ran adjacent to the walls of the room, which also had a rectangular pool in the centre of its floor. A third example was found at the Villa of Domitian at Castel Gandolfo, where a statue group depicting the immediate aftermath of the blinding of Polyphemos decorated a cave-like grotto that seems to have been consciously modelled on its counterpart at Sperlonga, here overlooking a small lake⁶¹. A final example comes from the Villa of Hadrian at Tivoli, where the heads of two of Odysseus' companions belonging to a Polyphemos group identical to the one at Sperlonga were excavated during the eighteenth century⁶². The display context of this group is unknown, but a popular theory holds that it was originally in the vicinity of the long ornamental pool known

⁵⁸ For the history and archaeology of the South Agora, see Wilson 2016a, 106–135; for recent archaeological investigations in the area see Wilson et al. 2016; Robinson 2016.

⁵⁹ The scholarship on Sperlonga is extensive. For a useful summary of the state of research at the turn of the millennium, see Ridgway 2000, 78–91. For recent studies of particular aspects of the Sperlonga sculptures, with up-to-date bibliographies, see Squire 2009, 206–238; Champlin 2013; and Bruno et al. 2015.

⁶⁰ For the *triclinium* at Baiae and its sculptural decoration, see Andrae 1982, 91–102; Andrae 1983; Andrae 1991; Tocco Sciarelli 1983; Lavagne 1988, 573–577; Zevi 1996, 316–319; 2000; Gianfrotta 2000; Squire 2003, 34–36.

⁶¹ For the grotto-*triclinium* at Castel Gandolfo and its sculptural decoration, see Balland 1967; Magi 1969; Andrae 1982, 216–220; Lavagne 1988, 589–594; Liverani 1989; Liverani 1996.

⁶² For the fragments of the Polyphemos group from the Villa of Hadrian at Tivoli, see Raeder 1983, 40 no. I.12. 143 no. III.3. 169 no. III.79; Lavagne 1988, 603–614; Andrae – Ortega 1992, 79–96; Andrae 1996.

as the Canopus and the adjacent dome-shaped *cenatio*⁶³. The similarities between the Canopus and the marble-lined pool of the South Agora at Aphrodisias have been noted independently⁶⁴.

Analogy with these groups would suggest that our Aphrodisian Cyclops monument was set up in the vicinity of an extravagant water installation, making the South Agora – with its 175 m long pool – an attractive possibility⁶⁵. Mythological statuary was certainly displayed in the South Agora during antiquity, judging by the inscription from the city walls quoted above recording how Artemidoros Pedisas set up a statue group depicting Hermes, Aphrodite and Erotes in the »palm grove«, an ancient name for this monumental urban park. It is also possible that the famous group showing Achilles ambushing the Trojan prince Troilos that was re-erected in the Civil Basilica in the mid-4th cent. was originally set up in this palm grove, since the palm tree had long been a »symbol of the Trojan plain«⁶⁶. A picture begins to emerge of a tree-lined urban park decorated with ambitious mythological statuary.

POLYPHEMOS GROUPS IN PUBLIC CONTEXTS

Recognising that the Cyclops monument at Aphrodisias may have been set up in the South Agora or the Sebasteion invites a re-assessment of the statue group from Ephesus, which in a recent monograph on monumental fountain complexes was described as »the only known sculptural representation of the Polyphemos scene found outside of an Italian domestic context«⁶⁷. The statue base from Aphrodisias clearly adds a second non-Italian, non-domestic example to our list of Polyphemos groups, and it is even possible that traces survive of a third. Indeed, an under-life-size male statue excavated in Byzantine levels over the South Stoa of the central forum at Corinth can be identified, on the basis of his pose and costume, as Odysseus handing the cup of wine to Polyphemos⁶⁸, in a scheme particularly reminiscent of the statue group from Baiae discussed in the previous section. This may not have been the only Odyssean group set up in Corinth, judging by a series of bronze coins depicting the monstrous Skylla, which may represent a statue monument that formed part of the famous Peirene fountain in the city⁶⁹. These

⁶³ This view is founded on the observation that two statue groups depicting the Skylla certainly were displayed on plinths set in the water at either end of the Canopus pool, suggesting that the Polyphemos group may have been set up nearby. The theory is summarised neatly by Lavagne: »il est certain que l'emplacement [of the Polyphemos group] devait être en »connexion visuell« avec celui qui avait été choisi pour les deux groupes figurant Scylla aux prises avec les marins d'Ulysse« (Lavagne 1988, 612).

⁶⁴ de Chaisemartin 1989, 41. 44; Erim 1990, 27; Wilson 2016a, 128.

⁶⁵ If the Cyclops monument was indeed displayed in the South Agora during its initial phase of use, we can only speculate where it might have stood. Assuming that its statues were made from marble and not bronze, it is unlikely that the monument was set up in the open space surrounding the monumental marble-lined pool, since it would here have been susceptible to weathering and erosion. It is much more likely that the monument was displayed in an interior setting where the texts inscribed on adjacent sides of the base were both clearly visible. Possibilities include the southeast corner of the south portico, the northwest corner of the north portico, and a partially-excavated *exedra* with a brick-lined façade built into the slope of the Theatre Hill to the south. The latter has a cave-like quality that would accord well with the postulated iconography of the statue group.

⁶⁶ For this theory, see Smith – Hallett 2015, 167.

⁶⁷ Longfellow 2011, 74.

⁶⁸ Ridgway 1981, 444f. The find context is supplied by the abstract for a paper entitled »Polyphemos and Galateia at Ancient Corinth«, which was delivered in January 2012 at the 113th annual meeting of the Archaeological Institute of America by A. Ajootian.

⁶⁹ Ridgway 1981, 445; Robinson 2011, 233–250.

Corinthian examples remain obscure, but our evidence is sufficient to conclude that that statue groups featuring the Cyclops Polyphemos emerged as a distinct category of public monument in the cities of Greece and Asia Minor during the 1st and 2nd centuries A.D.

The other principal group of Polyphemos statues is, of course, the collection of extravagant sculptures that decorated the imperial villas of successive emperors within Italy itself. In addition to the examples from the villas of Tiberius, Claudius, Domitian and Hadrian discussed above, we should also mention an astonishing vault mosaic that decorated a nymphaeum containing a fountain in Nero's famous Domus Aurea, which again depicted Odysseus offering a cup of wine to the seated Polyphemos⁷⁰. The prevalence of the theme in imperial contexts is striking, and it is clear that cave-like rooms displaying representations of the Cyclops episode – ›*antra cyclopi*‹ – became an expected and self-referential feature of imperial residences at this time⁷¹. Most of these *antra* seem to have been used for dining and drinking.

A crucial question concerns the scope and nature of the relationship between these two groups of Polyphemos installations: that is, between those set up in public contexts in the eastern Mediterranean on the one hand, and those set up in imperial residences in Italy on the other. According to one view, the Polyphemos group re-purposed for the Fountain of Domitian at Ephesus was deliberately chosen by Calvisius Ruso, the patron of the building, on account of its correspondences with imperial examples⁷², and was intended to form »a display that was truly imperial in nature«⁷³. The statue group thus served as a marker of Ruso's connectedness to the ruling gens and his claims to »near-imperial status«⁷⁴, much like the dedicatory inscriptions of the building, in which his name was juxtaposed with that of the emperor.

In reality, however, the assumption that public statue groups depicting Polyphemos derived their meaning from similar examples displayed in imperial residences in Italy risks diminishing our appreciation of this distinct category of monument⁷⁵. Indeed, recent studies have underscored the extent to which mythological statue groups in the Roman world derived meaning from their specific contexts of display, and, by implication, from the different ways in which they were processed, interpreted and appreciated by local viewers⁷⁶. It follows that the Cyclops statue groups in Ephesus, Aphrodisias and Corinth were erected not because of their correspondences with imperially sponsored groups in Italy itself, but because they were deemed to be useful and intelligible in their local contexts.

In the absence of the original dedicatory inscription of the Aphrodisian Cyclops monument, of course, it is difficult to pinpoint the precise social and political conditions that lay behind the decision to commission the monument. Even so, it remains possible to isolate some of the factors that might have contributed to a monument of this kind being erected in a public space within the city.

⁷⁰ For the grotto-*nymphaion* from the Domus Aurea and its mosaic, see Lavagne 1970, 673–721; Lavagne 1988, 579–588; Andrae 1982, 92f.; Zevi 1996, 320–329; Dunbabin 1999, 241.

⁷¹ Viscogliosi 1996, 252–269; Carey 2002, 44–61. The term *antrum cyclopi* derives from a late antique source mentioning a room of this name on the Caelian hill in Rome: see Lavagne 1988, 586–588.

⁷² Longfellow 2011, 62–76.

⁷³ Longfellow 2011, 74.

⁷⁴ Longfellow 2011, 62.

⁷⁵ All the more so when we recall that the Ephesos Polyphemos group is probably late Hellenistic in date and so *earlier* than the Polyphemos groups set up in imperial villas in Italy.

⁷⁶ Good examples are Neudecker 1988, 39–47; von den Hoff 2004; Newby 2012; de Angelis 2015.

Firstly, it may be significant that the Aphrodisias Cyclops monument was crowned by a colossal statue group depicting an unusually violent and graphic subject: Polyphemos eviscerating a companion of Odysseus. In an important study of colossal mythological statue groups displayed in public contexts in late-2nd and early 3rd cent. Rome, Ralf von den Hoff suggested that groups depicting violent mythological episodes fostered particular »ideals of viewing«⁷⁷ among ancient viewers, demanding their emotional engagement and inviting them to reflect on the extremes of the human condition⁷⁸. It seems possible that the Aphrodisian Cyclops monument functioned in a comparable manner, prompting local viewers to ponder the suffering endured by the helpless victim(s) of Polyphemos, and to engage with broader issues of pain, grief and mortality.

Secondly, we have seen that Cyclops statue groups were consistently associated with water installations during the 1st and 2nd centuries A.D., and that the Aphrodisias Cyclops monument may also have been displayed near to an extravagant water feature: namely, the monumental pool that dominated the large urban park known as the South Agora. Together these observations suggest that water (and water installations) played a significant role in informing the choice of Cyclopean iconography during antiquity, and that water may have been an important factor in the original decision to set up the Cyclops monument in a public space in Aphrodisias.

The notion of a direct connection between water and Cyclopean statue groups accords well with the important role played by water in the mythology of the Polyphemos episode, in which the seafaring hero Odysseus encountered Polyphemos – a son of the sea god Poseidon – in a cave situated close to the shore of the island of the Cyclopes. The cave-like grottos containing representations of Polyphemos at Sperlonga, Baiae, the Domus Aurea, Castel Gandolfo and Tivoli were all clearly intended to evoke this seaside cave⁷⁹.

The Polyphemos subject also seems to have offered particular opportunities for real water to play an active role in the sculptural display. This is especially clear in the case of the statue group from Baiae, where water spurted both from the cup filled with wine presented by Odysseus to the Cyclops and from the neck of the wineskin carried by his companion, here playing the part of the wine that resulted in Polyphemos' downfall⁸⁰. We might also mention an arithmetic epigram in the Palatine Anthology attributed to one Metrodoros, which, if it was inspired by a real fountain, suggests that water might even be integrated into representations of Polyphemos himself:

This is Polyphemos the brazen Cyclops, and as if on him someone made an eye, a mouth, and a hand, connecting them with pipes. He looks quite as if he were dripping water and seems also to be spouting it from his mouth. None of the spouts are irregular; that from his hand when running will fill the cistern in three days only, that from his eye in one day, and his mouth in two-fifths of a day. Who will tell me the time it takes when all three are running⁸¹ ?

⁷⁷ von den Hoff 2004, 118.

⁷⁸ von den Hoff 2004.

⁷⁹ Several scholars have shown that the groups at Sperlonga and Baiae might also have been connected to the Polyphemos myth in a geographical capacity, since the adjacent Italian coastline was traditionally identified as the scene of Odysseus' adventures: see Lavagne 1988, 531 f.; de Grummond 2000, 265–273; Dunbabin 2015, 43 f.

⁸⁰ For this water installation, see Zevi 1996, 318 f.; Zevi 2000, 90–92; Squire 2003, 35.

⁸¹ Anth. Pal. 14, 132.

Against this background, it is worth at least considering the possibility that the Aphrodisian Cyclops monument was itself a fountain of some kind. This would go some way to explaining the two separate repairs recorded by the inscriptions, if they were indeed contemporary. Trajan and Kallikrates would then be responsible for repairing the water supply and installation, while the *dēmos* would be responsible for fixing the statue group displayed on top.

CONCLUSION

This article has offered some possible solutions to important questions concerning the iconography and original display context of an epigraphically attested Cyclops monument at Aphrodisias in Caria. A case can be made that the Cyclops monument was first set up in the large public park in Aphrodisias known today as the South Agora, in which case our statue base would offer an unusually rich document of the history of the space that it originally decorated. It would indicate that large-scale mythological statuary was set up in this ›place of palms‹ from the earliest years of its existence, and that an earthquake damaged some of this statuary in the late-first or early-second century A.D. It would suggest that such mythological groups remained standing in the South Agora even when the city wall was constructed in the 350s A.D., and that they continued to be viewed and appreciated by large numbers of citizens at this time⁸². It would offer further confirmation of the destruction that was precipitated by a series of earthquakes in late antiquity, and furnish yet another example of how existing materials were re-purposed for new construction projects in the aftermath of such catastrophes.

Abstract: Two texts inscribed on a large statue base shaft from Aphrodisias in Caria record repairs made to »the statues of the Cyclops« that originally stood on top of the base. While the inscriptions themselves have been well studied, the missing Cyclops statue group has received rather less attention. In this article, the iconography and original display context of this group are investigated for the first time. A series of statue and statuette fragments from Aphrodisias are presented to support the hypothesis that the base once supported an arresting Hellenistic-style statue group depicting Polyphemos eviscerating a companion of Odysseus. It is argued that this statue group was originally set up in a public space in Aphrodisias, plausibly the large urban park known today as the South Agora. This contextualisation permits a consideration of the factors that led to Cyclops statue groups being erected as public monuments in the cities of Greece and Asia Minor during the 1st and 2nd centuries A.D.

»DIE STATUEN DES ZYKLOPEN«:

EINE REKONSTRUKTION EINES ÖFFENTLICHEN DENKMALS AUS APHRODISIAS IN KARIEN

Zusammenfassung: Zwei Inschriften einer großen Statuenbasis aus Aphrodisias in Karien zeugen von Reparaturen der »Statuen des Zyklopen«, die ursprünglich auf eben jener Basis aufgestellt waren. Während die Inschriften Gegenstand häufiger Untersuchungen waren, wurde

⁸² For the multi-faceted relationships between the citizens of Aphrodisias and the mythological statuary in the town, see Chaniotis 2009.

der Statuengruppe des Zyklopen selbst bisher wenig Aufmerksamkeit zuteil. Dieser Artikel untersucht erstmals die Ikonographie und den ursprünglichen Aufstellungsort dieses Ensembles. Zusammen mit der Präsentation einiger Statuettenfragmente aus Aphrodisias wird die These aufgestellt, dass die Basis einst eine stilistisch an den Hellenismus anlehrende, kaiserzeitliche Statuengruppe trug, die Polyphem darstellte, wie er einen der Gefährten des Odysseus tötet. Es wird postuliert, dass die Polyphemgruppe auf einem der öffentlichen Plätze Aphrodisias' aufgestellt war, wahrscheinlich auf der großen von Bäumen umstandenen Platzanlage, heute bekannt als Südagora. Dieser Kontext erlaubt die Erwägung, dass Statuengruppen mit Darstellung des Zyklopen in den öffentlichen Räumen der Städte Griechenlands und Kleinasiens des 1. und 2. Jhs. n. Chr. aufgestellt wurden.

»KIKLOP HEYKELLERİ«:

KARYA APHRODISİAS'TAN BİR KAMU ANITININ REKONSTRÜKSİYONU

Özet: Karya'daki Aphrodisias'tan büyük bir heykel kaidesinde bulunan iki yazıt, orijinal olarak kaide üzerinde yer alan »Kiklop heykelleri«nin onarımını kaydetmektedir. Yazıtların kendisi çok iyi çalışılmış olmasına karşın, kayıp olan Kiklop heykel grubu daha az ilgi görmüştür. Bu makalede, bu heykel topluluğunun ikonografisi ve sergilendiği orijinal yer ilk defa olarak araştırılmaktadır. Aphrodisias'tan bir dizi heykel ve heykel fragmanı, kaidenin bir zamanlar Odysseus'un yoldaşlarından birini öldüren Polyphemos'u tasvir eden, dikkat çekici Hellenistik tarzda, ancak Roma dönemine ait bir heykel grubunu taşıdığı hipotezini desteklemek için sunulmaktadır. Bu heykel grubunun orijinal olarak Aphrodisias'ta kamuya açık bir alana, olasılıkla bugün Güney Agora olarak bilinen, ağaçlarla çevirili alana yerleştirilmiş olduğu düşünülmektedir. Bu konumlandırma, M. S. 1. ve 2. yüzyıl Yunan ve Küçük Asya kentlerinin kamusal alanlarında Kiklop heykel gruplarının dikilmesinde rol oynayan faktörlerin değerlendirilmesine de izin vermektedir.

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