



PARION STUDIES IX

Parion Kazıları 20. Yıl Armađanı

Editörler:

VEDAT KELEŞ – CEVAT BAŞARAN
ALPER YILMAZ – HASAN KASAPOĐLU
KASIM OYARÇIN

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ege

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Sunuş

Tarih boyunca birçok medeniyete ev sahipliği yapmış olan Anadolu, derin tarihi, arkeolojik zenginlikleri ve çok bileşenli kültürel mirası ile dünya uygarlık tarihinin en özel coğrafyalarından biridir. Bu özel ve kadim Anadolu coğrafyasının en önemli parçalarından biri ise, gerek tarihi ve gerekse kültürel zenginlikleriyle kurtuluş savaşımızın önsözünün yazıldığı şehitler diyarı Çanakkale'dir.

Bakanlığımızın izin ve destekleriyle 1997 yılında yüzey araştırmalarıyla başlayan ve 2005 yılında ise bilimsel bir çalışmaya dönüşen Parion kazıları, yirmi yıldır kesintisiz olarak sürdürülen uluslararası ve interdisipliner çalışmalar neticesinde sadece kültürel miras bakiyemize kazandırdığı eserler ile değil, aynı zamanda Anadolu arkeolojisine yetiştirdiği bilim insanları, Parion Studies serisi adı altında bilim dünyasına sunduğu yayınları ile de ülkemizin kültürel mirasına önemli katkılar sunmuştur.

Parion kazıları geçen 20 yılda sadece geçmişin izlerini barındıran bir arkeolojik alan değil, aynı zamanda kültürel mirasın korunması ve bilimsel yöntemlerle geleceğe taşınması adına da bir referans noktası hâline gelmiştir. Kazı ve araştırmalar kapsamında ortaya çıkarılan materyal kültüre ait buluntular, bölgenin Antik Çağ'daki sosyo-ekonomik yapısını, kültürel etkileşimlerini ve günlük yaşam pratiklerini anlamamıza olanak sağlamıştır.

Bu eser, Parion kazılarının 20. yılına özel olarak hazırlanmış olup, kazıların bilimsel sonuçlarını, elde edilen verileri ve arkeoloji disiplinine sağladığı katkıları bir araya getirmektedir. Kazılar sırasında yetişen birçok akademisyen ve araştırmacının katkılarıyla hazırlanan bu kitap, yalnızca geçmişi anlamaya yönelik bir çalışma değil, aynı zamanda gelecekte yürütülecek bilimsel araştırmalara da rehber niteliği taşımaktadır.

Parion antik kentinde yürütülen çalışmalara emek veren tüm bilim insanlarına, araştırmacılara destek sağlayan kurum ve kuruluşlar ile kitabın hazırlanmasında emeği geçenlere şükranlarımı sunuyorum. Bu eserin, ülkemizin kültürel mirasının zenginliğinin geniş kitlelere duyurulması ve yapılan arkeolojik kazıların sonuçlarının bilim dünyasına kazandırılmasının ne kadar önemli olduğunun anlaşılması yolunda önemli bir katkı sağlayacağına inanıyorum.

Birol İNCECİKÖZ
T.C. Kültür ve Turizm Bakanlığı
Kültür Varlıkları ve Müzeler Genel Müdürü

Önsöz

Bir arkeolojik kazının zamanı, sadece yıllarla değil, insan emeği, tutku ve bilgiyle ölçülür. Parion kazısı, 20 yıl önce ilk kazma vurulduğunda arkeolojik bir serüvenin başladığı bu kadim topraklarda, tarihi yeniden yazma gayesiyle ilerlemiş ve bugün bizi derin bir saygı ve hayranlıkla durup bu eşsiz yolculuğu bilimsel bir yayın ile kutlamaya davet etmiştir. 20 yıl boyunca, geçmişin sessiz tanıkları olan bu topraklar, taş ve çanak çömlek parçaları, bir hikâye anlatıcısının ustalığıyla gün yüzüne çıkarılmıştır. 20 yıl boyunca her bir tabaka, insanlık tarihine dair yeni bir sayfa açmış; her bir eser, kaybolmuş bir yaşamın yankısını günümüze taşımıştır. Kazılar, sadece bilimsel keşifler değil, aynı zamanda insan ruhunun azim, merak ve sabırla birleştiğinde neler başarabileceğinin bir kanıtı olarak değerlendirildiğinde Parion kazısına emek vermiş, ter akıtmış her meslektaşımız, öğrencimiz ve işçimiz bu azim, merak ve sabrın, saygıyı hak eden birer halkası olmuştur. Bu kitap, Parion kazısının 20 yıllık serüveninde emek veren katkı sağlayan meslektaşlarımızın emeklerini belgelemekle kalmamakta; aynı zamanda bu serüvenin arkasında duran insanların tutku dolu çabalarını, iş birliklerini ve fedakârlıklarını da görünür kılmakta, bir arkeolojik kazıda gün doğumundan gün batımına kadar dökülen alın teri, düşünce ve emeğin, burada sayfalara dönüşümünü belgelemektedir. 20 yıllık birikimin bir özeti ve günümüze yansımaları olan bu kitabı elinizde tutarken, sizleri de bu yolculuğun bir parçası olmaya davet ediyoruz. Her sayfada Parion'un zengin tarihi ve materyal kültürüne dokunacak, her satırda insanlığın derin köklerine uzanan bir yolculuğa çıkacaksınız.

Parion kazılarının 20. sezonu için hazırlanmış armağan kitabında Parion kazılarında yetişmiş veya beraber çalışma fırsatı bulduğumuz araştırmacıların bir yayında buluşturulması hedeflenmiştir. Bu bakımdan armağan kitabında sadece Parion'la ilgili yazılar değil yolu Parion'dan geçen bilim insanlarının Parion dışında yaptıkları yayınlar da kabul edilmiştir.

Bu önsöz vesilesiyle, 20 yıllık süre zarfında Parion Kazılarının başlaması ve gelişmesinde emeği geçen başta bilimsel anlamda ilk kazmayı vuran hocam Prof. Dr. Cevat Başaran olmak üzere, Türkçe metinlerin redaksiyonunu yapan Dr. Öğr. Üyesi Hasan Kızıldağ'a, süreç içerisinde çeşitli yardımları ile katkı sağlayan Soner Özmen, Fatma Kızıyalçın Oyarçın, Selman Tamyürek, Eda Cerit, Pelin Koçoğlu, Ali Özkan, kazı ana sponsorumuz İÇDAŞ A.Ş., Nurova Ailesi ve Çanakkale'nin yerel yönetimine, Ahmet Boratav özelinde tüm Ege Yayınları çalışanlarına ve son olarak da Parion kazılarına katılmış tüm öğrencilerimize bir kez daha teşekkür ediyor ve onlara bu mirası hepimize armağan ettikleri için minnettarlığımızı sunuyoruz.

Prof. Dr. Vedat KELEŞ
Ondokuz Mayıs Üniversitesi
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The Parion “Crouching Aphrodite”

Maria BODROVA* - Alexandra KOKIEVA**

Abstract

The article is dedicated to a terracotta figurine of a naked woman found during the Parion’s “Agora” excavations in 2023. The statuette belongs to the type “Crouching Aphrodite”, which is primarily known because of sculptures presented in many museums around the world. This type has a story of attribution based on writing sources that led to a discussion about its chronological and geographical spread. Depending on the combination of written sources and art objects, researchers suggest periods of existence of the “Crouching Aphrodite” type with a difference of several centuries. Due to written sources, there are also disputes about the origin of the type in Asia Minor. The attribution of the images to the goddess also remains controversial since only a few art pieces with naked women have Aphrodite signs, for example, Eros figure behind woman’s back. The article raises all these issues because of publication of the find. The analogies and a map of the distribution of these analogies are given to show a wide geographical spread of figurines of this type and a big stylistic difference between terracottas of naked crouching woman. Thus, the data of this article are relevant in the context of issues related to the art both in terms of type and a terracotta production. The article actualizes the search for new ways of dating and attribution of both the type and terracotta figurines.

Keywords: Crouching Aphrodite, terracotta figurine, coroplastic, Parion, Asia Minor.

Parion’dan “Çömelen Aphrodit”

Özet

Makale, 2023 yılında Parion’un “Agora” kazıları sırasında bulunan, pişmiş topraktan bir çıplak kadın heykelciğini konu almıştır. Heykelcik, dünya çapında birçok müzede sergilenen heykelciklerden dolayı öncelikle bilinen “Çömelmış Afrodit” tipine aittir. Bu tipin, kronolojik ve coğrafi yayılımı hakkında tartışmalara yol açan yazılı kaynaklara dayanan bir atıf hikayesi vardır. Yazılı kaynaklar ve sanat eserlerinin birleşimine bağlı olarak araştırmacılar, “Çömelmış Afrodit” tipinin birkaç yüzyıl farkla var olduğu dönemleri öne sürmektedir. Yazılı kaynaklar nedeniyle, tipin Küçük Asya’daki kökeni hakkında da anlaşmazlıklar vardır. Resimlerin tanrıçaya atfedilmesi de tartışmalı olmaya devam etmektedir çünkü çıplak kadınların yer aldığı sadece birkaç sanat eserinde Afrodit işaretleri vardır, örneğin kadının arkasındaki Eros figürü gibi. Makale, buluntunun yayınlanması nedeniyle tüm bu konuları gündeme getirmektedir. Çalışmada, bu tip figürinlerin coğrafi yayılımını ve çıplak çömelmış kadın terrakottaları arasındaki büyük stilistik farkı göstermek için analogiler ve bu analogilerin dağılım haritası verilmiştir. Dolayısıyla, bu makalenin verileri hem tip hem de pişmiş toprak üretimi açısından sanatla ilgili konular bağlamında önemlidir. Makale, hem tip hem de pişmiş toprak figürinlerin tarihlendirilmesi ve atfedilmesi için yeni yollar arayışını gerçekleştirmektedir.

Anahtar Kelimeler: Çömelen Aphrodite, terrakotta figürin, coroplatik, Küçük Asya.

A terracotta figurine (Fig. 1) was found during Russian-Turkish excavations at Parion in 2023, in a place that researchers interpret as the site of “Agora”¹. The context of the findings is described in detail in the article by A. Ivanchik and R. Stoyanov in this volume. Therefore, in this article, it is worth noting that it contains a mixture of materials from Hellenistic to Roman periods.

1 See the article by Ivanchik, Stoyanov in this volume.

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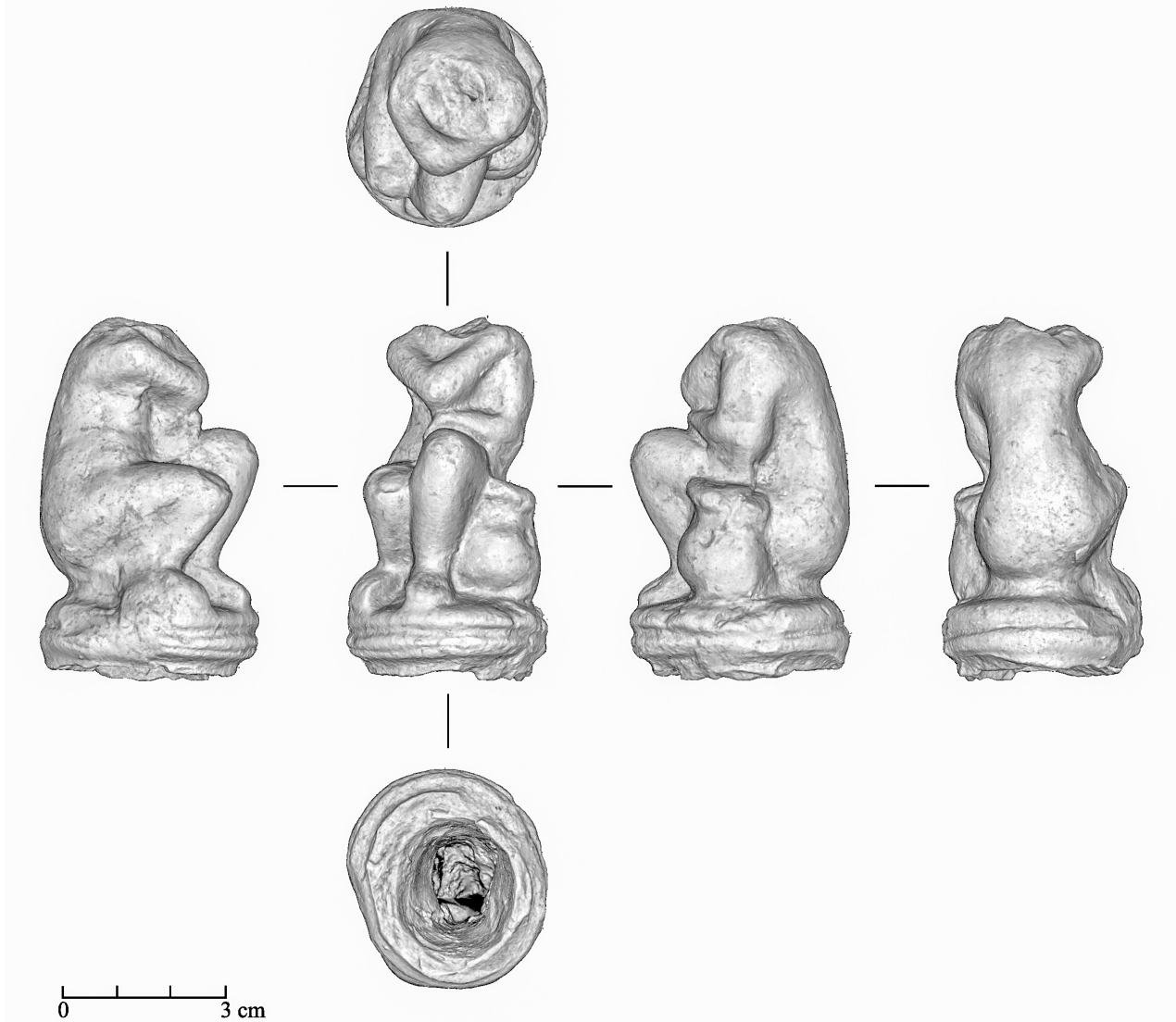


Fig. 1. Terracotta figurine from Parion.

The figurine (DCS 47) has 6.7 centimeters in height. It represents a naked crouching woman. The composition is on a round base. The head of the statuette has not been preserved. The figure's right arm covers her chest and lies on her left shoulder, while the left arm is bent at the elbow with the forearm resting on her left thigh. Both hands are adjacent to the body and are poorly preserved. The knees are bent with the left knee raised slightly above the right. Toes can be observed on the left foot. The back is slightly forward inclined. A vessel is located near the left thigh.

The figurine was created using a mold. To make terracotta figurine by this technique master made a prototype from any material he wanted to use: wood, metal, stone or something else. Next step was to coat this prototype clay and remove it². This technique is typical of mass production, creating uniformity over a large territory³. This is evident in the similarity between different figurines, allowing us to trace back to specific workshops. Unfortunately, it cannot be done with the figurine discussed here due to the lack of close parallels⁴. There are no visible traces of a mold on this particular item, but some other figurines from Parion have them⁵. Also the figure analyzed in this article has empty space inside, that can be the consequence of using a mold for its making.

2 Hoffmann 2023, 40-41.

3 Lapatin 2014, 217-220; Rees 2008, 47-67.

4 Muller 2017/2018, 153-169.

5 Kasapoğlu 2015, 177-192.

The statuette does not have any clear signs of gender, such as breasts, but based on the general proportions of its body, as well as the size and shape of its arms, hips, and back, it can be concluded that depicting a woman. The body position of the figure corresponds to the type "Crouching Aphrodite." There are no other identifying signs that can definitively prove that this terracotta is Aphrodite, such as a figure of Eros or a dolphin. The woman is crouching and covering the upper part of her torso with her arm, which is typical of some art pieces identified as Aphrodite images. Additionally, the presence of a vessel on the left, possibly a hydria or a loutrophoros, although depicted rather schematically, is also typical for the Knidian Aphrodite and may indirectly specify that the terracotta from Parion indeed represents Aphrodite.

The type of the figurine found in Parion refers to a form primarily associated with sculptures. The "Crouching Aphrodite" is a type depicting a naked goddess sitting on bent legs and covering herself by arms. Scholars named this way a number of famous sculptural compositions. Examples of Crouching Aphrodite statues can be seen in the National Museum of Rome (Rome), the Louvre (Paris), the Hermitage (St. Petersburg), the Getty Museum (Los Angeles)⁶. Sculptures share the central concept of a naked woman in a bent-knee position, but differ in the positioning of their torsos, arms and heads. Statues from the Hermitage and the Getty Museum also have figures which can be named Eros behind the woman's back.

The problem of attributing a figurine from Parion to an image of Aphrodite is rooted in a number of points relevant for other works of art of this type. It is essential to understand the complexities of attribution. The problem of identifying "Crouching Aphrodite" begins in the 19th century.

In 1897, Theodor Reinach published an article in which, based on written and epigraphic sources, he attributed the origin of "Crouching Aphrodite"⁷ to sculpture Doidalsas, who was mentioned by Pliny the Elder and dated the statue to the IIIth century BC⁸. This attribution was widely accepted until it was challenged by Andreas Linfert in 1969. He presented a refutation of this hypothesis demonstrating the weakness of the argument that Doidalsas was the creator of the "Crouching Aphrodite"⁹, also mentioned in the same passage by Pliny. Instead, Linfert attributed the creation of this type to another sculptor Polykarmos. The discussion started by these scholars is still supported by researchers, since they take the Reinach's¹⁰ or the Linfert's¹¹ point of view. It is important to consider the perspectives of those who challenge Doidalsas' authorship, as this allows us to revisit three key aspects of this study: the origin, dating and attribution of the work.

Dericksen Brinkerhoff (1978) argues that dismissing the connection between Doidalsas and the "Crouching Aphrodite" raises the issues: when the original prototype was created and what stylistic group it belonged to. Based on his analysis of various artworks in this group, he suggests that this idea developed from the 5th century BC until the Hellenistic period¹². He localizes the origin of the initial statue in Asia Minor, supporting it by numismatic evidence¹³.

Karl Kilinski (1992) acknowledges Linfert's refutation, which leads him to re-examine issues of the origin and dating¹⁴. Through his examination of the details of the Crouching Aphrodite, Kilinski concludes that it is stylistically similar to the Capitoline Aphrodite, suggesting a later date¹⁵.

Jane Francis (2002) sees Linfert's refutation as a liberation from the interpretations, attribution and dating of the Crouching Aphrodite sculpture imposed by Doidalsas figure¹⁶. Analyzing the style of a broader source base than sculpture, she identifies the emergence of the crouching nude woman figure image in the 5th

6 LICM II-2 Aphrodite 1018-1031; Hermitage website, <https://edu.hermitage.ru/catalogs/1262290432/fact/1262800713>.

7 Reinach 1897, 420-428.

8 Plin. Nat. 36, <https://www.perseus.tufts.edu/hopper/text?doc=urn:cts:latinLit:phi0978.phi001.perseus-lat1:36>.

9 Linfert 1969, 158-164.

10 Corso 2014, 63-64; Ghisellini 2009, 666-668.

11 Brinkerhoff 1978/1979, 83; Kilinski 1992, 1; Francis 2002, 212.

12 Brinkerhoff 1978/1979, 95.

13 Ibid.

14 Kilinski 1992, 1.

15 Ibid., 4-5.

16 Francis 2002, 214.

century BC. J. Francis stresses that such figures may not necessarily be images of a goddess, except cases in which women are depicted with Eros. She suggests that these figures could represent brides, nymphs or mortal women¹⁷. This leads her to suggest that the attribution of the crouching nude women as Aphrodite may be incorrect, and could be linked to the theory of Theodor Reinach regarding the sculptor Doidalses as the creator of the statue of Aphrodite. However, in reality, the crouching figure could be not only Aphrodite surprised at a bath but equally Artemis in a scene with Actaeon¹⁸. Signs of Aphrodite like Eros or a dolphin are not always presented¹⁹. Thus, the crouching nude woman could be a popular motif, but the specific details depended on the artist's vision — who might have depicted a goddess or a mortal woman²⁰. Francis dates this motif to the late Hellenistic period, noting these traits characteristic of the 2nd and 1st centuries BC in the sculpture: a synthesis of Greek and Roman cultural traditions, an “intellectual approach” to sculpture and a personal connection between the sculpture and the viewer through the use of the naturalness of the pose and nudity²¹.

As a result, there are still controversial issues in the historiography of the Crouching Aphrodite, which are actual for Parion figurine. Firstly, is it possible that all images of crouching nude women are images of the goddess Aphrodite, and is the Parion figurine a representation of Aphrodite herself? Secondly, where did this motif was born, and is it Asia Minor? Thirdly, in which epoch this motif was born? These questions cannot be answered based on a single item, making it necessary to explore other analogies, particularly terracotta figurines, in order to gain a better understanding.

The figure described in this article is the first “Crouching Aphrodite” found in Parion²². Although various terracotta figurines of Aphrodite which have been discovered there belong to different types, such as Aphrodite of the Gardens (Venus Genetrix) and Aphrodite Sosandra. The closest ones depicted the goddess naked - Aphrodite of Knidos and Aphrodite Anadyomene are also stylistically similar²³.

The closest geographic analogue among terracotta artifacts is the Aphrodite from Myrina (**Fig. 2,1**). It was discovered during excavations and dated as the 2nd century BC by context²⁴. However, some of its features differ: the right knee rests on the ground and the hands cover the face instead of the chest and shoulder. The second figurine from Myrina (**Fig. 2,2**) depicts a woman on a backdrop of drapery, the viewer sees the woman on the right²⁵. The third statuette from Myrina (**Fig. 2,3**), which was previously cited by early researchers as an analogy, has been determined to be a fake now²⁶.

During excavations on Delos in the Aegean (**Fig. 2,4**), two similar figurines were found²⁷. One of them has only preserved the lower part - the legs and pedestal, while the other one is even more fragmented²⁸. The connection between the statuette and the Parion's one can only be proved from the position of the legs. However, Delos terracotta's knee of the right leg appears to be lowered towards the surface.

Another terracotta statuette of a crouching naked woman was discovered in Amisos²⁹ (**Fig. 2,5**). This terracotta also differs from the Parion “Aphrodite”. While the right knee of the figurine is a little bit lower, the arms are positioned in a similar manner to the Parion one.

17 Francis 2002, 230.

18 Ibid., 231.

19 Ibid., 234.

20 Ibid., 243.

21 Ibid., 242-243.

22 Kasapoğlu 2015, 177-231; 2020, 467-493.

23 Kasapoğlu 2020, 481-482.

24 Pottier 1887, 515.

25 Francis 2002, 228.

26 Biondi 2013, 5.

27 Laumonier 1956, 161-162, Pl. 51, Fig. 489.

28 Laumonier 1956, 161-162.

29 Tırnık 2000, 44, Resim 18.

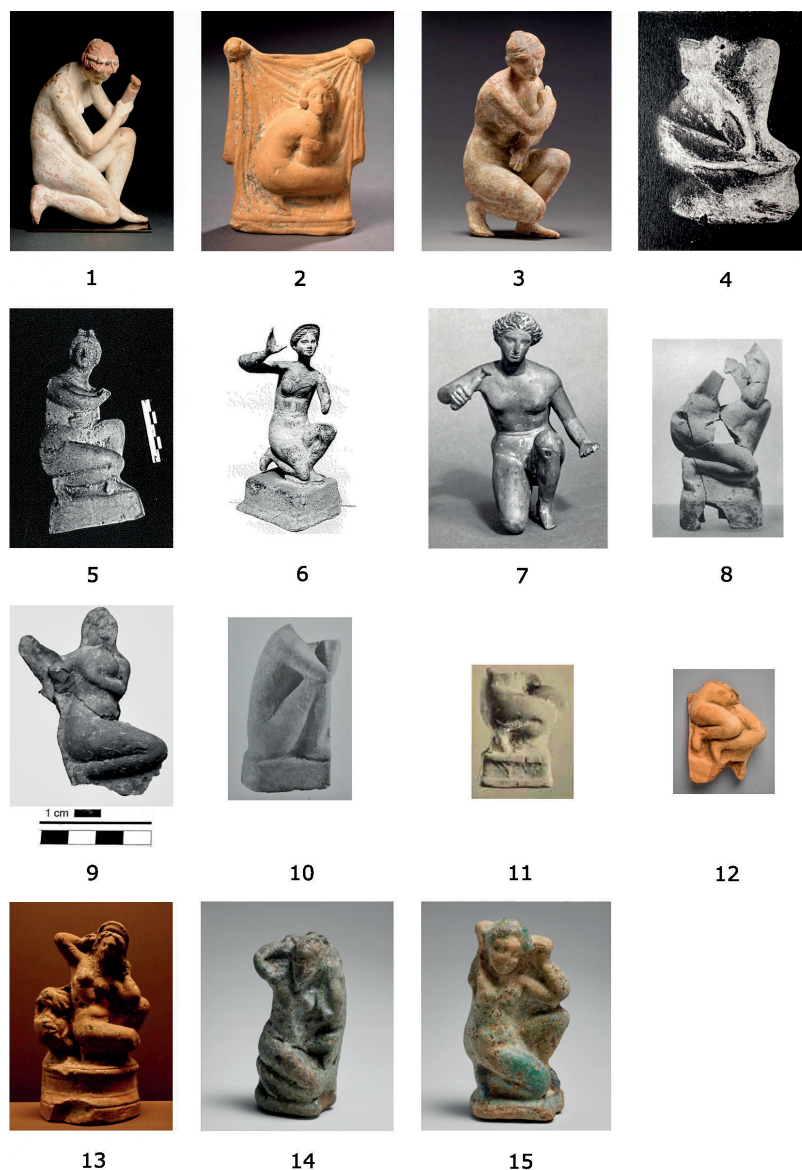


Fig. 2. 1 – Myrina³⁰ (Louvre), 2 – Myrina³¹ (mus. Toronto), 3 – fake³² (mus. Paul Getty), 4 – Delos³³ (Laumonier 1956), 5 – Amisos³⁴ (Tirnik 2000), 6 – Taras³⁵ (LICM II), 7 – Canusium³⁶ (British mus.), 8 – Morgantina³⁷ (Bell 1981), 9 – Erimi-Bamboula³⁸ (Christofi 2019), 10 – Kharayeb³⁹ (Chéhab 1951-1952), 11 – Seleucia⁴⁰ (van Ingen 1939), 12 – Seleucia⁴¹ (Kelsey mus.), 13 – Egypt⁴² (Louvre), 14 – Egypt⁴³ (Metropolitan Mus.), 15 – Egypt⁴⁴ (Metropolitan Mus.)

30 Louvre website <https://collections.louvre.fr/ark:/53355/cl010283402>

31 Tumblr website <https://theancientwayoflife.tumblr.com/post/619325034405806080/figure-of-crouching-aphrodite-place-oforigin>.

32 Getty museum website <https://www.getty.edu/art/collection/object/103SP6?tab=bibliography>

33 Laumonier 1956, Pl. 51, Fig. 489.

34 Tirnik 2000, Resim 18.

35 LICM II Aphrodite 1033.

36 British museum website https://www.britishmuseum.org/collection/object/G_1855-0306-5

37 Bell 1981, Pl. 59.

38 Christofi 2019, Fig. 8.13.

39 Chéhab 1951-1952, Pl. XIX.

40 van Ingen 1939, Pl. VII, № 95.

41 Kelsey museum website <https://exhibitions.kelsey.lsa.umich.edu/RPM/figurine4.html>

42 Louvre website <https://collections.louvre.fr/ark:/53355/cl010255319>

43 The Metropolitan Museum of Art website <https://www.metmuseum.org/art/collection/search/250531>

44 The Metropolitan Museum of Art website <https://www.metmuseum.org/art/collection/search/250532>

Two terracotta figures of crouching nude women were found on the Italian peninsula, in the cities of Taras⁴⁵ (Fig. 2,6) and Canusium⁴⁶ (Fig. 2,7). They also have different arm positions — their arms raised and not covering the bodies, with the right knees on the ground. The Canusium figurine holds an alabastron in her right hand. The figurine from Taras has a pedestal. Another terracotta was discovered during excavations at Morgantina (Fig. 2,8), Sicily⁴⁷. This statuette is heavily fragmented, with only the pedestal, legs and part of the arm remaining. It was found in a context dated to the 2nd – early 3rd century CE, based on coin finds.

In Cyprus, also during the excavation of the Eneolithic monument Erimi-Bamboula (Fig. 2,9), a supposedly Hellenistic layer was unexpectedly discovered, in which a significant number of terracotta was found, including a statuette with features of the “Crouching Aphrodite”, since she is naked and depicted sitting, she covers her chest with her left hand, and the right is stretched upwards⁴⁸.

Another partially preserved terracotta was found in Kharayeb⁴⁹ (Fig. 2,10). It still has the lower part: a foot, a pedestal, and part of an arm. Three more statuettes with a similar preservation of the lower part were discovered during excavations in Seleucia⁵⁰ (Fig. 2,11- 12). Three faience figures with a slightly different were also found in Egypt⁵¹ (Fig. 2,13-15). They combine features of the “Crouching Aphrodite” in the lower part, but in the upper part, they have the type of Aphrodite Anadyomena, with both hands raised to the head.

The geographical distribution of the terracotta “Crouching Aphrodite” figurines is significant, but their number is still relatively small (Fig. 3). Aphrodite Anadyomene is a more widely recognized image of a nude woman (goddess). The Parion Crouching Aphrodite is unique in its stylistic arrangement: none of the parallels have the legs positioned in such a way, nor do they possess similar attributes and composition. This can be considered an indication of the local production of the figurine.

Considering this, we can revisit the questions mentioned earlier. The first question is attribution. While the terracotta statuettes from Parion may not be reliably attributed as an image of Aphrodite due to the lack of features that would confirm this, it can still be categorized as part of the stylistic “Crouching Aphrodite” type, which means that the figure is not necessarily meant to represent a goddess.

The second issue is localization. From the terracotta, it can be seen that the geography of distribution is quite wide, but due to their small numbers, it is currently impossible to identify a specific “centre” of distribution. At the moment, four terracotta figurines have been found in Asia Minor, the region historically associated with the “Crouching Aphrodite” type in the historiographical tradition, but this is not a representative amount. So far, no marble or bronze statues of Aphrodite in this position have been discovered at all. In terms of the motif’s possible origin in Asia Minor, numismatic data provides some supporting evidence⁵². For example, two examples are given in LIMC (from Amisos and Germanicopolis)⁵³. They depict nude women in a crouching pose, with the position of their hands differing from the Parion figure: the right hand of the women in both images is directed toward the head rather than covering the chest. One of these women can be identified as Aphrodite because Eros is standing behind her. However, numismatic research is not the focus of this study, as it is a broad area that requires a more in-depth analysis. Preliminary data suggests the need for further research into the Aphrodite motif on coins from Asia Minor and the mutual influence between Asia Minor territories of the Roman Empire and its center in the context of studying the cult of Aphrodite⁵⁴.

The third question is about chronology. The “Crouching Aphrodite” as a type is considered Hellenistic and is associated with both historiographical traditions because of difficulties in dating of the original sculpture. It

45 LICM II-2 Aphrodite 1033.

46 Hutton 1899, 40-43, Fig.18; Walters 1903, 311.

47 Bell 1981, 160, Pl. 59, 241.

48 Christofi 2019, 142, Fig. 8.13.

49 Chéhab 1951-1952, 25, Pl. XIX.

50 van Ingen 1939, 76, № 95, 96, 97, Pl. VII.

51 Louvre website <https://collections.louvre.fr/ark:/53355/cl010255319>; The Metropolitan Museum of Art website <https://www.metmuseum.org/art/collection/search/250531>; <https://www.metmuseum.org/art/collection/search/250532>

52 Brinkerhoff 1978/1979, 90-91.

53 LIMC II-2 Aphrodite 1041, 1042.

54 Brinkerhoff 1978/1979, 90-91.



Fig. 3. The geography of distribution terracottas of Crouching Aphrodite.

must be noted, that one of the terracotta pieces from Myrina previously meant to be the earliest one has been identified as a fake nowadays⁵⁵. Most of the Aphrodite statuettes were dated according to stylistics, and just a few of them have a chronology based on the archaeological context. There is a dating context for figurine from Morgantina (late second or early first centuries⁵⁶). The layer DCS, in which Parion figurine was found, is dated by A. Smokotina as the third century AD⁵⁷. Therefore, the question of time of creating Parion Aphrodite and its motives remain open. This does not clarify our understanding of stratigraphy. The statuette may have come from a previous Hellenistic period, but it is also possible that it was created during the Roman Empire.

Conclusion

The new discovery of terracotta "Crouching Aphrodite" figurines brings back to the discussion of this motif in art. Approaching it not through art-historical analysis but by examining widely disseminated terracotta figurines shows its notable popularity across the vast territory of the antique world. Although the number of finds is not large (the authors have tried to collect as many as possible, although something may have been missed), the geographic spread of the motif is substantial. This indicates not only the local prevalence of this trend, such as in Asia Minor and major cities, but also its presence in more remote locations like Harayeb and Seleucia. Additionally, a reverse history of the image's Middle Eastern origins is possible, which would require further research. Moreover, the variability in the details of these figurines suggest that different manufacturing centers existed. Significant changes in social, political and cultural life during the Hellenistic period led to the widespread popularity of new images and motifs, such as the Crouching Aphrodite. According to Jane Francis⁵⁸, the portrayal of a female naked figure in a real action, whether a goddess or mortal, creates a sense of intimacy between the viewer and the artwork, as if the image were discovered by chance, an easy feeling of voyeurism. Terracotta statuettes were much less expensive than statues. This sense of closeness could be afforded not only by wealthy citizens but also by ordinary people.

55 Biondi 2013, 5.

56 Bell 1981, 241.

57 See the article by Smokotina in this volume.

58 Francis 2002, 243.

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