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The Bronze Sculptor of Portraits Theodoros of Parion

Bronz Portre Heykeltıraşı Parionlu Theodoros

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THE BRONZE SCULPTOR OF PORTRAITS, THEUDOROS OF PARION

ABSTRACT

This note collects all the available evidence concerning the bronze sculptor Theodoros of Parion and suggests a possible explanation of the close links of Parion to Rhodes during the middle Hellenistic times. It suggests, in particular, that he became the pupil of Timocharis of Eleutherna because these two sculptors signed three bronze statues together at Knidos, and Timocharis was older than Theodoros. Under the guidance of Timocharis, Theodoros must have specialized in portrait statues made in bronze. Then he must have settled on Rhodes because we have three other signatures of portrait bronze statues by him from the Acropolis of Rhodes as well as from the sanctuary of Athena at Lindos. These inscriptions allow fixing the period of activity of Theodoros between 250 and 220 BC. The long presence of this sculptor from Parion on Rhodes may have acted as a sort of bridge between the two poleis. That would explain why the Rhodian Alcetas from Camirus went to Parion and physically loved Praxiteles' statue of Eros set up at Parion in the early 2nd century BC. Equally, the early appearance of a variation of Praxiteles' Eros of Parion in the necropolis of Rhodes may be indebted to the close links established between Parion and Rhodes. The four inscriptions with signatures of this bronze sculptor are duly reported in this article, translations are provided as well as a bibliography. It is hoped that this article will increase the interest of scholars on a forgotten sculptor who according to those inscriptions contributed a lot to the flourishing of bronze sculpture of portraits in the Knidian/Rhodian region.

Keywords: Theodoros, Parion, Knidos, Rhodes, Lindos.



BRONZ PORTRE HEYKELTIRAŐI PARIONLU THEUDOROS

ÖZ

Bu not, Parionlu bronz heykeltıraő Theodoros ile ilgili mevcut tüm kanıtları bir araya getirmekte ve Parion'un Hellenistik Dönem ortalarında Rodos ile sahip olduđu yakın ilişkilerine dair olası bir açıklama önermektedir. Özellikle de, Timocharis'in Theodoros'a göre daha yaşlı olduđunu, Theodoros'un Eleuthernalı Timocharis'in öğrencisi olduđunu ve bahsi geçen bu iki heykeltıraőın Knidos'ta üç bronz heykele birlikte imza attıklarını öne sürmektedir. Theodoros, Timocharis'in rehberliğinde bronzdan imal edilmiş portre heykelleri konusunda uzmanlaşmış olmalıdır. Daha sonra Rodos'a yerleşmiş olmalıdır bunun sebebi olarak da Ro-

dos Akropolü'nde ve Lindos'ta yer alan Athena kutsal alanında onun tarafından yapılmış üç bronz portre heykelinde daha imzasının bulunması gösterilmektedir. Bu yazıtlar Theodoros'un aktif faaliyet dönemini MÖ 250 ile 220 yılları arasında saptamaya olanak tanımaktadır. Parionlu bu heykeltıraşın Rodos'taki uzun süreli varlığı, iki poleis arasında bir tür köprü görevi görmüş olabilir. Bu, Rodoslu (Camirus) Alketas'ın neden Parion'a gittiğini ve MÖ 2. yüzyılın başlarında Parion'da dikilen Praksiteles'in Eros heykeliyle fiziksel olarak aşk yaşadığını açıklamaktadır. Aynı şekilde, Praksiteles'e ait Parion'daki Eros heykelinin erken bir varyasyonunun da Rodos nekropolünde ortaya çıkması, Parion ile Rodos arasında kurulan yakın bağlar nedeniyle gerçekleşmiş olabilir. Bronz heykeltıraşın imzasını taşıyan bu dört yazıt makalede usulüne uygun biçimde nakledilmiş, çevirileri ve kaynakçaları aktarılmıştır. Bu makalenin Knidos/Rodos bölgesinde bronz portre heykeltıraşçılığının gelişmesinde çokça katkıları bulunan unutulmuş bir heykeltıraş hakkında araştırmacıların ilgisini artıracakları umulmaktadır.

Anahtar Kelimeler: Theodoros, Parion, Knidos, Rhodes, Lindos.



From the early classical period, Parion was adorned with statues by important masters. Already in the early 5th century BC, a bronze statue of Herakles by Hegeias was set up in this centre of the Propontis region^[1]. In the middle of the 4th century BC, a marble statue of Eros by Praxiteles was erected in the town^[2]. Probably in the same period, Euphranor's bronze statue of Paris, the mythical Trojan hero who supposedly gave his name to the *polis*, was placed in the *agora* of Parion near the supposed tomb of Paris, and sacrifices and festivals were held in his honour^[3]. Finally, the monumental altar for Artemis and Apollo Actaios by Hermokreon was dedicated^[4]. Representations of this altar on coins suggest a date in the late 4th century BC. Probably, it emulated the late classical altar of Artemis at Ephesos^[5].

Thus, the monumental cityscape of Parion in the 3rd century BC must have encouraged a brilliant young man of this *polis* to begin his career as a sculptor. Four signatures of Theodoros survive on the bases of bronze portrait statues. The chronologically first signature is found on a base from Knidos which supported three lost portrait bronze statues. The inscription on this base is the following:

[1] Pliny, 34, 78; DNO 2014, 1, 472, no. 554.

[2] Pliny, 36, 22; Corso 2021, 342.

[3] Pliny, 34, 77; Athenagoras, 26, 3-5; Nicetas Choniates, De statuis 2.5; Corso 2020, 355-360.

[4] Frisch 1983, 89-90, nos. 101-102 a-e; DNO 2014, 5, 431-432, nos. 4040-4041; Keleş 2018, 179-187.

[5] About this altar, see Muss - Bammer 2001.

Ἰ [Ερμόφαντος] -----

ἸΙ Στρα[τα---] Ἐρμο[φάν]του

ἸΙΙ Θε----- Ἐρμο[φάντου]

ἸV [Α]πολλόδωρος Ἐρμοφάντου τὸν πατέρα καὶ τοὺς ἀδελφοὺς θεοῖς.

ἸV [Τι]μόχαρις Ἐλευθερναῖος ἐποίησεν.

ἸV Ἰ Θεόδωρος Π[αριανὸς ἐποίησεν].

“Hermophantos son of... Strat... son of Hermophantos The... son of Hermophantos. Apollodoros son of Hermophantos dedicated (scil.: the statues) of his father and of his brothers to the gods. Timocharis of Eleutherna made (scil.: the statues). Theodoros of Parion made (scil.: the statues).”¹⁶¹

Thus the Cretan bronze sculptor Timocharis and Theodoros worked together on three bronze statues of a father and two sons, dedicated by the brother of the latter. Since Timocharis was older than Theodoros¹⁷¹, Timocharis was likely the main master and Theodoros was his pupil. Since Timocharis’ oeuvre is concentrated in the area of the Southern Sporades (Rhodes, Lindos, Karpathos and Astypalaia) as well as at Knidos and Sidon, Theodoros likely learned the job of the bronze sculptor at his workshop in this area.

Theodoros must have inherited from his master a close relationship with private patrons of bronze portrait statues at Rhodes and Lindos because his other three surviving signatures are found on bases from these two centres. One of these three bases has been found west of the Acropolis of Rhodes:

“Τίμαρχον Ἀνταγόρα

θεοῖς.

Μυτίων Αἰνήτορος,

Λύσων Τιμαράτου,

Ἐξάκεστος Θρασυμήδους,

Ἀριστίων Ἱερομβρότου,

¹⁶¹ DNO 2014, 4, 475-476, no. 3269, with previous bibliography.

¹⁷¹ DNO 2014, 4, 475-487, nos. 3269-3281.

Ἐράτων Ῥοδοφώντος,
 Φιλοκρέων Δαμαγήτου,
 Κλεώνυμος Θευγόνου,
 Μενοίτιος Εὐφραγόρα,
 Ἴεροφάνης Ἴερομβρότου,
 Πολύρατος Θευγόνου.

Θεὺδωρος Παριανὸς ἐποί<η>σε’

“(Statue of) Timarchos son of Antagoras dedicated to the gods. Mytion son of Ainetor, Lyson son of Timaratos, Exakestos son of Thrasymedes, Aristion son of Ierombrotos, Eraton son of Rhodophon, Philokreon son of Damagetos, Kleonymos son of Theugonos, Menoitios son of Euphragoras, Ierophanes son of Ierombrotos, Polyaratos son of Theugonos (dedicated the statue). Theodoros of Parion made it”^[8].

Some of these dedicatees are known from other *testimonia*, were prominent citizens of Rhodes and flourished between 249 and 228 BC^[9], thus fixing the flourishing age of Theodoros between 250 and 220 BC. At that specific period, Rhodes was prided with one of the most important schools of sculptors of its time and experienced the setting up of many new statues^[10]; thus, it makes sense that a sculptor from Parion moved there in search of commissions of statues. The remaining two signatures of Theodoros are found on the bases of bronze portrait statues from Lindos. One of these two bases was found on the Acropolis of Lindos, north of the large portico and bears the following inscription:

Ἄλεξιων Ἀ[γη]σύλου [Ἀναξαγόρας καὶ

Φιλ]τίας Ἀρχοκράτευσ

Ἀναξαγόρας Ἀγησύλου ὑπὲ[ρ τοῦ αὐτοῦ ἀ]δελφοῦ Ἄλεξιωνο[ς καὶ] τῶν
 παιδίων τῶν [Ἀρχοκράτευσ Ἀ]ναξαγόρα καὶ Φιλτία.

Θεὺ[δωρος Παριαν]ὸς ἐποίησε’

“(Statues of) Alexion, son of Hagesylos (and) of Anaxagoras and Philtias, sons

[8] DNO 2014, 4, 677-678, no. 3463.

[9] DNO 2014, 4, 678.

[10] Bairami 2017.

of Archokrates. Anaxagoras son of Hagesilos (dedicated the statues) for his brother Alexion and for the children of Archokrates, Anaxagoras and Philtias. Theodoros of Parion made them.¹¹¹

The persons mentioned in the inscription are unknown but the *ductus* of the inscription suggests a date in the second half of the 3rd century BC. The last known signature of Theodoros has been read on a base which also comes from the Acropolis of Lindus and precisely at the north-west of the portico:

‘Νικολ-----

Ἀθα[να- - Λινδι-----]

Θεόδ[ωρος Παριανὸς ἐποίησε].

“Nicol... to Athena... Lindia... Theodoros of Parion made (scil.: the statue)”.

The *ductus* suggests a date around 230 BC. Nothing is known about the subject of the statue¹¹². Unfortunately, no one of the signed statues of Theodoros survives; thus, we have no idea of his style. The activity of Theodoros of Parion on Rhodes may have contributed to the establishment of close links between Rhodes and Parion.

This observation probably explains the fact that the Rhodian Alcetas from Kamiros – an early 2nd century BC member of a family whose exponents are recorded for holding the *demiourgia* and being public benefactors – loved Praxiteles’ Eros at Parion, leaving a mark of his sperm on the statue¹¹³. The example of the near Knidian Aphrodite, also by Praxiteles, which was the target of episodes of *agalmatophilia*¹¹⁴, may have set the example for a similar approach also to this statue of Eros.

Finally, these close ties between Parion and Rhodes explain the reception of the configuration of the Eros of Parion on Rhodes: a statuette in Parian marble from the cemetery of Rhodes (Rhodes, Archaeological Museum, no. E 498) still of the early 2nd century BC is in fact inspired by the Eros of Parion¹¹⁵. Theodoros may have acted as a bridge between these two poleis.

¹¹¹ DNO 2014, 4, 676-677, no. 3461.

¹¹² DNO 2014, 4, 677, no. 3462.

¹¹³ Pliny, 36, 22.

¹¹⁴ Corso 2007, 40-118.

¹¹⁵ Machaira 1998, 139, fig. 5.

The fact that bases signed by Theodoros have been found at Knidos and on Rhodes but not at Parion is probably to be explained with the consideration that Knidos and Rhodes experienced intense monumental policies in the late 3rd century BC^[16]. Thus, a talented sculptor from western Asia Minor may have thought that moving to this area would lead to a promising career.

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^[16] See for Knidos, Bruns-Özgan 2015, 137-146 and for Rhodes, Bairami 2017, IV-XVIII.