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THE ONLY ICARUS STATUETTE FROM DACIA: A MILITARY APPROPRIATION OF THE ICARUS MYTH?

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Keywords: Icarus, provincial art, military, ancient iconography.

Cuvinte cheie: Icar, artă provincială, legiuni, iconografie antică.

In this paper I present a limestone statuette of Icarus from Apulum, the only artefact showing him ever to be retrieved from the province of Dacia. This unique piece of provincial art enhances our understanding of local funerary practices, as well as, it is argued, of the Roman military milieu. I herein offer 1. a description of the statuette, 2. a summary and a discussion of Icarus' myth, 3. a short inquiry into his ancient iconography, and 4. a more thorough analysis of the Apulum Icarus in the light of the above. In the latter part, a case is made that the statuette likely found its inspiration in the Aquincum workshop, its function is funerary, and its date can be placed between the end of the 2nd c. and the beginning of the 3rd c. CE. Importantly, a military appropriation of the figure of Icarus is considered.

1. **A limestone Icarus statuette (Figs. 1-4)** was identified by Radu Ota in 2014 in the collections of the National Museum of the Union in Alba Iulia (ancient Apulum), Romania (inv. no R 930)¹. It is the only representation of Icarus ever found in the province of Dacia. The sculpture was acquired in 1970, but its exact provenance was not recorded. The limestone was traced back to the Ighiu quarry, 12 km from Apulum. According to the data in the Romanian language publication², the statuette, missing the head and feet, measures 45 cm to the tip of the wings, with 31.8 cm for the legs and *torso*. The wings are attached to each arm around the biceps and at the wrist by two loops, or rather straps. The presence of these straps is crucial in order to distinguish Icarus from other - quite numerous - mythological characters with (non-artificial) wings. The fact that both arms are raised above the shoulders, together with the rather symmetrical position of the legs suggested to Ota that the statuette shows Icarus flying. The identification is correct, despite the fact that the Roman statuary of Icarus was

¹ Ota 2014.

² *Ibidem*, p. 253.

only published in 2012 as a catalogue by Mirjana Sanader, based on the LUPA catalog published by the Universität Salzburg³, too late to be considered in initial the publication.

2. The myth⁴. Icarus is one of those mythological characters with an enduring fame, despite his exploits being confined to a single key episode. His story is modulated by contrasts. Together with Daedalus, his father, he was locked away in the Cretan labyrinth originally designed by the inventor himself as the prison-cum-dwelling quarters for the Minotaur. Conflicting stories of their crime are offered. Daedalus had either helped Minos' wife, Pasiphaë, to mate with a bull (thereby contributing to the birth of the monstrous offspring), or, long thereafter, had given Ariadne the ball of thread which eventually saved Theseus' life (thereby contributing to the death of the monster). It seems only fitting that a myth centered on a rise and fall motif should incorporate such contradictions: the inventor's creation becomes its dungeon, while punishment is meted out for contributing to either the birth or death of the Minotaur.

The facts could not be simpler, but are worth restating. Father and son escape by flying, after Daedalus fashions wings for both by fitting together feathers with wax. But Icarus flies too close to the sun and when the wax melts, the boy falls into the sea near Samos (the father alone is able to reach Sicily). The modern reader, hungry for codes, would like to see manuscripts giving in full the abstruse specifications of how exactly the wings were built. It is nevertheless only very late, with Ovid, that we are offered a few details on the subject.

The myth is absent from Archaic texts, albeit not from Archaic painted pottery, proof that the story circulated already before 600 BCE. The inventors of the crafts associated with designing and producing statues had to coalesce into one major figure. To the Greeks, Daedalus was the first artist to have sculpted statues with open eyes and taking a step forward. Perhaps by contamination, Icarus was occasionally considered an inventor and/or a sculptor in wood. It may be that the myth did not elicit the kind of enthusiasm we imagine would be naturally associated with flying. Icarus and Daedalus aim indeed to surpass the human condition, a Promethean error not necessarily palatable for an Archaic audience. Perhaps more importantly, Icarus soars into the sky against the explicit advice of his father, a type of rebellion which can be linked to *stasis*, and, at any

³ *Ubi erat lupa* project: <http://www.ubi-erat-lupa.org>.

⁴ Becatti 1953-54; Frontisi-Ducroux 1975; Nyenhuis 1986; Morris 1992; Cursaru 2012; Dancourt 2016; Pavel 2018 (forthcoming).

rate, to politics. Incidentally, in Greek mythology, one does not seem to encounter a human longing for flight. On the other hand, the myth includes an obvious etiological component, justifying the name Icarian Sea given to the Aegean where Icarus fell (and of the Icarian island, where he was buried).

Certain ancient authors have, unsurprisingly, proceeded to the euhemeristic rationalization of the myth. For Diodorus, the escape takes place on a ship and Icarus dies while disembarking. For Pausanias, what Daedalus actually invents are not wings, but sails, allowing the ship to cruise at greater speed, while Minos' ships were still propelled by oars (in this version, Icarus is shipwrecked due to his poor helmsman skills)⁵. An analysis of the metaphorical use of sailing terminology indicates however that, to the Greeks, navigation was conceived in terms of bird flight, with wings and oars being almost interchangeable⁶.

Intriguingly, the myth stages Icarus' adventure without resorting to any divine figure to manage moral or judicial quandaries. One may have expected that the fall is imposed by, perhaps, an aggrieved Zeus, as a punishment for hubris. As it is, the takeaway from the myth is not that the mortals who attempt to fly shall be punished, but, more tersely, that mortals simply cannot fly. Interestingly, in Diodorus' text, Daedalus, instead of flying too far aloft, as his son did, managed to fly close to the sea, so close as to get his wings wet. This is actually how gods fly in Greek myths. Traces of a divine presence are then embedded in the construction of the myth, but the story remains self-sufficient. No comment is made in ancient sources as to how things look from above (one of many astute observations in Cursaru 2012). Icarus only looks at the sky and never downwards, as if to sever any connection with the world of the mortals. The rich symbolism of the myth has been compared to the Platonic conception of the winged soul in Phaedrus, but it should also be seen as related to the Allegory of the Cave in the Republic: escaping the dark labyrinth and stepping into the unshielded sun is dangerous in the absence of a strong intellect. In summary, Icarus' impossible flight may have been a failed rite of passage, in the aftermath of which a return to normalcy becomes impossible. After flying, no going back to the pre-flight mode was conceivable, and the only possible outcome was death.

3. Ancient iconography⁷. The oldest representation of Icarus is an Attic hydria from 575-525 BCE, showing him with winged shoes, an attribute usually reserved for Perseus and Hermes. In Etruscan art, Daedalus is always depicted as

⁵ Pavel 2011.

⁶ Cursaru 2012, p. 302, n. 18.

⁷ Nyenhuis 1986; Morris 1992; Sanader 2012; Ota 2014.

young and handsome, his mechanical genius emphasized by the fact that he flies holding in his hand the tools he himself had crafted. In Greek and Roman art, however, Daedalus is a bearded, older man, acting aesthetically as a foil for the young Icarus. The latter, more rarely shown by himself in art, is always winged or with winged shoes, and that because ultimately his story is nothing more - and nothing less - than a myth of flying. The strange beauty of the Apulum statuette, and especially the oversized hands and arms, illustrate precisely that.

The Fall of Icarus is one of the four most beloved themes in Pompeian murals. This is certainly not unrelated to the dramatic versions in Ovid and Vergil⁸, even though they cannot fully explain its vogue. Occasionally, the fall is juxtaposed in Pompeian houses to other typical compositions, such as Perseus freeing Andromeda, thereby showcasing the contrast between the hero's reward and the punishment of those who trespass against natural order⁹. Daedalus and Icarus are shown together, generally flying (with the father usually ahead of the son), or carrying carpenter's tools. After the end of the 5th c. BCE on South Italian vases and then into Roman imperial art, Daedalus can also be seen fitting Icarus' wings. Because of certain clues in art, Icarus is recast by G. M. A. Hanfmann¹⁰ as a proto-Greek god, one of the flying gods of Minoan times (sometimes depicted with the *labrys*, the Minoan double axe). His myth may have been conflated with a myth of the inventor (Daedalus'), which took precedence.

4. The Apulum Icarus.

4.1. **The Apulum Icarus and provincial art.** Although stone statuettes remain a minority when compared to Icarus depictions on vases or gems, they are numerous enough to have to be discussed on their own terms. Such statuettes were popular particularly in Pannonia (10 of them, rather evenly spread geographically, as they were found in Ptuj, Szombathely, Vugrovec, Daruvar, Zalalövö, and Tac, and at least three, perhaps four, in Aquincum and its surroundings), but also in Noricum (9, of which 8 discovered in or near the *municipium* Flavia Solva, and one near Celj). From *Regio X Venetia et Histria* come another 3 (Aquileia, Altinum, Emona), yet another from Dalmatia, and, as the most recent addition, one from Dacia, the object of the present paper. Conversely, out of 24 statuettes, 12 show Icarus standing still (Type 1 in Sanader 2012), a majority of which come from the Flavia Solva area (Leibnitz, not far from Graz), one from Celj, one from the Zagreb area, and one from Daruvar. Three examples belong to Type 2, Icarus getting ready to fly (2 stemming from

⁸ Ovid, *Met.* 8, 183 *sqq.* and Vergil, *Aen.* 6, 9-44; Putnam 1987.

⁹ K. Schefold, *apud* Nyenhuis 1986.

¹⁰ Hanfmann 1935.

the Flavia Solva area and one from Tac). Type 3, Icarus flying, is represented by 9 pieces, 3 from Regio X, 4 from Pannonia, one from the Flavia Solva area, and the Apulum Icarus¹¹.

The creation in 2018, by Călin Şuteu, of a 3D model of the Apulum Icarus¹² as well as the publication of the aforementioned LUPA catalog, make it possible to discuss now the piece in more detail than in the prompt, but necessarily short, initial publication of 2014.

It should first be said that provincial art Icarus stands apart from the Classical one, and therefore the traditional approach, still visible in the LIMC article¹³, of eschewing any engagement with provincial art, is no longer tenable. Looking at 5th c. BCE renderings such as the Centrale Montemartini Icarus, and comparing them with the Apulum Icarus, it is immediately apparent that they embody conflicting aesthetical tenets, fulfill a different function, and target a public which had shifted significantly. The article in the *Lexicon Iconographicum Mythologiae Classicae* only features 4 representations of Icarus alone, based on which its author, J. E. Nyenhuis asserts that Icarus is seldom seen alone in art, and particularly at an early date. Such an allegation is copiously contradicted by the rich corpus of provincial statuary, especially from Noricum and Pannonia, popular until the mid-fourth c. CE¹⁴. Our statuette is such a *ronde-bosse* rendition, from a single block of stone, of Icarus alone, that is, not of Icarus as part of a group with Daedalus.

The proportions of the body are slightly awkward (**Figs. 1-4**): the neck seems too thick, while the arms, raised above the shoulders in flight, are too long. The latter detail is interesting as in the majority of statuettes where arms are raised, they come across as too short (Sanader 2012 no. 3, 13, 19, 23). The hands alone are almost as long as the compressed thighs, expressionistic detail which may well have been intentional. (The fingers are carved in a peculiar way also on the statuette from Emona, Sanader 2012, no. 3, as well as on a bronze one in the British Museum BM1452, created by Greek artists working in Italy during the Principate). A break with the naturalistic tradition is conceivable in provincial statues for symbolical purposes. The rendition of the arms is also peculiar since, on a *torso* seen frontally, they are shown as if viewed from the back. The sculptor is, on the other hand, able to emulate the Classical tradition by introducing a minimal *contrapposto*, as well as by his treatment of the

¹¹ Lorenz 1999; Hudeczek 2004; idem 2008; Verzár-Bass 2008; Sanader 2012.

¹² Available here <https://sketchfab.com/models/7f009754d2e641e688d44bf63ab24c80>, last accessed July 15, 2018.

¹³ Nyenhuis 1986.

¹⁴ Lorenz 1999; Sanader 2012.

bulging pectoral muscles and the more subtly modelled abdominal muscles. The presence of a *contrapposto* is unusual in Type 3 Icarus statuettes, where legs are normally hanging. The feet, as mentioned above, have not been preserved, but the *contrapposto* must have been very slight. Although the head is missing, at least one remaining lock of hair on the shoulder (**Fig. 4**) confirms that, as with all but two other known provincial statuettes, the Apulum Icarus originally had long hair. No traces of a *pallium* are discernible, although the cloak is otherwise typical for the stone statuettes (whether long or, on just one statuette in Sanader catalog, no. 14, short, generally buckled on the shoulder or chest, originally probably a *chlamys*). Occasionally, traces of pigment are left on the *pallium*. Futures investigations might determine whether this cloak was added on the body of the Apulum Icarus in paint only. No color is visible to the naked eye, and two parallel rusty lines running slightly downwards across the chest of the statuette are most likely due to post-depositional processes, or perhaps to its unknown history after discovery. Just four of the Roman Icarus statuettes in Sanader's (2012) catalog show the hero without the cloak (nos. 16, 17, 18, 20, all of them from Pannonia, the latter three from the Aquincum area). Further, a careful inspection of the statue, facilitated by the 3D model, bring to light one tiny curl to the right of the neck, the only one left when the head broke off. This leaves no doubt that the Apulum Icarus had long hair, which squares well with the fact that, across all of its known provincial statuary, he has short hair in only two cases (nos. 3 and 23). Our statuette was meant to be seen frontally, and the feathers are not recognizable on the back of the wings, where a minimal attempt was made to show them, but mostly just tool marks are present (**Fig. 2**). Apparently, the sculptor did not attempt to make a distinction between long and short feathers (**Figs. 3-4**), as is the case with a few statuettes (nos. 7, 20-22, also see **Fig. 5**).

4.2. Artistic influences. It has been conjectured that one of the main centers for the production of Icarus statuettes must have been at Leibnitz (*municipium* Flavia Solva). As to the inspiration for the locally produced Apulum Icarus, I would suggest that it may have come from Aquincum (Pannonia Inferior), an area that yielded 4 such statuettes. These cover all three iconographic types, just like those in the Noricum workshop. Half of the statuettes of Icarus flying (4 out of 8) come from Pannonia, the only area where Icarus is shown (on 3 out of 4 statuettes), as in Apulum, without a cloak, and, to corroborate that, all the Aquincum statuettes have long hair, as in Apulum. The Apulum Icarus was produced locally, but inspired by a Pannonian model in any number of ways (either by a statuette brought from Aquincum, or sculpted by a sculptor from there etc., cf. the discussion in Verzár-Bass 2008).

4.3 Date and function. Radu Ota¹⁵ has briefly, but convincingly, argued that the function of the statuette must have been funerary: since Icarus has valiantly confronted death, the statuette may have symbolized the departed or the departed soul, with a heroic attitude, soaring towards the sky or stars. For Ota, this is a clue that the statuette originated in the third c. CE, whose amalgamated religious as well as magico-philosophical beliefs it mirrors. Since Calderone (1982) it is generally accepted that the myth of Icarus lends itself well to a Neoplatonic reading, wherein the tragic hero is a symbol for the soul traveling to heavens and falling back on earth. Its funerary use, however, is not necessarily related to philosophical or religious points of view in the times after Philip the Arab. Icarus is indeed shown throughout the first four centuries CE on low-reliefs, *stelae* and *acroteria* in Noricum and Pannonia¹⁶ (where A. Schober¹⁷ went so far as to see his presence as a special feature of local funerary sensitivities). In other words, no forceful correlation can be ascertained between a funerary Icarus and the particular religious makeup of the Roman society in the third c. CE. However, the date remains plausible on stylistic and other criteria (without excluding a date in the 2nd c. CE).

Many of the known Icarus statuettes have been found in cemeteries (e.g., Aquileia and Altinum in Regio X, Flavia Solva in Noricum etc.¹⁸). Their function was most likely that of *acroteria* crowning *aediculae*, as confirmed by the holes in the plinths of some of the pieces. Such holes can no longer be ascertained on the Apulum statuette due to the hazards of preservation. Icarus is also featured on funerary *stelae* or *acroteria* of funerary monuments in Gallia Cisalpina, where he was one of the few mythological motifs to be used at all. Such a use might also explain why Icarus is always smaller than life size (the heights of the 24 known examples range between 0.30 and 1.40 m). Some such statuettes may have marked small tumuli, while others could have been grave goods. The latter is the case with a sandstone statuette (h = 38 cm) found in 1997 in the Flavia Solva necropolis in Noricum. The object was discovered in a child's grave (*Grab 97 G2*), deposited by the head, and was dated around 350-390 CE¹⁹. The Apulum Icarus must have had a funerary purpose. Given the fact that it was smaller than the majority of Icarus statuettes, it would indeed seem that it was used as an *acroterion*, crowning a funerary *aedicula*. As an aside, out of the 3 (probably 4) statuettes found in Aquincum, only one has been dated, and namely around 150-250 CE, a date which is consistent with placing the Apulum

¹⁵ Ota 2014, p. 255.

¹⁶ Hudeczek 2004; idem 2008.

¹⁷ Schober 1923.

¹⁸ Schober 1923; Hudeczek 2004; idem 2008.

¹⁹ Sanader 2012, cat. no. 11.

Icarus around 200 AD. The possibility of the Apulum Icarus being an offering in a tomb, however, founders on the presence of a substantial mass of stone left in place by the sculptor behind the body proper, ultimately creating a stable plinth (**Fig. 2**), of which the lowermost part was not preserved.

4.4. Icarus in a military milieu. The reasons for the popularity of Icarus' myth in ancient art are still not fully grasped. He plays a part in at least ten frescoes in Pompeii²⁰ (**Fig. 6**), and this can hardly be exclusively on the account of some allegedly famous, now lost, Hellenistic fresco²¹. Better hypotheses are still wanting. As to the representations of Icarus in the provinces, I suggest here that Roman troops may have had a certain interest in this figure.

The myth may appear to not lend itself well to political or military instrumentalization. However, there is proof that it could also be read through such a lens. Since the end of the 6th c. BCE, the city of Athens claimed Daedalus to herself as an identity marker. Cleisthenes, for example, named after him a deme of the Kekropis tribe. Later, Socrates called him an "ancestor", and Daedalus' (manufactured) genealogy becomes directly connected to Erechtheus, Athens' legendary king. To wrap up this naturalization process of sorts, reports are being contrived of events allegedly placed before Daedalus' Cretan stay, reports which struggle to make the inventor appear to have always been a native a Athens²². At the beginning of the 4th c. BCE, the ancient historians of Attica claimed that Daedalus, after the tragic escape from Crete, did not in fact flee to the Sicilian Kokalos, but straight to Athens, where he found shelter with Theseus.

Could it be conjectured that in Roman times similar speculations surrounded the fluid figure of Icarus? He does seem to have enjoyed a privileged reception in the military milieu. After all, this was the son of an inventor who, we are told, designed the fortification system for the city of Akragas/Agrigentum. From an easily overlooked passage from Suetonius²³, one can infer that Daedalus' inventions were of some interest to Nero, who at any rate used them as a source of inspiration for the so-called "Pyrrhic" war dances. While discussing these, Suetonius mentions an Icarus who, at his very first attempt, fell close by the imperial couch and bespattered the emperor with his blood (clearly, a staged, fake war scene featuring some actor dressed up as Icarus).

²⁰ von Blanckenhagen 1968.

²¹ Nyenhuis 1986.

²² Pavel 2011.

²³ Suet., Nero 12.2.

4.5. **The Echzell frescoes.** More important still is the discovery of an officer's *triclinium* in the Roman *castellum* at Echzell (Germania Superior, not far from Frankfurt)²⁴, featuring the best preserved Roman frescoes on the *limes* (dated 150-185 CE). These frescoes, now in the Saalburgmuseum, illustrate both Daedalus and Icarus, although the central role in that particular mural goes to Hercules and Fortuna. Dionysos, painted on the vaulted ceiling, takes pride of place in the decoration of the room as a whole. All mythological characters shown at Echzell stem from a coherent iconographic programme, which also features Theseus and the Minotaur, a legend itself associated, via the labyrinth, with the flight out of Crete. The scene which most interests us is the 43 X 37 cm rendition of Daedalus, in a short craftsman's garment (*exomis*), adding, with a small hammer, the finishing touches to the wooden frame holding together the feathers in Icarus' wings; a saw is at his feet. Icarus, standing and proudly showing off his wings, is clearly the focus of the composition. Although we know the mastermind of the escape to have been Daedalus, he is here merely in charge of mechanical details, whereas the swashbuckling hero is clearly Icarus, tragically lit by our knowledge of how the story ends. In fact, certain fragments of fresco, difficult to reassemble, but including one youthful face (of which no photo seems to have been published), suggest that the Fall of Icarus was also represented in the Echzell *triclinium*.

M. Schleiermacher has discussed the frescoes as a Dionysian cycle. For her, Icarus, Theseus, and the others remind the viewer of Dionysos since they all are connected to Ariadne. Also, Theseus from Echzell as already pointed out by D. Baatz²⁵, hits the Minotaur with a *pedum*, not with a sword, a situation without parallels in ancient art. I think this approach might rely too heavily on known "civil" examples, such as the Villa Imperiale in Pompeii, whose frescoes indeed depict Theseus and the Minotaur, the Fall of Icarus, and Theseus abandoning Ariadne, all suffused with Dionysian imagery (Maenads, Centaurs etc.). It seems, nevertheless, implausible that Theseus, or Icarus for that matter, were selected to be part of the fresco because a Roman army officer felt they brought him somewhat closer to Dionysos. It is safer to assume that they contributed something specific to the personal and professional value the host derive from his expensive frescoes. Granted, Theseus' *pedum* would appear to root him in a more bucolic paradigm, rather than a violent, militaristic one, but it should be borne in mind that his (and Icarus') heroic nudity reinforces certain triumphal connotations of these scenes. The artists in charge of the Echzell frescoes represented Dionysos on the vaulted ceiling with a panther at his feet. While

²⁴ Schleiermacher 1987; idem 1991.

²⁵ Baatz 1968, p. 46.

they did not go so far as to represent the god's Indian triumph, well-known on Roman mosaics and even sarcophagi, any viewer - the viewers addressed here are clearly the military guests - must have immediately grasped the triumphal connotations of the scene. Just like Dionysos, both Fortuna and Hercules (part of the wine god's *thiasos*, and immensely loved in military circles) are crowned. Not at all something unheard of in Dionysian iconography; but not something utterly devoid of glorious military connotations, either. It is impossible to doubt the strong Dionysian associations in the Echzell frescoes, which in fact may even be key to interpreting this otherwise too small space as a *triclinium*. But it is safe to assume that the *decurio* or *centurio* who used to entertain here eighteen centuries ago took comfort in the titillating stimuli of macho *virtus* radiated by Hercules, Theseus, and Icarus. On the whole, this seems to support the fact that Icarus could be perceived by officers from the Roman auxiliary troops in Echzell as completely at home in a triumphal setting.

Remarkable is Icarus' association with Herakles. The latter is incidentally the favorite subject of Daedalus, who is credited with creating several statues of Herakles, in any case more than of anyone else. In Apollodor and Pausanias, Herakles is also the one who found Icarus' dead body and gave it a proper burial. If we are indeed allowed to conjecture that Icarus owes at least in part its popularity among the military to the association with Hercules, it must be no coincidence that, around the time when the Apulum statuette was produced, several Roman legions were named *Herculia*. They were stationed in Pannonia Secunda, Illyricum and Scythia minor. If the inspiration for the Apulum Icarus came, as it is likely on art historical grounds, from the workshop in Aquincum, then the idea could have spread via contacts between Legio II Adiutrix, garrisoned in Aquincum after the Dacian Wars, and Legio XIII Gemina from Apulum. By way of example, vexillations of these two legions were detached, in the time of Gallienus, in Ticinum²⁶. It is of course just as possible that Legio XIII Gemina had simply brought the Icarus fashion from Pannonia (Vindobona or Poetovium), where it had been active. One must in any case note that, as a rule, funerary monuments in Apulum have good analogies in Noricum (Sempeter) and Regio X (Aquileia). The latter, as seen above, was also particularly interested in Icarus for what this figure could bring to the funerary iconography during the Julio-Claudian period. At this stage, therefore, no compelling case can be made, purely on historical grounds, that the Apulum Icarus reflects an influence from Aquincum. No historical data, on the other hand, speaks against the hypothesis of an influence from Aquincum, postulated on art historical grounds.

²⁶ Matei-Popescu 2010, p. 107.

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The Apulum Icarus is a welcome addition to the corpus as the only representation of this hero discovered in the province of Dacia. In 2016, S. Lamm still sees the statuettes of Icarus as confined to Noricum and Pannonia, although Sanader's catalog from 2012 includes the example from Dalmatia, and in 2014 the piece from Dacia was briefly introduced to the public. Regardless of the precise route the myth took to reach Dacia (Aquileia-Aquincum-Apulum?), and its particular carriers (traders, legions), the statuette is renewed confirmation that Apulum's *romanitas* exhibits a distinctly Western profile.

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SINGURA STATUETĂ A LUI ICAR DIN DACIA: MITUL LUI ICAR ÎN MEDIUL MILITAR?

REZUMAT

În acest articol prezint o statueta de calcar (h = 45 cm) înfățișându-l pe Icar în zbor, singurul exemplu al iconografiei acestuia în provincia Dacia (Muzeul Național al Unirii din Alba Iulia, nr. inv. R 930). Semnalată în 2014 de Radu Ota, un model 3D al piesei a fost recent creat de Călin Șuteu în cadrul programului Pantheon 3D, ceea ce permite acum un număr de observații noi. După un sumar și o discuție a mitului lui Icar, analizez iconografia antică a lui Icar și locul sculpturii de la Apulum în *corpus*-ul celor 24 de statui comparabile din arta provincială, recent catalogate de M. Sanader. Voi încheia propunând o posibilă sursă de inspirație pentru statueta (Aquincum), funcția (funerară) și datarea probabilă a acesteia (sf. sec. II - înc. sec. III p.Chr.). Posibile asociații militare ale figurii lui Icar sunt luate în considerare pe baza analizei, printre altele, a frescei de la Echzell (Germania Superior), a relației dintre Icar, Hercule și Dionysos, și a unui pasaj din Suetonius.

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- Fig. 5.** Icarus, stucco in the Forum Baths, Pompeii (1st c. BCE).

Fig. 6. The Fall of Icarus, fresco from Pompeii, Museo Archeologico Nazionale di Napoli (inv. 9506), 1st c. AD (Icarus collapsed on the ground).

Note: Figs. 1-4 are captures of a 3D model created by Călin Șuteu for the National Museum of the Union in Alba Iulia, Romania, as part of the national programme Pantheon 3D.

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Fig. 1.



Fig. 2.

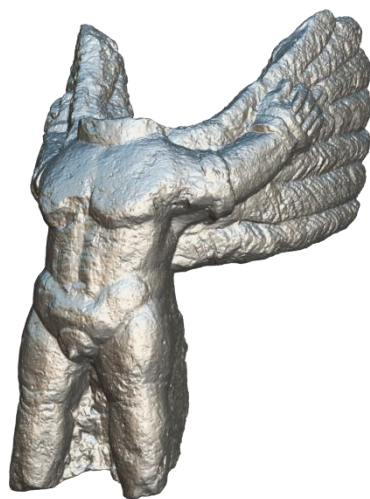


Fig. 3.



Fig. 4.



Fig. 5 – author: Dave and Margie Hill/Kleerup (apud [https://commons.wikimedia.org/wiki/File:The_Forum_Baths_\(7238402074\).jpg](https://commons.wikimedia.org/wiki/File:The_Forum_Baths_(7238402074).jpg)).



Fig. 6 – author: Sailko (https://commons.wikimedia.org/wiki/File:Dedalo_assiste_alla_morte_di_icaro,_da_pompei,_9506.JPG).