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SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

ADALYA



SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ YILLİĞİ
THE ANNUAL OF THE SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

ADALYA

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Two Bronze Heads from Melli / Kocaaliler near Burdur

İnci DELEMEN – Emine KOÇAK – H. Ali EKİNCİ*

In 2004 the Burdur Museum acquired two bronze heads that were confiscated from looters operating in Melli / Kocaaliler, 26 km south of Bucak and 73 km south-east from the city center of Burdur (Fig. 1). A mountainous settlement situated in the southern part of ancient Pisidia, Melli and its environs have been explored since the 19th century with the latest surveys carried out by L. Vandeput and V. Köse in 1998-2000¹. The visible remains that have been published up to the present belong mostly to the Roman era. Controlled excavations have not yet been conducted at the site, and in the absence of definitive evidence even its ancient name remains unknown.

The provenance of the bronze heads discussed in this article is reported to be the flat area within the confines of Melli's necropolis. A rocky outcrop located to the north-west of the water collector there was partially cut and provided with a large niche that had the relief of a human figure standing in an aedicula². According to the information gathered by the legal authorities and the museum staff, the bronzes were retrieved from the environs of this niche from a depth of merely 0.10 - 0.20 m. (Figs. 2-3)³. The shallow hole that contained both finds could be associated with a deposit made either at some unknown time in antiquity or by the looters in modern times. Due to these circumstances of recovery, it is not possible to establish the place where the bronzes originally stood. After the confiscation they were taken to the Burdur Museum and experienced cleaning and conservation by E. Koçak in 2006. Presently they are on view in the museum.

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¹ Vandeput - Köse - Aydal 2000; Vandeput - Köse - Aydal - Erb 2001; Vandeput - Köse 2002 (all with previous literature). Also see Özsaıt 1985, 128, 130, n. 648; Ekinci et al. 2007, 88-89.

² Vandeput - Köse - Aydal - Erb 2001, 261-262, fig. 9.

³ The confiscated material consists solely of the two bronze heads.

Fragmentary head of a youth (replica of the Doryphoros)

Of the two bronze heads, the first (Burdur Museum, inv. K.8.02.07) depicts a young man with idealized features (Figs. 4-5). The find is fragmentary and comprises the face, the locks of hair framing the forehead - better preserved on the left - and the upper front part of the neck. The extant height of the fragment is 26.0 cm., width 16.2 cm. and depth 14.8 cm. The height of the face from the hair line at its parting to the chin measures 19.6 cm. Overall, the exterior surface has a smooth and lustrous dark green patina.

On the right side of the fragment, a deep crack starts in the hair, runs along the eyebrow ridge and ends at the temple. Two others at the top, one near the hair parting and the other amid the locks on the right side, are also substantial. At the time of the find's arrival in the museum, the cavities and grooves both on the outside and inside were covered with soil that had fused with corrosions and calcified accumulations on the hair, the forehead and the left eye. Deterioration did not only affect the patina but had penetrated even the inner layers of the metal. The damage is easily visible on the forehead, cheek and pupil on the left side of the face. These parts also bear the traces of a sharp tool that can be associated with the looters' attempt at cleaning the surface. Additionally, the corrosion underneath the dark green patina caused numerous discolored specks and perforations on the surface. These are dense, especially on the left side of the forehead and on the area around the left eye, where the patina became very fragile.

Following the initial documentation of observations made both with the naked eye and under the microscope, preliminary tests were applied on very small areas as a start to the cleaning process. Scalpels and hard, natural bristle brushes were preferred in order to protect the already fragile patina on the exterior. The soil on the interior was removed with a steel wire brush on the micromotor. After the soil and the residues of calcification and corrosion were cleaned, the fragment was brushed in ethyl alcohol and in acetone respectively. It was then soaked in a solution of 3% BTA in ethyl alcohol for 72 hours and washed with ethyl alcohol with an aim to strengthen the structure of the metal and to stop active deterioration⁴. It was laid to dry for 48 hours. Finally, two layers of 15% Incralac in toluene were applied on the interior and exterior surfaces and dried for 24 hours⁵. The fragmentary head was installed on a granite base with the help of a wooden support fixed on a steel bar to be exhibited in a glass case along with the other bronzes in the museum.

The cleaning brought some technical and stylistic details into sight. It is now possible to perceive that the mask-like interior follows the exterior contours of the fragment, thus providing evidence for indirect lost-wax process (Fig. 6)⁶. With a thickness ranging around 0.3 cm., the casting is thin but quite regular. Evidently the mouth and nostril openings were hollowed out on the wax model. The broad edge around each opening is very neat on the inside without any irregular flanges or other signs, but a drip of wax can be seen to the right of the mouth opening. The interior also contains numerous striations and notches that can be read as brush and tool marks left on the wax during its application.

⁴ Madsen 1967.

⁵ Bierwagen et al. 2003.

⁶ On the indirect lost-wax process and technical features observed on extant finds, see especially Haynes 1970; Bol 1985, 118-172; Gschwantler 1986, 24-226; Haynes 1992; Fire 1997, Catalogue, *passim*; Lie - Mattusch 1997, 167-169; Lahusen - Formigli 2001, 483-488, 496-498.

A question arises about the grooves partially preserved along the sides of the fragment. It is probable that they might be reproducing the junction of two negative models utilized in casting, one negative incorporating the front part of the head and the other incorporating the back⁷. However it is difficult to pinpoint what the grooves exactly imply because of the find's fragmentary condition and the absence of definitive data.

What can be established with certainty is that the head was cast in one piece with the upper neck, and the latter was patched onto the body by mechanical means. For this, we have the testimony of seven shallow rectangular depressions cut along the original cast edge at mid-neck and a single one far on its left (Fig. 7). The sides of the depressions that are complete are 0.75 cm. minimum and 1.50 cm. maximum. With the exception of the two diagonal depressions on the left just off the center of the neck, most are horizontally oriented. Those on the right side are slightly apart, but the rest touch each other. That they were made to fit the upper neck on its continuation below can be inferred from better-preserved examples, which have their gaps filled with bronze patches and welding metal⁸. In the case of the Melli bronze, neither the patches themselves nor any metallurgical joints or reinforcements have survived. Nonetheless, it should be noted that the recent find differs from the examples cited in that it had horizontally and diagonally oriented patches side by side on the same joint, whereas the rest feature either one or the other kind.

Patching was also employed in surface treatment⁹, mostly serving to hide the 0.4 cm. square holes left by chaplets (Fig. 8). The holes have raised edges on the interior indicating that the chaplets were pushed through the wax working model into the core. The chaplet patches themselves are rectangular measuring ca. 3.5 cm. x 1.6 cm. and seem to have been plugged into the holes. A recess lacking its patch has a depth of 0.1 cm., but more importantly it reveals that the patch was placed diagonally over the chaplet hole (Fig. 9)¹⁰, a case observable on the *in situ* chaplet patches as well. The chaplet patches are arranged as symmetrical pairs on the forehead above the brows, on the cheeks next to the nostrils, and on the chin below the lower lip. In addition, there are six chaplet patches along the better-preserved left edge of the fragment that are almost aligned at evenly spaced locations. Involving these six and a recess on the top left that has lost its patch, symmetrical counterparts on the right side might be expected but cannot be ascertained, since those parts of the head are torn away. The extant chaplet patches manifest meticulous workmanship, displaying a slightly convex surface on the skin parts and grooves that articulate individual strands on the hair zone (Figs. 10). In both cases the patches are practically indistinguishable from their neighboring areas. There also exist a few square patches with sides 1.3 cm. on average. These have been pounded into undercut cavities and are visibly higher than the surrounding area, as exemplified by a patch on the left cheek (Fig. 11). Whether they were made during the finishing process as a means to hide casting flaws or represent a later repair cannot be explained at present.

⁷ For such junctions, see Bol 1985, 121-122; Haynes 1992, 54-55; Lahusen - Formigli 2001, e.g. nos. 112, 114.

⁸ Haynes 1992, 96 and 103-104, n. 20; Lie - Mattusch 1997, 168-169; Fire 1997, nos. 23, 24, 45, 50 - the latter also notes the provenances of bronze statues with patched joints as Greece, Asia Minor, north Syria, and Cyprus. Also see, İnan - Jones 1977/1978, pl. 84; İnan 1994, pls. 22-23. It should be added that the possibility for the crenellation to interlock with a corresponding edge on the lower neck (Carpenter 1941, 38) is feeble in relation to the Melli piece, since this technique is attested very rarely on ancient bronze statuary. On the rarity of mechanical interlocking in antiquity and on the Mars from Todi as an exception, see Haynes 1992, 95-96 and 103, n. 19. For mechanical joins on piece-cast bronze statues, also see Bol 1985, 136-138.

⁹ Bol 1985, 139-141; Gschwantler 1986, 27; Haynes 1992, 69-71, 98-99; Lie - Mattusch 1997, 169-170; Mattusch 2006, 215.

¹⁰ For a similar example on a statue from Boubon, see Fire 1997, no. 51 and especially fig. 51c.

The youth depicted on the Melli bronze has a full face with a strong chin (Figs. 5, 12-14). The sharp ridges of his straight eyebrows descend toward the ends. Their hairs were lightly hatched in a herringbone pattern apparently on the wax model (Figs. 15-16). The large eyes were cast with the face and have heavy upper lids jutting out over the eyeballs. The lachrymal glands are rendered with a fine incision. The inside of the rounded lower lids are incised as well. On the bulging eyeballs, the irises are marked in a shape slightly larger than a $\frac{3}{4}$ circle, while the pupils have a single hemispherical depression close to the upper lid, which were all cut in the wax. A crease below the lower lid and a superficial naso-labial line set off the flat cheeks. The nose is strong and straight, and the groove between the nose and mouth is pronounced. The fleshy lips are parted and turn down at the corners. Their sharp outlines are further enhanced with an inner incision.

What is left of the hair discloses that it was arranged in short, sickle-shaped curls with centrally placed pincer locks over the forehead, accompanied by further pincers and fork-shaped duos on the sides. The locks have pointed and distinctly curling ends, which are more noticeable in the hooked curls around the face in comparison to the somewhat loosely curled and flat tufts on the second layer above the forehead. Very thin and even grooves articulate internal strands throughout. This must have created a linear surface pattern around the face.

Although the remaining area is relatively limited, the above-mentioned features in the coiffure provide a basis to identify the Melli fragment as belonging to a replica of the Doryphoros, the Kanon of Polykleitos dated ca. 440 B.C.¹¹. Additional evidence supplied by the forehead - nose line, the eyebrows, the upper lids, and to a certain extent the cheeks and the lips support the identification.

Because of the similarity in material and size, the bronze herm in Naples assigned to the Augustan era¹² may be a good starting point for comparison. Noteworthy are the affinities in the hairstyle in relation to the form, placement and inner treatment of the curls. But the Melli find diverges from the Naples herm because its hair, handled in very low relief, adheres closer to the skull and has less volume. Furthermore, the longer lock on the left of the central pincer curls toward the center on the Melli fragment but faces the opposite direction creating a fork on the Naples herm. The strands in between have their tips away from the center on the former but toward the center on the latter. The Melli piece shows a fork-shaped pair of tufts followed by an almost closed pincer that forms an eye on the left temple. Then the locks are combed toward the face in front of the ear. The Naples herm, in contrast, contains locks arranged toward the face around the left temple, below which they curl toward the ear making a fork with hooked tips at about cheek level. On the much-damaged right side of the Melli fragment, the existing locks apparently chime in with their counterparts on the Naples herm. Whether the Melli find also had raised curl tips that broke the contour of the head - a distinct characteristic of the Naples herm - cannot be known since the corresponding parts are missing on the fragment. To sum up, it could be said that the configuration of the hairstyle displays a similar concept overall but differs in details, like the direction of the curls. Commonalities in the physionomical formulation, on the other hand, consist of a fairly straight forehead - nose line, sharp eyebrows, slightly descending rounded eyes and flat cheeks. Modeling at the eye zones of the two pieces exhibits proximity in the deep channel above the protruding upper lid and the

¹¹ See especially Hill 1970; Lorenz 1972; von Steuben 1973; Tobin 1975; Stewart 1978; Ridgway 1981, 201-204, fig. 128; Kreikenbom 1990, 59-94, pls. 105-209; Berger 1990; Bol 1990; Polyklet 1990, nos. 41-58; von Steuben 1990; Stewart 1990, 160-162, figs. 378-381 (all with ancient sources and modern literature).

¹² Kreikenbom 1990, 81-85, no. III 42, pls. 172-175 (with full bibliography); von Steuben 1990, 195-197, figs. 55-56.

crease below the lower. A herringbone pattern appears on the brows in both cases. However disparities occur first and foremost in the facial proportions and expression¹³. Unmistakenly the face is longer and the chin heavier on the Melli bronze. The mouth is not only wider but also has its lips parted and downturned in pathos, which is accentuated by the upward location of the irises and pupils on the large eyes - the latter nonexistent on the Naples herm. These differences imply that the Melli bronze did not lean directly on the Doryphoros like the Naples herm and its parallels¹⁴ but to an adaptation, which preserved some key features.

Among the numerous copies of the Doryphoros, a long face and heavy chin make an appearance on the heads in St. Petersburg¹⁵ dated to the Augustan era, in Thera¹⁶ defined as a contemporaneous private portrait, and in Corinth¹⁷ assigned to the Augustan-Tiberian period, as well as the two heads in Rome's Museo Barracco - one Late Hellenistic and the other Antonine¹⁸. All are carved out of marble. A relief head in the frieze from the Portico of Tiberius in Aphrodisias¹⁹ may also be added to the list. In most of these cases such facial proportions have been interpreted as symptoms of a Late Hellenistic inspiration²⁰. Influence from the same direction can be read in the pathos conveyed by the downturned, parted lips and the upward gaze. One of the above-mentioned heads in the Museo Barracco, for example, has been pointed out as a Late Hellenistic variant of the Doryphoros not only on account of its facial proportions but also because of the expression of pathos. The head in Corinth has been labeled as an Early Imperial copy of a Late Hellenistic replica for similar reasons²¹. With all this, it seems safe to classify the Melli bronze as a copy of a Late Hellenistic adaptation of the Doryphoros.

In reference to dating the fragmentary replica at hand, its workmanship offers several clues. That the eyes started to be solid cast in bronze statuary primarily during the Hadrianic era²² is a crucial piece of information. The markings on the lachrymal glands, tearducts, and irises of the Melli fragment are consistent with this *terminus post quem*. The hemispherical pupils could push the date toward the late 2nd-3rd centuries A.D.²³ Yet their very shape also implies that they may have been inset with another material²⁴. In fact, the technique meticulous not only in casting but even more so in patching seems to weaken the probability of a later date. At this

¹³ Kreikenbom 1990, 81, 85, maintains that the facial proportions and modelling on the extant heads of the Doryphoros are less homogenous in comparison to the configuration of the hairstyle, a case corroborated by the Burdur fragment.

¹⁴ Kreikenbom 1990, 83-88, and especially nos. III 1, III 2, III 43-49, pls. 106-107, 111-113, 176- 185. Also see Polyklet 1990, nos. 42, 51-53.

¹⁵ Kreikenbom 1990, 85-86, no. III 44, pls. 178-179.

¹⁶ Kreikenbom 1990, 92, no. III 64, pls. 205-206.

¹⁷ Kreikenbom 1990, 87, no. III 45, pl. 180; Sturgeon 2004, no. 20, pls. 30, 33-34.

¹⁸ Kreikenbom 1990, 88, 90, nos. III 50 (Late Hellenistic), III 59 (Antonine), pls. 186-187, 200.

¹⁹ Kreikenbom 1990, no. III 66, pl. 209.

²⁰ Kreikenbom 1990, 92.

²¹ For the Museo Barracco head, see n. 18 and for the Corinth head see n. 17 above. On Hellenistic adaptations of Polykleitan types including the Doryphoros type and their Roman copies, see Zanker 1974, 4-48; Ridgway 1984, 102; Maderna-Lauter 1990. Also see İnan - Jones 1977/1978, 283-235, 286-287, no.13, pls. 91-92, 98; İnan 1993; İnan 1994, 25, pl. 30; Fire 1997, no. 44.

²² See, e.g. Braemer 1988, 104-105; Fire 1997, e.g. nos. 42, 50-51, 53; Ridgway 1997, 126; Lahusen - Formigli 2001, 463-464, e.g. no. 114. For examples from the Hadrianic era, also see Wegner 1956, 28, 57, 72, 101, pl. 30c; İnan - Rosenbaum 1966, nos. 35, 286; İnan - Alföldi-Rosenbaum 1979, no. 260; Opper 2008, 82, 84, 92 and nos. 38, 64, figs. 46, 64, 73. For rare early examples of solid-cast eyes generally overlaid with silver, see Oliver 1997, 150.

²³ Fire 1997, e.g. no. 45; Lahusen - Formigli 2001, 464, nos. 150, 157, 162, 172-173, 179-182. Also see İnan - Alföldi-Rosenbaum 1979, no. 68; İnan 1994, no. 8, pl. 24.

²⁴ Fire 1997, e.g. nos. 35, 39, 41; Lie - Mattusch 1997, 170.

point it may be helpful to turn our attention to the brows. They are enhanced with a herringbone pattern frequently encountered throughout the Late Republican and the Early Imperial periods²⁵. In general it has been maintained that the execution on the brows tended to be more naturalistic, though still linear, at the end of the Julio-Claudian times and that it employed plasticity first during Hadrian's reign²⁶. Consequently, the chronological overlapping of the old (herringbone pattern on brows and perhaps inset pupils) and new (solid-cast eyes with markings) techniques directs us to the Hadrianic era. Stylistically, sharp renderings on facial features and thin grooves on hairy parts agree with this dating²⁷.

Despite its fragmentary state, it can be claimed that the recent find from Melli belonged to a slightly larger than life-size statue rather than a bust like the Naples herm. The horizontal join at mid-neck described above has numerous parallels on nude statues in bronze, whereas extant busts of similar material bear witness to complete casting²⁸. The question if the use of horizontally and diagonally oriented patches on the same join could be associated with the turning of the head to the right, as would be expected on a replica of the Doryphoros, cannot be answered with certainty at present. New finds and/or research may throw light on this issue.

Portrait head of a woman

The second bronze (Burdur Museum, inv. K.7.02.07) is the portrait of a woman in her 30s or 40s and presumably of the local élite (Figs. 17-18). Its total height is 32.0 cm. The head is 22.0 cm. high, 15.0 cm. wide and 20.5 cm. deep. There is a greyish dark green patina on the surface.

The piece is quite well-preserved with most of the original cast edge along the base of the neck intact apart from the tears at the right and the back (cf. Figs. 21-25). Parts missing from the edge at the back are relatively larger. Voids of varying sizes occur around the right nostril, on the right side of the chin, below the right earlobe, and near the bottom left of the neck. There are also numerous holes on the hair resulting from casting flaws with cavities, tears and cracks around them. An area at the back of the head near the top has been scraped with a sharp object - apparently by the looters - making the original surface of the metal visible. A similar attribution can be made relevant to the scraping around the left eye and the forehead that damaged the patina and resulted in long vertical scratches on the left cheek.

When the find was brought to the museum, the whole surface, particularly the wavy hair, had a thick coating of soil upon a layer of green-colored corrosion, which was mixed with calcified accumulations. The patina was not smooth but porous. Under the accumulation, it was found that corrosion was active on large areas. That the deterioration also affected the inner surface can be seen through the opening at the base of the neck.

²⁵ Kreikenbom 1990, no. III 42; Lahusen - Formigli 2001, 464 and e.g. nos. 8, 18, 25, 26, 41, 47. Also see Fire 1997, nos. 22, 43, 46; though not mentioned in the catalogue entries, the herringbone stylization is visible in the photos.

²⁶ Lahusen - Formigli 2001, 464.

²⁷ Kreikenbom 1990, 89-90 and nos. III 5 (Museo Barracco statue), III 6 (Tripolis statue), III 57 (Florence head), III 58 (Chatsworth House head), all dated to the Hadrianic era. Also see Polyklet 1990, no. 41. Nonetheless, it must be added that the Doryphoros type does not appear have been favored by copyists during the Hadrianic "classical revival", contrary to other Polykleitan types; see Zanker 1974, 41; Kreikenbom 1990, 93-94. Otherwise this would indirectly support our dating. On relatively sharp renderings in Hadrianic sculpture, also see Toynbee 1934; Zanker 1974, 46, 97-119.

²⁸ Fire 1997, nos. 43-45, 50 (statues/statue fragments), nos. 46, 47 (busts). Also see İnan - Jones 1977/1978, pl. 84; İnan 1994, pls. 22-23.

Like on the previous piece, the cleaning and conservation process started with documentation and preliminary tests on small areas. First, ethyl alcohol was used to soften the firm soil, which had made the corrosion and deterioration on the metal completely invisible. The soil was then reduced with scalpels. Since close re-evaluation of the corrosion and calcified accumulations indicated that mechanical methods were to be preferred, the find was cleaned with a hard, natural bristle brush. Scalpels were also utilized on the inside wherever the hand could reach. When this was not possible due the depth of the interior, the cleaning was carried on with a steel wire brush on the micromotor. The process revealed that the color of the patina had become non-uniform because of the deterioration. Next the find was brushed in ethyl alcohol and in acetone and laid to dry. It was later soaked in a solution of 3% BTA in ethyl alcohol for 72 hours and washed with ethyl alcohol in order to reinforce the metal and to halt active deterioration²⁹. After 48 hours, two layers of 15% Incralac in toluene were applied on the interior and exterior surfaces to protect the BTA. It was then dried for 24 hours³⁰. The display was handled in a manner similar to that of the previous piece.

The cleaning and conservation clarified that the head and neck are a single indirect casting with thin walls of ca. 0.2 cm. Although metallographic analyses have not yet been conducted and the components of the metal are still obscure, inspection under the microscope points to a copper mixture that is not as homogenous as would be expected with an alloy.

The original cast edge preserved along the base of the neck indicates that it was fitted on a separately cast statue or bust presumably at the collar of a garment³¹. Considerable remnants of soft solder survive on the nape just below the bun and at two areas near the base of the neck on the exterior.

Three 0.4 cm. square holes occur on the hairy parts of the head located respectively on the right side of the bun, in the center near the top at the back, and at the center of the cranium (Fig. 19). In all likelihood they were left by chaplets used in casting. Whether they were patched or not is unknown³². By comparison, rectangular patches of different sizes measuring max. 1.7 cm. on the longer side have survived: one near the end of the right brow, one near the outer corner of the left eye, one on the right and left cheeks each, one under the chin, and two on the right side of the neck. Some of them are more carefully finished and could have served to hide casting flaws (Fig. 20). Judging from the tears and perforations around the patches on the chin and neck, however, it seems logical to define them as repair patches (Fig. 21). In contrast to the previous head, the workmanship is not as neat this time, failing to conceal the damaged area completely. As for the deep cuts made by a sharp tool on top of the head and on the right side of the neck, the patina that has formed over them is proof of their antiquity. It might be suggested that the piece was at one time forced out of its bust / statue to be re-used or perhaps to be saved and laid aside when the bust / statue was recycled as scrap material. Nonetheless, their testimony remains ambiguous at present.

²⁹ Madsen 1967.

³⁰ Bierwagen et al. 2003.

³¹ For a well-preserved mid-Antonine bust of a woman from the vicinity of Boubon and now in the Worcester Art Museum, see İnan - Jones 1977/1978, no. 4, pls. 82-83; İnan - Alföldi-Rosenbaum 1979, no. 339; İnan 1994, 25; Fire 1997, no. 38; Oliver 1997, 151; Lahusen - Formigli 2001, 452-453 and no. 146. For a head-body join located similarly as the bronze at hand, see in addition to the previous, Fire 1997, no. 42.

³² Considering unpatched examples (e.g. Fire 1997, no. 44) and the fact that the holes in question are at the back and top of the Burdur head, it is quite possible that they were not patched at all.

The woman portrayed has her head tilted very gently to the right upon her slender neck (Figs. 18, 22-25). Her face is oval and forehead high. The closely set and faintly arched eyebrows are thick with hairs delineated in the *a rotella* technique³³. The solid-cast eyes are partially closed beneath long and heavy upper lids (Figs. 20, 26). The workmanship on the eyes is rather sketchy. Although the lower lids are plastically modeled, the lachrymal glands are not rendered. The outlines of the eyeballs and the irises show continuous but crude, uneven incisions that may have been cold-worked. The pupils are marked with heart-shaped depressions glancing up. The rest of the features include broad cheeks, a long straight nose, a small mouth without any restraining groove around the fluidly modeled lips, and a delicate chin.

A word needs to be said on the facial asymmetry that is noticeable especially in the eye zone. Besides the uneven markings around the eyeballs and irises mentioned above, the iris and the pupil on the right are placed a little nearer to the inner corner as if the sitter is slightly cross-eyed or confused. This asymmetry goes a step further due to the single groove below the left eye, which forms a pouch in the otherwise smooth face. Of the dimples at the corners of the mouth, the left is stronger contributing to a mild smile.

The thin hair that frames the face is parted in the center and undulated, as if with the curling iron. The four undulations on each side are swept back loosely, leaving the earlobes free. They are then gathered together with the locks behind the ears to be coiled into a broad but very flat bun at the nape (Fig. 23). The waves in the hair are highlighted with regular, crescent-shaped grooves, while the the bun is articulated with rougher oblique lines. All detailing on the hair was summarily but deeply cut into the wax, employing again the *a rotella* technique.

Apart from the difference in the bun to be addressed below, the Melli woman's hairstyle with uniform waves parted in the center is similar to that worn by Lucilla in her portraits of Type 2, originating apparently in A.D. 166³⁴. The arrangement also relates to the coiffure in Faustina Minor's Type 5, which is dated A.D. 152 onward³⁵. However, the harder modeling of the undulations on the Melli head draws perceptibly closer to the daughter's portraits rather than the mother's. The best parallel in this respect would be Lucilla's portrait in Dresden³⁶ that exhibits a small modification at the central parting. Whereas the initial waves start somewhat off the center on the Melli head, they fall directly toward the forehead on the Dresden portrait. In other words, the distance between the parting and the initial wave on each side is shorter on the latter, an element that recurs not only on Lucilla's Type 2 but throughout the portraiture of both Lucilla and Faustina Minor.

When compared with Lucilla's hairstyle in Type 2, the main distinction on the Melli bronze, however, is presented by the bun which is placed lower at the nape and is coiled like a rectangular headrest with rounded corners. It has already been acknowledged by K. Fittschen that Lucilla's Type 2 coiffure was widely followed by women during the third quarter of the second century, but the location and shape of the bun could vary due to influence from elsewhere³⁷.

³³ On the *a rotella* technique, see Lahusen - Formigli 2001, 497, figs. 69-72.

³⁴ Fittschen 1982, 70, 78-80, pls. 6. 3-9, 48; Fittschen - Zanker 1983, no. 25, pl. 34.

³⁵ It has been mentioned that Faustina's Type 5 may in fact be the inspiration behind Lucilla's Type 2; see Fittschen 1982, 51-53, 67, 78-79, pls. 19-22.

³⁶ Fittschen 1982, 79, no. 1, pl. 48.1-2; Fittschen - Zanker 1983, 25-26. Also see Wegner 1939, 212, pl. 37 (identified as Faustina Minor).

³⁷ Fittschen 1982, 53, 68, 80-81 and n. 44.

At this point, an examination of Crispina's Type 1, which was created in ca. A.D. 178³⁸, may be of assistance. The exact shape of the bun is certainly different on the Melli bronze, but the large size and flatness are commonalities. A good analogy is provided by the portrait of a princess in the Capitoline Museum³⁹, dated to the mid-Antonine era. The stiff undulations around the face and the oval bun at the nape bring this portrait close to the Melli head, despite the vertical placement and the configuration of the bun.

In terms of dating, it may be worthwhile to add that the drooping lids⁴⁰, the slight asymmetry primarily in the eyes⁴¹, and the fluidly modeled small mouth⁴² also point to the Antonine era. Workmanship on the eyes does not contribute any further to fine-dating. The eyeballs cast together with the face are critical in providing a Hadrianic *terminus post quem*⁴³ as noted above in connection with the fragmentary head. The engraved irises and the heart-shaped depressions in the pupils advance the date to the Antonine era and the earlier part of the Severan on bronze as on stone statuary⁴⁴. Based primarily on the comparanda cited above, a date in the later 2nd century (ca. A.D. 170-190) seems probable for this portrait.

Concluding remarks

An examination of the two finds from Melli reveals that there is almost nothing in common between them. On one hand is a fragmentary copy representing an idealized youth based on a Late Hellenistic replica of a well-known type from the Classical period; on the other, a depiction of an unidentified mature woman of the local élite that conforms to the mainstream portraiture of the 2nd century A.D. They differ substantially from one another also in artistic style and workmanship including even the quality of the metals. Evidently the two pieces that have ca. 50 years of interval between them come from two separate workshops and/or production centers⁴⁵.

³⁸ Fittschen 1982, 82, 84-86, nos. 4, 6-7, pls. 50-51.

³⁹ Fittschen - Zanker 1983, no. 26, pls. 35-36; also see nos. 105, 106, 114, pls. 132-134, 144-145 and suppl. 14. For further comparanda from the mid-Antonine era, see, e.g. İnan - Rosenbaum 1966, nos. 47, 82, pls. 30-31, 51; Fejfer 2008, fig. 158.

⁴⁰ See, e.g. Wegner 1939, 35, 54, 69; İnan - Rosenbaum 1966, nos. 46, 47, 82, 301, pls. 28-31, 51, 171; Fittschen 1982, 22, 58, 62, 66; Fittschen - Zanker 1983, no. 23, pl. 52; Kleiner 1992, 270-278; Aphrodisias 2008, no. 15.

⁴¹ The facial asymmetry would be inconspicuous when the head was viewed from the proper side. Nonetheless, for asymmetrical elements in the eyes as characteristic of Antonine portraiture, see Fittschen 1982, 62 and n. 52; Fittschen - Zanker 1983, no. 21, pls. 29-30.

⁴² Wegner 1939, 53, 78; Fittschen 1982, 58, 79; Kleiner 1992, 277-278.

⁴³ Fire 1997, e.g. nos. 42, 50-51, 53; Ridgway 1997, 126; Lahusen - Formigli 2001, 463.

⁴⁴ See, e.g. Gschwantler 1986, no. 21; Braemer 1988, 104-106; Fire 1997, nos. 38, 50-52; Lie - Mattusch 1997, 170; Ridgway 1997, 126; Lahusen - Formigli 2001, 464 and nos. 116, 132, 138, 140, 148, 171, 174. Also see Wegner 1939, 29, 35, 46, esp. 83; Kleiner 1992, 271, 277-278.

⁴⁵ In reference to this issue, the bronzes discovered in or attributed to Boubon (İbecik) in Kabalis not far from Melli inevitably come to mind, and one might question a possible connection. However, it has been observed that "the Boubon cache" composed of imperial statues is not homogenous from a technical point of view. Moreover, a comparison of the Melli and Boubon finds does not only point to a fundamental divergence in content - ideal copy and private portrait versus imperial portraits - but also to numerous differences in technical features - eye and brow markings, hair renderings and patched joins. All of this makes the temptation to associate the Melli bronzes with Boubon highly farfetched. With our current knowledge, a plausible attribution to any workshops or production centers elsewhere does not appear to be possible either. On the Boubon finds, see İnan - Jones 1977/1978; Vermeule 1980; İnan - Alföldi-Rosenbaum 1979, nos. 57, 58, 63, 68, 70, 339; Bol 1985, 188-189; İnan 1993; İnan 1994; Fire 1997, nos. 16, 19, 38, 44, 55; Lie - Mattusch 1997, 177; Lahusen - Formigli 2001, nos. 143-146, 148, 158, 160. On provenance studies, also see Meyers 1990.

Since the finds at hand do not come from a controlled archaeological excavation, the treatment above has been focused on the art historical information they provide. Nonetheless a few points need to be addressed as regards their provenance. That they have been found in a shallow hole in the necropolis area is an indication of a deposit made at some unknown time later than the 2nd century A.D. including the possibility of their being reburied by the looters. Where they originally stood is beyond our scope, but gymnasia and residences might be more probable options among others⁴⁶. Whether erected in a civil building or a residence, their very existence in Melli is doubtlessly significant. For the replica of a well-known classical statue like the Doryphoros in bronze - its original material - at a time when the type was apparently not very popular implies a familiarity with the masterpieces of the Classical period. Meanwhile, the portrait of a local woman also in bronze, which is not very common⁴⁷, bears indirect testimony to the status of her gender in the civic life of the city. Although stripped of their contexts, the recent bronzes manifest that from a cultural aspect the small unidentified site at Melli measured up to the prominent cities of Asia Minor during the 2nd century A.D.

⁴⁶ The copies of the Doryphoros were more usually found in gymnasias, palaestra and villae; see Sturgeon 2004, 121 and n. 117. Bronze portraits of women as well as of men are reported from civil buildings (especially agorai, fora and basilicae), sanctuaries and residences; see Lohusen - Formigli 2001, 453-456.

⁴⁷ Oliver 1997, 151.

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Özet

Burdur Yakınında Melli / Kocaaliler'den İki Bronz Baş

Burdur'un 73 km. güneydoğusunda konumlanan ve çeşitli araştırmalara karşın antik adı belirlenemeyen Melli'deki ören yerinde defineciler tarafından kazılmış iki bronz eser 2004 yılında zoralım yoluyla Burdur Müzesi'ne kazandırılmıştır. İncelemeler sonucunda, eserlerin nekropolis alanında yüzeye yakın bir çukurdan elde edildiği öğrenilmiştir. Her iki eserin temizlik ve konservasyonu 2006 yılında E. Koçak tarafından gerçekleştirilmiştir.

İlk buluntu, ideal bir genç erkek başına ait bir parçadır. M.Ö. 5. yy. heykeltıraşlarından Polykleitos'un Doryphoros adlı başyapıtı ile ilişkilendirilebilen parça da üslup kritiği ile saptanan bazı özellikler (organlar arasındaki oranlar ve pathetik ifade), orijinal anahtar öğeler (çatal – kıskaç şeması içeren saç modeli, alın – burun hattı, keskin ve taşkın göz kapakları, düz yanaklar vb.) korunarak Geç Hellenistik Dönem'de biçimlendirilmiş bir repliğe işaret etmektedir. Polykleitos'un Doryphoros'u gibi bronzdan üretilmiş Melli buluntusunun Geç Hellenistik repliğe dayalı, Hadrianus zamanına tarihlenebilen (yeni göz fakat geleneksel kaş işçiliği, sert işçilik) bir kopya olduğu belirlenmiştir. Tarihleme kadar önem taşıyan bir konu, boyundaki yamalı birleştirme yardımıyla Melli buluntusunun Napoli örneği gibi bir hermeye ya da bir büste değil, bir heykele ait olduğunu anlaşılabilmesidir.

İkinci buluntu, ileri gelen bir aileye mensup olan fakat kimliği belirlenemeyen, olgun yaşta bir kadının portre başıdır. Bir heykele veya büste ilişirildiği anlaşılan baş fizyonimi ve saç modelinin (Lucilla ve Crispina portreleri ile çağdaşları) yanı sıra stilistik ve teknik özellikleri (malzeme, göz ve kaş işçiliği, yamalama tekniği vb.) açısından irdelenerek, Orta Antoninuslar zamanına, M.S. 170-190 dolaylarına tarihlenmiştir.

Ayrıntılı inceleme Melli'de açığa çıkarılmış iki eser arasında ortak noktaların minimal düzeyde kaldığını gösterir. Aralarında yaklaşık 50 yıl bulunan iki bronz, teknik özellikleri açısından, Melli'ye göre yakın Boubon da dahil olmak üzere herhangi bir merkez veya ışık ile bağdaştırılamamaktadır. Yine de buluntu durumu ile ilgili bazı noktaların vurgulanması gereklidir. Bunlardan biri, M.S. 2. yy.'dan sonraki bir dönemde herhangi bir nedenle buluntuların Melli'deki orijinal konumlarından alınıp nekropolise gömülmeleridir. Buluntuların ait olduğu eserlerin (heykel ve büst / heykel) orijinal kontekstleri ise, bilgimiz dışında kalmaktadır; ancak, seçenekler arasında gymnasion ve konut öncelik kazanabilir. Eserlerin Melli'deki varlığı özellikle önemlidir. Çünkü bir yandan Doryphoros gibi bir eserin repliği, Klasik Dönem başyapıtları ile aşinalık yansıtırken, diğer yandan ileri gelen bir kadına ait bronz portre, kadınların toplumsal konumuna ışık tutar. Burdur Müzesi'ne kazandırılan iki bronz buluntu kontekstlerinden koparılmış olmalarına karşın, kültürel açıdan Melli'deki adı belirsiz küçük yerleşmenin M.S. 2. yy.'da Anadolu'daki belli başlı merkezlerden pek aşağı kalmadığını ortaya koymaktadır.

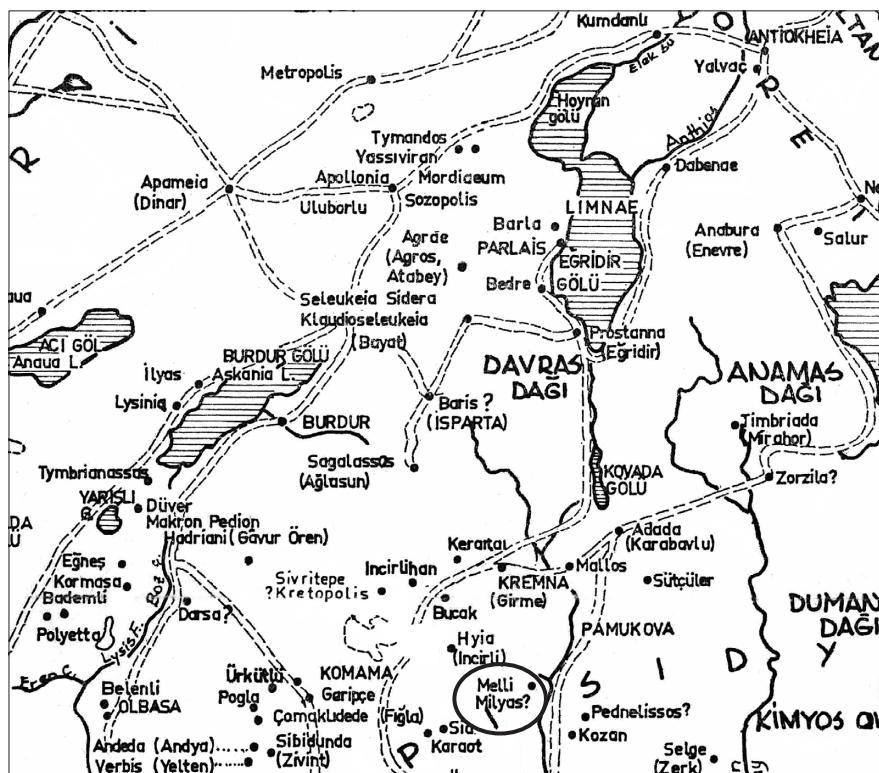


Fig. 1
Map, Melli and
surroundings Pisidia
(after Özsait 1985)

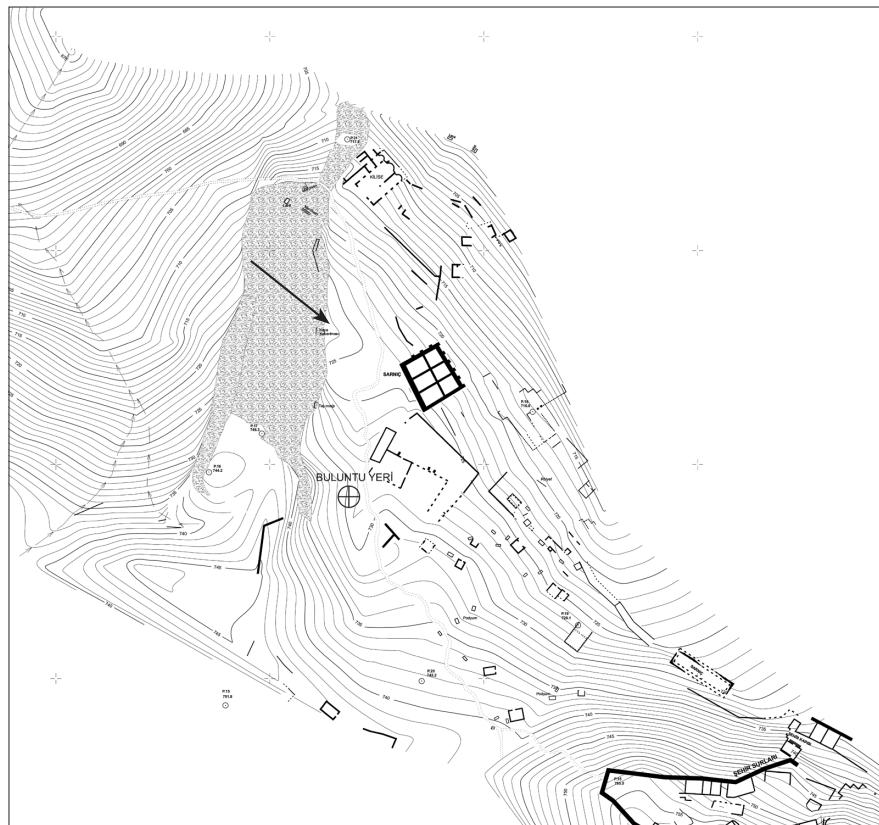


Fig. 2
Melli,
topographical plan
of the northern part
of the site with the
findspot indicated
(S. Aydal)



Fig. 3 Melli, necropolis area with rock-cut niche and relief. The arrows indicate the rock-cut niche (right) and the spot where the two bronze heads were found by the looters (left)



Fig. 4 Fragmentary head of a youth, before cleaning and conservation
(E. Koçak)

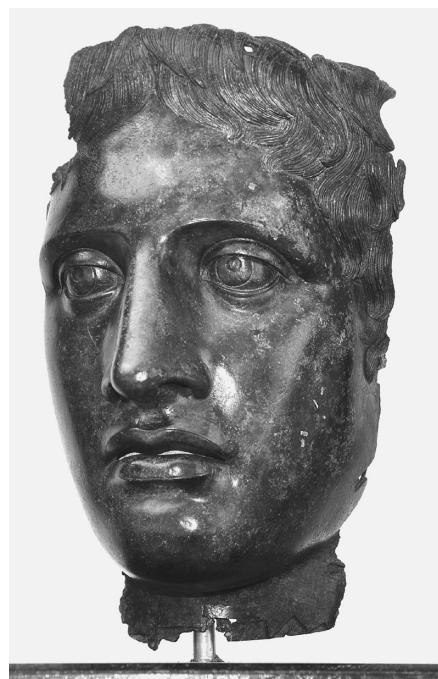


Fig. 5 Fragmentary head of a youth, after cleaning and conservation
(E. Koçak)



Fig. 6 Fragmentary head of a youth,
the interior after cleaning and conservation
(E. Koçak)

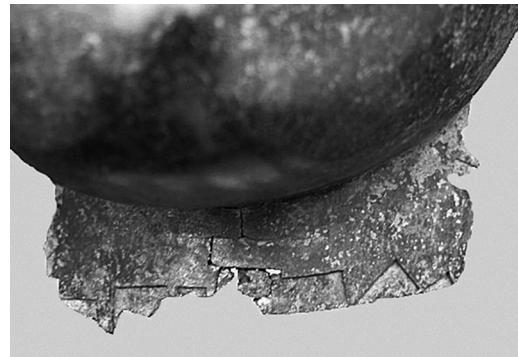


Fig. 7 Fragmentary head of a youth,
the patched join at mid-neck
(E. Koçak)

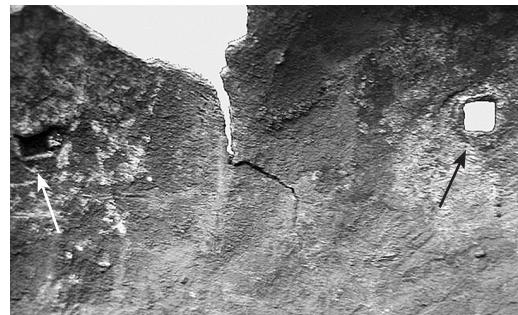


Fig. 8 Fragmentary head of a youth,
the inside with two chaplet holes. The hole on
the left has its plugged patch surviving
(E. Koçak)

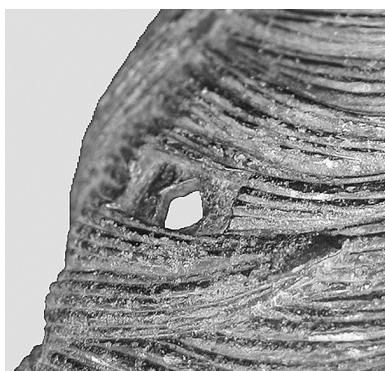


Fig. 9 Fragmentary head of
a youth, a chaplet hole that has
lost its diagonally placed patch
(E. Koçak)



Fig. 10 Fragmentary head
of a youth, a patch with
grooves articulating hair
strands (E. Koçak)



Fig. 11 Fragmentary head of a
youth, the patch on left cheek
(E. Koçak)

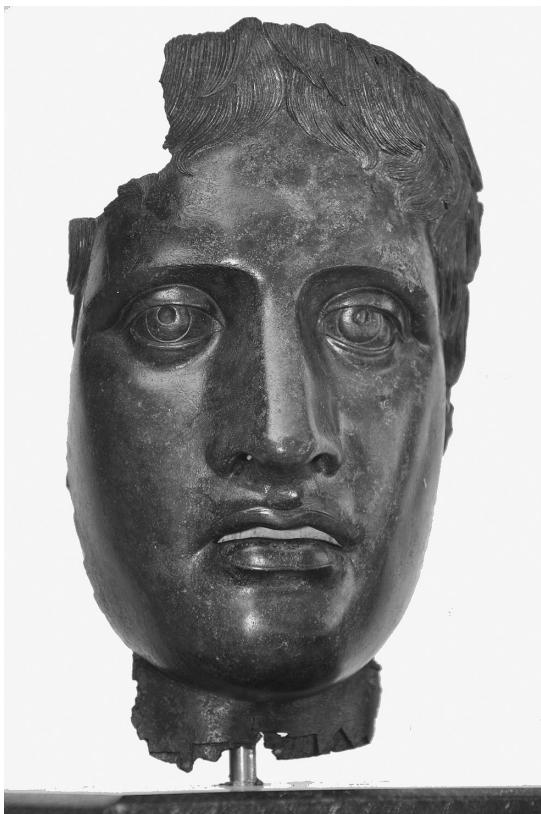
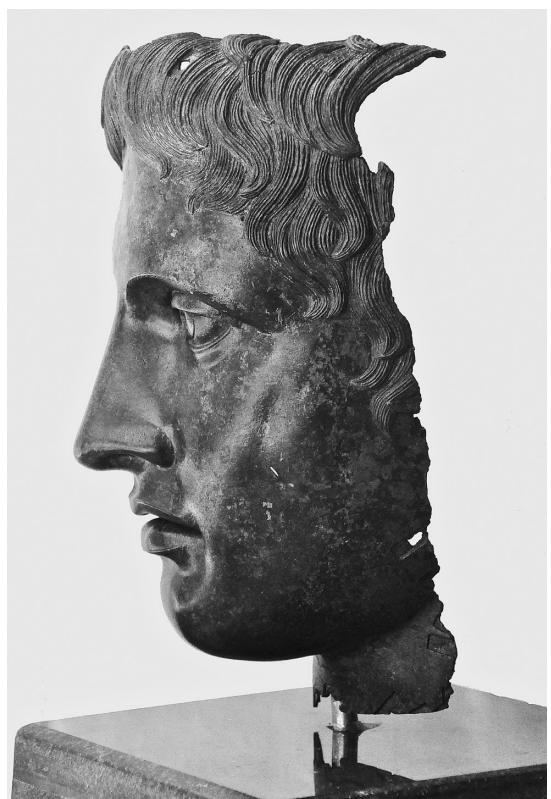


Fig. 15 Fragmentary head of a youth, eyebrow with hatched herringbone pattern (E. Koçak)



Fig. 16 Fragmentary head of a youth, solid cast eyes with inner markings (E. Koçak)

Figs. 12-14 Fragmentary head of a youth, replica of the Doryphoros (Ö. Turak)



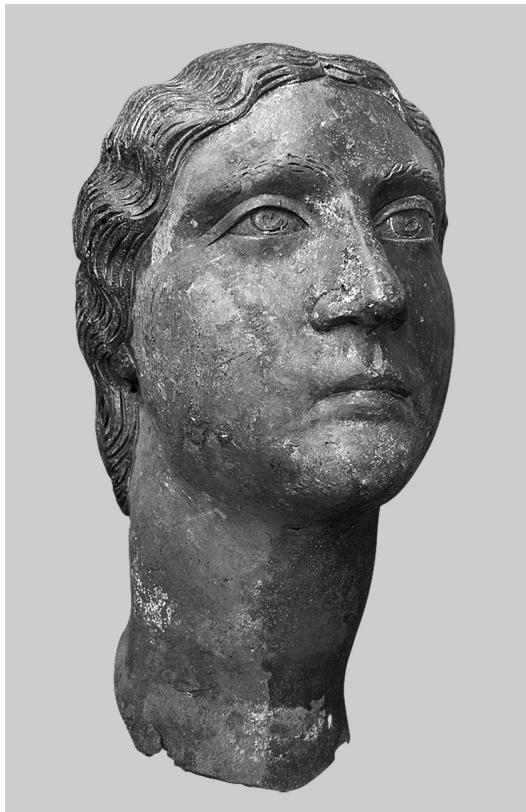


Fig. 17 Portrait head of a woman, before cleaning and conservation (E. Koçak)

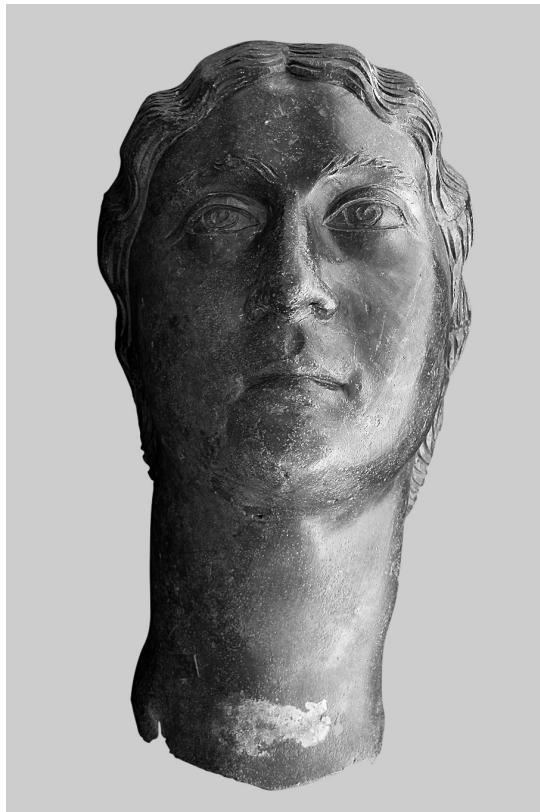


Fig. 18 Portrait head of a woman, after cleaning and conservation (Ö. Turak)

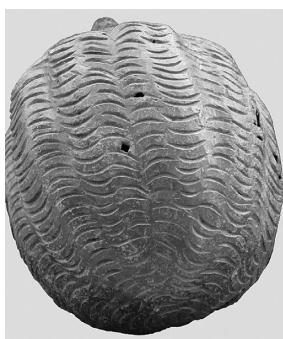


Fig. 19 Portrait head of a woman, two chaplet holes at the top (E. Koçak)

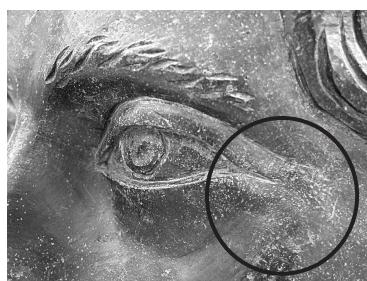


Fig. 20 Portrait head of a woman, the patch near the outer corner of left eye (E. Koçak)



Fig. 21 Portrait head of a woman, patche on the right side of neck (E. Koçak)



Figs. 22-25 Portrait head of a woman (Ö. Turak)



Fig. 26
Portrait head of a woman,
brow and eye markings
(Ö. Turak)