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A TOMB STELE FROM THE CENTRAL KARACAOREN VILLAGE (HADRIANI)

Merkez Karacaören Köyünden (Hadriani) Bir Mezar Steli

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ABSTRACT: The tomb stele in good condition, which was acquired to the Burdur Museum by a citizen, is preserved in the garden of the museum. The stele from Karacaören village of the central district of the province must have been carved in an itinerant workshop in Hadriani. The tomb stele, which has a flat lower part and a triangular upper part, features a standing man and a woman in the scene. Both figures are of the "Dioscurides" type. This type, which is quite common in the man figures of the Roman Imperial period, is also preferred for the woman figures. The most distinctive features of this type are that the right arm, bent at the elbow with the posture of the figures, is enclosed in a sling formed from the himation, while the left arm adjacent to the body is slightly bent at the elbow and extended downwards, holding the end of the himation. This type also represents the status of the man figure and his family. The tomb stele, which is dated to the Roman Imperial period with its rather simple appearance, has been suggested a period based on the stylistic evaluations of the man and woman figures. The hairstyle of the man figure is similar to that of the portrait of Traianus in type I. The hair fashion in the woman portrait is similar to that in the "Ceres" type portrait of Vibia Sabina, the wife of Hadrianus (117-138 AD). In addition to this hairstyle/fashion, other stylistic features of the figures reflect the stylistic characteristics of the Traianus (98-117 AD) period. As a result of the analyzes, the tomb stele was dated to the Late Traianus-Early Hadrianus period.

Keywords: Tomb stele, Burdur Museum, Karacaören village, "Dioscurides" type, Late Traianus-Early Hadrianus period

ÖZ: Sivil bir yurttaş tarafından Burdur Müzesi'ne kazandırılan iyi durumdaki mezar steli, müzenin bahçesinde korunmaktadır. İlin merkez ilçesine bağlı Karacaören köyünden ele geçirilen stel, Hadriani'deki seyyah bir atölyede yontulmuş olmalıdır. Alt kısmı düz, üst kısmı ise üçgen kesilen mezar stelinin sahnesinde ayakta duran kadın ve erkek figürüne yer verilmiştir. Her iki figür de "Dioskurides" tipindedir. Roma İmparatorluk döneminin erkek figürlerinde oldukça yaygın görülen bu tip, kadın figürlerinde de tercih edilmiştir. Figürlerin

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duruşuyla birlikte dirsekten bükülen sağ kolun, himationdan oluşturulan bir askı içerisine alınmasıyla birlikte vücuda bitişik sol kolun hafifçe dirsekten bükülerek aşağıya doğru uzatılması ve himatonun ucundan tutması, bu tipin en belirgin özelliklerindendir. Bu tip ayrıca erkek figürünün ve ailesinin statüsünü temsil etmektedir. Oldukça basit görünümüyle Roma İmparatorluk dönemine tarihlendirilen mezar steline, erkek ve kadın figüründeki stilistik değerlendirmeler neticesinde bir dönem önerisi yapılmıştır. Erkek figüründeki saç stili, I. tipteki Traianus portresindekilerle benzerdir. Kadın portresindeki saç modası ise Hadrianus'un (MS 117-138) eşi Vibia Sabina'nın "Ceres" tipindeki portresindekilerle benzerlik içerisindedir. Bu saç stili/modasının yanı sıra figürlerdeki diğer üslup özellikleri de Traianus (MS 98-117) döneminin üslup özelliklerini yansıtır. Gerçekleştirilen irdelemeler sonucunda da mezar steli, Geç Traianus-Erken Hadrianus dönemine verilmiştir.

Anahtar Kelimeler: Mezar steli, Burdur Müzesi, Karacaören köyü, "Dioskurides" tipi, Geç Traianus-Erken Hadrianus dönemi

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Introduction

Steles, meaning "standing upright, rectangular sign, sewn or erected", are formed by cutting a monolithic stone or marble block into a shape and then adding a depiction and inscription on the surface (Johansen, 1951: 68; Saltuk, 1997: 165; Şahin, 2000: 1; Er, 2012: 136; Çalık, 2017: 46). Depending on the inscriptions and figures on them, the steles are classified into groups such as tomb, votive, law, honoring and border steles (Malay, 1987: 18). The depictions and inscriptions on the tomb steles aim to immortalize the deceased individual. The subjects preferred in the scene of the tomb steles generally consist of figures symbolizing the deceased individual, various motifs and items that the individual used frequently during his/her life (Özkan, 2020: 21). With these narrations, those left behind are informed about the social, religious and economical status of the deceased (Meral, 2016: 144-5).

When analyzed architecturally, tomb steles are divided into two main groups: with and without pediments (Çekilmez, 2008: 28; Özkan, 2020: 22-3). The triangular pediment, which forms the upper part of the steles "inspired by the temple facade", was placed either on the architrave or directly on the plasters or decoration frame on the sides, although there is no definite rule (Fıratlı, 1965: 269, 271; Özkan, 2020: 22). Although the first use of the triangular pediment as a superstructure element was seen in the Archaic period (Neumann, 1979: 31, pl. 17a), it was not preferred in Classical period examples (Atalay, 2012: 19). In the Hellenistic period and later, the use of triangular pediments becomes widespread (Pfuhl and Möbius, 1977: pl. 1, no. 2; Atalay, 2012: 21). The steles of the Hellenistic period generally have triangular pediments and apex-corner acroteria (Özkan, 2020: 23). In addition, the tympanon (with rosette/shield decoration), architrave, anta and side edges were decorated with columns

(Özkan, 2020: 23). During the Roman Empire period, the naiskos facade started to lose its importance and the steles, which gradually lost their temple-like features, were processed more simply (Fıratlı, 1965: 271; Saraçoğlu, 1997: 19-22). The elimination of the architrave between the triangular pediment and the scene and the placement of the pediment directly on the wipe, the arrangement of the upper part of the stele in the form of a pediment, or the cutting of a direct triangle and leaving the lower part of the stele unprocessed are also stylistic features seen in this period (Saraçoğlu, 1997: 19-20).

The steles without pediments also reflect a naiskos appearance, albeit to a lesser extent, as they are generally framed, have side plasters with Doric capitals, architraves, or pass directly into the decoration area (Özkan, 2020: 23). Although the side plasters, which sharply border the scene depicting the figures on these tomb steles both in the Archaic and Classical periods, seem to continue in the Hellenistic and Roman Imperial periods, it is seen that they are not emphasized as much as before towards the end of the Hellenistic period (Saraçoğlu, 1997: 26). It is known that the depth of the frame started to decrease and later disappeared completely (Saraçoğlu, 1997: 26). They are also simpler and more schematized than the tomb steles with pediments (Çekilmez, 2008: 45).

The tomb stele was donated to the Burdur Museum by Osman TULU on 16.11.2011. The stele, which is exhibited in the museum garden, was found in Karacaören village of the central district of Burdur. The century was directly proposed in the catalogue part of the study for the artifact which was superficially mentioned in S. Bağlıbel's master's thesis in 2018 (Bağlıbel, 2018: 124). The iconographic and stylistic evaluation of the stele was not carried out.

This artifact, which has not been published until today, will be analyzed in detail for the first time in this study. First, the iconography of the man and woman figures in the scene of the tomb stele will be defined. Then, the stylistic characteristics of the figures in portrait-plastic and sculpture art will be interpreted. As a result of these evaluations, a period will be suggested for the tomb stele, contrary to the general century suggestion made in the master's study. Finally, the place of production will be suggested based on the findspot.

Description of the Stele

The tomb stele with inventory number K.50.10.11 was carved out of limestone (Figure 1). The stele is 128 cm in height, 60 cm in width and 25

cm in depth. While the man figure in the scene is 78.8 cm high and 22.2 cm wide, the woman figure is 72.2 cm high and 24 cm wide. The colour scale code of the artifact is NCS S 0502-Y.

The tomb stele with capillary veins on it is partially abraded and damaged. The stele shows a little coloration and encrustation. The right part of the nasal root on the woman figure to the left of the scene is worn. The nose is broken. There is a small rupture in the hairstyle along with the right part of the cloth covering her head. There is an unbroken fracture scar from the right side of her head to the right elbow and also from the right side of the collar of the dress to just below the right kneecap. The right side of the nose and the right wing of the nose are also missing on the man figure on the right side of the scene. The lower part of the thumb of the left hand is missing. There are also partially missing and worn parts on the base of the statue.

The upper block of the well-preserved tomb stele is triangular and the lower part is left flat (Figure 1). The back and frameless side facades are roughly carved. A man and a woman figure standing on a rectangular base in a free standing sculptural appearance are carved on the stele. The figures, carved in low relief from the front, are clothed. The woman figure on the left is wearing a thick fabric oval himation with a wide collar over a thin fabric khiton. The left leg, slightly bent at the knee, is one step to the side. The weight of the figure is on the fixed right leg. There are superficial folds between the two legs that go down perpendicular to each other from top to bottom. The arms are left under the thick fabric of the cloth. The left arm, slightly bent at the elbow, is hanging downwards adjacent to the body and holding the cloth with the open hand, which she is pulling slightly upwards over her thigh. The right arm, which is attached to her body, is also bent at the elbow and extended through the fabric of the himation to her left breast. The folds on the upper body are also superficial. The top and back of the head are covered by the cloth hanging down from each side of the head. The hair fashion on the woman head is also designed with wavy hair tresses that are parted on both sides from the center of the forehead and are tightly processed at the transitions (Figure 2). The narrow bow-shaped forehead is flat. The brow bones protrude outwards. Eyebrows with curved ends are thin. Narrow eyes extending towards the inner corners of the eye are almond-shaped. The upper eyelid is fleshy compared to the lower eyelid. Pupil and iris are unprocessed. Cheekbones are apparent and cheeks are plump. The mouth is small and slightly open. Lips are thin. The upper lip

area is narrow. The oval face tapers towards the chin. The fat and fleshy chin is slanted backwards. The neck is short and strong.

The man figure on the right of the scene, dressed in thick fabric himation with an oval and a wide collar is taller than the woman figure. The left leg, which carries the figure, is motionless. The right leg, which is slightly bent at the knee and stepped one step to the side, is moving and stepping on the toes. As a result of this mobility in the lower part of the body, the folds in the stretched dress fabric are parallel to each other and superficial. The folds on the upper body are also superficially processed. The left arm, left under the thick fabric and slightly bent at the elbow and hanging downwards, is adjacent to the body. With her left hand, which is in the shape of a fist, she is holding the cloth of the dress coming from her left, above the knee of her left leg. The right arm, which is wrapped up to the elbow in the dress, is bent at the elbow and is on the left chest. The hairstyle of the man figure is also designed with voluminous and long hair tresses attached to the head (Figure 3). With these tresses combed towards the forehead, a small bifurcation motif is formed in the center of the forehead. The ends of the tresses, which split from this bifurcation on both sides, are wavy. The forehead is narrow and wide. The eyes are large and open. The pupil and the iris are unprocessed. The upper eyelid is fleshy compared to the lower eyelid. Cheekbones are apparent and cheeks are plump. The upper lip area is narrow. The small mouth is slightly open. The face tapering slightly towards the chin is oval. The round and fat chin is pulled backwards. The neck is short and thick.

The figures are processed close to each other, the right elbow of the man figure and the left shoulder of the woman figure are in contact with each other. Finally, the characteristics of the portraits interpreted as husband and wife on the stele represent adult individuals and the characteristics of both individuals are realistically reflected. There is also a cheap and rough workmanship in the material chosen for the tomb stele and in the carving of the figures in the scene.

Iconographic and Stylistic Evaluation

The form of the tomb stele is typical of the Roman Imperial period. As mentioned above, the naiskos facade loses its importance in the tomb steles of this period and is processed more simply (Fıratlı, 1965: 271; Saraçoğlu, 1997: 19-22). Examples of steles with a flat lower block and a triangular upper block are from this period (Saraçoğlu, 1997: 19-20).

The frontal stance of the man and woman figures standing on the stele is one of the stylistic features seen from the Early Hellenistic period until the 3rd century AD (Özcan, 2014: 144).

The figure type in the scene iconography is the "Dioscurides" type. This type is one of the most common types found on tomb steles since the Hellenistic period (Saraçoğlu, 1997: 33; Çimen, 2011: 82-3; Yıldırım, 2016: 13; Tepebaş and Canlı, 2020: 188). The "Dioscurides in the Sculpture Group of Cleopatra and Dioscurides" discovered in Delos and dated to 138/7 BC gave this type its name (Linfert, 1976: taf. 52, no. 453; Lewerentz, 1993: 19, abb. 1). This type is characterized by the throwing of the left leg to the side, especially the right arm bent at the elbow and grasped by the hand in a sling formed by the himation, while the left arm, wrapped by the himation, is slightly bent at the elbow and extended, and the left hand gently grasps the end of the himation (Linfert, 1976: taf. 52, no. 271; Yaylalı, 1979: 46-7; Tebebaş-Canlı, 2020: 189). This type is recognized by Pfuhl-Möbius "Man of Normal Type" (Pfuhl-Möbius, 1977: 90), Lewerents "Group No I" (Lewerents, 1993: 18-57), Bieber "Palliatus" (Bieber, 1959: 374-5; Saraçoğlu, 1997: 33; Çimen, 2011: 82-3), and Yaylalı groups them as "Type A" (Yaylalı, 1979: 46) (Sonkaya, 2019: 94; Tebebaş and Canlı, 2020: 188-9). Sonkaya also suggested "Dioscurides Type I" for this type (Sonkaya, 2019: 94).

It is observed that the "Dioscurides" type, which became increasingly widespread during the Roman Imperial period, was widely used in man figures on tomb steles (Pfuhl-Möbius, 1977: taf. 40-47; Saraçoğlu, 1997: 33; Çimen, 2011: 82-3; Yıldırım, 2016: 13). This man type also emphasizes the social status of the deceased. With his posture and dress, it is emphasized that the man figure belongs to the aristocratic class (Tepebaş and Canlı, 2020: 189).

The woman figure on the scene is of the "Dioscurides" type, just like the man figure. Although this type is generally seen in man figures, it can also be seen in women (Dillon, 2010: 88-90, fig. 39; Özcan, 2014: 143-54, fig. 1; Özkan, 2020: 28). The fact that the iconography of the woman figure is depicted in this way can be explained as her suitability to the sociocultural level of her husband and his family.

After the iconographical evaluation of the man and woman figures carved in the "Dioscurides" type, the stylistic features of the figures will be evaluated and a dating proposal will be made for the tomb stele in which the husband and wife are emphasized in the scene. While doing this, the

hairstyle/style of the man and woman figures is very important; because the most striking issue in the dating of the portrait art of the Roman Imperial period is the hairstyle/style of the figures. The hairstyle/fashion of the enthroned emperor and his wife directed the portrait art of the years of their reign. In addition, the artistic preferences of the emperors also determined other stylistic features of the period.

In the hairstyle of the man figure, the straight and voluminous hair tresses attached to the head, combed towards the forehead, form a small bifurcation motif in the center of the forehead, and the ends of the tresses separated from this bifurcation motif on both sides are wavy. This hairstyle is also seen in the early portraits of Traianus (98 AD), who was proclaimed co-ruler in 97 AD under Nerva (96-98 AD) (West, 1941: 60; Eckstein and Beck, 1973: 87; Fittschen and Zanker, 1985: 39-40, pl. 42-3; Roche, 2002: 42; Arlı, 2022: 602-05, fig. 1) The man figure was sculpted by being inspired by the type I portraits of the emperor Traianus, who reigned 98-117 AD. The type I portrait of Traianus in the Capitoline Museum is an example of this type (Fittschen and Zanker, 1985: 39-40, pl. 41-2).

In the woman figure, there is the "Ceres" hairdressing fashion, also defined as the goddess-type hair fashion (Wegner, 1956: pl. 45; Özgan, 2013: 164). This hairstyle, which is designed with wavy tresses that are parted from the center of the forehead to both sides and are depicted quite tightly in the transitions, is seen in the portraits of Vibia Sabina, the emperor's wife during the period of Hadrianus (117-138 AD). Shortly after ascending to the throne, the emperor glorified his wife with the title of "Augusta" and her portraits were sculpted in the "Ceres" type (Wegner, 1956: pl. 45; Özgan, 2013: 164). The woman figure is also processed by being inspired by the portraits of Sabina in the "Ceres" type.

The facial features of man and woman figures are also realistically depicted. There are no idealized effects in the processing of facial features. During the period of Hadrianus, who took over the government after Traianus, a strong "Neoclassicism" (a narration to Greek art) is seen (Özgan, 2013: 134). Therefore, the characteristic features of the individuals who were portraited were reflected through beautification (Boatwright, 1991: 516).

Due to this stylistic feature, rich, that is, detailed folds in the clothes were depicted in the sculpture art of Hadrianus' period and the figures were carved with the high relief technique (Durugönül, 2021: 153, 165). Finally, one of the most important stylistic features guiding the researchers in dating

this period is that the pupil and iris, which were seen as early as 130 AD, were emphasized with a single drill stroke for the first time (Wegner, 1956: 40, 61-2, pl. 24-5a; Kleiner, 1992: 242, fig. 206).

As a result of the information above, the hair style on the man figure, the superficial folds on the clothes, the close proximity of the figures to each other and the realistic reflection of the characteristic features of the face with the low relief technique are the stylistic features of the Traianus period. The hair fashion on the woman figure is from the Hadrianus period; however, the fact that the facial features are not idealized and the pupil and iris are not processed is one of the stylistic elements of the Early Hadrianus period. As a result of these evaluations, the tomb stele dates to the Late Traianus-Early Hadrianus period (first quarter of the 2nd century AD). Meanwhile, the socio-economical status of the figures on the tomb stele is emphasised through their posture and clothing (Özcan, 2014: 148). For example, the social status, which is frequently seen in the Phrygian type false door depictions in the tomb structures in Northern Pisidia and which is emphasised by the frequency of atribut, is reflected here by the posture and dress of the man and woman figures (Waelkens, 1977: 277-325; Lochman, 2003). In addition, this iconography of man and woman figures survived until the end of the 3rd century AD (Özcan, 2014: 144).

Production Location

According to the museum record, the tomb stele unearthed in the Karacaören village of the central district of Burdur must have been recovered from the teritorium of Hadriani, located just south of the village. The tomb stele was carved from limestone, the local material of the region, and the workmanship is cheap and rough. In the "Dioscurides" type man and woman figures in the scene, a simple workmanship, devoid of aesthetics, is seen with the influence of local art. In this respect, the artistic effects of the official state art of the Roman Imperial period, together with the current hairstyle/fashion, are relativised in the figures on the locally produced tomb stele; because the tomb owner must have wanted to express himself in the cheapest way without prioritising aesthetic concerns (Özcan, 2014: 149).

This preference in the production of the tomb stele can be explained by saving both labor and production costs. It also indicates that the tomb stele was not produced in a well-established workshop, but by provincial craftsmen in an itinerant workshop. This is supported by the craftsmanship of the figures and the preferred material. Limestone, the local material of the region, was used for the tomb stele. There is no imported marble of superior quality. Cost is a consideration in this regard, as mentioned above with the

reasons. This is another example that the tomb stele was produced by local craftsmen.

Conclusion

The scene of the tomb stele from the Roman Imperial period, which has a simple design with a flat lower block and a triangular cut on the upper part, consists of man and woman figures standing on a pedestal. The posture of the clothed man and woman figures is in the "Dioscurides" type from the statue group discovered in Delos in 138/7 BC.

The hairstyle of the man figure on the tomb stele representing an aristocratic family is designed with straight, long and voluminous hair tresses attached to the head. These curls, combed towards the forehead, form a small bifurcation motif in the center of the forehead and the ends of the tresses, which are separated from this bifurcation motif on both sides, are wavy. This hairstyle is also typical of type I portraits of the emperor Traianus. The early portraits of Traianus, who was declared co-ruler in 97 AD, are of this type.

The hairstyle designed with wavy hair tresses, separated from the center of the woman figure's forehead on both sides and tightly processed at the transitions, emerges when the emperor Hadrianus crowned his wife with the title of "Augusta" shortly after he ascended to the throne. The "Ceres" hairstyle, also interpreted as a goddess hairstyle, appears from the Early Hadrianus period until the end of the emperor's reign.

Thus, while the hair style on the man figure reflects the stylistic characteristics of the Traianus period, the hair fashion on the woman figure is from the Hadrianus period. After this stylistic evaluation, other stylistic features in the workmanship of the figures make it possible to suggest a definite period for the tomb stele.

For example, the realistic reflection of the facial features of the man and woman figures away from the effects of Neoclassicism, the sculpting of the figures in low relief and the lack of elaborate folds in their clothes are stylistic features of the Traianus period.

The stylistic features of the Traianus period are dominant in the tomb stele and the latest stylistic feature in the figures is the hair fashion in the woman figure. In the woman figure, which was sculpted by being inspired by Sabina's "Ceres" hairstyle, the pupil and iris, which are among the most important stylistic features of the Late Hadrianus period, are not carved with

a single drill stroke. After this stylistic evaluation, it is not possible to date the tomb stele to 130 AD or later.

In addition, the tomb stele carved out of limestone, which was included in the inventory as a find of Karacaören village in the central district of Burdur, had a rough and simple workmanship. This situation, which can be explained by the supply-demand relationship, is for keeping the cost low. The tomb stele, which did not have a superior workmanship and also quality materials, must have been produced by provincial craftsmen in an itinerant workshop in Hadriani, of which territory also includes the borders of Karacaören village.

In conclusion, the husband and wife tomb stele, which is not the product of a well-established workshop but is important for the interpretation of local craftsmanship in the region, dates to the Late Traianus-Early Hadrianus period (first quarter of the 2nd century AD).

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FIGURES

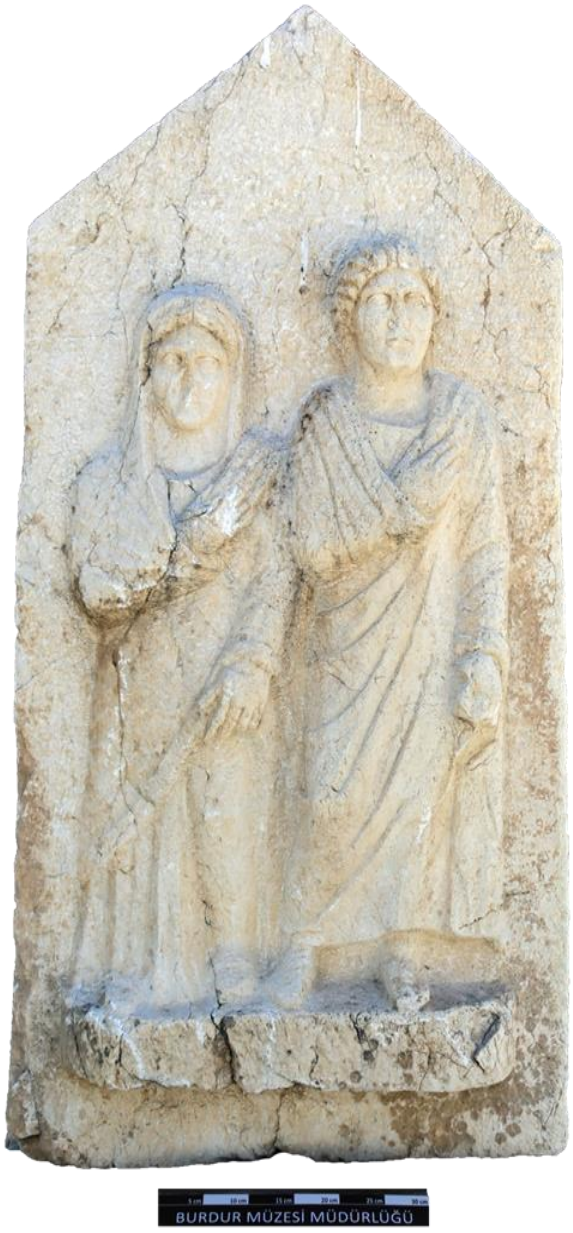


Figure 1: Frontal view of the tomb stele.



Figure 2: Detailed view of the woman's head from the front.

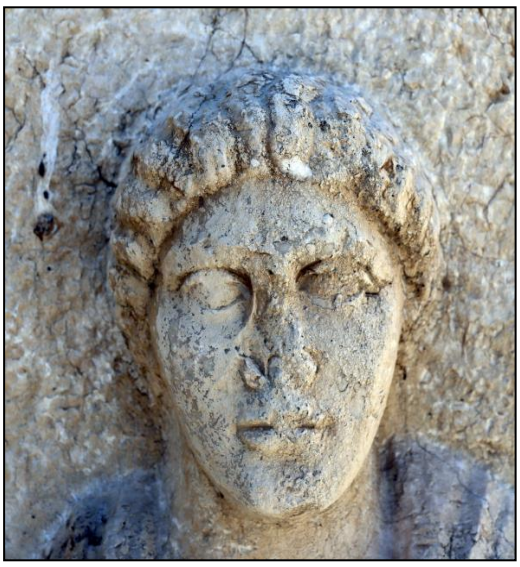


Figure 3: Detailed view of the man's head from the front.