

ADALYA

27 2024



AKMED

KOÇ UNIVERSITY

Suna & İnan Kırac

Research Center for

Mediterranean Civilizations

27 2024

ISSN 1301-2746

ADALYA

The Annual of the Koç University Suna & İnan Kıraç Research Center
for Mediterranean Civilizations

(OFFPRINT)



ADALYA

The Annual of the Koç University Suna & İnan Kırac Research Center
for Mediterranean Civilizations (AKMED)

Adalya, a peer reviewed publication, is indexed in the A&HCI (Arts & Humanities Citation Index) – CC / A&H (Current Contents / Arts & Humanities), Social Sciences and Humanities Database of TÜBİTAK / ULAKBİM Tr Index, ERIH PLUS (European Reference Index for the Humanities and Social Sciences), Scopus, and Index Copernicus.

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|-------------------------------------|--|
| <i>Mode of publication</i> | Worldwide periodical |
| <i>Publisher certificate number</i> | 18318 |
| ISSN | 1301-2746 |
| <i>Publisher management</i> | Koç University Rumelifeneri Yolu, 34450 Sarıyer / İstanbul |
| <i>Publisher</i> | Metin Sitti, President, on behalf of Koç University |
| <i>Editor-in-chief</i> | Oğuz Tekin |
| <i>Editors</i> | Tarkan Kahya and Arif Yacı |
| <i>English copyediting</i> | Mark Wilson |
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| © | Koç University AKMED, 2024 |
| <i>Production</i> | Zero Production Ltd. Abdullah Sok. No. 17 Taksim 34433 İstanbul Tel: +90 (212) 244 75 21 • Fax: +90 (212) 244 32 09 info@zerobooksonline.com; www.zerobooksonline.com |
| <i>Printing</i> | Fotokitap Fotoğraf Ürünleri Paz. ve Tic. Ltd. Şti. Oruç Reis Mah. Tekstillent B-5 Blok No. 10-AH111 Esenler - İstanbul / Türkiye Certificate number: 47448 |
| <i>Mailing address</i> | Barbaros Mah. Kocatepe Sok. No. 22 Kaleiçi 07100 Antalya / Türkiye Tel: +90 (242) 243 42 74 • Fax: +90 (242) 243 80 13 https://akmed.ku.edu.tr |
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The “Winged Woman of Burgaz”: A New Archaic Sculpture from the Territory of Knidos

CANDEMİR ZOROĞLU – ERTEKİN M. DOKSANALTI – D. OZAN TOZLUCA*

Abstract

A statue was found in 2019 in the sea about 30 m off the coast of the ruins of the ancient city of Burgaz in the Datça District of Muğla Province. Because of its findspot, the statue was named the “Winged Woman” of Burgaz and is currently preserved in the Marmaris Museum. Burgaz was in the territory of Knidos so for this reason the statue is evaluated within the Knidos settlement and culture domain. The naming, iconography, and dating of the statue, which is unrelated to any structure or context, are evaluated through similar statues, reliefs, and vase paintings in Anatolia, the Aegean Islands, and continental Greece. In accordance with its stylistic features, the school to which the statue belongs or the place where it was produced are determined. In our study, suggestions are made about the structure,

Öz

Heykel, 2019 yılında Muğla ili Datça ilçesi Burgaz'da, kıyıdan 30 metre açta denizde tesadüfen bulunmuştur. Buluntu yeri nedeniyle bu esere 'Burgaz Kanatlı Kadın Yontusu' adı verilmiştir. Bulunduğu tarihten sonra Marmaris Müzesi envanterine kaydedilen heykel, halen müzenin deposunda muhafaza edilmektedir. Heykel, Knidos teritoryumu içinde kalan ve kente 30 km uzaklıkta yer alan Burgaz antik kentinin kıyısında keşfedilmiştir. Bu sebeple, Knidos yerleşim ve kültür alanı içinde değerlendirilmiştir. Herhangi bir yapı veya kontekstle ilişkili olmadan denizde bulunması, heykelin isimlendirilmesi, ikonografisi ve tarihlendirilmesi sürecini zorlaştırmış; bu nedenle Anadolu, Ege Adaları ve Kıta Yunanistan'daki benzer heykeller, kabartmalar ve vazo resimleri üzerinden analogik tespit ve değerlendirmeler

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This study was carried out with the permission of Marmaris Museum Directorate dated 19.02.2020 and numbered E.161141. We would like to thank the General Directorate of Cultural Heritage and Museums for this permission; Director of the Marmaris Museum, Ms. Şehime Atabay; Ms. Esengül Yıldız Öztekin who helped us during the photographing and inventory work, and the experts of the Marmaris Museum. We especially thank Esteemed Muhammet Yüksel for his sensitive attitude towards the protection of cultural assets and fulfilling his civic duty in the acquisition of this work.

This study and article has been prepared within the scope of the Knidos, Burgaz, and Emecik Apollon Sanctuary Excavations and Research, which are being carried out on behalf of the Ministry of Culture and Tourism and Selçuk University, with the President's Decision dated 01.06.2021 and numbered 2587. The work is supported by the Turkish Historical Society.

The aforementioned study is related to the subject of the project titled “Knidos Hinterland Archaeological Survey Project II,” numbered 22401150, by the Selçuk University Scientific Research Projects (BAP) unit and was supported by this unit.

context, and function of this “Winged Woman.” According to the collected data, the “Winged Woman” of Burgaz is dated to the middle of the sixth century BC and probably belongs to a monument from the Emecik Apollon Sanctuary. However, its exact provenance and function are unknown.

Keywords: Knidos, Burgaz, Emecik, Greek archaic period, Winged Artemis, Gorgon

yapılmıştır. Stil özelliklerine dayanarak heykelin ait olduğu ekol ve üretildiği yer hakkında bazı tespitler aktarılmıştır. Diğer bir önemli husus ise 'Burgaz Kanatlı Kadın Yontusu'nun Knidos teritoryumu içindeki olası yapı veya konteksti ve işlevi hakkında yapılan önerilerdir. Bu verilere göre, heykel MÖ altıncı yy.'in ortalarına tarihlendirilmekte olup, muhtemelen Emecik Apollon Kutsal Alanı ile ilişkili, ancak yeri ve işlevi tam olarak belirlenemeyen bir anıta aittir.

Anahtar Kelimeler: Knidos, Burgaz, Emecik, Arkaik Dönem, Kanatlı Artemis, Gorgon

Specification

Height (protected): 0.85 m; width (protected from wing to wing): 0.4 m; width (knee from hip): 0.4 m; width (waist): 0.16 m; depth / thickness (head): 0.14 m; depth / thickness (body): 0.12 m. Marmaris Museum Inventory Number: 2019 / 4(A).

The statue was carved from rough white Paros marble, tight and fine. Her right arm is missing from the shoulder to below the elbow, while her left arm is missing from the shoulder to the top of the wrist. The right leg is missing from the knee, and the left foot is missing from the ankle. Only the initial parts of the wings on both sides, rising from the shoulders, have been preserved. Due to the time under the sea, there are abrasions and exfoliation on the front, especially intensifying in the head. Traces of lichen and shellfish can be seen on the surface. Although there is less wear on the back surface, partial darkening, blackening, and yellowing marks are observed on the left foot, waist, and hip. The preservation marks on both surfaces indicate that the back of the statue was buried during the period it was underwater, while the upper surface was exposed. As a result, its upper surface has been exposed to more sea erosion and damage. The details on the front face are heavily worn and erased, while the details on the back can be seen more clearly (fig. 1).

The statue depicts a winged woman wearing a chiton / tunic and long, strappy sandals. She is holding a lion in one hand and extending her other hand to the right on her waist. Although the statue is carved on all sides, it has very little depth and almost looks like a plaque (fig. 2). The head, upper body, and wings are given from the front; the lower body, arms, and legs are given in profile. The left leg is lifted to the level of the hip and extends forward to the right, almost parallel to the ground, then lowers vertically from the knee. With the left leg movement, the figure seems to have taken a wide step to the right. Then her left foot presses perpendicular to the ground. The right foot is pulled back in profile, and the knee is bent such that it almost touches the floor. The movement of the legs, hands, and arms shows that the figure is in a running pose called the knee run / *knielaufen*.¹

The head is depicted from the front and is looking forward. Facial details cannot be seen due to excessive wear. However, the full chin, and the rounded, full, and fleshy lines of the face under the chin can be partially perceived from the cheeks. The “archaic smile” on the face, one of the details created by raising the wide lip to the edges, can also be seen despite

¹ Richter 1970, 37-39.

intense wear. The forehead is wide and rounded. The left ear is very worn and can only be seen in outline, while the right ear has been slightly better preserved. The neck is long, fleshy, and relatively thick compared to the head (fig. 3).

The hair was trussed on the forehead in almost equal-sized spiral curls, five on the right side and five on the left. Curls give the forehead a crescent shape, and this arrangement emphasizes the oval form of the face. A thin headband was worn over the forehead curls, continuing from ear to ear (figs. 4-5).

Along with the forehead curls, the hair was arranged in three sections: top, front, and back. The curls above the headband are embroidered to show only their lines and volume, as if a thin and transparent tulle covered the head. The curls on the top of the head are soft and more widely spaced and wavy backwards. The long hair was passed behind the ears in the front and lowered in four long curls from both sides of the neck to the collarbone. The end of each curl was curled forward. From under the headband, the hair was lowered back over the shoulders in twelve strands of curls.

The dress consists of a simple chiton / tunic with long, narrow short sleeves, tightened with a belt at the waist. Other details, such as the belt, wing and edge line of the dress, were given with scraped lines or a low embossed band. The tunic was attached to the body with a thin belt from the waist. Due to the *knielaufen*, the lower edge of the tunic was pulled backwards and downwards over the left knee. Because of the movement and pulling the tunic from left to right, the left leg was shown bare from the knee.

Even if the sleeves are not preserved, the traces show that the tunic has short sleeves. Two scraped lines are seen at the top, just at the beginning of the left arm. These two lines show the joining line of the fabric edges on the arm. Although the wings were preserved in the initial phase, they were depicted from the front as being raised with an oblique line from the shoulder on the front and back surfaces. Wings are shown separately on both sides, which implies that the figure has double wings. The wing feathers were formed from the oblique scraped line rising parallel to each other in the front and back (fig. 6).

Despite missing from the beginning of the shoulder, the right arm was bent at the elbow and lowered while the right hand was placed on the hip. According to the traces left behind, the left arm was first lowered, then bent at the elbow and raised to chest level. The figure holds a lion in her left hand, which is joined to her chest. The figure was shown holding the lion by its front legs (fig. 7).

The figure wears a long, highly decorated sandal made with scraped lines. The exact shape and appearance of the tip of the sandal are unknown, as the right leg and left foot are missing from the ankle. However, there are four horizontal bands made by scraping slightly above the wrist. These bands do not come forward and are only seen on both sides of the foot. A little above these horizontal bands, there is a knee pad protecting the shin with a scraped line consisting of two concentric circles placed on both sides of the lower calf and an oval high line connecting these circles from the top (fig. 8).

Iconographic Evaluation: Posture and Pose, Wings and Attributes

It is not easy to determine who or which mythological personality or concept the Winged Woman of Burgaz represents since it is not connected to any structure or context. This will only be possible with a careful examination of the statue's posture, pose, movement, description details, and existing attributes.

The upper body, wings, and head were shown from the front, and the lower body and feet were shown in profile. At first glance, it appears that the right knee of the figure rests on the ground and is therefore motionless. However, when the stance of the left leg seemingly bent and stretched with effort, the relative height of the legs, their alignment and leaning slightly forward, and the general movement of the body are considered, it is understood that the figure is about to take a walk towards the right. As is seen from the transition of the tunic from the left leg to the right, it is easily realized that the right knee cannot touch the ground; on the contrary, it will stay a few centimeters above the ground. The figure should be touching the floor with the toe of the right foot, not on the right knee. Thus, the body weight is given to the left foot, and the stance is balanced with the right foot. Due to the composition of the feet, the figure does not show the rigid stability required by inactivity. Rather, it has instantaneous stability, which is sufficient for motion or momentum. The pose of the arms, which can be easily seen thanks to the shape of the shoulders and the preserved hands, is more suitable for a figure in motion, walking or running, rather than standing still. The statue is in the Archaic *knielaufen*² pose with its posture and movement composition (fig. 9).

The sandal of the statue, given with scraped lines, is actually the “winged sandal” worn by flying divine beings such as Hermes, Gorgons, and Nike. The sandal of the winged young figure, seen on the tondo of a black-figure bowl, shows almost exactly the same features as the sandals of the Burgaz statue.³ Although the continuation of the Burgaz statue sandal is not seen in its current condition, it is clearly understood from this similarity that it is a “winged sandal.”

The pose of the hands, arms, and legs, and the wings spread on the shoulders front and back clearly show that the figure is in a state of rapid movement. In fact, the shape of the legs and wings, which are almost between stepping or not stepping on the ground, suggest that the general appearance of the figure is flying rather than running.⁴ This flying movement of mythological beings in human form with wings can be identified from painted vase paintings and similar plastic artifacts.⁵

The Burgaz Statue depicts a winged woman wearing “winged sandals” on her feet, holding a lion in one hand and flying by raising her wings over her shoulders.

The figures shown in the flying position with the *knielaufen* express demonic or divine beings evaluated in their natural movements in the art of the Greek Archaic period. In such descriptions, the movement of running or flying may be related to a subject. Or it is often associated with the natural movement of a divine or demonic entity, without a specific event causing walking or flying.⁶

Despite being relatively uncommon, winged male, female, or mixed creatures are recognized from ancient Greek classical literature and mythology. E. Gerhard gave a description and a useful list of winged beings in Greek mythology.⁷

² For the knee run, see Curtius 1869; Kaiser Wilhelm II 1936, 32-37; Schmidt 1909, 253, 286; Kunze 1963, 74, 79; Richter, 1970, 37-38; Kunze-Götte 1999, 52.

³ Kunze-Götte 1999, 52, pl. 11.3.

⁴ Frothingham 1911, 369.

⁵ Richter 1970, 38, figs. 81-89.

⁶ Kunze 1963, 74.

⁷ Gerhard 1866, 157-77; 1868, pls. 9-12.

Wings for the main gods of Olympus are very rare. Hermes, with his winged shoes, can be counted among the main winged gods in this group. In contrast to the Olympian gods, the wing is the usual element of description for Potnia Theron “ruler of beasts,” the Gorgons, Nike, Iris, Eris, Eros, Hypnos, and Thanatos.⁸

These type of winged beings usually belong to a secondary class of gods and demons.⁹ Among the winged figures, Eris, Deimos and Phobos, the malevolent and vengeful Erinys / Eumeides or Furies, Keres, Enyo, Gorgons are the first ones that come to mind from both mythology and classical literature. In addition to evil or vengeful concepts, Eos, Eros, and Agon also took place in mythology as male winged beings. More common in the visual arts associated with mythology are Nike and Gorgons.

Artemis, who had a deep place in early Greek belief and was identified with the “rulers of animals” Potnia Theron, is remarkable among the divine beings.¹⁰ Among the winged mixed creatures, Sirens, Harpies, Griffons, and Sphinxes, also known from classical Greek literature mythology, in Greek sculpture and vase art should also be counted. Daidalos and his son Ikaros, who wear false wings, and the seer Kalchas,¹¹ who is rarely depicted with wings, can be counted among mortals apart from divine beings and concepts.

In ancient culture and religious life, winged beings play the role of a superhuman helper or enemy, especially for the concepts of good and evil, as well as a mediator and messenger between divine beings and humans.¹² These roles have made them an indispensable element in the visual arts of antiquity.

In vase painting and plastic arts, metal and small handicrafts, the depictions of Nike and Gorgon with wings in a flying pose by making a *knielaufen* like the Burgaz statue are relatively more common subjects and decorative elements compared to other winged women during the Archaic period, albeit in different forms. The depictions of Potnia Theron / winged Artemis, which is rarely depicted in a *knielaufen* pose¹³ but more often in a standing pose with her wings raised, also show similarities with the “Winged Woman” in terms of iconography. These mythological figures serve as a reference for the identity of the statue from Burgaz (fig. 10a-b).¹⁴

Depictions of winged women are a relatively common subject and decoration element in Archaic-period vase paintings. The depictions of the winged woman seen in the vase paintings show the same style as the “Winged Woman” in terms of pose, movement, and dress.

In Archaic period Greek painted vase art, figures commonly depicted in a flying pose with a *knielaufen* stance similar to the Burgaz “Winged Woman” include Medusa and her sisters, the Gorgons, who chase after Perseus, the slayer of Medusa. The most beautiful examples of the Gorgons’¹⁵ story are the amphora painted by the Nessos Painter and the dinos of Gorgons.¹⁶

⁸ Müller 1978, 49.

⁹ Curtius 1869, 6-7; Homolle 1879, 397; Müller 1978, 49; Kunze-Götte 1999, 55.

¹⁰ Homolle 1879, 397.

¹¹ Wolters 1928.

¹² Müller 1978, 49; Kunze-Götte 1999, 56.

¹³ Curtius 1869, nos. 2-3; Zazoff 1970, 165-66, figs. 12-15.

¹⁴ Radet 1908; Isler-Kerényi 1969; Zazoff 1970, 158-60.

¹⁵ Nessos Painter; *ABV*, 679; Beazley 1986, pl. 10.2-4; Boardman 1974, 21, fig. 5; Schefold 1993, 87, fig. 69B, 113, fig. 98; Simon 1976, pls. 44-46.

¹⁶ *ABV*, 8.1, 679; Beazley 1986, 15, pls. 14, 15.1; Boardman 1974, 23, fig. 11.1, 2; Simon 1976, pls. 47-48.

Other common figures depicted in vase art, painted in a flying pose with movements similar to the Burgaz statue, are the depictions of Nike and Iris. However, it is not easy to decide whether the winged woman is Nike or Iris,¹⁷ since they are similar in terms of wings, clothing, and movement. For this reason, these types of figures, depicted without a clear attribution, were called Nike or Iris, or “winged goddess” or “winged woman.”¹⁸ Their common feature is the figure with their wings open and raised, oriented to the right or left in a *knielaufen* pose, usually wearing a long chiton or a long tunic. Most of the time, they are given in a floating pose to the right or left, irrelevant to the subject or composition of the vase.

In the vase paintings, not only Nike and Iris but also the Gorgons, except for the scary face, are given in completely similar iconography. It is noteworthy that Gorgons usually wear short chitons or tunics, while figures called Nike and Iris or “winged goddesses” generally wear long chitons. However, this is not a rule that is strictly followed, and examples to the contrary of this generalization are not to be underestimated.

Despite being rare, Eris¹⁹ and Erinys²⁰ also appear in a similar pose in painted vase art.

As seen, it is not easy to identify the winged female figures (or male figures²¹) in the archaic *knielaufen* pose in Greek vase paintings, unless they are a distinctive feature or part of a certain iconography or subject known throughout the scene.

In addition to vase paintings, depictions of winged women in similar poses are seen in frescoes,²² metal arts,²³ jewelry, and seal arts²⁴ in the Archaic period.

Being relatively more common in vase paintings, metal and small handicrafts, the number of winged female figures with the *knielaufen* pose is much more limited in archaic Greek sculpture. Identification of these statues is also problematic unless there is a distinct attribute or context. Some of the reliefs and statues shown in the winged and knee-running position in Archaic sculpture could be defined as Nike²⁵ or Gorgon²⁶ depending on their cloud location, attributes, or physiognomy.

¹⁷ *CVA The J. Paul Getty Museum* 1.23, 39, 40, 41, 72, fig. 10, pls. 40.1-4, 44.1-2.

¹⁸ *CVA Italia* 57.1, 16, pl. 30.1.4; *CVA Espagne* 3.1, 21, pl. 12.3; *CVA Danemark* 3.3, 88, pl. 109.4; *CVA Great Britain* 5.4, pl. 73.3a-b; *CVA Great Britain* 2.2, pl. 16.1; *CVA Great Britain* 2.2, pl. 16.3; *CVA Italia* 20.1, pl. 14.6; *CVA Pologne* 1, 16, pl. 14.3a.3b; *CVA Pologne* 3, 29-31, pl. 1.3a-3b; Tuna-Norling 1995, 79, fig. 19.106, pl. 3; *CVA Greece* 5.1, 39, fig. 13, pl. 54.3-5; *CVA Italia* 14.1, pl. 3.1-3; *CVA Deutschland* 31.4, 27, pls. 152.1-3, 153.1.

¹⁹ Robinson 1930, 355, fig. 2; Graef and Langlotz 1925, pl. 104.2500; *CVA France* 9.6, pl. 70.2.4.

²⁰ Callipolitis-Feytmans 1974, pls. 42, 59; Simon 1975, pl. 36.1; Kahil et al. 1986, 27, fig. 2.

²¹ Kunze-Götte 1999, 56.

²² Mellink 1970, 252, pl. 61, fig. 29; Mellink 1998, 54.

²³ Nike, see Radet 1908, 227, fig. 4; Kunze 1963, pls. 36-37; Zazoff 1970, 162, fig. 10; *LMC* 6.1, 856-57, nos. 43-49; Gorgon: *LMC* 4.1, 307-8, nos. 250-54, 260; Male Gorgon: Martelli 2005, 127-28, fig. 14.

²⁴ Winged woman: Curtius 1869, 5, 12, no. 2. Nike: Radet 1908, 228, fig. 5; Zazoff 1970, 154-60, 165-66, figs. 1-8, 12-15; *LMC* 6.1, 857, nos. 50-52; Gorgon: *LMC* 4.1, 307-8, nos. 249, 261.

²⁵ Petersen 1886, pl. 10; *LMC* 6.1, 852, nos. 16-21, Nike from Delos (560-550 BC): Homolle 1879, 1881; Radet 1908, 221-22, fig. 1; Löwy 1911, 6, pl. 7, fig. 18a-b; Pappaspyridi 1927, 24; Rubensohn 1948, pl. 2; Isler-Kerényi 1969, 77-81, no. 129, pls. 13-14; Marcadé 1950, 182, pl. 31; Scheibler 1979, 20-22, figs. 10-11; Scherrer 1983; Ridgway 1986; Sheedy 1985; Bruneau and Ducat 1983, 66-67, fig. 9; D'Acunto 2007, 227-31, fig. 1; Athenian Acropolis no. 691 (510-500 BC): Studniczka 1898, 7, pl. 2, fig. 8; Schrader 1939, 119-20, no. 69, pl. 89; Langlotz 1927, 133, 136, pl. 83b; Athenian Acropolis no. 693 (535-525 BC): Studniczka 1898, 7; Langlotz 1927, 137-38, pl. 84b; Schrader 1939, 118, no. 68, pl. 88; Isler-Kerényi 1969, no. 130, 143; Delphi no. 1872 (525 BC): Picard and Coste-Messelière 1931, 55-57, pls. 10-11; Marcadé and Coste-Messelière 1953, 369-71, figs. 5-6; Isler-Kerényi 1969, nos. 141, 144; Delphi no. 2164 (525-500 BC): Picard and Coste-Messelière 1928, 163-65, figs. 59-60, pls. 16-17; Isler-Kerényi 1969, no. 133, 143. Acropolis no. 694 (500-490 BC): Schrader 1939, 116, no. 67, pl. 90; Isler-Kerényi 1969, nos. 142, 144.

²⁶ *LMC* 4.1, nos. 232, 238b, 271, 275, 289; Gorgon-Acroterion of Old Temple of Athena at Acropolis (600 BC): Langlotz et al. 1939, 319-20, no. 441, pl. 148; Gorgon from Korkyra, Corfu (580-570 BC): Rodenwalt 1939, 18-43,

As in the painted vase art and the “Winged Woman” of Burgaz, the Nike and Gorgon statues or reliefs are figures depicted with open wings, wearing a long or short chiton or tunica, making a *knielaufen* to the right or left. Gorgons usually wear short chitons, while Nike usually wear long chitons. However, the presence of examples other than this generalization in the painted vase art indicates that there is no certainty in the clothing preference of Nike or Gorgons.

Most of the time, Gorgons were depicted with frightening facial features.²⁷ Therefore, gorgons are easier to identify. However, it is not easy to decide whether these statues belong to Gorgons on the condition that frightening facial features are depicted or the head and facial features of the statue are well preserved. Moreover, there are rare examples in painted vase art where Gorgons are sometimes depicted with close to a relatively normal female face that is not so scary.²⁸ In the ongoing process, Gorgons in the Classical, Hellenistic, and Roman Imperial periods are depicted with a normal female face.²⁹ However, for the Archaic period, the frightening face is identified as a distinguishing feature for Gorgons.³⁰

As the movement, pose and dress show common features for the Archaic Gorgon and Nike statues, the facial details should also be examined while identifying the Burgaz statue. However, since the face of the “Winged Woman” is worn, the physiognomic features cannot be clearly understood. However, with general descriptive features such as slightly full oval face and high cheekbones, the face of the Burgaz statue is closer to the depiction of a normal young woman rather than a frightening Gorgon face with a flattened and wide skull. With its face and skull, the “Winged Woman” is similar to the Delos Nike.

The wing shaping of Archaic-period Nike, Gorgon and Potnia Theron statues shows a general similarity. The two wings emerging from both sides of the back curl towards the head. An important distinguishing detail for the “Winged Woman” is seen in the shaping of the wing. The wings of the statue were shown as double wings rising on both sides of the back and on both sides of the shoulder in front. Thus, the Burgaz statue has a total of four wings, two on each side, one at the front and one at the back. At the same time, in this depiction the woman’s arms seem to have remained between the front and rear wings. As in the Burgaz statue, double wings on both sides, front and back, are rarely seen in Archaic-period winged female statues. An example that closely resembles the the “Winged Woman” in terms of wing shape is the Nike of Delos.³¹ Except for the Burgaz statue and the Delian Nike, the double wing feature is not seen among other statues. On the other hand, double wings are rarely seen in depictions of Nike,³² Gorgon,³³ and Potnia Theron in the painted vase art, metal and seal arts.

figs. 3-29; Gorgon from Metropolitan Museum (510-500 BC): Bothmer 1958, 187-88; Lazzarini and Marconi 2014, 119, 130, 138-39, fig. 5; Karaoglou 2018, 8, fig. 5; Gorgon-Athenian Agora Gravestone: Noack 1907, 514-41, fig. 29, pl. 21; Harrison 1956, 30, pl. 10a; Gorgon from Syracuse (Terracotta, 620-600 BC); Benton 1954, pl. 19; Gorgon from Didyma (530-520 BC): Tuckelt 1970, 105-10, fig. 20, pls. 76-77.

²⁷ Zolotnikova 2016, 353-55.

²⁸ Allen 1970, 381, pl. 97; *CVA Great Britain* 5.4, pl. 60.4a-b.

²⁹ For the Heroon of Perikle at Limyra and friezes of Temple of Didyma, see Zolotnikova 2016, 353, 356-59; *LIMC* 4.1, 296-99, 304-5, nos. 107-45, 214-28.

³⁰ Apollod., *bibl.* 2.4.2-3; Pind. *Pyth.* 10.46-48; Zolotnikova 2016, 355-56, figs. 1, 3, 5, 7, 9.

³¹ Löwy 1911, 6, pls. 7, 18b; Richter 1970, 83, fig. 83.

³² *LIMC* 6.1, 858, nos. 72, 78.

³³ *LIMC* 4.1, 306-12, 314, nos. 235, 249, 258, 261, 269, 280, 293, 320.

Since the pose, posture, movement, dress, and facial details and wing shapes have common characteristics for the winged woman statues of the Archaic period, these issues help in determining the identity of the “Winged Woman” of Burgaz to a limited extent.

Another of its distinctive features is that the figure holds a lion in its left hand, which it raises to chest level. Here, the size ratio between the predator and the female figure, created by the lion being held by its forelegs, makes it rather small compared to the figure. The obedience reflected in the animal’s head should be interpreted in such a way that it makes the figure seem heroic or divine.

The lion does not appear the same with other winged Nike statues or other visual art elements created for archaic Greek sculpture. There is no direct connection between Nike and the lion in mythology or classical literature.

Winged-woman figures of the Archaic period, depicted with a lion in their hands or around them, are Gorgons and Potnia Theron, winged Artemis. These are well known to be associated with the lion, not only in depictions but also in a cult sense. Accordingly, they are featured in reliefs and vase paintings but not in free statues though. Gorgon and Potnia Theron with a lion are examples from Archaic metal art.

Potnia Theron is represented by more examples, while depictions of the Gorgon with the lion are fewer. However, this is a relatively common practice in Archaic art. The depictions of the “bearded Gorgon” in Early Archaic vase paintings are often explained in connection with the lion and the lion’s mane.³⁴ An ivory seal dated to the second quarter of the seventh century BC from the Heraion of Argos depicts the bodies of two winged lions with a common Gorgo head. It is a different interpretation of the lion, and Gorgon’s relationship with the beings of the underworld.³⁵

The Gorgon is depicted with a lion in the visual arts of the Greek Archaic period and is usually shown holding two lions by their front or hind legs with both hands. He lowers them while jogging at the knee or raises them to the level of the head, often bending at the elbow.³⁶ Another depiction of the relationship between the Gorgon and the lion is seen on the Karneol-Skarabaeus in the Kunsthistorische Museum in Vienna. The depiction here is considered to be a war or a struggle between the Gorgon and the lion. But it should probably be a scene where only the union of these two is shown. The Gorgon is wearing a short chiton in the depiction and holding the lion by the mane, which is rearing on both feet.³⁷ The Hippo-Gorgon and Lion depiction on an Amethys-Scarabaeus³⁸ from Byblos and exhibited at the British Museum can be counted in this group. Wearing a long chiton, the Hippo-Gorgon is depicted holding the lion by its foreleg with her right hand raised to the level of her head. Another group related to the union of Gorgon and lion is seen in Etrurian art of the Archaic period.³⁹ On the bronze plate of Orvieto origin, dating to the middle of the sixth century BC,⁴⁰ a wingless, knee-running masculine Gorgon is remarkable with two lions on her shoulders.

³⁴ Blinkenberg 1924.

³⁵ Müller 1978, 68.

³⁶ Kunze 1963, 74, pls. 36.1-2, 37.1-4; Zazoff 1970, 162, fig. 10; *LLMC* 4.1, 310-11, nos. 281-82.

³⁷ *LLMC* 4.1, 311, no. 284.

³⁸ Frothingham 1911, 374-75, fig. 14; *LLMC* 4.1, 311, no. 285.

³⁹ *LLMC* 4.1, nos. 87-89, 337-38.

⁴⁰ *LLMC* 4.1, nos. 87, 337.

In the Gorgon and lion association – as in animals such as swans, pigs, and geese shown together with the Gorgon – the role of the Gorgon is identical or related to the Great Mother, Rhea, Kybele, Demeter and “Mother Artemis” rather than a demonic or having apotropaic role against danger.⁴¹ The union and connection of Gorgon and Potnia Theron is clearly seen in the depictions of Gorgon, which are shown with animals and especially the lion.⁴²

In addition to Gorgon and Potnia Theron depicted with the wing and surrounding animals especially a lion in the early worship tradition of Artemis in the eighth-sixth century BC, there are depictions of the goddess standing with wings on her shoulders and holding an animal or bird in both hands.⁴³ In ancient literature where Pausanias tells about Cypselus’ chest, he tells that Artemis has wings.⁴⁴

Apart from the depiction with wings, there are also depictions related to the connection of Artemis with the lion. In the Sanctuary of Orthia, Artemis held the goddess lion in Sparta, as in the winged statue of Burgaz.⁴⁵ The depiction of Artemis standing and holding the lion next to her by her foreleg and paw is seen on the Dorylaion Stele. In these descriptions, Artemis appears in the role of the “Goddess of the Animals,” just like Potnia Theron.

Winged women with animals by her side are understood as a representation of the winged lion goddess Potnia Theron in the pictorial repertoire of the Orientalization period and are equated with the goddess Artemis, who appears in a distinctly oriental form.

In the Burgaz statue, the figure raises the lion to chest level and grabs the animal by its front legs and paws. The “Winged Woman” is the result of a similar context and thought content, although it has a different grip from the depictions of Artemis who holds the lion next to her by her foreleg and paw and is identified with the goddess who is the ruler of animals.

The concepts such as the wings, knee-running and lion, and the way she grips the lion in the “Master of Animals” goddess’ figures like Potnia Theron, Artemis, and the Gorgon also appear in the “Winged Woman.” The Burgaz statue is more associated with the goddess Artemis, the Ruler of Animals, or the Gorgon with the same role, rather than Nike or other winged characters and concepts.

Style, Dating, and Typology

The “Winged Woman” of Burgaz is depicted as running / flying, thus drawing attention with her upper body triangular from its front parallel to the lower body. The folds of clothing are uncarved, and its upward-opened wings are made of feathers formed from sloping scraped lines.

The *knielaufen* pose and its presentation are similar to Gorgon / Medusa figures in the Artemis of Syracuse⁴⁶ and the Artemis of Korkyra Temple pediments⁴⁷ whose clothing and wings date to 600-580 BC in the Early Archaic period, the Archermos / Delos Nike⁴⁸ dating to

⁴¹ Frothingham 1911, 349.

⁴² Müller 1978, 166-67.

⁴³ Thompson 1909, 286, fig. 2.

⁴⁴ Paus. 5.19.5.

⁴⁵ Dawkins et al. 1907, 107, fig. 33; Waugh 2009, 165, fig. 16.9.

⁴⁶ Richter 1970, 38, fig. 84; *LMC* 4.1, 309, no. 271.

⁴⁷ Rodenwalt 1939, 18-43, figs. 3-29; Richter 1970, 38, fig. 81; *LMC* 4.1, 311, no. 289.

⁴⁸ Homolle 1881, 272-78; Radet 1908; Löwy 1911, 6, pl. 7, fig. 18b; Rubensohn 1948; Isler-Kerényi 1969, 143, no. 129; Richter 1970, 38, fig. 83; Scheibler 1979, 20-22, figs. 10-11; Scherrer 1983; Ridgway 1986.

560-550 BC, the Athenian Acropolis Nike⁴⁹ and the Nike of Delphi⁵⁰ dating to the Late Archaic period 530-510 BC, and the Nike of Kallimachos⁵¹ dating to 490-480 BC in the Early Classical period.

Dating to 580 BC, the Gorgon-Medusa⁵² depicted in running pose on the pediment of the Temple of Artemis in Korçyra and the figure of Chrysaoreus⁵³ right next to it are similar to the Burgaz statue with their upper bodies triangular from the front, their lower bodies depicted in profile, and their being carved like a plaque rather than at depth. A similar fabric tightened with a belt of snakes wrapped around each other in the Medusa of Korçyra⁵⁴ is also seen in the Burgaz statue. However, the lines and layers are processed more sharply in it. The similarity between the arch and decorations in both statues is balanced. There are similarities in both figures in terms of the tightness of the fabric on the lower body, the roundness of the hips at the back, and the soft tissue hanging down between the two legs. However, the Burgaz statue differs from the Medusa of Korçyra in that the detailing made with scraped lines on the fabric texture, especially on the upper body and skirt end, is simpler. On the other hand, the Burgaz statue shows more elastic and fluid movement compared to the Medusa of Korçyra.

Another similar example to the “Winged Woman” in terms of pose, movement, and dress is the Nike of Delos by Archermos of Chios. It was found on the north side of the Temple of Apollo in Delos and dated to 550 BC. The similarity of pose to that of the Nike of Delos,⁵⁵ the posture of the legs, and the positioning of one arm on the hips show that both statues follow the same tradition and style in form. Although the way that the movement takes place, the posture of the body, and the texture of the fabric are similar, there are some differences between the two figures. The intense folding between the legs of the Nike of Delos is not seen in the Burgaz statue. Another important difference is that the Nike of Delos was processed in the form of a plate, so the body and especially the breasts are more voluminous compared to the Burgaz statue. Despite some differences, the unity of form between the two statues and the close resemblance of the movement styles of these Late Archaic figures indicate that they were not very distinct in terms of their period.

Another important issue regarding the dating of the Burgaz statue is seen in the hair arrangement. The processing of the hair to show only its lines and volumes, as if covered with a thin and transparent tulle on the head, is a practice encountered in the Sphinx of Acropolis dating to 560 BC in the Late Archaic period,⁵⁶ the Volomandra Kouros dating to 560-550 BC,⁵⁷ and the Anavysos Kouros dating to 540-530 BC.⁵⁸ The shape of the top of the hair, which

⁴⁹ The Nike was found south of Erechtheion in Acropolis of Athens; see Payne and Young 1950, 62, pl. 50.4; Isler-Kerényi 1969, 143, no. 130; *LLMC* 6, 853, no. 17. Also compare the Nike found south of the Parthenon; see Isler-Kerényi 1969, 143, no. 131; *LLMC* 6, 853, no. 18, Nike of Athenian Acropolis; Langlotz 1927, 84.

⁵⁰ For the Nike acroterion of the Temple of Apollo in Delphi, see Marcadé and Coste-Messelière 1953, 369-71, figs. 5-6; Isler-Kerényi 1969, 144, no. 14; *LLMC* 6, 853, no. 19; Nike acroterion at Delphi; Picard and Coste-Messelière 1928, 163-66, pls. 59-60; Isler-Kerényi 1969, 143, no. 132; *LLMC* 6, 853, no. 20.

⁵¹ *LLMC* 6, 853-54, no. 23.

⁵² Rodenwalt 1939, 18-43, figs. 3-29; Richter 1970, 38, fig. 81; *LLMC* 4.1, 311, no. 289.

⁵³ Rodenwalt 1939, 43-53, figs. 30-38.

⁵⁴ Rodenwalt 1939, 37-38, figs. 25-26.

⁵⁵ Homolle 1881; Radet 1908; Löwy 1911, 6, pl. 7, fig. 18b; Rubensohn 1948; Isler-Kerényi 1969, 143, no. 129; Richter 1970, 38, fig. 83; Scheibler 1979, 20-22, figs. 10-11; Scherrer 1983; Ridgway 1986.

⁵⁶ Payne and Young 1950, 10, no. 632, pl. 5-6.

⁵⁷ Richter 1960, 48, no. 63.

⁵⁸ Richter 1960, 84, no. 136.

seems to be under a transparent-thin cover, the flow of the wave, and the sharpness of the transition bring the winged statue of Burgaz closer to the Sphinx of the Acropolis and the Volomandra Kouros.

The spiral curl arrangement on the forehead hair of the Burgaz statue has been a practice since the Kouros from the Early Archaic period. However, the voluminous but mechanically processed curls of the winged statue of Burgaz show similarities with the hair arrangement of some Kouros statues dating to 550 BC.⁵⁹ This arrangement, curled at the ends of the long strands of hair, is seen in some of the Richter Melos Group statues with a different method.⁶⁰ The spirals at the ends of the curls combed behind the ear of the Rhodes head have a similar arrangement with the Burgaz statue.⁶¹

Another dating issue for the winged statue is the anatomical treatment of the ear. It is noteworthy that the helix and lobule are thick and full in the ear, which is placed a little further back from an anatomical point of view. Making the helix and lobule full, neglecting, or roughly determining the details such as tragus and antitragus can be seen on statues dating to 560-540 BC.⁶²

The round, full, and fleshy lines of the winged statue's full chin, and the cheeks on the face and the details in the hair arrangement reflect the general characteristics of style, especially in Western Anatolia and on some Aegean islands close to the Anatolian coast.⁶³ These stylistic features – anatomical details in pose, clothing, hair and ear arrangement – suggest that the winged statue of Burgaz was created by a master working in the style of Caria, Ionia, and the Aegean islands and produced in their cultural environment between 560-550 BC.

Suggestion Regarding its Context in the Territory of Knidos

As stated, the state of the "Winged Woman" was found on the coastline of Burgaz without any specific context. Considering the rate of lichen and algae formation on its surface due to being underwater, it is understood that it did not stay in the sea for a long time. Accordingly, it is not possible to say that this statue belonged to an ancient ship cargo and that it fell into the sea for some reason. This statue must have been underwater due to different factors. Since it did not belong to a ship cargo, the statue must have been part of a monument or structure within the territory of Knidos, where the Apollon Sanctuary of Knidos-Burgaz and Emecik is located.

The settlement of Burgaz presents finds from the Archaic and Classical periods.⁶⁴ Hence, Burgaz is no stranger to this type of statue that dates to the middle of the sixth century BC.⁶⁵ On the other hand, there are no known structures or monuments where the statue could be placed in Burgaz. Since archaeological excavations are limited in the settlement, such a structure has not yet been unearthed and may be waiting to be discovered under the ground.

⁵⁹ Richter 1960, 58, 73, no. 91, no. 116.

⁶⁰ Richter 1960, 90-112.

⁶¹ Richter 1960, no. 126.

⁶² Richter 1960, 81-82, nos. 125-28.

⁶³ Nike of Delos: Isler-Kerényi 1969, 143, no. 129; Richter 1970, 38, fig. 83; 1960, 81-82, nos. 125-28; Scheibler 1979, 20-22, figs. 10-11; Scherrer 1983; Ridgway 1986, 239-47; heads from Rhodes: Richter 1960, 81, nos. 126-27. Head from Didyma: Richter 1960, 82, no. 128; Head from Kalymnos: Richter 1960, 82-83, no. 129.

⁶⁴ Berges 2002.

⁶⁵ For the Burgaz findings, see Berges 2002, 108-30.

With this iconographic evaluation, the settlements and cult areas in the territory of Knidos provide the possibility to make some tentative suggestions about the original place of the statue or the context to which it may be attached. While this evaluation of the “Winged Woman” shows that this statue is related to Artemis or the Gorgon, no cult area or temple directly related to Artemis has been identified in Knidos and its territory. Although there is a famous Demeter Sanctuary in Knidos in relation to the cult of the mother goddess, a cult or worship area related to the role of the mother goddess as the ruler of animals is not known.

Knidos and its territory appear as a center known mainly for the cult area of Apollon Karneios. Both the Temples of Apollo in the city center of Knidos and the Emecik Apollon Sanctuary in Knidos clearly show the importance of Apollo for Knidos and its territory. The Emecik Apollon Sanctuary in Knidos has many finds, especially relating to cult and religious statues from the Archaic period. Sculptures related to the cult of Apollo from the sixth century BC were identified in the sanctuary. Among these, male statues holding a lion in their hands, called the “Lion Trainer,” are noteworthy characteristics for the Cult of Apollo.⁶⁶ The lion statues and figurines from these temples Knidos, Burgaz and Emecik Sanctuary in the territory of Knidos⁶⁷ are associated with Apollo as votive offerings.⁶⁸

Among the sculpture repertoire of the Emecik Apollon Sanctuary, an example directly related to the goddess Artemis and the Gorgon, indirectly having the same role as embodied in the iconographic evaluation of the “Winged Woman,” was found during the Emecik excavations.⁶⁹ The statue depicts a winged woman embracing the lion by its forelegs with her right hand. As in the winged statue of Burgaz, four wings are remarkable, while the lion on the lap has turned its head backwards.

Considered as a representation of Potnia Theron and equated with the goddess Artemis, this evaluation has a special meaning for the Emecik Apollon Sanctuary. In the context of the relationship between the lion and Apollo, the winged female figures holding a lion can be understood as the female counterparts of the Apollonian representations. Hence, it caused the figure of Emecik to be interpreted as Artemis, the divine twin sister of Apollo.⁷⁰

The “Winged Woman” of Burgaz and the Winged Goddess from the Emecik Apollon Sanctuary are united with the winged Artemis, the Goddess of Animals, within the same iconographic origin and concept. This connection strongly brings to mind the Emecik Apollon Sanctuary, rather than Burgaz, regarding the possible original location of the Burgaz statue. It is not possible to prove this unless there is a new archaeological data or find. In addition, regarding the concepts of Artemis, Apollo, and the lion and their cult connection, the proposal for the Emecik Apollo Sanctuary should be kept in mind for the Burgaz statue as well. Probably, this statue belongs to a monument related to her twin Apollo, because of the Winged Artemis the Goddess of Animals, from the Emecik Apollon Sanctuary dating to the middle of the sixth century BC.

For another possible location and context of the statue, a funerary monument located near Burgaz or in its necropolis should also be considered. Although the Burgaz Necropolis area

⁶⁶ Berges 2006, 87-90, nos. 65-67.

⁶⁷ Schröder 1913; Bean and Cook 1952, 175; Blümel 1963, 40-41; Cahn 1970, 108; Doksanaltı 2020, 13-14.

⁶⁸ Berges 2006, 87-90, nos. 65-67; 2002, 109.

⁶⁹ Berges 2006, 89-90, no. 68, pls. 2.4, 41.4.

⁷⁰ Berges 2006, 90.

has mostly been under the modern settlement and no burial structure to place such a statue can be seen today, this possibility should not be ignored. The Lion of Burgaz, located in the borders of Burgaz and dated to the end of the sixth century BC,⁷¹ must have belonged to such a mausoleum.⁷²

Conclusion

The “Winged Woman” of Burgaz was found in the sea about 30 meters off the coast in 2019 at the ruins of Burgaz in the Datça District of Muğla Province, within the borders of ancient Caria. The statue depicts the Gorgon with its iconographic and cult features, including the Winged Artemis, the Goddess of Animals, or a similar figure. Because of its stylistic features, the statue is dated to 560-550 BC and was probably produced in the islands and Ionia workshops close to the Western Anatolian coast. It probably belongs to a monument in the Emecik Apollon Sanctuary or a funerary monument in the borders of Burgaz.

⁷¹ Schröder 1913, 243; Alten Museum 1922, 110; Bean and Cook 1952, 175; Blümel 1963, 40-41; Cahn 1970, 108; Berges 2002, 109; Doksanaltı 2020.

⁷² Berges 2002, 109; Doksanaltı 2020, 13-14.

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FIG. 1 General view of the "Winged Woman" of Burgaz.



FIG. 2 View of the statue from the right and left profiles.



FIG. 3 General view of the head of the statue.



FIG. 4 Appearance of the hair curls and headband on the forehead of the statue.



FIG. 5 Upper part of the hair and the curls of hair on the back of the head.



FIG. 6 Front and rear views of the wings of the statue.



FIG. 7 Lion and its details held by the statue.



FIG. 8 Brace of knee of the statue.



FIG. 9 *Knielaufen* pose of the statue.

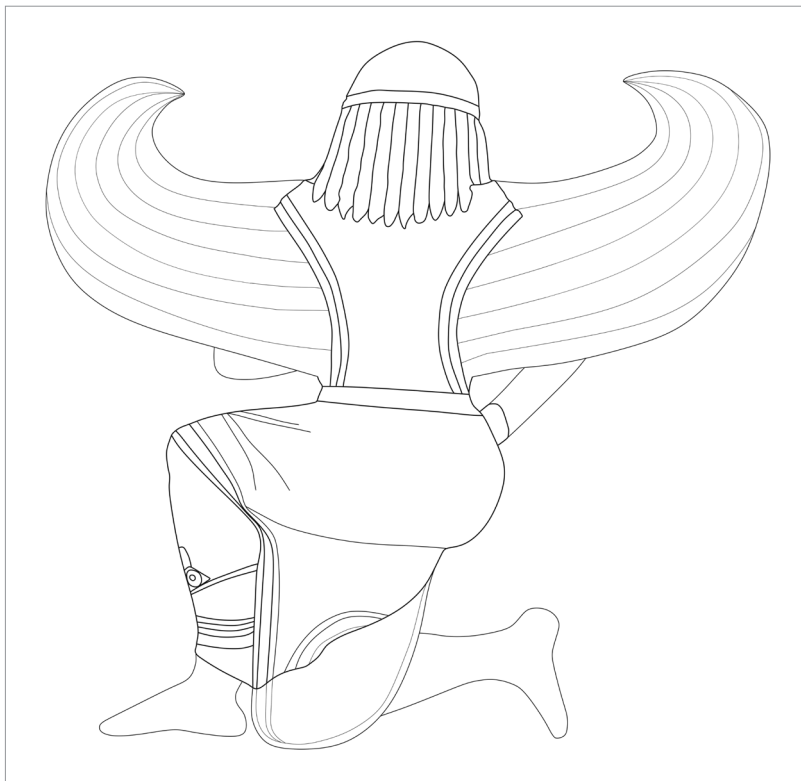
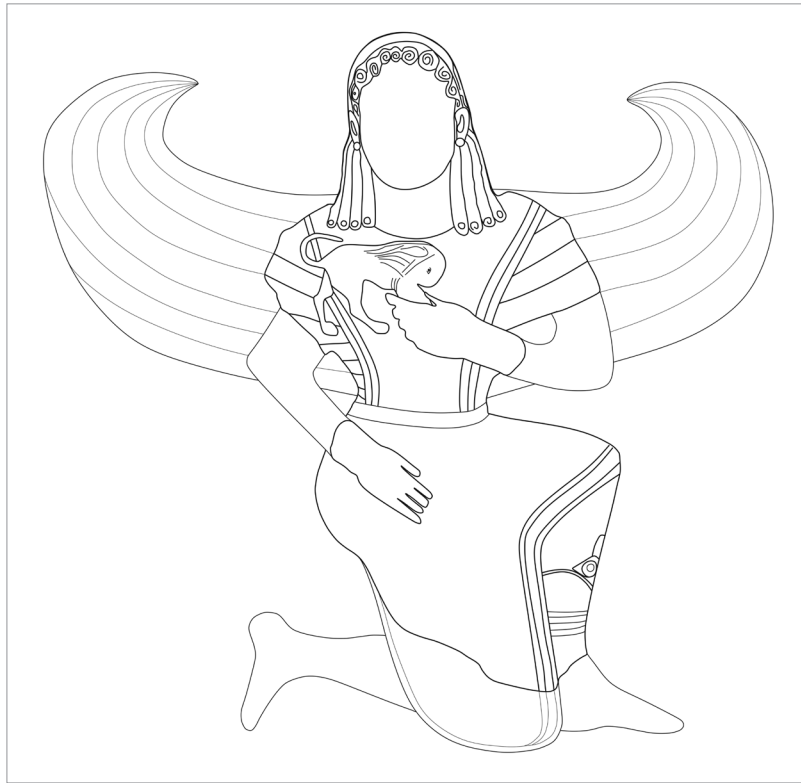


FIG. 10a and 10b Illustration of the statue.

