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PORTRAIT TYPES OF THE EMPERORS OF THE FLAVIAN DYNASTY PRESERVED IN ANATOLIA¹

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Abstract: The Flavian Dynasty, which ruled the Roman Empire in 69–96 AD, had three emperors. The first of these emperors was Vespasianus, who ruled in 69–79 AD; his eldest son Titus in 79–81 AD; and the last was Vespasianus' second son Domitianus in 81–96 AD. As a result of the scientific research, seven emperor portraits specific to the dynasty, which were examined in Anatolia, were found. The four portraits discussed in this article show Vespasianus, the dynasty's founding emperor, Titus, and the emperor Domitianus. While two of the four Vespasianus portraits are portraits of the Ist type, dated to the early years of the emperor's reign (69–70 AD), the other is in the portraits of the IInd type. Titus, the dynasty's second emperor, is represented with two portraits in Anatolia. The first of these portraits was dated to the reign of the emperor, while the second was dated just after his death. One portrait of Domitianus, the dynasty's last emperor, was detected in Anatolia, belonging to the Ist type from the early years of his reign (81–90 AD). The emperor's portraits in the IInd type, dating to 90–96 AD, were not found in Anatolia until recently. As a result of the re-examination of these portraits, which have been published more than once, with this study method, a new identity for some of the portraits and a new dating proposal for others has been proposed. As a result, the number of portraits of the emperors of the Flavian Dynasty in Anatolia and the period intervals in which the portrait types emerged were explained.

Keywords: *Anatolia, Flavian Dynasty, Vespasianus, Titus, Domitianus.*

INTRODUCTION

This study takes seven emperor portraits of the Flavian Dynasty (69–96 AD) in five different museums in Türkiye. Four portraits preserved in Manisa, Istanbul, Bergama, Aphrodisias, and Ephesus Museums were identified as Vespasianus, two as Titus, and one as Domitianus. A thorough review of the artifacts in 34 archaeology museums in Türkiye revealed that only these emperor portraits dating back to this period were found. These dynastic portraits, representing a very inefficient period, have been addressed more than once until today. This study proposes a new identity for some portraits and a new date for others due to the reinterpretation of sculptural pieces. Next, the portrait types of these portraits of this dynasty period discovered in Anatolia so far are explained, together with the holistic examination of the emperors of the Flavian Dynasty in Anatolia. In dating the portraits of

¹ This study is derived from the doctoral thesis entitled as "Anatolian portrait art of the Flavian and Traianus periods" completed in 2020 under the supervision of Prof. Dr. Havva IŞIK.

dynastic emperors with more than one portrait type, the period intervals in which the portrait types emerged, not the reign years of the emperor who ascended the throne directly, were regarded. The proposed identities and periods were supported by comparing these portraits, which were photographed in the museums where they are preserved, and their inventory numbers were updated, with the contemporary and similar types of pieces preserved in foreign museums to the period they were dated. In the text, the status, definition, and evaluation of the portraits were made by placing the portrait types of the emperors who ruled in chronological order from early to late according to the period intervals in which they were sculpted.

1. PORTRAITS OF VESPASIANUS

Ascending to the throne in 69–70 AD, Vespasianus, the dynasty's first emperor, was represented in four portraits in Anatolia. Two of these portraits, each preserved in different museums, belong to the Ist type, dating to the early years of the emperor's reign (69–70 AD), while the others are examples of the IInd type, dating back to 70–79 AD.

1.1. The Portraits of Vespasianus (Type I)

The portraits of Vespasianus, preserved in the Manisa Archaeology Museum and Istanbul Archaeology Museums, were sculpted in the Ist type of the emperor (Fig. 1–2). The inventory number of the portrait in Manisa Archaeology Museum is 26 (Fig. 1). The portrait found in Magnesia ad Sipylum is 0.56 m in height and 0.30 m in width. The portrait, sculpted from coarse-grained white marble, is broken off from where it joins the body. Details on eyebrows, eyes, and mouth are undefined due to abrasion. The nose is broken, and there is a rupture in the back of the head. There is some coloration in some parts of the portrait.

The portrait in the Manisa Archaeology Museum belongs to a plump-cheeked middle-aged man with small eyes staring far away in a profound manner. The head is turned slightly to the right; the skull is flattened and strong, with plump and short forelocks attached to the head. While the ends of the forelocks on the high and broad forehead are wavy, no hair is shown on the forehead corners. The lower part of the forehead is bulging. Cheeks are plump. Ears are not natural. There are dimples on the edges of the small closed mouth, surrounding the thin on the broad oval face, with the chin chunky and firm. Adam's apple on the short and thick neck is prominent. Due to the movement of the head, the vein in the left part of the neck is precise, and the left part of the neck is longer than the right.

The inventory number of the portrait bust in the Istanbul Archaeological Museums is 4869 (Fig. 2). The bust discovered in Nicomedia is 0.44 m high and 0.26 m wide, with the head 0.19 m high and 0.17 m wide. It is sculpted from fine-grained white marble and is in good condition. Small ruptures are present on the nose, ear tips, and left shoulder, and some parts of the bust are colored.

The Istanbul portrait represents an adult man. The ends of the short forelocks attached to the head, combed towards the forehead, are straight, and there is no hair on the forehead corners. The forelocks on the back and top points are

very carelessly processed. Narrow and small eyes are depicted close to each other with almond-shaped eyelids. On the face, cheekbones are evident, cheeks are sunken, and ears are natural in shape and size. There are dimples on the edges of the small and closed thin lips. Short lines descending from the nose edges are seen. The short neck in the piece, where the face is tapered towards the chin, is thick. The artistry on the back of the nude bust is crude.

1.2. Identification and Dating

The strong skull, broad face and forehead, deeply depicted eyes close to each other, dimples on the rim of the mouth, and a short and thick neck in the Manisa and Istanbul portraits are common characteristics in Vespasianus' portraits². The absence of hair on the corners of the forehead, together with the short and plump forelocks in the portraits and the more dynamic depiction of the signs of aging on the face are seen in the portraits of Ist type dated to the early years of Vespasianus' reign (69–70 AD)³. Therefore, when comparing both portraits with the portraits of the Ist type of Vespasianus from the contemporary period in the British⁴, Capitoline⁵, and Vatican⁶ Museums support this proposed view. The stylistic feature in the transfer of these descriptive features together with the standard characteristic features in the examined portraits is Roman realism⁷. This point is also significant in dating the period of the Flavian Dynasty because, in the portraits of the emperors in this dynasty, which were sculpted after death (posthumous), idealism is also seen together with Roman realism⁸. However, there is no Roman idealism in the portraits of Manisa and Istanbul museums. This shows that the portraits were sculpted during the reign of Vespasianus. However, although the characteristic features in the portraits defined the emperor, the differences in the artist's hand in their depiction should also be related to the mastery or loyalty of the sculptors to the copying technique.

Jale Inan and Elisabeth Alföldi Rosenbaum studied both portraits in 1966⁹. In 2015, Serra Durugönül and Ulus Tepebaş reinterpreted the Manisa portrait¹⁰. Both groups of researchers proposed a memorable picture from the Flavian period for the portrait in the Manisa Archeology Museum¹¹. A proposal was also made for the Istanbul portrait, which belonged to Traianus (98–117 AD)¹².

1.3. The Portraits of Vespasianus (Type II)

The portraits of Vespasianus in the IInd type are in the Bergama and Aphrodisias Museums (Fig. 3–4). The inventory number of the portrait in the Bergama Museum is 1916 (Fig. 3). The portrait found in Pergamon is 0.34.2 m

² DELBRUCK 1912, 49, Pl. 39a; POULSEN 1974, 40, Pl. 5–6.

³ DALTRÖP/HAUSMANN/WEGNER 1966, 10–1, Pl. 2; KLEINER 1992, 172–73, Fig. 138.

⁴ DALTRÖP/HAUSMANN/WEGNER 1966, 10–1, Pl. 2.

⁵ FITTSCHEN/ZANKER 1985, 33, Pl. 27–8.

⁶ DALTRÖP/HAUSMANN/WEGNER 1966, 10, Pl. 5.

⁷ GIUNIO 2011, 49.

⁸ GIUNIO 2011, 49, Fig. 4.

⁹ INAN/ROSENBAUM 1966, 162, Pl. 116, Fig. 3–4.

¹⁰ TEPEBAŞ 2015, 99–100.

¹¹ INAN/ROSENBAUM 1966, 162; TEPEBAŞ 2015, 100.

¹² INAN/ROSENBAUM 1966, 93.

in height and 0.28 m in width. The portrait is sculpted from medium-grained white marble and is broken at the neck. The left part of the top of the portrait is broken off along with the nose, while the portrait has partial abrasion and several damaged parts. The portrait belongs to an older adult. The skull is strong and flattened. There is no hair on the back of the forehead and the temporals. The forelocks on the ears and the back of the portrait are roughly left. Wrinkles on the face and other signs of aging are highlighted. Horizontal lines give the wrinkles on the open and broad forehead. The lower part of the forehead is bulging. Wrinkles on the saggy skin are depicted with deep lines. The eyes are carved close to each other and placed under a pair of arch-shaped and thin eyebrows. Small dimples are on both sides of the small and closed mouth, where the lips are finely depicted. While the face is broad, the chin is chunky and firm.

The other portrait is from Aphrodisias and was found and preserved in the archaeological museum (Fig. 4). The inventory number is 81.17.938. The height of the portrait is 0.16 m, and the width is 0.17 m. The poorly preserved portrait was sculpted from fine crystalline white marble. About ½ of the portrait is missing. Most of the left cheek and lower part of the face are preserved. The portrait is broken above the neck. The back and top of the portrait are missing. It is the head of an older adult. Wrinkles and saggy skin on the face are highlighted. The lips are thin, the mouth is closed with dimples on the edges, and the chin is round and firm.

1.4. Identification and Dating

The flattened and firm skull, broad face and forehead, eyes placed deep close to each other, and small dimples on the corners of the mouth in the portrait are the characteristic features of the emperor¹³. Along with these distinct features, the absence of hair on the back of the forehead as signs of aging, such as saggy skin and apparent wrinkles, are among the distinguishing features of the emperor's portraits in the IInd type dated to 70–79 AD¹⁴. The proposed period is supported when the Bergama portrait, in which these characteristic features are also processed with Roman realism, is compared with the portraits of Vespasianus of similar type and period preserved in Rome¹⁵ and Copenhagen¹⁶.

Saggy skin and the intense signs of old age provide evidence for typological distinction, together with the small dimples on the rim of the Aphrodisias portrait, of which hairstyle is unknown, are similar to the portraits of Vespasianus in the IInd type sculpted between 70–79 AD.

The portrait studied has the same identity and belongs to period¹⁷. In 1908, Franz Winter defended the view of the private portrait of the Early Roman Imperial period for the Bergama piece, which he announced to the scientific world¹⁸. The portrait, written by Ernst Buschor in 1949 and 1971, was dated to the Late Roman Republic period¹⁹. In the study published by Jale Inan and Elisabeth Alföldi Rosenbaum in

1966, they dated the portrait they suggested as Vespasianus to the period of the Flavian Dynasty²⁰. The portrait of Aphrodisias, which was examined under the leadership of Roland R. Redfern Smith in 1992²¹, 2006²², and 2009²³, was also interpreted as Vespasianus and dated to his reign.

2. PORTRAITS OF TITUS

Titus, who ascended to the throne after his father's death, reigned between 79–81 AD. There is only one portrait type of the emperor, who reigned for a short time, and this portrait type is known as the primary type in the related literature. Previous research in Anatolia has brought up two portraits that belong to the emperor Titus. While the Istanbul portrait dates back to the reign of Titus, the Ephesus portrait was carved after the emperor's death (81 AD or just after), as the solid and idealized depiction of his characteristic features indicates. Such stylistic evidence further indicates Roman realism's effect on these portraits exhibited in the Istanbul Archaeology Museum and Ephesus Museum (Fig. 5–6).

2.1. The Istanbul Portrait

The Istanbul portrait with inventory number 4752 was discovered in Samsun (Fig. 5). Jale Inan and Elisabeth Alföldi Rosenbaum published the Istanbul portrait they interpreted in 1966 as Vespasianus from the Early Flavian period²⁴. The portrait sculpted from fine-grained white marble is 0.25 m in height and 0.19 m in width. The portrait, in which abrasion and discoloration can be seen, is broken at the neck level. There are ruptures in the mouth and chin. Missing parts are seen in the ears, nose, and back of the head.

The portrait shows the oval face of a young man whose skull is flattened and strong. Short and voluminous forelocks on the forehead are sickle-shaped and curly, with the ends on the sides and behind. The ends of the sideburns, shaped as short forelocks, also look like sickles. The narrow forehead is lengthy, and the eyebrows are curly and thin. The deep-looking eyes are squinted, cheekbones are evident and plumpy. Deep-cut lines that continue from the edges of the nose to the mouth line are observable. Dimples are seen on the edges of the small and closed mouth, where the lips are finely depicted.

2.2. The Ephesus Portrait

The portrait found in Ephesus in good condition is exhibited with inventory number 670 (Fig. 6). The gigantic bust is 1.80 m in height and 0.85 m in width. The portrait, sculpted from coarse-grained white marble, is broken off from the part where the body and neck intersect. There are repair traces of the completion work on the left side of the neck. The nose is broken, and there is a small rupture on the right side of the nasal root. Small ruptures and abrasions on the right part of the head, forehead, and cheeks exist. The back side of the piece is unprocessed and left flat.

The portrait, representing an adult man, is slightly turned

¹³ L'ORANGE 1967, 42.

¹⁴ WEST 1941, 7, Pl. 1–2, Fig. 4–5; KLEINER 1992, 173, Fig. 139.

¹⁵ BERNOULLI 1891, 22, Pl. 9.

¹⁶ VIERNEISEL/ZANKER 1979, 101, Fig. 11.2.

¹⁷ WEST 1941, 7, Pl. 1–2, Fig. 4–5; KLEINER 1992, 173, Fig. 139.

¹⁸ WINTER 1908, 230, Fig. 278.

¹⁹ BUSCHOR 1949, 50, 55, Fig. 45; BUSCHOR 1971, Fig. 61.

²⁰ İNAN/ROSENBAUM 1966, 67, Pl. 16, Fig. 2–3.

²¹ SMITH 1992, 377, Fig. 4.

²² SMITH *et alii* 2006, 259, Pl. 112.

²³ SMITH 2009a, 14–5, Fig. 11; SMITH 2009b, 250.

²⁴ İNAN/ROSENBAUM 1966, 102, Pl. 60, Fig. 1.

to the left. The skull is strong and flattened. Along with the forelocks on the high and broad forehead, the forelocks on the back of the forehead and above the ears are curly and plump. The bow-shaped eyebrows are frowning. Due to his serious facial expression, wrinkles in parallel lines are seen on his forehead. Deep eyes look away. Open eyes are squinted. The eyelids are fleshy, and the upper lid is thicker than the lower lid. It is understood that the broken nose is prominent. The ears are natural. The oval face is broad and fatty. The tiny mouth is open, and the lips are voluminous. The fatty and round chin is divided into two in the middle. The short neck is muscular. The characteristic features of the person portrayed are depicted with intense idealized effects.

2.3. Identification and Dating

The firm and flat skull, curly and voluminous forelocks, deeply placed eyes, broad forehead, round and fatty face, and prominent chin are characteristic features of portraits of Titus²⁵. Therefore, the young-looking Istanbul portrait was interpreted as Emperor Titus and dated to his reign. The characteristic features of the portrait, such as a flattened and firm skull, curly and plump forelocks, broad forehead, stocky face, and a fatty and rounded chin, determined the identity of the sculpted portrait. The portraits in the Naples National Museum²⁶ and the Capitoline Museum²⁷ of the same period and identity support this view. In addition, the effect of Roman realism is observable in the characteristic features of the Istanbul portrait, showing that the portrait was sculpted before the emperor's death.

While the head showcased in Ephesus is a portrait sculpted in the primary type of the emperor, the fact that the curly forelocks that were essentially preserved were lowered over the forehead, perhaps was related to the enormous size of the piece; because this issue must have caused problems for the sculptor during modeling. However, apart from the forelocks hanging down from the forehead and in addition to the defining features described above, the broad face, the fatty chin being divided into two in the middle, and the short and thick neck are the other characteristic features seen in the portrait of Titus preserved in the Vatican and the portrait sculpture with the toga²⁸. The Titus portrait was found in the Temple of Domitianus, and the measurements and stylistic features indicate that it was sculpted after his death.

Jale Inan and Elisabeth Alföldi Rosenbaum published the Istanbul portrait they interpreted in 1966 as Vespasianus from the Early Flavian period²⁹. The portrait of Ephesus was examined in the previous research and was considered to portray Domitianus by Jale Inan and Elisabeth Alföldi Rosenbaum in 1966³⁰. Published by Max Wegner in the same year, it was named as a portrait of Titus³¹. Cornelius Vermeule also accepted this identification in 1968³², Nezahat

Baydur in 1989³³, Ramazan Özgan in 2013³⁴, and Maria Aurenhammer in 2018³⁵.

3. PORTRAIT OF DOMITIANUS

A portrait of Domitianus, the last emperor of the Flavian Dynasty, who ruled in 81–96 AD, was found in Anatolia. This portrait of the emperor in the Ist type is also from the early years of his reign (81–90 AD)³⁶. The portraits of Domitianus in the IInd type, represented by two portrait types³⁷, have yet to be discovered in Anatolia. The hairstyle, shaped with short and voluminous forelocks that are lowered to the middle of the forehead in the portraits of the emperor in the Ist type, reminds the hairstyle in the portraits of Nero in the IVth type³⁸. A high and nearly four-cornered forehead because of the loss of his hair due to his advancing age and a hairstyle in which short forelocks are depicted wavy on this forehead is seen in the portraits of Domitianus in the IInd type³⁹. This type of portrait of the emperor is also dated to the late period of his reign (AD 90–96)⁴⁰.

3.1. The Portrait of Domitianus (Type I)

The portrait of Aphrodisias exhibited with inventory number 79.10.159 is located in the Aphrodisias Museum at the archaeological site (Fig. 7–8). The portrait sculpted from coarse-grained white marble is 2.26 m in height and 0.43 m in width. The height of the head is 0.43 m, and the width is 0.27 m, and it is almost half broken, along with various missing parts and abrasions. Ruptures are primarily seen in the forelocks on the left side of the head, cheek, mouth, and chin. There are also missing parts on the right side due to breaking. The left arm of the portrait has a diagonal balteus toga, which is bent at the elbow and extended forward, broken off from the part just after the elbow where the bending movement is, and the right arm from the shoulder. The right leg is missing from the kneecap to the ankle. There are small missing pieces and ruptures in the clothing.

The portrait, a part of which was found burned black due to a fire, depicts a young man. Plump and half-moon-shaped forelocks have been brought down to the middle of the forehead. The forelocks on the back of the head are also volumeless and straight. The forehead, which is limited by the hairstyle, is narrow, and the lower part bulges. Small eyes are close together. Eyelids are fleshy. The nasal root is dent. Ears are realistic. The protruding chin is fatty. Sideburns extending to the lower part of his cheek are in the form of curly tresses. The face is oval. The thin neck is long. The portrait sculpture on a round pedestal takes its right foot one step to the side. As a result of this mobility brought to the piece, the stretched garment also has strip-like folds extending parallel to each other from the upper part of the left hip to the level of the right ankle. While there are flats in the folds of the left

²⁵ POULSEN 1974, 42–3, Pl. 12–3; KLEINER 1992, 141–42.

²⁶ DALTRÖP/HAUSMANN/WEGNER 1966, 34, Pl. 17a–b.

²⁷ FITTSCHEN/ZANKER 1985, 34, Pl. 30.

²⁸ WEST 1941, 16–7, Pl. 3, Fig. 8; DELBRÜCK 1914, 6, 12–3.

²⁹ INAN/ROSENBAUM 1966, 102, Pl. 60, Fig. 1.

³⁰ INAN/ROSENBAUM 1966, 67, Pl. 16, Fig. 1.

³¹ DALTRÖP/HAUSMANN/WEGNER 1966, 26, Pl. 15b.

³² VERMEULE 1968, 232, Fig. 131.

³³ BAYDUR 1989, 93, Pl. 43, Fig. 2.

³⁴ ÖZGAN 2013, 32–33, Fig. 17.

³⁵ AURENHAMMER 2018, 181, Pl. 127.

³⁶ DALTRÖP/HAUSMANN/WEGNER 1966, 106, Pl. 25a–b.

³⁷ DELBRÜCK 1914, 6, Pl. 15; KLEINER 1992, 177, Fig. 145.

³⁸ BERGMANN/ZANKER 1981, 351, 358, Pl. 25, 30.

³⁹ FITTSCHEN/ZANKER 1985, 36–37, Pl. 35–7; TRANQUILLUS 2008, 247.

⁴⁰ FITTSCHEN/ZANKER 1985, 36–37, Pl. 35–7.

carrier leg, the folds in the leg in motion are richer. While the folds on the diagonal balteus toga, designed by throwing the dress fabric diagonally from the left shoulder to the right part, are deep and hard on the upper part of the body, there are flats in the folds on the chest on the right side (Fig. 7–8).

3.2. Identity and Dating

The lower part of the forehead is bulging, the eyes are close to each other and small, the fatty and round chin is given outwardly, the thin and long neck in the portrait are aspects that pertain to the common characteristic of Domitianus portraits⁴¹. Along with the short and voluminous forelocks in the form of a half-moon lowered to the middle of the forehead in the portrait, the narrow forehead is one of the distinguishing features seen in the Ist-type portraits, which represent the early years of the emperor's reign (81–90 AD)⁴². When the portrait of Aphrodisias is compared with the portraits of Domitianus in the Munich Staatliche Antikensammlungen⁴³ and Vatican Museums⁴⁴ of the same period and similar type, the proposed period and portrait type are supported.

The man portrait, first brought to science by Jale Inan and Elisabeth Alföldi Rosenbaum in 1979, was published as Domitianus and dated to the period of his reign⁴⁵. The portrait written by Kenan Tevfik Erim in 1990⁴⁶ was examined once again with Roland R. Redfern Smith in 1991, and the same identity and period with the previous researchers was proposed. In 2006, Roland R. Redfern Smith and others referred to a Roman citizen dating to the early 1st century AD, or the middle of this century for the portrait they reinterpreted⁴⁷.

CONCLUSION

Studies based on excavations on Roman sites in Anatolia revealed the portrait types of the emperors mentioned in this paper. As mentioned earlier, studies based on excavations on Roman sites in Anatolia revealed seven portraits scattered in five different museums. During the analyses of the portraits of the emperors of the Flavian Dynasty, they were not recorded in terms of their reigning dates. In contrast, the typological markers of the portraits were used to ascribe dates by particularly looking at their probable dates of production. Four portraits of Vespasianus, the dynasty's first emperor, were analyzed, two of which were preserved in the Manisa Archeology Museum and Istanbul Archeology Museum. These are accepted to be examples of portraits in the Ist type. These portraits, in which the signs of aging are depicted more dynamically and the forelocks are not included on the forehead corners, are from the early years of his empire (69–70 AD). The other two portraits, in which signs of aging are depicted more intensely and omit forelocks on the back of the forehead, are in the Bergama and Aphrodisias Museums. These portraits, dated between

70–79 AD, are unique as the portraits of the emperor in the IInd type. Vespasianus, who had both portrait types found in Anatolia, reigned between 69–79 AD. There is only one portrait type of Titus, who ascended the throne and reigned in 79–81 AD. This primary portrait type has characteristic features such as a flattened and firm skull, a hairstyle shaped with curly and plump forelocks, a broad face and forehead, and a stocky face. With these descriptive features, a portrait of Titus was discovered in the Istanbul Archaeological Museums and the Ephesus Museum. Two portrait types are known of the last emperor of the dynasty, Domitianus, who ascended the throne after his brother's death and reigned until 96 AD. While his portraits in the Ist type are from the early (81–90 AD) period of his reign, his portraits in the IInd type are from the late (90–96 AD) period. The portrait statue of the emperor, whose only portrait was discovered in Anatolia, is in the Aphrodisias Museum. The short and voluminous forelocks in the shape of a half-moon lowered to the middle of the forehead and the narrow forehead are among the characteristic features of the emperor's portraits in the Ist type. The portraits of Domitianus in the IInd type, distinguished by the high and nearly four-cornered forehead and short forelocks with wavy ends on the forehead, have just been seen in Anatolia.

As a result of all these examinations and comparisons, it is seen that while the prototype samples produced in the city of Rome and sent to the provinces were modeled and produced by the sculptors in Anatolia, the depiction of their characteristic features with the contemporary pieces of the same identity in the city of Rome did not precisely match. It is difficult to explain this issue as it relates to the sculptors' talents or the demands of the Anatolian people. These portraits published by many researchers until today, on which there are disagreements about identity and period, have been interpreted by emphasizing the typological distinctions that allow the emperors to be dated with the typical characteristics of portrait types. Thus, a chronological follow-up of the portrait art of the dynasty was carried out, and the portrait types preserved in Anatolia were explained.

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⁴¹ BERNOULLI 1891, 55, Pl. 19; POULSEN 1964, 51.

⁴² DALTRÖP/HAUSMANN/WEGNER 1966, 106, Pl. 25a-b.

⁴³ KLEINER 1992, 176, Fig. 144.

⁴⁴ WEST 1941, 22, Pl. 4, Fig. 18.

⁴⁵ İNAN/ROSENBAUM 1979, 89–90, Pl. 30, Fig. 2.

⁴⁶ ERİM 1990a, 77, fig. 111; ERİM 1990b, 152–153, Fig. 1.

⁴⁷ SMITH *et alii* 2006, 104–107, Pl. 6–7, Fig. 2.

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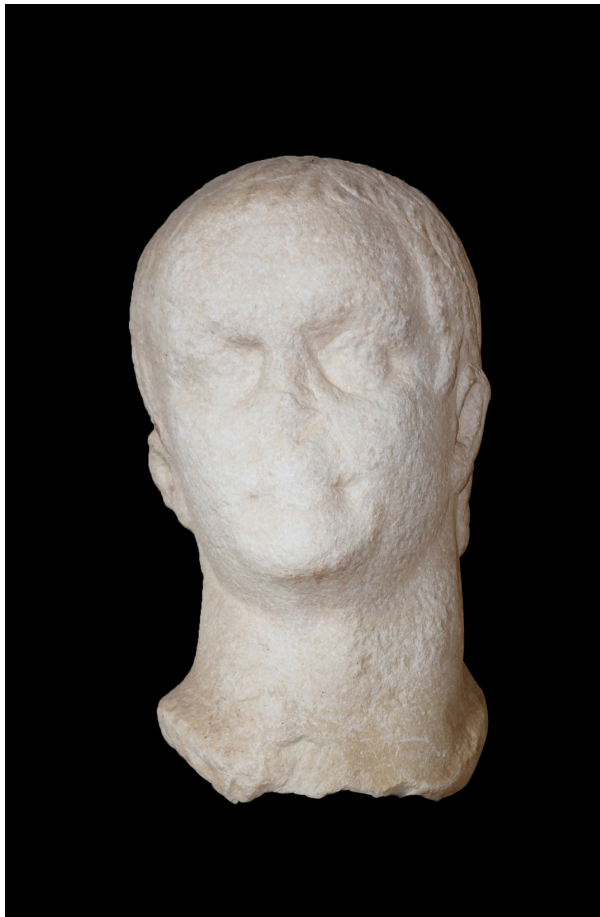


Fig. 1. Portrait of Vespasianus in the Ist type/Magnesia ad Sipylum.



Fig. 2. Portrait of Vespasianus in the Ist type/Nikomedia.

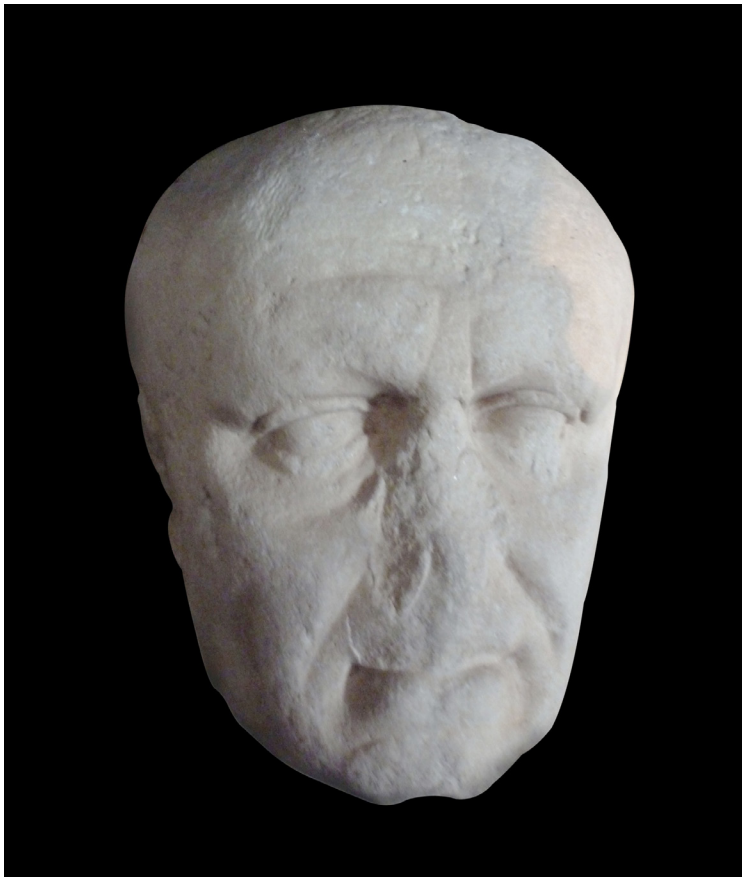


Fig. 3. Portrait of Vespasianus in the IInd type/Pergamon.



Fig. 4. Portrait of Vespasianus in the IInd type/Aphrodisias.



Fig. 5. Portrait of Titus in the primary type/Samsun.



Fig. 6. Portrait of Titus in the primary type/Ephesos.



Fig. 7-8. Portrait of Domitianus in the 1st type/Aphrodisias.