Ulakbilge
Sosyal Bilimler Dergisi

REINTERPRETATION OF A PUBLISHED MALE PORTRAIT IN KAYSERI MUSEUM

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Abstract

The most difficult question in portrait art of the Roman Imperial Period is dating of a piece of art together with questions whether it is a formal or private portrait. The discussion on the male head brought to the museum by a private person is exactly in this direction. Although it is difficult to date the piece from Kayseri, of which finding place and structure relation are unknown, based on hairstyle and physiognomical features, the period suggested by S. Sağlan is not also possible. Kayseri piece which is intended to be dated to the Traianus period based hairstyle has been compared with four portrait types of Traianus in its chronological order in my study and has been stated why it could not be dated to this period. Additionally, the sentence "*Veristic/realistic physiognomy continued until the middles of IInd century BC starting from Vespasianus time during the Roman Imperial Period*" has also been interpreted and this historical process has been evaluated within the scope of integrity. It was also supported by me that realism in the true sense in Roman Imperial Period started with the first emperor of the Flavian Dynasty but it was explained with samples that this realism was not as same as veristic physiognomy during Roman Republican Period.

Keywords: Kayseri, male, portrait, Traianus Period

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Introduction

The male head which was brought to Kayseri Museum by being bought in 1944 was first published in 1966. This piece written together by J. Inan and A. Rosenbaum has been identified as a private portrait dated to the middles of the first century BC (Inan and Rosenbaum, 1966: 207 plt. 159). The same piece has been identified with portraits of the Traianus period in doctorate study titled as "*Portraits of Roman Republican Period in Anatolia*" completed by S. Sağlan in 2012 and the same opinion was not adopted with J. Inan and E. A. Rosenbaum (Sağlan, 2012: 193). In my study, the portrait from Kayseri which S. Sağlan excluded from his doctorate title and did not include was reexamined based on international portrait research criteria and reinterpreted in the direction of stylistic/physiognomical features again. Thus, the period which S. Sağlan suggested and his justification have been disproved with my explanations and comparations.



Male Head (Plate I)
Kayseri Arkeoloji Müzesi
(Inv. No. 2334)
Kayseri.
H. H. 24 cm, H. W. 17 cm.
Fine-grained white marble.
Ends of Roman Republican Period
Bibliography: Inan-Rosenbaum 1966, 207 Plate 159; Sağlan 2012, 193.

The head is broken and missing from the lower part of the chin. There are occasional abrasions, bruises, coloration and crusting on the face. There are small missing and broken parts on the face. The nose is broken. There can be seen broken and missing parts in the front part of the right eyebrow and end parts of the chin and ears. The rear part of the head is torn off.

The head which was preserved well until today must belong to an adult male over middle age. The hair is attached to the head. Short hair curls combed towards the forehead create a small bifurcation in the center of the forehead. The end parts of voluminous hair curls combed towards both sides from the bifurcation at the center of the forehead are wavy. Short hair curls on top and rear parts of the head are also depicted quite superficial. The hair curls depicted superficially are bulky. The forehead bordered with hair curls in the upper part of the forehead is high and wide. Wrinkles on the forehead are depicted by horizontal lines extending parallel to each other. Eyebrows are in front of the bow. The hair of the eyebrows is distinct. The eye and its surroundings are in-depth. Eyelids are almond-shaped. The upper eye is fleshy compared to the closed lower one. The lower eyelid is connected to the sclera. The eyes extending towards the eye dispensers are narrow. Pupils and iris are not depicted. Wrinkles in the lower part of the eye contour are depicted with parallel, bulging and short skin lines. Cheekbones are distinct, cheeks are straight. The ears depicted properly to the facial anatomy are natural. Wrinkles at the bottom of both cheeks are depicted with vertical deep channels. The broken nose is estimated to be straight from the nasal root. There are channels extending from both sides of the nose wings to the upper lip line. The upper lip area is wide. Lips are thin. The mouth is slightly closed. Retracted oily and rounded chin is divided into two parts. The oily skin on the face is flaccid. The bony and long face is burnished. The characteristic features of the person portrayed are depicted in a realistic way. S. Sağlan dated hairstyle of male portrait which he mentioned in the footnote of his study in 2012 by emphasizing its similarity with Traian portraits and that veristic/realistic expression, continued not only during the Roman Republic period but also during the Roman Empire period beginning from the Flavian period until the 2nd century AD (Sağlan, 2012: 193). As S. Sağlan stated, realism in real sense in portrait art in Roman Imperial Period (Özgan, 2013: 24) and old portraits emerge with Vespasianus portraits who was the first emperor of Flavian Dynasty and ascended the throne in 69 AD (Tacitus, 1962: 287; Wegner, 1966: 9). The most important characteristic of Vespasianus portraits, which are divided into two types, is to highlight the signs of aging (Wegner, 1966: 10, 11 plt. 2; Fittschen and Zanker, 1985: 33 plt. 27, 28). Portrait type in which signs of aging are depicted more dynamically and hair on the corners of the forehead is not depicted during the first years of reign of Vespasianus is accepted as "Main Type" (Wegner, 1966: 10, 11 plt. 2; Mattingly, 1966: plt. 1 fig. 1, 2). In the second phase of his reign, we see "IInd Type" portraits in which the main type was converted into an old male and the hair in the rear of the forehead was not depicted (Fittschen and Zanker, 1985: 33 plt. 27, 28 fig. 27). Besides these

distinctive typological features of the Vespasianus portraits, highlighted signs of aging in both portraits, flattened and strong skull, wide face and forehead, small eyes close to each other placed into deep, drooping skin and short and thick neck are the other defining features of the emperor. After the death of the emperor in 79 AD, his eldest son Titus ascended the throne (Dio, 1925: 297). There is only one type considered as the "Main Type" of emperor who has been crowned for only as short as two years (Dio, 1925: 299; Fittschen and Zanker, 1985: 34 plt. 30). The characteristic features of this type are curly and plump hair, flattened and strong skull, wide face and forehead, close eyes deeply placed, chunky face and short and thick neck with oily chin fat chin medially divided into two. After the death of Titus in 81 AD, Domitianus who was the last emperor of the Flavian Dynasty as well ascended the throne (Akşit, 1985: 159; Grant, 1997: 59; Özgan, 2013: 30). The portrait type of Domitianus interpreted as "Ist Type" is also seen in early portraits, which became famous for being appointed to important positions in the period of Nero before becoming emperor (Wegner, 1966: 106 plt. 25a-b; Özgan, 2013: 42 fig. 28a-b.). The most noticeable feature of this portrait type is voluminous and short hair curls which are brought down to the middle of the forehead in the form of a half-moon. "IInd Type" of Domitian is also the portrait type that we often encounter during his sovereignty (Wegner, 1966: 35 plt. 27a-b, 29). In this portrait type, the forehead close to four corners and thin and long neck is characteristic features of Domitian together with the half-moon shaped short hair curls on the forehead. After the death of the emperor in 96 AD, Nerva who will remain on the throne ascends to the throne (Wegner, 1966: 44, 45; Ward/Perkins, 1983: 84, 85; Sherk, 1988: 153). The portrait type of the emperor who was on the throne for about two years is only "Main Type" (Bergemann, 1990: 82, 83 plt. 57; Grant, 1997: 69). The physiognomical features of these portraits are puffy and moving hair, bifurcation motif at the center of the forehead, dry and weak face, smallmouth, small chin, pointed and arched nose, narrow mouth surrounding bordered by deep channels downward from both sides of the nose wings and distinctive adam's apple. After the death of Nerva in 98 AD, Traian who was associated with the administration by the emperor while he was alive, ascended to the throne (Dio, 1925: 367; Akşit, 1985: 178; Kleiner, 1992: 200). Four portrait types of the emperor who reigned between 98-117 are identified (Gross, 1940; Inan and Rosenbaum, 1979: 93, 94 plt. 35 fig. 3, 4). We see his "Ist Type" portraits in which he was associated to the administration by Nerva and long hair curls which were combed towards the forehead ended like a small bifurcation or in a blunt manner at the center of the forehead during first years of his sovereignty (Bernoulli, 1891: 85 plt. 27; Fittschen et al., 2010: 77 plt. 84). In the period of time from the first years of his sovereignty until Dacian Victory II, "IInd Type" portraits of Traianus are depicted (Gross, 1940: 85-98). In the portraits of IInd type, in hairstyle long and moving hair curls brought down to the middle of the forehead create a deep bifurcation at the center of the forehead (Fittschen and Zanker, 1985: 40, 41 plt. 44, 45; Gross, 1940: 71, 72 plt. 9). In 108 AD, namely after Dacian Victory II, "IIIrd Type/Dacennalia Type" has emerged (Gross, 1940: 85-98). In hairstyle of IIIrd type portraits, end parts of long and voluminous hair curls brought down to the middle of the forehead are wavy (Gross, 1940: 85, 94 plt. 17). Additionally, hairstyle designed with hair curls combed to the left from the continuation of three bifurcation motifs that are distinguished from each other on the right side of the forehead is evaluated in this group (Heintze, 1961: 19 plt. 18, 19). The hairstyle of Traian portraits dated to 114 AD is also evaluated as "IVth Type" (Inan and Rosenbaum, 1979: 93, 94 plt. 35 fig. 3, 4). In hairstyle of IVth type, long and voluminous hair curls extending to the middle of the forehead create a bifurcation motif on the right side of the forehead. End parts of hair curls combed towards the left from this bifurcation motif are wavy. In addition, conjoined hair, serious and authoritarian facial expression, wrinkles on the forehead due to severe facial expression, frown eyebrows, distinctive cheekbones, collapsed cheek, deep channels downward from both sides of the nose wings, thin lip, wide upper lip area, retracted oily and rounded chin are common elements of four portrait type of Traian.

The hairstyle of Kayseri portrait which I have evaluated in the direction of these explanations, is not compatible with any of Traian's portrait types, unlike S. Sağlan's reported. Although the hairstyle of Kayseri portrait reminds Ist type portraits of Traian, the description of hair curls does not reflect this fact; because hair curls in Traian portraits are long and voluminous. However, it is not possible to compare highlighted signs of old age on a male head with Vespasian portraits. Because the emperor, who ascended the throne at a late age (Dio, 1925: 279; Wegner, 1966: 9), had himself depicted himself in a realistic way away from the effects of idealism (Özgan, 2013: 24). Therefore, the emperor did not need to conceal the signs of old age in his portraits. Additionally, when we compare Kayseri piece with portraits of Vespasian period in which old age portraits emerged, it is clearly seen that hairstyle is different from both portrait types of Vespasian and other physiognomical features are not similar. Therefore, it will be more appropriate to evaluate Kayseri portrait, which was tried to be interpreted with the stylistic and physiological features from the Flavian Dynasty until Traian period and to be dated to the Traian period with hairstyle, among the pieces of the Roman Republic in which the veristic/realistic expressions were highlighted and similar hairstyle was adapted.

Conclusion

I explained with reasons in the text why Kayseri piece can not be a portrait of Traian period. When we compare the male head which I stated that it should be evaluated among pieces of Roman Republican Period, with portraits in Oslo (ends of first century BC) (Inan and Rosenbaum, 1966: 207) and Copenhagen (middles of first century BC) (Megow, 2005: 61 plt. 24a-d), it supports this view. Because the hairstyle and other physiognomical features along with remarkable veristic expressions in Kayseri portrait are similar to both works. Therefore, the piece from Kayseri which I reinterpreted should be dated to ends of the Roman Republican Period.

ABBREVITATIONS and BIBLIOGRAPH

H. W.	Head Width
H. H.	Head Height
Inv. No.	Inventory Number
Plt.	Plate
BC	Before Christ
AD	Anno Domini
Fig.	Figure

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Plate I



Plate I: Private Male Portrait. (Photo: Yaşar ARLI, 2018).

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KAYSERİ MÜZESİ'NDE BULUNAN YAYIMLANMIŞ BİR ERKEK PORTRESİNİN YENİDEN YORUMLANMASI

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Öz

Roma İmparatorluk dönemi portre sanatındaki en zor soru bir eserin resmi mi yoksa özel bir portre mi sorularıyla birlikte tarihlendirilmesidir. Özel bir şahıs vasıtasıyla müzeye kazandırılan erkek başındaki tartışma tam da bu doğrultudadır. Buluntu yeri ve yapı bağlantısı bilinmeyen Kayseri eserini yalnızca saç stili ve fizyonomik özelliklerinden yola çıkarak tarihlendirmek her ne kadar zor olsa da S. Sağlan'ın ileri sürdüğü dönem de mümkün değildir. Saç stilinden dolayı Traian dönemine tarihlendirilmek istenen Kayseri eseri, çalışmamda kronolojik sırasıyla Traian'ın dört portre tipiyle de karşılaştırılmış ve ne için bu döneme verilemeyeceği belirtilmiştir. Ayrıca "*veristik/gerçekçi ifadenin Roma İmparatorluk dönemi içerisinde Vespasian'dan başlayarak MS 2. yüzyılın içlerine kadar devam ettiği*" cümlesi de yorumlanmış ve bu tarihsel süreç bir bütünlük kapsamında değerlendirilmiştir. Roma İmparatorluk dönemindeki gerçek anlamdaki realizmin Flaviuslar Hanedanlığı'nın ilk imparatoru ile başladığı tarafımca da desteklenmiş; ancak buradaki realizmin, Roma Cumhuriyet dönemindeki veristik ifadeyle aynı olmadığı örnekleriyle de açıklanmıştır.

Anahtar kelimeler: Kayseri, Erkek, Portre, Traian dönemi.