

## A Suggestion on the Applicability of Micro Mimic Expressions and Character Analysis on Emperor Portraits

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### Abstract

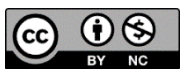
*In the history of Roman, political and social events are very interesting and similar enough to be compared with the present day. In addition, the lives of people, senators, etc., especially emperors who shape Roman history, continue to be a subject of curiosity. The recording of almost every incident in the Roman period has enabled us to learn not only the situations of these people but also their reactions in the face of these events. As a result of this, the accuracy of the information transferred to us and the psychological framework of the reactions given it has aroused curiosity. In Roman sculpture, emperor portraits are the most defined and categorized works. The typology of the emperors' portraits is based on the critical events that took place during their reign, as well as the details of their hair and beard. However, the expression of emotion and state of mind in the emperors' facial expressions has not been adequately analyzed. In this study, four Roman emperors were selected, and the meanings conveyed by the facial expressions and gestures in their portraits were interpreted with the help of psychology science. In the evaluations, it was tried to determine whether the character traits transferred in ancient texts are reflected in the portraits of Emperor. As a result, the accuracy of the information transferred in ancient manuscripts was analyzed with the data obtained. In addition, an attempt has been tried to be given an additional perspective to the identification of the emperors's portraits.*

**Keywords:** Roman Empire, Roman Portraiture, Ancient Texts, Psychology, Universal expressions.

Submitted 03.06.2024  
Revision Requested Last 06.08.2024  
Revision Received 16.10.2024  
Accepted Date 26.03.2025  
Publication Date 26.03.2025

### Cite this article

Altun, Ö. (2025). A Suggestion on the Applicability of Micro Mimic Expressions and Character Analysis on Emperor Portraits, *Oannes*, 7(1), March, pp. 1–18.



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## Genişletilmiş Özet

Antik Dönem heykel sanatında Roma Dönemi heykeltraşlığı gerek mimari heykeltraşlık eserleri gerekse portre sanatı açısından önemli bir yere sahiptir. Sanat insanın doğası gibi sürekli gelişen ve değişen bir olgu olduğu için her zaman değişeceği gerçeği yanında Roma Döneminde, heykel sanatında anatomi, hareket, duygunun yansıtılması gibi özelliklerin birçoğunun tamamlandığı söylenebilir. Roma İmparator portreleri de bu gelişimin yansımasıdır, ister bir komutan isterse tanrısal bir kişileştirme ile yansıtılsın heykelin başı her zaman gerçek bir karakteri imparatorun kendisini yansıtmıştır. Bu durum Roma portre sanatının detaylı çalışılmasına olanak sağlamış, imparator portreleri en küçük detaylarına kadar kategorize edilip sınıflandırmaları yapılmıştır. İmparator portrelerini çalışan araştırmacılar imparatorların karakterleri hakkında yorumlar yaparken antik metinlerden faydalanarak açıklama yapmışlardır. Antik metinlerin doğruluğu kesin olarak kabul edilemeyeceği için imparatorların karakterleri olasılıklar üzerine tanımlanmıştır. Bununla birlikte "İmparatorların Kişilikleri" hâlâ araştırılan, tartışılmaya devam eden bir konu olarak güncelliğini korumaktadır. Gelişen teknoloji, bilimsel kazılar ve araştırmalar sonucu açığa çıkarılan yazıt, metin vb belgeler de Roma İmparatorları, imparatoriçeleri gibi karakterlerin daha iyi anlaşılmasına olanak sağlamaktadır.

Roma İmparatorları yukarıda da belirttiğimiz üzere her zaman ilgi çeken karakterler olmuştur. Günümüzde rekünstrüksiyon ile yapılan canlandırmalarda imparatorların yaşadıkları dönemde nasıl bir görünüşe sahip olduklarına dair öneriler sunulmakta ve büyük ilgi görmektedir. Bunun yanında Roma İmparatorları hakkında antik metinlerin bize aktardığı bilgilerin doğruluğu tartışma konusu olmakla birlikte Roma Tarihi ile ilgili araştırma yapılırken göz ardı edilemeyecek önemli kaynaklar arasında yer almaktadır. Antik metinlerin doğruluğu, metinlerde bize aktarılan olaylar ve imparatorların bu olaylara karşı verdiği tepkilerin hangi psikolojik çerçevede verildikleri merak uyandıran ve araştırmaya değer bir konudur. Bu noktada nasıl bir araştırma yapılabilir düşüncesi psikoloji bilimine yönelmemizi sağlamıştır. Araştırmalar sonucunda Psikolog Paul Ekman'ın çalışmaları yol haritası oluşturulmasında en önemli yardımcı kaynak olmuştur. Paul Ekman'ın belirlediği günümüzde kabul edilen temel yüz ifadeleri: kızgınlık(öfke), tikslenme, korku, üzüntü, şaşırma ve mutluluk olmak üzere 6 ana başlıktan oluşmaktadır. Buna ek olarak küçümseme/aşağılama duygusu da mimik ifadesi zayıf olmasına rağmen evrensel kabul edilen ifadelerdendir. Yüzdeki bu duygusal ifadeler FACS (Face Action Coding System) adı verilen sistem üzerinden kodlanmaktadır. Bu sistem yüz anatomisine dayanır ve kas hareketlerini değerlendirir (Lidstrom, 2008, p. 87; Ekman-Rosenberg, 2005; Ekman et al. 1978).

Antik dönemin görsel tasvirleri arasında en önemli örnekler arasında yer alan portreler için bu sistem uygulanabilir mi sorusu ile başlanan çalışmada literatür taraması sırasında Torill Christine Lindstrom'un da bu fikirle bir çalışma yaptığını görmemiz araştırmaya devam etmemizi motive edici bir örnek olmuştur. Lindstrom'un "Facial Expressions (and Non-Expressions) in Roman Faces" isimli çalışmasında duygusal ifadelerin kadın-erkek figürlerine yansıması duvar resimleri, mozaik vb görsel tasvirler üzerinden ve Roma toplumu sosyal yargıları yorumlanarak değerlendirilmiştir. Ayrıca psikoikonografik çalışmaların gün geçtikçe arttığını ulaşılan çalışmalar sonucunda gördük. Bu bağlamda yapılan psikoikonografik çalışmalar da araştırmanın şekillenmesinde rol oynamıştır.

Bu çalışma için ilk olarak belirlenen dört imparatorun, iyi korunmuş portreleri ele alınarak mikro mimik ifadeler araştırılmıştır. İkinci aşamada mimikler ve antik metinlerde aktarılan bilgiler karşılaştırılarak değerlendirme yapılmıştır. Antik dönemin görsel betimlerinin en önemli örnekleri arasında yer alan imparator portrelerinde bu sistem üzerinden değerlendirmeler yaparak antik metinlerden bize aktarılan karakteristik özelliklerin portreler üzerinde ifadelerde okunabilirliğini saptamak ve Roma portre tanımlamalarında stil kritik yöntemine ek yorumlama önerileri getirmek amaçlanmıştır.

Çalışma için İmparator seçilirken Roma tarihinde psikolojik anlamda şiddete meyilli ve normal kavramı dışında değerlendirilen imparatorlar arasında yer alan Caligula- Caracalla ve bu iki imparatorun zıt karakteri olarak aktarılan Traianus ve Hadrianus bilinçli olarak tercih edildi. Portreleri çalışılan dört imparatorun ortak biçimde karşımıza çıkan mimik "Öfke" yansıması olarak tanımlanan, kaşların iç kısımlarının birbirine yaklaştırılması ağzın kapalı gergin yapısı ile desteklenen sert ifadededir. Bunun yanında Traianus, Hadrianus ve Caligula portrelerinde "öfke" yanında "küçümseme" ifadesi karşımıza çıkan bir diğer ifadedir. Caligula portreleri ve antik metinler karşılaştırıldığında bu iki ifadenin görülmesi şaşırtıcı değildir. Ancak Traianus ve Hadrianus gibi Roma İmparatorluk tarihinde önemli yere sahip, örnek gösterilen iki imparatorun portresinde karşılaşılan bu ifadeler ilginçtir. Antik metinler okunduğunda Traianus ve Hadrianus'un bazı durumlarda karşısındaki kişi ya da kişileri küçümser hatta aşağılar şekilde tavırlar sergiledikleri anlaşılmaktadır. Dönemin portre sanatçıları da bu durumu ustalıklı eserlerine yansıtmışlardır. Bir imparatorun portresinde otoritesi ile orantılı "öfke" duygusunun yansıması olağan kabul edilebilir. Bununla birlikte Hadrian portrelerinden birinde gördüğümüz "üzüntü" ifadesi imparatorun insani yönünü daha çok vurgulaması açısından güzel bir örnektir. Ek olarak Caracalla portrelerinde bize öğretilen "öfke"nin yanında "tikinti" ifadesinin bulunması Caracalla portrelerine bakış açısını değiştirecek nitelikte bir özelliktir. Caracalla portrelerinde gördüğümüz "tikinti" ifadesinin antik metinlerde hakkında yazılan karakter özellikleri ile uyumu ayrıca önemlidir.

Çalışılan dört imparatorun mimikleri kolaylıkla okunabilmektedir. Evrensel duygu ifadelerinin imparator portrelerinde okunması, antik dönemde olduğu gibi günümüzde imparatorların insani yönlerini görmemize olanak sağlamıştır. Bu çalışmanın bir sonraki aşamasında yapay zekâ ile yüz rekonstrüksiyonu yapılan portrelerden saniyelik mimikler canlandırılarak Paul Ekman tarafından geliştirilen Facial Action Coding System (FACS) uygulaması ile yorumlar arttırılabilir. Bu araştırmanın yukarıda söz ettiğimiz şekilde geliştirilmesi, maddi kaynak ve bahsedilen teknolojik uygulamalara ulaşılması sonucunda gerçekleştirilebilecek çalışmalar olacağı unutulmamalıdır.

Bu çalışma ile Roma İmparator portrelerine farklı bir açıdan bakmayı amaçladım. Standart tanımlamalar her zaman geçerli olmakla birlikte günümüzde alternatif tanımlama ve yorumlamaların Roma portre sanatına yeni bakış açısı sağlayacağı düşüncesindeyim. Bu bağlamda başka çalışmalar ile Roma uygarlığı ve imparatorlar hakkında daha çok araştırma ve yorumlama yapılabilir. Görsel sanatlardaki figürler burada yaptığım gibi insani yönleri vurgulanarak yorumlandığında, dönemin yapısını daha iyi anlayabileceğimiz kanaatindeyim.

## Introduction

Is it possible to understand a person's character at first glance? Even if you don't see it at first glance, if you're a good reader of expressions, you can pick up many ideas after a short conversation. Studies by the psychologist Paul Ekman have shown that facial expressions are not culturally determined and that all facial expressions and mimicry are universal (Ekman, 2014, pp. 23-71; Ekman-Cordaro, 2011, p. 364; Matsumoto, 2001; Metin, 2019). These universal facial expressions are involuntary and momentarily appear on a person's face in response to speech or an event. As mentioned above, a skilled observer might notice.

The currently accepted basic facial expressions identified by Paul Ekman consist of six primary categories: anger, disgust, fear, sadness, surprise, and happiness. In addition, the feeling of contempt/humiliation is a universally accepted expression, although its mimic representation is relatively weak. These emotional expressions are coded through a system called FACS (Facial Action Coding System). This system is based on facial anatomy and muscle movement analysis (Lidstrom, 2008, p. 87; Ekman-Rosenberg, 2005; Ekman, *et al.*, 1978).

The starting point for this study was that this system might be applicable to portraits, which are among the most important examples of visual representation in antiquity. During the literature searches, we saw that Torill Christine Lindstrom had also done a study with this idea, which was a motivating example for us to continue our research. Lindstrom's study, "Facial Expressions (and Non-Expressions) in Roman Faces," evaluated the reflection of emotional expressions on male and female figures through visual representations such as murals, mosaics, etc., and by interpreting the social judgments of Roman society. Lindstrom's choice of characters for her work was usually civilians. In this study, Roman emperors, especially Caligula and Caracalla, who are among the few emperors in Roman history who are psychologically prone to violence and evaluated outside the concept of normal, were selected. In addition to these emperors, two emperors whose facial expressions can be interpreted were added to the study. Trajanus and Hadrian, portrayed as contrasting characters to Caligula and Caracalla, were deliberately chosen as the two emperors. Lindstrom noted that the relationship between expression and character in Roman art was largely based on personal tendencies, artistic movements, and cultural and regional factors (Lindstrom, 2008, pp. 93-94). However, most of the portraits Lindstrom worked on are civilian depictions and their details have been partially lost.

In addition to Lindstrom's work, the study *Reading Roman Emotions*, published in 2020 and edited by Hedvig von Ehrenheim & Marina Prusac-Lindhagen, gave us an insight into the psychoiconographic evaluation of portraits (Ehrenheim-Prusac, 2020). In her study *Through the Looking Glass*, Marina Prusac-Lindhagen has discussed three different theories of the treatment of emotions in Roman portraits: The history of emotions, psychoiconography, and the *Strukturanalyse* (Prusac-Lindhagen, 2020, pp. 177-191). Particularly in the field of psychoiconography, the transmission and interpretation of ancient texts have been handled with care. The point that distinguishes our study from this one is whether the universal gestures we find in the portraits correspond to the ancient texts. A kind of reverse engineering study has been attempted.

The portraits that are the subject of this study contain more detail and, therefore, clearer expressions, as they are depictions of emperors. This study aims to determine the legibility of the characteristics transmitted to us from ancient manuscripts in the expressions on the portraits and to provide additional interpretative suggestions to the method of style criticism in Roman portrait descriptions. The Roman emperors evaluated in this study were analyzed using the most intact surviving portraits, and the facial expressions identified by Ekman were attempted to be interpreted in accordance with those determined by the FACS system.

### Reflection of Micro-Mimics on the Face

In this section, the areas of the face where facial expressions appear and the emotions they represent are explained under headings (Ekman-Friesen, 2003). The headings we have explained here will enable us to create a roadmap for clearly understanding and evaluating the expressions in the portrait examples we will look at in the next section.

*Anger* (Ekman & Friesen, 2003, pp. 78-98): The inner corners of the eyebrows move toward each other, almost as if they are merging. The mouth is stretched, with the lips pressed together, while the chin juts forward.

*Disgust* (Ekman & Friesen, 2003, pp. 66-77; Rozen et al., 1994): The eyebrows take on a shape characteristic of anger. The inner corners of the eyebrows approach each other, the nose is pulled upwards. Wrinkles form at the root of the nose towards the eyebrows. The upper lip lifts up.

*Contempt* (Ekman & Friesen, 2003, pp. 71-79-94; Ekman, 2007, pp. 198-206): The most obvious reflection is seen in the mouth. One side of the mouth lifts upwards. There may be wrinkles at the corner of the eye in the direction in which the corner of the mouth moves and shrinkage of the eye with upward movement of the lower eyelid. This emotional expression can also take the form of disgust and contempt or anger and contempt.

*Surprise* (Ekman & Friesen, 2003, pp. 34- 46; Ekman, 2007, pp.165-188): It is one of the most well-known expressions. Eyebrows go up. The eyes enlarge and the eyelids open. Mouth opens slightly. It can be seen in combination with the expression of fear.

*Fear* (Ekman & Friesen, 2003, pp. 47-65): It is similar to surprise. The eyebrows lift up, and wrinkles appear on the forehead. Eyes enlarge. The mouth is opened tensely, and the lower jaw is pulled backward.

*Sadness* (Ekman & Friesen, 2003, pp. 114-128): The inner part of the eyebrows lifts upwards, the outer parts go down and wrinkles appear on the forehead. The edges of the mouth hang down.

*Happiness* (Ekman & Friesen, 2003, pp. 99-113): The edges of the mouth lifts upwards. The corners of the eyes wrinkle.

## Emperors

### *Marcus Ulpius Traianus*

In the history of the Roman Empire, he is one of the few emperors whose actions after Augustus are respected as exemplary. Although the exact date of his birth is unknown, it is thought that he was born in 53 CE according to the information we have obtained from ancient writers (Pliny the Younger) (Özgan, 2013b, p. 63). Trajan was born in the province of Hispania. He came from a noble family (Özgan, 2013b, p. 63; Kleiner, 1992, pp. 207-209). He received a good education. Although Traianus' military identity came to the fore, his political career was as successful as his military one (Bernoulli, 1891, pp. 73-74; Lightfoot, 1990; Goldsworthy, 2016, pp. 357-378). Trajan, who became emperor after Nerva's death, followed Augustus's policies (Özgan, 2013b, pp. 64-65). He had good relations with the Senate and the public. Early in his reign, however, he faced opposition from Domitian's supporters (Özgan, 2013b, p. 65; Kleiner, 1992, pp. 207-208, Bowman et. al., 2008). He removed the obstacles in front of him with his military intelligence and strategic moves. Considering his role and achievements in Roman history, it is understood that he was a person who could easily achieve this.

Cassius Dio gives information about Trajan's character (Dio Cassius, VIII-LXIII, 367-372). According to this, Trajan is a brave, simple, justice man. He does not pay attention to slander, he is not a prisoner of his anger. By nature he was not prone to hypocrisy, cunning and rudeness, he loved the good and ignored the bad. He was confident, honest and fair. One of the information given about him is that he ignored and ignored bad comments and arrogant behaviour.

Trajan's character traits emphasise his self-confidence and his indifferent attitude towards those who want to bother him. The fact that we find facial expressions that overlap with these features in the portraits analysed in the study is important in terms of confirming the character traits mentioned in the ancient manuscripts.

In this section, three portraits have been studied which have been clearly identified as belonging to Trajan. Although the artifacts are partially degraded and broken, they allow us to evaluate and interpret the gestures.

The first portrait is now in the Capitoline Museum in Rome (Fig. 1a-b). It has a flat combed form of hair on a broad skull. On the front of the head, the tufts of hair that fall down to the middle of the forehead are combed to the left. Forehead, especially the eyebrows are high, the eyes are deep. It has a nose that is arched and pointed. Nasal wings are prominent. The lips are thin and the mouth is closed. The naso labial lines extending from the wings of the nose to the edge of the mouth are deep. The chin is prominent and slightly protruding.

When the face is carefully examined, it is noticed that the left eye is made slightly smaller than the right eye and the wrinkles are deeper at the link up of the eyelids. If we look at the mouth, we can see that the left part is higher than the right, and the lips are tight. Looking at all these details, which we numbered on the portrait, we come to two conclusions. The tense and closed structure clearly visible in the mouth corresponds to the expression "*Anger*", and the slight upward shift of the mouth's rim corresponds to the expression "*Contempt*".

The second portrait of Trajan, which we have evaluated, is now in the Istanbul Archaeological Museum (Fig. 2a-b). The portrait is broken and missing from the neck down. There are facial fractures on the right side of the nose and chin. The distorted structure on the surface of the auricle (the helix) suggests that the artefact has been prepared for reworking (Prusac, 2011, pp. 86-87). As in the first portrait, it has a large skull and straight combed hair. There is a bulging eyebrow structure on the narrow forehead, prominent glabellar lines. Eyes are deep and almond in shape. Although there are fractures on the surface of the nose, it is understood to be arched and large. The lips are thin, the mouth is closed and tense. There are fractures on the surface of the slightly protruding jaw. We find facial expressions compatible with the previous portrait in the facial analysis of the portrait. In particular, the tension in the mouth and the slight upward shift are more pronounced. In addition to the expression of contempt, the drawing together of the eyebrows, the accentuation of the glabellar lines and the tense structure of the mouth are also consistent with the expression of anger. Given Trajan's military identity and disciplined character, we can assume that he tried not to show his anger and he contempt the incident he witnessed<sup>1</sup>.

The third and final portrait of Trajan to be assessed is the bronze portrait in the Hanover Museum (Fig. 3a-b). Common features include a broad skull and straight combed hair. The hair down to the middle of the forehead is combed to the right in tufts. Forehead, especially the eyebrows are high. The eyes are almond in shape. The eye sockets (orbit) are empty. The nose is arched and large. Lips are thin, mouth closed and tight. The nasolabial lines extending from the wings of the nose to the edge of the mouth are deep.

The gestures we can read in this portrait are a tight mouth and a slight upward shift of the edge on the right (partial abrasions are also present). When we evaluate these gestures, we encounter "*Anger*" and "*Contempt*" expressions. In particular, the deep and pronounced naso-labial lines beautifully reflect the tension in the mouth.

In the three portraits of Trajan that we have handling here, we have been able to read (identify) the expressions "*Anger*" and "*Contempt*". In the light of Trajan's military identity and the information provided by ancient writers, we can say that the expressions reflected in his portraits are consistent with his character. The fact that he is a person who can control his anger does not mean that he does not get angry, and we see that his frowning eyebrows and tense mouth structure are characteristic in other portraits in addition to the portraits we have discussed here. One of the corners of the mouth turned upwards is a feature that is frequently encountered, although not in all of his portraits.

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<sup>1</sup> The situation defined by the expression "witnessed event" is the reaction of a person in any event as a character trait. They are micro mimic expressions that only an attentive person can recognise from the outside. The sculptors of antiquity were able to reflect this type of micro expressions in portraits as a result of the observation skills developed due to their work. By emphasising these characteristic expressions in a subtle and unobtrusive way, they conveyed a message about the character of the emperors. Otherwise, a prominent reflection of a negative characteristic of the emperor could have had consequences for them.

### ***Publius Aelius Hadrianus***

Publius Aelius Hadrianus was born on 24 January 76. His place of birth is given as Rome in the *Historia Augusta* (Magie, 1991, p.5, footnote 6) and as Italica in Cassius Dio (Dio Cassius, p. 425). Although his place of birth is still disputed, it is known that his family of Roman origin served in Italica. He received a good education. He was interested in philosophy and literature. He is one of the emperors known as "Grecophile" in Roman history (Magie, 1991, p.5; Özgan, 2013b, p. 125; Kleiner, 1992, p. 237). In the *Historia Augusta* and the writings of Cassius Dio we learn much about the emperor's personality. After listing the features mentioned in the ancient texts below, the portraits of the emperor are evaluated.

Hadrian was a man of many personalities in one body. Among these are those that have been passed down to us: Plain, cheerful, joking, quick to act, stingy, generous, straightforward, cruel and merciful (Magie, 1991, p.47). These descriptions show that Hadrian acted according to the situation and events, although he sometimes acted inconsistently. We can say that he was a personality who knows strategic moves well and has a high self-esteem. Unlike Traianus, Hadrianus was taking rumors seriously. He had driven some to suicide by treating even his closest friends as enemies (Magie, 1991, p.47). Hadrian, who was known to be gifted in the fields of literature and philosophy, could subject the teachers of these subjects to contempt and humiliation, as if he were more knowledgeable than they were (Magie, 1991, p. 49). When he became emperor, he ignored those who had been his enemies before he became emperor. However, it is one of the pieces of information that he used to say, "You have survived", when he saw someone to whom he had previously been hostile (Magie, 1991, p. 53). The two incidents mentioned above reflect Hadrian's self-aggrandisement and spiteful. The fact that he feels jealous towards people who are superior in any respect shows that he couldn't overcome the feeling of jealousy despite his self-confidence (Dio Cassius, VIII -LXIX, 43). According to the information provided, when Hadrian organized a feast, he was meticulous in detecting the dishonesty of the cooks and checked everything (Magie, 1991, p. 53). This reflects his sceptical and stingy nature.

We can think about how Hadrian could have become one of the most successful emperors of Roman history with these characteristics that today might be considered "negative". At this point, the ancient texts also help us to understand Hadrian's positive qualities.

Whenever he was in or near Rome, he always attended the Senate meetings (Magie, 1991, p. 27). He was skilful with weapons and had knowledge of warfare (Magie, 1991, p. 47). He paid for all the equipment and expenses of those he conscripted for military service, and gave gifts at the Saturnalia feast (Magie, 1991, p. 53). He improved the lives of slaves and free citizens (Magie, 1991, p. 57). During his reign, he did his best to help the provinces during disasters such as earthquakes, disease and floods (Magie, 1991, p. 65). Although he did not fight during his rule, he was interested in the army, was generous to the soldiers and was loved by them (Magie 1991, p. 67). He was disciplined and meticulous in both military and civilian life. While he helped the poor and innocent, he hated those who enriched themselves through deceit (Magie, 1991, p. 69).

In the light of the information given to us by ancient texts, it is clear that Hadrian considered the future of the Roman Empire and was cautious in his political moves. In addition, we understand from the texts that he has an angry and spiteful nature. We can say that he is likely to act strategically in matters of state, and that he is more likely to show his cocky, arrogant and angry side in environments where he feels comfortable.

This section analyses four portraits identified as Hadrian. The first portrait is from Cardinal Despuig's collection (Poulsen, 1974, pp. 69-70, pl. LXVIII. 41) (Fig. 4a-b). Unlike Trajan, the emperor had a neatly shaped head and his hair was wavy and voluminous. The curls falling from the forehead and surrounding the head, characteristic of Hadrian's portraits, are turned from the outside inwards. Eyebrows are made close to each other. Glabellar lines caused by the movement of the eyebrows are indicated. The eyes are deep and small, which is consistent with the shrinking of the eyes caused by frowning. It has a large and arched nose. The lips are thin, the mouth is small and closed. The lips have a tightly pressed together appearance. The chin is prominent and protruding.

In this portrait, the anger felt when viewed from the front is also confirmed by facial expressions. The structure of the eyebrows, the pulling back of the mouth, the pressing together of the lips and the resulting thrusting forward of the chin are gestures that reflect the feeling of "Anger".

The second portrait (Fig. 5a-b) is the one in the Museo Capitolino (Wegner, 1956, pp. 20-24, plt. 23). The hair is placed in curls around the forehead. His forehead appears to be framed. The inner parts of the eyebrows are made close to each other. The glabellar lines formed by the frowning eyebrow structure are clearly made. The deep set eyes are slightly squinted by the accentuation of the lower eyelids. The large arched nose appears as a characteristic feature in also this portrait. Almost the entire upper lip is hidden under the moustache. Lower lip is tense, slightly full. The mouth is closed and one edge is slightly upturned. Nasolabial lines are prominent. It is directly proportional to the tense and slightly trapezoidal structure of the mouth.

The facial expressions we can read in this portrait correspond to the expressions of "Anger" and "Contempt". Wegner also described the closed mouth as reflecting an authoritarian look, and the eyes under the frowning eyebrows as expressing a cold structure and a sly plan (reckoning) (Wegner, 1956, p. 20).

The third portrait is in the Vatican Museum (Fig. 6a-b) (Özgan, 2013b, p. 137, fig. 142b). The hair is combed forward and arranged in curls on his forehead and temple. The eyebrows are brought closer together and the glabellar lines are prominent. A faint wrinkle is visible on the forehead. Eyes were made small. The right upper eyelid is almost completely covered by the skin tissue under the eyebrow. No such structure is observed in the left upper eyelid. Wrinkles under the eyes and at the corners of the eyes are not swollen like bags under the eyes, they are lines caused by a slight squinting of the eyes. The nose is large and arched (broken fragment added). The right corner of the tightly closed mouth is turned slightly upwards. As a result of this movement, nasolabial lines are made deep and prominent.

In this portrait of Hadrian, the structure of the eyebrows, the squinting of the right eye, the closed and tense structure of the mouth, and the raising of the corner of the mouth to the right are consistent with the gestures we see in the expressions "Anger" and "Contempt".

Our fourth artefact is a bronze statue found in Kadirli, Adana, which is now in the Istanbul Archaeological Museum (Fig. 7a-b). Although the statue is controversial, its dimensions and quality of workmanship suggest that it is no ordinary statue (Özgan, 2013b, p. 139; İnan-Rosenbaum, 1966, plt. XXIII). Considering that emperor statues and portraits are more voluminous and larger than other statues, it seems likely that the artefact is a statue of an emperor (Prusac, 2011, p. 51). The statue's hair, beard and facial structure are consistent with portraits of Hadrian. The eyebrows are brought closer together and the glabellar lines and forehead wrinkles caused by this movement are indicated. Eyes are deeply. The wrinkles at the corner of the right eye are deeper and more numerous, suggesting a slight squint, as in the previous portrait (Fig. 6a-b). However, it is not as distinctive as in the previous portrait, probably due to the type of material used. The nose is large and arched. The mouth is closed, the edges drooping downwards. The chin is slightly protruded. The expression of dissatisfaction on the emperor's face is clearly visible.

In the other three portraits of Hadrian (Fig. 4a-b, 5a-b, 6a-b), the expressions of "Anger" and "Contempt" were easily readable. In this portrait, the furrowed structure of the eyebrows reflects the emotion of 'Anger', while the wrinkles on the forehead, the slightly raised outer ends of the eyebrows, the fixed gaze and the drooping corners of the mouth reflect the facial expression of 'Sadness'. At this point, historical information and techniques in the art of sculpture allow us to make comments. It is known that Hadrian was deeply saddened by the death of Antinous, reportedly Hadrian's lover, in 130 AD, and that Hadrian was unable to overcome the effects of the death (Magie, 1991, p. 45). He also feels anger towards the people he holds responsible for Antinous' death. In addition to these events, considering that the drilling of the iris into the pupil in sculpture began after 130 AD, it can be said that the work was made after the death of Antinous. In this context, we can state that the emperor's feelings of "sadness" and "anger" are reflected on his face.

### ***Caligula (Gaius Iulius Caesar Germanicus)***

Gaius Caligula was born on August 31, 12. He was the son of Agrippina Major, granddaughter of Augustus, and Germanicus, a commander highly esteemed by the people (Suetonius, 2021, p. 413). From the early years of his life, Caligula faced many difficult events (Ferrill, 1991, p. 34; Gazzetti, 1974, p. 84; Özgan, 2013a, pp. 224-225; Suetonius, 2021, p. 413). The life of the Emperor's life and his policy during his power led him to be called "Mad/Crazy" in the history of the Roman Empire. In addition to ancient writers, it has been

widely discussed and interpreted by contemporary scholars. Caligula, who came to power after the death of Tiberius, was enthusiastically welcomed by the people (Suetonius, 2021; Dio Cassius, VII-LIX). Although he behaved in a way that raised people's hopes for a while, the situation changed very quickly. He went down in history as the "Mad / Crazy" emperor as a result of his exaggerated actions, ruthless punishment of people he did not like, extravagant spending, luxurious life, unstable movements. Their behaviour has attracted the attention of modern researchers and many studies have been conducted on this subject. They interpreted the reasons for their behaviour on the basis of the attitudes and behaviour described in ancient texts (Sandison, 1958, pp. 202-209; Benediktson, 1889, pp. 370-375; Katz, 1972, pp. 223-225, Charlesworth, 1971, p. 656; Barrett, 1989; Keavey-Madden, 1998, pp. 316-320; Massaro-Montgomery, 1978, pp. 894-909, Woods, 2014, pp. 27-26). Barbara Sidwell's "Gaius Caligula's Mental Illness", published in 2010, is the most comprehensive study to date. Sidwell analysed all the data and explained why the proposed diagnoses could or could not be justified (Sidwell, 2010). As I agree, the definition of "Madness" is very simple and outside the current understanding of science. Another view that Sidwell emphasises, and with which I agree, is that his past experiences may have influenced his life (character) (Sidwell, 2010, p. 206). Considering that the factors that shape a person's character are his experiences and the people around him, the events and people Caligula is exposed to from an early age are not of a quality that will help him develop a positive character. The anxiety of self-preservation, the responsibilities of being a descendant of Augustus, and witnessing the frequent deaths or exile of those closest to him at an early age must have deeply shaken his soul. It should also be remembered that it is up to people to choose between good and evil. It is sometimes an unnecessary effort to attribute every villain's actions to a cause. Some people are just bad. We should consider this possibility for Caligula and perhaps stop looking for reasons for his actions.

Caligula was killed in 41 CE (Kleiner, 1992, p. 126, Özgan, 2013a, p. 226; Bowman at. al., 2008, p. 229). The Senate did not deify him posthumously (Kleiner, 1992, p. 126). They were probably rejoicing that they were saved. Despite Caligula's hated character, a number of portraits and coins have survived which help to typify him. In this study, three portraits described below were discussed.

The first portrait evaluated is now in the Jean Paul Getty Museum (Fig. 8a-b). This portrait shows Caligula as a young man in harmony with his age. The effects of the Julius Claudius period continue, which we see in the smooth and proportional structure of the skin. The large skull and hook-shaped, medium-length hair can also be shown among the portrait features of the Julius Claudius period. In this portrait of Caligula, the inner corners of the eyebrows are close to the root of the nose. Probably an attempt was made to create a stern expression, but it could not be fully reflected due to the lack of skin wrinkles such as glabellar lines. They have large almond-shaped eyes. However, the right eye is smaller than the left eye. The nose is large and arched. Ağız kapalı, dudaklar incedir. There is a slight upward shift in the right corner of the mouth. The chin is narrow and protruding forward.

In this portrait of Caligula, the squinting of the right eye and the upward movement of the corner of the mouth are gestures corresponding to the expression "*Contempt*". Although the inner corners of the eyebrows close to the root of the nose reflect anger, the generally straight structure of the eyebrows reduces this possibility.

The second portrait in the Fasanerie Palace (Figs. 9a-b) has a large skull and medium-length hook-shaped tufts of hair, which are common features with the portrait in the Jean Paul Gety Museum (Figs. 8a-b). In a portrait with a high forehead, the inner corners of the arched eyebrows are brought closer to the root of the nose. It has large almond-shaped eyes. Abrasions on the outer corner of the left eye. The nose is large and arched. Mouth closed and tense, lips thin. There is a slight upward shift in the right corner of the mouth. The chin is rounder and more prominent than in the previous portrait. In this portrait, the shift in the corner of the mouth and the prominent structure of the chin are consistent with the expression "Contempt".

The last portrait we have analysed is the most famous one, now in Copenhagen (Fig. 10a-b). The large skull, hook-shaped tufts of hair and high forehead are characteristic features of this portrait. While the inner corners of the eyebrows are brought closer to the root of the nose, the outer corners are directed downwards in this portrait unlike the others. The expression is more focused than angry. The eyes are made deeper. We know that the pupils of the eyes were painted in detail in antiquity, and in this portrait the remains of paint, especially the almost complete painting of the left pupil, make the gaze of the portrait



more realistic and vivid. The right eye is smaller than the left eye. The large arched nose continues to be a characteristic feature. The closed, tense mouth and thin lips are similar to those in the portraits interpreted above. In this portrait, however, the tense structure created by the pressing of the lips is more apparent. The right corner of the mouth is slightly shifted upwards. The chin is protruded forward.

As previously mentioned, this is one of his most well-known portraits. During my undergraduate studies, I also heard my professors mention that this portrait was often interpreted as conveying the expression of "Mad/Crazy". What is forgotten here is the expression provided by the surviving coloured pupils. If we could see the eyes in detail in other surviving portraits, we would be able to read the expressions more easily, as shown by the pupils made with a drill in 130 CE and later. In the gestures that we can read in the portrait, there are gestures that reflect the expression of "*Contempt*", as in the other portrait. In this portrait, the small squinting of the eye and the prominence of the chin, caused by the upturning of the corner of the mouth, are much more prominent. "Anger" is reflected in the eye brows and the tense structure of the mouth, but "Contempt" is the dominant expression.

When we look at Caligula's life and the people around him whom he could take as role models (such as Tiberius or his father Germanicus), it is possible that he considered himself superior. However, the fact that he is a second generation grandson of Augustus, and that he was brought up with this situation in mind, can be seen as factors that may cause him to see himself as superior. This young emperor, who went down in history as "mad", can be described in modern terms as a "sociopathic narcissist". Also, as mentioned above, it should be taken into account that "evil" may have been Caligula's own choice, rather than attributing his behaviour to a cause. After all, he was the great-grandson of the great Augustus, and nobody was better than him.

### ***Caracalla***

He was the eldest son of Septimius Severus, the founder of the Severan dynasty, and was born on 4 April 188 (Magie, 1993, p. 3; Bowman *et al.*, 2008, p. 6). The full name of the emperor known as Caracalla in Roman history is Lucius Septimius Bassianus. He is one of the few Roman emperors of whose childhood and early youth we have any information. The information provided by ancient texts has helped us to better understand the character of the emperor. This situation is also important in terms of overlapping and supporting the expressions determined in the mimic reading of the portraits.

When we look at what the ancient texts tell us, it is interesting that we meet two different characters in childhood and adulthood. In his childhood, Caracalla was cheerful, charming and respectful of his family and those around him (Magie, 1993, p. 3). He was courteous, interested in literature and science, generous, popular (Magie, 1993, p. 3). He disliked violence and averted his eyes in the face of brutality (Magie, 1993, p. 3). There are hints that these aspects were sometimes underestimated and unappreciated by his father. We know from ancient texts that there was a rivalry between them through his brother Geta, that Geta was a spoilt child and that Septimius Severus was more affectionate towards Geta (Magie, 1991, pp. 371-430). When he reached adolescence, he began to follow the example of Alexander the Great, charting a different course for himself (Magie, 1993, p. 7). He began to form harsher character traits, throwing his polite and respectful structure into the background.

When Caracalla became emperor, the gentle nature of his childhood changed. This was replaced by a stern and angry character known in Roman history. Although some of his actions during his reign support his harsh temperament, the fact that he prioritised the interests of the Roman people, carried out reconstruction work, supervised provincial administrators and informed the Senate of campaigns (Bowman *et al.*, 2008, pp. 15-17). shows that he was committed to state order and Roman tradition. We also learn from Dio's narratives (Dio Cassius, IX-LXXVII; Bowman, *et al.*, 2008, p. 17). That he had good reasoning and analytical skills, and was a cultured, well-spoken administrator. Caracalla may have been looking for a solution to the bullying he faced as a child for his elegant and respectful behaviour, and he may have looked to Alexander the Great as an example. When he became Emperor, he may have taken on a more angry character due to the responsibilities he carried and the conditions of the time. As we mentioned in the Caligula chapter, people have free will to choose between good and evil despite the bad events they have

experienced. Although Caracalla has been described as angry and cruel, he was never as ruthless as Nero and Caligula. However, we see in Roman history that similar acts of violence committed by him were also committed by other emperors to protect the Roman Empire and their power. Even today, when we see the cruelties and tortures that societies inflict on each other, Caracalla seems quite innocent in the understanding of state administration of the time.

The stern expression we see in Caracalla's portraits can be seen as an attempt to appear strong. In this context, Ramazan Özgan asks whether the emperor consciously preferred such an image (Özgan, 2016, p. 86).

Modern scholars, because of the vivid facial structure and emphasis on stern expression, have analysed Caracalla's portraits in detail (Wiggers-Wegner, 1971; Fittschen-Zanker, 1985; Kersauson, 1996; L'Orange, 1933; Mazzarino, 2007; McCann, 1968; Penella, 1980; Pollini, 2005). He is one of the rare emperors whose characteristic features and psychological states reflected in his portraits are mentioned in the classification of his portraits. Especially in portraits of adulthood, expressions and gestures can be clearly read. In this context, we have taken three portraits of his adulthood in this study.

The first portrait is now in the National Archaeological Museum of Naples (Fig. 11a-b). His portraits are characterised by a round skull, short-cropped, bushy, curly hair and a short, curly beard that extends from the sideburns to under the chin, leaving the cheeks open. When looking at facial details, it is necessary to evaluate the eyebrow and forehead structure together. The glabellar lines are prominent due to the frowning of the eyebrows. Wrinkles on the forehead are formed and accentuated by raising the eyebrows rather than frowning. The horizontal line at the root of the nose shows that there is an upward movement in the mouth, especially in the upper lip. The eyes are deep and small. Slight squinting of the eyes causes small swellings under the eyes. Natural detention bags are wider and droop, especially the swelling under the left eye, which clearly reflects the squinting in the eye. The nose is large and round. Nose wings are wide. The mouth is tightly closed. The upper lip is thin, the lower lip is fuller and drooping down. The naso-labial lines running from the nostrils to the edge of the mouth, the horizontal line at the root of the nose, the width of the nostrils and the live structure at the corners of the mouth indicate that the mouth was slightly drawn upwards. The jaw is protruding as a result of these movements.

There are two distinctive expressions in this portrait. The first of these expressions is "*Anger*", which is identified with Caracalla both in the character descriptions of ancient writers and in the portrait descriptions of modern researchers. An expression of anger can be felt in frowns, deep-set eyes and focussed gaze. In addition to this, there is another expression, "*Disgust*", which has not yet been said about Caracalla. All the gestures resulting from this expression can be seen in this portrait of Caracalla. These are the shape of the eyebrows as in a state of anger, the formation of wrinkles at the root of the nose towards the eyebrows are the first noticeable mimic reflections. The formation of a horizontal wrinkle at the root of the nose by pulling the upper lip and the nose together are gestures that occur as a result of expressing "*disgust*". All of these gestures are clearly visible in the portrait.

Another portrait of Caracalla that we have evaluated is the portrait of Caracalla in the Capitoline Museum in Rome (Fig 12a-b). His hair and beard are short, bushy and curly, as in the previous portrait (Fig 11a-b). Although there are traces of corrosion on the surface of the artefact, the gestures can be easily read. Frowning eyebrows, moving forehead (due to wrinkles), deep eyes, large and rounded nose, pressed lips as a result of the tense expression in the closed mouth is seen. In this portrait, the expressions of 'anger' and 'disgust' can be read from the facial expressions. In particular, the lifting of the upper lip, which we see in the expression "*Disgust*", is more evident in this portrait.

The third and last portrait of Caracalla is in the National Museum of Rome (Fig. 13a-b). The processing of short curly hair and beard continues. There are abrasions to the face and the outer corner of the right eyebrow is broken. However, facial details and facial expressions are easily read. Glabellar lines are emphasized as a result of frowning. The plastic structure on the forehead shows that the eyebrows were raised in addition to the frown. Eyes are deep and small. The narrow and raised structure under the eyes indicates that the eyes are slightly squinted. Just below this bulge, the line of the bags under the eyes is more superficially indicated. This form under the eyes supports the idea that the eyes were squinted. Nasolabial lines extending from the sides of the nose to the sides of the mouth are prominent. The mouth is

closed and tense. The thin structure of the upper lip, the bulge in the moustache area indicate that pressure is applied to the lower lip and the upper lip is slightly raised. As a result of this movement, the horizontal line at the root of the nose is clearly defined. As the mouth is pulled upwards, the chin is also directed forwards and upwards.

In this portrait of Caracalla, the inner parts of the eyebrows are brought closer together and the stern expression supported by the closed tense structure of the mouth reflects the "*Anger*" gestures. In addition, the frowning of the eyebrows, as if in a state of anger, the formation of wrinkles at the root of the nose by pulling the nose upwards and the lifting of the upper lip are gestures that reflect the expression of "*Disgust*". Both expressions of emotion can be read in the portrait.

In the portraits of Caracalla, the state of "anger" is an emphasised feature. However, so far we have not come across any interpretation of the expression "*Disgust*". Caracalla's sensitive nature, which was dominant in his childhood, and his inability to watch the slaughter of criminals in animal fights actually show that he cannot stand the images of violence. The expression of disgust we see in his adult portraits shows that he is still reacting to images of atrocity.

### Evaluation and Conclusion

Roman portraiture holds a special place in archaeology. The most important reason for this is that the portrait depicts real people. Although the ideal beauty of the Classical period and the baroque structure of the Hellenistic period influenced the styles from time to time, Roman portraiture did not lose its realistic identity.

The reasons for the preference of emperor portraits in this study can be listed as follows. 1-After the gods, emperors were the most important figures in society. 2-In connection with the first item, the depictions of the emperors were made realistic in order to impress the people by emphasizing the human side of the emperor as well as the magnificent image to make them feel close to themselves. In this context, it can be said that the aim of the image of the emperors is to reflect the feeling of "*one of us*" and "*protective like a father*". Especially in Roman culture, the importance of the concept of "Family" and "Father-Head of the House" influenced portrait styles. 3-One of the most important features of Roman culture is the tradition of documenting almost everything. The survival of many texts in the fields of architecture, art and science is the best proof of this. In addition, historiography and biography were actively practiced both inside and outside the palace. The fact that both critical and glorifying texts have survived shows that the lives and deeds of the emperors were carefully observed and recorded. In this context, the character and physical characteristics of many emperors, including their diet lists, are known in the light of the information conveyed (Although the information contained in ancient texts is not considered definitive, it cannot be denied that they are sources of information that reflect the ancient period).

These characteristics make the emperors' portraits the most appropriate subjects for the mimic readings we seek in this study. However, since it is impossible to include all emperors in a single article, the four most famous (popular) emperors in Roman history have been selected to serve as a basis for the study and as a starting point for future studies. Mimic readings were made and interpreted through the officially defined portraits of the four selected emperors. The fact that it was a study that had not been done before was challenging at the beginning. The most important source that helped shape the study is Lindstrøm's study entitled "Facial Expressions (and Non-Expressions) in Roman Faces" (Lindstrøm, 2010). What makes this study different is that the people depicted in the portraits are real people, and what they did during their lives is better known. In analyzing the emperors, we tried to determine the character traits conveyed in ancient texts and their reflection in facial expressions. While we were happy to find gestures that matched the information conveyed in the ancient texts, we were excited to identify new expressions such as "anger" and "disgust" in the portraits. For example, it is emphasized in portrait analysis of both ancient writers and modern researchers that Caracalla is an angry character. However, the expression of "disgust" in his facial expression and thus his fastidious character is not mentioned at all. The expression of "disgust", which we can clearly see in the gestures, shows that the naive and delicate structure, which the ancient authors briefly mention when describing his childhood, actually continues. It reveals that Caracalla, who has been labeled as

a "despot" for centuries, was a ruler who acted according to the conditions of the period and looked after the interests of his country. In addition, it should be noted that his nervous nature is also confirmed by his facial expressions. The emperor, which is called "angry" by making an inference, can be called "meticulous and angry" with a small addition.

Other interesting examples are the portraits of Trajan and Hadrian. Two of the few emperors in Roman history who were among the exemplary emperors after Augustus are reflected by modern scholars as "good rulers" as well as "ideal person/role model". As a result of reading the gestures in the portraits, we identified "anger" and "contempt" expressions that we can define as "negative traits". The ancient texts actually mention the negative characteristics of both emperors. However, it may have been overlooked, sometimes due to lack of attention, sometimes due to a lack of acceptance of the authenticity of the ancient texts.

Caligula, the so-called "Crazy" Emperor of the Roman Emperors, was the most compliant emperor in this study. Descriptions in ancient texts, interpretations by modern scholars, and imitative readings support each other.

The facial expressions of the four emperors studied can be easily read. The reading of universal expressions of emotion in emperor portraits has allowed us to see the human side of emperors today, as in antiquity. In the next phase of this study, the Facial Action Coding System (FACS) application developed by Paul Ekman can be used to enhance the commentary by animating second gestures from artificial intelligence reconstructed portraits. It should be kept in mind that the development of this research as mentioned above will be possible as a result of access to financial resources and the technological applications mentioned above.

With this study, we wanted to look at Roman emperor portraits from a different perspective. Although standard definitions are always valid, I believe that alternative definitions and interpretations will provide a new perspective on the art of Roman portraiture. In this context, more research and interpretation can be done about the Roman civilization and emperors. I believe that we can better understand the structure of the period when the figures in visual arts are interpreted by emphasizing their human aspects as we have done here.

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**Ethics Committee Approval:** Ethics committee approval is not required.

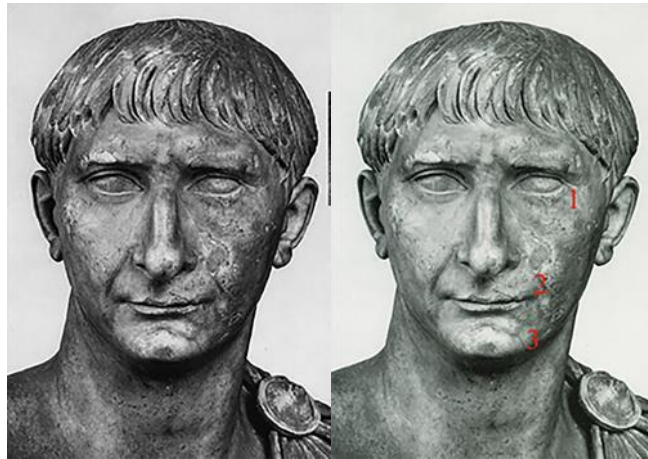
**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflicts of interest to declare.

**Financial Disclosure:** The author declared that this study has no financial support.

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## Figures



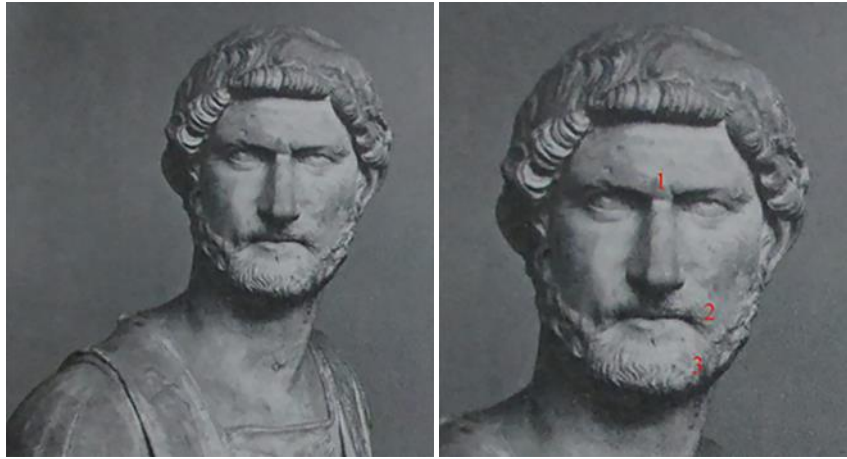
*Fig. 1 a-b: Portrait of Trajan Capitol Museum in Rome (Özgan, 2013b, fig. 59b, p. 73).*



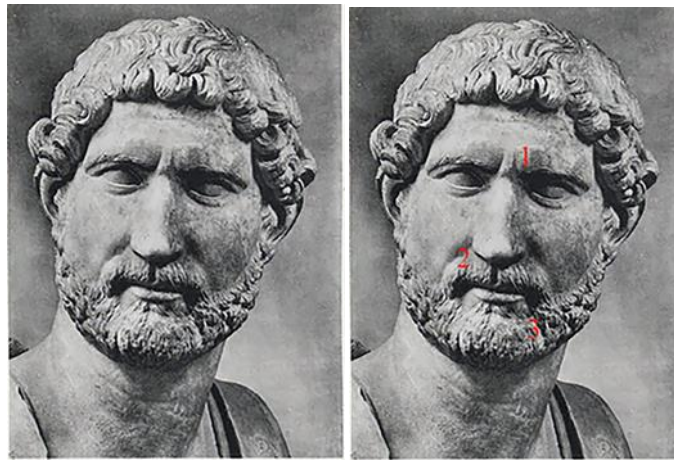
*Fig. 2a-b: Portrait of Trajan Istanbul Archaeological Museum (Özgan, 2013b, fig. 63a, 75)*



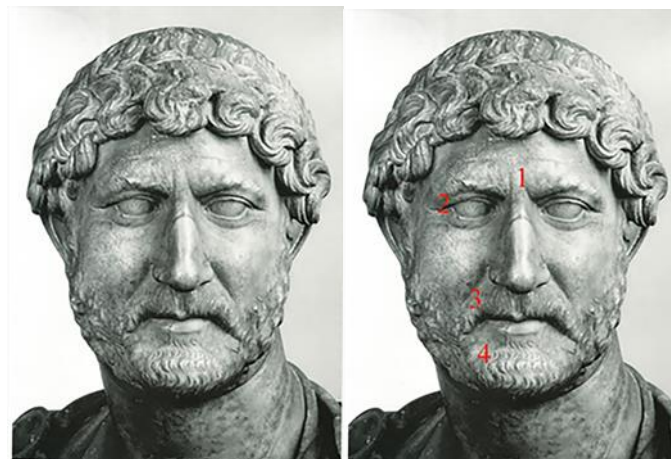
*Fig. 3a-b: Portrait of Trajan Museum Hannover (Özgan, 2013b, fig. 65, 78)*



*Fig. 4a-b: Portrait of Hadrian (Poulsen, 1974, Plt LXVIII 41).*



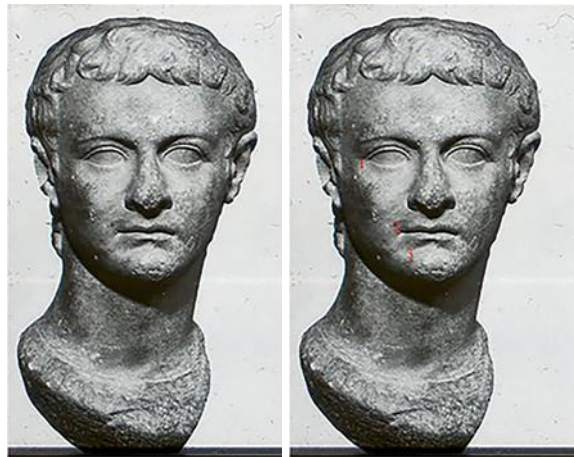
*Fig. 5a-b: Portrait of Hadrian (Wegner, 1956, Plt. 23)*



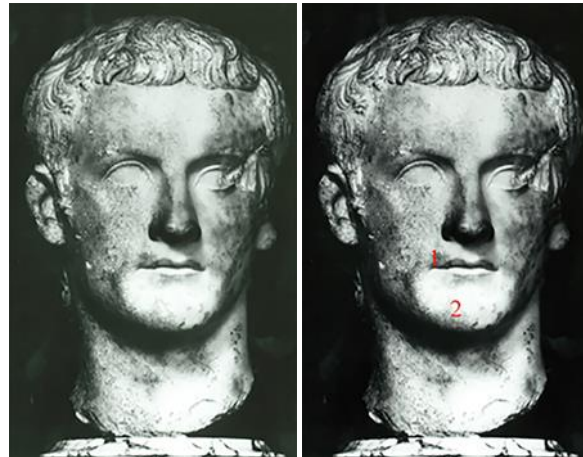
*Fig. 6a-b: Portrait of Hadrian Vatican Museum (Özgan, 2013b, fig. 142b, p.137).*



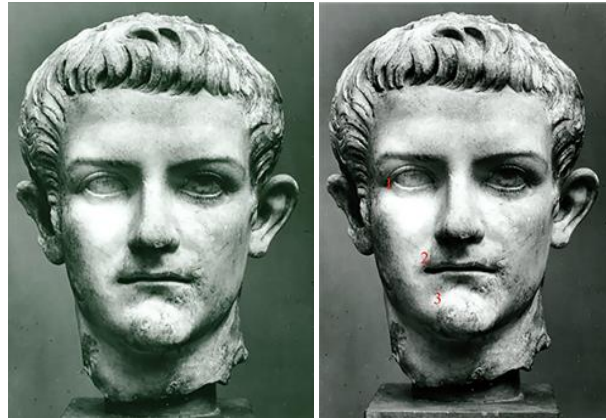
*Fig. 7a-b: Portrait of Hadrian from Adana-Kadirli (Özgan, 2013b, fig14b, p. 140 )*



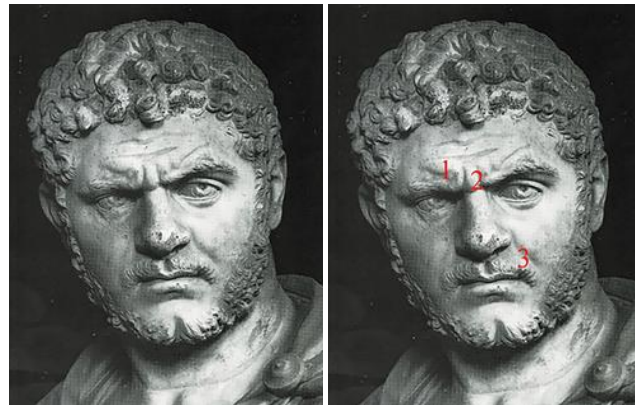
*Fig. 8a-b: Portrait of Caligula Jean Paul Gety Museum (Özgan, 2013a, fig. 150a, p. 228).*



*Fig. 9a-b: Portrait of Caligula Palace of Fasanerie (Özgan, 2013a, fig. 149a, p.228).*



**Fig 11a-b:** Portrait of Caracalla, National Archaeological Museum of Naples (Özgan, 2015, fig. 79a, p. 92).



**Fig 10a-b:** Portrait of Caligula Copenhagen (Özgan, 2013a, fig. 148c, p.227).



**Fig. 12a-b:** Portrait of Caralla, Capitoline Museum, Rome (Özgan, 2015, fig.78, p. 91).



**Fig. 13a-b:** Portrait of Caracalla, National Museum of Rome (Özgan, 2015, fig. 80a, p. 92).



## Figure Captions

Note: The gesture numbering on the portraits was done by me.

- Fig. 1 a-b: Portrait of Trajan Capitol Museum in Rome (Özgan, 2013b, fig. 59b, p. 73).  
 Fig. 2a-b: Portrait of Trajan Istanbul Archaeological Museum (Özgan, 2013b, fig. 63a, p. 75).  
 Fig. 3a-b: Portrait of Trajan Museum Hannover (Özgan, 2013b, fig. 65, p. 78).  
 Fig. 4a-b: Portrait of Hadrian (Poulsen, 1974, Plt LXVIII 41).  
 Fig. 5a-b: Portrait of Hadrian (Wegner, 1956, Plt. 23).  
 Fig. 6a-b: Portrait of Hadrian Vatican Museum (Özgan, 2013b, fig. 142b, p. 137).  
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 Fig. 13a-b: Portrait of Caracalla, National Museum of Rome (Özgan, 2015, fig. 80a, p. 92).

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