



Journal of Universal History Studies

A Woman Portrait Bust from Central Çallica Village (Cormasa)¹

Merkez Çallica Köyü (Cormasa) Buluntusu Bir Kadın Portre Büstü

Submission Type: Research Article

Received-Accepted: 24.08.2023 / 09.12.2023

pp. 213-225

Journal of Universal History Studies (JUHIS) • 6(2) • December • 2023 •

Yaşar Arlı

Akdeniz University, Department of Archaeology, Research Assistant, Dr., Antalya, Türkiye

Email: yasararli@akdeniz.edu.tr

Orcid Number: 0000-0001-7799-6764

Cite: Arlı, Y. (2023). A Woman Portrait Bust from Central Çallica Village (Cormasa). Journal of Universal History Studies, 6(2), 213-225. <https://doi.org/10.38000/juhis.1349332>

¹ This article is analyzed by three reviewers and it is screened for the resemblance rate by the editor/ Bu makale üç hakem tarafından incelenmiş ve editör tarafından benzerlik oranı taramasından geçirilmiştir.

* In this article, the principles of scientific research and publication ethics were followed/ Bu makalede bilimsel araştırma ve yayın etiği ilkelerine uyulmuştur.

*This work is licensed under a Creative Commons BY-NC-SA 4.0 (Attribution-Non Commercial-Share Alike)

*There is no conflict of interest with any person/institution in the prepared article/ Hazırlanan makalede herhangi bir kişi/kurum ile çıkar çatışması bulunmamaktadır.

Abstract

The portrait bust, which is well-preserved in garden of the Burdur Museum, was acquired by the museum in 1987. The artefact, which was purchased from a citizen, was found in the central village of Çallica in Burdur. The portrait bust, thought to be a find from Cornasa near the village, was sculpted from limestone. The bust of the woman, which has not been published until the present day, has been identified by the necklace around her neck and her iconography, and a period has been suggested by the hairstyle on her head and other stylistic features. The crescent motif at the end of the necklace designed with multiple spheres around the woman's neck is important for the identity of the artefact. The woman portrait with the shawl on her head and the necklace around her neck symbolizes the priestess of Men. This shows that the cult of Men, of whom centre in Pisidia is Antioch, was also present in Burdur. The woman head with the "Ceres" type hairstyle, which was designed with wavy hair tresses separated from the centre of the forehead on both sides and tightly processed at the transitions, was sculpted by being inspired by the portraits of the emperor's wife Vibia Sabina during the period of Hadrian (117-138 AD). The other stylistic features in the woman portrait, of which hairstyle fashion suggests the Hadrian period, also make it possible to date the artefact to the Early Hadrian period. There was a strong Neoclassicism during the period of emperor Hadrian. Therefore, in the portraits of the period, the characteristic features of the sculpted people were idealized (beautified). The characteristics of the portrayed woman, on the other hand, are realistic. Finally, in the Late Hadrian period (after 130 AD), the pupil and iris were carved with a single drill stroke for the first time. On the woman head, the pupil and iris were not processed, although the characteristic features were realistically reflected. With these important stylistic features, it is possible to date the priestess of Men to before 130 AD.

Keywords: Burdur Museum, Central Çallica Village, Priestess of Men, Early Hadrian Period.

Öz

Burdur Müzesi'nin bahçesinde iyi durumda korunan portre büst, 1987 yılında müzeye kazandırılmıştır. Sivil bir yurttaştan satın alınan eser, Burdur ilinin merkez Çallica köyünde ele geçirilmiştir. Köyün yakınlarındaki Cornasa antik kenti buluntusu olarak düşünülen kadın portre büstü, kireç taşından yontulmuştur. Günümüze kadar yayımlanmayan kadın büstüne boynundaki kolye ve ikonografisiyle birlikte bir kimlik ve başındaki saç modası ve diğer üslup özellikleriyle de bir dönem önerisi getirilmiştir. Kadının boynundaki çoklu küreciklerden tasarlanan kolyenin ucundaki hilal motifi, eserin kimliği açısından önemlidir. Başındaki şal ve boynundaki kolyesiyle kadın portresi, Men rahibesini simgeler. Bu durum, Pisidia'daki merkezi Antiocheia olan Men kültürünün, Burdur'da da varlığını göstermektedir. Kadın başındaki alın merkezinden her iki yana ayrılan ve geçişlerinde oldukça sıkı işlendiği dalgalı saç bukleleriyle tasarlanan "Ceres" tipi saç modasıyla kadın başı, Hadrianus (MS 117-138) döneminde, imparatorun eşi Vibia Sabina portrelerinden esinlenerek yontulmuştur. Saç modasıyla Hadrianus dönemi önerisi getirilen kadın portresindeki diğer üslup özellikleri de eserin, Erken Hadrianus dönemine tarihlendirilmesini mümkün kılmıştır. İmparator Hadrianus döneminde güçlü bir Neoklasizm söz konusuydu. Bu yüzdendir ki döneminin portrelerinde, yontulan kişilerin karakteristik özellikleri idealize (güzelleştirilerek) edilerek aktarılmaktaydı. Portresi yapılan kadının karakteristik özellikleri ise gerçekçi bir şekilde aktarılmıştır. Son olarak Geç Hadrianus (MS 130 sonrası) döneminde göz bebeği ve iris, ilk kez tek matkap darbesiyle işlenmiştir. Kalemle alınan kadın başında ise karakteristik özelliklerin gerçekçi aktarılmasıyla birlikte gözbebeği ve iris işlenmemiştir. Bu önemli üslup özellikleriyle Men rahibesini, MS 130 öncesine vermek mümkündür.

Anahtar Kelimeler: Burdur Müzesi, Merkez Çallica Köyü, Men Rahibesi, Erken Hadrianus Dönemi.

Introduction

A portrait is the reflection of the characteristic features of wealthy individuals or respected people onto a marble, stone, bronze or other object (Ozgan, 2013a, p. 9). The dating of the portraits is explained by the hairstyle/fashion of the enthroned emperor and his wife, as well as their artistic preferences (Ozgan, 2013a, p. 13; Tepebaş, 2018, p. 64, 79). Not only by these, but also the dating is practised by archaeological context. The prototype portraits of the reigning emperor produced in Rome were sent to the provinces, and the portraits copied in the workshops there were sent to the cities (Ozgan, 2013a, p. 15). In this way, the enthroned emperor and his dynasty were both propagandized and the people got to know their new emperor (Tepebaş, 2018, pp. 107-8). For Roman citizens who wanted to have their portrait sculpted, the hairstyle/fashion of the ruling emperor and empress served as a role model (Fejfer, 2008, p. 9; Tepebaş, 2018, p. 64; Erkoç, 2012, p. 5; Ozgan, 2013a, p. 15). Therefore, the hair style/fashion of the work is very important in the interpretation of the portrait art of the Roman Imperial period (Erkoç, 2012, p. 5). In addition, the artistic tendencies of the emperor who ascended to the throne are also important in terms of supporting the predicted period together with the hairstyle/fashion; because as a result of the artistic tendencies of the emperors, in some periods of portrait art, it is seen that the sculpted works are processed in a realistic manner free from the effects of Neoclassicism while in other periods, there is a narration to Greek art (Neoclassicism) (Durugönül, 2021, p. 165). In addition to these important stylistic features, the use of drill in portrait art also guides researchers in dating the works. For example, the use of drill in the hair style shaped by being undulated the hair tresses on the forehead seen first on the women portraits dated to the period of Caligula (37-41 AD) in the portrait art of Roman Imperial period will be used in the workmanship of the pupil and iris in man and woman portraits (Ozgan, 2013b, p. 104, fig. 106; Wegner, 1956, pp. 40, 61-2; pl. 24-5a).

The woman portrait to be analyzed with this methodology was found in Çallica village in the central district of Burdur. The portrait that was purchased on 24.03.1987 by the Burdur Museum Directorate from I. Şahin is preserved today in the museum garden. The artefact from Çallica is in the form of half-figured bust (Fejfer, 2008, p. 235, fig. 154). This form is more economical and practical compared to full-figured sculptures (Fejfer, 2008, p. 236). The portrait, which has not been interpreted until today, will be shared with the scientific world for the first time. The woman portrait, which was evaluated in terms of hair fashion and other stylistic features, was prepared for publication by adhering to the criteria of international portrait research. As a result of the evaluations, the period, identity and place of production have been suggested.

1. The Museum, Material and Dimensions

The inventory number of the woman portrait preserved in the Burdur Museum is K.5.22.87 (Figure 1-3). The half-figured bust is carved from limestone. The portrait measures 67,3 cm in height, 48 cm in width and 24 cm in depth.

2. Description of the Work

The portrait shows abrasion, bruising, discolouration and crusting. The tip of the nose is worn. The left arm is broken. There are small deficiencies and breaks in the lower wiping of the portrait, albeit partially (Figure 1-3).

The well-preserved portrait depicts an adult woman (Figure 1-3). The hairstyle on the woman's head is formed by wavy tresses that are separated from the centre of the forehead to both sides and are quite tight in the transitions. The tresses are voluminous. The narrow forehead is in the shape of an arc. The ends of the thin

eyebrows are slightly curved. The squinting eyes look away. Fleshy eyelids are almond-shaped. Pupil and iris are unprocessed. The straight nose is small. Cheekbones are prominent and cheeks are plump. Ears are left under the hair tresses. Upper lip area is narrow. The mouth is small and closed. The lips are thin. The oval face tapers towards the chin. The fat and round chin is slightly protruding. The neck is short. Pendulum ring earrings are seen on the ears. On her neck, she wears a necklace of multiple spheres with a crescent motif on the end (Figure 4-5). The woman portrait has a himation with a soft “V” collar. There are also short intersecting “V” shaped folds on the chest. The thick two-layer shawl covering the top and back of the head is draped over the shoulders on either side of the head. The himation fabric also lacks rich, elaborate folds. The left arm is broken at the shoulder. The right arm adjacent to the torso, left under the garment and raised at shoulder level by breaking at the elbow, holds the shawl. As a result of this arm movement, a diagonal flat fold is formed in the stretched cloth. There is also a bracelet on the right arm with a flat centre surface and a stone. Finally, the portrait ends with a horizontal wiping on the lower part of the chest. The back of the bust is also left unprocessed.

3. Assessment

In the woman portrait, the hair fashion, which is separated from the centre of the forehead to both sides and shaped with wavy tresses are given quite tightly in the transitions, is the goddess-type hair fashion interpreted as the “Ceres” type (Ozgan, 2013b, p. 164). This hairstyle is both seen in the portraits of Livia Drusilla (Ozgan, 2013a, p. 207, fig. 133a), one of the most important women of the Iulius-Claudian Dynasty (27 BC - 68 AD), and Vibia Sabina, the wife of the emperor during the period of Hadrian (117-138 AD) (Wegner, 1956, pl. 45; Ozgan, 2013b, p. 164). The portraits of Livia (58 BC-29 AD), the wife of Augustus (27 BC-14 AD), the first dynasty of the empire and the founding emperor of both the empire and the Iulius-Claudian Dynasty, as well as the first empress and mother goddess of the empire, were sculpted in three types during this dynasty (Stirling, 2012, p. 628; Erkoç, 2016, pp. 209-10).

The first portrait type of the empress, Livia, who married Octavianus (Augustus) in 39 BC, appears in 27 BC when Octavianus became emperor (Kleiner, 1992, p. 76, fig. 53; Stirling, 2012, p. 628). The hairstyle fashion in the portraits of the empress sculpted during this period is the forehead bun, which includes two different types (Malbury Hall-Fayum) and is essentially designed with tresses combed back over the forehead (Inan and Rosenbaum, 1966, p. 123, pl. 81, figs. 3-4; Fittschen and Zanker, 1983, pp. 1-3, pl. 1; Aurenhammer, 1988, p. 125, fig. 2; Boschung, 2002, pl. 67, fig. 3-4; Erkoç, 2016, p. 210, fig. 1-2). This hair fashion, known as the “Nodus” type, continued until the end of emperor Augustus’ reign in 14 AD (Inan and Rosenbaum, 1966, p. 123, pl. 81, figs. 3-4; Fittschen and Zanker, 1983, pp. 1-3, pl. 1; Aurenhammer, 1988, p. 125, fig. 2; Boschung, 2002, pl. 67, fig. 3-4; Erkoç, 2016, p. 210, fig. 1-2). During the reign of Livia’s son Tiberius (14-37 AD), who ascended to the throne after the emperor's death, the empress was glorified with the crown of “Augusta” and her portraits were sculpted in the “Salus” type (Freyer/Schauenberg, 1982, pp. 218-9; figs. 21-2; Kleiner, 1992, p. 77, fig. 55; Ozgan, 2013a, pp. 217-8, fig. 133b). The hair fashion in this portrait type is also designed with wavy tresses that are separated from the centre of the forehead to both sides and are very soft in their transitions. Later, Tiberius, who was disturbed by the pressure exerted on him by his mother, stripped Livia of all her titles, and the portraits of Livia, who died in 29 AD, were resculpted during the reign of her grandson Claudius (41-54 AD) (Arlı, 2022a, p. 317). During his reign, emperor Claudius restored all the titles of his grandmother and also deified her with the title “*DIVA*” (Rumpf, 1941, pl. 1; Sadurska, 1972, pl. 6; Erkoç, 2012, p. 77; Arlı, 2022a, p. 317). Thus, the resculpted portraits of Livia, who was deified with the title “*DIVA AUGUSTA*”, are also of the “Ceres” type (Rumpf, 1941, pl. 1; Sadurska, 1972, pl. 6; Erkoç, 2012, p. 77; Arlı, 2022a, p. 317). This hair

fashion is also only seen in portraits of the deified Livia during the Iulian-Claudian Dynasty (Poulsen, 1962, pp. 72-3, pl. 59-9; Freyer/Schauenberg, 1982, pp. 222-3, fig. 25; Ozgan, 2013a, pp. 207-8, fig. 133a). The hairstyle of other members of the dynasty is a new hairstyle designed by corrugating the tresses on the forehead (Ozgan, 2013b, pp. 42, 103-5, figs. 106, 109). This hairstyle, which was first seen during the reign of the emperor Caligula (37-41 AD), was later followed by Claudius (Fittschen and Zanker, 1983, pl. 4-5; Akşit, 1985, p. 89; Kleiner, 1992, p. 140, fig. 116) and Nero (54-68 AD) (Fittschen and Zanker, 1983, pl. 6; Erkoç, 2012, p. 126, pl. 91).

The “*Ceres*” type hairstyle, which was only seen in the portraits of Livia during the period of Claudius in the Iulius-Claudian Dynasty, is seen again about eighty years later during the period of Hadrian (117-138 AD) (Wegner, 1956, pl. 45; Ozgan, 2013b, p. 164). Emperor Hadrian was a pro-Greek and this admiration turned into a Neoclassicism that peaked in the portrait art of his period (Ozgan, 2013b, p. 134). That is why Hadrian, who married Sabina in 100 AD, crowned his wife with the title of “*Augusta*” shortly after becoming emperor, and her portraits were sculpted in the “*Ceres*” type (Wegner, 1956, pl. 45; Ozgan, 2013b, p. 164). This goddess-type hairstyle of the empress also inspired the woman portraits sculpted during the period of Hadrian (Inan and Rosenbaum, 1979, p. 248, pl. 158, fig. 1-3; Fittschen and Zanker, 1983, pp. 10-1, pl. 12).

One of the most important stylistic features guiding researchers in the dating of the Hadrian period was the idealization of the characteristic features of the people portrayed due to the effects of strong Neoclassicism along with this hair fashion (Boatwright, 1991, p. 516; Ozgan, 2013b, p. 134).

In addition, another important factor in the portrait art of Hadrian period is the use of the drill seen in the workmanship of pupil and iris since 130s AD (Wegner, 1956, pp. 40, 61-2, pl. 24-5a; Kleiner, 1992, p. 242, fig. 206). In this period, the pupil and iris are first processed by a single drill stroke (Wegner, 1956, pp. 40, 61-2, pl. 24-5a; Kleiner, 1992, p. 242, fig. 206).

In the light of the information above, it is not possible to date the woman portrait to the Iulian-Claudian Dynasty, because the “*Ceres*” hairstyle fashion during this dynasty was practised in the portraits of Livia, who was deified during the period of Claudius. The characteristic features of this woman portrait do not define Livia. It is known that the triangular face tapering towards the chin, large eyes, slightly hook nose and idealized face are among the characteristic features that define the empress (Ozgan, 2013a, p. 207, fig. 133a).

Therefore, the artefact from central Çallica is sculpted by being narrated from the portraits of Sabina, the wife of emperor in the Hadrian period; however, the characteristic features are not idealized as in the portraits of the empress (Wegner, 1956, pl. 45; Ozgan, 2013b, pp. 164-6). This stylistic feature enabled the portrait bust to be dated to the Early Hadrian period (before 130 AD) (Arli, 2020, pp. 513-7); because the main factor preserving its existence is realization of the characteristic features as in the woman portrait despite the hair fashion that is changed from the Flavian Dynasty (69-96 AD) to the end of Traian (98-117 AD) period (Wegner, 1966, pl. 55c-d; Inan and Rosenbaum, 1966, p. 163, pl. 115, fig. 2; Varner, 1995, p. 204, fig. 14). Additionally, unprocessed of the pupil and iris by a single drill stroke in the artefact is important for supporting the proposed period.

The find should also be a portrait of a priestess. The fact that her head is covered with a shawl emphasizes this status of the woman. Moreover, the necklace with a crescent (half-moon) motif around her neck strengthens the possibility that the portrait owner was a priestess of Men (Moon God), because the crescent motif is one of the most important symbols of the Moon God Men (Lane, 1978, pl. 46.1-2; 1990, p. 2161). The

largest centre of the Men cult in Pisidia is Antioch (Isparta/Yalvaç) and Antioch appears as a centre of worship after the 1st century AD (Anderson, 1913, p. 286; Lane, 1990, pp. 2163-5). Ancient sources also mention a temple of Men here (Strabon, VII, 8-9, 331). At the same time, this cult is centered in Pisidian Antioch is also present in the ancient cities within Burdur (Lane, 1976, pp. 48, 103-4, 106). For example, an altar from Burdur supports this view (Robert, 1950, pp. 39-50, pl. 6-8; Lane, 1971, p. 77, pl. 55, fig. 121; 1976, pp. 46-8). Apart from this altar, many other altars and steles have survived in Asia Minor with the god Men or with the crescent motif, the symbol of his cult (Lane, 1971); however, there is no example of a free half-figured bust with a necklace with a crescent motif on its neck, except in the present study. The only noteworthy example is a tomb stele, probably from the contemporary period and probably from Kütahya, preserved today in Istanbul Archaeological Museums (Lane, 1971, pp. 64-5, pl. 43, fig. 99). While the upper part of the tomb stele depicts the god Men and other figures, the lower part of the stele shows man and woman figures depicted in the form of half-figured bust. The hairstyle of this woman figure and the stylistic features in the reflection of her facial features are in close resemblance with the woman bust. Although there is no necklace with crescent motif on the neck of the woman figure, her head is similarly covered with a dress fabric. With this iconography, the bust of a woman is related to the cult of Men and must be of the same status as the interpreted artefact.

Finally, the portrait, interpreted as a priestess of Men by the necklace around her neck, must have been sculpted to be placed in a closed niche. This assumption is possible due to the rough processing of the back and its size.

4. Production Site

According to the museum artefact record, the portrait, which was inventoried as a find from the central Çallica village in Burdur, must have been found in Cormasa/Kormasa, about 1 km west of the village (Özsait and Özsait, 2010, p. 46). The city is shown on the Tabula Peutingeriana, a map of the road network of the Roman Empire (Miller, 1916, p. 633-4, fig. 204; French, 2014, p. 16). The Tabula Peutingeriana, also known as the Peutinger table or map, is a large copy of an illustrated world map originally dated to the 2nd or 4th century AD, reflected on parchment in the 12th century (Can, 2023, p. 21). On this map, Cormasa is on the road from Perge to Laodicea in Pamphylia Region (Leake, 1824, p. 154-5). Cormasa, of which there are no remaining architectural structures and foundations on the acropolis, is located in the Pisidia region, which today includes the whole of the Burdur-Isparta provinces and a part of the north of Antalya (Livius, 38.15; Polybius, 21.36; Özsait and Özsait, 2010, p. 46; Hürmüzlü/Kortholt and Tannver, 2016, p. 28). Ptolemaios which is one of the important resources of 2nd century AD describes the region in this city as "*Pisidia of Phrygia*" (Ptolemaios, 5.5.4-5; Hürmüzlü/Kortholt and Tannver, 2016, p. 28). In Cormasa which is one of the cities in this region, the rough workmanship of this artifact that is thought to be brought to the light indicates that the portrait bust was not the product of a well-established workshop, but was sculpted by local craftsmen in an itinerant workshop (Arlı, 2022b, pp. 599-607). The fact that the material preferred in order to keep the production cost low is indigenous to the region is another indication that the work was produced on site (Arlı, 2022b, pp. 599-607).

Conclusion

It is a portrait of a priestess in Cormasa near the central Çallica Village of Burdur, which is thought to have been sculpted on site by local craftsmen in an itinerant workshop using the local materials of the region. The woman portrait with a necklace with a crescent motif representing the Moon god Men around her neck is important as it adds to the available archaeological data showing the spread of the cult of Men, of whom the epicentre in the region is Pisidian Antioch, in Burdur as well.

The “*Ceres*” hairstyle on the priestess of the cult of Men was dated to the Early Hadrian period by comparing it with the examples found in the portrait art of the Roman Imperial period. The first example of the “*Ceres*” hairstyle was designed in the portraits of the grandmother Livia, who was deified during the period of Emperor Claudius. The woman portrait differs from the Livia portraits with its unique characteristics. The “*Ceres*” hairstyle is seen for the second time during the period of Emperor Hadrian. In the portrait art of his period, the narration to Greek art reached its top point. Therefore, there was a strong Neoclassicism in the portraits of his period. Hadrian glorified his wife with the title of “*Augusta*” shortly after he declared his reign in 117 AD. The hairstyle of the empress, whose portraits were carved with this title, was sculpted with the “*Ceres*” type, known as the goddess hairstyle, and this hairstyle was the role model of the woman portraits of the period. Thus, the woman portrait was inspired by the portraits of Sabina, Hadrian’s wife. The woman portrait from the contemporary period with similar hair fashion and stylistic features, which is preserved in Kayseri Museum and finding place is unknown, is an example for this (Arli, 2020, pp. 513-7).

Finally, the characteristic features of the woman portrait are processed without the influence of Neoclassicism, and the absence of drills in the workmanship of the pupil and iris makes it possible to date the work to before 130 AD.

Acknowledgments: I would like to thank the Directorate of Burdur Museum and Mr. Evren ŞAHİN, the supervisor of the stone artefacts, for permission to study the portrait.

References

- [1] Anderson, John G. Clark (1913), "Festivals of Men Askaenos in Roma Colonia at Antioch of Pisidia", *Journal of Roman Studies*, No. 3/2. (267-300)
- [2] Arlı, Yaşar (2020), "Kayseri Müzesi'nden Yayınlanmamış Bir Portre Baş", *Asia Minor Studies*, No. 8/2, July. (513-517)
- [3] Arlı, Yaşar (2022a), "Ödemiş Müzesi'nde Korunan Kadın Başlı Betimli Mobilya Ayağı", *Amisos*, No. 7/13, December. (315-323)
- [4] Arlı, Yaşar (2022b), "Burdur Müzesi'nden Erkek Portresi", *IBAD Journal of Social Sciences*, No. 13, Winter. (599-607)
- [5] Aurenhammer, Maria (1988), "Römische Porträts aus Ephesos". *Ritratto Ufficiale e Ritratto Privato: Atti Della II. Conferenza Internazionale sul Ritratto Romano*, Roma.
- [6] Boatwright, Mary T. (1991), "The Imperial Women of The Early Second Century A.C", *The American Journal of Philology*, No. 112/4, Winter. (513-540)
- [7] Boschung, Dietrich (2002), *Gens Augusta: Untersuchungen zu Aufstellung, Wirkung und Bedeutung der Statuengruppen des Julius-Cladiuschen Kaiserhauses*, Verlag Philipp von Zabern and Mainz am Rhein, Germany.
- [8] Can, Alper (2023), *Güney Bithynia'da Bir Kent: Prusa ad Olympum*, Bursa Uludağ Univesity, Bursa. (Unpublished PhD Thesis).
- [9] Durugönül, Serra (2021), *Roma Devlet Kabartmalarında Propaganda ve 'Sanat'*, Bilgin Kültür Sanat Yayınları, Ankara.
- [10] Erkoç, Serap (2012), *Anadolu'da Iulius-Claudiuslar Dönemi Portre Sanatı*, Akdeniz University, Antalya. (Unpublished PhD Thesis).
- [11] Erkoç, Serap (2016), "Küçük Asya'daki Livia Portreleri", *Cedrus*, No. 4, June. (209-217)
- [12] Fejfer, Jane (2008), *Roman Portraits in Context*, Walter de Gruyter, Berlin and New York.
- [13] Fittschen, Klaus and Zanker, Paul (1983), *Katalog der Römischen Porträts in den Capitolinischen Museen und den Anderen Kommunalen Sammlungen der Stadt Rom III-Text*, Philipp von Zabern and Mainz am Rhein, West Germany.
- [14] Fittschen, Klaus and Zanker, Paul (1983), *Katalog der Römischen Porträts in den Capitolinischen Museen und den Anderen Kommunalen Sammlungen der Stadt Rom III-Tafeln*, Philipp von Zabern and Mainz am Rhein, West Germany.
- [15] French, David H. (2014), *Roman Roads & Milestones of Asia Minor*, Vol. 3 Milestones Fasc. 3.5 Asia, Electronic Monograph 5, British Institute at Ankara.
- [16] Freyer/Schauenberg, Brigitte (1982), "Die Kieler Livia", *Bonner Jahrbücher Band 182*. (209-224)
- [17] Hümmüzlü/Kortholt, Bilge and Tanrıver, Öznur (2016), "Antik Kaynaklar, Epigrafi ve Arkeolojik Veriler Işığında Kuzeybatı Pisidia Bölgesi'nin Kültürel Kimliği", *SDU Faculty of Art and Sciences Journal of Social Sciences*, No. 37, April. (27-49)
- [18] Inan, Jale and Rosenbaum, Elisabeth Alföldi (1966), *Roman and Early Byzantine Portrait Sculpture in Asia Minor*, The Oxford University Press, London.
- [19] Inan, Jale and Rosenbaum, Elisabeth Alföldi (1979), *Römische und Frühbyzantinische Porträtplastik aus der Türkei-Text*, Philipp von Zabern and Mainz am Rhein, West Germany.
- [20] Inan, Jale and Rosenbaum, Elisabeth Alföldi (1979), *Römische und Frühbyzantinische Porträtplastik aus der Türkei-Tafeln*, Philipp von Zabern and Mainz am Rhein, West Germany.

- [21] Kleiner, Diana E. E. (1992), *Roman Sculpture*, Yale University Press, New Haven.
- [22] Lane, Eugene N. (1971), *Corpus Monumentorum Religionis dei Menis (CMRDM) I: The Monuments and Inscriptions*, Brill, Leiden.
- [23] Lane, Eugene N. (1976), *Corpus Monumentorum Religionis dei Menis (CMRDM) III: Interpretations and Testimonia*, Brill, Leiden.
- [24] Lane, Eugene N. (1978), *Corpus Monumentorum Religionis dei Menis (CMRDM) IV: Supplementary Men-Inscriptions From Pisidia*, Brill, Leiden.
- [25] Lane, Eugene N. (1990), "Men: A Neglected Cult of Roman Asia Minor", *ANRW* 2, No. 18/3. (2161-2174)
- [26] Leake, William Martin (1824), *Journal of a Tour in Asia Minor, With Comparative Remarks on the Ancient and Modern Geography of that Country*, John Murray, London.
- [27] Livius, Titus (1912), *The History of Rome*, Rev.: Canon Roberts, E.P. Dutton and Co., New York.
- [28] Miller, Konrad (1916), *Itineraria Romana: Römische Reisewege an der Hand der Tabula Peutingeriana*, Verlegt von Strecker and Schröder, Stuttgart.
- [29] Ozgan, Ramazan (2013a), *Roma Portre Sanatı I*, Ege Yayınları, Istanbul.
- [30] Ozgan, Ramazan (2013b), *Roma Portre Sanatı II*, Ege Yayınları, Istanbul.
- [31] Ozsait, Mehmet and Özsait, Nesrin (2010), "2009 Yılı Isparta ve Burdur Yüzey Araştırmaları", *Araştırma Sonuçları Toplantısı*, No. 28/2, May. (41-56)
- [32] Polybius (1889), *The Histories of Polybius*, Rev.: Evelyn S. Shuckburgh, Macmillan, London and New York.
- [33] Poulsen, Vagn (1962), *Les Portraits Romains I: République et Dynastie Julienne*, Ny Carlsberg, Copenhagen.
- [34] Ptolemaios, Claudius (2000), *Ptolemy's "Geography": Annototated Translation of the Theoretical Chapters*, Rev.: J. Lennart Bergren and Alexander Jones, Princeton University Press, Princeton and Oxford.
- [35] Robert, Louis (1950), "Inscriptions d'Antalya et de Byzance", *Hellenica*, No. 9. (39-66)
- [36] Rumpf, Andreas (1941), *Abhandlungen der Preußischen Akademie er Wissenschaften: Antonia Augusta*, Verlag der Akademie der Wissenschaften, Berlin.
- [37] Sadurska, Anna (1972), *Corpus Signorum Imperii Romani Pologne Volume I: Les Portraits Romains Dans Les Collections Polonaises*, PWN-éditions Scientifiques de Pologne, Warszawa.
- [38] Stirling, Lea M. (2012), "A New Portrait of Livia From Thysdrus (El Jem, Tunisina)", *American Journal of Archaeology*, No. 116/4, October. (625-647)
- [39] Strabon (1969), *Coğrafya*, Rev.: Adnan Pekman, Istanbul University Faculty of Letters Publications, Istanbul.
- [40] Tepebaş, Ulus (2018), *Roma Portre Metodolojisi Işığında Manisa Müzesi Portreleri ve Başları*, Mersin University, Mersin. (Unpublished PhD Thesis).
- [41] Varner, Eric R. (1995), "Domitia Longina and The Politics of Portraiture", *American Journal of Archaeology*, No. 99/2, April. (187-206)
- [42] Wegner, Max (1956), *Das Römische Herrscherbild: Hadrian (Plotina. Marciana. Matidia. Sabina)*, Verlag Gebr. Mann, Berlin.
- [43] Wegner, Max (1966), *Das Römische Herrscherbild: Die Flavier (Vespasian. Titus. Domitian. Nerva. Iulia Titi. Domitilla. Domitia)*, Verlag Gebr. Mann, Berlin.

APPENDICES

Figure 1: Frontal View of Woman Portrait Bust



Source: Individual Archive.

Figure 2: Right Profile View of Woman Portrait Bust



Source: Individual Archive.

Figure 3: Left Profile View of Woman Portrait Bust



Source: Individual Archive.

Figure 4: Necklace with Crescent Motif on the Neck of the Woman Portrait



Source: Individual Archive.

Figure 5: Drawing of the Necklace



Source: Individual Archive.