

## A LATE HELLENISTIC SCULPTURE OF A WOMAN IN PUDICITIA TYPE FROM STRATONIKEIA OF CARIA

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### Abstract

Stratonikeia, one of the major cities of the Inland Caria region, has yielded new and significant information regarding the city's main transportation routes and public organization through the excavations carried out in recent years along the Western Street and its surroundings. The female statue that constitutes the subject of this article was uncovered within the scope of these investigations in 2022 at the junction where the Western Street, one of the city's main arteries, intersects with the east-west and north-south streets. The original context of the statue cannot be determined with certainty, as it was reused as spolia in the foundations of the Byzantine Bath among the late architectural layers located along the street. This article aims to determine the role of the statue within its find context, to examine its relationship with the surrounding urban fabric, and to identify its place within the city's historical development. In this framework, the statue's type and the meanings attributed to it were first examined, followed by an analysis of its interaction sphere through stylistic evaluation. The composition of the statue, which can be identified as belonging to the Saufeia version of the Pudicitia type, one of the well-known Hellenistic female statue schemes, shows close affinities with comparable examples from Rhodes, the islands of Samos and Kos, and Magnesia ad Maeandrum. In addition, the analysis of proportional and stylistic features associated with Rhodian sculptural workshops has shaped the study's direction; historically, the relationship between Stratonikeia and Rhodes was particularly close, making interaction across various fields inevitable. The statue, which is thought to have been produced in the early first century BCE, when Stratonikeia was an independent city, is considered to have fulfilled an honorific function by reflecting the ideal of a modest, restrained, and decorous female figure within the framework of the period's prosperity and social norms. The spatial context of the statue remains uncertain due to the absence of an

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inscribed base; however, the fact that the findspot is located at the intersection of streets known to have existed since the Hellenistic period, together with the presence of Late Hellenistic architectural remains immediately to the northwest, suggests that the display area was not far removed. This location, which supports a public character, indicates that the statue may have been displayed either individually or together with her husband and family during the Late Hellenistic period and that it honored a woman belonging to one of Stratonikeia's prominent families who had rendered beneficial services to the city.

**Keywords:** Caria, Stratonikeia, Sculpture, Pudicitia Saufeia, Late Hellenistic.

### Introduction

The female statue<sup>1</sup> that is the subject of this article was discovered during excavations carried out in 2022<sup>2</sup> at the ancient city of Stratonikeia<sup>3</sup>, located within the boundaries of Eskihişar Village in the Yatağan district of Muğla Province, one of the most important cities of the Inner Caria Region<sup>4</sup>. Its findspot, situated to the east of the West Street (*Plateia*), lies at a junction that has been uncovered in recent years and has expanded our understanding of the potential extent of the city's public buildings<sup>5</sup> (fig. 1). This area connects the West Street with the streets extending toward the east, north, and south. It contains multiple structural layers, and excavations are still ongoing. The statue was reused as a ground-leveling element together with other spolia architectural blocks during the construction of the Byzantine-period bathhouse, which lies just behind the junction where the West Street meets the other streets. This bathhouse is thought to have been built in the Late Antique period, contemporary with the Gymnasium Propylon Church situated at the western end of the West Street<sup>6</sup>. However, the fact that the statue was produced in the earlier Late Hellenistic period and found at this central public location strengthens the possibility that it was relocated from the immediate vicinity.

Indeed, the presence of architectural remains to the northwest of the street intersection, believed to date to the Late Hellenistic period<sup>7</sup>, indicates that the display area was likely situated nearby. Although the Late Hellenistic layout of the area was largely destroyed by Late Antique construction activities, making it

1 The statue was coded 22SBH-M01 (SBH = Stratonikeia Bizans Hamamı) where it was found in 2022. The code is not related to the statue's probable location. The artifact is currently being preserved in the Stratonikeia Museum Storage as conservation and restoration work continues.

2 Excavations at the ancient city of Stratonikeia have been ongoing intermittently since the 1970s. Since 2008, they have been conducted under the name Stratonikeia and Lagina Excavations by Prof. Dr. Bilal Sögüt, a faculty member of the Department of Archaeology, Faculty of Humanities and Social Sciences, Pamukkale University.

3 Sögüt 2010, 263; Sögüt 2024a, 24-29.

4 For the section where Strabo, one of the ancient writers, talks about the importance of the city, see Strabon, XIV, II, 25.

5 Sögüt 2024b, 408-409; Sögüt 2024c, 260-273.

6 Sögüt 2024b, 413.

7 Sögüt 2024c, 271, Fig. 9.

difficult to determine the statue's original position with certainty, the discovery of additional torso fragments<sup>8</sup> belonging to both male and female statues in the immediate vicinity during excavation indicates that the sculpture may have formed part of a grouped statuary program or, alternatively, may have been displayed individually but in close proximity to other statues.

As one of the most widely used female representations of its time, the Pudicitia type is closely associated with honorific statuary, particularly in public contexts. It is well established that such statues were financed by private individuals or civic bodies and displayed in temples, theaters, and other public spaces<sup>9</sup>. Among the women honored in this manner were not only priestesses but also women commemorated as the wives or family members of politically influential men<sup>10</sup>. Given these considerations, the findspot of the Stratonikeia statue within a structure at the intersection of streets known to have existed during the Hellenistic period suggests an honorific function rather than a purely cultic one. This context also suggests an association with one of the city's elite families. Consistent with the general pattern observed in Hellenistic female portrait statues<sup>11</sup>, which is often supported by inscribed examples, the woman depicted is likely the wife or daughter of a prominent individual. This conclusion regarding the statue's social context was derived from its compositional scheme, while crucial insights into its production were obtained through stylistic analysis. All of these data were evaluated in conjunction with the political landscape of Stratonikeia during the Late Hellenistic period, and the spatial context of the statue was carefully considered.

### Definition

The statue, forming the torso of a life-sized, standing, clothed female, is carved from a single block of medium-grained white marble. Due to its "closed" design, the arms remain attached to the torso, and no clamps were employed (fig. 2). However, owing to their protruding forms, these fragile elements have suffered damage, including part of the left hand and forearm, the entire right arm and hand, the right foot, and the tip of the left foot, which is broken and missing. Additionally, superficial damage is visible on the shallow folds of the himation at the level of the right hip, and cracks occur in several places along the backs of the vertical pleats of the chiton extending to the feet. Otherwise, deterioration of the clothing folds is minimal. Most of the torso is covered with a yellow-brown, and in some areas gray, patina on the marble. It has been established that the statue was originally mounted on a plinth; however, due to its fragmentary and incomplete condition, the full form cannot be reconstructed. The terminal parts of the head and feet were produced separately and attached subsequently; however, these elements are also missing. On the upper surface of the torso, a pit measuring 20 × 15 cm with a depth of 11.5 cm was carved to accommodate the attachment of the head. The front part of the left foot was joined without metal clamps and roughly shaped using a chisel. The preserved dimensions of the statue are: height

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8 As excavation work is ongoing in the area, these statue fragments will be introduced at a later stage.

9 For further information, see Dillon 2012, 270.

10 Schraudolph 2007, 220.

11 For further information, see Dillon 2012, 263-277.

146 cm, width 53 cm, and thickness 36 cm.

The woman's clothing consists of a himation worn over a chiton. In this statue, which is dominated by a contrapposto pose, the body weight is carried by the right leg, allowing the left leg to move freely; it is slightly bent at the knee and pulled forward, opening freely to the side. This gesture creates an outward bulge on the right side of the hip. The upper body, which is quite narrow/short compared to the lower part, is slightly bent and turned to the left. These contrasting gestures accentuate the waistline on the right side and create a twisted body image. Thus, the center line of the body forms a zigzag, moving from the left foot to the right shoulder corner, then to the left, and back to the right. The left arm rests across the abdomen below the chest, angled slightly downward to the right. In contrast, the right arm is bent at the elbow and raised vertically toward the chin. Positioning the elbow over the wrist of the left hand causes the shoulder to slope downward, emphasizing the impression of torsion.

The figure's attire consists of a chiton worn beneath a himation. The himation tightly envelops the body, emphasizing the contours of the figure, and its folds display a particularly dense and complex flow on the left side. Across the outward-turned left leg, the chiton presents a comparatively restrained drapery, responding to the movement of the limb; nevertheless, shallow incised lines at the upper and lateral parts of the knee enhance the sense of volume in the fabric. Between the legs and along the right side, closely spaced folds with deep vertical ridges descend in a manner that also conceals the feet. The back of the statue is largely unworked, with only some of the himation's folds indicated by linear continuations toward the rear in the lower lateral areas. The presence of more carefully articulated folds on the sides suggests that the statue was intended to be viewed from three directions. The absence of tenons or other fixing elements on the back suggests that it was displayed freely on a plinth.

### Composition Scheme and Reconstruction Recommendations

The female statue from Stratonikeia represents the Pudicitia type<sup>12</sup>, one of the most favored forms used for honorary statues during the Hellenistic period. This type features a "closed" composition<sup>13</sup>, in which the himation envelops the entire body. Characterized by a distinctive posture created by the movement of the arms, one arm is bent at the elbow and placed horizontally across the abdomen, while the other is raised to hold the edge of the himation. Although the type has its origins in the 5th century BC<sup>14</sup>, its subgroups evolved into several variants during the Hellenistic period. These types were classified by G. Kleiner, whose

12 For detailed information on the origin of the word, see Bieber 1977, 133; Cremer 1991, 81-82; Visconti 1819, 101 etc., Taf. 14.

13 For detailed information on the subject, see Dillon – Lenaghan 2006, 195.

14 The origins of this type can be traced to the figure of Sterope, depicted in a gesture interpreted as mourning or reflecting on her husband's future fate, on the east pediment of the Temple of Zeus at Olympia (Kaminski 2004, 35-36). This composition later appears on the Weeping Women Sarcophagus from Sidon, dating to the 4th century BCE (Mendel 1912, 48-73: No. 10), the Hekatomnos Sarcophagus from Mylasa Uzunyuva (Işık 2020, 199-288), and in the wall paintings of the Hekatomnos tomb monument (Işık 2019, Taf. 1-9; Işık 2020, 289-322). The increasing use of this gesture in sepulchral contexts is further reflected in contemporary funerary steles (Himmelmann 1999, 63, Abb. 29; 69, Abb. 32 ff).

extensive repertoire of 3rd-century BC Tanagra terracottas provides important comparative evidence<sup>15</sup>. Among these types, the Stratonikeia statue is classified within the “Pudicitia Saufeia” version<sup>16</sup>. Characteristic features of this version are also evident in the statue, including the body’s weight supported by the right leg, the contrapposto posture resulting from the inward positioning of the left knee, and the left arm placed horizontally under the chest with the right arm wrapped in the himation, leaning on it and raised at a sharp angle. Regarding the origin of the Saufeia type, there is a body of literature spanning from mainland Greece to certain examples in western Anatolia<sup>17</sup>. In addition to these views linked to the geography of western Anatolia, two female statues originating from Rhodes must also be evaluated<sup>18</sup>. These statues, dated to the first half and middle of the 2nd century BC, exhibit notable similarities in motif schemes, particularly on the lower torso, to examples from Stratonikeia and Saufeia, from which the type

15 Kleiner 1942, 160 ff. From the middle of the 2nd century BC onwards, the Pudicitia type became one of the most popular forms, encompassing numerous subgroups and names (Eule 2001, 15). D. Pinkwart cautiously divided the type into five subgroups based on the Magnesia sculptures and Eastern Greek funerary steles (Pinkwart 1973, 149-160, 149 ff.), while A. Linfert later expanded this classification by adding two additional subtypes (Linfert 1976, 148 ff.). However, some scholars have considered the type within a broader framework, focusing on its characteristic elements rather than detailed subtypes.

E. Pfuhl and H. Möbius, who compiled a comprehensive inventory of Eastern Greek funerary steles, designated the type as the “Normal Type,” likely due to its multiple variants (Pfuhl–Möbius 1977, 4). A. Yaylalı and J. C. Eule, in turn, emphasized the fundamental aspects of the type, noting that recognizing too many subtypes could create unnecessary confusion (Yaylalı 1979, 36; Eule 2001, 15).

16 Here, it is necessary to clarify the adjectives denoted by the terms “Type” and “Version.” As is known, the female figure types employed for honorific purposes during the Hellenistic period cannot be regarded as direct copies of Classical sculptural models but can only, to a limited extent, be traced back to a specific prototype (Eule 2001, 7). Accordingly, when the term “type” is used, as J. Eule emphasizes, it denotes certain formal similarities rather than an exact replication of the entire compositional scheme. In recent years, various alternative terms have been proposed to describe this phenomenon—first emerging in the Hellenistic period—that allows for a less rigid reference to an ambiguous prototype: “Motif Group,” “Motif Scheme,” “Pictorial Formula,” or “Pictorial Scheme” (Prittitz-Gaffron 2007, 255). The term “type” should thus be reserved for works that clearly derive from a specific model, intentionally copied either in its entirety or with deliberate modifications in individual details, and which can therefore be reconstructed to a considerable extent through the examination of its various repetitions. For this reason, the subgroup of the *Pudicitia Type* applied to the Stratonikeia statue is referred to as a “Version,” rather than as a “transformation” or “variant” in archaeological terminology, which denote “different forms or variations of a pictorial scheme or basic design,” as preferred by Hans H. Prittitz-Gaffron (Prittitz-Gaffron 2007, 255).

17 A. Linfert notes that the earliest example of the Saufeia version is a female statue of Tegean origin, dated by G. Kraemer (Kraemer 1923/24, 138 etc.) to the late 3rd century BC (Linfert 1976, 149). However, he cautions that attributing the statue to this date is difficult and is hesitant to classify it as a precursor, since the version did not become widespread in mainland Greece. Linfert also proposes naming the type the “Fethiye Type” after a female statue found in Fethiye and dated to around 100 BCE (Linfert 1976, Taf. 68, No. 375, 596.71). A. Yaylalı, who studied funerary stelae from Smyrna, concurs with Linfert regarding the Tegea statue but classifies the type as “Pudicitia Saufeia”. Given the large number of funerary stele reliefs produced in the Ionia region and its surroundings, he further suggests that the type originated within the Magnesia–Smyrna territory (Yaylalı 1979, 37-38).

18 The first of these statues dates to the first half of the 2nd century BC (Eule 2001, 17, KS 44, Abb. 6; Linfert 1976, Taf. 68, No. 372-373), while the other is dated to the mid-2nd century BC (Bairami 2017, iv, Cat. 031, Pl. 111-114).

derives its name, as well as to other Magnesian statues of this type. Therefore, although they cannot be considered prototypes, the Rhodian examples can be mentioned as early examples of this scheme<sup>19</sup>.

The Stratonikeia female statue, which is included among all these statues reflecting the Saufeia version of the Pudicitia type as a new example, also has a composition created by combining different schemes that were fashionable during this period (fig. 3). The upper and lower parts of the statue were inspired by different statues in terms of posture and fabric flow, creating a composite appearance. The first of the schemes imitated is the female statue found in Rhodes and dated to the first half of the 2nd century BC<sup>20</sup>. This statue, one of the earliest representatives of its type, shows the closest parallels to the Stratonikeia figure, particularly in the gesture whereby the woman raises her right arm, enveloped in a himation, and draws the fabric up toward her chin. In addition, the wide-collared khiton—characterized by its oval, thickened edge, straight-cut neckline, and parallel vertical folds—is rendered in a manner closely comparable to both the Saufeia statue from Magnesia<sup>21</sup> and the Stratonikeia example. In contrast, the Rhodos statue lacks a socketed head; the neck is broken off at its lower end. This structural difference suggests that, in the Stratonikeia statue, the edge of the khiton collar was reworked to accommodate separately added head and neck sections.

The flow pattern of the himation on the upper body can also be observed in a female statue discovered at the Heraion of Samos<sup>22</sup>. However, in this example, the upper edge of the himation is not pulled upward as in the Rhodian statue but extends along the collarbone and falls backward from the left shoulder. Moreover, despite the prominence of the left breast, the gap created by the left arm being positioned rather low on the chest, together with the simplicity of the himation folds, distinguishes this statue from the Stratonikeia example. At this stage, the relationship between the flow diagram of the himation folds on the upper torso and the Rhodes statue becomes more apparent. Indeed, the discovery of a female statue in the Rhodes Necropolis<sup>23</sup>, dated to the mid-2nd century BC and exhibiting compositional similarities to the examples in question, indicates that these diagrams continued to be employed in Rhodes in later periods.

Although the drapery scheme closely relates to the examples from Rhodes and Samos, the composition of the upper body—leaning slightly sideways without a distinct turn to the left—distinguishes it from the Stratonikeia statue, which features a narrower form and a pronounced leftward rotation. This turning movement can also be observed in the statue of Muse found in the Heraion of Samos<sup>24</sup>, dated to around 150/140 BC, as well as in the Kos II statue<sup>25</sup>, dated

19 In these schemes, pictorial formulas are applied that have the same general composition but differ in detail, in keeping with the character of the Hellenistic period. This is evident in the flow rhythms of the himation fabric and particularly in the different turning positions of the upper body.

20 Eule 2001, 17, KS 44, Abb. 6; Linfert 1976, Taf. 68, No. 372-373.

21 Pinkwart 1973, 150 etc.

22 Eule 2001, 182, KS 49, Abb. 8.

23 Bairami 2017, Cat. 032, Pl. 115-116.

24 Horn 1972, Taf. 14; Prittwitz-Gaffron 2007, 248, Abb. 212a-b.

25 Horn 1972, Taf. 15; Prittwitz-Gaffron 2007, 248, Abb. 213a-b.

to approximately 140 BC. However, in the Stratonikeia statue, this gesture is supported by the slight lowering of the right shoulder. Ultimately, because this movement is not observed in the early Rhodian examples that the himation arrangement recalls, it suggests that the sculptor adopted an interpretive approach that incorporated formulas associated with Samos or Kos, thereby combining sculptural schemes derived from different workshops.

The lower body scheme of the Stratonikeia statue is characterized by a drapery flow forming an elongated inverted V-shape, rising from below the knee on the right side toward the underside of the left arm (fig. 4). Although this stylistic arrangement can also be observed in earlier examples, such as the statue from Rhodes<sup>26</sup>, those examples display a simpler format. The closest examples to this motif scheme, particularly in the treatment of the lower torso, are undoubtedly found in the Saufeia version statues originating from *Magnesia ad Maeandrum*<sup>27</sup>. These sculptures, represented by three known examples, exhibit close similarities in body movement, twisting rhythm, and gestures in the examples housed at the Berlin Pergamon Museum<sup>28</sup> and the Istanbul Archaeology Museums<sup>29</sup>. However, in the Saufeia sculpture<sup>30</sup>, the body displays a more static and rigid appearance.

The numerous motif variations observed even among these four statues indicate that they reflect the individual interpretations of different sculptors within this type of female statue. Indeed, the upper body of the Stratonikeia statue differs from these examples in both the angle of rotation and the manner in which the himation is grasped. The common feature shared with the Magnesia statues is the opposing V-shaped folds of the garment covering the front of the lower body. This is also evident in details such as the vertical fold created by pulling the himation fabric at the point directly above the left knee, which extends toward the side of the knee with a flattened surface and then gradually descends toward the back. The volume of the fabric wrapped around the right arm of the Stratonikeia statue and the himation draped over the left leg is less than in the Magnesia examples, taking on a more schematic and monotonous appearance (fig. 3).

26 Bairami 2017, Cat. 032, Pl. 115-116.

27 There are three known examples of this type in the city. The first is a female statue believed to have been copied from an earlier Hellenistic model, which is now on display at the Pergamon Museum in Berlin (Watzinger 1904, 173–228; Pinkwart 1973, Taf. 57-58, Abb. 3). The second is the Saufeia statue, thought to have been made around 100 BC (The statues of Baebia and Saufeia found in Magnesia are now generally dated stylistically to around 100 BC, Flashar 2007, 345) or 62 BC (Pinkwart 1973, Taf. 52-53), from which the type takes its name. The third example, with inventory number 607, is currently on display at the Istanbul Archaeology Museum and is thought to have been made at a later date than the Saufeia statue (Pinkwart 1973, Taf. 59a-c). The body movement, rhythm, and gestures of the Berlin and No. 607 examples are considered to derive from the same prototype, as they show greater similarity to the Saufeia statue (Pinkwart 1973, 154). In these examples, the arms are positioned to the side, almost revealing the right breast, while the tightly drawn edge of the himation, carried to the left, makes the upper body appear broader. The Saufeia statue, on the other hand, differs from them in that the right arm is bent at a 45-degree angle and then pulled forward, moving the himation away from the body and revealing the chiton beneath. Moreover, the strong twisting rhythm observed in the other two statues becomes static in the Saufeia figure, giving it a more rigid appearance.

28 Watzinger 1904, 173–228; Pinkwart 1973, Taf. 57-58, Abb. 3.

29 Pinkwart 1973, Taf. 59a-c.

30 Pinkwart 1973, Taf. 52-53.

On the left side, the himation pulled forward from behind the shoulder, completely wraps around the upper arm, and the arm's contour is accentuated by a few shallow folds (figs. 3–4). However, the numerous folds of the himation running parallel down the back of the arm intersect with those pulled upward to wrap around the front of the arm, creating a pronounced V-shape. Furthermore, on the side of the leg, beneath the himation pulled upward from the left, the other end of the mantle, descending from the right side, is also visible. This corresponds to the end that follows the previously mentioned fold point above the left knee. The folds running parallel behind the arm can also be observed in the previously mentioned examples from Rhodes. However, in the example dated to the mid-2nd century BC, where part of the lower body scheme can be traced, it is observed that the end of the himation on the side of the knee is rendered with a straight line cutting across the leg, gathered into a zigzag fold behind the leg, and then allowed to fall downward<sup>31</sup>. This indicates that the lower body scheme differs from the Rhodian examples. The closest examples to the details on the left side of the statue are found in the Magnesian statues, and it is evident that all of them were influenced by the same prototype<sup>32</sup>.

On the right side of the statue, a few folds gathered at a point by pulling from the back and hips toward the waist emphasize the waistline. The folds that generate the motif seen on the front are concentrated along the side of the right leg, at and slightly below the knee level. Moreover, in the lower section where the himation folds are most densely arranged, the fabric becomes thinner, emphasizing the channel-like concave areas of the underlying chiton. However, the hip area—supported by the body's movement—is almost devoid of any trace of fabric. This portion of the torso is again closely comparable to the Rhodian example dated to the mid-2nd century BC. Examples such as the statues from Magnesia and Aphrodisias<sup>33</sup>, which share a similar design, display himation folds in the areas between the waist and the legs, differing in this respect from the Stratonikeia example. However, this distinction may also reflect the individual preference of the sculptor who created the Stratonikeia statue<sup>34</sup>. Another point of similarity with the Magnesia and Aphrodisias examples is that the back of statues is left unworked, with only the general form roughly shaped by a chisel (fig. 5). Although the Magnesia example in Berlin exhibits somewhat more detail

31 Bairami 2017, iv, Cat. 031, Pl. 111-114.

32 The Stratonikeia female statue, together with examples from Pergamon (Linfert 1976, Nos. 363–364) and Erythrai (Linfert 1976, No. 371; Eule 2001, KS 7, Abb. 10), exhibits similarities in overall composition with the Saufeia scheme, yet the details differ considerably. In both comparison examples, the fringes on the edges of the himation hanging from the left arm are absent in the Stratonikeia statue. Moreover, the crease folds formed by the himation drawn over the left arm in the Pergamon example do not correspond to those in either the Magnesia or Stratonikeia examples. In this case, the himation fabric behind the arm does not fall in a pile; rather, it clings to the body, emphasizing the thinness of the material, so that the vertical, straight folds of the chiton remain visible beneath the himation.

33 Dillon – Lenaghan 2006, 203, No. 8, Pl. 64.

34 Examples that reflect the Saufeia scheme in their overall composition but display notable variations in detail are as follows: Palestrina (Linfert 1976, No. 351-353), Oxford Ashmolean Museum (Eule 2001, KS 81, Abb. 7); Fethiye (Linfert 1976, No. 375), Manisa (Dinç 2015, 47-48, Kat. No. 12), Aphrodisias, Bath (Eule 2001, KS 2, Abb. 12), Rheneia (Eule 2001, KS 63, Abb. 16), Stratonikeia, (Özgan 1999, Taf. 13c), Nicomedia (Eule 2001, KS 33, Abb. 19).

in the folds than the others, it is not to an extent that would allow the statue to be displayed from the back. In the Stratonikeia statue, these details are almost entirely absent, indicating that such statues were intended to be viewed primarily from three sides.

Nearly complete examples from Magnesia, along with analogies drawn from statues found in other cities, provide insight into the likely appearance of the statue's missing parts. Although the upper body of the Stratonikeia statue shows a fracture in the right arm, comparisons with examples from Rhodes clearly indicate that the right arm was raised to hold the edge of the himation just below the neck, while the left hand rested on the body (fig. 6). At this point, it is necessary to mention the statue of the goddess Nemesis found in Perge<sup>35</sup>, one of the cities of the Pamphylia region, where a similar scheme is applied. In this statue, the goddess holds a measuring rod—one of her attributes—in her left hand, while her right hand pulls the himation upward. However, details such as the goddess extending her right hand horizontally beneath her chin to grasp the upper edge of the himation, and the edge forming an inverted V-shape, differ from the examples in Rhodes and Stratonikeia. These nuances suggest that the Stratonikeia statue does not possess the attributes of a goddess and must represent a mortal woman. This interpretation is supported by the statues found in Magnesia, which are identified as depictions of mortal women based on their inscriptions, as well as by the female figure on the funerary stele discovered in Tralleis<sup>36</sup>.

The possible position of the statue's later-added head, and whether it was covered by the himation, cannot be determined with certainty, as indicated in the body scheme (fig. 6). In many comparable statues, the head was made separately and is frequently missing, except in the Magnesia examples, where sculptors combined features from different compositional schemes. This consideration, which involves multiple variables, complicates any definitive conclusion, especially since there are also honorary statues in which the head is not covered by the himation<sup>37</sup>. The situation is further complicated by the fact that the Stratonikeia statue was influenced by several different sculptural schemes. Indeed, in the Magnesia statues, the portion of the himation covering the head was carved together with the body, and the head was inserted later into this cavity—demonstrating that there are no truly comparable examples for determining the original position of the head. In this sense, the similarity between the body's rightward inclination and the position of the right hand in the female figure depicted on the funerary stele from Tralleis and in the Stratonikeia statue suggests that the head of the Stratonikeia figure was also slightly tilted to the right. This interpretation is supported by the inclined angle of the socket in which the head was placed, which leans to the right and forward. In addition, the way the himation covering the head descends toward the back, independently of the bundle of folds below the neck, may explain the absence of any trace of the himation in this part of the Stratonikeia statue.

The analysis suggests that the feet—another missing part—were origi-

35 Inan 1983, 11, Res. 49.

36 Özgan 1995, Taf. 7, No. 3-4.

37 Pinkwart 1973, Abb. 6; Eule 2001, KS 10, Abb. 26.

nally depicted wearing closed shoes, comparable to the Saufeia statue in Berlin<sup>38</sup>, which follows the same lower-body scheme, and to the lower part of a female statue of Magnesian origin preserved in the İzmir Archaeology Museum<sup>39</sup> (fig. 7). This interpretation is further supported by the shoes of a female statue following the same scheme found in Aphrodisias<sup>40</sup>. However, the female figure on the Tralleis funerary stele wears open sandals. This difference may be understood as a matter of personal preference: sandals were traditionally regarded as a more popular choice in the East, while closed shoes were viewed as a metropolitan fashion, associated with the West<sup>41</sup>. The assumption that the Stratonikeia statue wore closed shoes is based on the observation that similar static, free-standing sculptures are generally identified as representations of mortal women<sup>42</sup>.

### Stylistic Analysis and Dating

The frequent use of the Pudicitia Saufeia type, as seen in the Stratonikeia female statue, from the early 2nd century BC to the late 1st century BC—particularly during the first half of the century—provides a broad framework for dating the work. Therefore, the most reliable data on the period in which the statue was produced, for which no inscription survives, can largely be obtained through stylistic analysis. The first point to note about this statue concerns its body proportions, which displays the static structure characteristic of “closed” statue schemes. The figure appears relatively massive in form: the lower body is particularly slender, and the contours of the body are almost entirely concealed beneath the drapery. While this produces an almost flat outline on the left side, the body is partially released from its massive structure on the right through a gently carved curve at the waist. Comparisons with related iconographic types make the slender and slightly elongated proportions of the Stratonikeia sculpture even more apparent<sup>43</sup>.

This style, known as the characteristic formal narrative language of the

38 Pinkwart 1973, Taf. 57-58, Abb. 3.

39 Linfert 1976, No. 66.

40 Dillon – Lenaghan 2006, 203, No. 8, Pl. 64.

41 Dillon – Lenaghan 2006, 194.

42 Pinkwart 1973, Taf. 57-58, Abb. 3.

43 In addition to body proportions, the pronounced turns and gestures observed in female statues from Pergamon during the High Hellenistic Period (Schraudolph 2007, Abb. 181 b-c. See also the statue of Muse, featuring a similar lower body design, produced on the island of Kos and later transferred to Samos, Schraudolph 2007, Abb. 184 a-d), or in statues such as Isis from Delos (Prittwitz-Gaffron 2007, 245, fig. 202)—definitively dated to 128/127 BC—are generally absent in Saufeia-style statues. Even the Magnesia statue in Berlin (Pinkwart 1973, Taf. 57-58, Abb. 3), which features a zigzagging central body axis and a pronounced twisting gesture with the shoulders pulled back, does not achieve the naturalistic appearance evident in the aforementioned examples (This situation may result from the Magnesia statue in Berlin having been created as a remake of an earlier Hellenistic example. For further information, see Pinkwart 1973, 149-158). The Stratonikeia statue, however, differs from examples from Delos (Prittwitz-Gaffron 2007, Abb. 201 a-c), Oxford (Linfert 1976, No. 374), Erythrai (Eule 2001, KS 7, Abb. 10), Palestrina (Eule 2001, KS 85, Abb. 17), and Aphrodisias (Dillon – Lenaghan 2006, 203, No. 8, Pl. 64) in its flattened, almost integrated left leg profile and its overall rigid structure. Even in the latest Magnesia example, dated 607, the concave form of the left profile resulting from the torso's twist is much shallower in the Stratonikeia statue, suggesting that the sculptor either did not or could not fully replicate the composition of the model used as a prototype.

Rhodian workshops<sup>44</sup>, is not surprising in the Stratonikeia sculpture and is evident in many of the city's sculptures and reliefs<sup>45</sup>. Moreover, this stylistic approach can be traced in the figure groups attributed to Workshops 4 and 6 on the friezes of the Lagina Hekate Temple<sup>46</sup>—one of the city's sacred precincts and the region's most renowned sculptural programs<sup>47</sup>. It is clearly observable in the more refined modeling of the left arm and chest contours compared to the Rhodian sculptures of early to mid-2nd century BC date<sup>48</sup>, which replicated the same upper-body scheme.

This massive appearance, in which bodily movement is almost disappeared, when considering alongside the two-dimensional structure of the slender body proportions and the treatment of the drapery, suggests that the statue is contemporary with examples from the late 2nd century BC or the first half of the 1st century BC. The point to note here is that the sculptor indicates that the himation in the Stratonikeia statue has a very fine structure, as seen in examples such as Cleopatra, but fails to reflect this quality stylistically. This distinguishes the statue from examples produced in the second half of the 2nd century BC. Traces of the chiton's thinness and its visibility beneath the himation can be observed on the front—in the fabric flattened beneath the dense folds on the legs and ending near the left leg—and on the right side. In the areas where the himation is to leg level on the right side, the drapery channels are relatively shallow in some places, with waving surfaces that are barely perceptible from the front, depending on the distance of the viewer.

In the iconographic scheme, the himation draped from the right side down to the waist, with its convex form that does not follow the natural flow of the fabric, differs from its prototypes through a rigid style, characterized by the diagonal and conical folds visible at the front. Even in the Magnesian examples, which appear to have been produced at different times within a similar stylistic context, the fabric's soft structure—loosened to reflect the effect of gravity—is arranged in a more natural manner than in the Stratonikeia statue. In Stratonikeia, this section follows a straight, linear flow with no flexibility. This rigidity of the folds reflects the late-period tendencies in some sculptures produced by the Rhodian workshops, which A. Linfert described as exhibiting a "*wurmförmig/worm-like*" structure<sup>49</sup>. The dry and shallow modeling of the himation's edge, which wraps around the left arm and drapes over the left leg, is likewise associated with these workshops. The parallel, straight-lined folds<sup>50</sup> on the left side differ

44 For Stratonikeia Hellenistic Period sculpture and its relationship with the Rhodes Workshops, see Özgan 2024, 294-307.

45 These preferences are formal details frequently encountered in Stratonikeia, both in free-standing sculptures and statuettes, as well as in the relief figures on funerary steles. For examples, see Özgan 1999, Taf. 10 a-b, d; Taf. 11a-b; Taf. 13b, d; Taf. 50.

46 Baumeister 2007, 244. See also Workshop 4: Baumeister 2007, Pl. 213, 213A, 209A, 230. See also Workshop 6: Baumeister 2007, Pl. 212, 214, 215, 218.

47 Various dating proposals exist for the friezes of the Temple of Hekate at Lagina, including around 110 BC or the first quarter of the 1st century BC, a period associated with the Mithridatic Wars. Baumeister 2007, Pl. 213A; Özgan 2020, 274.

48 Bairami 2017, Cat. 031, Pl. 111-114; Kat. 032, Pl. 115-116.

49 For further information, see Linfert 1976, 94.

50 The sharp, rounded forms observed at certain unnatural terminal points of the inner concave

from the comparable examples in the schemes by their much denser arrangement and oval-shaped ridges, which have almost lost the sense of fabric texture<sup>51</sup>. The sharply rounded forms visible at certain unnatural endpoints of the concave folds, together with the compressed appearance on the left arm, further emphasize the schematic character of the style. Moreover, the vertically engraved sections of the himation on this arm, extending toward the arm and chest, take the form of lines that remain purely decorative rather than structural.

A comparable stylistic approach is also evident in Late Hellenistic statuettes of the goddess Hecate, discovered as surface finds in Stratonikeia, independent of their original context<sup>52</sup>. The oval-backed configuration of the folds in the belted peplos of one such statuette—now housed in the Bodrum Museum of Underwater Archaeology<sup>53</sup>—closely corresponds to the diagonal drapery folds of the aforementioned Pudicitia Saufeia statue. The recurrence of this manner in other statuettes unearthed within the city further suggests that sculptors trained in the Rhodian workshops, who specialized in this style, were active in Stratonikeia at various periods over an extended span of years.

This established schematization distinguishes the Stratonikeia example from the statues of the 2nd century BC, whose garments feature naturally rendered folds suggestive of silk or other fine fabrics<sup>54</sup>. The analogies drawn from this observation, which underscore the need to consider the following period—the early 1st century BC—reveal significant parallels between the Stratonikeia statue and works produced in that later period. This becomes apparent upon examining the statues and statuettes unearthed within Stratonikeia itself. Indeed, as previously discussed, sculpture production increased significantly in the city following its political independence from Rhodes during the Late Hellenistic period<sup>55</sup>. In this context, particular attention should be given to the style of a female statuette dated to the early 1st century BC<sup>56</sup> and to the female figure<sup>57</sup> depicted on a funerary stele portraying a family of three, both of which provide valuable evidence for the continuation and transformation of local sculptural traditions.

Although the female figurine has an open head and a different composition (Kos Type), its very narrow upper body form and, in particular, the sharply vertical folds of the himation draped over the right leg bear a close resemblance to the style of the Saufeia version statue on the left side. The same schematic structure can also be observed in the diagonal folds of the himation on the female

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sections of the folds, together with their compressed shape on the left arm, further accentuate the schematic structure of the style. Furthermore, the vertical, incised sections of the himation extending toward the arm and chest on this side take the form of lines that do not extend beyond purely decorative qualities.

51 These oval-shaped curves are a structural feature frequently preferred by the Rhodes workshops and widely produced in the cultural centers of Stratonikeia and Lagina (Özgan 2020, 161).

52 Özgan 1999, Taf. 11 c-d.

53 Özgan 1999, Taf. 11 d.

54 Linfert 1976, No. 117, 157, 158, 170, 171; Prittwitz-Gaffron 2007, Abb. 201 a-c, 213a-b; Schraudolph 2007, Abb. 184a-d.

55 Özgan 2024, 294-307.

56 Özgan 1999, Taf. 11 a-b.

57 Özgan 1999, Taf. 51c.

figure of the Baebia Type depicted on the funerary stele<sup>58</sup>, which is thought to have been produced during the same period. Therefore, the fold structure of the Stratonikeia Saufeia example can be described as eclectic. The natural flow of the folds grasped by the right hand in front of the neck—reflecting the style of early to mid-2nd century BC sculptures—and Rhodian-influenced *wurmförmig* structure visible on the front of the himation can be considered early period features. The most recent characteristic is the shallow, schematic, and flattened surface on the left side of the garment, which points to the early 1st century BC.

Another element worth noting is that the fabric observed on the lower front section of the statue lacks the dense and intricate folds spreading across the body, as seen in the himation of the Magnesia Saufeia statue dated to around 100 BC. This difference, which is thought to arise from stylistic variation, also results from the use of different sculptural models. Moreover, features such as the more natural flow of the fabric over the upper torso and left breast in the Stratonikeia statue further distinguish it from the Magnesia counterpart. This observation demonstrates that styles employed in different workshops during the same period were not always consistent, and that evaluating dating criteria within the developmental trajectory of an individual workshop yields more reliable results. Indeed, the Stratonikeia statue, attributable to the mid-1st century BC, differs notably from other female figures originating from Stratonikeia<sup>59</sup> and Nikomedia<sup>60</sup>, which represent the culmination of schematization and exhibit irregular arrangement, cord-like folds distributed across the body. Owing to this pronounced stylistic shift, it may be asserted with confidence that the statue cannot be dated to the middle of the century. When these observations are considered together—particularly the close correspondence between the schematic treatment, the fold structure of the statue, and those of the female figure rendered in the Pudicitia Saufeia type on a funerary stele from Mylasa, dated to the early 1st century BC—it becomes evident that the Stratonikeia statue was likewise produced by a sculptor working in the stylistic tradition of the Rhodian workshops of that period.

### Discussion and Conclusion

The female statue that forms the subject of this article was unearthed in 2022 at the intersection of the main streets of Stratonikeia and was likely reused as spolia in the foundations of later building layers near its original spatial context. The statue belongs to the Saufeia version, one of the subgroups of the Pudicitia type. This type, which was frequently favored for both free-standing sculptures and reliefs—particularly in Western Anatolia—exhibits numerous variations in motif, apart from the general posture that developed according to the positioning of the arms.

These distinct nuances, particularly evident from the mid-2nd century BCE onward, are also clearly observable in the Stratonikeia statue. It is not always certain whether such differences arose from the preferences of the patrons who commissioned the work or from the sculptor's own artistic choices. Indeed, an

58 Özgan 1999, Taf. 11 a-b.

59 Özgan 1999, Taf. 13c. For similar examples, see Özgan 1999, Taf. 13b, 13d.

60 Özgan 2013, 70, 73, Res. 44b; Özgan 2020, 40, Res. 34.

examination of the compositional scheme of the Stratonikeia female statue reveals details that were popular in various workshops. The upper body scheme reflects the influence of Rhodian examples from the early 2nd century BCE, while the rotational movement absent in this statue appears in sculptures such as the Samos Muse and Kos II. This suggests that the sculptor was familiar with—and capable of interpreting—the motif schemes of these workshops.

In addition, the close relationship between the lower body scheme and the Saufeia sculptures at Magnesia ad Maeandrum, which is thought to lie within the sphere of influence of the Pergamon workshops, suggests the existence of a local or itinerant sculptor familiar with different centers. The combination of different schemes or types in freestanding sculpture or relief is not surprising in the cities of the Carian region. Indeed, examples of such compositional hybrids can be found on funerary steles from the neighboring city of Mylasa dating to the Late Hellenistic period<sup>61</sup>. These can be observed in various patterns on female figures executed in the Pudicitia Saufeia-Kos style, as well as on male figures combined with the renowned Early Hellenistic prototypes, *Demosthenes*<sup>62</sup>, and the famous statue of the *Young Man of Kos*<sup>63</sup> from the High Hellenistic period<sup>64</sup>.

The compositional scheme of the Stratonikeia statue, while exhibiting a composite structure incorporating the repertoires of different workshops, reflects the stylistic context of the Rhodos workshops<sup>65</sup>. This includes features such as elongated body proportions and a two-dimensional structure, also observable on the friezes of the Lagina Hekate Temple. The sculpture is attributed to a later date due to its massed form, which distinguishes it from statues with voluminous and realistic fabric flows seen in the mid-2nd century BC, such as the Delos Kleopatra, where naturalism persists despite the refined himation fabric and the more relaxed body posture. Features such as the natural rhythm of the turn and the schematic structure of the garment fabric—although not yet reaching the string-like folds typical of the mid-1st century BC—suggest that the sculpture belongs to the early 1st century BC. This transitional phase at the turn of the century is further supported by the iconographic details on funerary steles in Mylasa<sup>66</sup>. This proposed dating, based on stylistic data, also appears consistent with the city's political and economic conditions during the period in question.

Given these features, the spatial context of the work, believed to belong to a commemorative statue produced during the Late Hellenistic Period, can be linked to the architectural remains surrounding its findspot. Indeed, the architectural remains identified in the area indicate that architectural continuity persisted from the Hellenistic Period onward and that the streets remained in active use along their original axes. The discovery of various female and male statue frag-

61 Aytekin-Erol 2024, 87-103.

62 Hoff 2007, Abb. 26 a-b.

63 Kabus-Preisshofen 1989, Taf. 449, 1-3, Kat. Nr. 33.

64 Aytekin-Erol 2024, 92, Fig. 5; 96, Fig. 6.

65 The interaction with Rhodes may be associated with Stratonikeia's attainment of independence after 167 BC, during a period marked by political instability and frequent shifts in control. Following the island's economic decline, numerous sculptors from Rhodian workshops dispersed to various regions and cities (Özgan 2024, 304).

66 Aytekin-Erol 2024, 87-103.

ments, including the examined example, in close proximity to these remains, suggests the presence of portrait statues displayed either individually or in groups within this public space. Given the urban life and representational practices of the period, it is likely that these statues were commissioned by the city's dignitaries. However, the limited data available regarding the Hellenistic city plan of Stratonikeia, together with the presence of Late Hellenistic building remains in the immediate vicinity of the structure where the statue was found, suggests that the statues may have been displayed in a grouped arrangement associated with the street or within a stoa-like space. Nevertheless, the existence of upper layers from the Roman, Late Antique, Byzantine, and Ottoman periods complicates the determination of the original context with certainty.

Considering that a portrait statue monument consists of three basic components—the head, the torso, and the inscribed base—the survival of only the torso in this case constitutes a significant limitation in determining the figure's identity and status within the city. Furthermore, given the current state of preservation, it is not possible to associate the statue with any inscribed base. In this context, there is no concrete evidence to determine whether the woman represented was a priestess, a citizen's wife, or a daughter; therefore, interpretations necessarily rely on stylistic and compositional comparisons with inscribed and complete portrait statues from other cities, as well as on the chronology suggested by these comparisons. Within this framework, it may be argued that the Stratonikeia statue represents the image of a woman who is modest, restrained, and well-mannered, consistent with contemporary behavioral ideals, reflecting the social norms of a period in which an attractive spouse was regarded among a man's most valued possessions, and in which beauty and wealth were closely intertwined<sup>67</sup>. Although this interpretation is to a certain extent speculative, it does not appear possible to reach more definitive conclusions based on the currently available archaeological data.

Within a comprehensive assessment, it can be stated that the complex political situation of the city in the early 1st century BC influenced its production. Stratonikeia was a Roman ally during the First Mithridatic War and was consequently besieged and captured. During this period, Mithridates VI Eupator came to the city and married his last wife, Monime, a woman from Stratonikeia<sup>68</sup>. The commissioning of statues was likely deprioritized during these turbulent years. Therefore, the female statue may have been produced either before this war or, less likely, immediately afterward, when stability was restored with the Peace of Dardanos<sup>69</sup>.

Indeed, following this agreement, the Senate Decree (*Senatus Consultum de Stratonicensibus*)<sup>70</sup> inscribed on the walls of the Lagina Hekate Temple in 81 BC, which granted privileges by Sulla, demonstrates that Stratonikeia enjoyed

67 In P. Zanker's study on the visual patterns and ideologies of female figures on Smyrna funerary stelae, see his discussion of how eroticism—emphasized through tightly wrapped fabric in closed compositions—shapes the representation of women, and how these women rarely display smiling faces, see Zanker 1993, 225.

68 App. Mithr. 21, 27.

69 Özgan 2020, 274, 300-303.

70 Söğüt 2019, 25; Brize – Schulz-Brize – Söğüt 2024, 151.

prosperity and a comfortable life from that date onward. Inscriptions and certain statues also indicate that the city's leaders supported the recovery process through charitable acts during difficult times and were honored for their contributions<sup>71</sup>. Alongside this favorable context for commissioning statues, the fact that the folds of the clothing on the Saufeia version of the statue had not yet developed the intensely metallic, cord-like structure seen in the mid-1st century BC. This further supports the possibility that it was produced at the beginning of the century.

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71 Schraudolph 2007, 220.

**Öz****Karia Stratonikeiası'ndan Geç Hellenistik Döneme Ait Pudicitia Tipi'nde Bir Kadın Heykeli**

İç Karia Bölgesi'nin önemli şehirlerinden biri olan Stratonikeia'da, son yıllarda Batı Caddesi ve çevresinde sürdürülen çalışmalar, kentin ana ulaşım güzergâhları ve kamusal düzenlemesi hakkında yeni ve önemli bilgiler sunmaktadır. Makalenin konusunu oluşturan kadın heykeli de bu araştırmalar kapsamında 2022 yılında, kentin ana arterlerinden biri olan Batı Caddesi'nin doğu, kuzey ve güney caddelerle kesiştiği kavşak noktasında açığa çıkarılmıştır. Cadde üzerinde konumlanan geç dönem yapı katları içerisinde, Bizans Hamamı'nın temelinde spoliyen malzeme olarak kullanıldığı anlaşılan heykelin özgün bağlamı kesin olarak bilinmemektedir. Makalede, eserin bulunduğu kontekstteki rolünün belirlenmesi, çevresiyle olan bağlantısının sorgulanması ve kent tarihi içerisindeki yerinin tespiti amaçlanmaktadır. Bu bağlamda öncelikle heykelin tipi ve yüklendiği anlam belirlenmiş, stil analizi yoluyla etkileşim alanı araştırılmıştır. Hellenistik Dönem'in bilinen kadın heykeli şemalarından Pudicitia Tipi'nin Saufeia versiyonuna ait olduğu anlaşılan heykelin kompozisyonunun Rhodos, Samos ve Kos Adaları ile Magnesia ad Meandrum'da bulunan benzer örneklerle ortak özellikler taşıdığı izlenebilmektedir. Bununla birlikte Rhodos heykeltıraşlık atölyelerinin proporsiyon ve stilistik bağlantılarını gösteren izlerin analizi de araştırmanın yönünü belirlemiştir; nitekim tarihsel bağlamda Stratonikeia ile Rhodos arasındaki ilişkiler oldukça sıkıdır ve birçok alanda etkileşim kaçınılmazdır. Stratonikeia'nın bağımsız bir kent olduğu MÖ 1. yüzyılın başlarında üretildiği düşünülen heykelin, dönemin getirdiği refah ve sosyal normlar çerçevesinde tevazu sahibi, ölçülü ve edepli kadın profilini yansıtarak onurlandırma işlevi üstlendiği düşünülmektedir. Heykelin mekânsal bağlamı, yazıtlı bir kaide bulunmadığı için belirsizdir; ancak heykelin bulunduğu konumun Hellenistik Dönem'den itibaren varlığı bilinen caddelerin kesişim noktasında yer alması ve alanın hemen kuzeybatısında bulunan Geç Hellenistik Dönem yapı kalıntıları, sergileme alanının uzak bir konumda olmadığını düşündürmektedir. Kamusal niteliği destekleyen bu konum, heykelin Geç Hellenistik Dönem'de eşi veya ailesiyle birlikte ya da bireysel olarak sergilenmiş olabileceğini ve Stratonikeia'nın ileri gelen ailelerinden birine mensup, kent için yararlı faaliyetlerde bulunmuş bir kadını onurlandırdığını düşündürmektedir.

**Anahtar Kelimeler:** Karia, Stratonikeia, Heykel, Pudicitia Saufeia, Geç Hellenistik.

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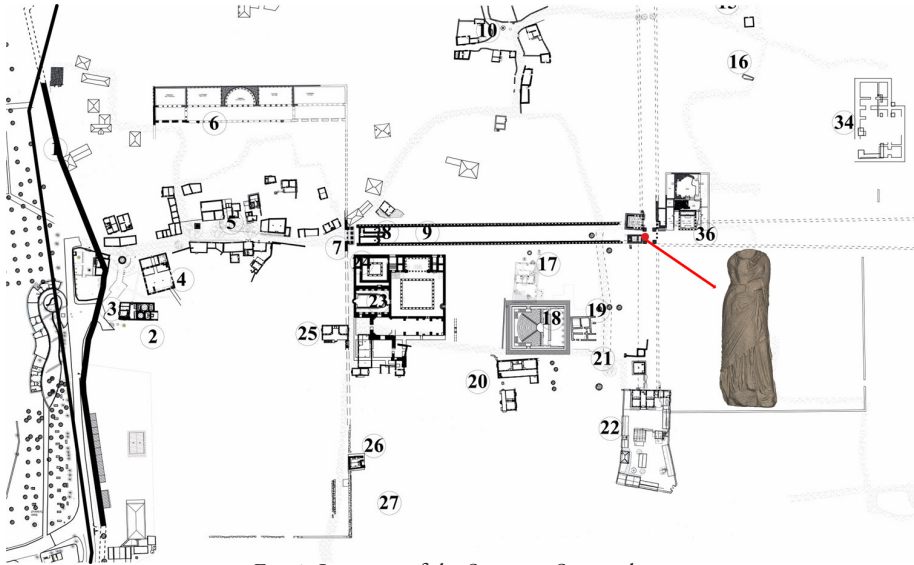


Fig. 1. Location of the Statue in Stratonikeia  
(Stratonikeia and Lagina Excavation Archive)



Fig 2. Front View of the Statue  
(Stratonikeia and Lagina Excavation Archive)



Fig 3. 3D Model of the Statue, View from the Front, Right Three-Quarter, and Left Side (Stratonikeia and Lagina Excavation Archive)



Fig. 4. Front and Left Detail Views of the Statue (Stratonikeia and Lagina Excavation Archive)



Fig. 5. 3D Model of the Statue, Rear View (Stratonikeia and Lagina Excavation Archive)



Fig. 6. Missing Sections Reconstructed in the 3D Model of the Statue (Stratonikeia and Lagina Excavation Archive).



Fig. 7. Reconstruction Drawing of the Statue (Stratonikeia and Lagina Excavation Archive).