

## A Bust of Antinous from Perge

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A portrait bust from Perge has been on display in Antalya Museum (inv. 12.35.90) since its discovery in 1990. The find was never fully published, yet the portraiture is tentatively associated with Antinous, Hadrian's young male lover. The present article aims to treat the bust in detail and to make an assessment of the date and the identity.

The find came from the street designated as Y1 on the eastern side of the north-south colonnaded street in Perge (Fig. 1). Y1, the second east-west street from the south, is flanked by houses apparently used with numerous alterations through a long period of time<sup>1</sup>. The bust was found just below the surface 11.50 m east of Y1's intersection with the colonnaded street in an upright position (Fig. 2-3). The left shoulder and chest as well as a large portion of the base were missing. The nose and chin were knocked away and the lips were chipped. There were incrustations on the surface. In 1992, during the clearance of the insula between Y1 and the Tacitus Street on the north of the macellum (a.k.a. the agora), a surface find comprising the left chest and part of the left arm was encountered and successfully reattached to the bust (Fig. 4). At present the total height of the bust is 0.57 m. It has a maximal width of 0.48 m. The head measures 0.28 m in height and 0.25 m in width.

The bust is worked out of fine-grained, cream-colored marble. It is hollowed at the back where it has a central support tapering downwards. At the front, it includes the shoulders, the upper arms, and the chest down to the breastbone. A convex molding restricts the bust right below the breasts and has the remnants of a tabula at the center. A volute is preserved on the top right corner of the tabula.

The bust shows a young man in his twenties, naked with both arms extending down. Exempting the asymmetrical torsion of the neck muscles due to the turn of the head, the body appears in complete balance. The chest and arm muscles reveal soft modeling. The depression along the linea alba and the protuberance of the chest are delicately and sensuously carved. Noteworthy also are the swellings on the outer corners of the breasts next to the armpits.

The youth, about twenty years of age, has his head lowered and turned  $\frac{3}{4}$  to the left shoulder in a quiet and rather aloof disposition (Figs. 4-8). He has an oval face. His brows

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<sup>1</sup> On Y1 and its surroundings, see Abbasoğlu 1995, 598 Figs. 2-3.

are gently arched. A few brow hairs are schematically delineated. Below the brows, the almond-shaped, deep-set eyes are large and wide open with sharply defined narrow lids. The irises are incised in the shape of a  $\frac{3}{4}$  circle, while the pupils are lightly drilled with a single hole (Fig. 11). The inner corners of the eyes are also incised and include an additional drop-shaped drill channel in the tear-duct. What is left of the nose suggests that it was rather fleshy and straight without any depression at the nasion. The mouth and chin are rounded. The lips are full and soft. The young man has smooth cheeks with very faint naso-labial lines.

The hair is full and tousled. Comma-shaped fluffy locks form an irregularly whirling pattern at the crown of the head (Fig. 9). From the eye of the whirligig, a parting line continues to the forehead, just slightly off-center to its left. Layered locks of hair fall low onto the forehead. One of them extends almost in a straight line at the end of the parting. On its either side, there are sickle-shaped thick locks that coil in opposite directions. On the right temple, the hair is swept away from the face, but some locks on the layers above curl forward. On the left, two locks are arranged toward the face (Fig. 8). They form a wide angle that frames the eye. The rest of the locks in front of the left ear are brushed back. More than half of both ears are concealed by hair. Most of the locks around the face are undercut. The deep drilling between them as well as the internal grooves of varying depth increases the plasticity. The hair at the back, however, lacks such workmanship. This part reaches the base of the neck in wavy strands (Fig. 6). The thick mass ends in separate curls behind the ears but is cut off in one single curve on the nape. In contrast to the locks at the front, this part is not undercut, instead it is bluntly chiseled (Fig. 10).

The enlarged surface area of the bust and the tabula, apparently crowning a round base with moldings, point to the type that emerged with Trajan's Decennialial busts, which portray the emperor bare-chested or partially draped with a paludamentum over his shoulder<sup>2</sup>. Although the surface area gradually increased, in Asia Minor busts just reaching the breastbone seem to have survived well into the Gallienic times<sup>3</sup>. Several sitters were depicted in the nude. The typological termini for the Perge find, then, can be established at ca. A.D. 110-270.

Within this broad framework, the sensuously modeled body, the lowered head, the distant mood, and the idealized face that features a straight nose, almond-shaped large eyes, smooth cheeks, and full lips relate to Antinous' portraits<sup>4</sup>. A crucial difference in the visage from Perge manifests itself in the eyebrows. On the majority of Antinous' portraits, the brows are thin and straight, whereas on the present find they are rather prominent and have a gently arching contour<sup>5</sup>. The faint naso-labial lines on the Perge find are even more exceptional for Antinous<sup>6</sup>.

<sup>2</sup> Gross 1940, 85-104 Pls. 15, 19, 24, 31; Kleiner 1992, 209 Fig. 172; Fejfer 2008, 241.

<sup>3</sup> İnan - Rosenbaum 1966, nos. 45-46, 126, 250; İnan - Alföldi-Rosenbaum 1979, nos. 116-117, 181. Also see e.g., Wegner 1939, Pls. 2, 15, 19, 21, 24, 26, 42, 48, 51; Wegner 1956, 71 Pls. 19, 22, 26, 39-40, 44; Clairmont 1966, no. 48; Fittschen - Zanker 1985, nos. 42, 46; Kleiner 1992, Figs. 203, 233-234; Schröder 1993, nos. 43, 52, 53, 58, 69; Fittschen 1999, no. A 2 and App. III no. 10; Fejfer 2008, 236, 244-249 Figs. 106, 155; Boatwright 2009, Fig. 3.

<sup>4</sup> Holm 1933; Clairmont 1966; Fittschen - Zanker 1985, 59; Meyer 1991, 18-23; Kleiner 1992, 243-244 Figs. 207-210. The position of the head on the Perge find is similar to the examples of Clairmont's Replikenreihen AI-AII.

<sup>5</sup> For a few exceptions, see, Clairmont 1966, nos. 16, 22, 31, 34; Meyer 1991, nos. I 2, I 63.

<sup>6</sup> Similarity occurs on the Kansas City bust, whose date and attribution to Antinous is much debated, see, Clairmont 1966, no. 48 Pl. 31; Fittschen 1999, no. 12 Pl. 133 a-b (with full bibliography).



As regards the hair, the general arrangement that consists of fluffy locks coiling in different directions on the Perge find is highly reminiscent of the style worn by Antinous in most of his portraits<sup>7</sup>. A closer inspection reveals that the pattern at the crown, the parting line, and the grooving in the locks are also similar. On the other hand, there are some differences in details. The lock at the end of the parting line (a2)<sup>8</sup>, for instance, is more voluminous and less curly on the Perge bust when compared with Antinous' other depictions<sup>9</sup>. Next to it, most of the locks above the right eye (a3 and a4) turn right instead of the typical left. While the hair above the right temple (a6) coils toward the face in the usual fashion, the arrangement of the lower locks (a6-a8) that are shorter and brushed backward presents another divergence from Antinous' most portraits. The same situation arises also with the hair on the lower left side of the face (c4-c6). Nonetheless, there exist parallels that have the lower locks on the sides formulated similarly. These include all representatives of Clairmont's *Replikenreihe AI*<sup>10</sup>, the London head in *Replikenreihe AI*<sup>11</sup>, and Antinous Farnese of *Replikenreihe B*<sup>12</sup>. In fact Antinous Farnese provides an interesting parallel for the locks that coil in opposite directions to form a wide angle on the left side of the face, though the angle is placed somewhat lower than on the Perge find<sup>13</sup>. Finally it should be added that the treatment of the hair tips at the nape (b1, c1, d1, d2) is entirely peculiar to the present bust.

Based on the pose and mood, the bodily and facial features, and the hairstyle that exhibits divergences from the *Replikenreihe AI* formula, it is possible indeed to associate the Perge bust with *Replikenreihe AII* of Antinous' portraits<sup>14</sup>. Whatever alterations there are in the visage and hairstyle seem to involve stylistic reasons rather than the identity of the sitter. The find site of the bust Perge has yielded more than a dozen imperial portraits<sup>15</sup> most of which do not faithfully stick to a prototype as well. The divergences often lie in the modeling of the eyebrows and the hair. A portrait of Hadrian recovered from the monumental arch north of the main city gate offers an exemplary case. Although there is no doubt about the identity of the subject due to the characteristic features of the emperor, "it is difficult to attach it to any one particular type"<sup>16</sup>. Likewise the portraits of neither Sabina nor Faustina minor can be defined as stereotypes<sup>17</sup>.

<sup>7</sup> Clairmont 1966, 24-26 and nos. 1-57; Fittschen - Zanker 1985, 59; Meyer 1991, 19-22.

<sup>8</sup> For the configuration of individual locks, see Clairmont 1966, 24-26 and Pl. 38.

<sup>9</sup> For this voluminous lock, similar examples can be found in Meyer's Typus II: 102.

<sup>10</sup> Clairmont 1966, nos. 28-32 Pls. 22-24.

<sup>11</sup> Clairmont 1966, no. 22 Pl. 18.

<sup>12</sup> Clairmont 1966, no. 33 Pl. 25.

<sup>13</sup> A similar pattern appears on Antinous' portrait in Florence, see, [http://commons.wikimedia.org/wiki/File:Archeologico\\_di\\_Firenze,\\_antino03.JPG](http://commons.wikimedia.org/wiki/File:Archeologico_di_Firenze,_antino03.JPG). Like Antinous Farnese, this portrait belongs to *Replikenreihe B*.

<sup>14</sup> Concerning the AII hairstyle, Clairmont 1966, 48: "Die Anlage der Haartracht steht dem Urbildniss zweifellos nahe. Die Abweichungen sind nicht etwas als Ungenauigkeiten, Vernachlässigungen oder summarische Wiedergaben zu werten, sondern als bewusste Änderungen. Diese sind es die uns veranlassen eine *Replikenreihe AII* aufzustellen."

<sup>15</sup> İnan 1974; İnan 1983; İnan 1997, 72; İnan - Rosenbaum 1966, nos. 29, 36, 42, 53; İnan - Alföldi-Rosenbaum 1979, nos. 45, 46, 64-66, 72.

<sup>16</sup> İnan - Rosenbaum 1966, no. 29 Pls. 19, 21.

<sup>17</sup> İnan - Rosenbaum 1966, nos. 36, 47 Pls. 19, 22. Also see, Riccardi 2000; Delemen 2009.

It has been clearly demonstrated that Antinous' portraiture had a lasting impact on the portraits of young princes and other youths down to the Severan time<sup>18</sup>. A consideration of these "Antinoizing" portraits<sup>19</sup>, however, actually supports the identification with Antinous, since the resemblance is more conspicuous on the Perge bust. Furthermore, Antonine or Severan features that left a print –great or small– on the "Antinoizing" portraits are absent from the present find.

The date and circumstances regarding Hadrian's first encounter with Antinous are not entirely known to us. Conjecturally the event occurred in A.D. 123 during Hadrian's first journey through Asia Minor<sup>20</sup>. A Bithynian youth apparently in his early teens, Antinous soon became Hadrian's favorite. Did he accompany Hadrian, when and if he visited Perge in 129?<sup>21</sup> It is not possible to give a certain answer. However, it is certain that Antinous died on the Nile in 130 after spending about seven years with the emperor, subsequently to be deified in Egypt and in the eastern provinces<sup>22</sup>. In Asia Minor numerous cities struck coins, organized festivals, and even erected shrines in his name<sup>23</sup>. But quite surprisingly the sculptural finds that represent Antinous are scarce in that part of the empire –though his birthplace is situated there. Out of ca. 100 portraits<sup>24</sup>, merely a statue perhaps depicting Antinous in the guise of Androklos from Ephesos has come to attention<sup>25</sup>. In this respect, the Perge bust gains significance.

Like the questionable Ephesian find, the portraits of Antinous incorporate a heroic or even more frequently a divine iconography<sup>26</sup>. This has led scholars to the conviction that Antinous' likenesses began to be produced upon his posthumous deification<sup>27</sup>. In fact the majority of his portraits can be securely placed within the last eight years of Hadrian's reign. The 130-138 time range is valid also for the coins struck in Antinous' name by the cities of the eastern provinces<sup>28</sup>. On the bust from Perge, the heroic nudity anchors the t.p.q. likewise at A.D. 130. As for the t.a.q., the treatment of the hair that lacks the drilled little curls characteristic of Antonine sculpture<sup>29</sup> in addition to the workmanship on the eyes that consists of light incisions around the iris, a small drill channel in the tear-duct, and one shallow drill hole in the pupil<sup>30</sup> is indicative of a late Hadrianic date. As a result, the t.a.q. will be established around A.D. 140.

<sup>18</sup> Kleiner 1992, 243, 270; Fittschen 1999, 18-19, 78-79, 106.

<sup>19</sup> See e.g., İnan – Alföldi-Rosenbaum 1979, no. 327; Fittschen – Zanker 1985, 55; Meyer 1991, 237-239 Pl. 100; Fittschen 1999, App. III.

<sup>20</sup> Oppen 2008, 170-171. On the chronology regarding Hadrian's travels, see Kienast 1990, 128-131 (with references). On his visit in Bithynia, also see, Boatwright 2000, 184-189.

<sup>21</sup> On Hadrian's visit in Pamphylia, see Schondorfer 1997 (in A.D. 129); Şahin 1999, 121-123, 145-147 (in A.D. 131/2). Also see, Boatwright 2000, 206-207; Burrell 2004, 372.

<sup>22</sup> Cass. Dio 69.11.2-4; H. A. Hadr. 14.7; Kienast 1990, 133; Meyer 1991, 190-198; Boatwright 2000, 190-191; Oppen 2008, 173-177, 186-190.

<sup>23</sup> Meyer 1991, 251-259; Boatwright 2000, 100; von Mosch 2001; Nollé 2004.

<sup>24</sup> Meyer 1991; Oppen 2008, 186.

<sup>25</sup> Hahland 1954; Kraus 1959; İnan – Rosenbaum 1966, no. 37 Pl. 24; Fittschen 1999, App. III no. 148 Pl. 200 (with full bibliography).

<sup>26</sup> See, e.g. Oppen 2008, 186.

<sup>27</sup> Fittschen – Zanker 1985, 59-60; Kleiner 1992, 243; Oppen 2008, 181-186.

<sup>28</sup> Meyer 1991, 135-145; Kleiner 1992, 243; von Mosch 2001; Nollé 2004.

<sup>29</sup> Kleiner 1992, 269-277; Kreilinger 2003, 110. Also see, e.g. Fittschen 1999, App. III no. 26, Pls. 195-196.

<sup>30</sup> Wegner 1956, 17-19, 22, 26, 61; Fittschen – Zanker 1985, 60, also no. 51; Kleiner 1992, 238; Kreilinger 2003, 96.



For the time being, there is no numismatic or epigraphic evidence for the existence of a cult devoted to Antinous at Perge either during Hadrian's reign or later. Having mentioned that, it is still possible to make two suggestions for the original location of Antinous' bust on the basis of available data. The first possibility pertains to the well-evincing imperial cult in Perge<sup>31</sup>, which could easily have embraced the veneration of Antinous. However, in the absence of evidence concerning a temple or a shrine of the imperial cult, it could only be speculated that it either had a place in the palaestra of the south baths<sup>32</sup> (Fig. 1 "I") or functioned under the roof of Artemis Pergaea<sup>33</sup>. At present it is not possible to establish the relation between the findspot of the bust in Y1 and the sanctuary of Artemis Pergaea, as the latter's location remains in the dark. But the proximity of the findspot to the south baths is worth noting. The second possibility involves a private commission. It has been observed that a number of Antinous' busts were recovered from the residences of the elite in the Greek-speaking regions of the empire. Best exemplified by Atticus, these people had close connections with the Roman emperor and set up shrines for Antinous in their homes in order to express loyalty and keep the *liaisons amicales*<sup>34</sup>. The Perge bust could have been commissioned and set up in a residence with the same intent, for the relations between the Pergaeian elite and the Roman government were particularly good during Hadrian's reign<sup>35</sup>. An additional but incomplete support is provided by the findspot of the bust. It has been already mentioned that the larger part of the bust was discovered in street Y1 flanked by houses, while its fragment came from the residential insula to the south. Although the bust predates the remains of these houses, it is probable that the area was occupied by earlier predecessors, a case witnessed in the residential insula (Fig. 1, "V") on the main east-west street in Perge<sup>36</sup>.

Surrounded by a handful of uncertainties, this article will have to end with questions: Did the Perge bust come from one of the houses that might have existed on Y1 in the second century? Did these houses belong to the Pergaeian elite? Would the cream of Perge choose to live in an area close to the main city gate? Could their residences be in such proximity to the busy and boisterous social-commercial center that embodied the south baths, the *macellum*, and the shops along the colonnaded street? Did the "residences" in this quarter of the city have a truly domestic purpose or did they bear a predominantly official function? Was the bust brought there from a house somewhere else?

<sup>31</sup> Borrell 2004, 175-180; Özdizbay 2010 (with bibliography). On the inclusion of Antinous' cult into the imperial cult in some cities, see Meyer 1991, 201-202.

<sup>32</sup> Özdizbay 2008, 55-56 (with bibliography). Cf. Burrell 2004, 309; Burrell 2006.

<sup>33</sup> On the reception of the imperial cult by the most prominent temples of certain cities (Sardes, Didyma etc), see Burrell 2004, 305, 308, 316, 320-321, 326-328. A similar development might have taken place at Perge where the Artemis Pergaea cult and the imperial cult shared festivals and priests/priestesses.

<sup>34</sup> Oppen 2008, 186, 188-189. Also see, Meyer 1991, 198-204; Fejfer 2008, 103, 239-240.

<sup>35</sup> Şahin 1999, 23-24, 41-42, 107-109, 173-174, 203 and esp. 112-124, 134-135, 141-147, 153-156; Boatwright 1991.

<sup>36</sup> On successive building phases in the residential area "V", see Abbasoğlu 2006, 296-297.

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## Öz

### Perge'den Antinous'a ait bir Büst

Perge 1990 yılı kazılarının kuzey-güney doğrultulu sütunlu caddenin doğu kesimindeki Y1 kodlu sokakta açığa çıkardığı bir büst, 1992 temizlik çalışmasında sokağın güneyindeki insuladan elde edilen sol göğüs ve kol parçası ile kırık kırığa tümlenmiştir. Buluntu yerleri kentin güneyinde, konutların yer aldığı birbirine yakın iki insulaya isabet eder. Söz konusu buluntu halen Antalya Müzesi'nde (env. 12.35.90) sergilenmektedir.

Traianus'un Decennalia tipiyle ortaya çıkan büst tipinde biçimlendirilen eser çıplak bir genci betimler. Kollar aşağıya sarkıtılmış, baş hafifçe eğilerek sol omza çevrilmiştir. Yay biçimli kaşlarda kıllar işlenmiştir. İri, badem biçimli gözler tam açıktır. İris sığ kazıma, göz-bebeği tek ve sığ burgu deliğiyle belirtilmiştir. Gözpınarlarında küçük birer burgu kanalı vardır. Tahrip olan burnun düz ve etli olduğu anlaşılır. Yanaklar geniş, dudaklar dolgun-dur. Burun kanatlarından ağız kenarına uzanan çok hafif bir çöküntü dikkat çeker. Saçlar gürdür. Virgül biçimli tutamlar tepede bir fırıldak oluşturur. Buradan sol gözpınarının hizasına uzanan ayırımın iki yanında alnı ve şakakları kaplayan dolgun tutamlar sıralanır. Kulakların sadece alt kısmı açıkta kalmıştır. Arkada şematik bir işçilik görülür. Saçların ense köküne rastlayan bitimi düzgün bir yay biçiminde ve kabaca şekillendirilmiştir.

Büst formu, çıplaklık, duruş biçimi, uzak ifade, bazı farklılıklara karşın fizyonomi ve saç düzenindeki ana unsurlar büstün imparator Hadrianus'un erkek sevgilisi Antinoos ile bağdaştırılmasını sağlar. Benzer farklılıklar imparatorları ve ailelerinden kişileri betimleyen, Perge kaynaklı başka portrelerde de gözlemlenebilmektedir. İncelediğimiz eserde, kimlik ile ilgili bilgilerin yanı sıra işçilik özellikleri, tarihlemeyi İ.S. 130-138 civarına atfeder. Büst Y1 civarındaki özel veya resmi bir konutta durmuş veya geç bir dönemde başka bir yerdeki bir konuttan bu alana getirilmiş olabilir – bu konuda çeşitli olasılıklar ve sorular makalede sıralanmıştır.



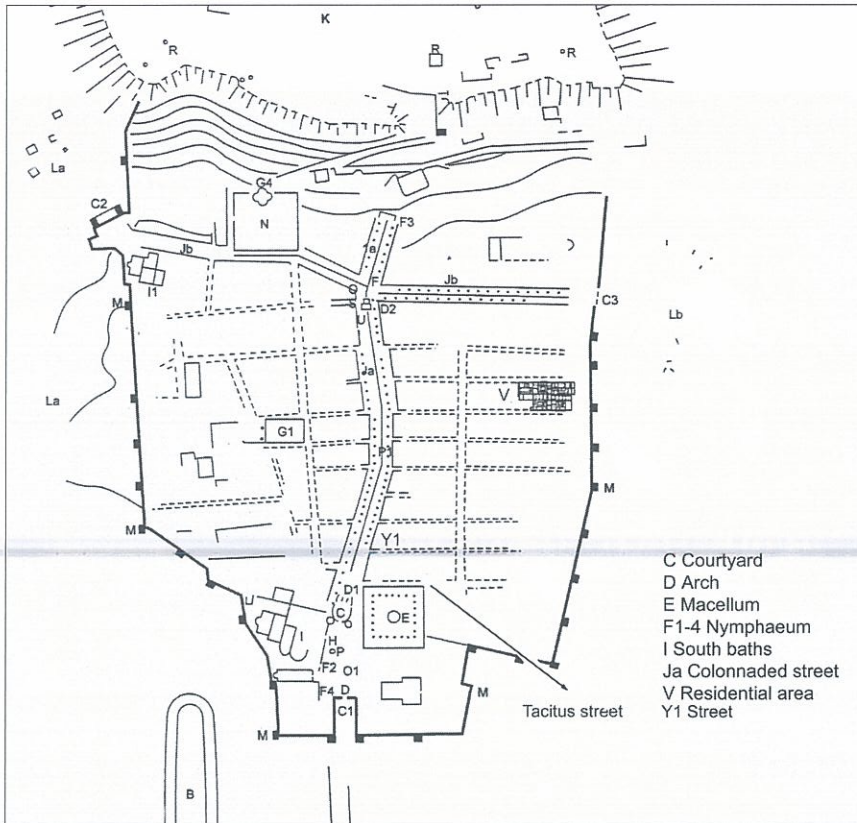


Fig. 1  
Perge, the lower city with street Y1 to the east of the colonnaded street (Archive, Perge Excavations).



Fig. 2  
Perge, street Y1 from the west (Archive, Perge Excavations).

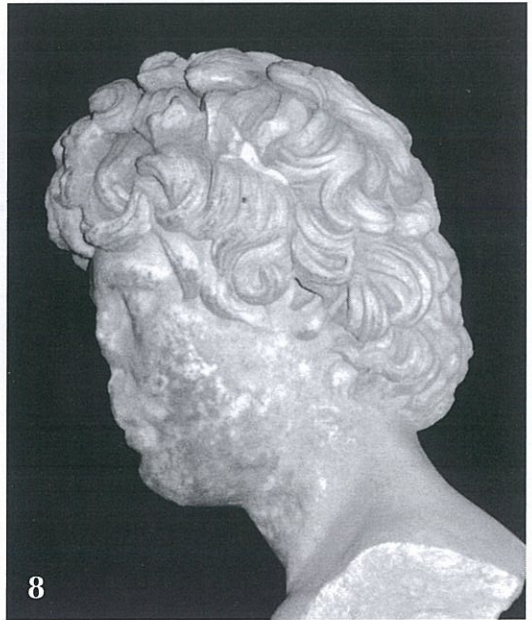
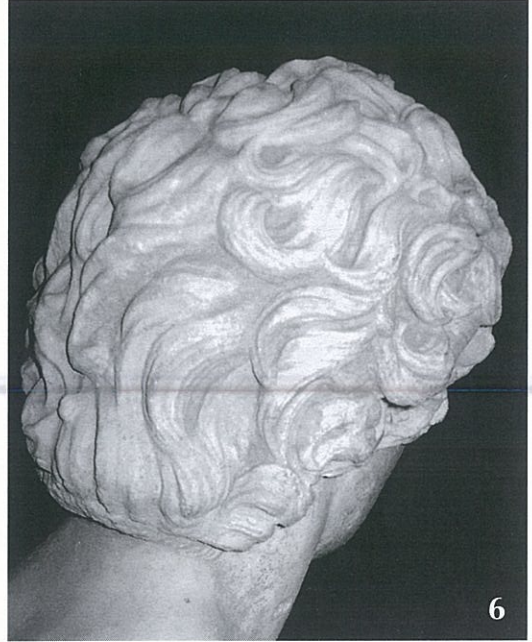
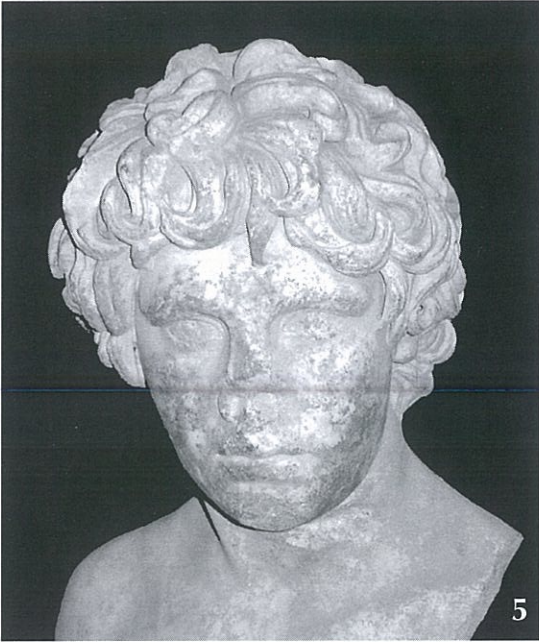


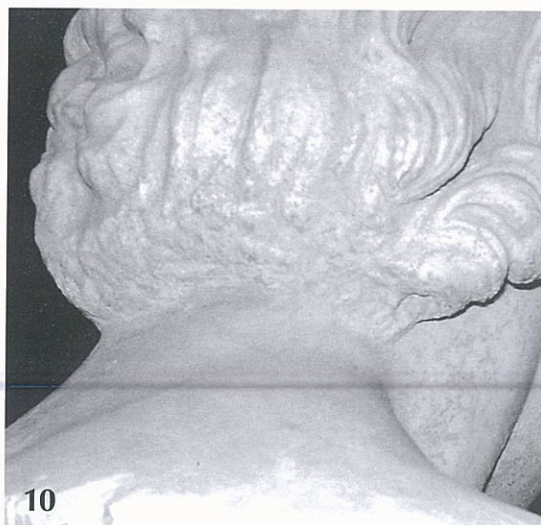
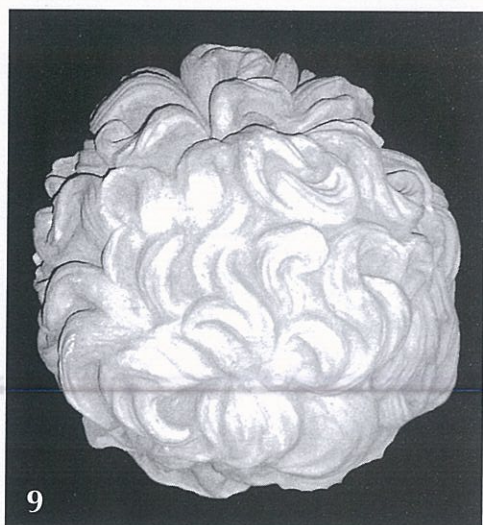
Fig. 3  
The recovery of the bust during the 1990 Perge excavations (Archive, Perge Excavations).



Figs. 4-9 Portrait bust from Perge, Antalya Museum inv. 12.35.90. A full visual of the head from the back is not possible due to the display (Archive, Perge Excavations).







Figs. 10.-11 Portrait bust from Perge, details (Archive, Perge Excavations).