

# ADALYA



SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ  
SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

# ADALYA



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## ADALYA

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## The Colossal Statue of Lucius Verus Recently Discovered in Perge

İnci DELEMEN\*

When the round towers flanking the southern city gate and oval courtyard in Perge, the undisputed landmark of the site, were taken into consolidation in 2008, one of the initial tasks was to clear the areas in and around them<sup>1</sup>. Several soundings have also been conducted at the east tower in the course of this process. Similar soundings are yet to be realized at its western counterpart.

In the summer of 2010, the clearance of the area outside the courtyard wall behind the west tower yielded hundreds of marble statue fragments that showed traces of fire. Most were drapery fragments, while some belonged to the limbs and extremities. Only one fragment bore facial features, clearly of a male portrait. It is probable that this spot close to the northern entrance of the west tower<sup>2</sup> was a compact dump site for several draped statues knocked down and destroyed intentionally.

Further to the west-southwest was a big pile of blocks, which had fallen off the tower. The pile covered the northeast corner of the palaestra that belongs to the south baths (Figs. 1-2). During the excavation of the palaestra's north gallery in 1978-1979, this pile had to be left untouched because of the difficulty in the removal of the blocks. The operation carried out some 30 years later brought to light the head and other parts of a colossal male statue at a depth of 20.0 cm below the pavement of the gallery (Fig. 3). The finds, all sculpted out of fine-grained white marble probably from Dokimeion, have been taken to Antalya Museum (inv. 2010/539). The head and some fragments are currently on view.

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I would like to thank Prof. Dr. H. Abbasoğlu, the Director of Perge Excavations, for giving me the opportunity to publish this recent find. I am greatly indebted to A. Algül and Ö. Turak M.A. (İstanbul University) for their help at the field and in the museum. My thanks also go to M. Demirel, N. Karagöz, A. Tosun, N. Malkoç, A. Korkut (Antalya Museum), Assoc. Prof. Dr. S. Çokay-Kepçe and my student N. Köseoğlu (İstanbul University). Warm thanks are due to Architect M.Sc.-Restorator S. Sayın, the executive director of the consolidation project, architects M. Yıldız, O. Sürmelihindi, H. Çelebi, and resident architect Z. Ağaçgözlü for providing me with the revised plan of the southern city gate that includes the northeast corner of the palaestra.

<sup>1</sup> Abbasoğlu 2009, 68, Fig. 5.

<sup>2</sup> On the west tower, see esp. Mansel 1956, 104-119; Lauter 1972, 5-7, Figs. 4-5; Bulgurlu 1999, 19-28, 36, Fig. 8, Pls. 16-26.



## The portrait

The head was found behind the third intercolumnium from the east, 2.76 m in front of the north wall of the gallery. The total height of the find including the upper portion of the neck is 58.0 cm and the height of the head is 53.0 cm. Its maximal width measures 40.0 cm and depth 45.0 cm. The find is well-preserved with only half of the nose missing (Figs. 4-14).

The head, turned a little to its right, features a broad face and a low forehead. The eyebrows are straight, curving faintly toward the ends. The individual hairs are rendered with random incisions on the ridges of the brows. That the right brow is somewhat lifted creates a subtle asymmetry on the face (Figs. 4-5). But this asymmetry would no longer be conspicuous when the head was mounted on the statue and viewed from the proper side. The eyes are long with narrow upper eyelids. The irises are incised in the shape of a  $\frac{3}{4}$  circle, the heart-shaped pupils are drilled with double holes, and the inner corners of the eyes are marked with a single drill hole (Fig. 11). The sitter gazes slightly up and rightward. Below the pronounced depression at the nasion, the curve of his aquiline nose can be distinguished despite the damage (Figs. 7-8). The mouth is quite wide. The lips that are separated with a deep drill channel are full and rounded (Fig. 12). They are fluidly modeled without any delineation. In addition to the low protuberance in the middle of the upper lip, a barely perceptible depression in the middle of the lower lip contributes to the fullness.

Noteworthy is the workmanship on the skin that stretches smoothly over the bone structure and flesh. Neither the forehead nor the cheeks are marred by lines or other imperfections. There are no creases around the eyes. The surface is exquisitely finished, but does not show any trace of polishing.

The smooth skin is separated from the cap of curls with an undercut arch. This deep drill channel also has round holes that have been pierced at more or less regular intervals, each corresponding to an intersection of the curls directly above (Fig. 10). The locks fall low onto the forehead in an arrangement of two layers on the left side and three layers on the right. There are insignificant partings above the temples. A wide drill bit has been used to differentiate individual locks and to articulate internal strands. Small bridges remain in some of the drill channels. The treatment of the hair is stylized, as manifested in the hooked, leaf-like, or whirling patterns that come together to create the effect of a crown. On the temples the curls are brushed toward the face, leaving the ears free. Apart from these and the crown of hair above the forehead, the rest lacks detailed workmanship<sup>3</sup>. At the top and back merely the outlines of the curls are carved (Figs. 6, 9, 13). Furthermore, the hair at the nape along with the low neck support is handled roughly with the point.

Interestingly there is a shallow oval cavity on the right side of the head. It is 11.0 cm long, 5.5 cm wide, and 4.0 cm deep (Figs. 7, 13-14). The claw chisel has been used on its surfaces for the insertion of a patch, necessitated by a flaw and/or accident. At present a very fine line of crack that runs to the neck is visible. The patch itself has been found nearby. It shows marks of the claw chisel on the sides that fit into the cavity and crude

<sup>3</sup> For workmanship on the back side of portraits, see esp. Fittschen 1982, 119-124.

curls on its outer surface in accord with the part it belongs. The binding material did not leave any trace either in the cavity or on the patch.

The long and wavy beard is arranged in parallel strands divided in the center. Although it frames the cheeks and chin softly with moderate use of the drill, the individual curls are differentiated with deep drill channels that are occasionally connected with small bridges. The inner strands are rendered with shallower grooves and holes. Below the ears, there are segments where drilling is neglected entirely. The segment summarily treated is larger on the right side of the face, which must have resulted from the position of the head on its statue (Figs. 7-8, 13). In contrast to the beard, the moustache is very thin and neat with a conspicuous gap in the middle. This varied execution on the hairy parts produces a lively contrast with the smoothness of the skin.

Based on the characteristics described above, it is possible to identify the colossal portrait from Perge as Lucius Verus, who was co-emperor with Marcus Aurelius in A.D. 161-169<sup>4</sup>. Verus's portraits of the Main type (Type 4), created upon his ascension to the throne, offer similarities in the position of the head, the facial features –especially the forehead, brows, eyes, and to a certain extent the lips–, the coiffure, and the beard style<sup>5</sup>. The skillful workmanship apparent in the contrast between the smoothness of the flesh and the rough texture of the hairy parts, as well as the eye markings fit exactly into the Antonine times<sup>6</sup> that encompass the portraits of Lucius Verus.

However, some characteristics of the Perge head diverge from the majority of the portraits in Verus's Main type. A crucial difference is the broadness of the face as opposed to the usual elongated shape<sup>7</sup>. Nonetheless, smooth skin stretching over the broad and relatively high cheekbones and flesh can be found on the marble portrait from the Kolokotronis in Athens<sup>8</sup> and two others in Naples<sup>9</sup> and in the Toledo Museum of Art<sup>10</sup>. The latter resembles the Perge portrait also in the asymmetry caused by the lifted right brow. Within this framework the Perge find distinguishes itself in soft modeling<sup>11</sup> against the Kolokotronis, Naples, and Toledo portraits that reflect harder execution. Note for instance the treatment of the mouth. While the portrait from Perge displays slightly parted lips that merge into the complexion, the Toledo portrait has sharply defined, parted lips. In the Naples and Kolokotronis portraits the mouth is firmly closed and delineated.

Actually the soft modeling on the visage sets the Perge head apart from most representatives of the Main type. A piece that approaches the recent find with its modeling is

<sup>4</sup> Hist. Aug. Verus; Kienast 1990, 143-145; Birley 2008, 156-157.

<sup>5</sup> Wegner 1939, 57, 226-249, Pls. 41-45; Fittschen 1971, 215, 218, Figs. 2-8; Wegner – Unger 1979, 91-92; Wegner – Unger 1980, 38-64; Fittschen – Zanker 1985, no. 73, Pls. 84-86; Kleiner 1992, 273; Kreilinger 2003, 112-113; Fejfer 2008, 422-424, Figs. 330-331, 333.

<sup>6</sup> See e.g. Wegner 1939; Kleiner 1992, 268-280; Kreilinger 2003, 110; Smith – Lenaghan 2008, no. 28.

<sup>7</sup> Wegner 1939, 56; Fittschen – Zanker 1985, no. 73, Pls. 84-86.

<sup>8</sup> Wegner 1939, 226, Pl. 45a. For the bronze Boubon statue that may also be considered despite the disparity of the material, see İnan – Alföldi-Rosenbaum 1979, no. 58, Pls. 50-52.

<sup>9</sup> Fittschen 1971, 252, Figs. 51-52.

<sup>10</sup> Wegner – Unger 1980, 61-62; Knudsen – Craine – Tykot 2002, no. 4, Fig. 5 (the Toledo portrait is sculpted out of Dokimeion marble according to the results of analysis and has a neck support characteristic of Asia Minor, particularly of Pamphylia and Pisidia).

<sup>11</sup> For a differing view on portraits from Perge in general, also see İnan – Rosenbaum 1966, 35: *“The portraits from Perge, on the other hand, display a bolder, a more linear style”*.



the head of Verus found in Antiocheia ad Pisidiam<sup>12</sup>, despite the fact that this over-life-size portrait copies the emperor's physiognomy more faithfully than the head from Perge and its above-mentioned analogies. It is the colossal head from the theater of Dionysos in Athens<sup>13</sup> that draws closer to the Perge find in this respect. Besides the lack of delineation, a byproduct of this manner of modeling can at times be the disappearance of some distinctive features. In this instance, the head from the theater of Dionysos has wider eyes and fuller cheeks compared to the usual. The Perge find also departs from the majority on account of its even fuller cheeks. Additionally, the idiosyncratic protuberance in the middle of Verus's upper lip<sup>14</sup> has become much lower. Is this manner of workmanship only related to the difficulty in fashioning a colossus out of stone<sup>15</sup>? Or does it hint at idealization, which is not only consistent with the colossal size<sup>16</sup> but also evinced by the filled-out cheeks and at least in the Perge portrait by the improved lips? At this point, the masterful workmanship on the Perge find seems to support the latter possibility.

A comparison with the coiffure of the Main type places the recent portrait in an exceptional position. Although the cap of curls and the group of three locks above the left eye critical for the type are repeated, not only the configuration of each curl is blatantly schematized, but also the divisions above the temples and the "egg-shaped mass of curls"<sup>17</sup> between them have become less manifest. This central part does not fall onto the forehead as on most examples nor does it even terminate in a straight line as on the Antiocheia head<sup>18</sup>. Instead it forms a low arch, thus imitating the contour of the co-emperor Marcus Aurelius's hairstyles in his second and especially third types<sup>19</sup>. While the vertical partings weaken on the Perge find in contrast to Verus's official metropolitan image, the layers that produce horizontal divisions are accentuated. As already noted, this creates the effect of a crown.

Similar remarks will be made with regard to the beard style. Once again the general arrangement consisting of long parallel strands divided at the center conforms to the standard<sup>20</sup>, though the division is not as accentuated this time. The moustache, on the other hand, adheres to the usual short and thin model and does not merge with the beard.

The examination of Verus's recent portrait from Perge reveals that it is based on the Main type. But it is not a precise copy of the type and departs even from its closest comparanda, all of which come from the Greek world. Features that establish the identity and type elsewhere –the elongated face, the characteristic shape of the lips, the components

<sup>12</sup> İnan – Rosenbaum 1966, 18 and no. 50, Pl. 32; Wegner – Unger 1980, 44.

<sup>13</sup> Wegner 1939, 226, Pl. 45b; Fittschen 1971, 228-229, Figs. 9-10.

<sup>14</sup> Wegner 1939, 57; Fittschen 1971, 218.

<sup>15</sup> On distortions or modifications due to colossal dimensions, see e.g. Wegner 1939, 90; İnan – Rosenbaum 1966, nos. 27, 30, 41. Also compare the colossal Marcus Aurelius portrait from Sagalassos in Waelkens 2008.

<sup>16</sup> For idealization in colossal portraits, see e.g. Smith – Lenaghan 2008, no. 10. Similar treatment can be appreciated in the colossal portrait of Hadrian from Sagalassos, see Waelkens 2008; Oppen 2008, Fig. 8.

<sup>17</sup> Kleiner 1992, 273. Also see Wegner 1939, 57, 59-61; Fittschen 1971, 215, 231; Fittschen – Zanker 1985, no. 73, Pls. 84-86; Fejfer 2008, Figs. 330-331, 333.

<sup>18</sup> İnan – Rosenbaum 1966, no. 50, Pl. 32. On independent modeling of the hair in portraits from Asia Minor, see İnan – Rosenbaum 1966, 16-17 and nos. 29, 36, 47, Pls. 19, 21-22; Riccardi 2000; Delemen 2010, 185.

<sup>19</sup> Wegner 1939, 37-43; Fittschen – Zanker 1985, nos. 65-67, Pls. 75-77; Kleiner 1992, 270-271; Schröder 1993, no. 68; Kreilinger 2002, 107-108; Fejfer 2008, Figs. 332, 334.

<sup>20</sup> Wegner 1939, 59-61 and esp. Pls. 44-45; İnan – Rosenbaum 1966, no. 50, Pl. 32; Kleiner 1992, 273.



and divisions of hair and beard— are somewhat undermined in the Perge find, evidently with an aim to idealize the emperor<sup>21</sup>. As pointed above, the element of idealization can be appreciated in the filled-out cheeks and improved lips. It is probable that the crown of hair with stylized, almost floral patterns came about as a part of the same design. Obviously idealization is not to be considered as an extraordinary feature in a portrait of colossal size, which in its very essence is expected to inspire awe and admiration. In the case of the Perge portrait, the absence of any clumsy modifications or distortions, fairly common in colossal portraits, legitimizes the idea that the divergences from Verus's idiosyncratic features are deliberate.

### The statuary type

During the clearance of the blocks for the consolidation of the west tower, numerous statue fragments were recovered in the close vicinity of Verus's head. All are congruent with the head in terms of size and marble. Although an attempt to bring the fragments together—at least partially— has not yet been made, it is possible to comment on the statuary type.

Some of the fragments belong to a cuirass of the *Muskelpanzer* type. Among them is a fragment that shows the base of the breastplate (Fig. 15). It measures 45.0 cm in width with its right side missing. The breastplate has the usual curved bottom where it bears the relief of an eagle with outspread wings. The eagle's head has been broken away, but the preserved parts exhibit a detailed execution on the feathers. The finds testify to the existence of pteryges (Fig. 16) and tasseled straps (Fig. 17) along the lower edge of the breastplate and slightly smaller straps attached to the shoulders. Of the pteryges, the best-preserved has a protome of a snarling lion. A part of the epomis (shoulder-piece) with its ring and knot also occurs (Fig. 18). That the emperor had a paludamentum over his cuirass is evinced by the extant shoulder covered with a heap of folds (Fig. 19). There are other fragments of drapery as well.

The clearance of the blocks furthermore yielded the left calf including the lower part of the kneecap (51.0 cm high), a part of the right arm (55.0 cm high), the right hand with the thumb missing (19.5 cm wide), and some fragments of the left hand fingers. The fingers of the right hand clench a cylindrical object broken at the top (Figs. 20-21). Since the emperor holds it at its end that is smoothed on the bottom, the object could not be a spear but might have been the hilt of a scabbard or gladius (?)<sup>22</sup>. This would mean that the right arm was slightly extended forward.

A few of the surviving fragments show wavy locks (Fig. 22). These are significant, because they imply the presence of a second figure. It is highly probable that the figure of a captive barbarian was utilized as a support to the colossal statue of Lucius Verus in a scheme reminiscent of the likewise cuirassed statue of Trajan from Perge (Antalya Ms. inv. 11.13.79)<sup>23</sup>.

<sup>21</sup> On idealization in deified imperial portraits, see e.g. Niemeyer 1968, 54-64.

<sup>22</sup> See Niemeyer 1968, 52-53; Stemmer 1978, 128.

<sup>23</sup> İnan 1980, 608; İnan 1983, no. 2, Pl. 28.2; Özgür et al. 1996, no. 31.

At this point, a number of concluding remarks may be offered in connection with the statuary type. The first is that the ca. 4.00 m high statue of Lucius Verus from Perge was modeled completely out of marble, thus differing from most of the colossal portrait statues from Asia Minor that were acrolithic<sup>24</sup>. This is not surprising at Perge where we have a colossal cuirassed statue with its head missing, a colossal portrait of Alexander the Great, and colossal statues of Hermes and Dionysos sculpted entirely out of marble<sup>25</sup>.

Secondly, the present statue repeats patterns familiar in Perge, namely the support in the shape of a captive barbarian<sup>26</sup> and the *Muskelpanzer* with an eagle below the abdomen. Although the fragments pertaining to the former are not sufficient to reach any conclusion about its type, the eagle can be compared to three examples from Perge. One of them is encountered on the above-mentioned colossal statue with the head missing (Antalya Ms. inv. 13.13.79, preserved h. 2.55 m)<sup>27</sup>. The eagle on this statue, which was retrieved from the same gallery as the new find, shows a closely related workmanship (Figs. 23-24). The rounded, puffy modeling of the feathers on the body and wings clearly point to the same workshop if not the same hand. Right below the eagle, the lion protome on the central pteryx provides a further parallel for Verus's cuirass not only in its facial features but also in the similarly engraved shallow mane at the sides. The locks are more plastically rendered at the top taking the shape of a pair of horns between the ears in both cases.

Comparable motifs recur on the cuirassed statue of Septimius Severus from the nymphaeum dubbed as F2 (Antalya Ms. inv. A. 326)<sup>28</sup>. However neither the eagle nor the lion protome on the central pteryx is close to those on the colossal statues. The anatomical features of the animals are sharply defined and the details are schematically rendered. Noteworthy, for example, are the angular contours of the eagle's wings. The cuirassed statue of Hadrian discovered near the triple-arched gateway at Perge supplies only the eagle for analogy (Antalya Ms. inv. A. 3053+3076)<sup>29</sup>. The bird is poised stiffly upon an acanthus calyx and has disproportionate anatomy with angular wings.

The third point concerning the statuary type will be that Verus's recent portrait as *imperator* in military guise with cuirass and paludamentum<sup>30</sup> is in agreement with the majority of his depictions whether in statue or bust form.

<sup>24</sup> See e.g. İnan – Rosenbaum 1966, nos. 27, 48; Waelkens 2008; Oppen 2008, 24-26, 226, nos. 4-6, Figs. 8-11. On colossal statues of emperors, also see Pekary 1985, 81-83; Fejfer 2008, 158, 393.

<sup>25</sup> İnan 1983, no. 3; İnan 1988, no. 5; Özgür et al. 1996, no. 36.

<sup>26</sup> İnan 1983, no. 2, Pl. 2; Özgür et al. 1996, no. 31. For similar statue supports elsewhere, see e.g. Vermeule 1959-1960, nos. 182, 186, 204, 252, 293; Niemeyer 1968, 52; Stemmer 1978, nos. II a3, III 13, IV 3.

<sup>27</sup> İnan 1983, no. 3; Özgür et al. 1996, no. 36.

<sup>28</sup> İnan 1974, 645 and no. 8, Pls. 208-209; İnan – Alföldi-Rosenbaum 1979, no. 64, Pl. 38; Özgür et al. 1996, no. 38. For similar patterns on cuirassed statues elsewhere, also see e.g. Vermeule 1959-1960, nos. 206, 211, 212A, 213, 252, 262-264, 267, 267A, 269, 273, 276-278; Niemeyer 1968, 50-51; Stemmer 1978, 153 Table, nos. II a3, II a9, IV 9, IV 16, IV 17.

<sup>29</sup> Vermeule 1959-1969, no. 173; İnan – Rosenbaum 1966, no. 29, Pl. 19; Özgür et al. 1996, no. 35.

<sup>30</sup> See Niemeyer 1968, 53.



## Contextualization

The dating of the Lucius Verus statue from Perge involves the span of the emperor's Main type, which coincides with his regency through A.D. 161-169, despite the continuation of posthumous examples up to A.D. 190<sup>31</sup>. The similarity of the fringe on the Perge head to Marcus Aurelius's third type can be a factor that strengthens the likelihood of the dating in 161-169<sup>32</sup>.

Our literary sources mention that a year after Verus was appointed co-emperor by Marcus Aurelius, he set out for the Parthian campaign and arrived in Athens in A.D. 162<sup>33</sup>, subsequently sailing to Ephesos and around the coasts of Asia Minor, Pamphylia, and Cilicia. He was at Antiocheia on the Orontes by the end of 162 or the beginning of 163<sup>34</sup>. Verus was not experienced in warfare and stayed back at Antiocheia, Laodiceia, and Daphne throughout the war instead of fighting at the battlefield. Nonetheless, he managed to get the titles of Armeniacus in 163, Parthicus maximus in 165, and Medicus in 166, when Parthia came under Roman rule<sup>35</sup>. In the middle of the war in late 163 or in 164, Verus got married to Marcus's daughter Lucilla, who was sent to Ephesos for the occasion<sup>36</sup>. This would mean that in the years 162-166 Lucius Verus sailed around the Pamphylian coast possibly four times.

We have no literary testimony to an imperial visit in Perge during these travels<sup>37</sup>. But the new cuirassed statue of colossal size conveys clearly that Lucius Verus either visited or was expected to visit the city. Hence it would not be far-fetched to narrow the dating of the new find to the interval of A.D. 162-166. The fact that Verus was portrayed as a militarily triumphant leader or *victor* in cuirass and paludamentum accompanied by a captive barbarian may advance the date insubstantially further into the years that he acquired his triumph-associated titles. However, triumphal iconography does not necessarily connote the reality, when the subject is an emperor.

As for the findplace of Verus's statue, there are issues to be tackled. That the north gallery of the palaestra already yielded two cuirassed statues during the 1978-1979 excavations is suggestive in this respect<sup>38</sup>. Of these finds, both mentioned above as comparanda, the first is the over-life-size statue of Trajan. It was discovered 5.0 m to the east from the west end of the gallery. 7.0 m further in the same direction was the colossal statue Antalya 13.13.79. Now with at least three imperial statues, it is certain that the north gallery of the palaestra in the south baths at Perge functioned as a portrait gallery in an

<sup>31</sup> Fittschen 1971, 231; Pekary 1985, 36.

<sup>32</sup> Wegner 1939, 40-43; Schröder 1993, nos. 68, 70.

<sup>33</sup> Hist. Aug. Verus 3.3-3.4, 6.8-6.9; Fittschen 1971, 214; Halfmann 1986, 210-211; Kienast 1990, 143; Birley 2008, 156-161.

<sup>34</sup> Hist. Aug. Verus 7.1, 7.3; Halfmann 1986, 210, 212; Kienast 1990, 144; Birley 2008, 161.

<sup>35</sup> Hist. Aug. Verus 7.7-7.8; Kienast 1990, 144; Kreilinger 2003, 112; Birley 2008, 164-165.

<sup>36</sup> Hist. Aug. Verus 7.7; Halfmann 1986, 211; Kienast 1990, 144-145; Birley 2008, 163. Also see İnan – Alföldi-Rosenbaum 1979, 48.

<sup>37</sup> That Verus visited Side in Pamphylia can be surmised on the basis of numismatic evidence, see Nollé 1990, 356. On the scarcity of sculptural evidence relating to Verus's travels in the East, see Højte 2005, 162-163.

<sup>38</sup> The statue of a naked youth recovered from the west end of the gallery has been tentatively identified with Augustus in İnan 1983, no. 1; Özgür et al. 1996, no. 41.



important public space aiming at imperial propaganda or manifesting the city's loyalty to the empire<sup>39</sup>.

The findspots imply that all three portraits were lined against the north wall of the gallery. In front of the wall are low, square or rectangular bases of limestone masonry apparently veneered with marble slabs<sup>40</sup>. It has been observed that the bases were erected on the second-century mosaics and circumscribed in the reflooring of the late fourth – fifth century<sup>41</sup>. Although no inscribed marble slab detached from a statue base was spotted in the palaestra, the fragments unearthed in the neighboring rooms and in the close vicinity of the south baths may have been easily transferred from there. Among the emperors, the names of all male Antonines, including Antoninus Pius, Marcus Aurelius, Lucius Verus, and Commodus, are tentatively documented<sup>42</sup>. The dimensions of the existing built-up bases (1.5-2.0 m wide, 1.0 m long), however, seem to be sufficient for the portrait of Trajan, but small and flimsy for the colossal Antalya 13.13.79 and Verus. On the other hand, it could also be inquired if this gallery, although wider than the rest in the palaestra, would present a visually satisfying setting for colossal or even over-life-size statues, since it had columns at front. Further investigations in the complex and a re-evaluation of the earlier data from different aspects may throw light upon the issue concerning the original and succeeding contexts of the portraits.

Nonetheless, there is one safe footing with the colossal statues from the north gallery. The resemblance that the Verus statue and Antalya 13.13.79 display is significant not only for stylistic reasons but also with regard to the context. The similarities in material, size, iconography, and workmanship suggest that they were manufactured and set up as a pair (Figs. 23-24). Considering that the portraits or portrait bases of Lucius Verus are found at numerous instances together with those of Marcus Aurelius<sup>43</sup> through their co-regency in A.D. 161-169, it would be sensible to attribute the statue Antalya 13.13.79 to Marcus Aurelius. The above-mentioned fragmentary marble slabs bearing the names of Marcus Aurelius and Lucius Verus can possibly belong to the extant portraits.<sup>44</sup> The reason why the statue of Marcus Aurelius –in fact the more prominent of the co-emperors– is overshadowed due to its somewhat smaller size will be explained by the fact that Aurelius was in Rome, while Verus came to the East and visited or was expected to visit Perge some time in A.D. 162-166.

<sup>39</sup> For imperial portraits found in bath complexes, see Vermeule 1959-1960, 6; Manderscheid 1981, 19, 25, 26, 34-36, 43-45, Figs. 7, 14-15; Pekary 1985, 49-50; Højte 2005, 116-117; Waelkens 2008. On account of the imperial portraits, the north gallery limiting the palaestra in Perge has been conceptually likened to a "Kaisersaal", despite the absence of a hall, an aedicular facade, roofing, or signs of ritual activity (İnan 1980, 608; Abbasoğlu 1982, 88-90; Özdizbay 2008, 54-56; Işıklıyaya 2010, 200). On "Kaisersäle" in several bath complexes in Asia Minor, see Yegül 1982, 7-31; Yegül 1992, 422, with earlier bibliography. An illuminating discussion has been presented by Barbara Burrell who demonstrates not only that an aedicular facade is not confined solely to the "Kaisersaal" but also that none of the so-called halls or rooms have yielded imperial statues at all. She furthermore investigates the ritual aspect of these rooms with regard to the imperial cult, reaching the conclusion that there is no tangible evidence so far (Burrell 2006, with extensive bibliography). Also see Niemeyer 1968, 35; Manderscheid 1981, 30, 36-37; Auinger – Rathmayr 2007, 243-245.

<sup>40</sup> İnan 1980, 608; Abbasoğlu 1982, 88. For bases of this type in general, see Højte 2005, 28, 30-33; Fejfer 2008, 25, 26.

<sup>41</sup> Işıklıyaya 2010, 298, 376-377, 379-380. For similar situation at Sagalassos, see Waelkens 2008. On secondary use, also see Manderscheid 1981, 10, 14-16.

<sup>42</sup> Şahin 1999, nos. 141-144, 146-149, 184-186.

<sup>43</sup> Højte 2005, 30, 39, 117, 121, 137-138, 163; Fejfer 2008, 86-89, 309-312, 391-392, 422-425, Figs. 227-228, 230-231, 330-334. Also see Pekary 1985, 38.

<sup>44</sup> Şahin 1999, nos. 148, 184, 186.

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## Özet

### Perge'den Kolossal Lucius Verus Heykeli

Perge Hellenistik kulelerinin konsolidasyonuna yönelik temizleme ve kaldırma çalışmaları sırasında, batı kulenin batı-güneybatısında yer alan ve güney hamam palastrasındaki kuzey galerinin doğu kenarı yakınına rastlayan bir noktada ince gözenekli beyaz mermerden, kolossal boyutta bir portre baş ile vücuda ait parçalar ortaya çıkarılmıştır.

Bir erkeği betimleyen başın yüksekliği 53.0 cm, boynun korunagelen üst kısmıyla birlikte buluntunun yüksekliği ise 58.0 cm'dir. Portrede yüz geniş, alın alçaktır. Keskin ve düz kaşkemer, bitime doğru hafifçe kavislenir. Gözler kısık, üst gözkapağı incedir. Burnun kemerli olduğu anlaşılır. Dolgun dudaklar yumuşak işçiliğiyle dikkat çeker. Gözler, ağız, kıvrıkcık saçlar ve sakalda matkap kullanılmıştır. Başın tepesi ile arkasında sadece buklelerin konturları belirtilmiştir. Ense civarında ve ense desteğinde alet izleri kabaca bırakılmıştır. Başın sağ tarafında oval bir kısım yamanmak amacıyla çukurlaştırılmıştır. Söz konusu yama da günümüze ulaşmıştır. Fizyonominin yanı sıra saç ve sakal modeli, İ.S. 161-169 yıllarında Marcus Aurelius ile ortak imparator olan Lucius Verus'un esas tipi ile bağdaşır. Ancak makalede yapılan analogiler de ortaya koymaktadır ki, Perge portresi esas tipi sadakatle kopyalamamıştır; yüz dolgunlaştırılıp, dudaklar güzelleştirilerek ve saçlar adeta bir çelenk gibi biçimlendirilerek, imparator idealize edilmiştir. İdealizasyon ca. 4 m yüksekliğinde bir imparator heykelinde aykırı bir unsur değildir.

Vücuda ait parçalar henüz bir araya getirilmemekle birlikte, heykel tipine dair bazı gözlemlere izin verir. Buluntular arasındaki kaslı zırh (*Muskelpanzer*) ve paludamentuma ait parçalar, Lucius Verus'a ait çoğu heykel ve büste olduğu gibi Perge heykelinde de muzafer *imperator* şemasının uygulandığına işaret eder. Zırh ve paludamentum parçalarının önemli bir katkısı da, kolossal Verus heykelinin akrolith olmadığını, tümüyle mermerden biçimlendirildiğini ortaya koymasındır. Zırh bezemesi, Perge'den Hadrianus ve Septimius Severus heykelleriyle benzerlik göstermekle kalmayıp, aynı galeride açığa çıkarılan, başı korunagelmemiş bir kolossal heykelde çok yakın bir paralelini bulmaktadır.

Yukarıda değinilenlerin beraberinde heykelin sol bacağı, sağ kolu, olasılıkla bir kılıç kabzasını kavrayan sağ eli ve sol elinin parmaklarına ait parçalar tespit edilmiştir. Ayrıca ikinci bir figürün dalgalı saçlarını içeren küçük parçalar mevcuttur. Bu durumda zırhlı Lucius Verus heykelinin, aynı galeride bulunmuş zırhlı Traianus heykeli gibi, tutsak barbar figürü biçiminde bir desteğe sahip olduğu ileri sürülebilir.

Perge'de ortaya çıkarılan kolossal Lucius Verus heykelinin tarihlemesi konusunda, imparatorluk süresi ile bağdaştırılan esas tip öncelikle İ.S. 161-169 yıllarını verir, ancak bu

tipin İ.S. 190 yılına dek az sayıda posthumus örnekle devam ettiği bilinmektedir. Verus tahta geçtikten bir yıl sonra Parth seferine çıkmıştır. İ.S. 162 yılında Atina'ya gelmiş, buradan Ephesos'a geçmiş ve Asia Minor, Pamphylia ve Kilikia kıyılarını izleyerek aynı yılın sonunda veya İ.S. 163 başında Antiokheia'ya ulaşmıştır. Savaşa bizzat katılmasa da, 163'te Armeniacus, 165'te Parthicus maximus, 166'da Medicus unvanlarını alır. 163 yılı sonlarında veya 164 yılında Ephesos'a gönderilen Lucilla ile evlendiği yazılı kaynaklardan öğrenilmektedir. Bu durumda Verus'un 162-166 aralığında dört kez Pamphylia kıyılarından geçtiği sonucu çıkarılacaktır. İmparatorun bu yolculuklar sırasında Perge'ye uğradığına dair herhangi bir kayıt yoktur. Fakat kolossal boyuttaki zırlı heykel, Lucius Verus'un Perge'ye geldiğini veya en azından gelmesinin beklendiğini gösterir.

Lucius Verus heykelinin buluntu yeri olan güney hamam bünyesindeki palaestra kuzey galerisi, 1978-1979 kazılarında zırlı Traianus heykelini, başı korunagelmemiş olan kolossal boyutta zırlı heykeli ve Augustus ile ilişkilendirilmesi önerilen çıplak erkek heykelini vermiştir. Yeni heykel ile birlikte bu buluntular, kuzey galerinin bir portre galerisi işlevini taşıdığına işaret etmektedir. Galerideki kaidelerin günümüze gelen heykellerle ilişkili olup olamayacağı, hangileriyle ilişkili olabileceği ve heykellerin olası orijinal ve ikincil konumlarının saptanması konusunda ise yeni değerlendirmelere gereksinim vardır.

Ancak kuzey galeride açığa çıkmış iki kolossal heykele dair daha kesin bir görüş öne sürmek mümkündür. Lucius Verus heykeli ile yalnızca vücudu günümüze erişen zırlı heykelin malzeme, boyut, ikonografi ve işçilikleri açısından yansıttıkları benzerlikler onların bir çift olarak üretildiklerini ve yerleştirildiklerini düşündürmektedir. Lucius Verus'a ait portrelerin ve heykel/büst kaidelerinin birçok kez ortak imparator Marcus Aurelius'a ait karşılıklarıyla bir arada bulunduğu göz önüne alındığında, ikinci kolossal eseri Aurelius ile ilişkilendirmek yanlış olmayacaktır. Güney hamamın farklı mekanlarından ve hamam civarından elde edilen ve Aurelius ile Verus'un adlarını içeren yazıt fragmanları bu öneriyi destekleyecek niteliktedir. Birincil hükümdar konumundaki Aurelius'un neden ortağından daha küçük bir heykel ile temsil edildiği sorusunun yanıtı ise, o Roma'da kalırken, Lucius Verus'un doğuya yelken açması ve bu arada Perge'ye gelmesi veya Perge'de beklenmesi ile açıklanabilir.



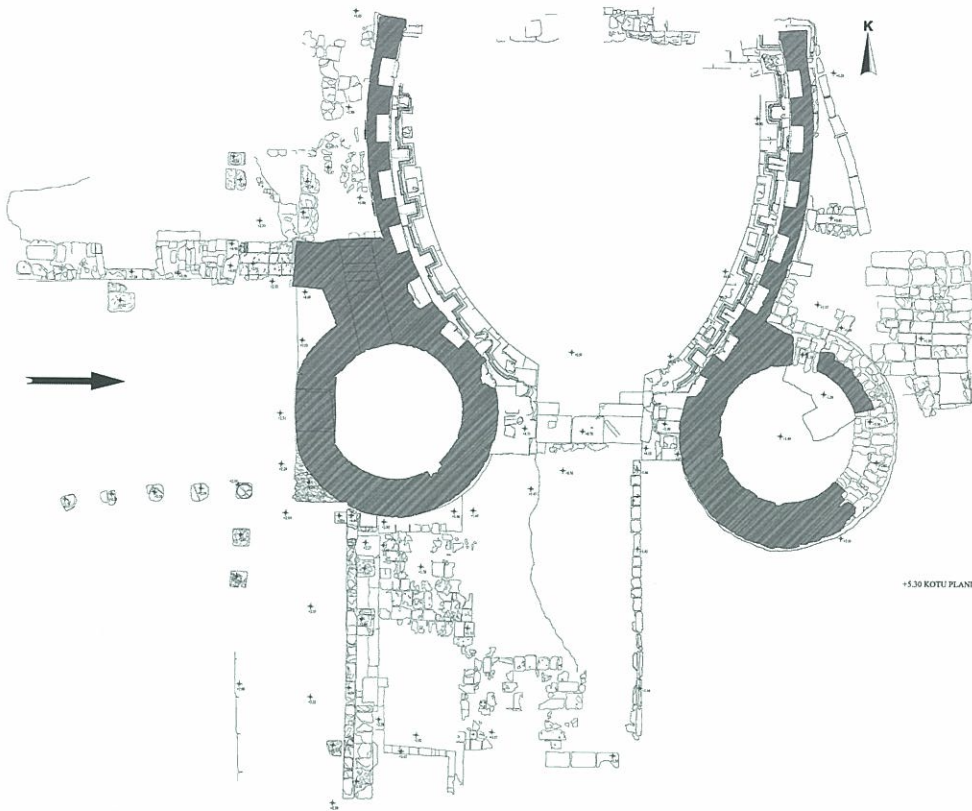


Fig. 1 Perge, the southern city gate and oval courtyard with the northeast corner of the palaestra in the south baths. The findspot of the recent portrait is indicated with the arrow (Archive, Perge Excavations).



Fig. 2 Perge, the northeast corner of the palaestra in the south baths, with the findspot of the recent portrait indicated. At the background, the round towers of the southern city gate in consolidation (Archive, Perge Excavations).

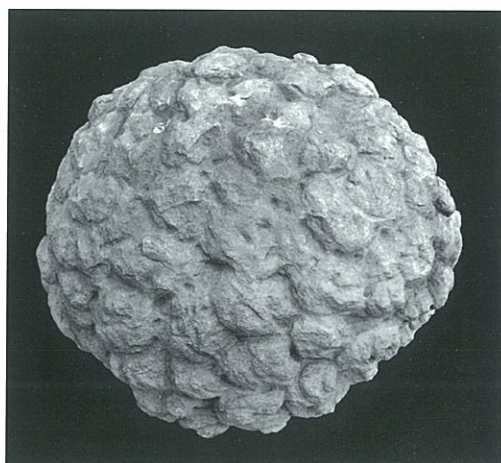
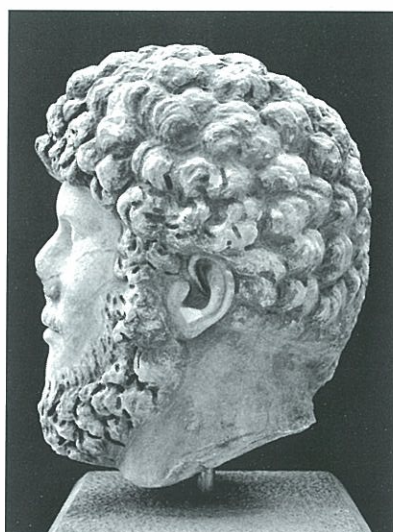
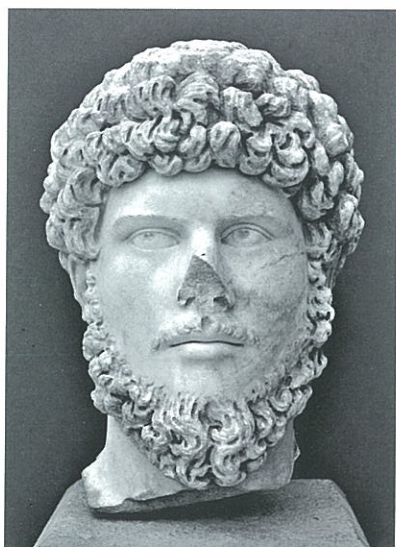




Fig. 3  
Recovery of  
the head  
(Archive, Perge  
Excavations).

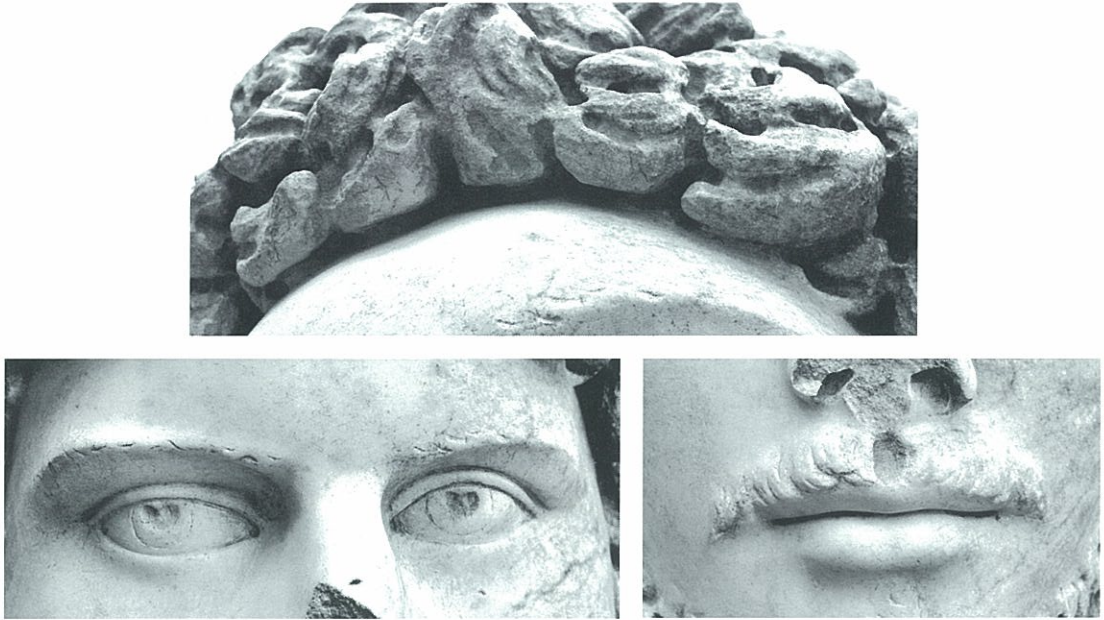


Fig. 4  
Portrait of Lucius  
Verus from Perge,  
Antalya Museum  
inv. 2010/539  
(Archive, Perge  
Excavations).



Figs. 5-9  
Portrait of Lucius Verus  
from Perge, Antalya  
Museum inv. 2010/539  
(Archive, Perge  
Excavations).





Figs. 10-12 Portrait of Lucius Verus, details  
(Archive, Perge Excavations).



Fig. 13 Portrait of Lucius Verus, treatment  
of the beard and the cavity for patch  
(Archive, Perge Excavations).

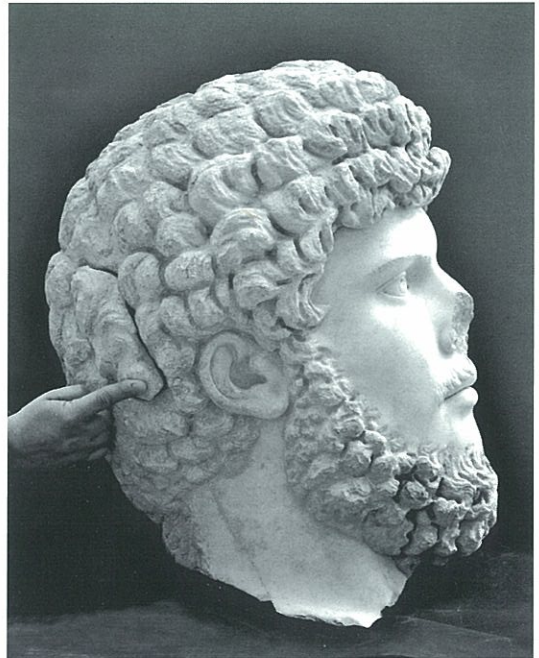
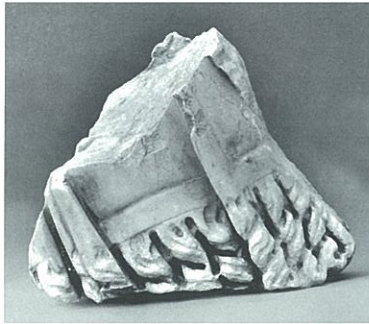


Fig. 14 Portrait of Lucius Verus with the patch  
(Archive, Perge Excavations).





Figs. 15-18 Fragments of cuirass (Archive, Perge Excavations).



Fig. 19 Fragment of paludamentum (Archive, Perge Excavations).



Figs. 20-21 Right hand (Archive, Perge Excavations).



Fig. 22  
Fragment of hair,  
probably of a captive  
barbarian (Archive,  
Perge Excavations).



Fig. 23  
Colossal statue of  
Marcus Aurelius  
found in the north  
gallery of the  
palaestra in 1979,  
Antalya Museum  
inv. 13.13.79  
(Archive, Perge  
Excavations).

Fig. 24  
Colossal statue  
of Marcus  
Aurelius, detail  
(Archive, Perge  
Excavations).

