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A CONTROVERSIAL ART PIECE FROM EPHEOS MUSEUM*

EFES MÜZESİ'NDEN TARTIŞMALI BİR ESER

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ABSTRACT

The most important point in the field of international portrait research is the question of whether a portrait is official or private. This question also provides us answers to the questions that to which emperor or empress the portrait discussed belonged or from which emperor or empress the portrait was done by inspiring. This vital issue is an important factor guiding us for identification and dating of the piece. In my paper based on international portrait research criteria, the male head discussed by both J. Inan and M. Wegner was also discussed by V. M. Strocka and N. Baydur in 1989. As a result of scientific explanations contrary to the evaluations by J. Inan and N. Baydur, it was agreed about the date and name stated by M. Wegner ve V. M. Strocka for the male head studied also by R. Ozgan in 2013. Thus, there are two different definitions and dating by five scientists. Therefore, in this paper prepared with the concern of finding answers to the questions mentioned above, I will try to date Ephesos head on which there are disagreements for definition and dating in the direction of scientific explanations.

Keywords: Male, Head, Portrait.

ÖZET

Uluslararası portre araştırmacılığı alanında karşımıza çıkan en önemli husus bir portrenin resmi mi yoksa özel mi olduğu sorusudur. Bu soru aynı zamanda ele alınan portrenin hangi imparator veya imparatoriçeye ait olduğunu ya da hangi imparator veya imparatoriçeden esinlenerek ortaya konduğu sorularının cevaplarını da bizlere sunmaktadır. Bu önemli husus, ele aldığımız eserin tanım ve tarihlendirilmesinde bizlere yol gösteren önemli bir faktördür. Uluslararası portre araştırmacılığı kriterlerine bağlı kalarak ele aldığım bu yazımda, 1966 yılında hem J. İnan hem de M. Wegner tarafından ele alınan erkek başı, 1989 yılında da V. M. Strocka ve N. Baydur tarafından da irdelenmiştir. 2013 yılında R. Özgan tarafından da kaleme alınan erkek başı, gerçekleştirilen bilimsel açıklamalar neticesinde J. İnan ve N. Baydur tarafından yapılan değerlendirmelerin aksine M. Wegner ve V. M. Strocka tarafından belirtilen tarih ve isim konusunda hem fikir olunmuştur. Böylelikle beş bilim insanı tarafından iki farklı tanım ve tarihlendirme yapılmıştır. Bu yüzdendir ki yukarıdaki belirttiğim sorulara cevap aramak kaygısıyla ele aldığım bu çalışmamda, tanım ve tarihlendirme konusunda ayrılıkların yaşandığı Efes eserini, bilimsel açıklamalar doğrultusunda tarihlendirmeye çalışacağım.

Anahtar kelimeler: Erkek, Baş, Portre.

1. INTRODUCTION

The male head unearthed from Ephesos ancient city has been studied by many researchers until today. The male head published with different views by each researchers is an emperor statue revealed in local Anatolia. The colossal head which I think that it belongs to Titus who remained on the throne was interpreted as Domitianus based on its findspot. In my study in which all these views and suggestions are carefully interpreted, it has been given a new identity with justified reasons.

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Male Head (Plate I)

Ephesos Museum (Inv. No. 670)

Ephesos.

H. H 180 cm, H. W 85 cm.

Coarse-grained white marble.

After Titus Period (His Reign, AD 79 - 81)



Resources: Inan-Rosenbaum 1966, 67 Plate 16 Figure 1; Wegner 1966, 26 Plate 15b; Vermeule 1968, 232 Figure 131; Strocka 1989, 85, 86 Plate 42 Figure 14; Baydur 1989, 93 Plate 43 Figure 2; Özgan 2013, 32, 33 Figure 17; Aurenhammer 2018, 181 Plate 127.

The head is broken and missing from the end of the neck. There are traces of integration works on the left side of the head and on the neck. The nose is broken. There are some abrasions on the face even little.

Considering size of the head preserved in a quite good condition until today, it has been thought that it belongs to a huge portrait statue with approximately 550 cm height. The fact that rear part of the head is flat and is not processed indicates that the piece was fixed to a place or leaned in a way that the rear part could not be seen. When examined physiognomic features of the person described, the piece must belong to an adult male. The head is slightly turned to the left. The head turned to the left looks far away. It has a flattened and strong skull. The hair coming downwards to the forehead is frizzly, plump and voluminous. The forehead is wide and high. Depending on serious facial expression, there are wrinkles processed in parallel lines on the forehead. The eyebrows are frown and in the form of bow. The eyes are deeply placed. The eyes stretching to eye flares are narrow and open. The upper eyelid is thicker than the lower one. Although the nose is broken, it is big as understood from the part which is left. The ears are processed in accordance with facial anatomy and close to real. The face is wide and chunky. Despite wide face, the mouth is small and open, the lips are plump. The chin is medially divided into two and fat. The neck is short and thick.

There are different views and suggestions about the name and dating of Ephesos portrait examined by many researchers. The portrait introduced as Domitianus to science world by J. Inan and E. A. Rosenbaum (1966, p. 67) and published with the same name by C. Vermeule (1968, p. 232) and N. Baydur (1989, p. 93) also in later studies has been named as Titus by M. Wegner (1966, p. 26), V. M. Strocka (1989, p. 85, 86), R. Özgan (2013, p. 32) and M. Aurenhammer (2018, p. 181).

J. Inan and E. A. Rosenbaum exemplified similarity of Domitianus portraits depicted on coins and findspot of the piece as the reason for their identification as Domitianus portrait; because the piece was unearthed in Temple of Domitianus (Inan and Rosenbaum, 1966, p. 67; Aurenhammer, 2018, p. 181). When compared Ephesos piece with Domitianus pieces as published by the researchers who had the same opinion with J. Inan and E. A. Rosenbaum (Delbrück, 1912, plate 15; Fittschen and Zanker, 1985, plate 34, 37; Poulsen, 1964, p. 51), it is seen that the characteristic features are not similar. The forehead which is high and close to quadrate, slight beak nose and thin and long neck are among physiognomic features diverging from portraits of Titus. As expressed by M. Wegner and later researchers, when compared Ephesos piece with portraits of Titus (Bernoulli, 1891 plate 12; West, 1941, plate 3, figure 6, 7, 8), similarity of flattened and strong skull, frizzly and plump hair, wide face, wide forehead, fat chin medially divided into two and short and thick neck draw attention. Additionally, portrait statues of Titus exhibited in National Archaeology Museum in Napoli and Vatican Museum (Kleiner, 1992, p. 141, 142) corroborate this view.

Ephesos head written together by J. Inan ve E. A. Rosenbaum has been rendered as portrait of Domitianus by considering also findspot (Inan and Rosenbaum, 1966, p. 67; Aurenhammer, 2018, p. 181) but it should not be forgotten that Domitianus was suspected after sudden death of Titus who remained on the throne for a short time. In order to eliminate these suspicions, Domitianus both performed a burial speech after the death of Titus and carried out many activities to honour his memory by deifying his dead brother (Özgan, 2013, p. 30; Aurenhammer, 2018, p. 181). Also this should have been the real reason of the fact that Ephesos portrait stated by J. Inan and E. A. Rosenbaum was unearthed in Temple of Domitianus (Aurenhammer, 2018, p. 181). Therefore, Ephesos portrait

(posthumous¹) on which there are disagreements also about dating must be dated to after reign of Titus (Özgan, 2013, p. 32; Aurenhammer, 2018, p. 181).

2. CONCLUSION

The wide face, wide forehead, frizzly and plump hair and round and fat chin medially divided into two on the male head named as Domitianus because of its findspot are unique characteristic features of Titus. The fact that it was unearthed in Temple of Domitianus indicates that the piece is posthumous and the emperor has been honoured after his death. Its colossal size supports this view. Therefore, Ephesos head belongs to Titus and it will be correct to date after his death.

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¹ The colossal size of the portrait is another indicator of its being posthumous.

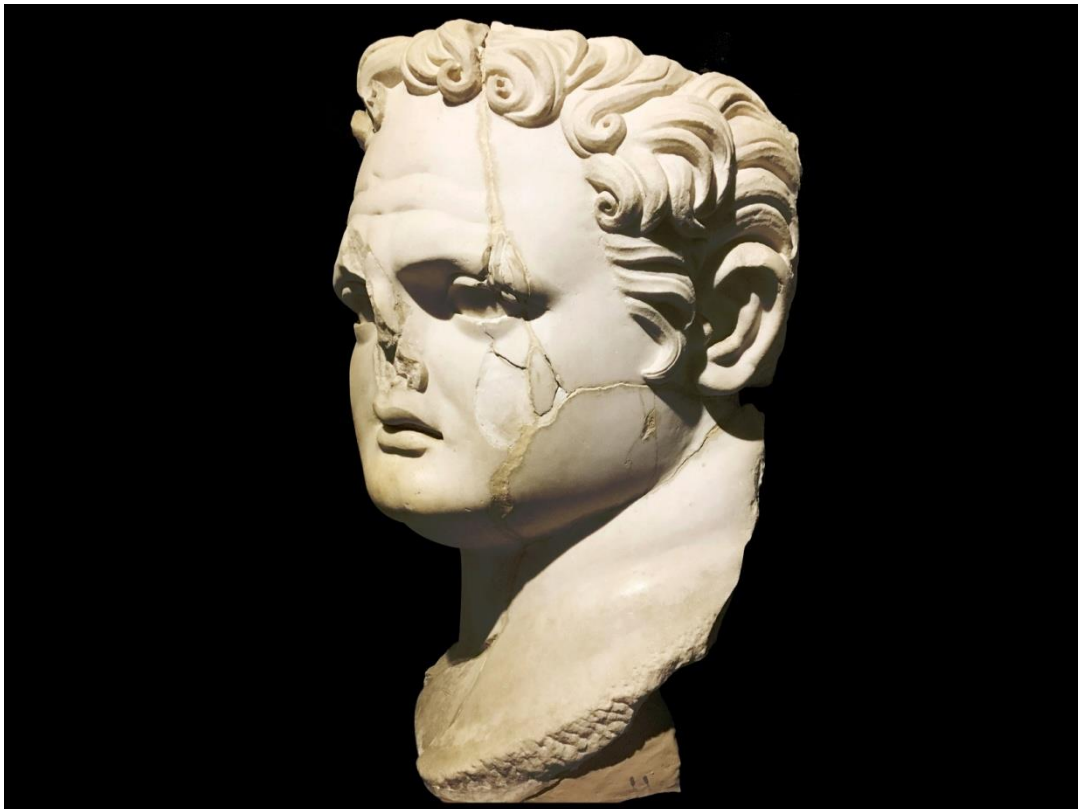
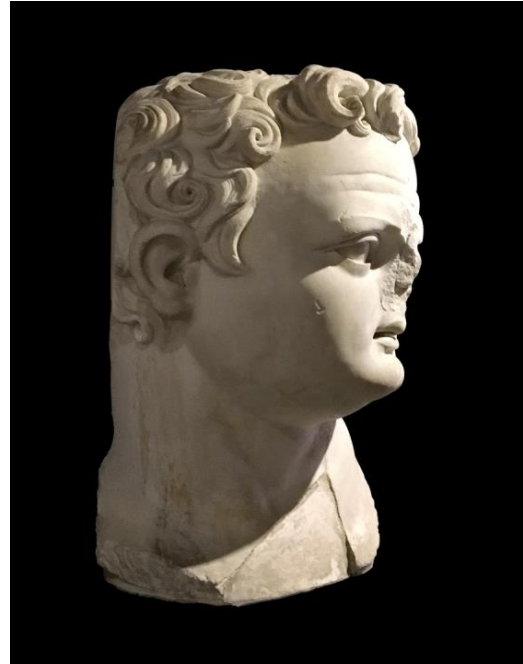
PLATE I

Plate I. Ephesos Museum, Titus Portrait. (Photo: *Yaşar ARLI*).