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PORTRAIT BUST OF A YOUNG MAN OF THE
JULIO-CLAUDIAN FAMILY

ABSTRACT

The main concern of this study is a marble bust which was found at Gemlik (Çiös near Bursa, Turkey) in 1990. The portrait betrays local features. It bears the characteristics of an idealised young man of the Classical period. The hairstyle has many affinities with the portraits of young men from the Julio-Claudian family. Therefore, this makes it possible to date the bust to that period, probably even to the latest period, that of Tiberius.

A marble bust in the collection of stone objects at the Museum of Bursa, Turkey shows a different quality of craftsmanship from other works that usually have local features. Our aim here is to define the bust as well as to identify it historically through its typological and stylistic features.¹

The bust was found in Çiös/Gemlik (Bursa, Turkey), 1990 and submitted to the Archaeology Museum of Bursa.² However, there is no record of its exact find spot in the museum inventories. It was taken to the museum after having been washed with acid, which caused a slight corrosion and scraped the patina of the surface. The left ear has a break on the side.

General Description

Bursa Archaeological Museum, inventory number: 9245

White Marble with Fine Crystals

Height: 0.45 m; Width: 0.32 m

Unpublished

The bust includes three parts (Figs. 1-4): an unbearded male portrait (A), chest (B) and a rectangular support behind it (C).

A. Portrait

The head is turned towards the right and slightly bent backwards (Figs. 1-4). The short cylindrical neck is longer on the left side than the right side. The clearly visible right and left neck muscles render the twist of the head. The throat protrudes slightly between the two neck muscles.

The back of the head is spherical, squat and broad. The hair is straight with a fringe tapering off. The tufts centred at the upper middle part of the head come

¹ This article is the first publication about the bust. It was only reported by a local newspaper (see Köstik 1995, 3). The authorities of the Directorate of Bursa Museum and Ministry of Culture General Management of Monuments and Museums have helped a great deal. I should like to thank them all, also Doz. Dr. Sauner Atasoy, Tunc Philip, Ali Akkaya, Ahmet Aydin, Funda Unal, İpek Akyel and Muazzez Erdoğan, as well as the helpful people of the German Archaeological Institute Istanbul. I am indebted to *AWE's* anonymous referees for their useful comments and suggestions.

² The Museum of Bursa purchased the bust 26th March 1990.