

/hand written/ Mr. Mehmet Akif Isik
General Director

From:

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To:

Ministry of Cultural Affairs
of the Republic of Turkey
General Directorate of Monuments and Museums
Ankara

Istanbul, July 15, 1991

Report concerning the statue whose bottom segment below the waist remains at the Museum of Antalya and whose top segment has been smuggled to the United States of America:

Detailed information regarding the statue's segment remaining at the Museum of Antalya (with Excavation Inventory No. 80/116; Museum Inventory No. 4.7.81) is being submitted in Attachment 1 which consists of one and a half pages.

The segment of the statue below the waist was discovered during the Perge excavation which was conducted under my charge in 1980 between the dates of September 1 - October 8, in the town's Southern Baths (Attachment 2) at location No. VII (Attachment 3).

Location No. VII (Attachment 3) opens in the south to the Frigidarium (Location II) through a monumental gate. This area which extends along the North-South axis of the Baths is 46.80

meters long and 15.40 meters wide. On its long side on the East, it creates a gallery of columns which opens to the West and North porticos of the palaestra. The number of sculptural pieces consisting of complete statues, torsos, heads and important fragments discovered during the excavation of the gallery has reached thirty eight. According to the inscription on the plinths, eleven of these pieces were dedicated by a private individual named Klaudios Peison. We have thus named this location the Klaudios Peison Gallery. We understand by the inscription on the plinth of the Herakles statue that it, too, was dedicated by Klaudios Peison.

We started the excavation of the gallery at its Northwest corner. I have been actively participating in the Perge excavations since the year 1946 when it first started. Based on my observations, I can state that in this section of the above mentioned site, there was no activity until September 1, 1980. Therefore, it is not conceivable to assume that there was an unpermitted excavation taking place at this locale prior to that date.

The pieces belonging to the statue of Herakles were discovered in front of the wall between Location No. VIII and Klaudios Peison Gallery (Attachment 3). Judging by the location where the statue was found, it is assumed that it used to stand in the niche which still remains erect. The pieces acquired at the site have made it possible to rebuild the section of the statue below the waist (Attachment 4-7). At the excavation, no fragments were found pertaining to the upper half above the waist.

Last year, upon seeing the upper torso of a statue of Herakles at the New York exhibition of a collection belonging to Leon Levy and his wife, Shelby White, journalist Ozgen Acar recalls the statue at the Museum of Antalya. He takes a photo of the piece and sends it to the Museum of Antalya. The Museum

Director Kayhan Dortluk and his colleagues state that they have no doubts that the two sections belong to the same statue. The General Directorate of Monuments and Museums of the Ministry of Cultural Affairs requests the return of the piece, now in Boston, through legal means. Yet the issue of whether the two parts belong to the same statue leads to heated arguments. The problem grows and branches out, and has been drawing the attention of the international press since November 1990.

These types of problems can most certainly be clarified with the aid of technical experiments. The most definite testing method is the **moulage technique**. For this, a moulage is taken of the broken surface of one of the pieces. The moulage is then placed on the broken surface of the other piece. It is slowly adjusted in its place by gently twisting it sideways to see if the whole surface or parts of the surface will fit "lip-to-lip" and if the broken surface contours will align.

With this method in mind, the Museum of Antalya sends the moulage of the broken surface of the piece to New York. The three experts who join the testing from the Boston Museum, Mary Comstock, John Herrmann and the Museum's Classics Department Curator, Prof. Dr. Cornelius C.C. Vermeule claim that the two pieces definitely do not fit together. The attorney for the Turkish government, M. Caye, and their representatives, Prof. Dr. R.R.R. Smith of New York University and conservation expert John Hurn state that they believe the two pieces definitely fit together.

There can only be two reasons why such a simple experiment can produce two completely contradictory results: Either the moulage is imperfect and insufficient, or the testing has been conducted improperly and carelessly.

1. Museum of Antalya has only sent a moulage of the torso's broken diagonal surface to New York. Since I have not seen this moulage, I have no idea of its quality. For the problem to reach complete clarification, three more moulages are necessary:
 1. the broken surface of the right arm on the level of the biceps,
 2. on the left side of the statue, the moulage of the broken surface above the support consisting of the bull's head, Herakles' staff and the lion's skin,
 3. a moulage of the area comprising the torso, the right arm and the broken surfaces of the support.

2. In my opinion, the testing has been conducted improperly and carelessly. From what I have learned, the testing has been conducted without the removal of the contemporary support which is used to keep the Boston piece standing up. A truthful result cannot be expected from a testing conducted in this manner. Since the modern support of the Boston section prevents the placement of the Antalya moulage on the piece's broken surface, it cannot be determined whether the surfaces of the two sections match, or if the contours align.

As a result of this testing, the evidence put forth by the Boston Museum stating that the two pieces do not match is unconvincing and suspicious.

In his first public statement Cornelius Vermeule had declared that the piece was acquired at the beginning of 1980 through legal means by the Boston Museum and Leon Levy and his wife, Shelby White, thus expressing that the piece was in their acquisition prior to our excavation. But in the Boston Museum catalog and the 1981-1982 museum annual book, this date is shown to be 1981. Also, at the museum catalog, the origin of the piece is stated to be a private collection in Germany. There is no notation,

anywhere, in reference to this statue prior to the date 1981. These all support the case that the Boston piece has appeared after our excavation.

The problem of two bellies: Some state that if the two sections belong to the same statue, then Herakles has **two bellies**. In the Boston piece, a major section of the belly is clearly visible. Only a small section which is part of the broken side is missing. There is no belly in the Antalya piece. Anyway, in this section a relatively large and deep section is broken off the surface.

Lately, there have also been talks of the **lion skin having two heads**. Naturally, since a lion's pelt cannot have two heads, this point has been pushed forth as support that the two pieces do not belong to the same statue. In the Antalya piece, the head of the lion's skin is clearly visible. In the Boston piece, the shape that is viewed under Herakles' left arm bears no relation to a lion's head. As is generally seen in other replicas of its type, this is a bunched up portion of the lion's skin, tossed over Herakles' staff, forming curves.

Lastly, I'd like to refer to the photomontage of the two pieces. **A photomontage which is frequently used in the press is of such quality so as to create doubts that the two pieces belong to the same statue.**

Only after careful analysis does one realize that some of the inconsistencies noticed in the photomontage are based on the faulty manner in which the Boston statue is kept standing upright. In the photomontage, the first inconsistency is the extreme length of the upper right arm. The other awkward aspect is the unalignment between the torso muscles and the axis created in the new

stance by the press photo.

In order to set the piece in its original condition, the torso has to be tilted to the right to allow the slight raising of the left shoulder; and the piece has to be tilted slightly backwards to give the head a more upright appearance.

I have no doubts that a portion of the Museum of Antalya piece was stolen by one or two of the excavation workers during the excavation. During the same excavation season, the missing torso of another Herakles statue (Excavation Inventory No. 80/122) found at Location No. IV (Netatio) of the Southern Baths was recovered in the garden of a worker's house as a result of an investigation conducted there following a tip-off.

If the points that we have explained are to be considered, then it will be necessary to conduct a second experiment in New York with the new moulages of the Antalya piece in order to solve the problem.

As of July 20, I will be in Antalya for a month to continue my museum work related to the publication of the sculptural pieces at the Perge excavations. I can arrange to have the necessary moulages created under my supervision. If deemed suitable, I can join the testing in New York. On the issue of whether or not the two pieces match, based on my forty-five years of experience in this field, I would like to inform you that these pieces, in my opinion, belong to the same statue.

Prof. Dr. Jale Inan
/signed/

Attachment 1

SECTION OF HERAKLES STATUE (Farnese type)

Museum of Antalya Inventory No.
4.7.81

Excavation Inventory No. 80/116

Discovered in Location No. VII
during the excavation of the
Southern Baths

Istanbul University
School of Literature
Department of Archeology
Photography Archives

Negative No.

80.44/16 - 80.45/6

80.45/2 - 80.45/4

Made of porous white marble with large pores.

Height: 116 cm., Height of plinth: 7 cm., Depth of plinth: 43 cm.,
Width of plinth: 60 cm., Height of the adjacent staff: 92 cm.,
Height of the bull's head: 25 cm., Width of the statue: 70 cm.

The statue was discovered in eleven fragments in the North side of Location No. VII in front of the wall niche. The eleven fragments belonging to the piece were assembled together enabling the erection of the lower segment of the statue.

The section of the torso above the waist, the head and the left arm are missing. His [sexual] organ has been destroyed. The right arm's biceps and the lower arm, including the hand, are present but the fingers are missing. A fragment of the lion skin belonging to the right side, hanging down over Herakles' staff, is missing. The tip of the right foot's big toe and the tip of the left foot's big toe are both broken.

1. On the oval shaped plinth, the ankles, the two feet, the bull's head and the lower segment of Herakles' staff.
2. The segment from the part below the right knee to the ankle.
3. The fragment between the left knee and the ankle.

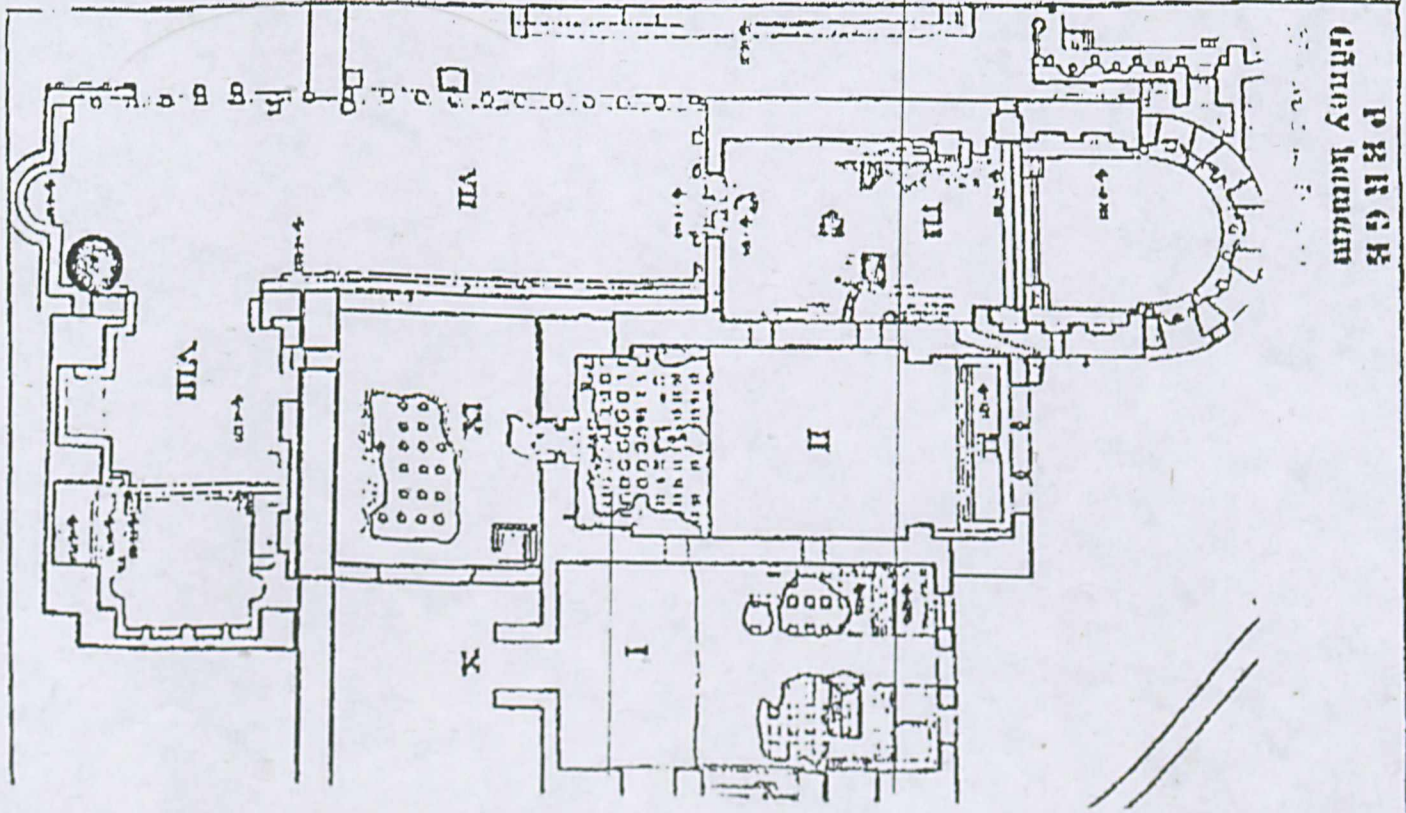
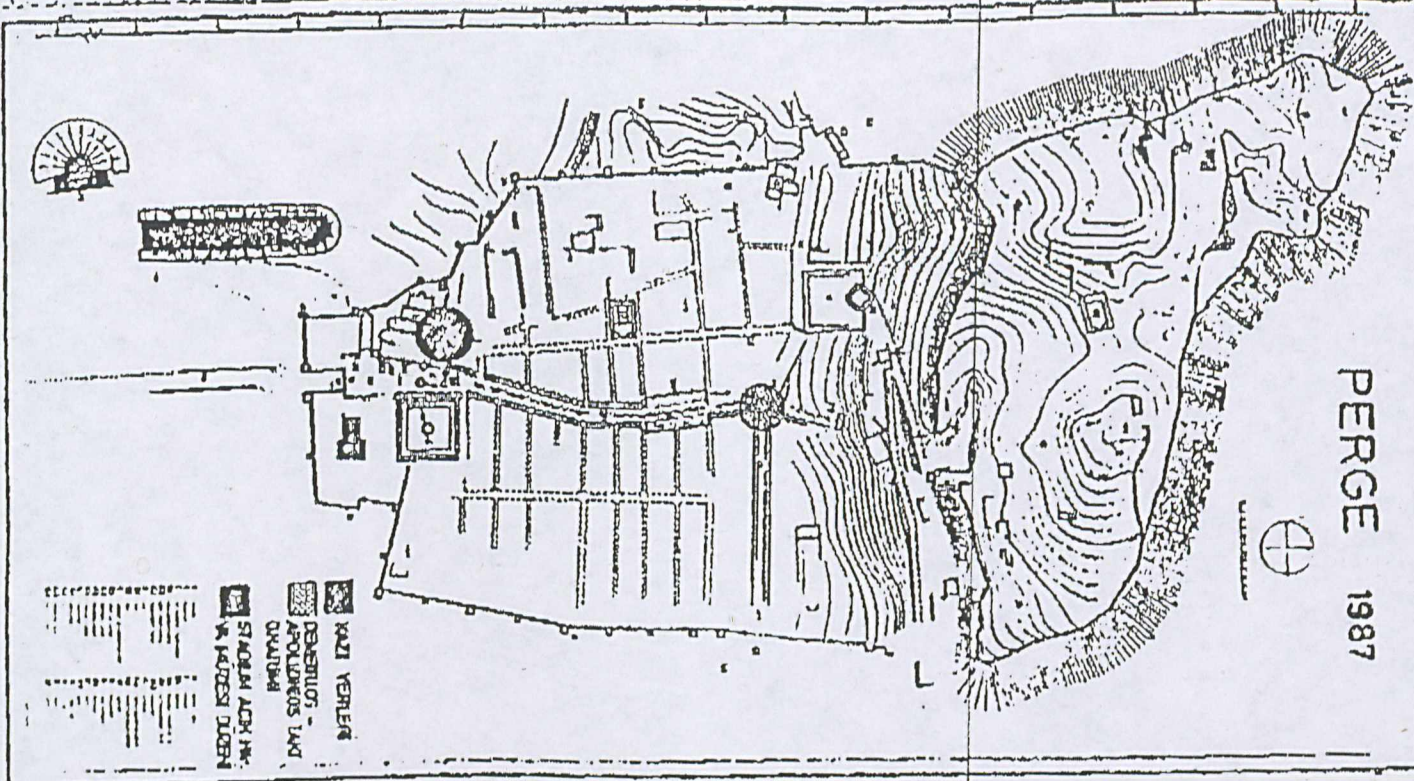
4. The right hand.
5. The fragment from the right wrist to the part above the elbow.
6. Biceps of the right arm.
6. /should be 7/ The fragment consisting of the lion skin's head which is attached to Herakles' staff.
- 8, 9, 10. 3 fragments belonging to the lion skin's right leg whose fragmented pieces fit well together (includes the paw).
11. A section of the lion skin's left paw.

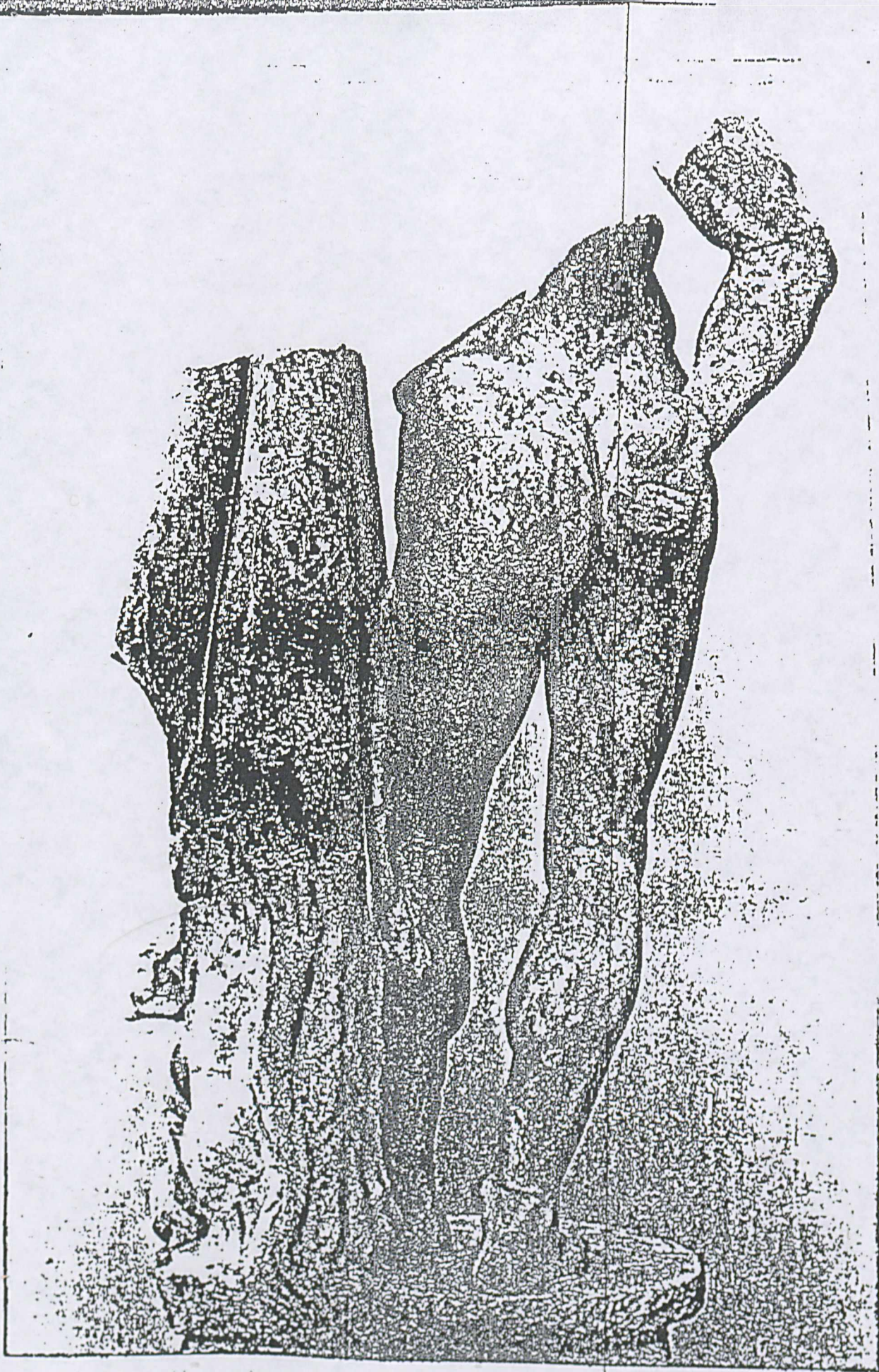
The remains of the statue are in a state to affirm that it is a copy based on the Herakles Farnese of Lysippos, who was a well-known sculptor of the 4th century B.C. The right foot which bears the weight of the figure makes contact with the plinth on the total surface of its sole; and a filling in the appearance of a leather sole of a sandal is sculpted at the bottom of the left foot.

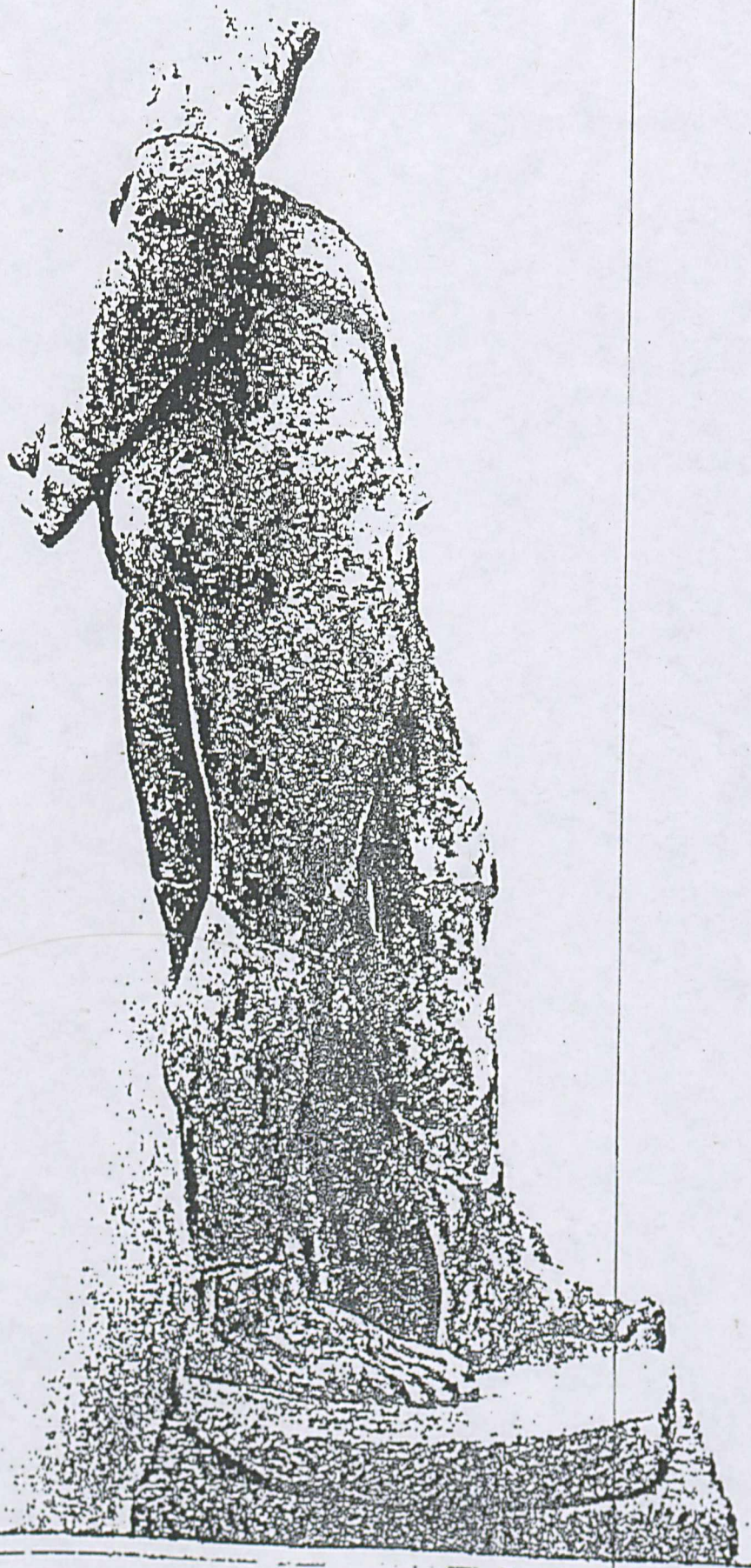
In the front of the plinth appears the inscription, "Klaudius Peison Anetheken", stating that the statue is dedicated by Klaudius Peison. Herakles' right arm is drawn backwards from the elbow and the back of his hand rests on his hip. On the left side of the statue is a support consisting of the bull's head, Herakles' staff and the lion skin which is tossed over the staff. Herakles rests on this support with his left arm which is now non-existent. Two marks remain on the surface which imply that the hand was resting on the lion skin. Only the upper portion of the lion's mouth remains. The eyes are tightly squinted. The teeth are clearly visible. His mane is depicted in large curls. The figure is attached to a bull's head by the side of its left calf. Although now broken, the bull's right horn connects to the left side of the calf at its tip. On this strong support the bull's ear is visible. The lion skin which extends between Herakles' staff and his left leg is sculpted to join his left thigh above. Lower down, the paw is attached to the leg

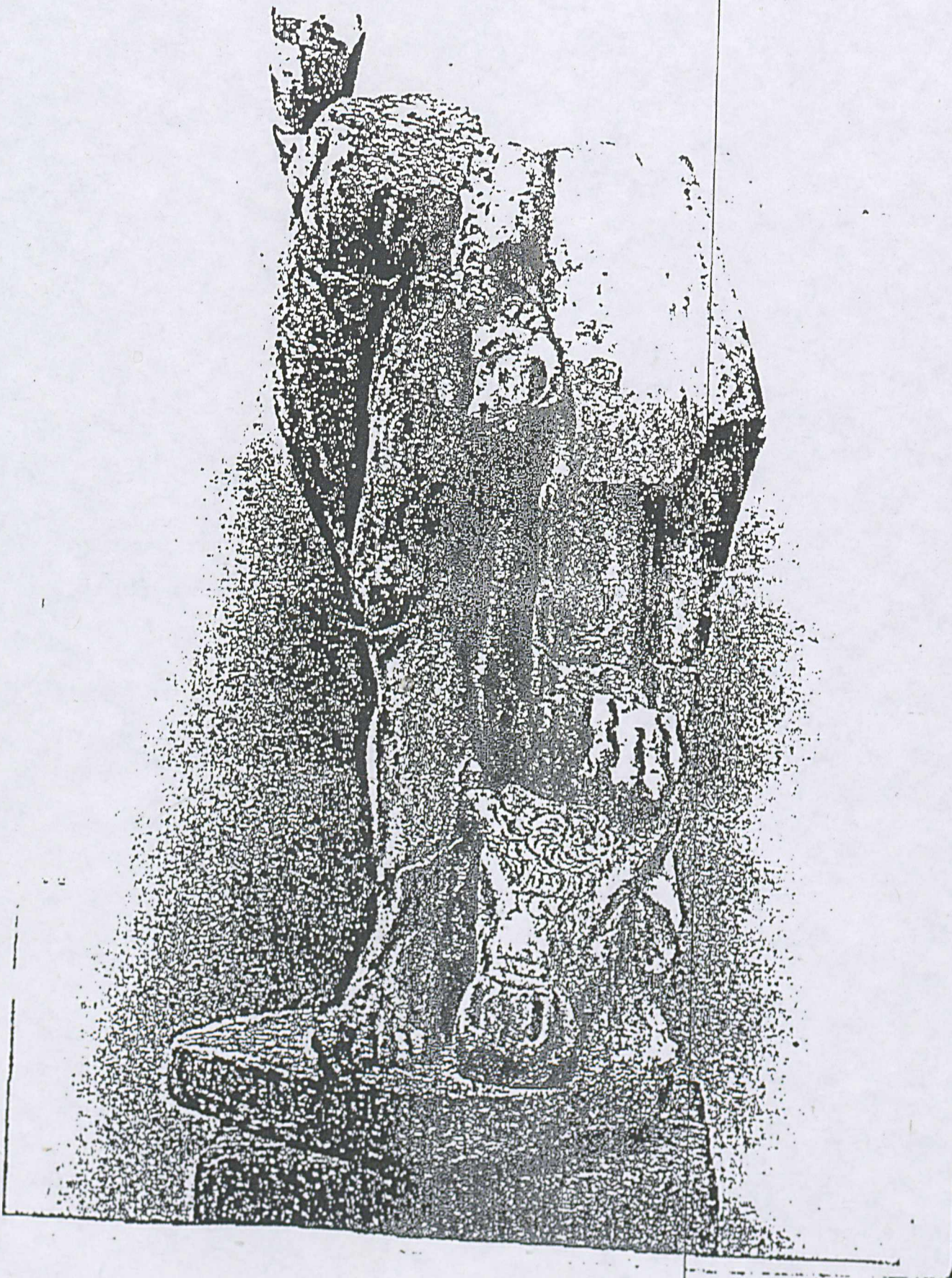
below the knee on one side, and on the other, to the segment of the lion skin which is sculpted to adjoin Herakles' staff. Lower down, the paw is attached to the leg at a point below the knee on one side, and on the other, to the fragment of the lion skin which is sculpted attached to Herakles' staff.

Down below, the bull's mouth is partially buried in the plinth. The nostrils and the creases on the nose are ornamentally depicted. Its eyes are closed. Herakles' staff is placed in between the two horns below. The figure's muscles are detailed in the baroque style, and is sculpted, especially on the legs, ornamentally.









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