

APHRODISIAS 2021

A REPORT ON THE ARCHAEOLOGICAL FIELD SEASON



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Work at Aphrodisias in 2021 focused on interdisciplinary projects in the Civil Basilica, South Agora, and Tetrastyle Street. Much other conservation, study, and publication work was also undertaken. Our team of forty worked from 1 July to 3 September and consisted of archaeologists, architects, conservators, epigraphists, photographers, and numismatists – both senior staff and students. Sixty-eight local workers were employed in excavation and site conservation – forty-four in excavation and twenty-four in conservation. The government representative was Hülya Kayaöz, from the Gaziantep Kültür Varlıklarını Koruma Bölge Kurulu.

1. CIVIL BASILICA AND DIOCLETIAN'S PRICE EDICT (Figs. 1–9)

A new project was begun at the Basilica in 2018 to restore parts of its façade and display Diocletian's Edict of Maximum Prices which was inscribed on the façade's marble panelling in AD 301. In 2019, the marble and mosaic floors inside the building were conserved and photographed, and significant progress was made with the repair and anastylosis of the colossal columns from the front of the building. After a year's pause in 2020, work in the Basilica was resumed in 2021, focusing on final excavation and documentation of the mosaic floors and on the display of the first part of the Price Edict.

Excavation. First the mosaics in both the west and east aisles, which were covered at the end of the 2019 season, were re-exposed and cleaned (Figs. 2–4). The excavation of both aisles was then extended to the south to the length required for the display of the Price Edict panels on the line of each of the side walls (BSAg 21.1, east and 21.2, west): 4.00 m on the west and 7.00 m on the east. These trenches revealed more and better-preserved sections of the aisle mosaics. The excavated section of the east aisle had never been exposed before, while the excavation of the corresponding section of the west aisle mosaics revealed modern material indicating that it had been uncovered in the 1988 campaign.

In the east aisle the mosaics were found covered by a roof tile collapse, on top of which occupation had resumed (Fig. 4). A wooden structure, added against the side wall by cutting through the tile collapse (3.01 x 1.92 m), was eventually destroyed by fire. A broken and burnt ceramic bowl associated with the uppermost occupation layer could be dated to the final phases of Byzantine rule at the site, at the end of the twelfth century or the beginning of the thirteenth century. The burning of the wooden structure at the southeast corner of the trench caused some dark discolouring to the mosaic, largely removed in subsequent cleaning. Excavation was supervised by Duru Yağmur Başaran and Alis Gülfizar Altinel.

Mosaic conservation. The whole extent of the mosaics in both aisles was re-conserved for final photography and for a campaign of graphic documentation (Fig. 3). All borders were edged with lime mortar, including the marble-tiled floor in the vestibule at the front (north) of the building, partly completed in 2019. Small parts of mosaic were lifted to allow removal of roots below, and then re-laid on sand with hydraulic lime. Small missing parts of mosaic pattern were filled with loose tesserae set in pink mortar. A single even surface was established as far as possible by lifting mosaic from deep depressions (caused by falling architecture when the building collapsed), filling the depression with grey mortar, then re-laying the mosaic on top. In the east aisle all empty spaces between areas of mosaic were filled with grey mortar, and some details were cleaned with a scalpel to aid detailed drawing. In the west aisle, the mosaic is much more fragmentary, so large empty areas were left unfilled (Fig. 3). All old cement edging was removed and replaced with lime mortar.

Roots and ant-invasions were treated chemically. Finally, the whole mosaic in both aisles was scrubbed and washed, and coated with a thin layer of mixed paraloid (15%) and acetone (85%) to produce a strong and brightly coloured effect for final photography. The conservation work on the mosaic and marble floors was carried out by İslim Görür and Abubekir Karakeçi, supervised by Aslan Çakır and Bilgesu Şen Ekinci helped by remote consultation with Francesca Guiducci.

Mosaic drawing and photography. The exposed floor of the Basilica was photographed from a crane – whole, parts, and details by Gücügür Görkay. Since the mosaic will be permanently covered, it was also drawn by hand at a scale of 1:25 in four large sheets for each aisle, in a programme of documentation that lasted the whole season (Fig. 5). These field sheets were hand-coloured and digitized to produce an overall plan of the different mosaic designs in each aisle. In both aisles, the mosaic design was divided into large rectangular areas containing repeated carpet patterns, bordered in the west aisle by a frieze of ivy and large-scale bead-and-reel, and on the east by a meander border punctuated by squares with a great variety of motifs (shields, dolphins, a gold box, an eye, and a city-wall motif). Since it is dated precisely to the later AD 350s by the governor Flavius Constantius who had it made, this mosaic floor is of considerable importance. The drawing of the mosaic was carried out by Batur Ecer, Ekrem Öztürk, Hande Nur Yazkan, and Ayça Sariönder, supervised by Harry Mark.

Mosaic covering. The mosaic was covered at the end of the season. The first layer, laid directly over the mosaic, was of very fine washed and sieved sand-gravel, pressed to create an even surface. The second consisted of two layers of Delta-Vent N, and the third of finer washed and sieved sand. Another layer of Delta-Vent N covered the sand, and a fifth layer of gravel was spread over it (Fig. 8).

Edict display. A trial section of the display of Diocletian's Edict of Maximum Prices was constructed along the line of the Basilica's east wall. The design includes plastered masonry walls above the niches in the Basilica side-walls to carry parts of the inscribed Edict panels, and text and information panels mounted on longer sections of a light steel construction in front of which the panels are attached as if floating (Figs. 6–9). The walls were constructed of local masonry at the back of the niches, marked from the ancient masonry by a line of red tile, and plastered with a grey-coloured mortar. The steel support-construction for the panels was made in Denizli and mounted on site by Süleyman Tomaş. The text of the Edict's Introduction and its first thirteen chapters was translated into Turkish and composed on the first five panels in Turkish, Latin, and English. The panels were then printed in Nazilli and mounted on the steel construction (Figs. 7 and 9). Some of the surviving marble panels of the Price Edict were moved from the Yeni Stoa Depot to the Blue Depot-Workshop in readiness for work on their display in 2022.

The Edict display was designed and its installation supervised by Harry Mark. The texts for the Edict were prepared and translated into Turkish by Mustafa D. Somersan, Serra Somersan, and Yaşar Demiröz. The Latin and English texts are based on those of Professor Michael Crawford to be published in a monograph in the *Aphrodisias* series. The Basilica and Edict project is funded by Mr Murat Ülker, chairman of pladis.

2. URBAN PARK, called THE PLACE OF PALMS (Figs. 10–14)

The city's second public square, formerly called 'The South Agora' (215 x 70 m) was not in fact an agora. Recent excavation in 2012–2017 funded by Mica and Ahmet Ertegun has shown that it was an urban park with a long water-basin (170 x 30 m), surrounded by palm trees and Ionic colonnades. The complex was called 'The Place of Palms' in a sixth-century poem inscribed on its eastern gate or Propylon. Current work is focused on the restoration

of the marble perimeter of the pool and on a collaborative monograph describing its excavation and history. Preparation of this volume is near completion. In 2021, restoration work was resumed on the south side of the pool's marble perimeter, under the supervision of Hikmet Apaydın and Ozan Yıldırım. Excellent progress was made: the restoration reached the west end of the pool (Figs. 10–12). A small battered head of a satyr was found re-used in rubble packing of the inner perimeter wall behind the orthostate slabs that lined the pool (inv. 21-28, H: 12 cm, Fig. 66), at the part of the pool immediately north of the Basilica façade. The conservation work is supported by Mr. Ömer Koç and the Geyre Vakfi.

Excavation. Earlier excavation had left a long ridge of earth unexcavated at the north-west corner of the complex, between the pool edge and the north stoa (Fig. 13). A new trench (SAg 21.1, 60 m long and 12 m wide) was opened here, in order to take this feature down to the same level as the other parts of the pool surround. Part of the imperial-period rounded marble kerb of the walkway around the pool edge could be followed at the curved west end of the pool for a short distance (Fig. 14). There were also some remains of the rubble substrate of the marble paving of the walkway as well as a few traces of the actual paving slabs, most of which had been removed in later periods.

The stratigraphy encountered was relatively straightforward: on top of the sixth-century walking level, there was a c. 30 cm thick layer of greyish brown clayey silt, which originally extended over the seating around the edge of the pool. This represents the abandonment of the Place of Palms as a monumental urban space. On top of this surface lay poorly preserved remains of mid-Byzantine structures. They were covered by a thick medieval-to-early modern deposit in which were embedded further small-scale structures, one of which re-used a battered mask-and-garland frieze block. The final layer was a modern topsoil containing mixed finds from various periods. The excavation was carried out by Merve Günal and Nefise Nur Özçelik, supervised by Ine Jacobs.

3. TETRAPYLON STREET (Figs. 15–42)

The Tetrapylon Street runs north-south from the Tetrapylon to the Theatre, and its excavation, begun in 2008, is designed to investigate a key urban artery and to bring new information about late antique, Byzantine, Seljuk, Beylik, and Ottoman Aphrodisias. The excavation, delayed in 2020 due to the pandemic, was brought near to completion in 2021 (Fig. 15). The buildings and finds offer a remarkable and continuous historical profile of human activity in the area from Roman to Ottoman times.

Excavations were continued both to the south (SAve) and to the north of the Sebasteion (NAve) with the following aims: to examine the connection between the Place of Palms and the Tetrapylon Street in early imperial times; to trace any remains underneath the late antique street; to improve our understanding of the occupation in the area after the c. 620 earthquake that severely damaged the area and brought down the east colonnade; and to extend our knowledge of Aphrodisias into the Seljuk and Ottoman periods. New excavation was carried out in the so-called Dark Age Complex, in the Street's west colonnade, and across the six-metre wide baulk separating the excavation area from the section of Street already accessible to tourists. Excavation was aided by the low levels of ground water in 2021. It was supervised by Ine Jacobs with Ceren Ak, Alis Gülfizar Altınel, Armağan Aydın, Duru Yağmur Başaran, Yaşar Demiröz, Merve Günal, Durmuş Ökmen, Nefise Nur Özçelik, and Elif Şahin. The street project is funded by Aygaz, the Headley Trust, the Friends of Aphrodisias Trust in London, the Malcolm Hewitt Wiener Foundation, and the British Institute at Ankara.

Some general points may be highlighted first. There is very little imperial-period evidence of any sort from along the excavated street that is not re-used. The street paving and structures are all late antique. The essential picture is of a busy, elaborately colonnaded street of the late fifth to sixth century that was destroyed in the early seventh century, with life after that resuming on top of, among, and through the collapsed ruins of the street colonnades. Many water supply pipes were installed in conjunction with the street in the late fifth to sixth century. Two late phases, or better two construction phases, stand out: a higher level was established 80–90 cm above the imperial-period street level, and then immediately raised a further 60 cm to the final paved level. The extant Street paving all derives from a single, one-shot building operation, as shown by its consistent technique and by the abundant masons' marks of the same few workshops supplying the project all at one time. The seventh-eighth-century Dark Age Complex is a remarkable early medieval structure of some ambition among more vernacular housing. The house entrance at the northeast corner of the NAVE area also maintained a prominent architectural profile. It has a re-used marble doorway, installed in the sixth century and in use through the medieval period with a raised ground level and door-sill.

South Avenue. The trench excavated to expose the ramping access between the Street and the tunnel entrance into the Urban Park was re-opened and a small amount of further excavation carried out to clarify the phasing and the trajectories of a complicated intersecting set of water-supply pipes and drainage channels (SAve 21.1 Sounding 1, Fig. 16). A sounding in front of the stylobate of the east colonnade showed that the stylobate had been constructed on top of a pre-existing wall of early imperial date (SAve 21.1 Sounding 2, Fig. 17). A tall narrow opening in the wall (H: 65, W: 12-19 cm) indicates that originally there was a cryptoporticus to the east of the imperial-period street, accessible through an entrance in its northern end-wall. The space was altered in the late fifth century when the street level was raised. Its original superstructure was dismantled, and the space was filled to the top of its walls. The stylobate for the street colonnade and a substrate for a pavement floor was laid on top of it.

North Avenue. A sounding in front of the Sebasteion Propylon was opened to sample the street drain for archaeobotanical research, to examine the imperial-phase construction, and to safeguard the statuary fragments integrated into the Late Roman drain walls (NAve 21.1 Sounding 2, Figs. 18–19). Excavation reached the original drain floor made of irregular schist slabs. The walls of the imperial-period drain were only 80 cm high and (at least in front of the Propylon) they were built with large rectangular ashlar without mortar (Fig. 20). Near the north end of the Propylon, the drain walls merge into a more standard mortared rubble construction. When the late antique street was constructed, the walls of the drain were raised in two stages. Amidst the mortared rubble, a number of statuary fragments (small parts of large statues, both naked males and draped females) was found, as well as an unusual architectural panel with dolphins on either side of a representation of rippling water – it was probably part of a fountain (inv. 21-87, W: 44 cm, Fig. 18). The drain had at least one later phase, attested by a section built with a very hard lime-based mortar. This phase re-used Roman-period building elements, including a female head, possibly from one of the *ethnos* reliefs of the Sebasteion's North Building (inv. 21-90, H: 18.3 cm, Fig. 19).

A sounding examined the date of the marble door-frame still standing on the west side of the street (NAve 21.1 Sounding 1, Fig. 21) and showed the door belonged to a building constructed at the same time as the late antique street – as indicated by water supply pipes built into the wall foundation, by a large drain evacuating waste-water from the building's interior to the street drain, and by conduits connected to downpipes collecting rainwater from the building's roof (Fig. 22).

Further excavation was carried out in front of the Niche Building (NAve 21.3 Sounding 2, continuing Nave 19.3.2) and dug to a layer of compact clay with a blueish-grey colour (upper elevation at 516.17-22 m asl), without archaeological remains. The next deposit, a soft blackish-brown, clayish loam with a significant charcoal content, included mixed Neolithic and early-imperial-period sherds. Other ceramics recovered showed widespread Late Roman interventions in the entire area (Fig. 23).

At the east colonnade opposite the Niche Building, soundings were made on both sides of the colonnade (NAve 21.3 Soundings 4 and 5, Fig. 24). Sounding 4, in front of the stylobate, clarified the late antique date of two water supply pipes uncovered next to the street pavement in 2019. These pipes may explain why there were no pavement slabs next to the colonnade: they required easy access in case of leaks or breaks. Sounding 5, inside the colonnade, located remains of earlier walls dated by early imperial-period sherds – one wall running east-west, the other under the north-south back wall. An east-west drain of late antique date, built to evacuate waste-water from the residences behind into the main street drain, was also found.

Dark Age Complex. The presence of a three-unit building complex immediately north of the Niche Building, constructed above and to the west of the paved street shortly after the earthquake of c. 620, was established in 2019 and further investigated in 2021 (NAve 21.2, Fig. 25). Its phases of occupation were clarified (Fig. 26), and evidence for occupation of seventh-century and later date was also discovered inside rooms belonging to the Baths of the Gerousia (Council of Elders). Light was shed too on the possible extent of these baths: they were certainly larger than previously thought. The northern extent of the building was excavated, and a large wall section in the vegetation behind the baths to the west seems to have formed part of its walls. A preliminary exploration of the hypocaust confirmed that the heated section of the bath building was extensive (c. 17 m east-west, c. 30 m north-south).

Excavation in Rooms 1 and 4 of the Dark Age Complex suggested this area in its first phase functioned as a simple bath as well (Fig. 26). The rudimentary hypocaust in Room 1 was further explored, and its doorway was seen to have been narrowed to retain heat inside the small chamber. The drain in the SE corner of Room 4 was found to connect directly, in a carefully planned way, with the Late Roman north-south drain on the western edge of the Street. Water for the bath was probably carried into the building in buckets, and as there is no furnace outside the room, fuel was probably burned directly beneath the floor, introduced from Room 4.

The final Late Roman phase of the area was uncovered under Rooms 2 and 5. A section of the western border of the Street and its north-south drain was uncovered under Room 5, while the function of the space beneath Room 2 remains unknown.

The eastern half of Room 3 was excavated in 2019, and based on the continuous articulated brick debris in this area, it was hypothesized that this space was originally a side street connecting the main north-south street to areas to the west. Excavation in 2021 suggested that it was used rather as a service corridor to the bath complex (Fig. 26). Beneath the collapse debris and the post-earthquake occupation layers, the remains of a brick structure, possibly part of a furnace, were excavated. At the northwest corner of Room 3, under the passage to Room 6, the southern extent of a structure belonging to the first phase of the Dark Age Complex was uncovered. It consisted, from west to east, of two medium-sized rubble stones, a fragment of a marble lattice balustrade (probably from the Tetrasyon), as well as the head of a late antique philosopher bust (inv. 21-119, H: 29.4 cm, Figs. 27–28).

The walking level inside Room 3 was raised at least once. Lying on top of the surface of the floor associated with its second phase was a badly worn lead seal (inv. 21-61, Fig. 29). A preliminary reading of the cruciform invocation written in a monogram on the obverse and the four lines of inscription on the back by Vivien Prigent is as follows: Θεοτόκε βοήθει τῷ σῶ δούλῳ Νικολάου νοταρίῳ – ‘Mother of God, help your servant Nikolaos, *notarios*’. The seal belonged then to a *notarios* (notary), probably of the Church. Prigent places the seal in the eighth century.

The Dark Age Complex was destroyed in what appears to have been a violent and sudden event, resulting in an almost one-metre thick destruction deposit inside the rooms. This destruction deposit in Room 3 incorporated a pilaster capital, badly damaged, with as its central figure a putto in the posture of the spinario – a boy pulling a thorn from his left foot (inv. 21-121, Fig. 30). This capital had no doubt been re-used in the walls of the building. Another notable find was a small private altar inscribed as a votive dedication (*euchēn*) to an un-named deity. It was discovered in the destruction debris above Room 7, that is, above the Gerousia Baths (inv. 21-114, I 21-05, Fig. 31). A comparison with results from previous campaigns in this area places this destruction event in the Middle Byzantine period. The area appears to have been abandoned for several centuries thereafter, and was not re-occupied until Classical Ottoman times.

North baulk and colonnades (NAve 21.5). The wide baulk separating the 2008–2019 excavations from the stretch of Tetracylon Street to the north, dug already in the 1980s, was excavated down to street level, leaving a baulk two metres wide as a barrier. When mid-Byzantine levels were reached, the trench was extended to the south to incorporate an area above the west colonnade that had remained unexcavated after the 2009 season (Fig. 32). Excavations uncovered a tightly compacted stratigraphy, with a large quantity of interventions, in a small area.

The oldest remains in this area were the stylobate and two pedestal bases for columns of the east colonnade, together with the continuation of the colonnade back wall, both of which date to the Late Roman renovation phase of the Street (Fig. 32). The entranceway into a residence behind the east wall at the north end of the NAve area has an elaborate black-and-white tiled floor, large bases in front of its street columns, and a bench against the inner wall of the colonnade for visitors (Fig. 35). The jambs of its re-used monumental doorway were uncovered in 2019, and in 2021 an inscribed door lintel of the early imperial period, found in 2009 re-used in a mid-Byzantine construction in front of the west colonnade opposite, was discovered to fit these in-situ door jambs (Figs. 33–36). The lintel’s inscription is a pagan dedication ‘to Zeus Spaloxios and Zeus Patroos’ set up by their priest, Eusebes son of Menandros (inv. 09-02: A. Chanotis, *Aphrodisias Papers* 5 [2016], 335, no. 2), and it is striking that for the door into the house of a Christian grandee of the sixth century, the old inscription was not erased. The inscription is beautifully carved and redolent of the refinement of earlier days. This monumental doorway remained in use after the early seventh century earthquake, when a new ‘higher’ door-sill was installed c. 60 cm above the original threshold, above the level of the collapsed street debris (Figs. 35–36).

The paving slabs of the street were in a good condition, although most of the cover-slabs of the main drain running along its eastern border were broken. The north face of the most northern excavated pedestal of the east colonnade carried a commemorative inscription that can be translated as ‘† *Here the water was mixed* †’ (I 21-07). The west stylobate is of worse quality than the east and was also a later addition that sits directly on the street pavement. The back wall of the west colonnade probably dates to the late-fifth-century reconstruction. Between the side street departing to the west (that is, Dark Age Complex Room 3) and the baulk, it had four entrances, three of which probably belonged to cellular

shops, and a wider one that suggests a more monumental space behind. Traces of post-earthquake interventions to this back wall were found.

The destruction of the east colonnade in the c. 620 earthquake was, as in previous years, represented in the colonnade itself by a thick deposit of debris from the floor tiles and marble revetment of the second storey. They were covered by a thick compact clayish layer with a striking orange colour, which in all likelihood testifies to the presence of mudbrick in the walls of the upper storey (Fig. 37). Floor tiles, fragments of marble revetment, and two pilaster bases were found in this matrix (inv. 21-127 and 21-128, Figs. 38–40). Above the street, there was a hard layer with a heavy mortar/plaster content containing broken brick, fragments of marble revetment, fragments of marble lattice, and remains of the wall mosaics of the east colonnade, sometimes with recognisable motifs.

After the c. 620 earthquake, the entire area was re-occupied. In the west colonnade, the density of remains – mortar and earthen floor surfaces, several phases of modest construction in re-used brick and mudbrick, and a rubbish dump abutting the walls of the Dark Age complex – confirmed uninterrupted occupation in this entire area, as well as in the buildings located behind the west back wall of the street. Above the Street, fallen bricks were spread out on top of the previous layers, probably to combat persistent water issues in the area. The new higher-level threshold in the door-frame in the back wall of the street on its east side (Figs. 35–36) and the walking surfaces in front of it confirm the re-establishment of circulation patterns.

The occupation level above the street pavement rose steadily, with phases of occupation alternating with brief phases of abandonment attested by thin layers of alluvial soil. At several moments, there were attempts to dig down to the street and in particular to the drains under it, probably to improve the drainage of the area. The fill of one such cut included a ceramic stamp, possibly for textile decoration (inv. 21-76, Fig. 41).

Subsequent larger-scale intervention is represented by the construction of a north-south wall built with a combination of large re-used blocks (including the Zeus Spaloxios lintel mentioned above, Fig. 34), small-scale rubble, and large brick and tile fragments. This wall separated the street from the area above the west colonnade and can be tentatively dated in the tenth century. The wall collapsed but was replaced almost immediately by a successor just to its east. After another period of decreased activity, a large floor area was created to the east of the wall, sloping down strongly from east to west. The floor can be connected to remains uncovered in the 2009 campaign, in particular to small houses constructed above the street, probably of twelfth-century date.

Another destruction phase followed, resulting in a thick stony deposit in the centre of the street area. A significant deposit of alluvial soil indicates that the area was then abandoned. When activity resumed, the area was transformed again. In the centre of the street area, a floor was made probably from surrounding debris. Newly constructed walls (poorly preserved) had a different orientation from all previous structures. Like the bath house uncovered during previous seasons in the SAve and multiple smaller structures in the NAVE area, it followed the orientation of the Sebasteion rather than that of the classical street grid. Ceramics mixed with the stones of this deposit were Beylik in date (Fig. 42).

Probably early in the Classical Ottoman period, all remains were covered by one continuous deposit, a compact soil with many small stone and brick inclusions, the top of which served as walking surface. This surface was the first context from which a large number of coins, for the most part Islamic, was retrieved in 2021. The largest part of the trench at this level was taken by the northern extent of one large structure (possibly an

animal pen) consisting of rubble foundations with a superstructure in ephemeral materials, confirmed by many postholes sunk in the rubble.

In the following centuries, the area was used as a market, with smaller structures replacing the larger structure of the first Ottoman phase. There was a later Ottoman road, much repaired, and probably a butcher's shop, suggested by a remarkable quantity of animal bone, primarily belonging to scapulae and to a lesser extent to long bones, some with cut marks. To judge from the ceramics, there were no substantial Late Ottoman or modern remains in this area.

4. SEBASTEION TEMPLE (Figs. 43–50)

A new three-year project was begun in 2021, to study, document, and restore parts of the Corinthian temple façade that closed the east end of the Sebasteion complex (Fig. 43). All the architectural pieces of the Temple were collected and organized in their own block-field to the east of the excavation house by crane – column bases, column sections, Corinthian capitals, inscribed and uninscribed architraves, scroll-decorated frieze blocks, and coffer panels (Fig. 45). The inscribed architraves on the front of the building had three fasciae, while study of the uninscribed architraves showed that they were from the sides of the temple and unusually had only two fasciae (Fig. 44). A large missing part of one of the columns, seen during the digging of a trench for an electricity line in 2013 immediately outside the main gate of the excavation house, was excavated and placed in the block-field (Fig. 50). The column section had formed part of a north-south modern-period wall built of un-mortared rubble.

A new access ramp into the Sebasteion complex for visitors was built on the north side of the Temple in 2019. As a result, the earlier modern staircase over the front of the temple platform could be removed. As a safety barrier, the inscribed architraves from the front of the Temple were positioned in sequence on top of its tall podium front (Fig. 47). The foundations of the southwest corner of the Temple and its corner stylobate block had been undermined by weather and long exposure; they were consolidated with lime-mortared masonry (Figs 48–49). The detailed study and documentation of the Temple architecture was pursued by Philip Stinson with the aim of establishing what elements could form part of the planned new anastylosis of the Temple's façade. Several important joins were established between the stylobate blocks and the column bases, and the sequence of the surviving architraves was studied and established (Fig. 44). The project is made possible by the generosity of Caroline Koç.

5. HOUSE OF KYBELE (Figs. 51–53)

An impressive late antique mansion was excavated by Kenan Erim between the 1960s and 1980s at the north-east City Wall in conjunction with a modern village water channel from which the main parts of the Zoilos Frieze had come in the 1950s (Fig. 51). Formerly called the Water Channel House, the complex has been re-named the House of Kybele, after a striking late antique cult figure of the goddess found in it. A new project aims to study, conserve, and publish the house and its finds. The Kybele project is made possible by the generous support of the Headley Trust and the Malcolm H. Wiener Foundation.

The area of the Kybele House was cleared in 2019, and in 2020 the locations of all the finds excavated in the house were determined. Objects to be included in the publication were identified and documented. In 2021, major progress was made in the study of the late antique and medieval ceramics from the complex whose boxes have been identified. Among seventy pottery boxes, four containing ceramics belonging to the Byzantine, Beylik, and Ottoman periods were identified. The pottery establishes a clear chronology for

the complex and for its long post-antique life – including the associated neighbourhood with its street, smaller houses, and large storage building next to the City Wall. An important depot discovery was a near-complete series of labelled bronzes from the earlier excavations that can be tied to earlier project documentation (Fig. 52). Their precise find-contexts can therefore be reconstructed. These bronzes were brought to the excavation house in 2021, and a preliminary catalogue of them was made. They will receive proper conservation treatment in 2022. Part of a defaced marble relief panel (inv. 21-146, H: 93 cm, Fig. 53), picked up from terrain between the Kybele House and the back of the Yeni Stoa Depot, may have been part of the Zoilos Frieze. Work on the Kybele House project was undertaken by Muradiye Öztaşkın, Emre Şahinoğlu, and Selcen Köroğlu, and Ine Jacobs.

6. OTHER SITE CONSERVATION (Figs. 54–58)

The monuments of the site were thoroughly cleaned of dry grass and vegetation at the start of the season. The tiled roofs of the Stoa Depot, the Yeni Stoa Depot, and the excavation house were cleaned and repaired. Broken or rotten beams in the Stoa Depot were supported with steel scaffold tubes pending replacement. The lips of broken marble seats in the Theatre (Figs. 54–55) were repaired and dowelled in place (the seat lips are vulnerable to visitors jumping from one seat to the next). Finishing work was carried out on a second Frieze Wall that displays many of the surviving mask-and-garland frieze blocks from the Urban Park (Figs. 56–57). The Frieze Wall was sponsored by Y. Ali and Nevbahar Koç.

Pekmez Hill, Tetrapylon Street paving. Conservation of the marble paving slabs of the Tetrapylon Street between the Niche Building and the Sebasteion Propylon was continued by Hikmet Apaydın (Figs. 15, 21, 25, and 32). The old trenches on Pekmez Hill, which had been dug deep through Roman housing to reach Bronze Age layers in the late 1960s, were cleared of trees, bushes, and vegetation. The trenches were then inspected and photographed (Fig. 58).

7. SITE INFORMATION PANELS (Figs. 59–60)

New site information panels, designed by Harry Mark, were set up at the Stadium, Basilica, and Urban Park. A new panel also explains the history of Aphrodisias at the start of the visitor route around the site. There are now signs set up at eighteen different monuments and buildings on the site, and sixteen signs at different statues and sculpture complexes in the Aphrodisias Museum. These thirty-four signs are keyed to audio guides in Turkish and English.

8. SARCOPHAGUS DISPLAY (Fig. 61)

In cooperation with the Aphrodisias Museum, a new project was begun to display more of the many high-quality and well-preserved Roman-period sarcophagi in which the site is so rich. Some stone and terracotta pithoi were removed from a concrete-covered area to the east of the Museum and re-displayed on the adjacent mown grass. Ten sarcophagi were then displayed on new supports on the vacated concrete flat. The display is made up of five new sarcophagi found in the necropoleis in the last few years (S-846, S-847, S-852, S-853, and S-854), two older finds from the necropoleis (S-40 and S-432), and three large unfinished garland sarcophagi that had been left on the site since the time of the Geyre village (S-52, S-57, and S-218). A new entrance into the Sarcophagus Park was built through the wall flanking the road into the site from the ticket office. An information panel explaining the character of Aphrodisian sarcophagi is set up at this new entrance-way.

9. STUDY, DOCUMENTATION, PUBLICATION

Epigraphy. Epigraphers Angelos Chaniotis and Takashi Fujii recorded new finds from 2020 and 2021 and masons' marks on the Tetracylon Street. They also investigated the distribution of crosses and erasures in the centre city. Finds from 2020 included a late Hellenistic grave stele for a woman called Artemis and her son Maiandros, set up by her husband Pereitas (I 21.01, Fig. 62), and three sarcophagus items (see below, under *Sarcophagi*). New finds from 2021 included (1) a small inscribed altar of the early imperial period from the Street inscribed *euchēn* (I 21.05, Fig. 31), (2) a fragment of a funerary base inscribed *mnēmeio[n]* or *mnēmeio[u]* from N Ave 21.5 (I 21.06, Fig. 63), probably of the second century, and (3) the remarkable inscription († Ὡδε ἐμίχθη τὸ ὕδωρ † – 'Here the water was mixed') inscribed on the north face of the northernmost pedestal base of the east colonnade of the Street (late fifth century) mentioned earlier (I 21.07). In addition, 540 masons' marks were recorded on the Street, predominantly from workshops signing their paving slabs NA or M. Their number and consistency points to the paving of the street in a single, one-time campaign. Other *signa* occurring more than once include ΔΑ, ΧΑ, ΑΛ, ΔΑ, ΔΟ, and ΗΠΙΚΥ. Also recorded were two *topos* inscriptions, one for Noumenios, the other for Ammodochos (a Christian). In addition, two Lydian inscriptions were studied (by Rostislav Oreshko). One is an earlier find (inv. 68-357), probably a votive text, and the other was found in the excavation of 2007 beneath the Sevgi Gönül Hall of the Aphrodisias Museum (inv. 07-28) and includes a name ALIKRELIŞ in the genitive, attested also at Sardis, and another, possibly female name ISAS.

Sarcophagi. Three inscribed sarcophagi found together in 2020 were recorded. They were excavated by the Aphrodisias Museum in the east necropolis about two kilometres due east of the site. (1) A fragmentary inscribed garland sarcophagus chest of the late second or early third century belonged to a woman with an unusual name, Antonia Agapomene (I 21.02). (2) A plain sarcophagus and lid with a long, erased text of the later second century has a secondary inscription of the mid-later third century saying that the sarcophagus (now) belonged to M. Aurelius Apollonios and his wife Aurelia Zenonis (S-852, I 21.03, Fig. 64). (3) An arcaded sarcophagus of the early third century, preserved with its lid, was later re-inscribed for new owners called Heortasios and Diadoumenos, in the later third or fourth century when the unusual name Heortasios is first attested (S-853, I 21.04, Fig. 65). The head of the central male figure was probably re-worked for its later use too.

Sculpture. New finds of carved marble were recorded. The following, mentioned already at their find-contexts, are the most significant. (1) Part of a large, high-quality early-imperial relief, with a defaced figure of a child leaning to the (viewer's) right, found on the surface between the Kybele House and the back of the Yeni Stoa Depot, seems from its scale, format, and workmanship to have been part of the Zoilos Frieze (inv. 21-146, H: 93 cm, Fig. 53). (2) A female head of the early imperial period, found in the late antique wall of the street drain in front of the Sebasteion Propylon, came possibly from one of the *ethnos* reliefs of the Sebasteion's North Building (inv. 21-90, H: 18.3 cm, Fig. 19). (3) An unusual imperial-period panel from the same part of the street drain was carved with two dolphins and rippling water and was probably part of a fountain (inv. 21-87, W: 44 cm Fig. 18). (4) A small, battered imperial-period head of a satyr was found re-used in the inner perimeter wall of the pool in the Urban Park (inv. 21-28, H: 12 cm, Fig. 66). (5) A late antique pilaster capital from the Dark Age Complex on the Street is carved with a spinario figure as its central motif – a seated peasant boy removing a thorn from his foot (inv. 21-121, H: 26.8 cm, Fig. 30). And (6) an over-life-size late antique portrait head of c. AD 400 was found in a well-dated context of the seventh century, again in the Dark Age Complex (inv. 21-119, H: 29.4 cm, Figs. 27–28). It represents a long-haired bearded philosopher-like figure who wears the rolled headband of a priest. A fragment from the proper right shoulder of the

portrait was found with it and shows (a) that the head was part of a bust and (b) that it wore both a himation and a chiton.

A study of the more than thirty-five colossal figured consoles from the forecourt of the Hadrianic Baths was completed by Josh Thomas, together with important new joins, photography, and a find-spot plan. A series of 3D visualisations of Aphrodisian statues on their inscribed bases was made by Ozan Yıldırım (Fig. 67). And new photographs were taken of relief panels from the Basilica for their publication by Bahadır Yıldırım.

Coins. The recording and study of old and new coin finds was pursued by Ahmet Tolga Tek with Ömer Can Taşpınar. A preliminary assessment of the large number of coins found in 2021 in the Street excavations showed that the vast majority are Islamic.

Ceramics. Study of medieval ceramics was continued by Muradiye Öztaşkın and Emre Şahinoğlu, focusing on old finds from the Theatre Hill and House of Kybele and new finds from the Tetrapylon Street. Large fragments or complete ceramic finds were selected, drawn, and documented as part of a project to construct a ceramic typology for Aphrodisias in the Medieval and Ottoman periods. The most important result is the discovery of Byzantine Dark Age ceramics (seventh-ninth centuries) from the Tetrapylon Street. They consist of rough, functional pieces, made on the wheel and produced for daily needs.

Metalware. A preliminary examination of c. 100 metal finds from the Tetrapylon Street was carried out by Feyzullah Şahin, with a view to further study for the final collaborative publication of the Street excavation, and a first catalogue of an important series of labelled bronze finds from the House of Kybele was made by Selcen Köroğlu (Fig. 52).

Publication. Strong progress was made with the volume by M. Crawford, *Aphrodisias XII: Diocletian's Edict of Maximum Prices*. Phil Stinson and Julia Lenaghan prepared the archaeological presentation and reconstruction of the long edict, as inscribed in Latin on the façade of the Basilica. The collaborative publication of the excavation of the Urban Park / Place of Palms is close to completion: A. Wilson and B. Russell (eds.), *Aphrodisias XIII: The Place of Palms: An Urban Park at Aphrodisias*. A full study of Middle Byzantine Aphrodisias that presents the site's topography, churches, church decoration, coins, seals, and burials in this period was completed at Aphrodisias by Hugh Jeffery, based on his doctoral thesis. It will be published in the monograph series as *Aphrodisias XIV: The Episcopal Village at Aphrodisias, AD 700–1250*.

10. MUSEUM COURTYARD PROJECT (Figs. 68–69)

The project to make covered interior museum spaces inside the existing courtyard of the Aphrodisias Museum, sponsored by Lucien Arkas, was begun in 2019. Detailed planning continued in conjunction with the project architects, ARTI-3 of Izmir, in 2020. And in 2021, the plans were refined, and the large mythological reliefs and marble statues that will be displayed in the new spaces were transferred from the Stoa Depots and Museum Depots to the Blue Depot-Workshop in preparation for the start of their detailed conservation in spring 2022.

11. FIRE AND COVID-19 PREVENTION

In 2021 the pandemic continued and there were serious outbreaks of wild fires across Turkey. Necessary measures were taken against the Covid-19 virus. The excavation house was thoroughly cleaned, and disinfection stations were set up in all spaces used in common. All team participants were vaccinated and were required to show a recent negative PCR test result, taken before joining the excavation.

Wild fires burned for more than a week in the vicinity of Karacasu and serious prevention and disaster planning measures were put in place. Tractor-drawn water tankers were filled and checked. Extra cutting and collecting of dry grass and vegetation was carried out. Fire hydrants and fire hoses within the excavation house were tested and drills carried out with them. New large wheeled fire-extinguishers were purchased. The project's paper documentation was stored in the more heat-resistant Blue Depot, and evacuation procedures were written down and rehearsed. The excavation team worked closely with the Aphrodisias Museum to take all feasible precautions.

STAFF 2021 (Fig. 70)

Archaeologists: Ceren Ak, Alis Gülfizar Altinel, Armağan Aydın, Duru Yağmur Başaran, Yaşar Demiröz, Merve Günal, Ine Jacobs, Hugh Jeffery, Selcen Köroğlu, Esen Ögüş, Durmuş Ökmen, Nefise Nur Özçelik, Muradiye Öztaşkın, Ayça Sarıönder, Roland Smith, Serra Somersan, Philip Stinson, Elif Şahin, Feyzullah Şahin, Emre Şahinoğlu, Joshua Thomas, Ozan Yıldırım. *Architects:* Gizem Aliçay, Batur Ecer, Tülay Haspulat, Harry Mark, Ekrem Öztürk, Hande Nur Yazkan. *Conservators:* Büşra Arı, Aslan Çakır, İslim Görür, Abubekir Karakeçi, Bilgesu Şen Ekinci, Efe Emre Yetkin. *Crane Operator:* Recep Köle. *Epigraphists:* Angelos Chaniotis, Takashi Fujii. *Numismatists:* Ahmet Tolga Tek, Ömer Can Taşpınar. *Photographer:* Gücügür Görkay.

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R.R.R. Smith, Director
Ine Jacobs, Field Director
Serra Somersan, Assistant Director
02.11.2021

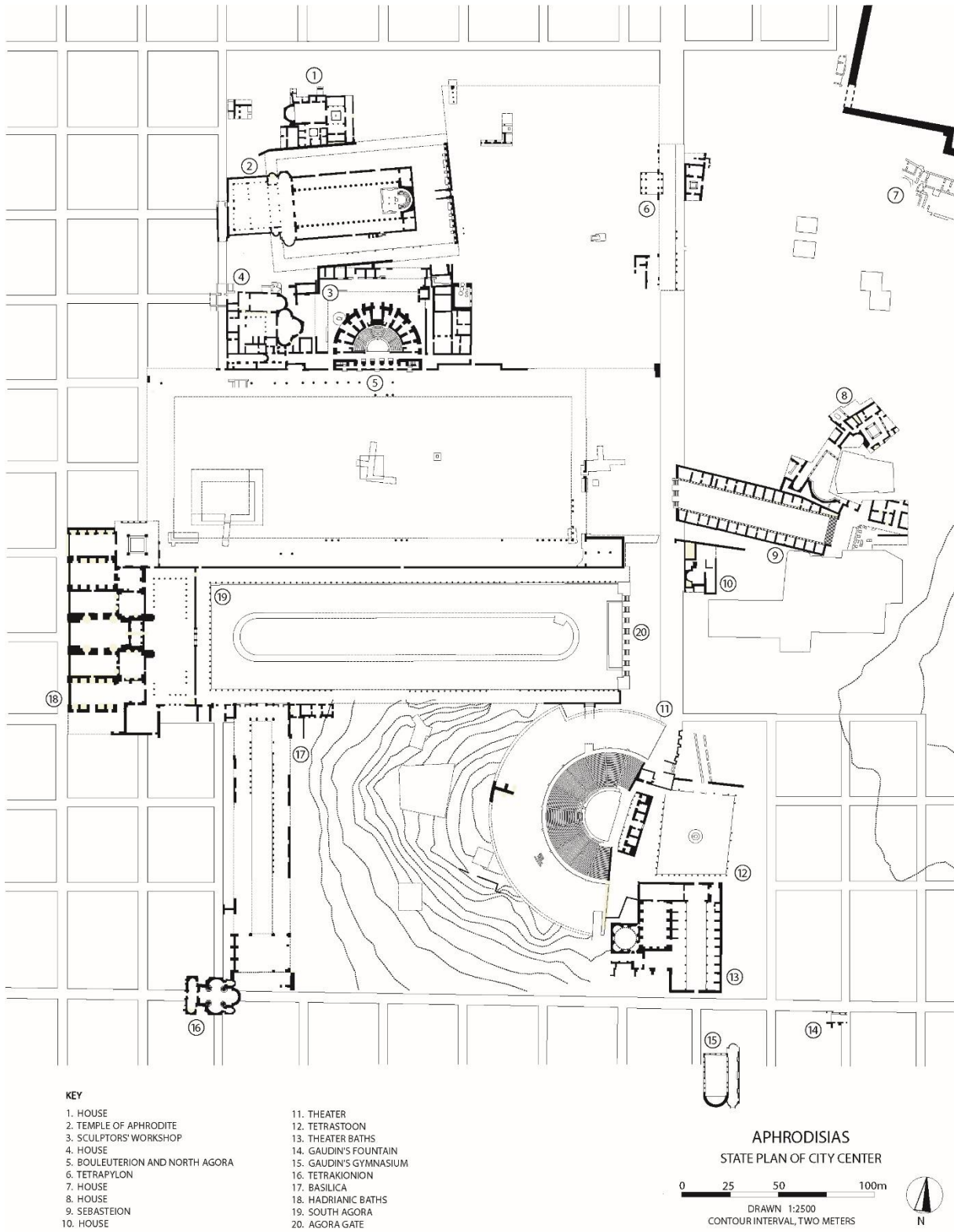


Fig. 1: Aphrodisias, city centre, state plan.



Fig. 2: Civil Basilica in foreground with Urban Park / Place of Palms behind, looking northwest (2021)



Fig. 3: Civil Basilica, mosaic floor (AD 350s), conservation (2021).



Fig. 4: Civil Basilica, part of east aisle mosaic floor (AD 350s) excavated in 2021.

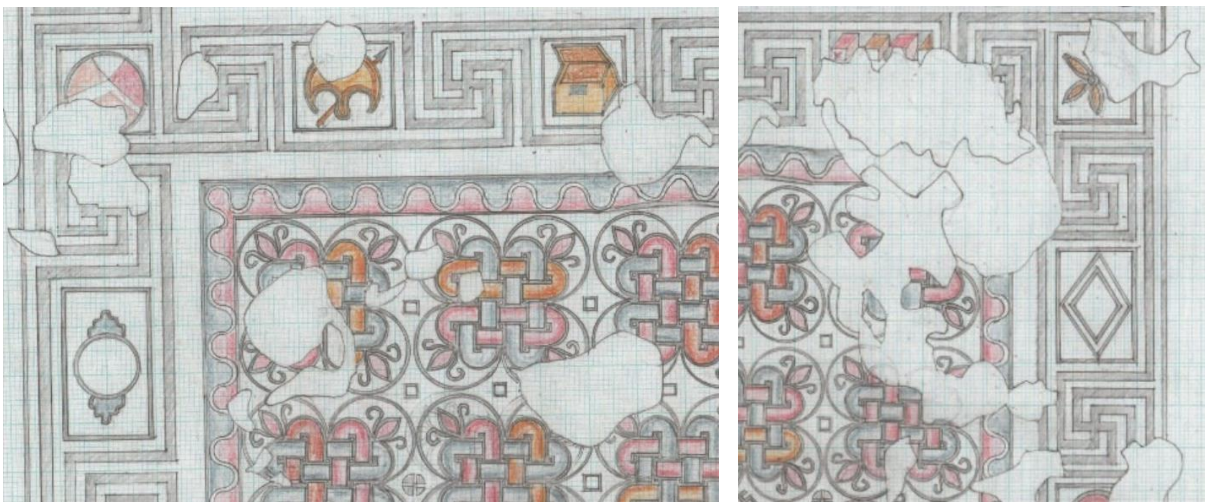


Fig.5a-b: Civil Basilica, east aisle, parts of mosaic floor (AD 350s), hand drawings (2021).



Fig. 6: Civil Basilica. Display of Diocletian's Price Edict (2021).



Fig. 7: Civil Basilica. Diocletian's Price Edict, display of text panels in Latin, Turkish, and English (2021).



Fig. 8: Civil Basilica. East aisle and display of Diocletian's Price Edict, looking northeast (2021).



Fig. 9: Civil Basilica. Diocletian's Price Edict. Display of text panels in Latin, Turkish, and English (2021).



Figs. 10-12: Urban Park / Place of Palms, conservation of pool perimeter (2021).



Figs. 13-14: Urban Park / Place of Palms. Excavation at northwest corner of complex, during and after work (both photos looking northeast, with west end of pool at right (2021).



Fig. 15: Tetrapylon Street, looking south (2021).



Fig. 16: Tetrapylon Street. Location of two soundings in SAve 21.1 (north at top) (2021).



Fig. 17: Tetrapylon Street. Sounding SAve 21.1.2, showing earlier structure under east colonnade (facing east) (2021).



Fig. 18: Fountain cover with dolphins, inv. 21-87. Fig. 19: Female head, inv. 21-90.
Marble finds from Street drain (see below, Fig. 20) (2021).



Fig. 20: Tetrapylon Street. Orthophoto of street drain in front of Sebasteion Propylon (NAve 21.1.2) (2021).



Fig. 21: Tetrasyon Street. Northern part (NAve). Orthophoto with location of trenches (north at right) (2021).



Fig.22: Tetrasyon Street. Sounding Nave 21.1.1, showing relation of pipelines and built structures, looking north (2021).



Fig. 23: Tetrasyon Street. South profile of Sounding 21.3.2 (2021).



Fig. 24: Tetrasyon Street. Soundings Nave 21.3.4 and 5 (north at left) (2021).



Fig. 25: Tetracylon Street. View of the Dark Age Complex and Gerosia Baths behind, looking southwest (2021).



Fig. 26: Tetracylon Street. Orthophoto of Dark Age Complex. Paler yellow = Late Roman. Darker yellow = seventh century. Red = eighth-ninth century. North at right (2021). Blue dot = find-place of philosopher bust, inv. 21-119.

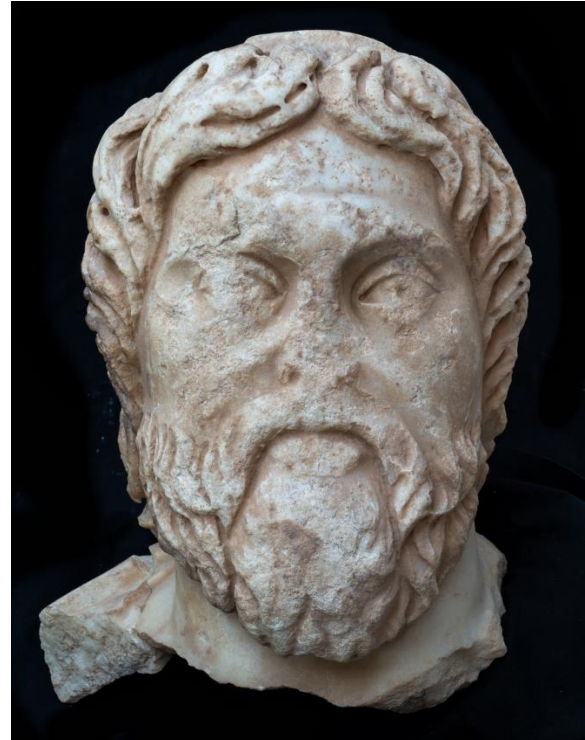


Fig. 27: Dark Age Complex. Find context of philosopher bust, inv. 21-119, between Rooms 3 and 4 (looking north).
Fig. 28: Philosopher bust, c. AD 400, inv. 21-119 (2021).



Fig. 29: Dark Age Complex. Lead seal of notary Nikolaos (probably eighth century), from Room 3 (2021).

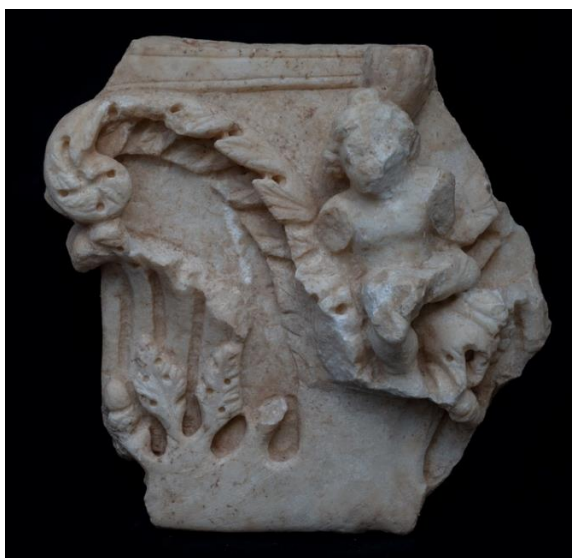
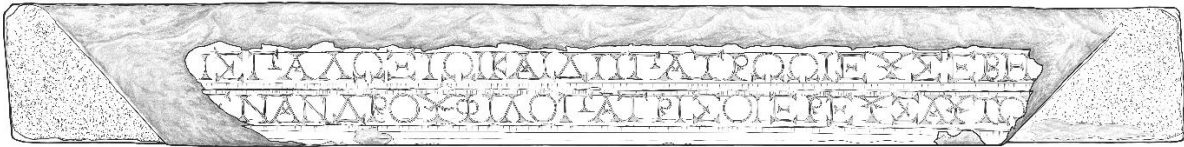


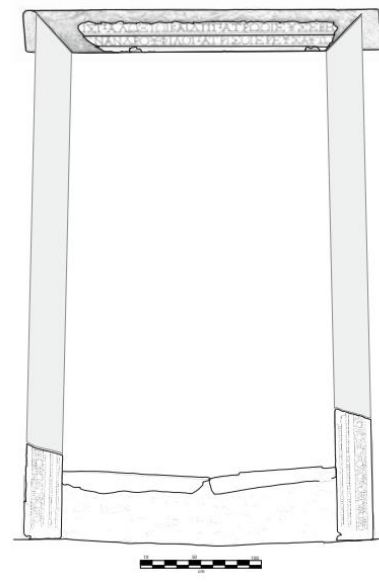
Fig. 30: Dark Age Complex. Pilaster capital with spinario figure, from Room 3, inv. 21-121 (2021).
Fig. 31: Votive altar, from Room 6, inv. 21-114 (2021).



Fig. 32. Tetrapylon Street. Northern part of Nave, with L-shaped trench Nave 21.5 in front of baulk, north at top (2021).



Figs. 33-34: Tetrasyon Street. Drawing and detail of inscribed lintel for two gods, Zeus Spaloxios and Zeus Patroos, inv. 09-02 (2021).



Figs. 35-36: Tetrasyon Street. Tiled entranceway to residence behind east colonnade with re-used marble door frame, reconstructed (at right) with lintel 09-02 (2021)



Figs. 37-38: Tetrapylon Street. East colonnade looking north in trench Nave 21.5, with remains of marble tile floor of second storey in situ (left) and reconstructed in original chequerboard pattern (right) (2021).



Fig. 39-40: Tetrapylon Street. Two pilaster bases (inv. 21-127 and 21-128) from east colonnade at trench Nave 21.5 (2021).



Fig. 41: Tetrapylon Street. Ceramic stamp, possibly for textile decoration, inv. 21-76 (2021).



Fig. 42: Tetrapylon Street. Aerial view of northern part of Nave 21.5, in front of baulk, north at top, showing overview of Beylik occupation phase and fragmentary remains (2021).



Fig. 43: Sebasteion Temple. Restoration work on front of temple (looking southwest) (2021).

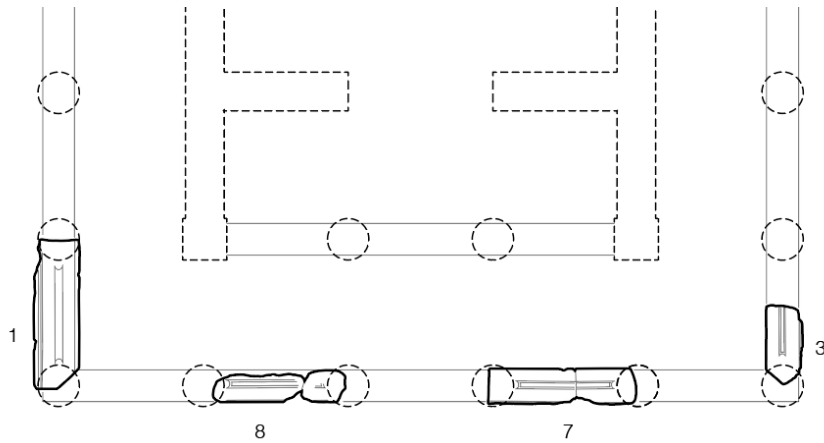


Fig. 44: Sebasteion Temple. Plan showing original disposition of surviving architraves (2021).



Figs. 45-46: Sebasteion Temple. Moving and testing original positions of bases and architraves (2021).



Fig. 47: Sebasteion Temple. Front of temple podium with display of inscribed architraves (2021).



Figs. 48-49: Sebasteion Temple. Southwest angle of temple podium, showing foundations undermined (left), repaired (right) (2021)



Fig. 50: Sebasteion Temple. Orthophoto of trench Seb 21.1 and excavation of section of Sebasteion column (north at top) (2021).



Fig. 51: House of Kybele, orthophoto (2019).



Figs. 52-53. Finds from House of Kybele. Items of metalware found in 1960s (left), and defaced marble relief, inv. 21-146 (right) (2021).



Figs. 54-55: Theatre. Repair of broken seats (2021).



Figs. 56-57: Frieze Wall 2, display of mask-and-garland frieze blocks (2021).



Fig. 58: Pekmez Hill. Old 1960s trenches of Bronze Age excavations cleared of vegetation (2021).



Figs. 59-60: New site information signs, for Stadium and Ertegun South Agora Project (2021).

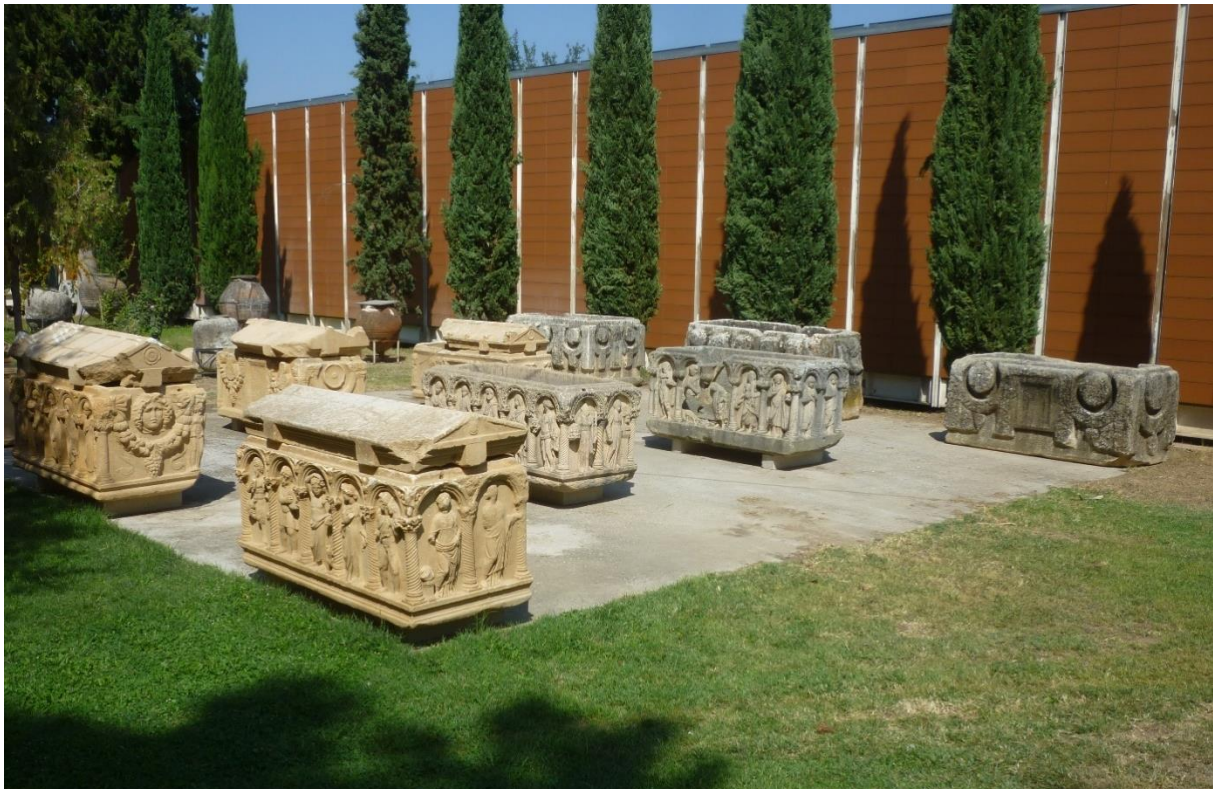


Fig. 61: New display of older and recently discovered sarcophagi, south of Sevgi Gönül Hall of Aphrodisias Museum (2021).



Figs. 62-63: Epigraphic finds. Hellenistic grave stele of woman called Artemis, found in 2020, inv. I 21.01 (left), and fragment of funerary altar, found in N Ave 21.5, inv. I 21.06 (right) (2021).



Fig. 64: Plain sarcophagus and lid with long, erased text of later second century, with secondary inscription of mid-later third century of M. Aurelius Apollonios and his wife Aurelia Zenonis, found 2 km east of site in 2020 (S-852, I 21.03).



Fig. 65: Arcaded sarcophagus of early third century, preserved with lid, later re-inscribed for Heortasios and Diadoumenos in later third or fourth century, found in 2020 2 km east of site (S-853, I 21.04).

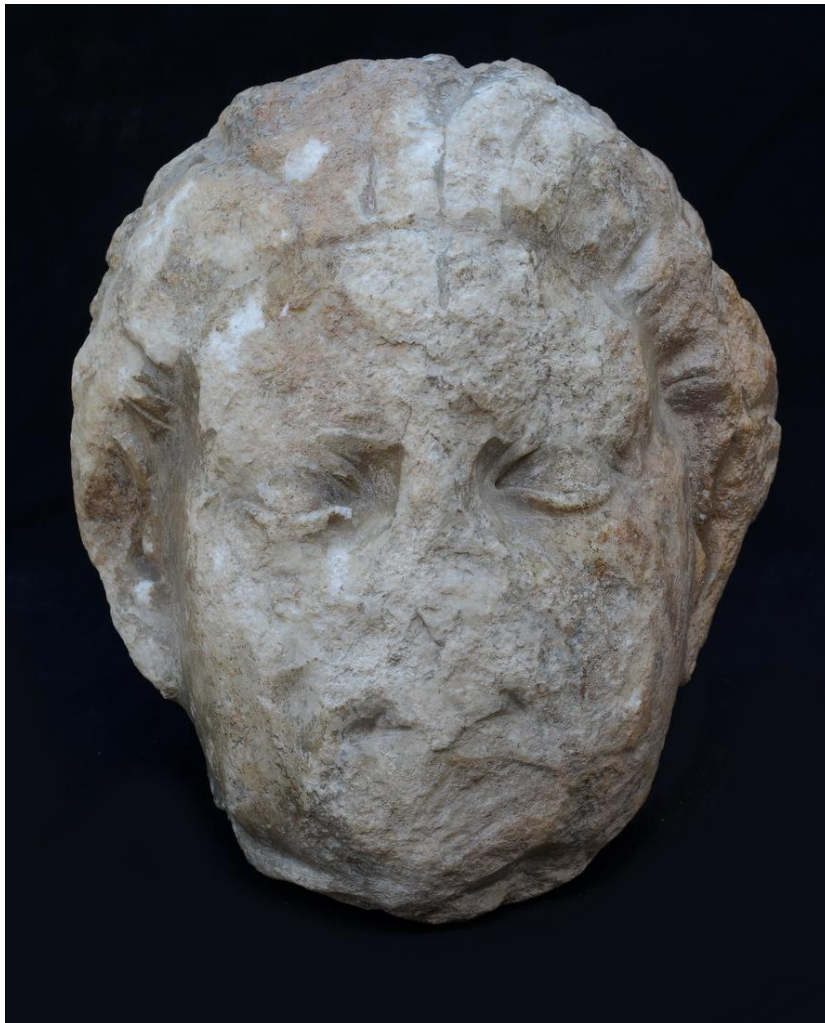


Fig. 66: Small marble head of satyr, found re-used in south perimeter wall of pool in Urban Park, inv. 21-28 (2021).



Fig. 67: Three-D visualisation of statue and base of Ti. Claudius Dometeinos Diogenes (2021).



Figs. 68-69: Moving of reliefs from museum storage to Blue Depot-Workshop, for conservation in 2022 (2021).



Fig. 70: Aphrodisias 2021 team, on Tetrápylon Street.