

APHRODISIAS 2016

A REPORT ON THE ARCHAEOLOGICAL FIELD SEASON



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Aphrodisias illuminates brilliantly the life and art of ancient cities in the eastern Mediterranean, from Roman imperial times into the post-classical world. The Aphrodisias team worked a long, four-month season at the site, from 1 June to 30 September. There were some sixty of us: archaeologists, architects, conservators, epigraphists, static engineers, restorers, surveyors, photographers, draftsmen, and numismatists, both senior staff and graduate students, together with ninety-six local workers. The government representative was Özgür Çavga from the Çannakale Museum. There were important results and finds.

1. SOUTH AGORA (Figs. 1-9)

Excavation was concentrated on two longstanding projects, in the South Agora and on the Tetrapylon Street. These two projects are connected parts of a larger plan to create an enhanced visitor route through the centre of Aphrodisias, from the Sebasteion to the Tetrapylon Street to the South Agora and Hadrianic Baths. Major sponsorship for both projects has come from Mica Erteğün, the Headley Trust, the Augustus Foundation, and the Malcolm Hewitt Wiener Foundation.

Part of the South Agora pool, at its east and west ends, was excavated by Kenan Erim in the 1980s. After a detailed survey of its water system in 2011 and test trenches in 2012 that revealed planting trenches for palm trees, a five-year project, funded in the name of Mica and Ahmet Erteğün and called *The Mica and Ahmet Erteğün South Agora Pool Project*, was begun in 2013. It is designed to complete the excavation of the pool and to research its long archaeo-history and that of the surrounding palm grove.

Excavation in 2016 continued investigation of the overlying medieval and post-medieval levels, as well as the plantings surrounding the pool. One large trench (16.1) was opened across the eastern part of the complex. The work was supervised by Andrew Wilson, Ben Russell, and Allison Kidd with Molly Daunt, Katherine Halcrow, Martin Hallmannsecker, İlknur Karakaşlar, Lisa Machi, Marlee Miller, Christian Niederhüber, Kelley Stone, and Josh Thomas.

Trench SAg 16.1 (Figs. 2-3). Trench 16.1 was a direct continuation of Trench 15.1 from 2015, with an extension to the west to take in a central unexcavated strip left across the pool for access. The surface area of the trench was *c.* 2,800 m², and the total volume of earth moved was 1,525 m³. The excavation reached well below the surrounding marble seat courses of the pool's inner perimeter, into medieval layers. The marble perimeter is now fully exposed, except for the width of the access ramp on the south side. Outside the pool, excavation was left at the late antique ground level. The eroded, sloping edge of the 1980s excavations at the east end of the pool was cut back to a vertical section.

In addition to some important marble finds, perhaps the most striking aspect of the excavation was the high level of post-antique and medieval activity across the whole area. Far from being empty fill, the levels above the pool have a complex sequence of walls and strata from approximately the tenth through the sixteenth centuries, accompanied by significant deposits of glass and metal slag. They imply a level of human activity not previously expected at the site in these periods.

Several elements recycled from damaged public buildings and used in the seating around the pool in its late antique phase were identified – an architrave block from the north stoa of the complex and seat blocks (perhaps from the Bouleuterion). This confirms an earlier hypothesis that the major repair phase of the pool walls, in *c.* AD 500 (probably part of the work of Dulcitius and Flavius Ampelius mentioned in inscriptions on the Agora Gate), was prompted by earthquake damage. Further late antique repair of the same or later date is seen

in a crude brick repair to part of the marble pool wall on the north side near the east end. Two Ionic capitals from the sixth-century south colonnade of the complex were found re-used in the first dump layers (seventh century) inside the pool on the south side.

Trench SAg 16.2. Limited work was carried out in Trench 16.2 (a continuation of Trench 12.2) to investigate further the late antique and imperial Roman levels of the palm grove. This confirmed that there were two late antique phases, one following perhaps quickly after the other. The first seems to have involved re-cutting the planting trenches and raising the ground level; the second involved further raising of the ground level, sealing the planting trenches, and cutting new planting pits from a higher level through the raised fill. One of these planting pits was completely excavated.

Stratigraphy. A combined stratigraphic matrix for the whole excavation of the pool since 2012 was created using the program Stratify 1.5. Preliminary phasing identified 12 main phases, from early Roman to late Ottoman. The matrix showed that many of the plain pottery forms first identified as late Ottoman were actually much earlier, of the Beylik period. This suggests a long-lived local ceramic tradition.

Finds. Among 110 coins, 219 small finds, and 464 marble fragments of architecture and statuary, four finds from Trench 16.1 might be mentioned.

(1) A marble practice foot (inv. 16-42, Fig. 4), of a kind widely attested at Aphrodisias, but rarely elsewhere, was found on its own in the upper soil levels at the east end of the trench. It is the front of a foot (worked on its underside) with a set of toes that are not so much damaged as roughly-worked, in the manner of other such practice pieces from the site.

(2) A fragment of large female portrait head (inv. 16-61) with its neck drilled with a deep socket for its attachment into the shoulders of a statue was found in the upper levels of the pool near its southern perimeter (Figs. 5-6). It belonged to an imposing over-lifesize figure.

(3) A newly uncovered, in-situ slab of the inner step of the pool's south perimeter was found to be inscribed with a semi-public graffito, prefaced by a cross, that reads: 'Kolotron, head gold-worker (*protaurios*), whom God shall remember' (I 16.20, Fig. 7). The text is accompanied by two engraved frontal busts of athletes, one (left) wearing an elaborate victor's crown and a much larger bust (right) of a thick-necked boxer or wrestler. This athlete has a single lock of hair emerging from his otherwise clean-shaven head – this was the hairstyle of the professional heavy athlete (*cirrus in vertice*). Kolotron is known from a similar seat inscription in the Theatre.

(4) A fragment of an early imperial portrait head (inv. 16-52, Fig. 8) was excavated during the cutting back of the east section of the pool fill at the eastern limit of Trench 16.1, where the 1990 excavation of the east end of the pool had stopped. Two dumps full of roof tile, pieces of marble revetment, and occasional smallish pieces of sculpture or architectural ornament were uncovered here on the north side of the pool. The head fragment was found in the lower dump layer in what was probably an early-seventh-century context. The head was once part of a high-quality portrait statue of the Julio-Claudian period (Fig. 8). Its nose, upper face, and hair fringe are perfectly preserved. The quality of the portrait can be seen in the delicate carving of the line of its upper teeth in the slightly opened mouth.

Environmental. A small-scale excavation was conducted by Erica Rowan inside the pool's ring drain on the south side (adjacent to Trench 13.1) and environmental samples were taken from the drain's lower fill. Among other details, the results indicate that the drain was used as a sewer only once during the fifth century (not twice as earlier thought).

Documentation. Architectural drawings were made of elements of the north and south stoas and of the complete west elevation of the Agora Gate, which closes the east end of the South Agora, and of the insides of the vaulted tunnels through it – they were covered with later Christian crosses (Fig. 9) (Lauren Aquilar, Lillian Candela, and Kirk Webb). Drone

survey and photogrammetry were carried out by Seth Dugger and Harry Mark. Photographic documentation was made of the capitals of the sixth-century Ionic south colonnade (Ian Cartwright).

2. TETRAPHYLON STREET (Figs. 10-15)

The Tetracylon Street runs north-south from the Tetracylon to the Propylon of the Sebasteion (Fig. 10). Its excavation, begun in 2008, is designed eventually to open this part of the street for visitors and to bring new information about the history of the site in the late antique, Byzantine, and Ottoman periods. Work in 2016 was concentrated in two areas, to the north and south of the Sebasteion's propylon (NAve 16.1 and SAve 16.1-3). The street project is funded by the Headley Trust, the Malcolm Hewitt Wiener Foundation, and the British Institute at Ankara. Work in the north area was supervised by Alexander Sokolicek and Ben Russell, and in the south area by Ben Russell and Ine Jacobs with Doğuş Coşar.

Trench NAve 16.1. Work here aimed to excavate and remove brickfalls that had been left in situ on the Roman pavement in 2014 and 2015 (NAve 14.1 and 15.1), in order to open the street and to carry out conservation work on the paving. Three areas of brickfall that collapsed in the early seventh century from the west street wall were drawn, photographed, and excavated. Much of the wall seems to have been laid in a herring-bone pattern (*opus spiccatum*). The southern brickfall lay directly on top of the street paving and had built into it part of a small marble head of an elderly male figure (inv. 16-16). The 'middle' brickfall was from two arches of the upper storey of the east street colonnade. The northern brickfall lay on top of a thick layer of burned and unburned material, including window glass, and part of it contained a large female portrait head (inv. 16-15). The marble finds are described further below.

Trench SAve 16.1-3. Work began in 2015 on the deep overburden over the street immediately south of the Propylon of the Sebasteion (Figs. 10-11). The aim is to extend the street excavation to the south in order to connect it with the back of the Agora Gate at the original Roman level, both to enhance the visitor circulation in the site and to investigate a key urban hub in the city plan.

The eastern half of the excavation area was occupied by several subsequent street levels. At the eastern limit of the trenches, the street had always been bordered by a sizeable wall (Fig. 11). In origin this was a Roman wall that defined the western line of a well-preserved complex known as the Cryptoporticus House. In later periods, a second wall of unmortared rubble was added on top of the Roman wall remains. It is clear from the excavation of several walls oriented east-west across its line, however, that for a long period after the seventh century this area was no longer used as a street.

The western half of the excavated area was occupied by a sizeable, well-built structure (Fig. 11). The excavation has so far uncovered the two most northern spaces of the building, both of which had been intentionally filled in with thick layers of soil (according to preliminary study of the ceramics, probably in the later nineteenth century). The eastern space could be identified as a water tank: it was lined with hydraulic mortar, supplied by a pipe coming from the south, and, to judge by extensive burnt deposits, was heated by a praefurnium on its east side. The larger western room had a hypocaust and a water supply provided by a pipe from the tank that runs around the east and north walls of the room to the middle of its north wall. It was clearly the hot room of a small bath complex, of the middle to late Byzantine period. Since bath complexes of this period are rare, this excavated example is of considerable significance.

Finds. Three important marble finds stand out from the 2016 excavations in the street.

(1) The lower part of a small marble head of an elderly male barbarian or peasant (inv. 16-16, Fig. 13) was found built into the southern brickfall in NAve 16.1. It is now

considerably damaged but was once of high quality. The subject wore some kind of thick headdress, has impressive, sagging neck cords, an irregular, patchy beard, and a prominent drooping moustache. Its style and small scale (under life-size) suggests that it may have belonged to a statue of a hellenistic-style fisherman or peasant of a kind that Aphrodisian sculptors specialised in.

(2) A large veiled female portrait head (inv. 16-15, Fig. 14), from the northern brickfall of Nave 16.1, is clearly of the early imperial period and once belonged to the extensive statue display on the Sebasteion's Propylon. It has an ideal Augustan physiognomy with the tight melon-hairstyle of a young woman. The trial attachment of the head to a surviving statue from the Propylon (inv. 81-151), although it does not join, is persuasive (Fig. 15). The statue is identified independently by its inscribed base (inv. 82-210) as Aemilia Lepida, wife of Drusus Caesar (son of Germanicus), who was forced to commit suicide in AD 36 (Tacitus, *Annals* 6.40).

(3) A fragmentary inscribed base (inv. 16-66) was found in nineteenth-century layers in the excavation south of the Sebasteion Propylon and was probably once built into a Geyre house wall (Fig. 12). It is a separately-worked block from the top of one of the *ethnos* bases from the Sebasteion's North Building and preserves part of a two-line Greek text: *ETHN[OUS] / MEZ[.....]*. There is space for up to four or five letters after *MEZ[.....]* and the name, like the others of the Sebasteion *ethnos* series, should be that of a people or tribe that was conquered or brought into the empire in the Augustan period. As it stands, *MEZ...* makes no sense. The *E* however was surely a contracted spelling of *AI/AE*, and the tribe should then be the Maezei of Pannonia, who were conquered by Germanicus in AD 12. The inscription should be restored as follows: *ETHN[OUS] / MEZ[AIŌN]*, or 'Of the tribe of the Maezei'.

3. CONSERVATION: BATHS, THEATRE, STREET (Figs. 16-24)

Site conservation projects were undertaken by separate teams supervised by Thomas Kaefer and Gerhard Paul, and Trevor Proudfoot.

Hadrianic Baths (Figs. 16-19). The major project in the Hadrianic Baths, begun in 2010, was pursued for a final season with conservation and restoration work on the main fabric of the complex. The project is funded by the World Monuments Fund and the Friends of Aphrodisias Trust in London. The Baths were partly excavated in 1904-5 and the 1960s but were never conserved and were in a bad state of deterioration. After seven years of work, the excavated Rooms 6, 7, 13, and 14 have now been conserved and opened to the public; Rooms 4, 5, and 12 have been conserved and can be viewed from the exterior; and Room 15, the great palaestra court in front of the Baths, has been cleared and made accessible to visitors.

In 2016 conservation work was concentrated in the great central hot room of the complex, the *caldarium* (Room 4) and on the tall masonry support wall between Rooms 4 and 5 (Fig. 16). In Room 4, work focused on the west side of the chamber, on the floors and the remains of the hypocaust system. The chamber was thoroughly cleaned out, loose dirt and plant growth were removed, and the surviving fabric taken back to a level that could be consolidated (Fig. 17). Where possible, surviving marble floor paving and wall revetments were doweled, glued, and replaced. Standing brick hypocaust columns or *pilae* were re-pointed and repaired with lime mortars. The entire chamber was then covered with a thick protective layer of sand, geotextile, and gravel (Fig. 18).

One find, of considerable historical significance, should be noted: in the north-western part of Room 4, a well-preserved bronze coin of the emperor Phokas (AD 602-610) was found embedded in the mortar layer immediately beneath some loose marble paving (C2016.099, Fig. 19). This coin implies that significant renovations were still being undertaken in the early seventh century at a time when earlier no such civic vitality had been suspected.

The great upstanding wall built of large limestone blocks between Rooms 4 and 5 was

scaffolded and completely cleaned of plant growth and earth from the top of the wall (Fig. 18). All cracks and gaps were filled with lime mortar. Larger gaps requiring support were filled with small sections of masonry set in lime mortar. Loose parts of blocks and whole blocks being forced away from the wall were fixed either by stainless steel clamps on top of the wall or by long dowels of 8-12mm stainless steel through the blocks.

The work in the Baths was supervised by Trevor Proudfoot and Thomas Kaefer, with Merve Bayar, Alex Rickett, Joanna Skwiercz, and James Wheeler.

Theatre Archive Wall, Theatre Baths. The Archive Wall is a unique body of letters from successive Roman emperors to the people of Aphrodisias inscribed on the north end of the Theatre's stage building. The roof protecting these inscriptions had started to decay. It was therefore dismantled and replaced with a completely new protective wooden roof (Fig. 20). The head of an Eros figure carved on a tall pier restored in situ in the Theatre Baths by Kenan Erim in the 1980s was damaged maliciously in 2014. The Eros head was restored in 2016 by Trevor Proudfoot (Figs. 21-22).

Tetrapylon Street. Work began on the well-preserved paving of the Tetrapylon Street of c. AD 400 with a view to eventually opening the excavated street to visitors. Broken and damaged paving slabs and drain-cover slabs were lifted, cleaned, drilled, doweled, glued, and put back in their original positions (Figs. 23-24). The slabs were doweled with steel rods of 8-12mm diameter and glued into the slabs with Hilti HIT RE 500 adhesive. Parts where slabs were missing were cleaned out, lined with sand and geotextile, and pressed with a roller.

4. ANASTYLOSIS: SEBASTEION & TETRAPHYLON (Figs. 25-29)

Architectural restoration in 2016, under the direction of Thomas Kaefer and Gerhard Paul, concentrated on the Sebasteion and the Tetrapylon.

Sebasteion. The physical anastylosis of the three-storeyed South Building of the Sebasteion was mostly completed in 2012. In 2016, work was carried out at the back of the structure, building up the unseen rear wall in petit-appareil-style masonry to act as a brace and support for the whole anastylosis. The first physical assembly of all parts of the Propylon's first storey is now complete. It was decided not to dowel and glue the columns and entablatures but to leave them dry-fixed in case further work on the second storey proves possible (Fig. 25). Cleaning at the west end of the Sebasteion revealed a graffito portrait, a small engraved male head in profile, on the marble bench built against the short end of the South Building (Figs. 26-27).

Tetrapylon. The Tetrapylon was the entrance to the domain of Aphrodite and was the subject of an anastylosis project carried out by Kenan Erim in the years 1983-1990. The anastylosis is checked and maintained periodically, and in 2016, the west side of the structure was scaffolded, cleaned, pointed, and thoroughly checked (Fig. 28). Open joints and cracks between repairs and the marble of the ancient building were recorded, mapped, chiseled out, and filled using hydraulic lime-based mortars or cement-based mortars. Special attention was given to run-off paths for rain water. Some of the abstractly restored figure and acanthus decoration of the pediment was re-modeled and re-coloured by hand to match the character of the surrounding stone-work, using the Keim Restauro system (Fig. 29). The east side of the Tetrapylon will be similarly treated in 2017. The work in 2016 was supervised by Thomas Kaefer, with Alex Rickett, Joanna Skwiercz, and James Wheeler.

5. PUBLICATION, DOCUMENTATION, RESEARCH (Figs. 30-43)

The program of detailed archaeological, architectural, and site recording, begun in 1991, was supervised by Julia Lenaghan, Harry Mark, and Esen Ögüş. The goals remain to record, study, and publish the finds and building complexes uncovered in the excavations of Kenan Erim (1961-1990) and in succeeding years.

Buildings: archaeology and architecture. Documentation and publication projects were pursued on the following complexes: the Bouleuterion (Ursula Quatember, Fig. 30), the South Agora (Ben Russell, Allison Kidd, Figs. 31-32), Byzantine architectural ornament (Hugh Jeffery, Fig. 33), the Roman and Byzantine phases of the Temple of Aphrodite (James Coulton, Figs. 34-35), the Stadium (Katherine Welch, Andrew Leung), the Sebasteion Temple and Propylon (Phil Stinson, Julia Lenaghan, Fig. 36), and the North Agora (Chris Ratté, Katherine Larson, Richard Redding).

Important advances in the study of the Sebasteion and the Temple of Aphrodite may be mentioned. In the Temple of Aphrodite, it was shown that the narthex and atrium were a later addition to the converted church, and since the narthex is dated to post-475 by coins found in its foundations (in 1993), the original conversion of the Temple into a church needs to have been carried out some time earlier. In the Sebasteion, careful cleaning and recording revealed that in late antiquity a water basin (9.25m wide) was built up against the front of its temple at a time when it had been put out of use as a cult building (Fig. 36), and that at the west end of the complex, on the street in front of the short end of the North Building, another smaller water basin had been built over a tiled base.

Ceramics, glass. Work on Roman and late Roman ceramics was supervised by Ulrike Outschar, and the project on Seljuk and Ottoman ceramics begun in 2013 was continued by Muradiye Öztaşkın. About 600 kgs of ceramics were processed, mainly from the South Agora. A wide range of glass finds, 388 bags of mostly small fragments, from the 1995-2004 excavations in the North Agora was examined for publication (Katherine Larson). The material included vessels, production waste, window glass, mosaic tesserae, bracelets and beads, mostly of late Roman and late Byzantine/early Ottoman date.

Coins. The cataloguing of all excavation coins from recent years, begun in 2013, was pursued. A total of 273 Greek, Roman, and Byzantine coins from 2002-2016 was catalogued, including 47 coins from 2016 (Ahmet Tolga Tek). A total of 696 Islamic coins from 2002-2008 was examined, including 636 coins from the northern part of the Tetracylon Street excavated in 2008 (Nikolaus Schindel). The coins and small finds were conserved by Federica Divita and Lucy Skinner with Buğra Arı and Soon Kai Poh.

Environmental. In total 24 soil samples from the Tetracylon Street drain, from the South Agora pool, and from the pool's ring drain were processed using a flotation machine and examined with promising results (Erica Rowan). The faunal remains from the 1995-2004 excavations in the North Agora – fish (6), bird (22), reptile (58, all freshwater turtle), and mammal (1778) – were studied for publication (Richard Redding).

Sculpture. The study of different categories of marble sculpture discovered at the site was pursued with recording and photography of objects in the depots. Publication projects were pursued on the following groups of material: Bouleuterion statues (Christopher Hallett), columnar sarcophagi (Esen Ögüş), late antique statues (Julia Lenaghan), and sculpture from the South Agora (Josh Thomas).

A new fragmentary columnar sarcophagus and an inscribed garland sarcophagus of one Epigonos (S-845 and S-846, I 16.09, Fig. 37) were recorded – both are of the early third century, from a necropolis area about 1.5 km to the southwest of the site, and were brought into the Museum over the winter. New statuary finds from the South Agora and Street excavations were recorded and studied. A trial mounting (described above) of the early imperial female head from the Street (inv. 16-15) on a statue body found earlier (inv. 81-151) was carried out and proved successful (Figs. 14-15). Two small Eros heads (inv. 90-8 and 90-9) from the South Agora were found to join two projecting consoles decorated with dolphins ridden by Erotes (inv. 80-16 and 80-23) on which the heads fit break to break (Figs. 38-39). A small male torso from the Street excavation in 2015 (NAve 15.1, inv. 15-35) was found to join the figure of a satyr in a relief of *Reclining Dionysos* from the Sebasteion (D 51, Inv. 81-

131, 82-106, Fig. 40). A headless male bust, brought in to the Museum from near the house of Nami Çoban in Geyre, was conserved and recorded (Fig. 41). It wears a chiton and himation and is roughly worked behind with almost no bust-spine.

Inscriptions. A team of epigraphists supervised by Angelos Chaniotis (Florian Forster, Alexander Free, and Benjamin Wieland) recorded graffiti, masons' marks, and new inscriptions (Fig. 42). Among them are (1) part of an inscribed base for an honorific statue of one Marcus Aurelius Artemidoros (I 16.04); (2) the inscribed garland sarcophagus of c. AD 200 from the southwest necropolis belonging to one Epigonos who had it made for himself and his wife Aurelia Flavia Antonia Zenonis (S-846, I 16.09, Fig. 37); (3) the fragmentary *ethnos* base (inv. 16-66, I 16.06, Fig. 12) from the Sebasteion, found in the Street excavation; (4) the fifth-sixth-century seat inscription of Kolotron from the south side of the South Agora pool (I 16.20, Fig. 7); and (5) a new fragment of Diocletian's Price Edict of AD 301 (I 16.03, Fig. 43), a surface find on the north-west side of the Theatre Hill, from Chs. 26-27 of the Edict, concerning a variety of low-grade textiles, 'for the use of common people or slaves' (*[ad] usus r[usticorum vel familiaricorum]*).

Seminars. Research results were presented and discussed at weekly seminars – on the North Agora, Blue Horse (Fig. 44), Sebasteion Temple (Fig. 45), Hadrianic Baths, Aphrodisian sarcophagi, and the anastylosis of the Tetrastyle and Sebasteion Propylon.

Publications. Extensive work was carried out in support of three new monographs currently in press or in final preparation: (1) N. de Chaisemartin and D. Theodorescu, *Aphrodisias VIII. Le Theatre d'Aphrodisias: les structures sceniques*. (2) J. van Voorhis, *Aphrodisias IX. The Sculptor's Workshop*. (3) E. Ögüş, *Aphrodisias X: The Columnar Sarcophagi*.

6. DEPOT ORGANISATION (Figs. 46-48)

The important Prehistoric and Bronze-Age finds from earlier excavations of Kenan Erim required urgent re-housing. The rich finds of ceramics and other material from prehistoric excavations on the Pekmez mound and on the Acropolis (or Theatre Hill) in the 1970s were stored in several locations. The greatest concentration was on the ground floor of an old two-storey village house ('Eski Ev') to the west of the Museum, whose fabric had become unstable. It was necessary to reorganise material in several of the excavation's depots.

A long space and new shelving were prepared for the entire Prehistoric material in the New Stoa Depot, by moving fragmentary marble material from it to new shelving in the Blue Depot. All the material from the Eski Ev was then moved to the courtyard inside the New Stoa Depot (secured by a new iron gate), where it was joined by all Pekmez, Acropolis, and Bronze Age material that was stored in other depots. The whole Prehistoric material was then sorted by sector and every box was emptied, its material brushed clean, and then re-boxed (Fig. 46). The original wooden boxes were generally in good condition and were retained because they carry a wealth of original context information written on them. The boxes were then shelved according to sector. About 2,400 boxes were moved, cleaned, assessed, and re-housed. The entire Prehistoric material is now united in a single secure modern depot (Figs. 47-48). The operation was supervised by Ulrike Outschar and Gerhard Paul with Deniz Burç and Lisa Machi.

STAFF 2016 (Figs. 49-50)

Archaeologists: Büşra Arı, Deniz Burç, Doğuş Coşar, James Coulton, Molly Daunt, Katherine Halcrow, Christopher Hallett, Martin Hallmannsecker, Ine Jacobs, Hugh Jeffery, İlknur Karakaşlar, Allison Kidd, Katherine Larson, Julia Lenaghan, Andrew Leung, Lisa Machi, Marlee Miller, Christian Niederhüber, Esen Ögüş, Muradiye Öztaşkın, Ulrike Outschar, Ursula Quatember, Christopher Ratté, Richard Redding, Erica Rowan, Benjamin Russell,

Roland Smith, Alexander Sokolicek, Philip Stinson, Kelley Stone, Joshua Thomas, Katherine Welch, Andrew Wilson. *Anastylosis architects*: Thomas Kaefer, Gerhard Paul. *Architects*: Lauren Aquilar, Lillian Candela, Seth Dugger, Harry Mark, Pennie Liu, Kirk Webb. *Children and interns*: Niamh McDonnell, Giovanni Placidi, Victor Smith, Allegra Wilson, Claudia Wilson. *Conservators*: Merve Bayar, Federica Divita, Soon Kai Poh, Lucy Skinner. *Epigraphists*: Angelos Chaniotis, Florian Forster, Alexander Free, Benjamin Wieland. *Marble conservators*: Trevor Proudfoot, Alexander Rickett, Joanna Skwiercz, James Wheeler. *Surveyors*: Christian Kurtze. *Photographer*: Ian Cartwright. *Numismatists*: Nikolaus Schindel, Ahmet Tolga Tek.

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R.R.R. Smith, 20 October 2016

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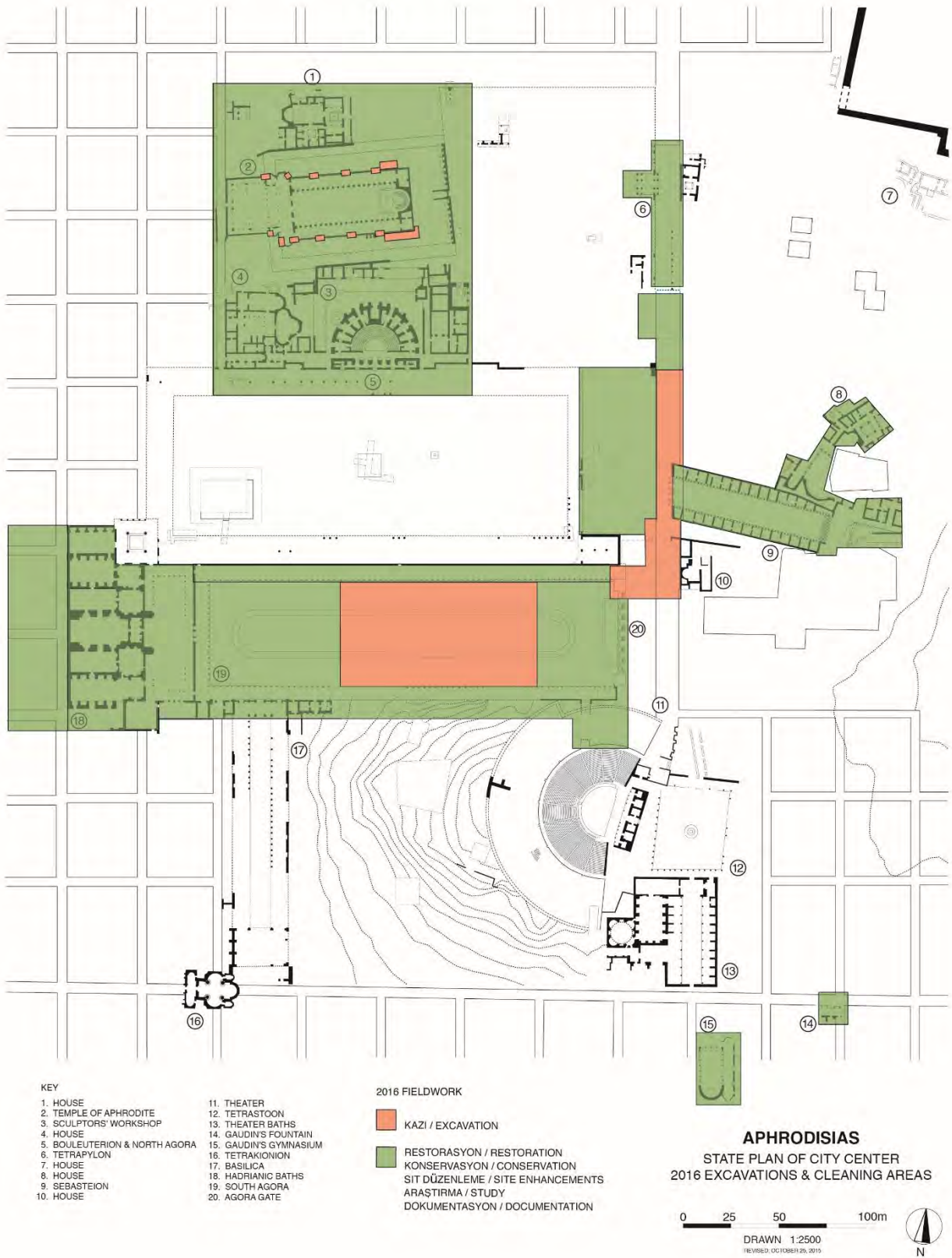


Fig. 1: Aphrodisias city centre plan, work areas in 2016.



Fig. 2: South Agora and pool, Trench 16.1, seen from east (2016).



Fig. 3: South Agora and pool, Trench 16.1, seen from north, with Theatre Hill behind (2016).



Fig. 4: South Agora, marble practice foot (inv. 16-42). Fig. 5: South Agora, female portrait head (inv. 16-61).



Fig. 6: South Agora, female portrait head (inv. 16-61).



Fig. 7: South Agora, pool perimeter, two engraved busts of athletes with inscription above, 'Kolotron, head gold-worker (protaurios), whom God shall remember' (I 16.20).



Fig. 8: South Agora, fragment of male portrait head of Julio-Claudian period (inv. 16-52).

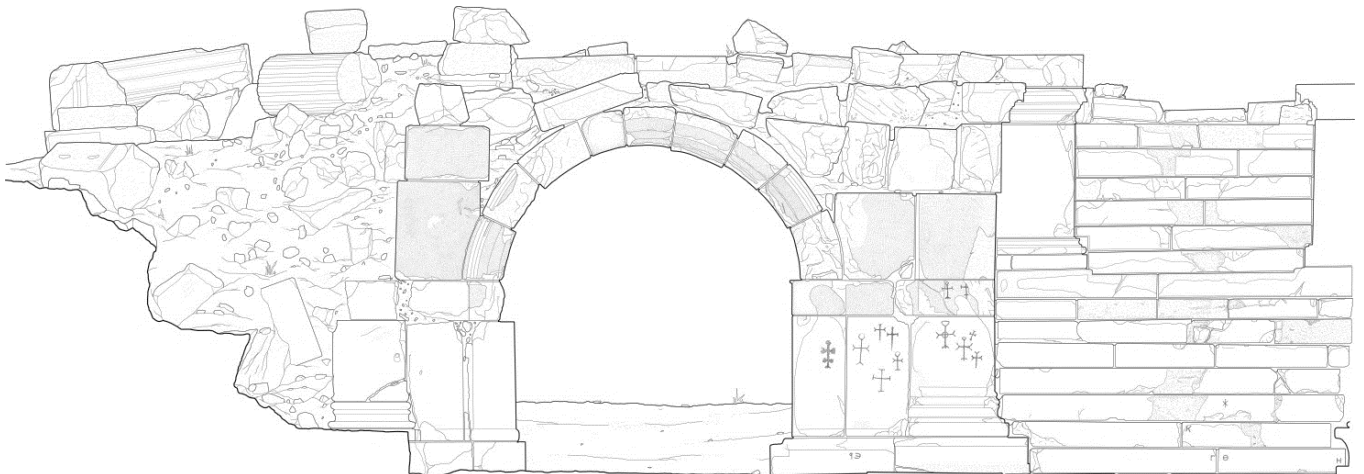


Fig. 9: South Agora, East Gate, west elevation of north access tunnel (2016).



Fig. 10: Tetrapylon Street, Trench Nave 16.1 and Trench SAve 16.1-3, seen from south (2016).



Fig. 11: Tetracylon Street, Trench SAve 16.1-3, Byzantine-period bath complex (2016).

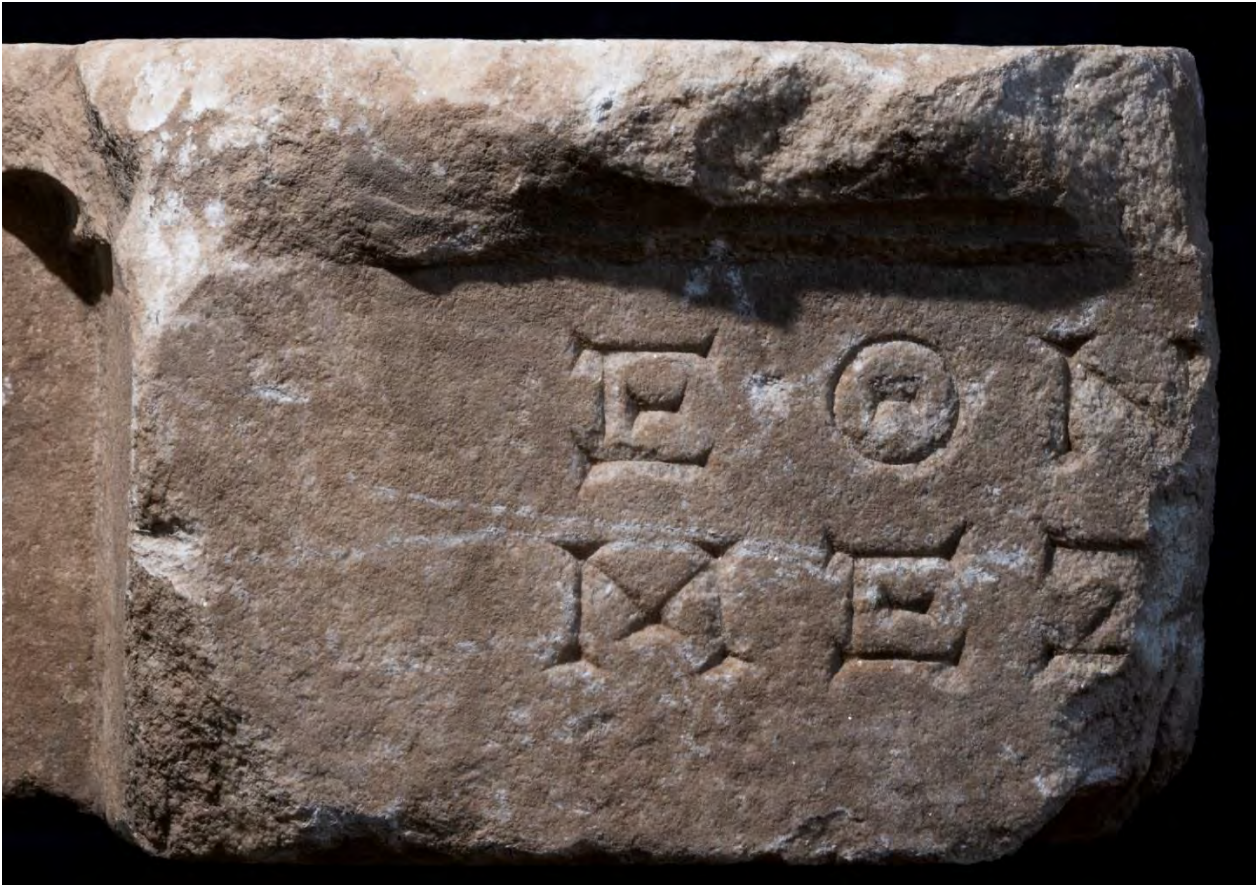


Fig. 12: Tetracylon Street, SAve 16.1, inscribed base for ethnos of Maezei (inv. 16-66, I 16.06).

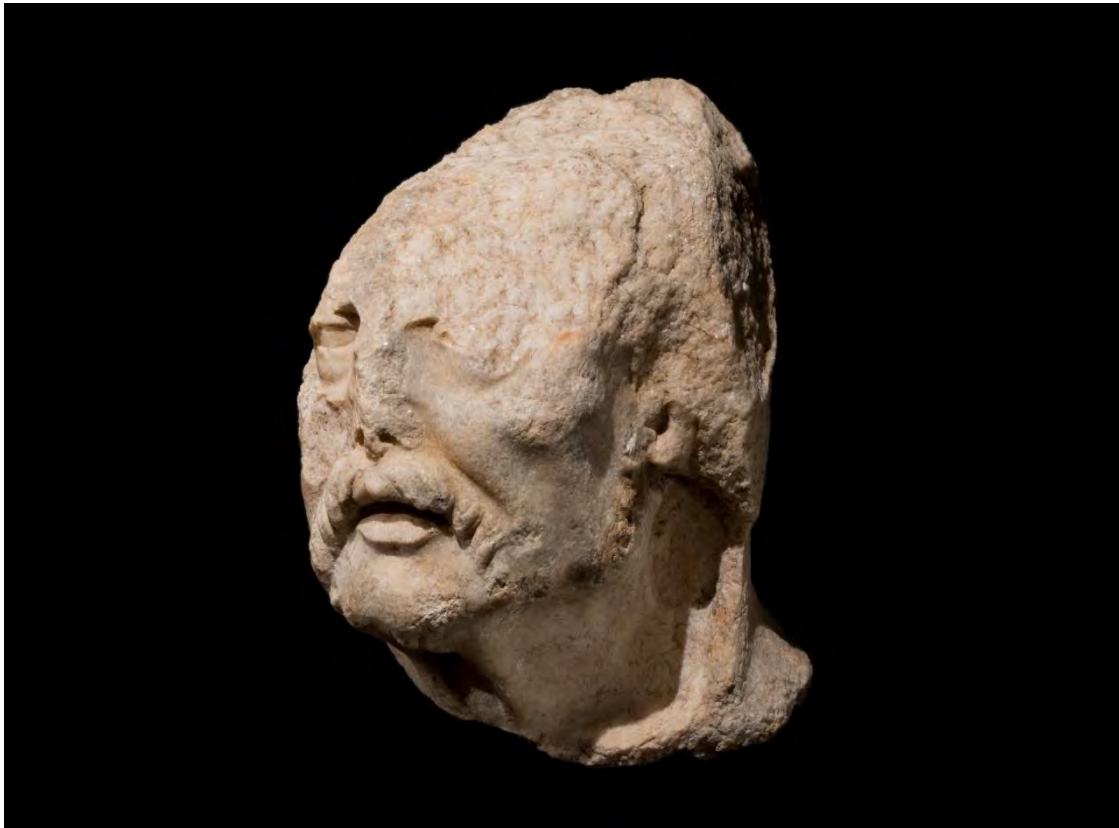


Fig. 13: Tetracylon Street, NAve 16.1, marble head of elderly peasant or barbarian with long moustache (inv. 16-16).



Fig. 14: Tetracylon Street, NAve 16.1, veiled portrait head, from statue of Aemilia Lepida from Sebasteion Propylon (inv. 16-15).



Fig. 15: Tetrasyon Street, Nave 16.1, veiled portrait head (inv.16-15) in trial fitting on statue of Aemilia Lepida (inv. 81-151) identified by its inscribed base (inv. 82-210), from Sebasteion Propylon (2016).



Fig. 16: Hadrianic Baths, Room 4, conservation work in 2016, north at bottom.



Fig. 17: Hadrianic Baths, Room 4, conservation work in progress (2016).



Fig. 18: Hadrianic Baths, completed conservation of Room 4 and of wall between Rooms 4 and 5 (2016).



Fig. 19: Hadrianic Baths, from under re-laid marble floor in Room 4: bronze coin of emperor Phocas (602-610) (C2016.099).



Fig. 20: Theatre, north end of stage building, new roof over inscribed Archive Wall (2016).



Figs. 21-22: Theatre Baths, marble pier, Eros figure with restored head (2016).



Fig. 23: Tetracylon Street, conservation of paving and drain covers (2016).



Fig. 24: Tetracylon Street, conserved paving and drain covers (2016).



Fig. 25: Sebasteion Propylon, from southwest (2016).



Figs. 26-27: Short west end of Sebasteion's South Building, with graffito portrait on marble bench (2016).



Fig. 28: Tetrapylon, conservation and maintenance work (2016).



Fig. 29: Tetrapylon, re-modeling and re-colouring of west pediment relief by Joanna Skwierz (2016).

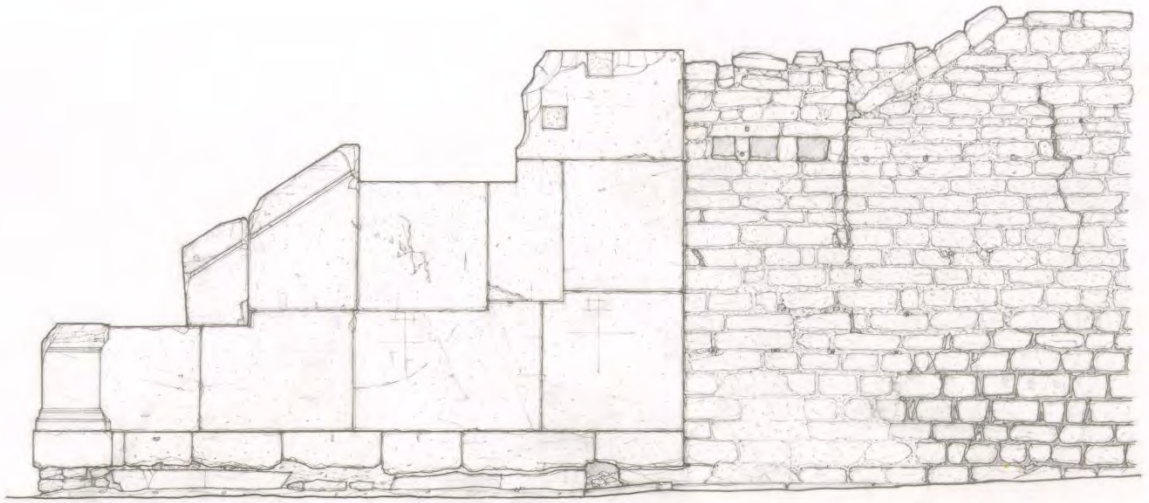


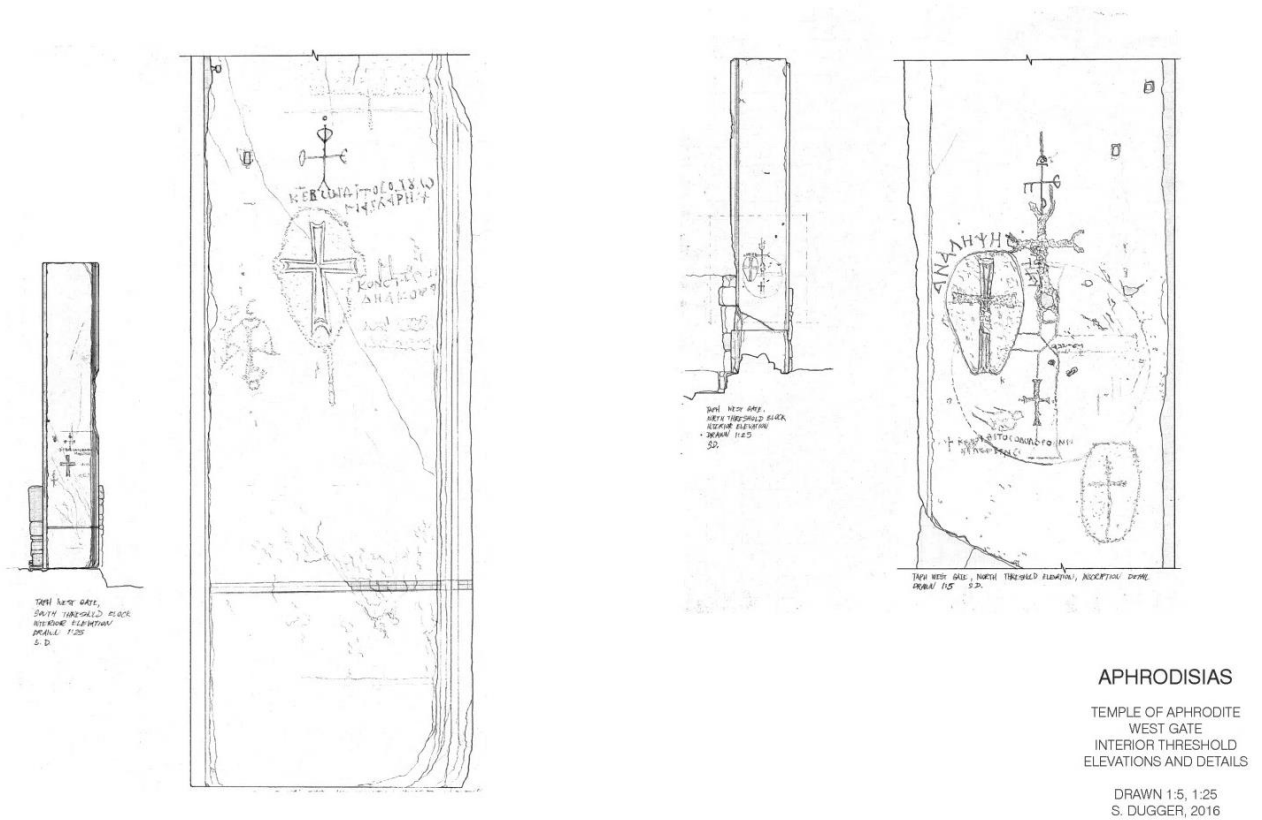
Fig. 30: Bouleuterion, elevation of east analemma wall (2016).



Figs. 31-32: South Agora, south stoa, sixth-century Ionic capitals (2016).



Fig. 33: Temple-Church, Byzantine epistyle block reconstituted from six fragments (2016).



Figs. 34-35: Temple-Church, west entrance to Atrium, interior faces of door jambs (2016).

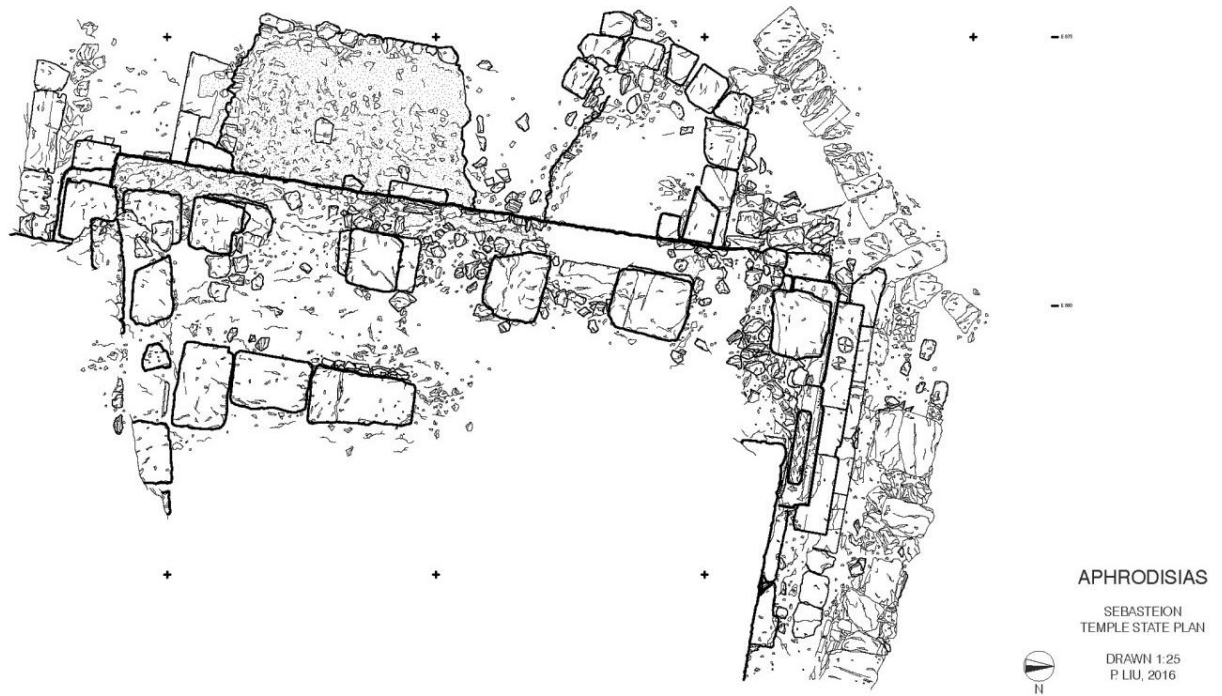


Fig. 36: Sebasteion Temple, state plan showing foundations for columns and late antique water basin in front of podium (2016).



Fig. 37: Southwest necropolis area, inscribed garland sarcophagus with unfinished busts, belonging to one Epigonos (S-846, I 16.09).



Figs. 38-39: South Agora, two small heads (inv. 90-08 and 90-09) found to fit on consoles decorated with Erotes riding dolphins, from East Gate (2016).



Fig. 40: Torso fragment (inv. 15-35) fitted to Sebasteion relief (inv. 81-131). Fig. 41: Headless portrait bust from Geyre (2016).



Fig. 42: Epigraphic documentation (2016).

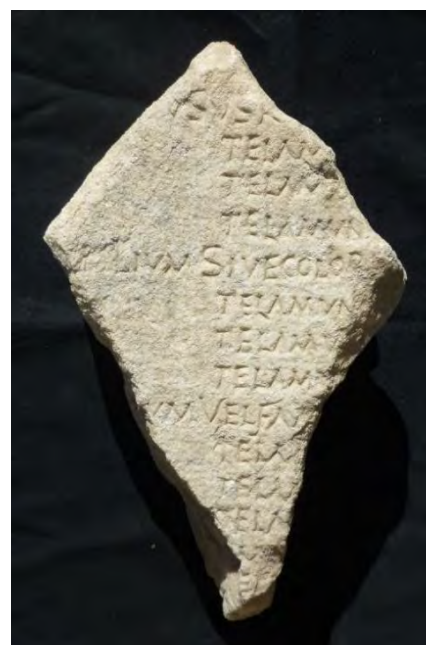


Fig. 43: New fragment of Diocletian's Price Edict (I 16.03).



Fig. 44: Seminar on the Blue Horse in the Sevgi Gönül Hall of the Aphrodisias Museum, given by Christopher Hallett (2016).



Fig. 45: Seminar on the Sebasteion complex, given in situ by Philip Stinson (2016).



Fig. 46: Prehistoric pottery sorting (2016).



Fig. 47: New depot for Prehistoric pottery (2016).



Fig. 48: New Stoa Depot, re-organisation of Prehistoric material from 1970s excavations (2016).



Fig. 49: Team of excavation workers in 2016.



Fig. 50: Team of students and colleagues in 2016.