

# APHRODISIAS 2019

A REPORT ON THE ARCHAEOLOGICAL FIELD SEASON



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Work at Aphrodisias in 2019 focused on multi-stranded projects in the Civil Basilica, South Agora, and Tetrapylon Street (Figs. 1-2). Much other conservation, study, and publication work was also undertaken. Our site conservation team worked from 24 May to 6 October, and our research and excavation team worked from 1 July to 2 September. Seventy-six archaeologists, architects, conservators, epigraphists, photographers, and numismatists participated – both senior staff and students, from Turkey, the UK, and the US. Eighty-nine local workers were employed in excavation and site conservation – sixty-five in excavation and twenty-four in conservation. The government representatives were Melek Yıldızturhan and Mehmet Sevim, both from the Museum of Anatolian Civilizations in Ankara.

### 1. CIVIL BASILICA (Figs. 3-18)

The new project of study, excavation, and restoration on the façade of the Civil Basilica was pursued (Figs. 3-4). Preliminary work in 2017 had determined how much of the façade could be restored and how Diocletian's Edict of Maximum Prices, which was inscribed on the marble panelling of the facade, might be presented. In 2018, architectural work on the surviving architecture of the façade was begun, and the area in front of the building and some parts of the interior were excavated. In 2019, further excavation was carried out both inside and outside the building; the interior tiled marble and mosaic floors were conserved and recorded; and significant progress was made with the repair and anastylosis of the colossal columns from the front of the building.

The conservation work on the architecture was supervised by Gerhard Paul and Thomas Kaefer, on the mosaic and marble floors by Francesca Guiducci, with Aslan Çakır, Hanife Durak, İslim Görür, Selma Güneşyüz, Abubekir Karakeçi, and Natasha Kung, and the archaeological work by Ine Jacobs and Miranda Gronow, with Alexandra Nordin, İlayda Ötgün, Naz Yakar, Yaşar Demiröz, Özge Bayhan, Sümeyra Ekinci, Elodie Powell and Hannah Watkins. The work is funded by Mr Murat Ülker and pladis.

**Excavation.** The aim of excavation outside the Basilica (Trench BSAg 19.1) to the northeast was to understand better the relationship between the pool in the Place of Palms and the Basilica façade and to remove the earth accumulation that impedes access and sight-lines to the front of the building (Figs. 4-5). A trench of 17 x 20 m was opened immediately to the east of BSAg 18.1. It brought the ground level between the pool and the Basilica down to the late antique walking surface. The same basic phases were found as those in the adjacent trench of 2018. An empty silt accumulation of some 20 cm lay on top of the late antique use-surface, and on top of the silt came debris of the south stoa above which was a massive alluvial build-up with considerable quantities of ceramics and debris. As in 2018, late fifth-century coins were found at the interface between the late antique surface and the first silt layer. Towards the south-eastern corner of the trench, what initially seemed to be a tree-planting pit turned out to be the remains of a late antique stone-built well (at least 1.40 m deep). Finds included some of the columnar architecture from the nearby south stoa and potentially from the first floor of the Basilica. In an extension of the trench (7 x 7 m) for crane access to the east, several more pieces

from the Basilica were found integrated into a Late Ottoman vernacular structure: a fragment of relief from the interior tympanon, fragments of mask and garland frieze blocks, and a fragment of the inscribed architrave from the internal colonnades (I 19.05). Stray finds from the area of the Basilica included further fragments of Diocletian's Prices Edict (inv. 19-08, 19-104).

The trench name BSAg 19.2 refers to all excavation this year inside the Basilica. At the northwest corner, the earth was cut back to a neat vertical profile, from floor level down to the exposed Basilica foundations (Fig. 3). The walls of the chamber added against the Basilica at the northwest were capped, and during the cleaning required before the application of the lime mortar a complete glass bottle was found in the fabric of the wall (Fig. 6a-b).

In the west side aisle, the clearing of the floor showed that the modern backfill of the 1970s sat directly on the mosaic. In the northernmost section of the east side aisle, the mosaic floor was found to be badly degraded – it was excavated some fifty years ago (in 1971) when its fragments were surrounded by a modern cement fillet. The tesserae lay loose in the earth and little could be done to recover the mosaic. South of this area dug in the 1970s, further excavation in 2018 and 2019 found an undisturbed and tightly-packed area of roof-tile collapse, protecting the mosaic underneath. The borders of the newly-excavated east aisle floor comprise a series of unusual motifs, including an apotropaic(?) eye and an ashlar masonry wall exposed in 2018, and a shield and axe, a shield and spear, and a peculiar golden box, uncovered during the 2019 season (Fig. 7a-d). The mosaics are dated by an inscription on the floor of the west aisle excavated in 1988. It records that 'this work' (that is, the mosaic) was undertaken by the governor Flavius Constantius, whose period of office can be dated securely to the later AD 350s.

A trench was also opened immediately adjacent to the east wall of the Basilica (Fig. 8) in order to assess its stability and possible positions in which modern steel uprights might be placed to carry the text panels for Diocletian's Price Edict. The main feature was a large north-south built drain running parallel to the Basilica, which collected water from down-pipes built abutting the buttresses standing against the east side of the building. The buttresses are not bonded with the structure of the Basilica and are founded on schist slabs of the same kind as those at the top of the drain. The buttresses then were added later both to support the structure and to take water run-off from its roof. Drain, buttresses, and down-pipes go together. Above the drain, there was a clay fill, with tile and building debris on top of it. This shows that the ground level outside the Basilica was here intentionally raised at some point before the collapse of the building. Finds included a ceramic fragment with graffito (inv. 19-151), a Corinthianising palm capital from the upper storey of the Basilica's internal colonnades, and a complete late Roman lamp (inv. 19-18, Fig. 9).

**Mosaic and floor conservation.** The major program, begun in 2018, to conserve and record the surviving marble and mosaic floors of the north end of the Basilica was pursued (Figs. 10-13). The conservation of the tiled marble floor in the north-western part of the Vestibule was completed in 2018. In 2019, the north-eastern part of the floor was re-set in a bed of lime mortar. Its frame is made of marble tiles whose broken pieces required careful conservation and re-joining with epoxy before re-setting (carried out by Aslan Çakır) (Fig. 10). The surviving schist diamonds from the marble-tiled floor were re-set; lacunae here were filled; and all joints were lime-mortared. Of the floor in the

centre of the Vestibule, 85% of the tiles were lifted, cleaned, and re-set with lime mortar edging.

*Mosaic conservation: west aisle* (Fig. 11). In the side aisles of the building the badly preserved and fragmented mosaics were extensively conserved – a total of c. 120 square metres. The mosaic floor of the west aisle was in poor condition, with loose fragments held only by soil and extensively damaged by plant roots. Preliminary cleaning and edging allowed more thorough cleaning and replacing of missing interstitial mortar. The temporary edging was then removed and replaced with a final lime-mortar edging. Small lacunae were filled with lime mortar to reduce the ‘archipelago’ effect. Larger areas were left in their raw archaeological state, with the *rudus* and cocciapesto *nucleus* exposed. Some light re-colouring of the mosaic where ‘clouds’ of lime or dirt had formed was applied, and some circular areas and impact holes where the *rudus* was missing were cleaned and filled with pink interstitial mortar and brick dust. The pink soon fades to a grey colour.

*Mosaic conservation: east aisle* (Figs. 12-13). The mosaic floor of the east aisle was cleaned and brushed with water, and final edging was carried out with lime mortar. Areas of mosaic undermined by large roots were faced and partially lifted allowing the roots to be removed. Interstitial mortars were replaced and areas of loose tesserae re-set. Tesserae were removed with tweezers to a sand tray and then replaced in their original positions with the gaps filled with loose ancient tesserae. Some small lacunae in the *nucleus* were filled. In the most recently excavated parts, the *nucleus* is well preserved. In the time available, not all hard surface incrustations could be removed. The restricted aims of the mosaic conservation were to stabilize loose areas, to remove roots and bulges, and to make the floors sufficiently stable for archaeological documentation and final covering.

*Documentation and covering.* All interventions, such as in-fills and tessera-replacement, were recorded on detailed area plans, together with areas of potential future risk. The work processes were recorded in drone photographs, and the finished work was photographed in high resolution from the crane (by Gücügür Görkay). Both aisles were covered with a layer of waterproof and ‘breathable’ polypropylene fabric (Delta Vent N©) held in place by sacks of sand, then covered by a layer of soil (about 5 cm thick) for temporary winter re-burial.

***Architectural restoration.*** At the beginning of the 2019 season, full permission for the planned Basilica anastylosis project was received from the Aydın Kurul. Its aims are: (1) to conserve the archaeology and architecture of the front, north end of the Basilica, (2) to set up in its original positions as much as survives of the columnar architecture of the building’s grand north entrance façade and of the Vestibule immediately behind it, and (3) to mount a modern display of Diocletian’s Price Edict above the west and east walls of the building adjoining its north façade.

Work in 2019 was pursued as follows. The complete in-situ raised front of the building with its shallow stepped podium and staircases was cleaned and stabilised (Figs. 14a-b). A number of the stair blocks had to be lifted and repaired. The walls of the chambers to the east and west of the Basilica at its north end were also repaired and capped with lime mortar (Fig. 6). In order to plan the mounting of the Price Edict panels, the alley to the east of the building was excavated (see above, under *Excavation*). As part of the project, the former tourist path that cut across the building east to west was dismantled. Much

work was undertaken to find, collect, and draw all the surviving fragments of the building's façade and Vestibule columns. All parts of the bases, columns, and capitals were then taken in to the marble workshop (Blue Depot) where they were repaired, dowelled, and glued with stainless steel additions and infills of artificial stone as necessary. Areas of artificial stone were then hand-carved (by James Wheeler) (Fig. 15a). They are held in place by small internal 'cages' of stainless steel doweling. Whole missing bases and one column drum were also recreated in artificial stone. This material is a compound of sand, white cement, and primal (Orgal 750). Hilti HIT-RE 500 was used to secure the dowels.

Each of the colossal columns from the façade and Vestibule (H: c. 5.30m) was composed of three large drums (Fig. 15b) – they are in reality 'double half-columns', that is, thick rectangular piers faced on each side with an engaged half-column. The stylobate of the Vestibule columns was carefully investigated for its ability to support re-erected columns, and the bases and column drums were then set up in their original positions in a series of trial-and-error assemblages. Towards the end of the season, the four surviving columns of the Vestibule were re-erected in position: they already constitute a striking new landmark in the ancient site (Figs. 16-18).

## **2. SOUTH AGORA – PLACE OF PALMS (Figs. 19-24)**

Following completion in 2017 of the excavation that was the primary goal of the Mica and Ahmet Ertegun South Agora pool project, activity in the South Agora, or as it is more accurately named in a late antique inscription 'the Place of Palms', consisted as in 2018 of conservation and publication. The conservation work was funded by Ömer Koç and the Geyre Vakfi.

*Publication.* All chapters of the monograph, by sixteen scholars involved in the project, have been completed, and much of the editing work and refinement of plans and illustrations was carried out at the site by one of the volume's two editors, Andrew Wilson, and remotely by the other editor, Ben Russell.

*Conservation.* The aim of the pool conservation project is to conserve and stabilise its sensitive marble perimeter (Fig. 19). In 2019 work remained focused on the inner side of the pool edge which is composed of vertical orthostate slabs, horizontal foot plates, and heavy seat blocks behind. The seat blocks are mostly well preserved, while the foot slabs and orthostates were more exposed and are more damaged. Two movable scaffold rigs for lifting and re-positioning blocks operated along the two long sides of the pool (Fig. 20). The work was supervised by Hikmet Apaydın, Thomas Kaefer, and Joanna Skwiercz.

The supporting walls were cleaned and mortared to secure a level surface for the re-set stones. The seat blocks and foot slabs were lifted, repaired as necessary, and re-set in their original positions (Figs. 21-23). In 2018 c. 65 stones and in 2019 c. 90 stones were repaired and re-set. Some twenty orthostate slabs were straightened and re-set (Fig. 24). The following materials were used: a Hilti epoxy adhesive (Hilti HIT-II), stainless threaded dowels of maritime A4 grade steel. The dowels vary in diameter from 8 to 12 cm and average from 15 to 20 cm in length; exceptionally they measure 30 cm. The same Hilti resin is used with the dowels as for bonding the breaks. For some badly shattered slabs a mesh of polyester (fibreglass), attached with resin over a layer of paraloid, was used to hold the many fragments in place. Most dowel holes were dry-drilled, while some

sensitive stones were wet-drilled. Gaps between the marbles was filled with hydraulic lime mortar kept damp for two-three weeks. Strong progress was made in 2019 (Fig. 24).

### **3. TETRAPYLON STREET (Figs. 25-55)**

The Tetracylon Street runs north-south from the Tetracylon to the Theatre (Fig. 25). Its excavation, begun in 2008, is designed to investigate a key urban artery, to bring new information about Roman, late antique, Byzantine, Seljuk, and Ottoman Aphrodisias, and eventually to open it for visitors. Work in 2019 took place in several areas all along the street. They were as follows, from south to north: (a) excavation south of Sebasteion, (b) excavation north of the Sebasteion, (c) excavation to the north of the Niche Building, (d) excavation of the east colonnade, and (e) various soundings underneath the street pavement and inside the east colonnade. The excavation was supervised by Ine Jacobs with Ceren Ak, Alis Altinel, Duru Yağmur Başaran, Özge Bayhan, Yaşar Demiröz, Merve Günal, Eric Hensley, Brandon McDonald, Greg Morton, Alexandra Nordin, Mehmet Tarık Öztürk, Elodie Powell, Hannah Watkins, and Ozan Yıldırım. 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.

#### ***(a) Excavation south of Sebasteion (SAve)*** (Figs. 26-32)

In the part of the street to the south of the Sebasteion, the aims of the 2019 campaign were to complete documentation and excavation of the spectacular earthquake debris still lying on the street pavement, to examine the connection between the South Agora / Place of Palms and the street in both Roman and late antique times and to finish examination of the Seljuk bath building found in 2016-2017.

*Street pavement and connection to Place of Palms.* Excavation south of the Seljuk bath house brought to light the connection between the street and the north tunnel through the Agora Gate (Fig. 26-28). An older trench, dug in 1975, was re-excavated and documented before excavations proceeded to uncover more of the original stratigraphy. Some important conclusions could be drawn concerning the phases and occupation levels of the area from the first to the seventh century AD. The earliest remains uncovered in the area were a pavement on top of which the Agora Gate was constructed in the mid-second century AD and an east-west drain underneath a 3m-deep manhole integrated into the sixth-century street. In combination with a section drawing starting in the Cryptoporticus House to the east of the street and continuing all the way through the Agora Gate tunnel in the west, these remains make it possible to confirm that the Imperial street was located at a height of around 516.5m-asl.

The street level was raised dramatically a first time around AD 400, to around 517.85m-asl. To the east of the Agora Gate, it was carried by a massive rubble terrace. An integrated storm drain channelled rainwater in a southerly direction, to the lower area in front of the Sebasteion, as well as in the direction of a maintenance shaft located to the east of the Agora Gate tunnel (Fig. 29). The water was here carefully funnelled into a ceramic pipe that departed in a westerly direction, presumably towards the pool in the South Agora / Place of Palms. In this period, a paved and stepped ramp took people from the street down and into the Place of Palms. The street was later raised yet again by more than one metre. Soundings on both sides of the street pavement established that the slabs that are visible today were laid c. AD 500. They were uncovered over a length of 20m (Fig. 32). This paved road of newly-quarried, single-source local blue-grey marble was

originally c. 8m wide, with the pavement running up to the stylobate of the east colonnade.

The main street collapse was due to a major earthquake dated by coin finds to AD 616/17 or soon after. Excavations in 2019 made it clear that the street had undergone one more large-scale intervention before this seventh-century catastrophe. In this phase, strips of slabs about two metres wide along the street's west and east borders were removed, reducing the width of the paved road to four metres (Fig. 32). The access ramp from the Place of Palms, which had already been changed to a steeper stepped slope c. AD 500, was adjusted once more to a slope made of beaten earth, delimited by a mortared rubble wall on its south side (Fig. 28). A coin found here that was minted in Nicomedia during the reign of Justinian suggests that these final large-scale interventions should be dated around or soon after the mid-sixth century.

*Seljuk bath house.* The original bathing suite of the Seljuk bath house was extended to the west with an additional dressing room in Beylik times (Fig. 32). This room was enlarged around the transition from Beylik to Classical Ottoman times and remained in use for several more decades before it was replaced by a new dressing room to the east of the original suite, at which point it was turned into a domestic unit. Underneath the remains of the Beylik dressing room, a basin for mixing the mortar used in the construction of the bath house was discovered.

*Finds.* Some notable finds in this part of the street included the following: a murex shell (inv. 19-52), the left thigh of a large naked male statue found in the maintenance shaft of the drain to the east of the Agora Gate (inv. 19-88, Figs. 29 and 30a), a marble hand from a statue carrying a patera (inv. 19-74, Fig. 30b), and a mysterious rectangular marble object decorated with pagan symbols, including a caduceus, a sceptre(?) and a torch or tree(?) (inv. 19-17, Fig. 31).

*Sebasteion Propylon.* The major drain that runs in front of the Propylon of the Sebasteion was excavated in 2018. The drain and the surrounding area of the street were cleaned again in 2019 and recorded in new orthophotos (Figs. 33-34).

**(b) Excavation north of Sebasteion Propylon (NAve 19.1)** (Fig. 35-46)

In the area immediately south of the Niche Building, previous excavations had left an area of about 15 by 3.5 m unexcavated. The most eye-catching feature in this area was a Roman marble door-frame that had been integrated into walls of a Geyre house (Figs. 36-37). Excavation in 2018 had confirmed that there had been a bath complex to the west and south of the Niche Building, and it was expected the doorway would be its main entrance. The aim of excavation here in 2019 was to reach the street pavement, expose more of the doorway, and to achieve a fuller understanding of the development of this area between the time of the late antique pavement and the 20<sup>th</sup> century. A first remarkable discovery was that the doorway did not belong to the bath building. The length of the bath's east wall turned out to be only c. 18m, with a narrow-vaulted opening to the hypocaust and a marble-clad bathing pool above located it at its centre (Figs. 39-40). The marble doorway instead led to another building that abutted the south side of the bath. Although the foundations of the bath's east wall could not be reached, relative chronology suggests a period around AD 400 for its construction (see also, section c, below).

The door remained in use in the sixth-century phase of the street, when a door sill was laid at the level of the new sixth-century pavement. After the collapse of the east colonnade, the remains of which were found on top of the street pavement (Fig. 38), yet another door sill was established at a higher level. The area to the west of the doorway must therefore have been occupied in the seventh to ninth centuries – often referred to as a ‘Dark Age’ because so few remains are known from this period. The doorway remained in use in Mid-Byzantine times, when the so-called ‘Byzantine Road’ was laid out in front of it. This road was excavated also in previous campaigns, and is easily recognisable as a hard, densely-packed surface full of small stones and brick fragments. Through the centuries a gentle rise in occupation levels behind the street wall was matched by a series of road surfaces in front. Heavy traffic through the doorway is confirmed by a great variety of graffiti crosses left on the door jambs by generations of occupants (Fig. 41).

*Finds.* Finds included the following, all marble: a relief with rosettes and heraldic lions built into the modern Geyre wall (inv. 19-12, Fig. 42), three fragments of a columnar sarcophagus found integrated in a Geyre floor-level (inv. 19-09, 19-10 and 19-11, Figs. 43-44), and a fragment of a lion spout, presumably from the bath complex and late antique in date (inv. 19-13, Fig. 45). A joining piece of this lion spout had been found already in 2016 (inv. 16-58).

**(c) Excavation north of Niche Building (NAve 19.2 and 19.4)** (Figs. 46-55)

The area on the west side of the street to the north of the Niche Building was already partially excavated in 2008-2011. In 2019, the excavation was continued here over an area c. 7 x 35 m (NAve 19.2 and 19.4), exposing part of the west colonnade that survives in this area and a series of chambers or building complex datable to the ‘Dark Age’ (seventh-ninth century) (Figs. 48-50). The remains of the west street colonnade unearthed in the northern part of the trench consisted of various unfinished bases and rectangular piers placed on discontinuous or stand-alone stylobate blocks. Comparison with the east stylobate excavated to the south of the Sebasteion in 2018 (SAve 18.1) suggests this colonnade dates to the sixth century. In the same period, a side street departing to the west was constructed.

In the northern half of the trench, a c. 10-cm layer of mortar was found on top of the street pavement. It contained fragments of wall mosaic and wall plaster from the first floor of the east colonnade (Fig. 51), but a well-articulated colonnade collapse like that discovered elsewhere in the street was largely absent. The explanation seems to be that all re-usable elements of the debris were removed from the area for the construction of the building complex immediately to the south, that is, adjacent to the Niche Building.

This complex, itself built on top of colonnade debris, measures c. 12.5 x 9 m and consisted of three separate units and six rooms (Figs. 48-50). It can be dated to soon after the seventh-century collapse, in the so-called ‘Dark Age’. Few finds were retrieved from inside the complex, making it difficult to determine its function. It consisted probably of small housing units. Their inhabitants lived on top of the debris and discarded their waste close-by, as suggested by a refuse dump composed of pottery sherds and shells in the colonnade immediately to the north of the complex. Numerous finds of glass slag suggest glass production in this area as well. This Dark Age Complex, as we may call it, was inhabited for a long time: its interior levels rose slowly over the centuries, until its eventual collapse and abandonment sometime in the Ottoman period.



*Finds.* In addition to many fragments of wall mosaic, finds included a brick with a graffito of a labyrinth, possibly used as a portable gameboard (inv. 19-57) and a sherd of Middle Byzantine pottery with scale design (inv. 19-125).

***(d) Excavation of east colonnade (NAve 19.3)***

*Collapse sequence.* The east colonnade had already been largely excavated in campaigns between 2008 and 2016. Further excavation in 2019 removed remaining layers from the top of the latest occupation surface next to the street pavement, over a length of c. 45m. The aim was to clarify the exact sequence of the seventh-century collapse. Careful registration of the stratigraphy made it possible to determine that only parts of the colonnade roof had caught fire. These parts collapsed, taking the floors and the ceiling of the ground floor with them. Other parts of the roof did not burn and remained standing for longer. They were probably still in place when Aphrodisias was hit by an earthquake in or slightly after AD 616/617 when the colonnade façade, at many places no longer tied to its back wall by ceiling and roof beams, fell onto the street pavement.

*Entrance to houses to the east.* In addition, at the extreme northeast of the trench, excavation of a narrow baulk of soil that had earlier been left against the back wall of the street colonnade exposed a door-frame leading to the domestic area to the east of the street (Fig. 52). It was preceded by a tiled black-and-white marble floor, exposed already in 2010, and accompanied by a mortared rubble bench against the street wall and two additional makeshift seats in the form of a rough column base and fragment of a column drum posted outside the street columns on the street pavement. This arrangement, in which the colonnade was used as waiting area to the domestic complex behind the street wall, belongs to the final occupation phase of the street. Although a full examination of the coins and ceramics excavated in 2019 will only be completed next year, this grand house entrance can be tentatively dated based on comparisons with excavations to the south of the Sebasteion, to the second half of the sixth century. The residential area behind the door-frame was obviously in use again in later centuries, as evidenced by the presence of a second monumental door sill in blue marble about 60cm above the colonnade floor (Fig. 52).

***(e) Soundings under street and inside east colonnade (NAve 19.3)***

A series of smaller-scale soundings along the west and east borders of the street pavement, as well as under the latest occupation level in the east colonnade, was undertaken with the aim of confirming the date of the last street pavement and clarifying the previous phases of the area. The most surprising result was the date of construction of the Niche Building and so of the bath building behind it, west of the street (Fig. 53). It had been assumed that the bath was the ‘First Gerosian Bath’ sponsored by one Myon Eusebes who is firmly dated in the mid-first century AD. The baths and the donor are mentioned on the inscribed statue base from the niche that gave the building its name. The 2019 excavations, however, uncovered the foundations of the Niche Building, which turned out to be shallow and constructed on an older pavement (Fig. 53). These lower structures and associated layers were of early Imperial date, but the baths and the Niche Building were only constructed when the late antique street pavement was laid out, in the later fourth or early fifth century. This late construction date may also explain the small size of the bath complex as well as the presence of an opening into the hypocaust directly from the city’s main street (Fig. 39) – something that would have been less acceptable in earlier centuries. The 2019 excavations also showed that the opening into the hypocaust was not a furnace. The large quantities of charred wood found in its surroundings should

instead be associated with the collapse of the east colonnade. They probably represent the remains of wooden barriers which had been used to close off the openings between the brick piers of the first floor and which had caught fire together with the colonnade roof (Fig. 38).

A sounding along the pavement and inside the east street colonnade across from the Niche Building (Sounding 1) confirmed the late antique construction date of the street colonnade (Fig. 54). The remains of the early Imperial street phase were scanty – its structures seem to have been intentionally dismantled in making a series of newly produced and quite diverse pedestal bases and brick-and-stone piers. Vertical drains were integrated in several of these piers to evacuate waste and sewage from the first floor above into the main street drain (Fig. 55). Additional drains with the same function were uncovered along the colonnade. They were probably related to domestic structures to the east of the colonnaded street.

When the street pavement was renewed once more in c. 500, short wall sections needed to be constructed between the colonnade supports to raise the level of the stylobates. A large quantity of soil was thrown on top of the previous occupation level to create the current street pavement. In the area of the Niche Building, the sixth-century pavement was located at a height of almost 518m-asl – that is, c. 90cm above the Imperial level and c. 50cm above the previous late antique street. Consequently, in the sixth-century phases the pedestal bases supporting the columns had been partially buried so that they looked like ordinary column bases. As in the south section of the street, the sixth-century pavement was originally 8m wide and reached from the east stylobate to the west street wall. In this northern section of the street as well, long strips of paving were again removed in a later sixth-century phase – for reasons that are not always clear. On the west side of the street, two very late water pipes were excavated that might have necessitated these later interventions, but such pipes were absent on the east side of the street.

*Finds.* In the east colonnade, a small lead token with the depiction of a female goddess was found (inv. 19-65), as well as a ceramic vessel with incised decoration, probably used as a bread stamp (inv. 19-71).

#### **4. PUBLICATION, DOCUMENTATION, RESEARCH (Figs. 56-78)**

The goals of detailed study remain to record, draw, and publish the finds and structures uncovered in the excavations of Kenan Erim (1961-1990) and in succeeding years.

*Buildings: archaeology and architecture.* In addition to study for the South Agora publication (described above, Section 2), publication projects were pursued on the Bouleuterion (Ursula Quatember and Christopher Hallett), Stadium (Katherine Welch), Sebasteion (Philip Stinson), and Temple of Aphrodite (Andrew Leung for James Coulton). A doctoral thesis on Middle Byzantine Aphrodisias was completed, and work begun for its publication as a site monograph (Hugh Jeffery). New architectural plans and sections were made by the team of student architects supervised by Senior Architect Harry Mark of the following: the Ottoman Bath-House on Pekmez Hill (Figs. 56-58), the Street excavations, the Cryptoporticus House, the House of Kybele (see further, below, at Section 6), the west Tetrastoon and its statue bases, and parts of the South Agora pool (Melike Gedik, Hillary Morales, Jyotsna Naga, Amie Patel, and Annie Ringhofer). A new

project to make a 3D digital reconstruction of the Sebasteion was carried out by Mesut Dilaver (Figs. 59-60).

*Ceramics, coins, small finds.* The window and table glass from the Tetrapylon Street was studied intensively by Quinn Bolte with Prof. Üzlifat Özgümüş (Fig. 61). The ceramics excavated in the Tetrapylon Street were sorted and studied (Ulrike Outschar, Muradiye Öztaşkın with Eda Doğa Aras) (Fig. 62). The cataloguing of the excavation coins from recent years, begun in 2013, was pursued by A. Tolga Tek (Roman coins) and by Betül Teoman and Gültekin Teoman (Islamic coins). The coins and other small finds were conserved by Federica Divita and Francesca Guiducci, with Büşra Arı, Hanife Durak, İslim Görür, Selma Güneşyüz, Abubekir Karakeçi, Natasha Kung, and Fatma Şenol. Small finds were drawn by Ayça Sariönder.

*Sculpture.* Publication projects were pursued on different bodies of figured sculpture: Bouleuterion statues (Christopher Hallett), terracotta figurines (Elçin Doğan Gürbüzler), late antique portrait statues and their inscribed bases (Julia Lenaghan and Christian Niederhüber), and figured consoles from the Hadrianic Baths (Joshua Thomas). A round base inscribed in Latin for a late antique governor (early fourth century), found earlier in the North Temenos House, was found to fit on an in-situ round plinth located in the northwest angle of the main reception room of the house (Fig. 63a-b). Its text and confirmed position in this well-placed central mansion suggest it was the house of the provincial governor in this period. The base was cleaned, replaced in its original position, and fully documented. The campaign of cleaning, moving, and photographing all c. 40 colossal sculptured consoles from the Hadrianic Baths was completed, and several important new joins were made (Figs. 64-65). The new sarcophagi discovered in the last two years were recorded for the Aphrodisias sarcophagus database by Esen Ögüş.

Sculptures newly discovered in 2019 include the following: a male practice foot brought into the museum (Fig. 66), part of the separately attached upper arm of a cuirassed statue (inv. 19-06, Fig. 67, stray find from area of Pekmez Hill), and a headless late antique female bust from the northern part of the street excavation (inv. 19-75, Fig. 68a-b).

The following were found in clearing a block field east of the Theatre (see below, Section 5): a weathered Silenus mask (inv. 19-60, Fig. 69), a fragment of an unfinished relief with the legs of a child or Eros (inv. 19-149), and a fragment of a relief with drapery carved against its background, perhaps from a Sebasteion *ethnos* relief (inv. 19-86, Fig. 70).

Several marble sculpture fragments found encased in hard mortar in the street drain in front of the Sebasteion Propylon in 2018 were cleaned of their heavy incrustation and studied: a naked male upper torso with a cloak on its left shoulder (inv. 18-12, Fig. 71a), the right hip, buttock, upper thigh and groin of naked male statue (inv. 18-95, Fig. 71b), and the upper part of a life-size relief of frontal draped female figure, probably an *ethnos* figure from the Sebasteion (inv. 18-94).

Further fragments were found to join the colossal male figure supported by a helmet also found in the street drain in front of the Propylon in 2018 (inv. 18-87): the front of the right foot and its 'stacked' support (inv. 87-446, found earlier at the south end of the basin in front of the Agora Gate), the left lower leg (inv. 18-88), and the heavy fall of drapery behind the left leg which joins the top of the helmet (inv. 18-89). These joining pieces are all shown in Fig. 72.

*Inscriptions.* Epigraphic finds were studied by Angelos Chaniotis with Özge Acar. Significant finds include: a dedication of a gladiator called Dionysios to 'the listening

goddess' (Nemesis) (inv. 19-04, I 19.06, Fig. 73, third century AD), an inscribed stele or base dedicated by a freedman or slave called Epaphroditos (inv. 19-148, I 19-07, Fig. 74, first century AD), and several new fragments of Diocletian's Prices Edict, stray finds from the area of the Basilica (inv. 19-08 and 19-104, I 19.01–02, AD 301, Fig. 75). A new graffito from the west wall of the Tetrastoon Street records an erotic message: 'Polychronios had (the) Ephesian (woman)' (I 19.14, Fig. 76). Two puzzling inscribed blocks re-used in the Dark Age Complex north of the Niche Building have written on them in neat high-imperial letters *Italikos* / *Italikos* on one and *Basilikos* / *Lithikos B* on the other (I 19.16-17). They are probably some kind of masons' marks. A wide range of more conventional masons' marks was recorded on the paving of the Street.

*Seminars.* Research results were presented and discussed at weekly seminars, on the following topics: Aphrodisias's ceramics (Ulrike Outschar, Muradiye Öztaşkın), the Temple-Church (Hugh Jeffery), earthquakes and archaeology (Andrew Wilson), the Tetrastoon Street (Ine Jacobs), statues in the Aphrodisias Museum (Christopher Hallett) (Fig. 77), sarcophagi (Esen Öğüş), anastylosis (Gerhard Paul), and religion and epigraphy (A. Chaniotis). A workshop in archaeology and history for school children from the surrounding area was again coordinated by Gülay Sert and funded by the Geyre Vakfı (Fig. 78). During one month, some 600 children attended.

*Publications.* A new study of terracottas from the Sanctuary of Aphrodite by Elçin Doğan Gürbüzler is in press, and a new site monograph will appear shortly: M. Berenfeld, *Aphrodisias XI: The Triconch House*.

## 5. SITE CONSERVATION (Figs. 79-82)

In addition to intensive projects in the Civil Basilica and South Agora (above, Sections 1-2), other site conservation work continued as follows, supervised by Thomas Kaefer. The restoration of the marble paving of the Tetrastoon Street north of the Sebasteion was pursued (Hikmet Apaydın). The late antique West Gate was cleared of vegetation and its wooden bracing assessed for structural soundness. Continuing slow deterioration of the Stadium seats was recorded. A new visitor route over the top of the Theatre hill was established, paved, and securely fenced. The water issues at the site were discussed on separate occasions with three different experts – with İlhan Kayan of Ege University, Ersin Çeliker of the National Water Board (DSİ, Devlet Su İşleri), and Ulrich Wild-Pelikan of the Universität für Bodenkultur.

*Theatre block field.* The old block field to the east of the Tetrastoon was cleaned and levelled in order to provide access to all the pieces stored there and to create new space for blocks from the South Agora and Agora Gate. The task required intensive crane work and is 30% completed; it will continue next year. Various fragmentary carved marbles were found during the clearing and levelling work (see above, Section 4).

*Sebasteion.* A new ramp was made on the north side of the Sebasteion temple to allow visitor access into the Sebasteion complex (Fig. 79). The surviving architrave friezes from the west of the Sebasteion's North Building were conserved and set in position on the North Building's west podium (Fig. 80). The architrave-frieze blocks were part of the first-storey engaged order that formed the west end of the North Building; they carry the complete inscribed text of its dedication by two brothers, Menandros and Eusebes Philopatris with his wife (and niece) Apphias and their descendants.

*Trench refilling.* A number of older and more recent trenches were cleaned, documented, and re-filled in order to prevent further degradation of their archaeological remains. Included were trenches on the south side of the Stadium, to the west of the North Temenos House, in the North Agora (centre and southeast corner), on the north side of the outer sanctuary of Aphrodite, and the sensitive planting trenches on the north side of the South Agora / Place of Palms (Fig. 81).

*Site cleaning & infrastructure.* The cutting of grass and vegetation around the site continued throughout the season. The Baths, Bouleuterion, Stadium, Temple, Tetrastoon, and Theatre and were completely cleaned. Various infrastructure projects were also undertaken. New steel gates were made and installed for (1) the Excavation House, (2) the entrance to the work area on the south side of the Excavation House, and (3) the entrance to the work area at the northwest corner of the North Agora. The rolling winch in the Blue Depot winch was taken down, repaired, and remounted.

*Information panels.* New information panels were designed and installed at the Sebasteion and at the entrance to the site explaining recent work on the city's sarcophagi and its main marble quarries (Fig. 82)

## **6. HOUSE OF KYBELE (Fig. 83-84)**

One of the most impressive mansions of the late antique city, located near the north-east city wall, was excavated by Kenan Erim between the 1960s and 1980s. It was found in conjunction with a modern village water channel from which the main parts of the Zoilos Frieze had come in the 1950s. Formerly called the Water Channel House, the complex has been renamed the House of Kybele, after a striking late antique cult figure of the goddess found in it. A new project has been designed with the following aims: to complete Kenan Erim's excavation, and to study, conserve, and publish the house and its finds. In preparation for this project, the whole area was completely cleared of thick vegetation, and the standing remains were cleaned, photographed, and drawn in a new preliminary state plan (Figs. 83-84).

## **7. MUSEUM COURTYARD PROJECT (Fig. 85-88)**

The Aphrodisias Museum is full, and many exciting discoveries made in the last twenty years remain in depots. In 2018, a new project to transform the little-used central courtyard of the museum (Fig. 85) into new covered museum space was designed by Harry Mark, and sponsorship for the project was generously promised by Lucien Arkas (Figs. 87-88). In 2019, permission for the project was secured from the Aydin Kurul, and the construction project was offered for bids to five architectural firms. The architectural firm ARTI-3 from Izmir was selected, and detailed planning work begun. Sondages were made inside the museum courtyard to learn about its foundations, and the results were discussed with the architects. Crane access to the courtyard from outside the museum was established, and the courtyard was then entirely cleared by crane of all its statues, sarcophagi, round altars, and reliefs – including the largest surviving Aphrodisian statue, a colossal 3-m draped female figure from the Civil Basilica (Fig. 86). The pieces removed from the courtyard are now stored in a depot behind the museum. A full catalogue of major items to be displayed in the new spaces was established with measurements and weights of the relevant pieces. Their conservation and display

installation needs were assessed and discussed with the construction architects. Construction is planned to begin in 2020.

### **8. TREVOR PROUDFOOT** (Fig. 89a-b)

It is with great sadness that we record the passing of Trevor Proudfoot in September this year. Trevor worked at Aphrodisias every season from 1989 to 2018, and he was our chief marble sculpture conservator. He designed and worked on all the major sculpture restorations at the site, many of them characteristically bold and innovative: the marble shield portraits (1992), the Zoilos Frieze (1993-4), the Young Togatus (1995), the Season's Sarcophagus (1996), twelve Roman portraits (1997-2003), the two Boxers (2000-1), the Blue Horse (2003-8), and the sixty-five life-size marble reliefs from the Sebasteion (1999-2008). All these extraordinary pieces are on display in the Aphrodisias Museum. Trevor pioneered the use of sensitive bronze fittings for the sculptures, and back in 1993 devised the lime-mortar wall-capping programme that continues with his methods to this day. He worked tirelessly on site-conservation as well as high-specification sculpture. He led the major programme of restoration and conservation in the Hadrianic Baths (2010-15), and in the South Agora in 2018 he made a complete survey of the damaged marble perimeter of the pool and devised the strategy for its conservation. He will be much missed by the Aphrodisias team.

### **STAFF 2019** (Fig. 90)

*Archaeologists:* Ceren Ak, Afsheen Leonardo Amiri, Alis Altinel, Eda Doğa Aras, Duru Yağmur Başaran, Özge Bayhan, Quinn Bolte, Hazal Dar, Yaşar Demiröz, Mesut Dilaver, Sümeyra Ekinci, Kenan Eren, Miranda Gronow, Merve Günal, Elçin Doğan Gürbüz, Christopher Hallett, Eric Hensley, Ine Jacobs, Hugh Jeffery, Nuray Kaygaz, Julia Lenaghan, Nisan Lordoğlu, Brandon McDonald, Greg Morton, Christian Niederhuber, Alexandra Nordin, Ulrike Outschar, Esen Ögüş, İlayda Ötgün, Üzlifat Özgümüş, Muradiye Öztaşkın, Mehmet Tarık Öztürk, Elodie Powell, Ursula Quatember, Erica Rowan, Ayça Sariönder, Gülay Sert, Roland Smith, Serra Somersan, Phil Stinson, Joshua Thomas, Hannah Watkins, Katherine Welch, Andrew Wilson, Naz Yakar, Ozan Yıldırım. *Anastylosis Architects:* Thomas Kaefer, Gerhard Paul. *Architects:* Melike Gedik, Andrew Leung, Harry Mark, Hillary Morales, Jyotsna Naga, Özgür Öztürk, Amie Patel, Annie Ringhofer. *Conservators:* Büşra Arı, Aslan Çakır, Federica Divita, Hanife Durak, İslim Görür, Francesca Guiducci, Selma Güneşyüz, Abubekir Karakeçi, Natasha Kung, Fatma Şenol. *Epigraphists:* Özge Acar, Angelos Chaniotis. *Marble Conservators:* Joanna Skwiercz, James Wheeler. *Sculptor:* Recep Özer *Anthropologist:* Özge Yildiz. *Numismatists:* Ahmet Tolga Tek, Betül Teoman, Gültekin Teoman. *Photographer:* Gücügür Gökay.

### **SPONSORS 2019**

The Aphrodisias Excavations are carried out under the aegis of New York University and its Institute of Fine Arts in collaboration with Oxford University and its Classics Faculty, with further invaluable support from foundations, individuals, and the following groups of friends: the Geyre Vakfı in Istanbul (President, Ömer M. Koç), the Friends of Aphrodisias in New York (President, Nina Köprülü); the Friends of Aphrodisias Trust in London (President, Patricia Daunt); and the Aphrodisias Sevenler Derneği in Izmir (President, Çiğdem Alas). The 1984 Foundation sponsored student architects and other

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R.R.R. Smith,  
Director, Aphrodisias Excavations  
18.10.2019



KEY

1. STADIUM
2. NORTH TEMENOS HOUSE
3. TEMPLE OF APHRODITE / CATHEDRAL
4. TETRAPYLON
5. SCULPTORS' WORKSHOP
6. "BISHOP'S PALACE"
7. BOULEUTERION
8. NORTH AGORA
9. WATER CHANNEL AREA
10. ATRIUM HOUSE
11. SEBASTEION
12. CRYPTOPORTICUS HOUSE
13. THEATER
14. TETRASTOON
15. THEATER BATHS
16. "GAUDIN'S FOUNTAIN"
17. "GAUDIN'S GYMNASIUM"
18. TETRAKIONION /TRICONCH CHURCH
19. BASILICA
20. HADRIANIC BATHS
21. SOUTH AGORA
22. AGORA GATE
23. MUSEUM
24. EXCAVATION HOUSE
25. PEKMEZ BATHHOUSE

2019 FIELDWORK

- KAZI / EXCAVATION
- RESTORASYON / RESTORATION  
KONSERVASYON / CONSERVATION  
SIT DÜZENLEME / SITE ENHANCEMENTS  
ARAŞTIRMA / STUDY  
DOKÜMENTASYON / DOCUMENTATION

**APHRODISIAS**  
STATE PLAN OF CITY CENTER  
2019 EXCAVATIONS & CONSERVATION AREAS

0 150 300m

DRAWN 1:7500  
REVISED: NOVEMBER 18, 2019



Figure 1: Aphrodisias city plan, work areas in 2019.



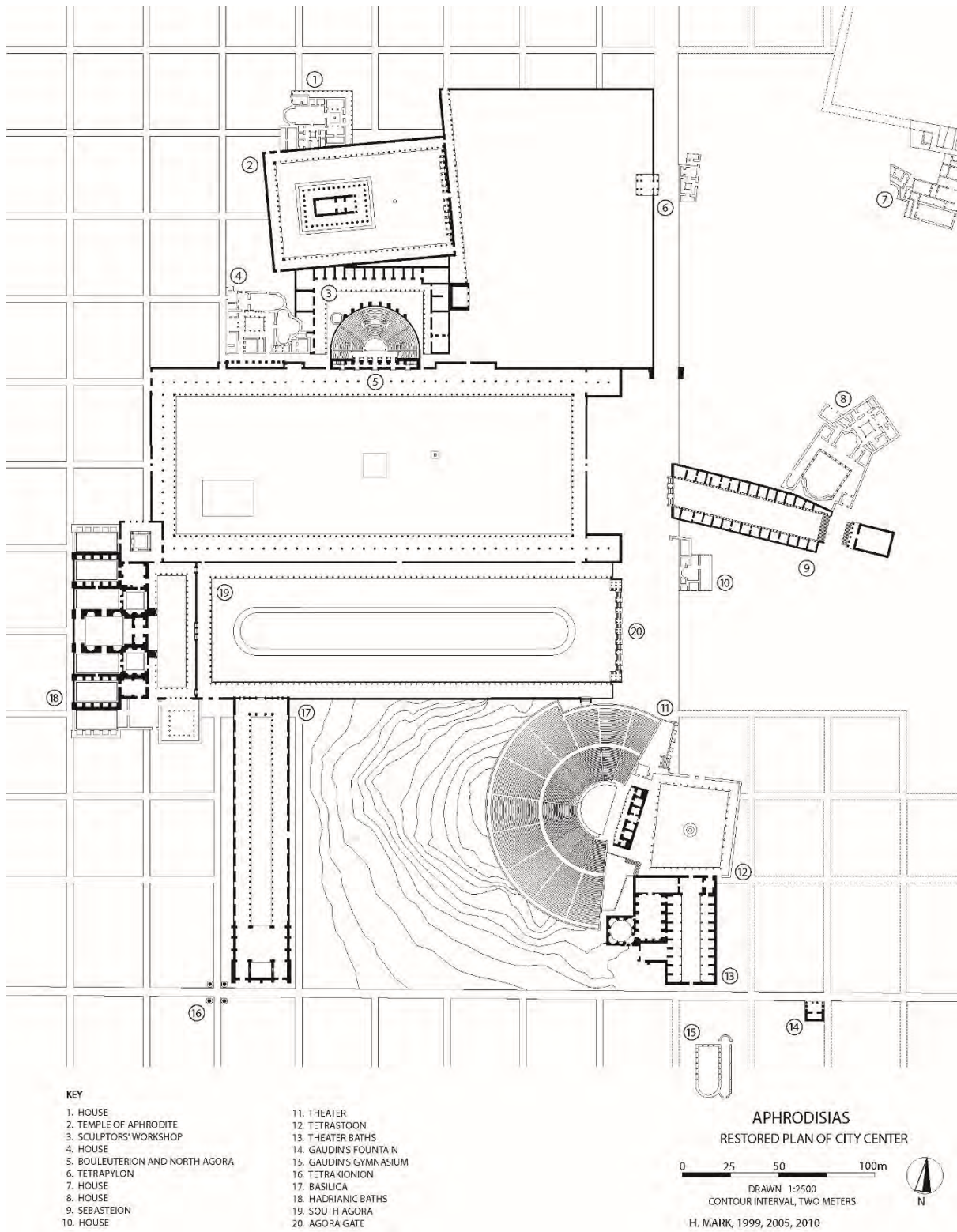
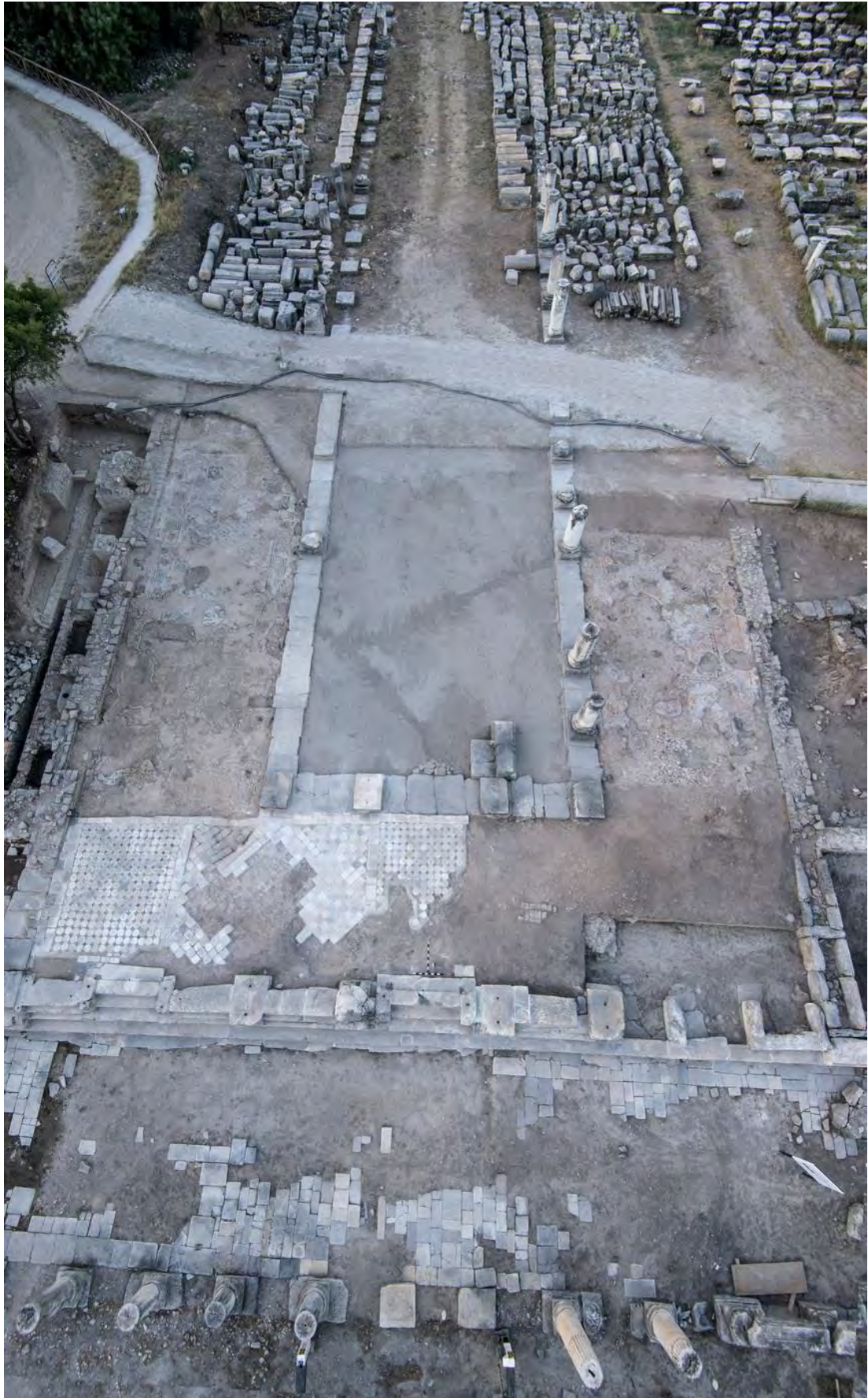


Figure 2: Aphrodisias, restored centre city plan.



*Figure 3: Civil Basilica, from north (2019).*



*Figure 4: Civil Basilica and South Agora / Place of Palms, from southwest (2019).*



*Figure 5: Trench between Basilica and pool (BSAg 19.1), orthophoto, north at top (2019).*



Figure 6: Basilica. (a) Lime-mortar capped wall at northwest. (b) Glass bottle found in wall (2019).



Figure 7: Basilica. East aisle mosaic motifs – (a) shield and axe, (b) eye, (c) ashlar wall, (d) golden box (2019).



Figure 8: Basilica. Trench adjacent to east wall. Orthophoto, north at top (2019).



*Figure 9: Basilica. Late Roman lamp from trench adjacent to east wall (inv. 19-18).*



*Figure 10: Basilica. Restoration of marble-tiled floor in Vestibule (2019).*



*Figure 11: Basilica. Mosaic floor in west aisle, after conservation, north to right (2019).*



*Figure 12: Basilica. Mosaic floor in east aisle, after conservation, north to left (2019).*



*Figure 13: Basilica. Mosaic floor in east aisle, after conservation, north at top (2019).*



*Figure 14a-b: Stepped entrance to Basilica façade, during and after conservation (2019).*





*Figure 15: Basilica. (a) Hand-carving missing part of column in artificial stone. (b) Testing connection of column drums.*



*Figure 16: Basilica. Four columns of Vestibule set up in correct positions (2019).*



*Figure 17: Basilica. Entrance stairway and four Vestibule columns re-mounted in original positions (2019).*



*Figure 18: Basilica. View of four Vestibule columns re-set in 2019, with remains of late antique colonnade in foreground.*



*Figure 19: South Agora / Place of Palms, from east (2019).*



*Figure 20: South Agora / Place of Palms. Conservation of pool perimeter, south side (2019).*



*Figure 21: South Agora / Place of Palms. Conservation of foot slab from pool perimeter (2019).*



*Figure 22: South Agora / Place of Palms. Conservation of orthostates of pool perimeter, north side (2019).*



*Figure 23: South Agora / Place of Palms. Conservation of inner seat blocks of pool perimeter, south side (2019).*



*Figure 24: South Agora / Place of Palms. South side of pool perimeter after conservation (2019).*



*Figure 25: Tetrapylon Street. View from south (2019).*



*Figure 26: Tetracylon Street trenches. SAve 19.1 = ramp to South Agora. SAve 19.2 = Selcuk Bath (2019).*



*Figure 27: Tunnel under Agora Gate, west face (2019).*



*Figure 28: Tunnel under Agora Gate and ramp leading up to Street, view from west (2019).*





*Figure 29: Ramp from Street to tunnel under Agora Gate, view from east, with naked male leg of statue as found in drain (2019).*



Figure 30: (a) Naked male leg (inv. 19-88) from drain in ramp. (b) Hand with patera (inv. 19-74) from east mouth of tunnel (2019).

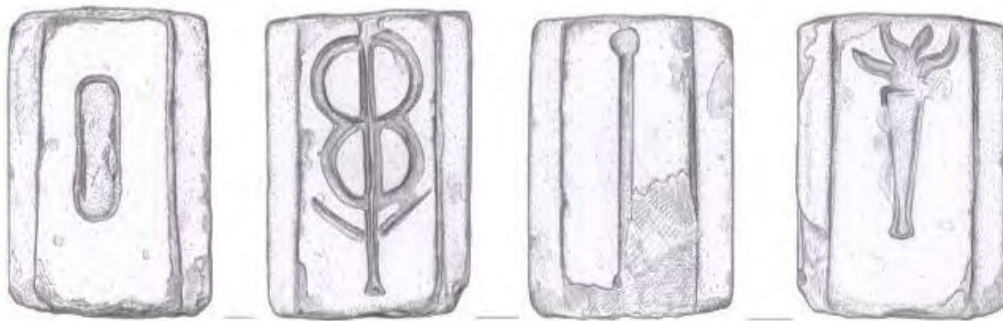


Figure 31: Marble of object of unknown function, decorated with caduceus, sceptre(?), and tree(?) (inv. 19-17), from Room V of Seljuk bathhouse (2019).



Figure 32: Ramp, street, and Seljuk Bath. Drone photo, from southeast (2019).



*Figure 33: Sebasteion and Tetrasyon Street at left. Orthophoto, north at top (2019).*



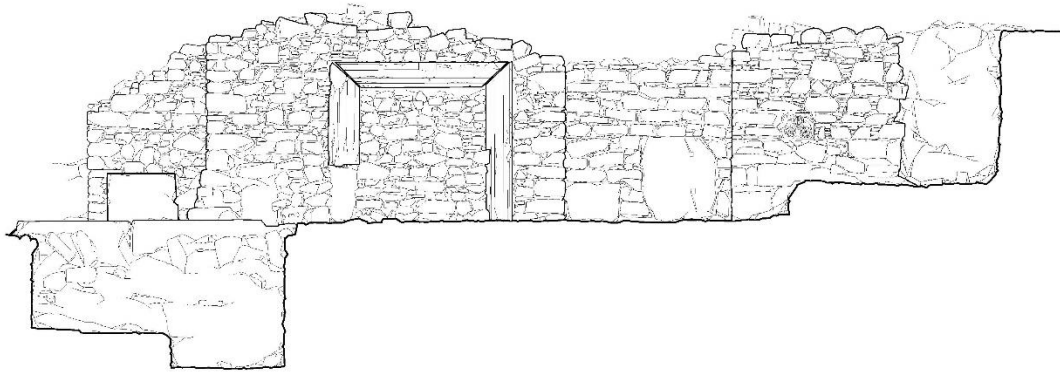
*Figure 34: Tetrasyon Street and Sebasteion Propylon with excavated drain. Orthophoto, north at top (2019).*



Figure 35: Northern part of Tetrapylon Street. Orthophoto, with trenches labelled, north at top (2019).



*Figure 36: Tetrapylon Street. Geyre road (Nave 19.1), at start of 2019 season, north to right.*



*Figure 37: Tetrapylon Street. Drawing of Geyre house wall with in-situ Roman door frame (2019).*



*Figure 38: Tetrapylon Street. Remains of first floor façade of east colonnade with remains of burned wooden barrier lying on top of street pavement. Roman door frame at left (2019).*



Figure 39: Tetrapylon Street. Remains of structure protecting entrance into hypocaust of baths that lie to west of Street (2019).



Figure 40: Tetrapylon Street. Orthophoto showing extent of eastern wall of bath building west of Tetrapylon Street (2019).



Figure 41: Graffiti on north door jamb.



Figure 42: Relief block re-used in Geyre house wall (inv. 19-12).



*Figure 43: Tetrasyon Street. Relief from columnar sarcophagus re-used in floor of modern-period Geyre house (inv. 19-09).*



Figure 44a-b: Tetrapylon Street. Fragments of columnar sarcophagus from floor of Geyre house (inv. 19-10 (left), 19-09 (right)).

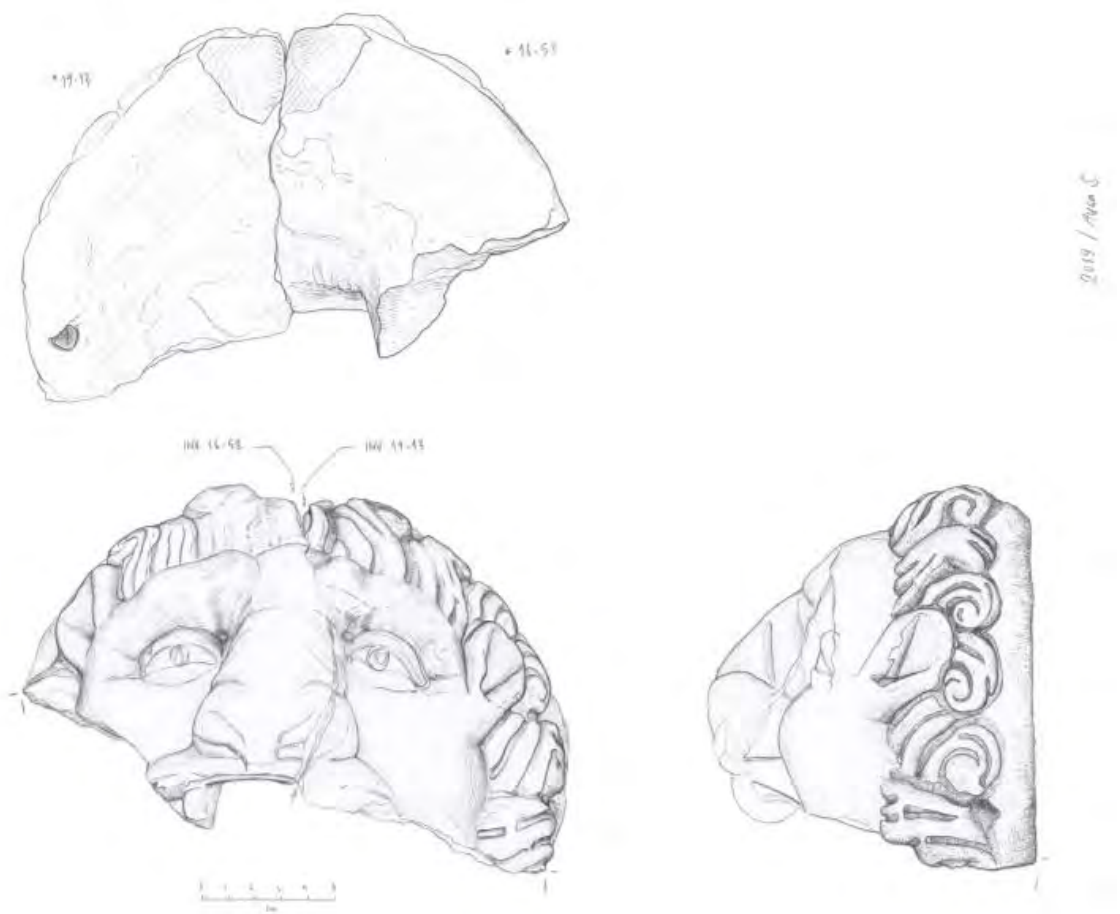


Figure 45: Tetrapylon Street. Lion-headed water spout in two joining fragments, right side (inv. 19-13 = right side, and inv. 16-58 = left side).





*Figure 46: Work in Tetracylon Street, seen from north (2019).*



*Figure 47: Tetracylon Street, seen from north.*



*Figure 48: Dark Age Complex (2019).*



Figure 49: Dark Age Complex on Tetracylon Street, north at right (2019).



Figure 50: Dark Age Complex on west side of Tetracylon Street, seen from east side of Street, north at right (2019).

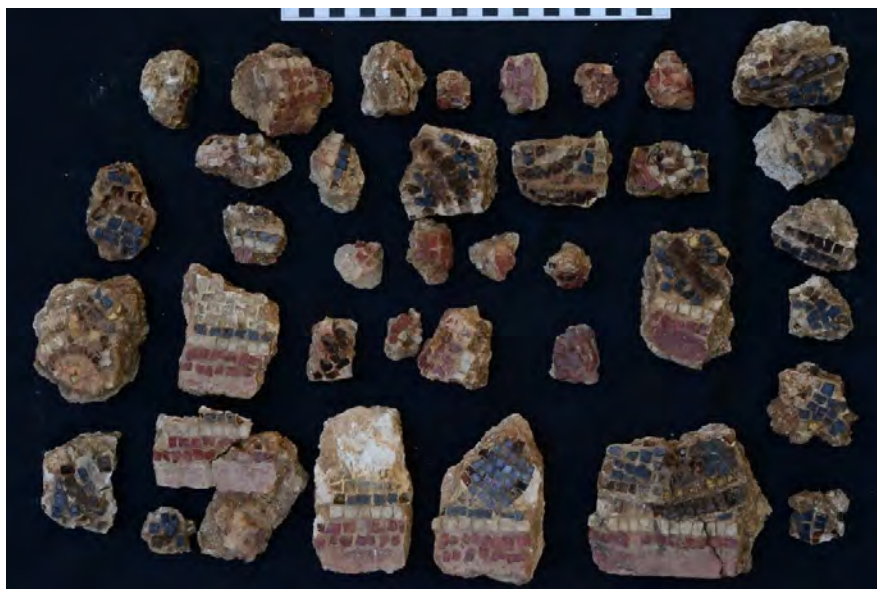


Figure 51: Tetracylon Street. Fragments of wall mosaic from upper storey of east colonnade, from Nave 19.4.



Figure 52: Tetracylon Street. Marble-tiled entrance at Nave 19.3 to residence behind east wall (2019).



Figure 53: Tetracylon Street. Sounding in front of Niche Building. Overview of absolute heights. White = Early Imperial levels. Yellow = fourth/fifth-century phase. Red = sixth-century phase. North at right (2019).

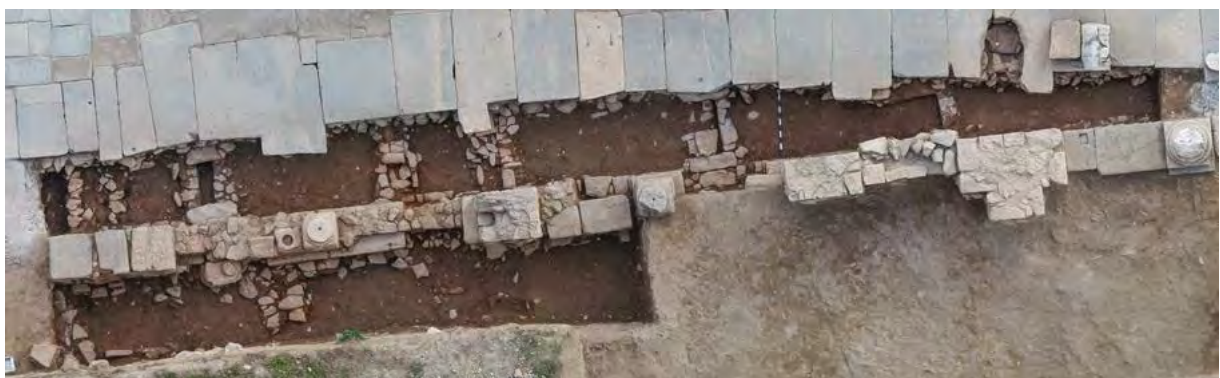


Figure 54: Tetracylon Street. Sounding 1 and its extension to north (Sounding 4), north at right (2019).



*Figure 55: Tetrapylon Street seen from north (2019).*



*Figure 56: Ottoman bath-house on Pekmez Hill, architectural documentation (2019).*

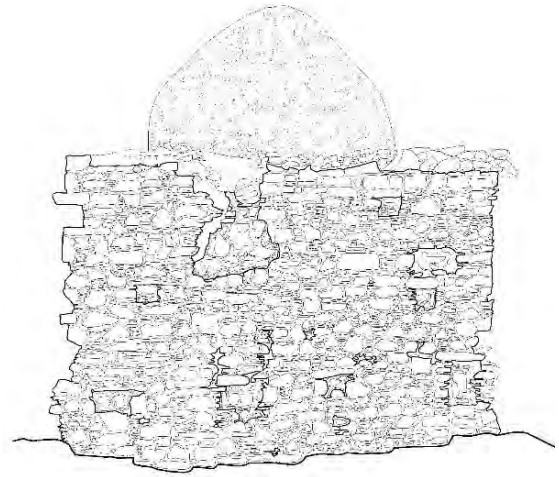


Figure 57a-b: Ottoman bathhouse on Pekmez Hill, architectural documentation, north elevation (2019).

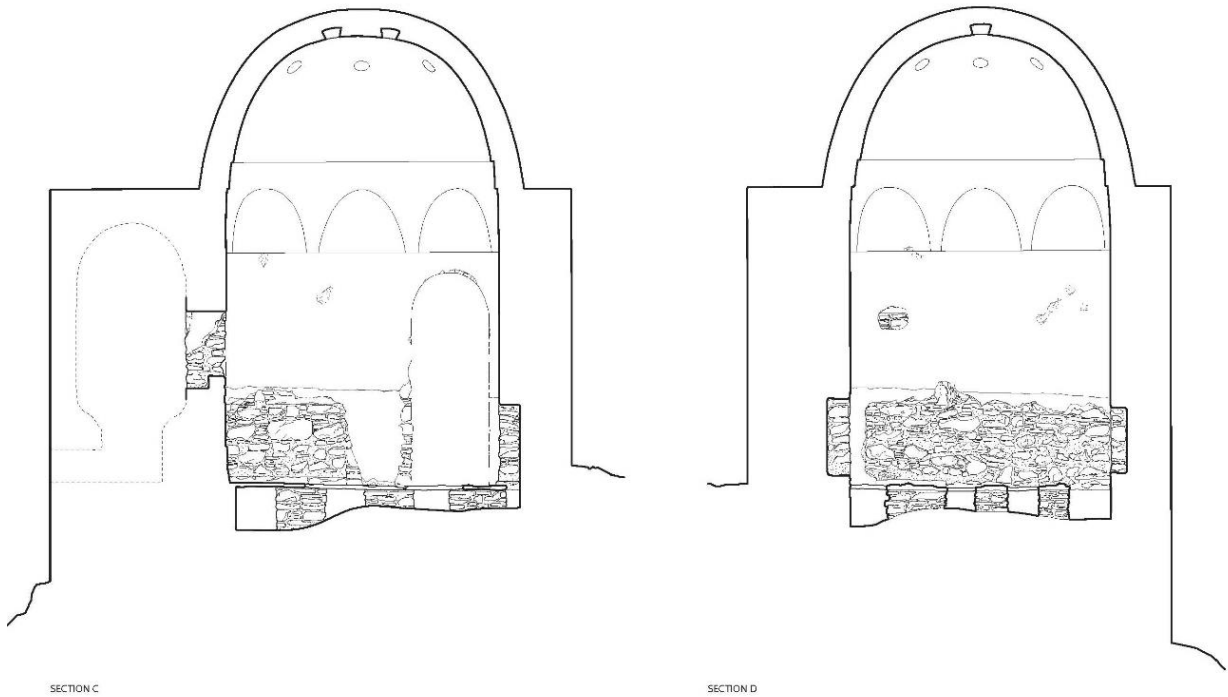


Figure 58: Ottoman bathhouse on Pekmez Hill, architectural documentation, sections (2019).



*Figure 59: Sebasteion Propylon seen from west, 3D digital reconstruction (2019).*



*Figure 60: Sebasteion Temple, with North and South Buildings, seen from west, 3D digital reconstruction (2019).*



*Figure 61: Window glass from Tetrasyon Street (2019).*



*Figure 62: Ceramics, study and documentation (2019).*





Figure 63a-b: Early fourth-century statue base for governor set on its lower element in North Temenos House (2019).



Figure 64: Joining of two colossal fragments of lion console from Hadrianic Baths (2019).



*Figure 65: Two colossal fragments of lion console from Hadrianic Baths joined (2019).*



*Figure 66: Practice foot (stray, 2019).*



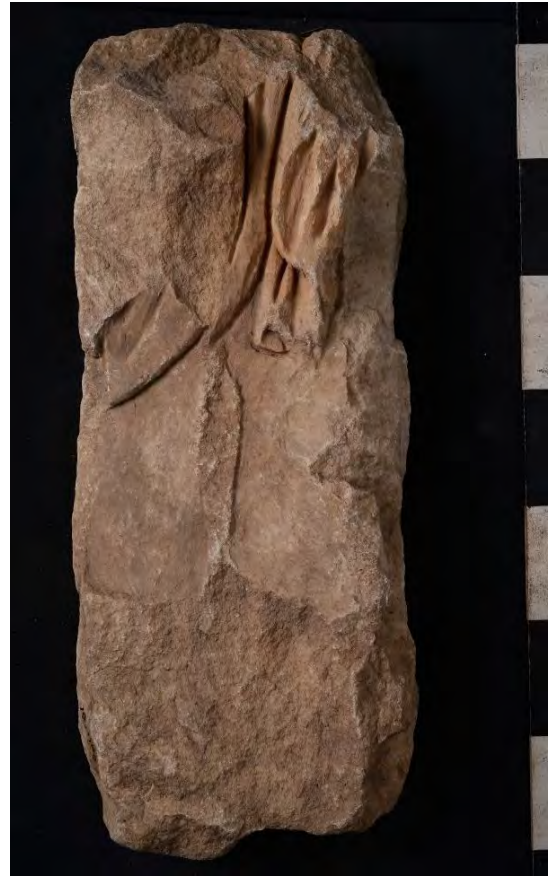
*Figure 67: Upper arm of cuirassed statue (inv. 19-06).*



*Figure 68a-b: Part of headless late antique female bust from northern part of Tetrasyon Street (inv. 19-75).*



*Figure 69: Silenus mask (inv. 19-60).*



*Figure 70: Fragment of Sebasteion(?) relief (inv. 19-86).*



*Figure 71a-b: Statue fragments, inv. 18-12 (left) and inv. 18-95 (right), from drain in front of Sebasteion Propylon, cleaned of mortar incrustation in 2019.*



*Figure 72: Plinth of colossal naked male figure supported by helmet from street drain in front of Sebasteion Propylon (inv. 18-87), with new fragments added in 2019 – front of right foot and support (inv. 87-446), left lower leg (inv. 18-88), and drapery fall behind (inv. 18-89).*



Figure 73: Dedication of Dionysios to 'the listening goddess' (Nemesis) (inv. 19-04, I 19.06), 3rd century AD.

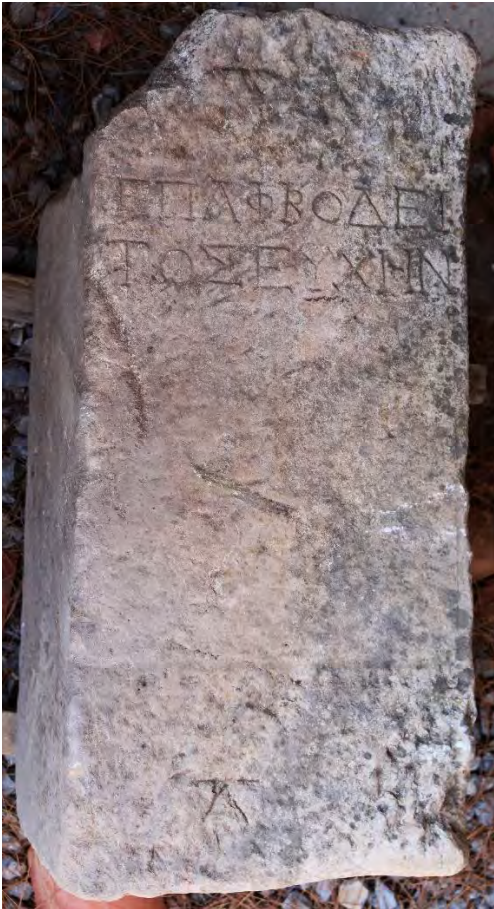


Figure 74: Base dedicated by Epaphroditos (inv. 19-148, I 19-07), first century AD.



Figure 75: Fragment of Diocletian's Prices Edict (inv. 19-08, I 19.02), AD 301.



Figure 76: Graffito from west wall of Tetrapylon Street - 'Polychronios had (the) Ephesian (woman)'. (I 19.14).



*Figure 77: Seminar on Roman statues in Aphrodisias Museum (2019).*



*Figure 78: Workshop in archaeology for school children from surrounding region (2019).*



*Figure 79: Ramp access to Sebasteion complex (2019).*



*Figure 80: Complete surviving architrave-friezes from west end of Sebasteion's North Building, conserved and set in position on west podium of North Building (2019).*

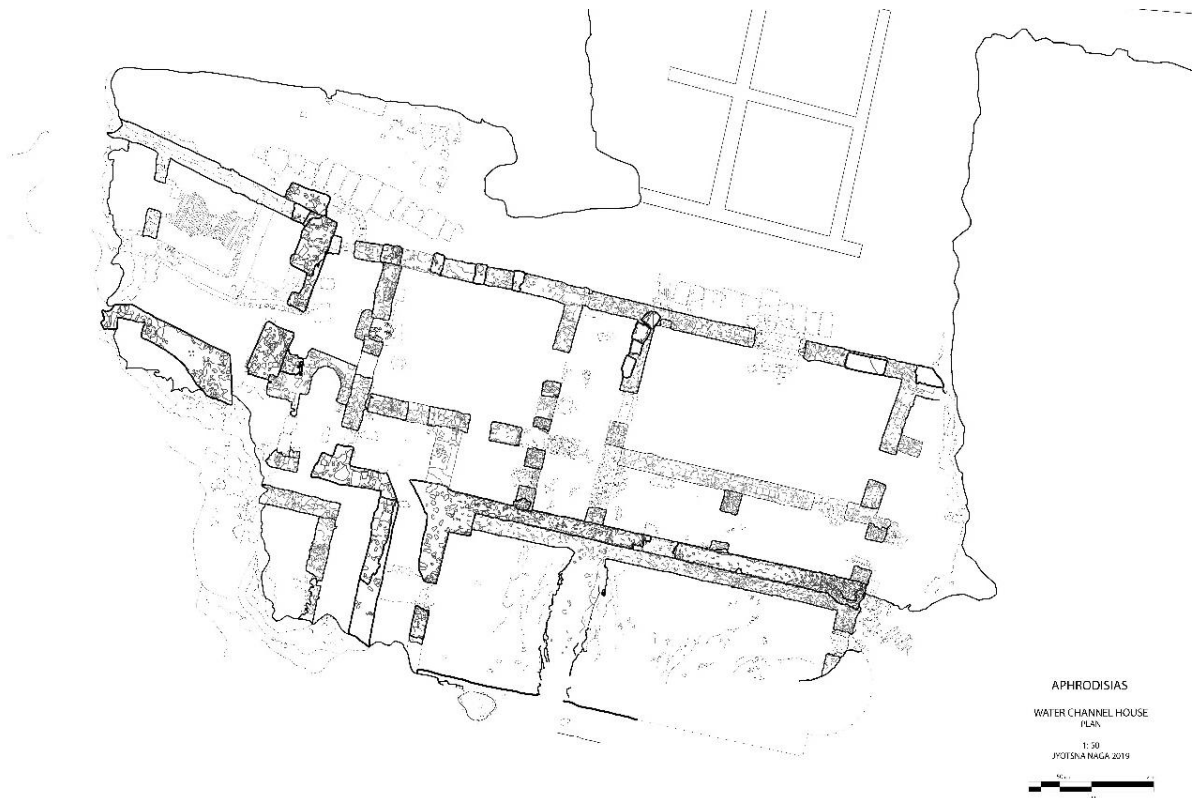


*Figure 81: Re-filled planting trenches between pool and north stoa of South Agora / Place of Palms (2019).*



*Figure 82: Installing two new visitor information signs about sarcophagi and marble quarries (2019).*





*Figure 83: House of Kybele, new state plan (2019).*



*Figure 84: House of Kybele, after cleaning, seen from southwest (2019).*



*Figure 85: Courtyard of Aphrodisias Museum, after removal of sculptures (2019).*



*Figure 86: Removal of colossal female statue from museum courtyard (2019).*

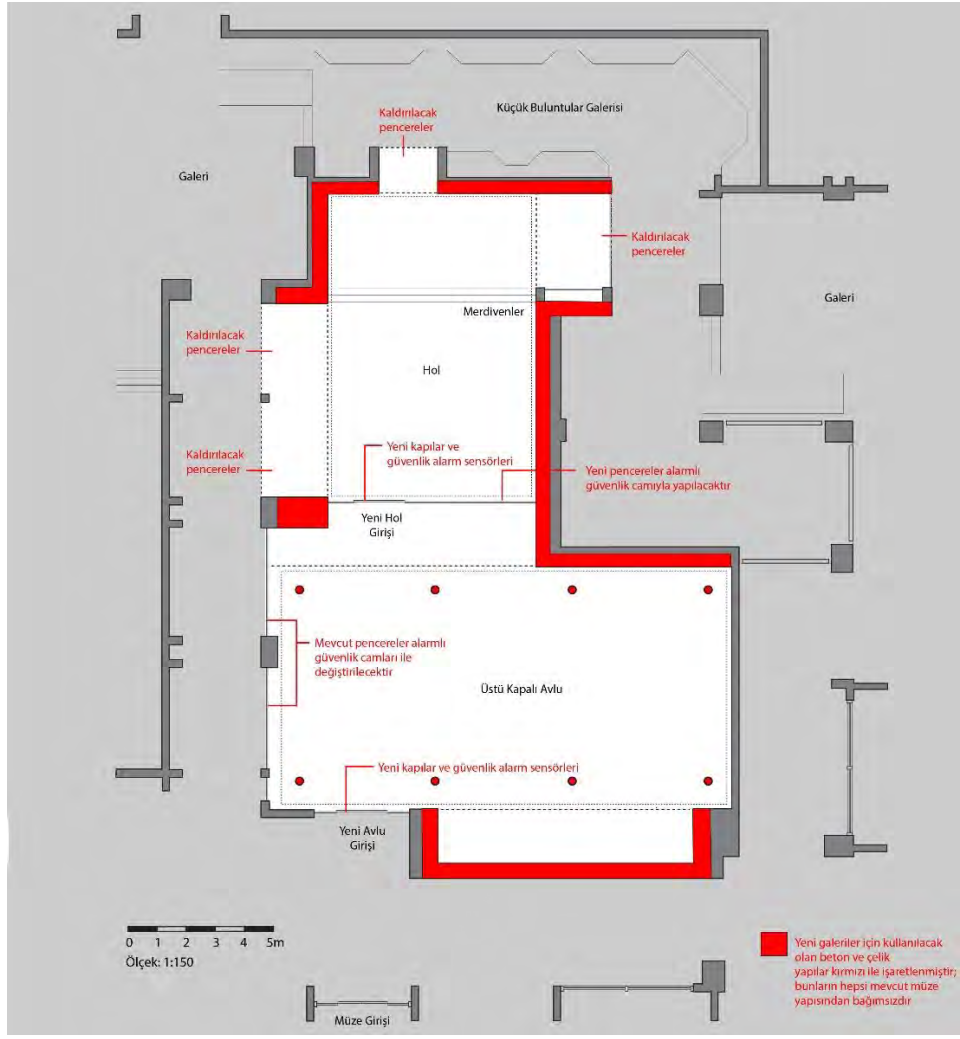


Figure 87: Design for new museum spaces within existing courtyard, by Harry Mark (2019).



Figure 88: Artist's rendering of covered interior courtyard designed by Harry Mark (2019).



Figure 89a-b: Marble sculptor and conservator, Trevor Proudfoot† (1954-2019).



Figure 90: Aphrodisias team at Tetrapylon, 2019.