

APHRODISIAS 2022

A REPORT ON THE ARCHAEOLOGICAL FIELD SEASON



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Work at Aphrodisias in 2022 focused on projects in the Civil Basilica, Urban Park / Place of Palms, Tetrapylon Street, House of Kybele, Sebasteion Temple, and the restoration of marble sculptures for new displays in the Aphrodisias Museum. Much other conservation, study, and publication work was also undertaken. Our team worked from 31 May to 8 September and consisted of sixty-nine archaeologists, architects, conservators, epigraphists, photographers, and numismatists – both senior staff and students. Sixty local workers were employed in excavation and site conservation – thirty-four in excavation and twenty-six in conservation. The government representative was Sedrettin Ögünç from the Izmir Archaeological Museum.

1. CIVIL BASILICA AND DIOCLETIAN'S PRICE EDICT (Figs. 1–13)

The Basilica project, begun in 2018, aims to restore parts of the building's façade and to display Diocletian's Edict of Maximum Prices which was inscribed on the façade's marble panelling in AD 301. In earlier seasons, the building was cleared of overlying architectural blocks; the marble and mosaic floors inside the building were conserved and documented; work was begun to repair the colossal columns from the front of the building for anastylosis; and in 2021 the display of the first panels of the Prices Edict was begun.

In 2022, a further set of five panels of the Edict's tariff-list was set up in Latin, Turkish, and English on the line of the Basilica's east wall (Figs. 3–7). They include the texts of Chapters 14 to 49 of the Edict. The design of this display includes plastered masonry walls above the niches in the Basilica side-walls that will carry fragments of the Edict panels and parts of the building's architectural decoration. The text panels are mounted on longer sections of light steel construction between the plastered walls (Fig. 4). The walls are constructed of local masonry at the back of the niches, marked from the ancient masonry by a line of red tile. The modern steel support-construction for the panels between the walls was made in Denizli. On the Basilica's west side, a further set of three masonry walls and two steel supports for the continuation of the Edict's text panels were also set up in 2022 (Fig. 7), in preparation for the final mounting of its remaining chapters in 2023. A new project made 3D digital models of the exterior and interior of the Basilica. The exterior reconstruction shows the Prices Edict inscribed on the façade (Fig. 6).

At the same time, further intense work was carried out for the anastylosis of the colossal columnar order of the building's vestibule. Its large architectural members were brought from the Basilica to the Blue Depot-Workshop where they were repaired, joined, supplemented, dowelled, glued, and made good. Missing parts of the columns were added in steel-reinforced artificial stone which was then hand-carved. An especially challenging part of the work was the repair of one of the four-metre-long architrave blocks that spanned the columns (Figs. 8–9). The architrave had already been broken and repaired in antiquity with multiple clamps. For its secure modern repair, the two parts were drilled over their full length to receive four internal steel dowels set in Hilti HIT-RE 500. The repaired and re-carved column parts and the restored architrave were then taken back to the Basilica and mounted in their ancient positions (Figs. 10–13).

The anastylosis was supervised by Thomas Kaefer and Gerhard Paul. The Edict display was designed and its installation supervised by Harry Mark. The texts for the Edict were prepared and translated into Turkish by Serra Somersan. The Latin and English texts are based on those of Professor Michael Crawford to be published in a monograph in the site

series (*Aphrodisias XIII*). The 3D reconstructions were made by Ece Savaş and Phil Stinson. The Basilica and Edict project is funded by pladis and Mr. Murat Ülker.

2. URBAN PARK, called THE PLACE OF PALMS (Figs. 14–16)

The full excavation of the city's second public square, formerly called 'The South Agora' (215 x 70 m) in 2012–2017 was funded by Mica and Ahmet Ertegun. It showed that the complex in fact was an Urban Park with a long water-basin (170 x 30 m), surrounded by palm trees and Ionic colonnades. In a sixth-century poem inscribed on its eastern gate or Propylon, the complex is called 'The Place of Palms'. Current work is focused on the restoration of the pool (Fig. 14) and a collaborative monograph publishing its excavation.

In 2021, restoration work proceeded along the south side of the pool's marble perimeter, and in 2022 focus moved to the north side where excellent progress was made under the supervision of Hikmet Apaydın and Andrea Walker (Figs. 15–16). The marble seating around the pool carried an abundance of important graffiti – some 500 drawings, board games, and text messages. The conservation work on the pool is supported by Mr. Ömer Koç and the Geyre Vakfi.

The major collaborative volume on the excavation of the pool and its long history was written by sixteen specialist authors. The completed text was finalised and checked at the site by Ben Russell, one of its two principal authors and editors (with Andrew Wilson). Final illustrations were prepared, and the whole work made ready to send to the publishers. It will be *Aphrodisias XIV* in the site series.

3. TETRAPHYLON STREET (Figs. 17–32)

The excavation of the Tetrapylon Street, which runs north-south from the Tetrapylon to the Theatre, was begun in 2008. It has opened a key urban artery and offers a remarkable and continuous historical profile of human activity in the area from late Roman to Ottoman times (Fig. 17). What has emerged is a busy, colonnaded street of the late fifth to sixth century that was destroyed in the early seventh century, after which life resumed on top of its ruins. In 2022, work was pursued in different parts of the excavated Street, with new sondages, study, and documentation, aiming, among other goals, to investigate continued life on the Street after the seventh-century urban collapse (Figs. 18–19).

An older trench excavated in 1986 was cleaned and recorded (SAve 22.1). Further north, the walls of the Dark Age Complex, a set of seventh-century structures excavated in previous years, were carefully dismantled and the buildings underneath explored (NAve 22.2). Their poor foundations and construction made preserving them impossible. The portico to the west of the street at its north end was excavated down to the sixth-century occupation level (NAve 22.5). A long stretch of the unexcavated baulk above the east colonnade to the north of the Sebasteion was excavated down to the sixth-century floor (NAve 22.3). Finally, in response to longstanding problems of rising groundwater and water run-off, excavation was begun to prepare for the installation of a water-collection tank (caisson) at the lowest point in the area of the Tetrapylon Street, west of the Sebasteion Propylon (NAve 22.1).

The excavations of 2022 enhanced understanding of occupation in the area before and after the c. 620 earthquake that severely damaged the site and brought down the east colonnade. Our knowledge of Aphrodisias' history into the Classical Ottoman period was also advanced. The archaeological work was undertaken by Armağan Aydın, Meredith Claire Davis, Ezgi Erol, Cemile Karaca, Francesco Lagioia, Muhammed Özkan, Thomas Jay Rice, Isabella Riglia, Grace Christine Vieaux, Eugenia Vitello, Avery Nicole Warketin, Marie-

Theres Wittmann. This team was led by Ceren Ak, Yağmur Başaran and Merve Günal, and the excavations were supervised by Ine Jacobs. The Street project is funded by Aygaz, the Friends of Aphrodisias Trust in London, and the British Institute at Ankara.

Save 22.1. At the south end of the Street, an old trench from 1986 had located a stretch of street paving and part of the east colonnade. Three columns were re-erected in 1987, two with their remarkable late antique versions of Ionic capitals. In 2022, the trench was thoroughly cleaned and recorded, and expanded to the east where the original back wall of the street portico was located, on the same line as the back wall further north (Fig. 20). It is exceptionally well-preserved in this area, immediately below the modern surface. A blocked door was visible in the middle of the excavated section. An extensive mud-brick collapse was observed in the cleaned north section of the trench, probably from the upper storey above the street portico. The bricks were bonded with mud mortar. Such a building technique represented a shift to mud-brick construction in large projects in the late fifth to early sixth century. The preserved grey-marble paving uses the same material as other parts of the street, though with fewer mason's marks. Finds included an important fragment of marble statuary, excavated from the east baulk south of the exposed stretch of back wall. The fragment was part of a high-quality head of a young satyr (inv. 22-23, H: 21 cm), whose face unusually has four surviving warts carved in relief, including a prominent wart immediately above his left eye (Fig. 21).

Excavation of buildings under Dark Age Complex (NAve 22.2). The area occupied by the 'Dark Age Complex' (NAve 22.2) contains a collection of seventh-century rooms that re-used at least the northern end of a late antique bath-building to the west of the street (Figs. 22–23). The complex rose above the pavement of the Tetracylon Street itself, and incorporated what appears to be a side street or service entrance into the baths. It also included the southern end of the sixth-century street portico that survives at the north-west. (This area lay under the later Room 6 and will be discussed below, together with the remains encountered in NAve 22.5). Almost the entire area was taken down to its sixth-century phase; only the unusual seventh-century hypocaust inside Room 1 was kept (Fig. 22).

The oldest remains uncovered were those belonging to the late antique bath complex and its annexes to the west of the street (Fig. 23). It could be confirmed that an east-west passageway (later Room 3) originally separated the baths from the west street portico to the north. By the seventh century, however, it had been incorporated into the bath complex: its entrance from the street had been narrowed and the remaining opening closed off by a door (Fig. 24). The passage from this east-west passageway into the west street portico was likewise closed off. This probably happened when an additional furnace was installed underneath the north wall of the bath building. The corridor may from this point onwards have been a service room where firewood could be stored. This was a late intervention, which can be placed at some point in the sixth century (probably in the second half of the sixth century). It may have been connected to the abandonment of the furnace built on the street, on the east side of the bath building. When excavated, traces of heavy burning were visible on the latest floor surface of the passageway and on the lower parts of its walls. This was probably the result of stacked wood catching fire, perhaps at the same time that the east colonnade burned down. Since actual burned remains were no longer present, it seems the room was later cleared out.

It was probably at this moment that a female portrait head of the Antonine period was deposited here. The head was probably part of a bust and was discovered east of the passageway, between the street pavement and the side walls, beneath soil with a heavy charcoal content (inv. 22-71, Figs. 25a–b, 55a–b). It had been damaged by fire and by

falling from a considerable height and was discarded. Based on its position in the stratigraphy, it is possible the portrait originated from one of the rooms above the east colonnade and had fallen together with the marble tiled floors of the colonnade in the fire of c. 615.

The oldest layers excavated beneath the later Room 6, an area that belonged in late antiquity to the west portico, included a substantial quantity of artefacts and sixth- and early-seventh-century ceramics. This was also the case further north in the west portico, with the difference that the layers to the south end of the portico were very charcoal-rich. Possibly the burned material from the passageway had been shovelled out and used in the portico to raise its occupation level when the earthquake struck.

Shortly thereafter, the façade of the east colonnade fell, leaving a thick layer of debris across the street. In the passageway, this debris was left in place and new walking levels were prepared on top. Above the street pavement, some later interventions in the form of brick quarrying are noticeable. The east wall of Room 3 was constructed on top of the debris, and inside this wall a fragment of a small marble figure of Aphrodite of Aphrodisias was discovered (inv. 22-66, Fig. 56a). By contrast, where Room 4 and the eastern end of Room 6 would be installed, the debris was removed, and the new walls were constructed directly on top of the late antique street pavement. The foundations under the walls of Room 6 included many re-used architectural fragments, some of which probably came from the west portico.

The interior floors of the rooms were then covered again with significant quantities of soil, so that the occupation levels inside the Dark Age Complex were some 0.90 m higher than the street outside. This higher level more or less equalled those of the old west portico and the top of the collapsed debris layers. Room 6 was now separated from the portico area and included into the new complex. Inside Room 6, a bench was installed against the north wall, and the floor was paved with marble and schist slabs probably taken from the edges of the street pavement. This evidence shows well that the Dark Age Complex was a thought-through, time-consuming, and energy-intensive construction project.

Excavation of the west portico (NAve 22.5). Investigation of the west street portico showed that a first portico had probably been constructed by the time the street pavement was laid (Figs. 26–27). Carefully built north-south wall sections alongside the street pavement, beneath later walls, are probably the remains of a first stylobate. The portico back wall was built on top of older wall structures, and it was preceded by a north-south drain in which in 2011 several hundreds of mid- and late fifth-century coins were found. It can tentatively be concluded that the surface of this first portico had a stronger north-south slope than the surface preserved today. The higher levels of the drain in the north were dismantled when the current portico was constructed at some point in the sixth century. The new portico clearly postdates the major construction phase of the street, as its stylobate covers the western edge of the street pavement. This construction phase further entailed the re-building of the upper courses of the back wall, a reconfiguration of the colonnade floor, and the creation of a drain leading to the main drain under the street pavement. A new hard and compact substrate was put down inside the portico that was most likely covered with slabs or floor tiles which were removed in the next phase.

The west portico must also have been severely damaged in the seventh-century earthquake. Like the area further south, the area was all but abandoned. The west portico stylobate was repaired yet again, using compacted brick and tile fragments. Wall mosaic fragments and some painted wall plaster fragments were found face down between the brick and tile fragments used. They confirm that this intervention phase postdates the earthquake, as they

are reminiscent of the mosaic fragments found in the post-earthquake walking surfaces on the street. The column bases were all re-set, but in this phase they probably supported wooden posts rather than marble columns which probably ended up in the foundations of the Dark Age Complex. The occupation level in the portico was raised by a fill including, among other things, a large amount of bone, some with cut-marks and juvenile (unfused) forms suggesting butchery or an area related to animal husbandry. Holes in the stylobate blocks on their inner sides may have been for tethering animals. Finally, the very large block that formed the most northern door through the back wall of the colonnade was probably put in place only in this seventh-century phase.

Excavation of the east colonnade (NAve 22.3). Excavation of the back wall of the east colonnade was undertaken to remedy the high soil profile currently present on the east side of the street, as well as to confirm hypotheses concerning the post-antique occupation phases of this area. The trench Nave 22.3 measured 21.5 m (north-south) by 3.10 m (east-west) and sits over the portico and back wall of the east street colonnade (Fig. 19).

It showed that in the late fifth century, a row of piers, placed 2.00 to 2.34 apart, marked the rear of the east colonnade and the front of the residence to the east. These piers differ from the previously-excavated continuous east back wall further north. The spaces between the piers were, however, soon filled with walls of mortared rubble, creating a continuous back wall, possibly to increase the stability of a structure that had poor foundations (Fig. 28).

The most northern pier excavated included a re-used marble block with an inscription and the drawing of a female bust (I 22.02, Fig. 29a). In the block's current position, the graffito is turned on its side. The woman has an elaborate hairstyle, and the inscription, recorded by Angelos Chaniotis, reads: ὁ καθ' ἡμῶν, 'the one who is against us.' Text and image may belong together. The expression ὁ καθ' ἡμῶν generally means 'our enemy' and was used in Christian texts in connection with demons or the devil. If the text was a comment on the woman represented below, she might then have been intended to represent a prostitute.

After its collapse, debris from the east colonnade was moved around, probably by building crews searching for still-useable building material, in particular roof tiles. No large structural elements were found in the excavation: they had probably been removed. The disintegrated mudbrick from the upper floors of this part of the colonnade had clearly been shovelled together.

The next identifiable operation in this area, probably belonging to the Mid-Byzantine period, was the installation of a workshop with a permeable floor. The area was levelled with deposits of sand, which would have drained better than the available alluvial soil of the area. Multiple cuts were made in the colonnade's back wall and into the underlying debris layers for the construction of eight basin-like structures, seven small, one larger, and an associated workbench, the purpose of which is as yet unknown (Fig. 29b). Much use was again made of the local debris. A large quantity of broken glass shards was found in the same area, and the workshop may then have been connected to glass recycling. The basins might have been used as cooling tanks. Only the western end of this workshop was excavated: it continues beyond the limits of the trench, to the east.

The basins went out of use, probably at the end of the Byzantine period, but the area was again in use in the Beylik period, as testified by the construction of a long oblique wall. This wall was part of a larger complex of rooms excavated between 2011 and 2015. The complex stayed in use into Classical Ottoman times. Intense occupation however means that its phasing is difficult to interpret. In one of the fills of Beylik date, a small male marble torso was found (inv. 22-65, Fig. 56b). A highly recognisable and extensive white plaster floor, laid to level the remains of previous structures, can be assigned to Classical

Ottoman times. As was also clear in the street excavations further north, traces of occupation diminish by Late Ottoman times, when the occupation core of Geyre had definitely moved further east.

In addition to the excavation of Nave 22.3, two interventions in the east colonnade were made necessary by winter damage to parts excavated in previous years. Firstly, rubble walls used to raise the east colonnade stylobate level in the late fifth century were dismantled. This showed that the foundations here were not adequate: one of the pedestal bases was placed on top of a long stylobate block that broke probably not long after construction. Rather than repairing the block, small stones were wedged and mortared under the pedestal base to stabilise and level it. Secondly, during the clearing of a post-antique wall between the colonnade's supports, a large and well-preserved composite capital was found (Fig. 30). This capital is probably of the late fourth or early fifth century AD and most likely belonged to one of the residences to the east of the street.

In preparation for the opening of the street to visitors, the backfilling of earlier excavations inside the east colonnade was begun. The floors and sides of the trenches, as well as any architectural remains, were protected with geotextile, on top of which a layer of sand was deposited, followed by sieved earth, until level with the street pavement.

Ottoman road opposite the Sebasteion (Nave 22.1). A wide shallow trench was opened west of the street opposite the Sebasteion Propylon to prepare for the installation of a water-collection tank (caisson) at the lowest point in the area of the Tetracylon Street (Nave 22.1). This measure is intended to respond to problems of rising groundwater and water run-off in the centre of the site. The trench measures 17.4 x 14.2 m and is located between the Sebasteion Propylon and the North Agora (Fig. 31).

Previous excavations had shown that this area contained few built remains and was badly disturbed by post-antique agricultural activities in deep alluvial soil. The oldest remains excavated in 2022 were those of an Ottoman road, in use for several centuries, traversing the trench roughly from east to west. In a first phase this was a carefully laid out road surface, bordered on two sides by slightly curving parallel rubble walls leading towards the area of the North Agora. In a second phase, probably dated to Classical Ottoman times, the bordering walls were abandoned in favour of a wider road surface. An additional southern branch of the road was added in a southwestern direction, towards the area of the Urban Park / Place of Palms. In a third phase, Classical or Late Ottoman in date, this branch gained more importance, while the northern branch leading to the area of the North Agora became a narrow path. Both roads were abandoned in Late Ottoman times, and the area covered up alluvial soil. During surface cleaning of this area, a fragment from the lower part of a Sebasteion relief was found (inv. 22-63, W: 40 cm, Fig. 32).

4. HOUSE OF KYBELE (Figs. 33–41)

The project aims to study, conserve, and publish the house, its finds, and the impressive remains of the neighbourhood in which it stood at the northeast City Wall. The area was investigated by Kenan Erim between the 1960s and 1980s, but its excavation and study were not brought to completion. Formerly called the Water Channel House, the complex has been re-named the House of Kybele, after a striking late antique cult figure of the goddess found in it. The neighbourhood includes houses, a warehouse, a street, and a city gate.

In 1956, high-quality figured reliefs from the funerary monument of C. Julius Zoilos, a former slave of the emperor Augustus responsible for financing much of Aphrodisias' earliest civic infrastructure, were discovered in an Ottoman-era drainage channel adjacent

to the northeast gate through the City Wall. Several seasons of excavation (1961–64, 1966–69 and 1984–89) investigated the area and uncovered various structures, including a substantial part of a late antique mansion that burned down probably in the early seventh century (HoK 22.1, Figs. 33–34); a paved east-west street (HoK 22.2); a large warehouse (HoK 22.3, Fig. 38); several smaller structures to the north of the street; and the fortification wall with city gate (HoK 22.4) (Fig. 39). In 2019, a new programme of work was begun with the clearing of vegetation from the old trenches. In 2020 and 2021, finds from the old excavations were located in museum and excavation house depots. Aims in 2022 included: the straightening and documentation of deteriorated excavation profiles; the cleaning and documenting of all structural remains; making a new state plan of the house; and beginning documentation of finds from the whole complex.

The field team working in the House of Kybele was as follows: Meredith Claire Davis, Cemile Karaca, Francesco Lagioia, and Grace Christine Vieaux, with Alis Gülfizar Altinel as trench supervisor. Depot work was coordinated by Selcen Köroğlu. Metal objects were studied by Feyzullah Şahin and ceramics studied by Muradiye Öztaşkın and Emre Şahinoğlu. Objects were drawn by Ayça Sarıönder. Work was supervised by Ine Jacobs. The House of Kybele project is funded by the Headley Trust, Dumbarton Oaks, Oxford Centre for Byzantine Research, the Wainright Fund, Society of Antiquaries London, and the Malcolm H. Wiener Foundation.

Results in 2022: mudbrick construction. An important feature, observed and documented in 2022, is the widespread use of mudbrick and adobe construction. Mudbricks, sometimes disintegrated, but often well preserved and articulated, were recorded in every profile in the area. Remains of unbaked clay were found in situ on top of sections of stone wall inside the house and forming entire corners of rooms. This observation has wider repercussions. In the excavations of the Tetrastylon Street, the use of mudbrick and unbaked clay has already been connected to reconstruction work after the earthquake of the late fifth century. In the House of Kybele, associated ceramics indicate a sixth- to early-seventh-century date for this construction practice. It seems therefore that, starting in the late fifth century, there was a widespread move from brick and cut stone to faster and less expensive construction in unbaked clay, especially for wall interiors, upper sections of wall, and upper storeys.

House of Kybele (HoK 22.1). Metal access ramps were installed to evacuate debris and soil accumulations, and the individual room components of the house were carefully documented. A detailed photographic survey of all walls and features of the Kybele house itself was carried out. Photogrammetric models and orthomosaics were created for all rooms that complement the state plan (Fig. 34). Twenty rooms have been identified, including: a large vaulted chamber to the southeast (Room 20, Fig. 33); a large apsed space, probably a garden (Room 14); a heated room with water basin that may have functioned for bathing (Room 17); and a room next to it, with decorative corner columns and marble shelves in its east wall, possibly a changing room (Room 18); three reception rooms with black-and-white marble tiled floors (Rooms 2, 3, 4, Figs. 36–37); and a subterranean tunnel system at the northwest, perfectly preserved but of so far unknown purpose (basement level of Rooms 10 and 11, Fig. 40).

From documentation in 2022, it can be suggested that there were originally two building complexes, divided by a north-south alley on the line of the later Rooms 9 and 17. The eastern part seems at first not to have had a residential purpose; it was probably the location of another warehouse, later converted into Room 20. In a second phase, two long east-west spaces were added to the north of Room 20. They were subdivided into smaller rooms by series of piers. In a third phase, the eastern section was joined with the structures to the west, and the whole probably converted into a luxurious residence. At the time of its

destruction, the house had again been subdivided into two discrete suites: Rooms 1-8 constitute a first suite, accessed through a wide north doorway in Room 1 (Fig. 37). Rooms 9–20 constitute a second suite, of which only the service entrance, a doorway in Room 9, has been excavated, and which must have had a grander, still unexcavated, entrance. The heyday of the complex was in the fifth and sixth centuries when Aphrodisias was a thriving provincial capital.

Street (HoK 22.2). The street was cleaned at the beginning of the 2022 season, exposing a rich array of graffiti, which were recorded by the epigraphy team. The remains of an arch spanning the width of the street were documented immediately to the west of the doorway into Room 9.

Warehouse and City Wall (HoK 22.3-22.4). The storage building is a large and imposing structure situated between the east-west street and the City Wall which was built later, in the 350s (Fig. 38). It consists of three east-west aisles separated by piers carrying arches. The original eastern entrance to the warehouse was blocked by the City Wall, so that from c. 360 access from the exterior was via a tunnel, the entrance to which should lie at some distance beyond the fortifications. A study of the profiles at its southern entrance suggest that the warehouse too burned down in one catastrophic event.

Conservation and documentation of finds. The conservation of most of the copper-alloy finds from the old excavations was completed in 2022, and all larger vessels and a selection of smaller copper-alloy objects were drawn. A further bronze platter (inv. 22-43, D: 38 cm) was found in a drain in Room 6 on the south side of the house (HoK 22.1). In addition, several assemblages of finds that were excavated together have been reconstructed from the old notebooks and other archival records. The assemblage of late Roman lamps and ceramic vessels that were excavated with the small precious marble group of Zeus and Kybele is particularly important. They were found in front of a large niche in the northern ‘arm’ of Room 10, in the northwest section of the house (Figs. 40–41).

5. SEBASTEION TEMPLE (Figs. 42–45)

A new three-year project was begun in 2021, to study, document, and restore parts of the Corinthian temple that stood at the east end of the Sebasteion (Fig. 45). The aim is to restore its Corinthian columnar façade that faced down the long relief-lined avenue in front of it. The temple stood on a tall podium and was dedicated to Livia and Tiberius: it was the culmination of the whole Sebasteion complex. In 2021, all the architectural pieces of the Temple were collected and organized in their own block-field to the east of the excavation house by crane in order to study which elements could form part of an anastylosis.

In 2022, an application was made to the Aydın kurul, and accepted, for the partial anastylosis of the temple’s façade columns. The idea is to re-create an important aspect of the Sebasteion’s original architectural effect: the temple façade matched the height of the adjoining North and South Buildings and functioned as the ‘terminus’ of the complex. The anastylosis will restore some of its effect in ‘closing’ the sanctuary’s east end. It will complement the earlier anastylosis of part of the adjacent long South Building and of the Propylon at the other, west end of the complex. The temple was radically transformed in late antiquity, by the removal of its cella behind the façade and the substitution of a fountain basin against its front in place of its original access stairway. The anastylosis will be of this late antique phase, of a magnificent Corinthian columnar screen that continued to function as the culmination of the complex.

Work in 2022 focused first on repairing the temple platform and re-establishing the correct stylobate level, and then on making a detailed trial-mounting of parts of two columns (Figs.

42–44). New blocks of artificial stone were placed over the column foundations to reach the correct heights; masonry walls were constructed between; and column bases and parts of columns were trial-mounted over the two northernmost column positions. This trial will be tested again in 2023 and adjusted, completed, and fixed. The two columns on their bases already dramatically change experience of the complex (Figs. 44–45). The anastylosis was supervised by Thomas Kaefer, Gerhard Paul, and Phil Stinson. The project is sponsored by Caroline Koç.

6. MUSEUM COURTYARD PROJECT (Figs. 46–50)

The project to make new covered interior museum spaces inside the existing courtyard of the Aphrodisias Museum, sponsored by Lucien Arkas, was born in 2019. Detailed planning was carried out with the project architects, ARTI-3 of Izmir, in 2020; in 2021, the plans were refined, and the sculptures for display were transferred from the Museum Depots to the Blue Depot-Workshop.

In 2022, marble conservators from Cliveden Conservation in the U.K. began restoration work on the sculptures. They concentrated on a set of badly fragmented mythological reliefs from the Basilica and from the Propylon of the Urban Park (formerly known as the ‘Agora Gate’). The relief panels were taken apart into their constituent fragments (Fig. 46); the old ferrous dowels and clamps were removed; and the panels were then reassembled with tighter joins, longer dowels, and replacement clamps in high-grade stainless steel (Figs. 47–50). This restoration returns the reliefs to a robust and stable condition, suitable for moving and mounting. The relief panels are typically vigorous Aphrodisian compositions brought back to life by their sensitive restoration. The display positions for the reliefs were studied, and in 2023, the statues and busts for the new exhibition will be conserved. The work was carried out by Nick Barnfield, Tom Flemons, Alex Rickett, and Albert Traby Urios.

7. OTHER SITE CONSERVATION (Figs. 51–54)

A great variety of other conservation work was undertaken in 2022. The site was thoroughly cleaned of dry grass and vegetation at the start of the season. The roofs of the Depots were cleaned and repaired. Conservation of the blue-grey marble paving of the Tetrapylon Street was continued by Hikmet Apaydın (Figs. 51–52). The west City Gate was completely cleared and cleaned of vegetation, and the stretch of City Wall from the West Gate to the Stadium was cleared of its overgrowth. An excavation trench at the interior face of the north-west City Wall was backfilled, and two deep trenches on top of Theatre Hill were provided with an additional security fence. Five new site information panels, designed by Harry Mark, were set up for the Hadrianic Baths, the Temple of Aphrodite, the Urban Park / Place of Palms, and for the ancient city’s urban development (Fig. 53). The condition of the city’s main marble quarries, located to the northeast of the site, was monitored by an archaeological team and recorded by Ben Russell in a 3D model made by drone photography (Fig. 54). The stability of the quarries was also assessed during a day’s visit by geologist Professor A. Bahadır Yavuz of Dokuz Eylül University in Izmir.

8. MARBLE SCULPTURE: FINDS AND RESEARCH (Figs. 55–61)

New finds of carved marble were recorded both from the excavation and from pieces brought into the museum. Some were mentioned above in their find-contexts. The most important is the marble portrait head of a young priestess of the Antonine period (inv. 22-71, H: 27 cm, Fig. 55a–b), found in the northern part of the Street excavation (Fig. 25a–b). It was probably from a bust displayed originally in the upper storey of one of the residences above the Street colonnade. The head wears a tiara-like headdress that once carried several

small busts (now broken off) of the imperial figures whose cult she served. Most striking is the young woman's elaborate fashion hairstyle, modelled on that of Faustina the Elder, wife of Antoninus Pius (AD 138–161). Her long hair was tightly plaited and wound around her head six times. The resulting coiffure is superbly carved all round. The idea was to demonstrate that it was achieved with the young woman's own real hair, arranged with a complexity that required skilled slaves.

At the south end of the Street, the baulk of an old trench cleaned this year (SAve 22.1) gave up the high-quality fragment of a satyr's head, mentioned earlier and remarkable for its prominent representation of the satyr's unusual facial warts (there were at least four warts) (inv. 22-23, H: 21 cm, Fig. 21). A fragment of a small marble figure of the Aphrodite of Aphrodisias, found in NAVE 22.2 in the area of the Dark Age Complex, is an important addition to the several surviving local versions of the goddess' cult statue (inv. 22-66, W: 21 cm, Fig. 56a). Other marble finds include: a male torso wearing an off-the-shoulder tunic or *exomis* (inv. 22-65, H: 22 cm, Fig. 56b), from the trench over the back wall of the street's east portico (NAve 22.3); a fragment of a portrait bust (inv. 22-67, H: 28 cm, Fig. 57a) from the Dark Age Complex (NAve 22.2); a fragment of a Sebasteion relief (inv. 22-63, W: 40 cm, Fig. 32), found in the 'caisson' trench, west of the street, opposite the Sebasteion's Propylon (NAve 22.1), once part of a relief panel from the third storey of the South Building, with a roughly-worked right foot on a plinth; part of a marble feline-leg table-support from the House of Kybele (inv. 22-64, H: 33 cm, Fig. 57b); and a plump naked torso, probably of an Eros figure, a stray find from the area of the northwest City Wall (inv. 22-16, H: 21.5 cm, Fig. 58).

An important new naked statue torso (Fig. 59) was put together by Julia Lenaghan from several joining fragments excavated earlier from the walls of the street drain in front of the Sebasteion's Propylon (inv. 18-85, right buttock; 19-15, right iliac crest; 21-101, fragment of lower back; 21-103, wedge-shaped fragment of lower back; 21-108, lower abdomen; 18-12 and 68-338, torso). The statue most likely represented one of the imperial princes displayed on the Propylon.

Two important finds were brought into the museum in 2021-22: one is a large and unusual marble bath-tub carved with two mannered lion's heads that have fictive round handles in their mouths (Fig. 60). Since it carried no lid and was not part of a sarcophagus, this was probably an ornamental basin.

The second is an important new funerary stele for a gladiator named Kandidos recovered from neighbouring Ataeymir, 4 km to the east of the site in 2022 (Fig. 61). The fighter stands victorious, as if after a successful bout, holding a palm branch in one hand, his other hand resting on his helmet and shield by his side. The type of helmet shows he belongs to the category of heavily-armed gladiator called *Thraex* ('Thracian'). He wears a torque around his neck, a protective sleeve (*manica*) on his right arm, a loin cloth held in place by a belt, and tall greaves that extend over the knees to the lower thighs. He was a young gladiator with thick stylish hair. A series of wreaths carved on the background enumerated his victorious bouts, two on the right edge of the stele, one under his left arm, and two below his right hand. The inscription in four lines at the top records that the monument was set up his wife: *Epiktesis (set this up) for Kandidos, her husband, from his money for (his) memory's sake* (I 22.01).

9. STUDY, DOCUMENTATION, PUBLICATION (Figs. 62–66)

Much research was devoted to the study of old and new finds of inscriptions, coins, ceramics, metal, glass, and environmental remains. Their documentation forms the basis for scientific publication.

Epigraphy. Epigraphers Angelos Chaniotis and Özge Acar recorded new finds and continued research on earlier inscriptions and on the site's graffiti. As well as the inscribed gladiator stele described above (Fig. 61), another inscribed find brought into the museum in 2022 was a marble funerary plaque for two citizens Zenon and Tatias. Intensive registration of graffiti (board games, drawings, and short text messages) documented twenty-four items from the east-west street beside the House of Kybele; twenty-three on the steps of the Propylon in the Urban Park; and six on the jambs of the northeast city gate. The graffiti on the different parts of the Sebasteion have been collected since 1997, and in 2022 were combined in a single inventory with many new items – including several menorahs not before detected on the steps of the North Building (Fig. 64a), and some forty-five gameboards and drawings on the steps and terrace of the Temple. A newly-recorded graffito on the west wall of Room 7 in the South Building reads: 'I love Alkestis' (probably a prostitute's name) (Figs. 62–63).

Coins. The recording and study of old and new coin finds was pursued by Ahmet Tolga Tek and Ömer Can Taşpınar (Roman) and Betül Teoman and Gültekin Teoman (Islamic). The purchase of a new coin cabinet for study coins helped in better organisation of the material. Of recent coin finds from the street excavations of 2021 and 2022, nearly three hundred were Islamic, mostly Ottoman. The northern street trenches also produced significant numbers of clipped older coins that were in use in the Beylik period.

Ceramics. Pottery study was pursued by Ulrike Outschar (Roman) and Muradiye Öztaşkın and Emre Şahinoğlu (medieval), focusing on both old and newly excavated material from the Tetrapylon Street, the House of Kybele, and the Temple of the Sebasteion. The ceramic chronology of the crucial sixth and seventh centuries was refined, and the sequence of Byzantine, Beylik, and Ottoman ceramic forms and decoration was better understood (Fig. 64b).

Environmental. A backlog of archaeo-botanical samples from 2019–2022 was addressed by Erica Rowan, with particular attention to samples from drains, latrines, and rubbish dumps in the Tetrapylon Street (Fig. 65a). They have great potential for the study of changing diet and hygiene in the city from the Roman to the medieval period.

Metal and glass. The study of recent and old finds of glass was pursued by Üzlifat Özgümüş and Quinn Bolte, with concentration on a remarkable body of coloured glass wall-tiles, or glass sectile, excavated earlier at a late antique nymphaeum complex outside the north-eastern City Wall (NE Sector 1, 2000) (Fig. 65b–66). The detailed publication study of the finds of bronze-ware from the Tetrapylon Street and from the House of Kybele was pursued by Feyzullah Şahin.

Ottoman. The study of the topography, buildings, and finds of Beylik and Ottoman Aphrodisias was pursued by Miranda Gronow, with special attention to photographing and documenting a set of nineteenth-century painted wall-panels from the old Geyre mosque, once located at the north-east extremity of the Theatre hill.

Publication. Hugh Jeffery's study, *Aphrodisias XII: Middle Byzantine Aphrodisias, the Episcopal Village, AD 700–1250* was published, and Joshua Thomas's study of the colossal figured consoles from the Hadrianic Baths is in press, with *Istanbul Mitteilungen*. Drawings and corrections were also completed by Phil Stinson and Julia Lenaghan for the volume of M. Crawford, *Aphrodisias XIII: Diocletian's Edict of Maximum Prices at the Civil Basilica in Aphrodisias*. Final editing, drawings, and plate-layout were completed at the site in 2022 by Ben Russell for the collaborative publication of the Urban Park's excavation: A. Wilson and B. Russell (eds.), *Aphrodisias XIV: The Place of Palms: An Urban Park at Aphrodisias*. Strong progress was also made on monograph texts for the

Sebasteion (Phil Stinson), Stadium (Katherine Welch and Andrew Leung), the Bouleuterion (Ursula Quatember and Chris Hallett), and the City Walls (Peter de Staebler).

STAFF 2022 (Fig. 67)

Archaeologists: Ceren Ak, Alis Altinel, Armağan Aydın, Betül Başak, Yağmur Başaran, Quinn Bolte, Claire Davis, Ezgi Erol, Miranda Gronow, Merve Günal, Ine Jacobs, Cemile Karaca, Nuray Kaygaz, Francesco Lagioia, Julia Lenaghan, Nisan Lordoğlu, Ulrike Outschar, Esen Öğüş, Üzlifat Özgümüş, Muhammed Özkan, Muradiye Öztaşkın, Timothy Penn, Thomas Jay Rice, Isabella Riglia, Benjamin Russell, Ayça Sarıönder, Gülay Sert, Roland Smith, Serra Somersan, Philip Stinson, Feyzullah Şahin, Emre Şahinoğlu, Joshua Thomas, Grace Vieaux, Eugenia Vitello, Katherine Welch, Avery Warkentin, Marie Theres Wittmann, Ozan Yıldırım. *Archaeobotanist:* Erica Rowan. *Architects:* Batur Ecer, Seren Esen, Harry Mark, Santiago Patino, Ece Savaş, Aikaterini Vavaliou. *Anastylosis Architects:* Thomas Kaefer, Gerhard Paul. *Conservators:* Büşra Arı, Elif Atgüden, Nicholas Barnfield, Aslan Çakır, Nazar Dmiuterko, Thomas Flemons, İslim Görür, Abubekir Karakeçi, Alexander Rickett, Albert Traby Urios, Andrea Walker, Efe Emre Yetkin. *Crane Operator:* Recep Köle. *Epigraphists:* Angelos Chaniotis, Özge Acar, Selcen Köroğlu. *Numismatists:* Ahmet Tolga Tek, Ömer Can Taşpınar, Betül Teoman, Gültekin Teoman. *Photographer:* Ian Cartwright.

SPONSORS 2022

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 Koç), the Friends of Aphrodisias Trust in London (President, Patricia Daunt), and the Aphrodisias Sevenler Derneği in Izmir (President, Çiğdem Alas). Work on the Tetrastyle Street was supported by Aygaz and the British Institute at Ankara, and work at the House of Kybele by the Malcolm H. Wiener Foundation, the Headley Trust, Dumbarton Oaks, the Oxford Centre for Byzantine Research, the Wainright Fund, and the Society of Antiquaries London. Lucien Arkas sponsored the marble conservation of the sculptures for the new museum courtyard project. Murat Ülker and pladis support the multi-year Basilica project. Ömer Koç sponsors the multi-year programme of conservation of the South Agora pool. The restoration of the Sebasteion Temple is sponsored by Caroline Koç. The Leon Levy Foundation, the Augustus Foundation, the Faculty of Arts and Science of New York University, the Shuffrey Fund of Lincoln College, Oxford, and the Craven Fund of Oxford University support the participation of students and specialist colleagues. It is a pleasure to record profound gratitude to all our supporters.

R.R.R. Smith, Director
Ine Jacobs, Field Director
Serra Somersan, Assistant Director
October 2022

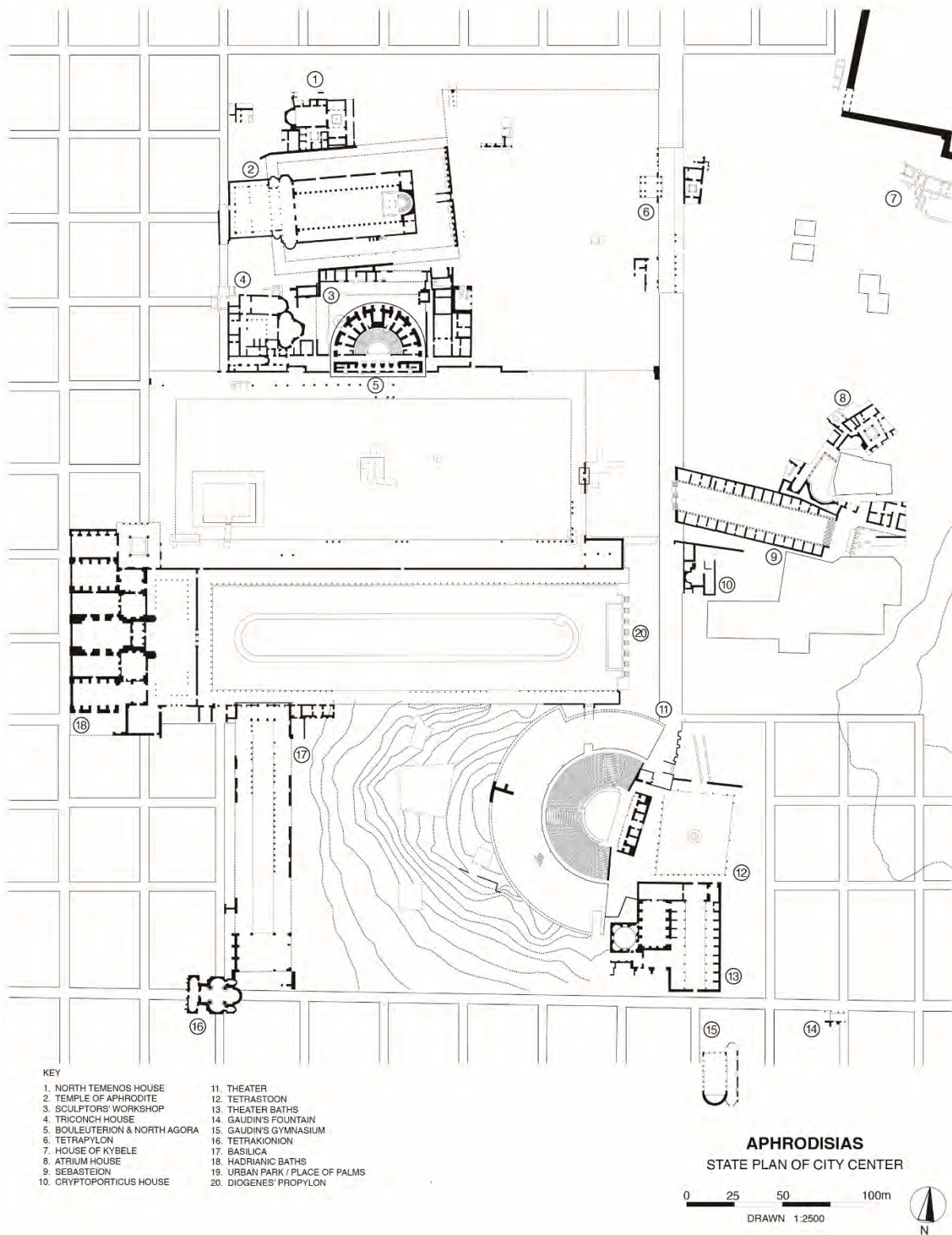


Figure 1: Aphrodisias, city centre, state plan.



Figure 2: Civil Basilica. View of Basilica from above, looking south (2022).



Figure 3: Civil Basilica. Anastylosis of four colossal double-half-columns of vestibule (2022).



Figure 4: Civil Basilica. Display panels with texts of Diocletian's Prices Edict on east side of building (2022).

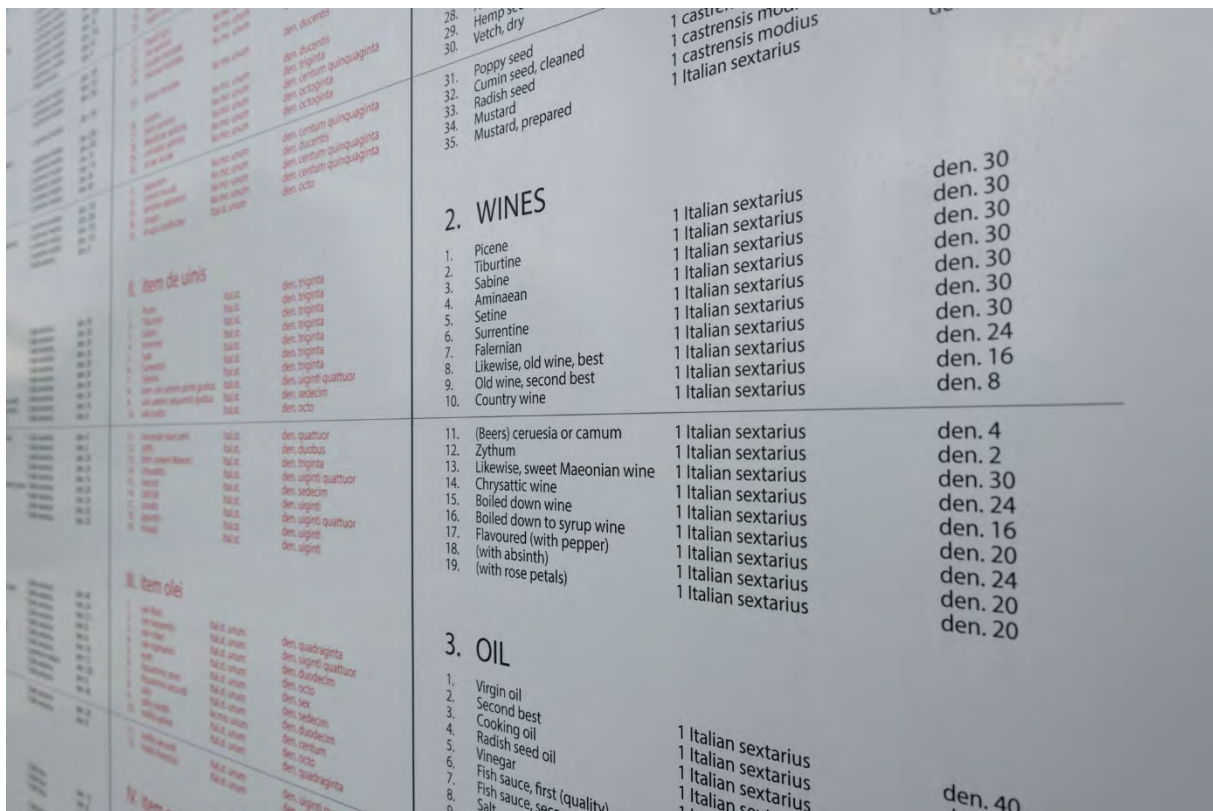


Figure 5: Civil Basilica. Details of text panel with Chapters 2–3 of Diocletian's Prices Edict (2022).



Figure 6: Civil Basilica. 3D reconstruction of façade with Diocletian's Prices Edict in red (2022).



Figure 7: Civil Basilica. View, looking southeast (2022).



Figure 8: Civil Basilica. Drilling of four-metre-long architrave, already broken and repaired with clamps in antiquity (2022).



Figure 9A–B: Civil Basilica. A: Joining broken architrave. B: Hand-working flutes of replacement column drum (2022).



Figure 10: Civil Basilica. Anastylosis work in progress on colossal double-half-columns of vestibule (2022).



Figure 11: Civil Basilica. Placing of newly-dowelled four-metre-long architrave in original position on columns (2022).



Figure 12: Civil Basilica. Anastylosis of colossal columnar order of vestibule (2022).



Figure 13A–B: Civil Basilica. A: Fitting of Ionic capital. B: Architrave in position, with frieze block on top (2022).



Figure 14: Urban Park / Place of Palms. View from above, looking east (2022).



Figure 15A–B: Urban Park. Conservation work on marble perimeter of pool's north side (2022).



Figure 16: Urban Park. North side of pool after conservation of marble surround (2022).



Figure 17: Tetrapylon Street. Looking south towards Sebasteion Propylon, at end of 2022.



Figure 18: Tetrapylon Street. Location of trenches SAve 22.1 and NAve 22.1 (2022).



Figure 19: Tetrapylon Street. Location of trenches NAve 22.2, 22.3 and 22.5 (2022).



Figure 20: Tetrapylon Street. Trench SAve 22.1 (north at left) (2022).



Figure 21: Tetrapylon Street. Fragment of satyr head with warts, found in SAve 22.1 (inv 22-23, H: 21 cm) (2022).



Figure 22: Tetrapylon Street. Dark Age Complex (NAve 22.2), walls removed (blue), wall kept (green) (north at right) (2022).



Figure 23: Tetrapylon Street. Dark Age Complex (NAve 22.2) at end of season (north at right) (2022).



Figure 24: Tetrapylon Street. Room 3 in Dark Age Complex (NAve 22.2), with narrowed entrance and threshold, looking west (2022).



Figure 25A-B: Tetrapylon Street. A: Female portrait head (inv. 22-71). B: Find location of female portrait head marked in red circle (looking south-west) (2022).



Figure 26: Tetrapylon Street. Looking north, with west portico (NAve 22.5) north of Dark Age Complex (NAve 22.2) at left and Tetrapylon at top (2022).



Figure 27: Tetrapylon Street. Orthomosaic of portico in NAve 22.5 at end of excavation, north at right (2022).



Figure 28: Tetrapylon Street. Back wall of east portico (NAve 22.3), section excavated during the 2022 season.



Figure 29A–B: Tetrapylon Street. A: Graffito I 22.02 on block re-used in Pier 1. B: Larger basin at south of NAve 22.3, with possible work bench (2022).



Figure 30: Tetrapylon Street. Composite capital retrieved from Dark Age wall in NAve 22.3 (2022).



Figure 31: Tetrapylon Street. Ottoman-period roadways in Nave 22.1 (2022).



Figure 32: Tetrapylon Street. Relief fragment from Sebasteion, found during surface cleaning of Nave 22.1 (inv. 22-63, W: 40 cm) (2022).



Figure 33: House of Kybele. Rooms 1-3 and 20 in foreground, warehouse at upper left, looking north (2022).

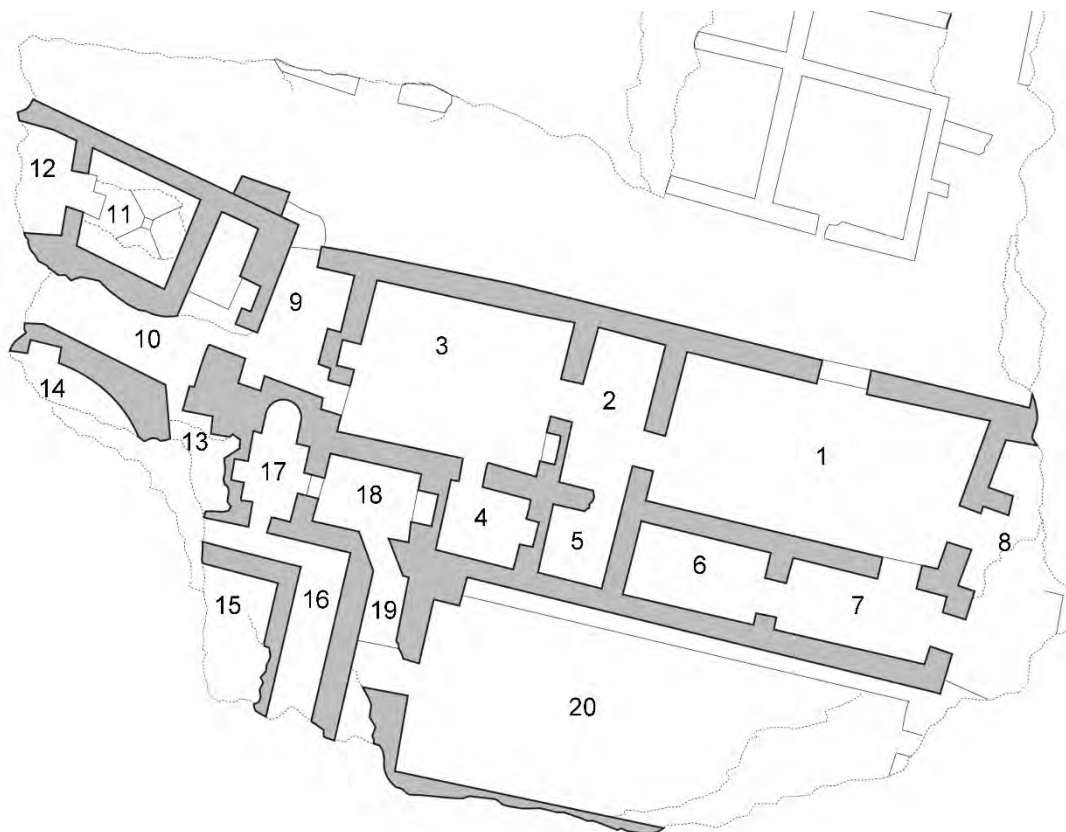


Figure 34: House of Kybele. Schematic plan with room numbers (2022).



Figure 35: House of Kybele. Warehouse at lower left, street in centre, and house at upper centre, looking south-east (2022).



Figure 36: House of Kybele. Conservation work on tiled marble floor of Room 2, looking north (2022).



Figure 37: House of Kybele. Tiled marble floor of Room 3 in foreground, Street and entrance to Room 1 at upper left, looking east (2022).



Figure 38: House of Kybele. Warehouse, City Wall, and City Gate (at right), seen from overhead, north at top (2022).

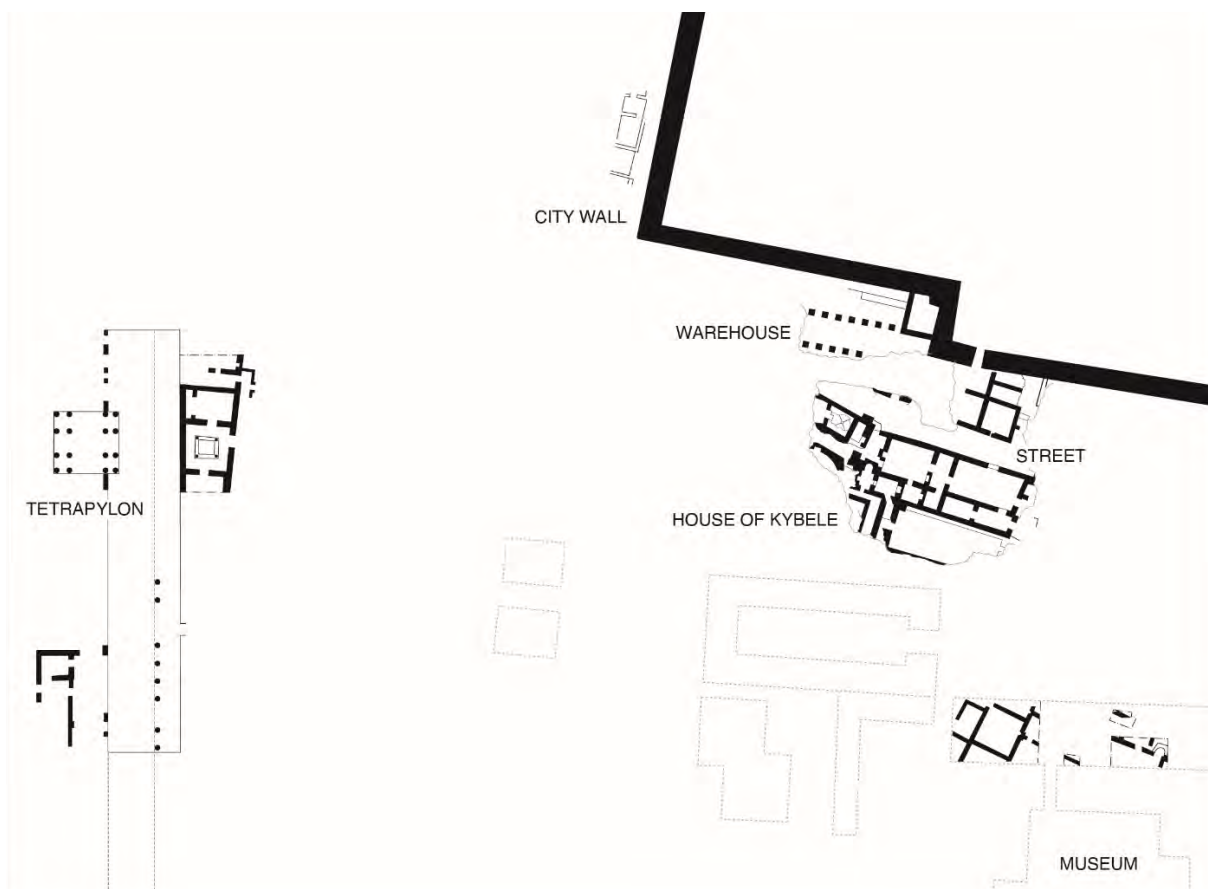


Figure 39: House of Kybele. Area plan showing adjacent warehouse and street and relationship to Tetracylon (2022).



Figure 40: House of Kybele. Room 11 in foreground, Room 10 with niches behind, looking east (2022).



Figure 41: House of Kybele. Photomontage of assemblage of ceramic vessels and lamps with marble statuettes of Kybele and Zeus, from Room 10 (2022).



Figure 42: Sebasteion Temple. Anastylosis work on columns of temple façade, looking north-east (2022).



Figure 43: Sebasteion Temple. Anastylosis work on columns of temple facade (2022).



Figure 44: Sebasteion Temple. Anastylosis of parts of two columns, looking south-east at end of 2022.



Figure 45: Sebasteion Temple. View towards temple terrace, North and South Buildings to left and right, looking east (2022)



Figure 46A–B: Museum Courtyard Project. Relief of fighting centaurs (inv. 83-59), during conservation (2022).



Figure 47 Museum Courtyard Project. Relief of fighting centaurs (inv. 83-59), during conservation (2022).



Figure 48: Museum Courtyard Project. Relief of nymph and shepherd-hero (inv. 77-75), during conservation (2022).



Figure 49 Museum Courtyard Project. Relief of nymph and shepherd-hero (inv. 77-75), during conservation (2022).



Figure 50 Museum Courtyard Project. Relief of nymph and shepherd-hero (inv. 77-75), after conservation (2022).



Figure 51: Site conservation. Repair of Tetrapylon Street paving (2022).

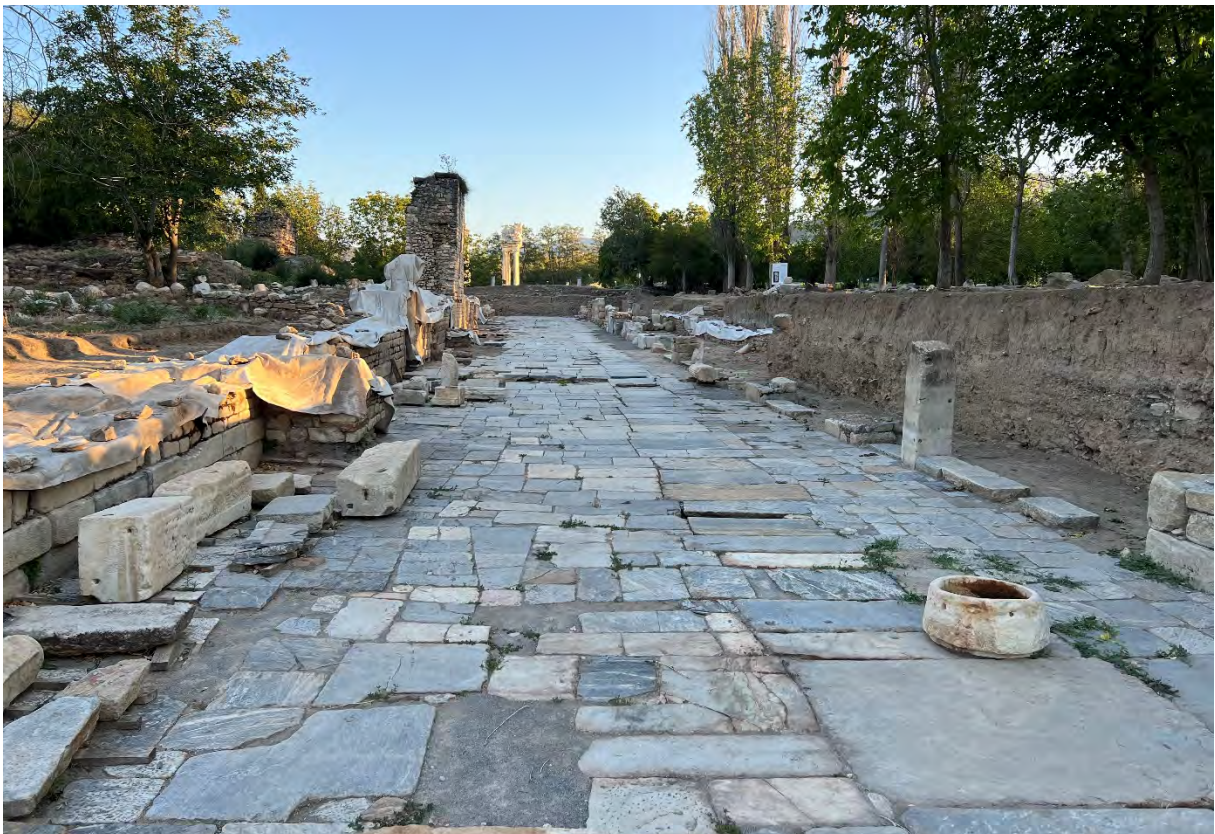


Figure 52: Site conservation. Tetrapylon Street paving after repair work in 2022.



Figure 53: Information signs for South Agora / Urban Park and city's Urban Development (2022).



Figure 54: Aphrodisias Quarries. Monitoring of quarry faces and seminar (2022).



Figure 55A–B: Marble finds. Portrait of priestess wearing crown, c. AD 140–150, from Tetracylon Street (NAve 22.2, inv. 22-71, H: 27 cm) (2022).



Figure 56A–B: Marble finds. A: Fragment of small Aphrodite of Aphrodisias from Street (NAve 22.2, inv. 22-66, W: 21 cm).
 B: Small male torso wearing exomis from Street (NAve 22.3, inv. 22-65, H: 22 cm) (2022).



Figure 57A–B: Marble finds. A: Fragment of male bust from Street (NAve 22.2, inv. 22-67, H: 28 cm).
 B: Feline-leg table-support from House of Kybele (inv. 22-64, H: 33 cm) (2022).



Figure 58: Marble finds. Small plump naked torso (of Eros?) from north-west City Wall (inv. 22-16, H: 21.5 cm) (2022).



Figure 59: Marble finds. Naked torso of imperial prince from Sebasteion Propylon, assembled in 2022 from fragments found in walls of drain in front of Propylon (inv. 68-338; 18-12; 18-95; 19-15; 21-101; 21-103; and 21-108. H: 102 cm) (2022).



Figure 60: Marble finds. Marble bath-shaped basin, brought to Museum in 2021–22.



Figure 61: Marble finds. Gravestone set up by his wife Epiktesis for her husband Candidus, a gladiator (Thraex), from Ataymir (I 22.01. H: 70 cm. Letter H. c. 2 cm) (2022).



Figure 62: Epigraphy. Graffito, 'I love Alkestis', on west wall of Room 7 in Sebasteion South Building (letter H: 1–3 cm) (SebS23) (2022).



Figure 63: Epigraphy. Chamber 7 of Sebasteion South Building. Position of graffito (Figure 62) marked in red circle (2022).

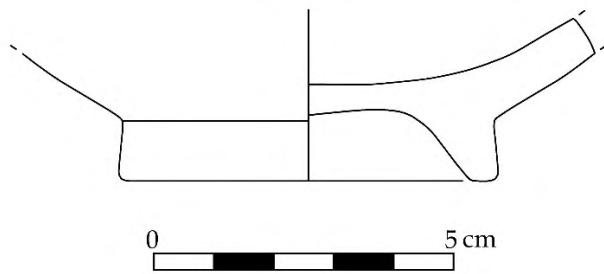


Figure 64A–B: Epigraphy and ceramics. A: Menorahs inscribed on steps of Sebasteion North Building (SebS39). B: Beylik-period ceramic bowl.



Figure 65A–B: Study. A: Archaeo-botanical samples studied by Erica Rowan. B: Glass sectile studied by Quimm Bolte (2022).

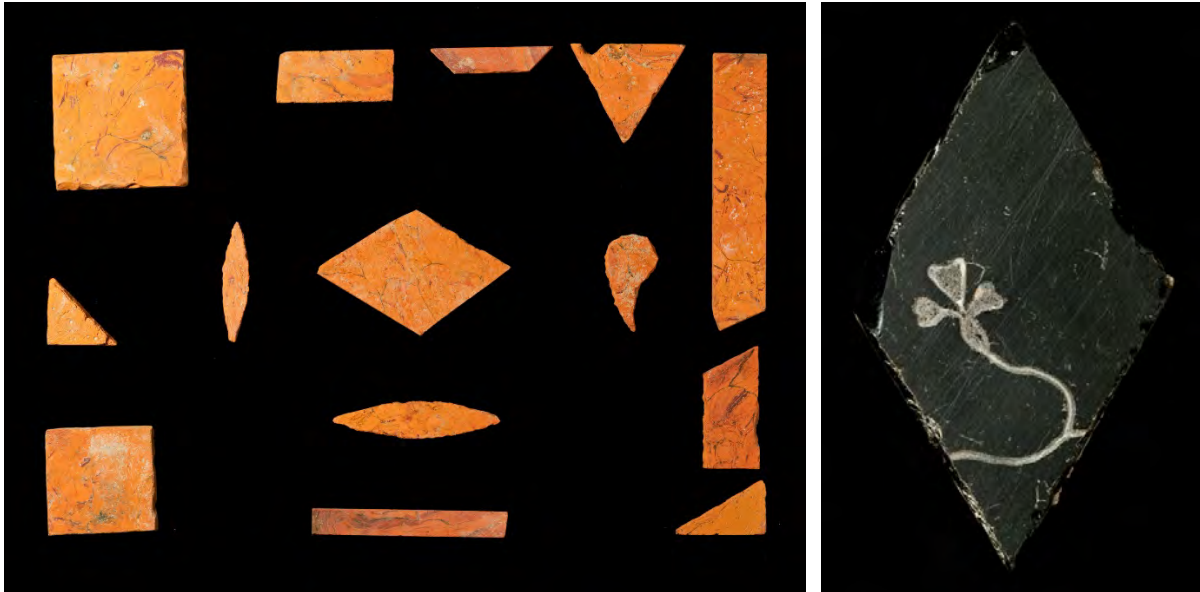


Figure 66A–B: Glass sectile. A: Opaque orange glass sectile fragments. B: Obsidian sectile fragment with incised flower. Both from excavation in 2000, outside northeast City Wall (NE Sector I, 2000).



Figure 67: Aphrodisias research, excavation, and restoration team, 2022.

