

APHRODISIAS 2024

A REPORT ON THE ARCHAEOLOGICAL FIELD SEASON



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Major projects of excavation and conservation were pursued at Aphrodisias in 2024 in the following complexes: House of Kybele, North Temenos House, Place of Palms, Tetrapylon Street, Sebasteion, Tetrapylon, and Temple-Church (Fig. 1). Work in the House of Kybele and the North Temenos House are part of a larger programme of geophysical and archaeological research into the long history of urban living, private residences, and workshop structures in Aphrodisias. Much other conservation, research, and publication work was also undertaken. Our team worked from 26 June to 4 September and consisted of fifty-six archaeologists, art historians, architects, conservators, epigraphists, photographers, and numismatists – both senior staff and students. Fifty-one local workers were employed in excavation and site conservation, twenty-seven in excavation and twenty-four in conservation. The government representative was Onur Arslan from the Karadeniz Ereğli Museum.

1. ZEUS (Fig. 2)

One of the most remarkable discoveries in 2024 was a colossal Zeus of unusual quality. The bearded marble head (inv. 24-01, H: 66 cm) was carved in relief as part of an architectural console and was discovered during grass removal from an unexcavated area, 60 m west of the North Temenos House. Careful cleaning of heavily concreted soil deposits discovered traces of polychromy: brown on the neck and black in the hair.

The whole console was made from a single block of medium-grained Aphrodisian marble. It is badly broken behind but carried mouldings at both its lower and upper borders. The sides were once decorated with vertically disposed S-shaped scrolls in relief. A large part projecting behind, now sheared off, once acted as a cantilever for the weight of the projecting head. It probably occupied an elevated position in a sanctuary building. Subsequent geophysical (GPR) survey of the find area showed a north-south stoa or range of rooms located west of the main north-south street that passed in front of, that is, immediately to the west of the atrium of the Temple-Church. The Zeus was found in what seems to have been an open area to the west of this range of rooms, some 25 m from the line of the north-south street.

The colossal head of the senior Olympian god stands forward in high relief. The hairstyle, parted beard, and royal diadem all show the subject was Zeus, a major local god at Aphrodisias, as important as the city goddess Aphrodite. The extravagant drill work in the hair and beard are those of a top Aphrodisian workshop. The mouth is slightly open with the line of the upper teeth

represented by a lightly serrated line, and the lower lip has an incised outer contour like that found on classical bronzes. The sophisticated realisation of a powerful divine image gives the head a strong impact. The sensitive technique of modulated features and elaborately curled and drilled hair and beard was borrowed from contemporary portrait sculpture of the middle and later second century. Portrait technique was used here to give a ‘classic’ image of Zeus a contemporary effect – that is, the effect of a real, breathing divinity. This important find was first made public by the Minister of Culture in July.

2. HOUSE OF KYBELE (Figs. 3–54)

The House of Kybele sector is an extensive neighbourhood to the northeast of the city centre, located inside a small gate in the late antique city walls, and already partially investigated by Kenan Erim between the 1960s and 1980s. It includes an east-west marble-paved street, a series of shops and workshops, and a large warehouse or storage building, as well as the Kybele House itself (Fig. 3). Since 2022, a new project aims to study, conserve, and publish the older excavations and to answer remaining questions.

In 2024, research was pursued in four trenches (Fig. 4): HoK 24.1 continued excavation of a large baulk left by earlier excavations towards the east end of the warehouse and a series of rooms immediately inside the city gate; HoK 24.2 explored the complicated built spaces behind (north of) the large apse of the house, and contained great surprises; HoK 24.3 was a small sounding inside the north aisle of the warehouse; and HoK 24.4 was located inside the large apse of the house. The field team in 2024 was led by Alis G. Altınel and Cemile Karaca, assisted by Antonie Brenne, Emma Capaldi, Claire Davis, Meryem Konuş, Alfie Leek, Serap Ünsal, Canberk Soylu, Brianna Stellini, Grace Stafford, and Yilu Zhuang. Excavations were overseen by Ine Jacobs. The House of Kybele project is funded by the Leon Levy Foundation, the Malcolm H. Wiener Foundation, the British Institute in Ankara, and Mehmet and Şebnem Ünlü.

Warehouse and shops: HoK 24.1 and HoK 24.3 (Figs. 5–6). A large trench (HoK 24.1, c. 14 m east-west, 8 m north-south) documented the layout and character of the structures between the City Wall and the east-west street running through the area. Although the latest floor levels were uncovered in the entire area, the east wall of the warehouse could not be identified. It seems already to have been dismantled in the 6th or the early 7th century.

Older construction phases in this area were reached in a sounding southeast of the warehouse and in HoK 24.3, a small trench (2.5 m x 3.65 m) in the north aisle of the building (Fig. 4). Walls encountered here predate the storage building and seem to follow the orientation of the main city grid. Later buildings followed a different orientation.

The first large building in this location, the warehouse, was constructed before the City Wall (AD 350s), and it is now clear it was renovated during Late Antiquity, probably in the late 5th century. Interior piers were built, or re-built, on top of earlier east-west walls, and later still they were connected by low walls. These walls are linked to the installation of a suspended wooden floor carrying brick tiles that remained in use until the early 7th century.

The eastern wall of the warehouse was replaced in the 6th century by several smaller rooms, four of which were excavated in 2024 (Figs. 6–8). Their walls had stone bases, with brick and then mudbrick above. Room 2 was originally the entrance to the warehouse and was given a remarkable brick floor of round tiles, probably re-used hypocaust tiles, with smaller brick fragments in-between (Fig. 7).

Rooms 3 and 4, originally one large space, may have been accessible from the street, and faux-marble painted plaster indicates a function beyond the purely functional. The space was later sub-divided by a north-south wall; street access was closed; and the area was now entered from the north, through a door in Room 4. A door was also cut between Rooms 2 and 3. Both Rooms 3 and 4 were paved with brick-tiled floors (Fig. 8). In the northwest corner of Room 4, a staircase was constructed to an upper floor, and two lavatories were installed behind a thin wall in the south of Room 4 (Fig. 8). A well in the southeast corner provided water. Drainage was available running from the northeast to southwest beneath Rooms 3 and 4. This drain arrives from outside the city and continues to the south to join the street.

These findings make sense of the nearby gate through the city walls. A close examination of the gate in 2024 clarified that its entire installation post-dates the construction of the city walls in the mid-4th century. That is, the gate was not an integral part of the wall but was later cut through it. The level of its threshold is clearly that of the late 5th or 6th century. The gate and the drain system beneath it probably go together and represent the installation of a storm drain to deal with major water run-off from the hills to the northeast of the site (still problematic today).

Around AD 600, the floors in Rooms 3 and 4 collapsed into the drain, as did the south end of their dividing wall. The collapse initiated major changes. The two lavatories in Room 4 were blocked, and the space then appears to have been used for refuse, while the main part of Room 4 and its upper floor continued to be inhabited. An iron lock from a door at the top of the stairs, a cylindrical padlock, and a bronze bell (inv. 24-121) that once hung from the wooden staircase were found here.

Room 3, by contrast, had to be abandoned and was used as a dump. A large quantity of ceramics and faunal remains was thrown into it from a new north opening – mixed with ashes that indicate cooking remains. They can probably

be connected with the small street restaurant or cook-shop (Room 6), established on the street itself, excavated in 2023 (Fig. 8). The construction of Room 6 probably followed the misfortunes that befell Rooms 3 and 4. That is, the cook-shop probably moved from the larger complex behind to the smaller space on the street. Round tiles from Room 2 found re-used in front of the cooking stand in Room 6 support this sequence.

In the early 7th century, the warehouse went up in flames, as shown by the charred remains of the wooden framework that held the suspended floor. The smaller rooms to the east did not burn. Instead, the collapse of their roofs and some of their walls in the south can be connected to the destruction of the House of Kybele, whose façade fell in a northerly direction and hit the structures on the opposite side of the street. This was established in 2023, when Room 6, the street restaurant, was excavated and showed no signs of burning – it had instead been crushed under the debris of the house façade and roof. The violence of this event was confirmed this year by ceramic research that showed how the pottery inside the room exploded in all directions. Walls further north, however, remained standing and, like the walls of the warehouse, only crumbled later with time.

Pagan cult complex: HoK 24.2 (Figs. 9–31). The trench, located between the north wall of the House of Kybele and its large apse, brought significant surprises. It measured 14.80 m north-south and 13.10 m east-west (Figs. 9–10). We expected to uncover here the service quarters of the house, but the results were more imposing. The schist-paved corridor surrounding the large apse (Room 10) was uncovered, but also an entire underground cult complex that consisted of a large, vaulted room (12), two small spaces (Rooms 21 and 22), and two impressive underground spaces (Rooms 11 and 25).

The oldest parts of the house were its north street wall and the massive wall of the apse, both built of large, roughly worked mortared rubble and petit appareil. The apse may have been built entirely of stone, but the upper parts of the north wall were made of large and hard orange-brown mudbrick. The private cult complex lay between these walls. In a first phase, it consisted of Room 12 and underground Rooms 11 and 25.

Room 12 was a large rectangular space 4.67 m wide and covered by an east-west brick vault (Figs. 11–12). At the end of 2024, Room 12 had been excavated over a length of c. 10 m, but it clearly continues further west. The walls were articulated with brick arches, bays, and niches – larger niches inside the bays and smaller niches in the spandrels of the arches. The room's vault began at a height of c. 1.95 m above the youngest floor level. The lower face of the vault had vertically-placed bricks, supporting a fill with a brick-tiled floor of the upper storey on top (Fig. 12). The original floor of Room 12 was removed in a later phase, but remains of a water-proof layer of blue clay

and hydraulic mortar on the walls suggest that it was planned for water-related activities.

This idea was confirmed by the discovery of a small underground space (Room 24) beneath Room 12 (Fig. 13). This strange feature, countersunk into the floor, has the shape of a cylinder (diameter 1.45 m, maximum excavated height 1.05 m). It had two ‘extensions’, east and west, each another 50 cm long, intended for access to the central space. The rubble walls were dressed in mortar and covered with sinter. Its ceiling consisted of two large stone cover-slabs, pierced by three round holes, one in the centre and one above each ‘extension’. Two of the three round lids covering these holes were still in place. Footholds in the walls of both ‘extensions’ facilitated access. What took place in this ‘Room 24’ is unknown, but it was probably ritual in nature and made use of water that arrived in Room 12 through four pipes.

At least in its final phase Room 12 provided access, via a steep staircase, to the underground barrel-vaulted Room 11 (visible at top of Fig. 11). From Room 11, one enters a narrower tunnel-like space (Room 25) (Fig. 14). This tunnel runs south, then turns west, and eventually ended in Room 21. Its ceiling and walls are covered in sinter, giving it a cave-like appearance, an effect that was entirely man-made and intentional.

In a second major phase, the complex was re-modelled and expanded. Room 12 was given a new clay floor that closed access to the countersunk space below it (Room 24), and two new rooms were installed to its south. Room 21 functioned mainly as a corridor, connecting Room 12 with Rooms 22 and the tunnel (Room 25). Room 22 had provision for statuary display and seems to have served as an additional cult location. More water-related activities are attested by a small fountain in its east wall (Fig. 15 A). A shrine consisting of two niches was inserted in its southwest corner – equipped with holes for metal fittings from which lamps and other items could be hung (Fig. 15 B). Two small further brick-built compartments were created between the niches. Space beyond the niche in the south wall was found to have been carefully sealed off. Remains of Room 22’s ceiling suggest an equally unusual configuration of several interlocking vaulted segments. Room 22 was badly disturbed in later occupation phases, but a bust depicting the Ephesian Artemis, surviving in two large fragments, probably originated here (inv. 24-23 A-B, Fig. 16).

In the same re-modelling, the vaults over the tunnel (Room 25) were replaced, and Room 10, the walkway-corridor around the back of the apse, was created above it, with a blue schist floor (Figs. 9 and 17). In the northwest corner, three steps led up to an upper storey above the narrow Room 21. Along the north and west side of the corridor, a waterpipe carried water from east to southwest (Fig. 17). The structure supporting the pipe, as well as the schist slabs, were covered in a thick layer of sinter, indicating that the pipe had not

been waterproofed. This was not an oversight or bad workmanship, but an intentional means of providing the ceiling and walls of the underground tunnel (Room 25) with a cave-like sinter coating as described above. This pipe also provided water for the fountain in Room 22. The walkway around the apse itself (Room 10) seems to have been used for more mundane purposes: two stone pithoi and round supports and negative traces of further storage vessels were found here (Fig. 17). It seems not to have given access to the rooms below.

Proper access into the underground complex has not yet been found. It may have been at the unexcavated western end of Room 12. It is also possible that, at least in the final centuries of its existence, the complex could only be entered in a peculiar, clandestine manner, by a deep vertical shaft (Room 23) constructed between the north wall of Room 12 and north wall of the house (Fig. 18). Regular rows of cavities in its walls indicate the presence of a wooden ladder leading down from an upper storey above Room 12. At the current bottom of the shaft a hole was cut through the north wall of Room 12, into the cult space itself. A sherd of a 5th-century wine jar may indicate that this shaft and the ladder were installed in or after the 5th century AD.

A preliminary chronology suggests that the entire cult complex was altered and literally moved underground in this period. Structural connections and similarities in building techniques and finishing suggest the rooms are contemporary. The mortar coating of new walls, for example, have graphic signs cut into the mortar when wet – palm leaves and stars with six points and two menoroth. It was probably also in the 5th century that the complex received its most striking and most significant additions – a new set of small marble cult figures. The remains of seven statuettes and two tiny figurines survive. Their broken fragments were found strewn across the floor of Room 12 and in two locations in the apse-walkway (Room 10) which can be also associated with Room 12 (Fig. 19). The figures are as follows:

(1) The most complete figure, found in six pieces, represents the Anatolian mother-goddess Kybele (inv. 24-115, Fig. 20 A), wearing a mural crown and imperial-style jewelled diadem and holding a double cornucopia in her left arm. The goddess is seated on a backless throne with a snake curling around one of its legs and an angry-looking lion beneath her feet.

(2) A second figure of Kybele, found in two main pieces, represented the goddess seated on a rock formation with a lion on her lap (inv. 24-116 A-B, Fig. 20 B). The lion is now mostly broken off, but remains of its paws and back legs survive. A belt of two knotted snakes is tied under the chest. The goddess wears contemporary pointed shoes.

(3) A sleeved forearm, found in two pieces, holding an orb in its upturned hand (inv. 24-105 A-B, Fig. 21) turned out to belong to a third Kybele figure

(inv. 86-19) that had been found earlier, in 1986, in Room 10. This is the small cult figure after which the house was named ‘the House of Kybele’. It shows the goddess seated, wearing a veil, *stephanē*, and mural crown.

(4) A small marble figure, of which only the head was found, represented Athena (inv. 24-114, Fig. 22). The goddess wears an elaborately crested helmet, a severely reduced reminiscence of an archaic ‘Corinthian’ helmet, pushed back from the brow with two tiny eyeholes behind the rim. A massive strut at the proper left temple would have connected and supported the goddess’ spear.

(5) A dynamic naked Aphrodite survives only in its lower part and thick plinth (inv. 24-113, Fig. 23). The mantle held behind extends to the viewer’s left in a series of highly mannered horizontal corrugations.

(6) Two joining fragments of a shallow plinth (inv. 24-33 A-B) carrying the remains of a tree stump and two sandaled feet were found to fit exactly into the left-hand cutting in a base for two small figures (inv. 86-18) found earlier in Room 10 (Fig. 24). This base was completed by a new fragment in 2024 (inv. 24-122), its missing left end. The fragment joins the base break-to-break and completes the line of symbols engraved across its front. Later, the small figure of a Zeus (inv. 86-20), also found earlier in Room 10, proved to join directly on the sandaled feet of the new plinth. The result makes a striking ensemble.

(7) Part of another shallow plinth, in two-tone black-and-white Göktepe marble, was found together with five fragments of a tree trunk encircled by a snake worked in the black part of the small block (HoK 24.2, M 2200, Fig. 25 A). It is possible but not yet sure that this plinth belongs in the right-hand cutting of the same base (inv. 86-18).

(8) A tiny white marble head represents a veiled divinity (inv. 24-124, H: 2.50 cm, Fig. 25 B). The features are roughly carved, and the piece may be from an ancillary figure in a larger group.

And (9) a tiny figure, again in black-and-white marble, roughly and simply worked, represented Apollo in a familiar posture with his right arm resting on top of his head and a snake curling up on his proper left side (inv. 24-50, H: 5.80 cm, Fig. 26 A).

These finds represent a remarkable group of pagan deities in high-quality marble cult figures, for the most part probably of the 5th century. The underground complex thus seems to have functioned as a cult location for the old gods, with Kybele chief among them, represented in three of the most elaborate figures. Other probable cult apparatus found in the debris (described below) and the cave-like interior wall-finishing – especially in the underground tunnel (Room 25) – support this interpretation. Underground

locations and water features are known characteristics of mother-goddess cults elsewhere in Anatolia and the wider Eastern Mediterranean. The large bust of Ephesian Artemis as goddess of fertility, childbirth, and animals makes a strong connection to the Kybele figures.

The mountain aspect of Kybele is also represented in another striking find from the complex. On the east side of the apse (Room 13), a large carved marble object was found with an unusual but clear representation of a rocky mountain surface (inv. 24-117, Figs. 26 B and 27 A-B). At its lower edge a flat prepared surface has six deep holes for the attachment of something valuable. The element may have been a base supporting a vertical member fixed on the prepared surface. But since the back of the object is finished and hollowed out in the form of a bust (Fig. 27 B), it is perhaps better to read it upright as an aniconic bust of a mountain divinity. The prepared surface below may then have carried an image in metal relief, possibly decorated with a valuable necklace secured in the deep attachment holes. Sacred mountains with similar rocky formations appear on city coins of Roman Anatolia. Depending on what image was added to the prepared surface, the bust may also have been another evocation of mountain Kybele. It was moved in later occupation phases but probably belonged originally in one of the 'cult' Rooms 12 or 22.

While changes to the complex and the likely creation of a secret entrance can be considered reactions to ascendant Christianity, the complex remained fully functional until the early 7th century when the House of Kybele caught fire. This long and late pagan activity is perhaps one of the most arresting aspects of the complex. The latest coin found on the floor of Room 12 in 1986 was minted in 615/16, and ceramics and metalware found in and underneath the debris confirm this late date. The roof over the upper storey of Room 12 burned and collapsed, bringing down the central part of the vaulting underneath. The fire consumed the wooden furniture and fittings present below the vault. The debris of this event consisted of brick fragments embedded in a dark grey soil, that is, mixed with charcoal and charred remains. The eastern part of Room 12, over a length of about four meters, was never accessed again.

Excavation gave a vivid impression of the wealth of material originally present (Fig. 28). Two table amphorae and a cooking pot were set on the floor against the walls; wooden shelves in the bays formed by the brick arches carried more ceramics, including incense burners, oil lamps and pitchers, but also a glass vessel and at least two copper-alloy ewers. Some of the small marble figures probably also fell from these shelves. Some probably stood in the small niches that punctuated the brick bays. The most complete Kybele figure, for example, was found in several fragments below and in front of a niche in the north wall of the room, amid remains of charred wood.

Finds from the upper storey, above Room 12, included a copper-alloy bronze oil lamp (inv. 24-110), a metal ewer with a copper-alloy handle in the shape of a jumping dog (inv. 24-107, Fig. 29), and a copper-alloy bowl, as well as table amphorae and more ceramics lamps. The most remarkable finds from inside the access shaft (Room 23) were a miniature, boat-shaped ceramic lamp and a large copper-alloy bronze oil lamp with its wick still in place (F2085, Fig. 30). Lighting was no doubt essential for the narrow descent by ladder into the cult complex.

Further west in Room 12, however, the destruction debris was badly disturbed and partially removed. Immediately after the fire, the house owners, aware of the wealth of material, returned and rummaged in the debris, taking materials up to the apse walkway (Room 10), whose roof was damaged but remained in place. Metal vessels were sought out. It is telling that, with the exception of one cooking pot, no copper-alloy vessels were found in Room 10, even though there were several present still beneath the undisturbed debris in Room 12. By contrast, unwanted materials were left behind in large piles.

In the northwest corner of Room 10, one such pile included feet of about twenty incense-burners (Fig. 31), various miniature vessels, several broken but near-complete plates, the lower part of the Aphrodite figure (inv. 24-113), the fragment of the group-base, and several fragments of the small Zeus figure and its counterpart mentioned above (Figs. 19 and 24). Joining fragments had been found in 1986 in the northern arm of Room 10. The division of joining fragments into separate piles confirms that the marble figures were broken during the destruction event in Room 12. Debris was clearly transported from Room 12 to Room 10 in several stages.

These collecting and retrieval activities probably stopped when the city was hit by an earthquake a few years after the fire event. The roof of Room 10 collapsed, and the house ruins appear to have been abandoned for several generations. The upper storeys crumbled slowly, and remaining artefacts from the upper storeys fell with them. The first to return to the house, in the 8th and 9th centuries, probably aimed to salvage building materials. After another long period of inactivity, the house ruins became, at the start of the Late Ottoman period, a larger-scale quarry for brick. Bricks were robbed from walls systematically throughout the neighbourhood.

In these late interventions, objects such as the Artemis bust mentioned above were moved around. Also found in the layers above Room 22 was a fragment of a 6th-century terracotta pilgrimage medallion that so far represents the only Christian artefact from the entire complex (inv. 24-56, Fig. 32). The last recovery of building materials left behind large piles of rubble spread across the area.

Interior of apse: HoK 24.4 (Figs. 33-34). Excavations inside the apsed area of the house began in 2024 and reached Byzantine layers. The area to the south of the apse was used in the 9th and 10th centuries, as shown by well-preserved storage vessels and many glass bracelet fragments found here. Structural remains are, however, mostly fragmentary and damaged by later interventions. Late Ottoman ceramics were found throughout the fill, and part of a Late Ottoman kiln built against the apse wall was the latest intervention in the area, probably of the 19th century (Fig. 33).

3. NORTH TEMENOS HOUSE (Figs. 35–43)

The large mansion to the north of the Temple of Aphrodite, called the North Temenos House (hereafter NTH), is now known from an early 4th-century inscription to have been the house of the governor in late antiquity, when Aphrodisias became the capital or metropolis of the new province of Caria. It was partly excavated in 1965–1967. A new project was begun in 2023 to understand and publish the complex as part of current research into housing and living in Aphrodisias. In 2024 two trenches were opened with different questions. NTH 24.1 continued over the same footprint as NTH 23.1, to clarify phases and chronology. Trench 24.3 explored the area beyond the colonnade that defines the current eastern border of the house, following suggestive results in this area from geophysical survey. The project was led by Cemile Karaca, with the assistance of Marleen Neubauer, and overseen by Ben Russell. It is funded by The British Institute at Ankara, the Istanbul Rotary Club, The Leverhulme Trust, and the University of Edinburgh.

Trench NTH 24.1. Collapsed mudbrick and roof tile were removed down to the final occupation surfaces of the NTH's second major phase. In order to date their earthen floors, N-2 and N-5 were fully excavated (Figs. 35–36). In N-2, two striking features were uncovered beneath floor level close to the north wall of the room. One is a large storage vessel, found upright, packed within the earthen floor; the other is a pair of bowls, one placed upside-down on top of the other (Figs. 37–38). These may be ritual foundation deposits. The contents of the vessels have been sampled for archaeobotanical analysis.

A wider array of features was found beneath floor level in Room N-5 (Fig. 39), including drains and water pipes that probably relate to the first phase of the house. Two bungs on one of the early pipes show several phases of maintenance. The lower level of the packed earth floor in Room N-5 produced one small find, the upper half of a small marble figure of Aphrodite in a familiar scheme ('Venus Genetrix' type) (Fig. 40). It had been laid facing upwards, perhaps deliberately, on the eastern side of the room, below the southernmost water pipe. The removal of the floor deposits in Room N-6 also

revealed a range of water supply and drainage features, which had been modified before a packed earth floor was laid.

The floors of Rooms N-2 and N-5 produced a wide variety of ceramics mostly of the 4th to 6th century, with some possible early 7th-century sherds. They are a clear terminus post quem for refurbishments in the house to which they belong: the end of the 6th or early 7th century AD. At this date, the original floors in N-2, N-5, and N-6 were removed, modifications made to the water supply and drainage systems, and new packed earth floors laid.

The removal of the floors in Rooms N-5 and N-6 also provided dating evidence for the first phase of the house. Two sondages in the southwest corners of these rooms (see Fig. 39) uncovered ceramic deposits of the Early to High Imperial periods that contain no ceramics later than the 3rd century AD. A wide range of high-quality ceramic tablewares includes mould-made cups and bowls of the Augustan period (Fig. 41). They strongly indicate that the area was occupied by elite housing by the Early Imperial period. A waterpipe laid within the earlier deposit uncovered in N-2 was cut by the room's south wall, providing a terminus post quem for it, and for the house more generally, of the late 3rd century AD. All of this indicates that the NTH complex was built at the end of the 3rd or beginning of the 4th century AD and probably replaced a series of pre-existing elite residences.

A small room (N-7a) was revealed to the west of N-2 and north of N-1, with thin north and west walls constructed without foundations (Fig. 35). It was packed with building debris and a substantial body of ceramics, dating mostly to the 6th and 7th centuries AD. Two pilgrim ampullae were found in this room, one carefully laid on top of the ceramic deposit, the other at its base (Fig. 42 A-B). Again, they seem to have been placed here deliberately. Too small to have been used as a functional space, this room was perhaps constructed as a pier, packed with debris, to form a solid platform or the base of a staircase. Beneath, a compact earth floor was revealed, similar to those in Rooms N-2 and N-5. Various later interventions in the northwest part of the complex are indicated by ceramic finds dating up to the 9th century AD.

Three strong results emerge. First, there was elite housing in the area of the NTH as early as the Augustan period. Second, we have dating evidence for the construction of the house after c. AD 300. And third, we can now see the house was extensively re-modelled after c. AD 600. From this date, the building entered a new phase of occupation – probably more utilitarian – that continued until perhaps the 10th century.

Trench NTH 24.3. The trench explored the eastward extension of the complex (Figs. 43 A-B). Earlier excavation in 1967 had opened a small part of this area, but the results were unclear. At the southeast corner of the NTH, in the position of a 1967 trench, the eastward return of the east wall of the house was

revealed, with part of a brick-tile floor (Fig. 43 A). A large copper-alloy lamp was excavated here, complete with its lid and hook from which it was originally suspended from the back wall of this space. Burning around the lamp and on the floor beneath it suggest the lamp was alight when it fell, in an earthquake, probably in the 10th century, that finally brought down the house after more than 600 years of continuous occupation.

Immediately to the north, a long basin was found, running north-south along the line of the NTH's excavated east wall (Fig. 43 A). It seems to be contemporary with the first phase of the house and was probably a water feature. It would have been on the west side of a peristyle court extending to the east. In the second NTH phase, the basin was filled in. On the east side of the trench, three cist graves (probably mid-Byzantine) covered with schist and marble slabs were found. They will be excavated in 2025. A further grave, built of tiles, was found to have been cut by the 1967 trench, and its remaining parts were excavated this year. The surviving bones indicate a child burial. By the time these graves were made, the house had been completely destroyed.

4. GEOPHYSICAL SURVEY (Figs. 44–45)

Ground-penetrating radar (GPR) continues to reveal new sectors of the busy Aphrodisian cityscape. In 2024, two main areas were surveyed: (1) the field north of the Tetrapylon (the focus of the 2023 pilot season); and (2) the field between the Temple of Aphrodite and the Stadium. The survey project was led by Melda Küçükdemirci, assisted by Ben Russell, and supported by The Leverhulme Trust and the University of Edinburgh.

North of the Tetrapylon, eight city blocks were revealed (Fig. 45). Dense domestic or commercial structures occupied the southern and northern blocks, while an open porticoed area dominated the centre of the area. To the west, a square structure (5 x 5 m) emerged, probably a public monument, set within a walled enclosure. Over time, roads were built over, and new buildings were constructed on different alignments, probably in the Medieval period. In the field north of the Temple, the soil was aerated and the results less clear (Fig. 45). Street intersections and two notable buildings, however, were visible.

A smaller survey east of the Tetrapylon showed a densely built-up area. A substantial apsidal hall, c. 13 m wide, was probably the reception room of a Late Roman mansion, and to its south-east a series of regular-shaped rooms belonged to a later structure partly overlapping the apsidal hall. It is provisionally identified as a Medieval han (caravanserai). Finally, a field west of the North Temenos House was surveyed, where the colossal head of Zeus was found (Fig. 2). A major north-south street emerged clearly, along the west side of which ran a substantial stoa or other long structure. The Zeus was found in what seems to have been an open area to the west of this building.

5. URBAN PARK, called THE PLACE OF PALMS (Fig. 46)

Earlier excavation of the public square, formerly called ‘The South Agora’ (215 x 70 m) in 2012–2017, funded by Mica and Ahmet Ertegun, showed that the complex was an Urban Park with a long pool (170 x 30 m), surrounded by palm trees and Ionic colonnades. In a 6th-century poem inscribed on its eastern gate or Propylon, it is called ‘The Place of Palms’. In the final season of a six-year conservation project on the pool, sponsored by Mr. Ömer Koç and the Geyre Vakfi, work concentrated on the western part of the pool’s north side. The repair of the inner marble perimeter, under the supervision of Hikmet Apaydın and Thomas Kaefler, is virtually complete. The collaborative volume on the whole complex and its excavation, written by sixteen specialist authors was published in 2024 as *Aphrodisias XIV* in the site series (see further, below, under **13. Publication**).

6. TETRAPHYLON (Figs. 47–49)

The Tetrapylon was a grand 2nd-century gateway that gave access from the north-south Street into the outer sanctuary of Aphrodite. Its stone-for-stone anastylosis was carried out in the 1980s and completed in 1991, and every five to seven years (last in 2016–17) the delicate fabric of its sumptuously carved marble architecture requires maintenance. A new three-year project of careful conservation and visualisation of the structure’s urban situation, funded by Nesrin Esirtgen, was begun this year.

The west side of the monument was fully scaffolded (Fig. 47). This allowed cleaning, recording, and monitoring of any open cracks – which were filled as necessary. On the very top of the anastylosis, a new insulation of ISONEM BE 89 was applied in three layers to prevent water ingress (Fig. 48). The scaffolding was taken down progressively so that architraves, capitals, and columns could undergo the same procedure – examining, documenting, and filling any gaps. Here a mortar-like compound was used, called locally ‘horasan’ (composed of 3 parts sand, 2 parts marble dust, and 1.5 parts hydraulic lime mixed with water and primal 10:1). All water run-offs from the building were carefully checked, and the whole anastylosis was found to be in a good and robust condition (Fig. 49).

7. TETRAPHYLON STREET (Figs. 50–52)

The large-scale excavation of the north-south street, which runs from the Tetrapylon past the Propylon of the Sebasteion, has been completed. The project has brought important information about the history of the site from Late Antiquity into the Beylik and Ottoman periods. To further refine the chronology of the buildings bordering the street for final publication, a

sounding (NAve 24.1) was made in the street's eastern colonnade, to the north of the Sebasteion Propylon (Fig. 50). The sounding showed that the first, late 5th-century back wall had been pierced by many openings to the east, leading into structures behind. This configuration was, however, changed soon after construction with infills that created a more continuous wall. These findings confirm that the quality of the building north of the Sebasteion was low, and interventions to increase its structural stability were necessary from the beginning.

Repair work on the Street's marble paving was continued to the north of the Sebasteion's Propylon (Fig. 51), and immediately in front of the Propylon extensive restoration work was undertaken with a view eventually to re-establishing the late antique paving at its original level (Fig. 52). The paving had been taken up in earlier seasons to investigate the full podium height of the Propylon, and in doing so had exposed a major street drain, composed here, among other things, of many pieces of visible statuary. In 2024, the walls of the street drain were re-built to the original late antique street level to accommodate eventually the original paving in position and to allow access from the Street into the Sebasteion (Fig. 52). Sloped slabs from the Propylon's north stairway were newly located and will be restored in position in 2025. Eight blocks with protruding flat vertical dowels that formed the base of a late antique fountain in front of the north end of the Sebasteion's north building were restored to their original positions. They were covered with geotextile, earth, and stones so that their iron dowels do not protrude.

8. SEBASTEION TEMPLE (Fig. 53 A-B)

The Sebasteion complex culminated at its east end in a tall Corinthian temple, dedicated to Tiberius and Livia. Most of the temple was demolished in Late Antiquity, leaving only its columned front standing. An anastylosis project to restore the columns of the façade was generously renewed in 2024 for a further three years by Caroline Koç.

In 2022-23, three full columns (1–3) were set up. In 2024 more column trials were undertaken, and more joins were discovered, doweled, and glued. This work will continue in 2025, when missing parts of columns 4–5 will be carved by hand to fit their positions exactly. A major task completed this year was to reinforce the column foundations. The foundations were anchored in position by doweling a heavy concealed concrete block to the back of the stylobate blocks and the blocks below it. The work was carried out according to the calculations of our structural engineer Rudi Spiel (Fig. 53 A). The purpose is to tie the restored columnar façade back to the rest of the podium. Other work involved the re-arranging and studying of the temple's architrave blocks on the north side of the podium.

9. SEBASTEION NORTH BUILDING (Fig. 54 A-B)

The processional avenue of the Sebasteion was flanked by three-storeyed buildings with elaborate marble façades filled with reliefs. Some surviving parts of the North Building, dated by its dedication to the mid-1st century AD, were set up at the time of its excavation by Kenan Erim in 1979-81. They are principally parts of the first storey in the Doric order. A new three-year project was begun in 2024, to restore, correct, and add to the old restoration, and is funded by Mehmet and Selin Tara.

The building was scaffolded and parts from around and including Column 5 were dismantled – cornice, frieze, and architrave blocks as well as column drums (Fig. 54 A-B). The aims are to correct misalignments in the old restoration, to remove the old iron dowels and clamps, and to replace them with modern materials. A broken architrave was repaired using a long stainless dowel fixed with Hilti HIT. This work allowed assessment of re-restoring all the marble elements in the same painstaking way.

10. TEMPLE-CHURCH (Figs. 55–59)

The Temple of Aphrodite was converted into a large church, the Cathedral of the Archangel Michael, in the mid-later 5th century (Fig. 55). The east end of the Church and its liturgical configuration is well preserved but is not at all easy for the visitor to understand. A new three-year project was begun in 2024 to clear the area of extraneous material and to display the Church's east end and its sanctuary to better effect. The project is funded by Doğan and Ayşegül Karadeniz.

All the heavy marble architectural elements that were stored here, such as colossal column drums from the nave columns, were removed by crane to a new block-field immediately to the north, outside the Church (Figs. 56–57). The well-preserved marble paving to the north of the sanctuary, between the *templon*'s stylobate and the colonnade of the nave, was exposed and cleaned. The foundation of the three-sided *templon* around the sanctuary is now clear, with statue bases of the imperial period in position re-used as supports for its upper columnar screen. The four-column *kiborion* inside the sanctuary defined by the *templon* survives now only in its column bases. This was the baldachino over the altar proper, and preserved inside it to the rear is the well-head mentioned at the temple of Aphrodite at Aphrodisias by the 2nd-century writer Pausanias (Fig. 57). The well was once outside the temple to its east, but in the ambitious conversion that the temple underwent, the well was now *inside* the much-extended interior of the church. The *synthronon*, the semi-circular banked seating for the clergy inside the apse behind the sanctuary, can now be better understood. Several boxes of fragmented but important wall

mosaics (Fig. 66 A) that once decorated the apse of the church, found in a depot beneath the Aphrodisias Museum, were recorded.

Preliminary work, funded by the Merops Foundation, was begun by Phil Stinson for the eventual publication of the Temple and the Church, drawing together the earlier work on the building by Laura Hebert and Jim Coulton. The aediculated east wall that defined the *temenos* or inner sanctuary area of the Temple was partly cleaned and examined (Figs. 55 and 59). Its central gateway, transformed into a small, apsed Christian shrine, filling the gate's passage, was exposed and recorded. An impressive upper course of fierce projecting animal foreparts (protomes) looked over and protected this gateway and its passage in imperial times. Its blocks were retrieved from the area to the west of the Tetrapylon, set up by crane on the Tetrapylon lawn, and cleaned, studied, and photographed (Fig. 58 A-B). The protome elements consist of the foreparts of a lion, a bull, and a lion on top of a bull, all projecting over the passageway and emerging from deeply-carved acanthus. At the end of the season these elements were returned to their storage areas.

11. BASILICA (Fig. 60 A)

The Civil Basilica, located at the south-west corner of the Place of Palms, was built c. AD 100 and its façade was inscribed with Diocletian's Edict of Maximum Prices in AD 301. The five-year project to restore part of its entrance architecture (four colossal columns) and to display the text of Diocletian's Edict, funded by pladis and Murat Ülker, was completed in 2023. In 2024, a large marble statue base for a colossal female divinity, which had been moved for the anastylosis work, was re-placed in its original position in front of one of the restored columns (Fig. 60 A). And several large parts of the original inscribed Edict, including the important beginning of the document and its long preamble, written in the stern voice of the emperor himself, were doweled together and joined into more secure, single panels in the excavation's Blue Depot.

12. STUDY AND DOCUMENTATION (Figs. 60–66)

The detailed documentation of old and new finds in the depots forms the basis for scientific publication. Further major depot re-organisation of ceramics, bones, and marble fragments was carried out under the supervision of Selcen Köroğlu. A large mixed body of material from an old depot under the Aphrodisias Museum was incorporated into the excavation's recording system.

Marble. New studies by Tim Penn recorded more than 100 gameboards and some 200 pestles and mortaria. Further Julio-Claudian statues from the

Sebasteion Propylon were assembled for their publication by Julia Lenaghan (Fig. 60 B). Apart from the colossal Zeus and the extensive series of small cult figures from the House of Kybele, significant new marbles included a sarcophagus chest of unusual form, inscribed on one of its short ends with the single word *zōsin* ('they are living', I 24-07, Fig. 61). Two small crosses were (later) engraved on the upper surface at two corners where they would have been concealed by the lid (now missing).

Inscriptions. Epigraphists Angelos Chaniotis and Özge Acar assembled material for a planned corpus of inscriptions from Aphrodisias and continued documentation of the site's graffiti. More than forty inscribed Christian crosses were recorded by Takashi Fujii on the seats of the Theatre.

The most important new epigraphic find in 2024 was part of an honorific statue base for one Gaius Julius Longianus (Fig. 62), found as rubble in the upper layers of Room 3 in Trench HoK 24.1 in the Kybele House sector (inv. 24-118; I 24-01). Two other fragments of the same base were already known, found in 1969 (inv. 69-634). All three pieces join and form the upper part of a statue base on which was inscribed a dossier relating to Longianus. The joining fragments were doweled together and form a monument of some consequence (Fig. 62).

The front of the base carried the honour given by the *patris*, while copies of two other documents were inscribed, one on each side. One, on the new fragment, was a petition submitted by Longianus to the emperor Trajan; the other was a letter of a Roman official (*quaestor pro praetore*) concerning Longianus. The subject is no doubt C. Iulius Magnus Longianus, a famous Aphrodisian tragic poet, known from other texts (*I.Aphrodisias 2007 12.27*). As well as a talented playwright, he is seen in the newly recomposed base to have been someone of real weight in the region, engaging directly with the imperial authorities.

Coins. The rich corpus of the site's excavation coins was further studied by Ahmet Tolga Tek (Roman) and Betül Teoman and Gültekin Teoman (Islamic). Major progress was made by Ömer Can Taşpınar in the cleaning and recording of a hoard of some 4,000 silver antoniniani brought into the Museum from near the site (Fig. 63). The hoard is the subject of his PhD research. The coins range in date from c. AD 250 to 275, from Decius to Aurelian, and include coins of Aurelian with Vaballathus (AD 272), the ruler of Palmyra, son of the famous queen Zenobia (Fig. 64).

Ceramics. Pottery study was pursued by Ulrike Outschar (Roman) and Muradiye Bursalı (Medieval). Ceramic production in the Dark Age, 7th to 9th centuries, is the subject of Emre Şahinoglu's PhD at Istanbul University.

Eugenia Vitello expanded her catalogue and study of late antique unguentaria to some 300 pieces.

Important ceramic finds in 2024 included both early and late material. From the North Temenos House came considerable amounts of early imperial ceramics, connected to Ephesos and Pergamon, including Eastern Sigillata B of the Augustan period that are unusual for Aphrodisias. The abundant ceramics from the street restaurant excavated in 2023 were studied and registered. They present an entire set of storage and cooking vessels (a total of c.150 kg) leading up to the structure's violent destruction in the early 7th century.

Close study of ceramics from the Kybele House confirmed destruction in the early 7th century. Much familiar local pottery of the 6th and early 7th century consisted of amphorae, storage vessels, basins, jugs, and a small amount of cooking ware, with very little table ware. Miniature vessels, stands for small *thymiateria* (incense-burners, Fig. 31), and two tiny, boat-shaped lamps seem to have been offerings or devotional items. Unusual in these Kybele House assemblages are the large number of African Red Slip imports (many of Hayes Form 104 and 105) of the mid-6th to early 7th century AD. Late antique lamps and unguentaria fragments support the chronology.

Bones. Study of human bones was pursued by Yağmur Başaran, focusing in 2024 on non-adult remains in some forty-five excavated burial contexts. The pathology of one three-year old, from Tomb 73A in the South Tetrapylon cemetery (S-TET-II-85) was analysed as a detailed case study (Fig. 65).

Glass, metal, mosaic. The abundant glass finds from the Street and other areas were studied by Üzlifat Özgümüş, and Quinn Bolte pursued research for her PhD on glass at Aphrodisias. Feyzullah Şahin undertook a preliminary study for future publication of some seventy significant metal finds from the House of Kybele, mainly of the late antique period: jugs, flasks, paterae, cauldrons, trays, a steelyard and its components, measuring weights, lamps, lampstands, and furniture parts. The fragments of wall mosaic from the apse of the Temple-Church (Fig. 66 A) were studied by Quinn Bolte and Tim Penn, and Claire Davis worked on the publication of the dated mid-4th century mosaics in the Civil Basilica that were documented during excavation in 2017–19.

13. PUBLICATION

Strong progress was made for monographs in the Aphrodisias series on the following: the architecture of the Sebasteion by Phil Stinson; the Stadium by Katherine Welch and Andrew Leung; the Bouleuterion by Ursula Quatember and Chris Hallett; on the City Walls by Peter de Staebler; and on the Tetrapylon Street by Ine Jacobs and other team members. Bahadır Yıldırım

completed revisions to his monograph on the mythological reliefs from the Civil Basilica. The volume by Michael Crawford and Phil Stinson, *Aphrodisias XIII: Diocletian's Edict of Maximum Prices* was published in 2023, and the volume edited by Andrew Wilson and Ben Russell, *Aphrodisias XIV: The Place of Palms: An Urban Park at Aphrodisias* was published in 2024 (Fig. 66 B).

STAFF 2024 (Fig. 67)

Archaeologists, Art Historians: Alis Gülfizar Altınel, Duru Yağmur Başaran, Quinn Bolte, Antonie Brenne, Muradiye Bursalı, Emma Capaldi, İrem Çakırbaş, Claire Davis, Christopher Hallett, Ine Jacobs, Cemile Karaca, Meryem Konuş, Mikayıl Köroğlu, Alfie Leek, Andrew Leung, Marleen Neubauer, Ulrike Outschar, Esen Ögüş, Üzlifat Özgümüş, Timothy Penn, Ursula Quatember, Benjamin Russell, Roland Smith, Serra Somersan, Canberk Soylu, Grace Stafford, Brianna Stellini, Philip Stinson, Feyzullah Şahin, Emre Şahinoğlu, Serap Ünsal, Eugenia Vitello, Katherine Welch, Bahadır Yıldırım, Ozan Yıldırım, Yilu Zhuang. Architects: Grace Beirne, Harry Mark, Zeynep Ezgi Oğur, İdil Özenel, Ebru Torun. Anastylis Architects: Thomas Kaefer, Gerhard Paul. Conservators: Büşra Arı, İslim Görür. Crane Operator: Recep Köle. Depot Manager: Selcen Köroğlu. Epigraphists: Özge Acar, Angelos Chaniotis, Takashi Fujii. Geophysical research: Melda Küçükdemirci. Numismatists: Ömer Can Taşpınar, Ahmet Tolga Tek, Betül Teoman, Gültekin Teoman. Photographers: Ian Cartwright.

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R.R.R. Smith, Director
Ine Jacobs, Field Director
Serra Somersan, Assistant Director
4 November 2024

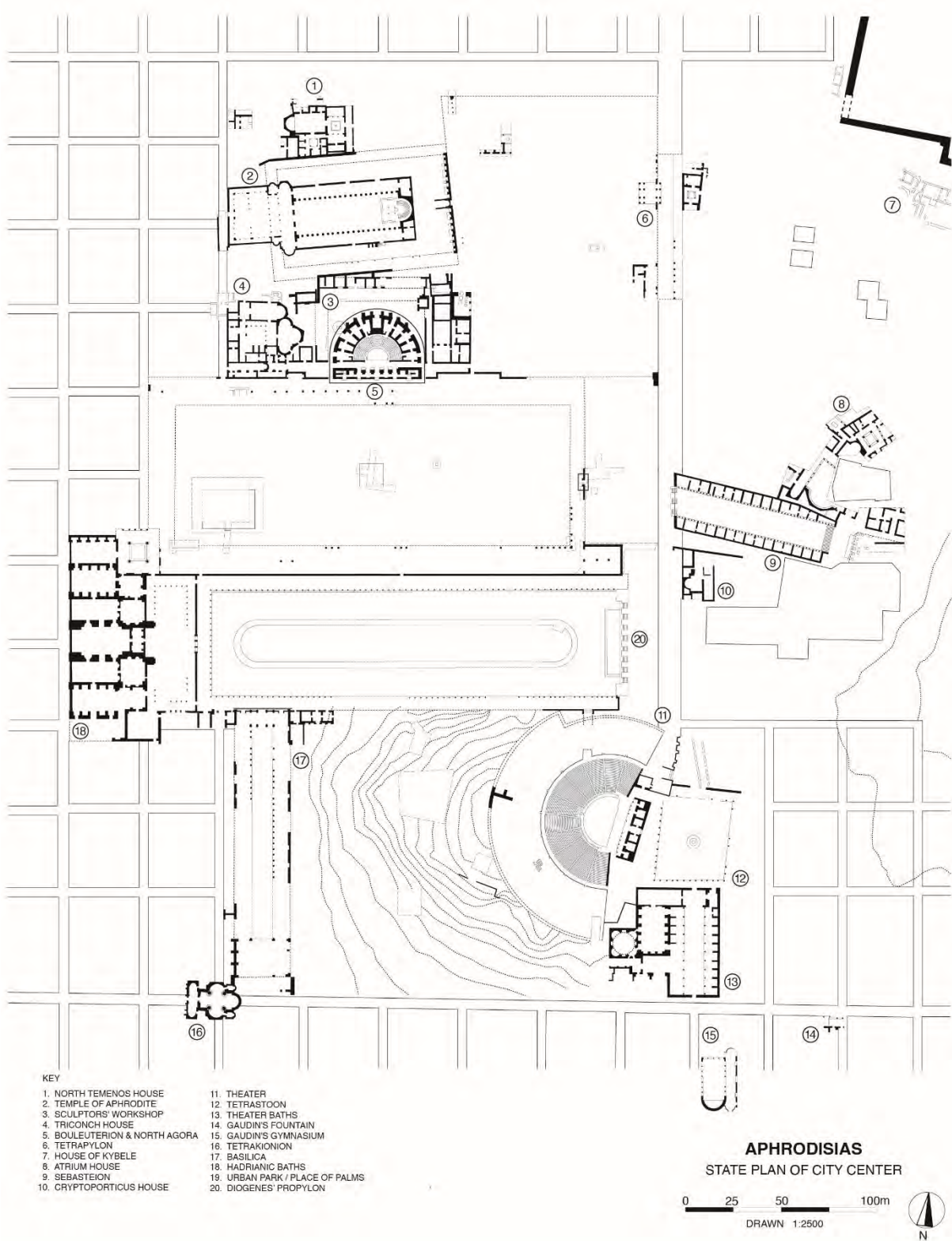


Figure 1: Aphrodisias, city centre, state plan.



Figure 2: Console with high-relief head of Zeus (inv. 24-11), from area west of North Temenos House (2024).

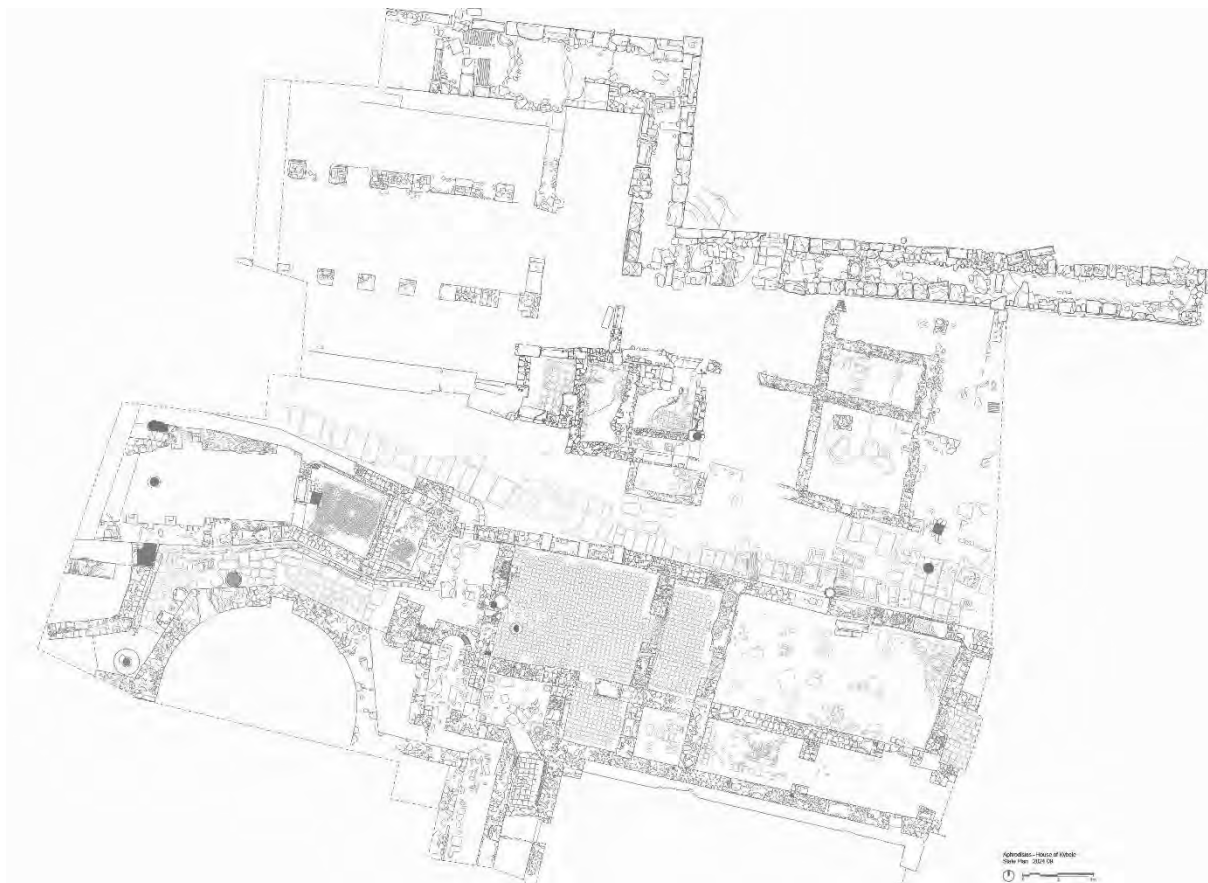


Figure 3: House of Kybele sector. State plan (2024).



Figure 4: House of Kybele sector. Orthomosaic showing 2024 trenches.



Figure 5: House of Kybele sector. Drone view, looking northeast (2024).



Figure 6: House of Kybele sector. HoK 24.1, orthomosaic with room numbers (2024).



Figure 7: House of Kybele sector. HoK 24.1, Room 2, with brick tiled floor, looking north (2024).



Figure 8: House of Kybele sector. HoK 24.1, Rooms 4 (left) and 6 (right) at end of season, north at left (2024).



Figure 9: House of Kybele. Crane view of HoK 24.2 and 24.4, at end of season, north at top (2024).

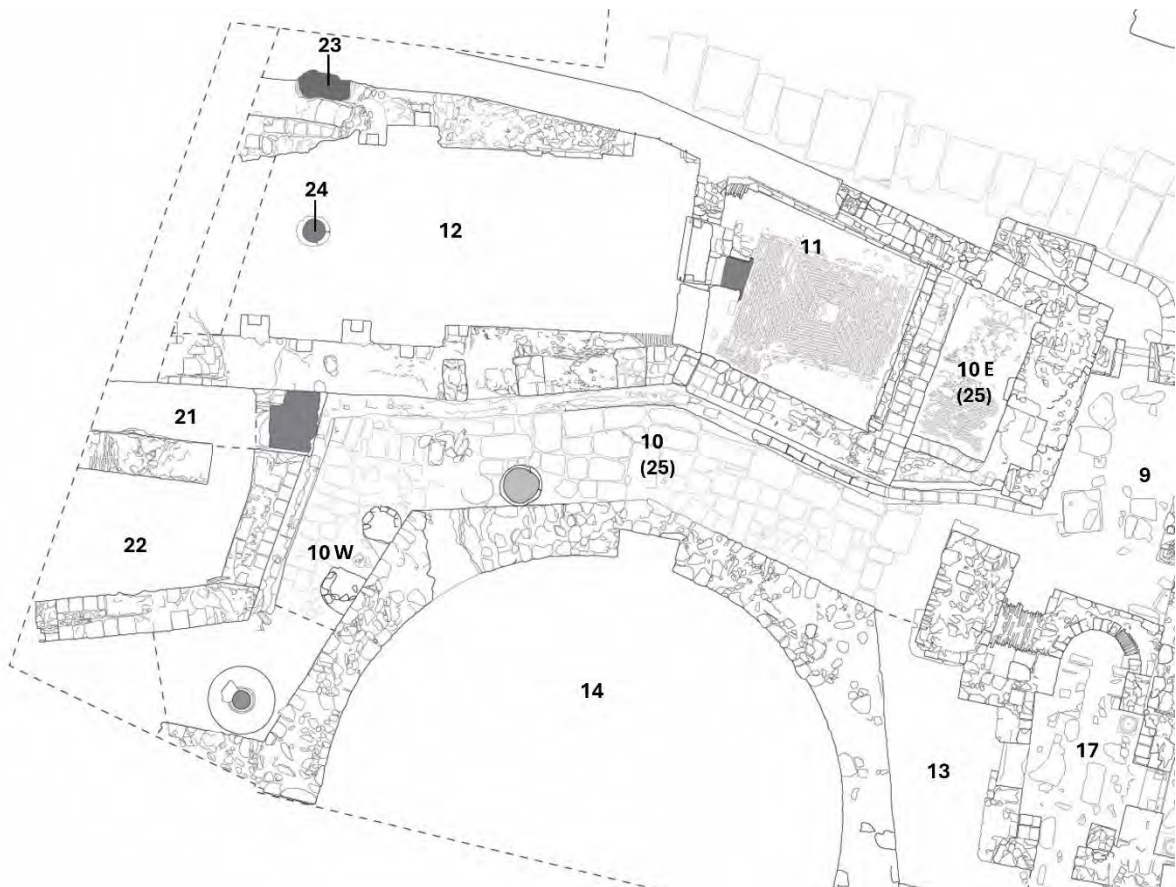


Figure 10: House of Kybele. State plan of area covered by HoK 24.2 and 24.4, with room numbers, north at top (2024).



Figure 11: House of Kybele. HoK 24.2, Room 12, looking east to doorway into Room 11 (2024).



Figure 12: House of Kybele. HoK 24.2, Room 12, north wall, detail showing brickwork, niches, and springing of vault (2024).



Figure 13: House of Kybele. HoK 24.2, manhole-style access into small chamber (Room 24) countersunk into floor of Room 12, north at left (2024).



Figure 14 A–B: House of Kybele. Views into tunnel spaces (Room 25), brick-vaulted, with cave-like wall finishing, running around Room 12 (2024).



Figure 15 A-B: House of Kybele. A: fountain in east wall of Room 22, looking east.
B: Southwest corner of Room 22 – white dashed lines indicate later additions to earlier north-south wall (2024).



Figure 16: House of Kybele. Bust of Artemis of Ephesos, found in two fragments (inv. 24-23 A and B) in Room 22 (2024).



Figure 17: House of Kybele. Western arm of corridor around apse (Room 10), looking south, with remains of built supports for storage vessels at left, stone pithos at far end, and waterpipe visible at right (2024).



Figure 18: House of Kybele. Cut through north wall of Room 12, looking north into access shaft (Room 23) with slots for steps of ladder (2024).

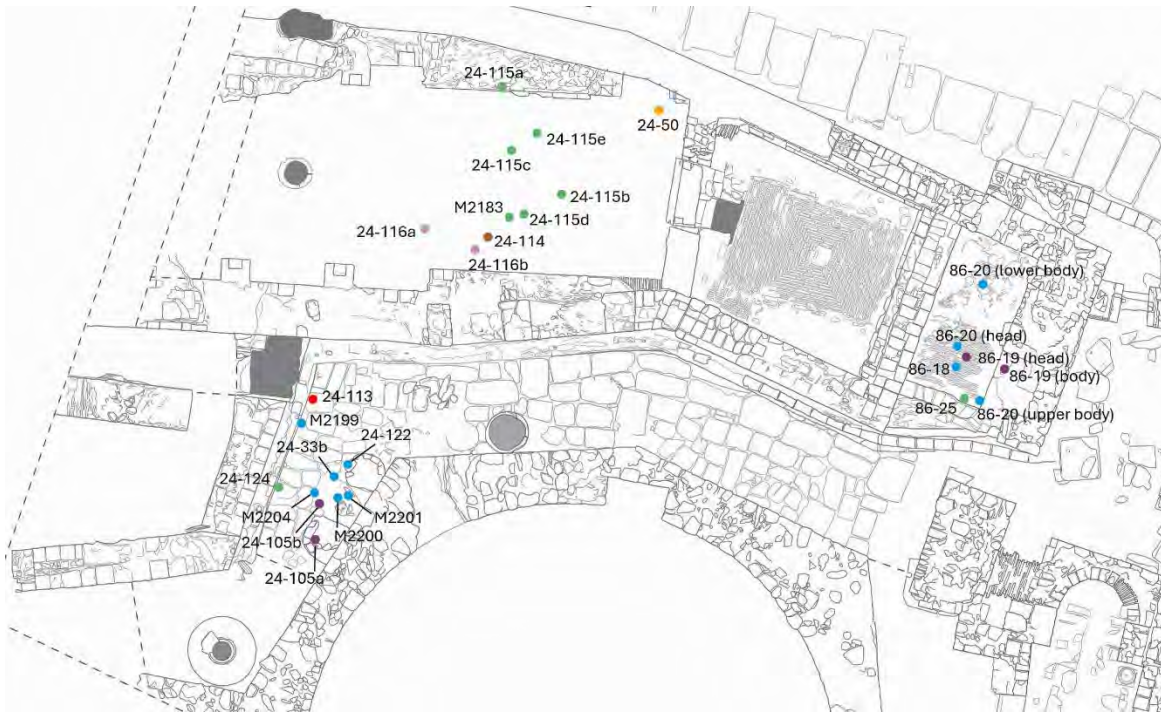


Figure 19: House of Kybele. Plan of rooms north of apse, with findspots of fragments from small marble figures (2024).



Figure 20 A-B: House of Kybele. Small marble figures of Kybele from Room 12 (left, inv. 24-115, right, inv. 24-116) (2024).



Figure 21: House of Kybele. Sleeved marble forearm holding globe (inv. 24-105A-B), joins arm of small figure of Kybele (inv. 86-19) found in 1986 (2024).



Figure 22: House of Kybele. Small marble head of Athena (inv. 24-114) from Room 12 (2024).



Figure 23: House of Kybele. Lower part of small figure of Aphrodite (inv. 24-113), from Room 10 (2024).



Figure 24: House of Kybele. Small marble figure of Zeus (inv. 86-20) found earlier, in 1986, in northeast arm of Room 10, joins shallow plinth (inv. 24-33A-B) that fits in left-hand cutting in base for two figures (inv. 86-18) also found earlier, with Zeus figure. Base is decorated with symbols and is now completed by new fragment at its left end (inv. 24-122) (2024).



Figure 25 A-B. House of Kybele. A: Part of plinth, in black-and-white Göktepe marble, found with five fragments of tree trunk encircled by snake (HoK 24.2, M 2200).
B: Tiny white marble head of veiled divinity (inv. 24-124) (2024).



Figure 26 A-B. House of Kybele. A: Tiny black-and-white marble figure of Apollo (inv. 24-50) from Room 12.
B: Large marble bust(?) of mountain divinity (inv. 24-50) from space to east of apse (Room 13) (2024).



Figure 27 A-B: House of Kybele. Front and back of large marble bust(?) of mountain divinity (inv. 24-50) from space to east of apse (Room 13) (2024).



Figure 28: House of Kybele. Assemblage found against north wall of Room 12, looking north (2024).



Figure 29: House of Kybele. Copper-alloy handle of metal ewer in shape of jumping dog (inv. 24-107), from upper storey of Room 12 (2024).



Figure 30: House of Kybele. Copper-alloy lamp (F2085) from access shaft (Room 23) (2024).



Figure 31: House of Kybele. Feet of ceramic incense-burners from northwest corner of Room 10 (2024).



Figure 32: House of Kybele. Terracotta pilgrimage medallion (inv. 24-56), from upper layers in Room 22 (2024).



Figure 33: House of Kybele. HoK 24.4, remains of Late Ottoman kiln built against apse, looking north (2024).



Figure 34: House of Kybele. HoK 24.4, orthomosaic of apse, north at top, showing Byzantine remains uncovered in 2024.



Figure 35: North Temenos House. Excavation in northern range of house (NTH 24.1), looking southeast. Small chamber, Room 7a, is in foreground (2024).



Figure 36: North Temenos House. Orthomosaic of NTH 23.1 at end of 2023 season, with rooms labelled.



Figure 37: North Temenos House. NTH 24.1. Foundation(?) deposit found beneath packed earth floor of Room N-2 (2024).



Figure 38: North Temenos House. NTH 24.1. Pair of bowls found beneath packed earth floor of Room N-2 as part of a foundation(?) deposit (see Fig. 37) (2024).

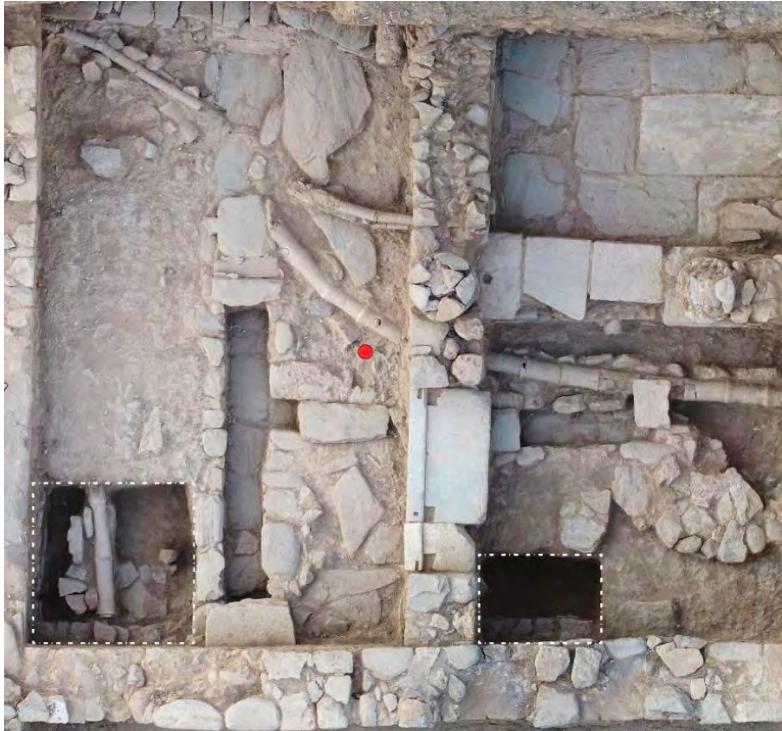


Figure 39: North Temenos House. NTH 24.1. Drains and pipelines beneath packed earth floors of Rooms N-5 and N-6 (sondages indicated by dashed lines) (2024).



Figure 40: North Temenos House. NTH 24.1. Small marble figure of Aphrodite (inv. 24-58) from packed earth floor in Room N-5. Find-place is indicated with red dot in Fig. 39 (2024).



Figure 41: North Temenos House. NTH 24.1. Fragment of mould-made ceramic bowl (inv. 24-89) of Augustan date (2024).



Figure 42 A-B: North Temenos House. NTH 24.1. Two pilgrim ampullae (inv. 24-20 and 24-48) from small chamber, Room 7a – see Fig. 35 (2024).



Figure 43 A-B: North Temenos House. A: NTH 24.3, north at top. B: Crane view of house, north at bottom – NTH 24.3 is at upper left of excavated area (2024).



Figure 44: Geophysical survey (GPR) at Tetrastyle (2024).



Figure 45: Results of geophysical survey (GPR) in northern part of site, overlaid on city plan and street grid (2024).



Figure 46: Place of Palms. Conservation of north side of pool's marble perimeter (2024).



Figure 47: Tetrapylon. West side of anastylosis scaffolded for conservation and maintenance (2024).



Figure 48: Tetrapylon. West side. Sealed joints and insulation with ISONEM BE 89 behind northern part of facade, above cornice level, looking north (2024).



Figure 49: Tetrapylon. West side. Anastylis of carved marble facade cleaned and conserved, looking south (2024).



Figure 50: Tetracylon Street. Nave 24.1. Sondage against back wall of east colonnade, showing short wall-infills in original wall openings to east, north at left (2024).



Figure 51: Tetracylon Street. Looking south towards Sebasteion Propylon, showing restored blue-grey marble street paving (2024).



Figure 52: Tetrapylon Street. Looking north, showing restored walls of late antique street drain at left in front of Sebasteion Propylon and exposed area of original 1st-century paving in centre foreground (2024).

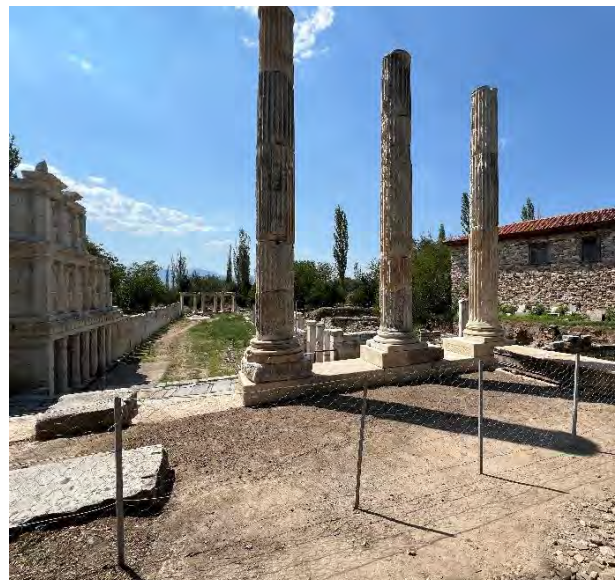
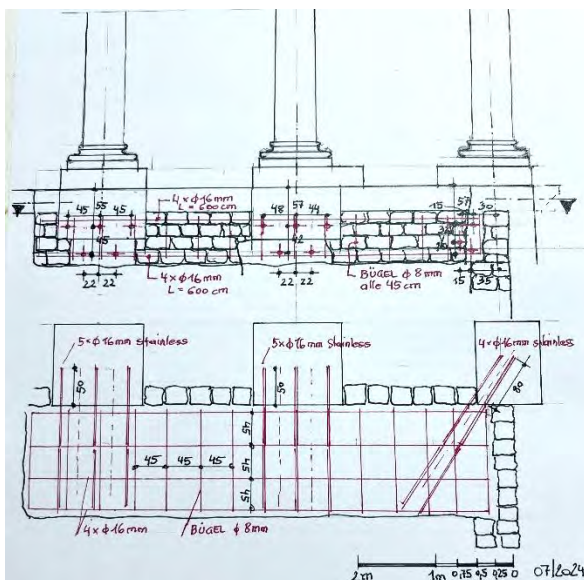


Figure 53 A-B: Sebasteion Temple. A: Elevation and plan of reinforcement to tie foundation of restored facade to podium. B: Anastylosis of Temple columns after reinforcement, looking west (2024).



Figure 54 A-B: Sebasteion North Building. A: Re-setting column. B: East end of North Building scaffolded (2024).



Figure 55: East end of Temple-Church and East Temenos Wall, drone view, north at top (2024).



Figure 56: Temple-Church. East end, before moving of blocks and columns, looking east to apse (2024).



Figure 57: Temple-Church. East end, after clearing of sanctuary, kiborion, and synthronon, looking east to apse (2024).



Figure 58 A-B: Projecting animal foreparts (protomes) from entrance through East Temenos Wall (Fig. 59).
A: From L to R, lion on bull, bull, lion. B: Profile view of lion on bull (2024).

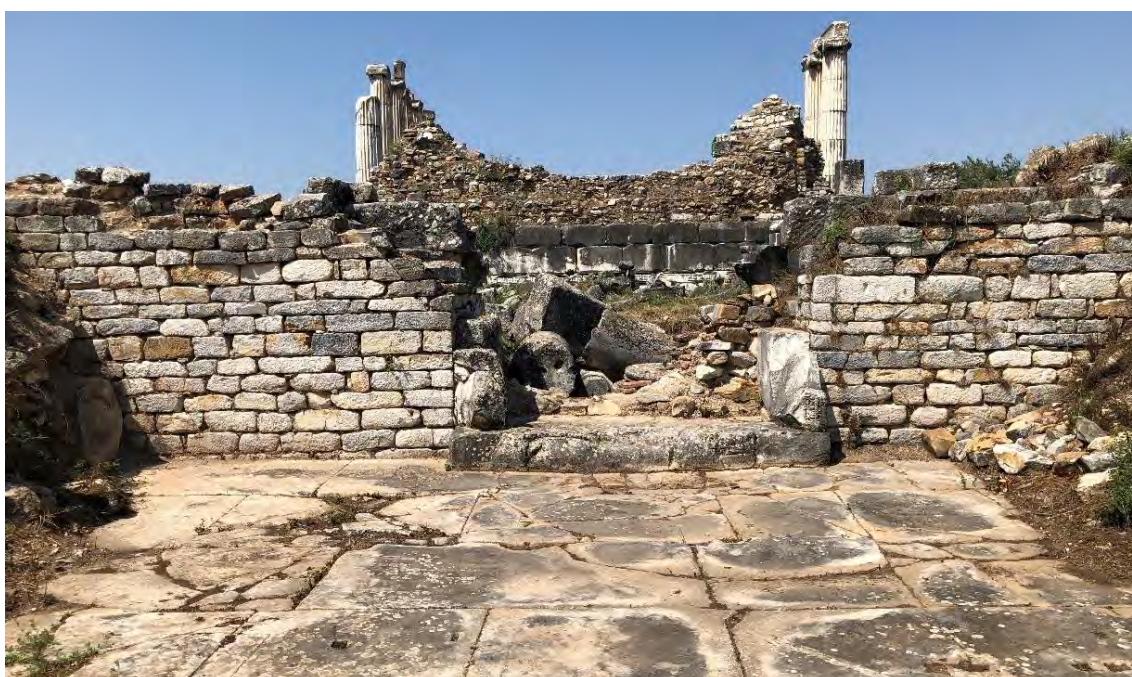


Figure 59: Temple-Church. Entranceway through East Temenos Wall, with Temple-Church behind, looking west (2024).



Figure 60. A: Civil Basilica. Statue base re-set in position. B: Sebasteion Propylon. Assembled statue parts (2024)



Figure 61 A-B: Unusual sarcophagus chest recovered by Aphrodisias Museum, inscribed zōsin ('they are living', I 24-07) (2024).



Figure 62: Fragment of honorific base for tragic poet Gaius Julius Longianus (inv. 24-118; I 24-01, found at Kybele House sector (HoK 24.1), dowelled together with two other fragments of same base (inv. 69-634) (2024).



Figure 63: Part of coin hoard (antoniniani) from near Aphrodisias, AD 250–275.



Figure 64: Antoninianus of emperor Aurelian (L) and Vaballathus, ruler of Palmyra (R), AD 272.



Figure 65: Case study of child's bones from Tomb 73A in South Tetrapylon cemetery (S-TET-II-85) (2024).

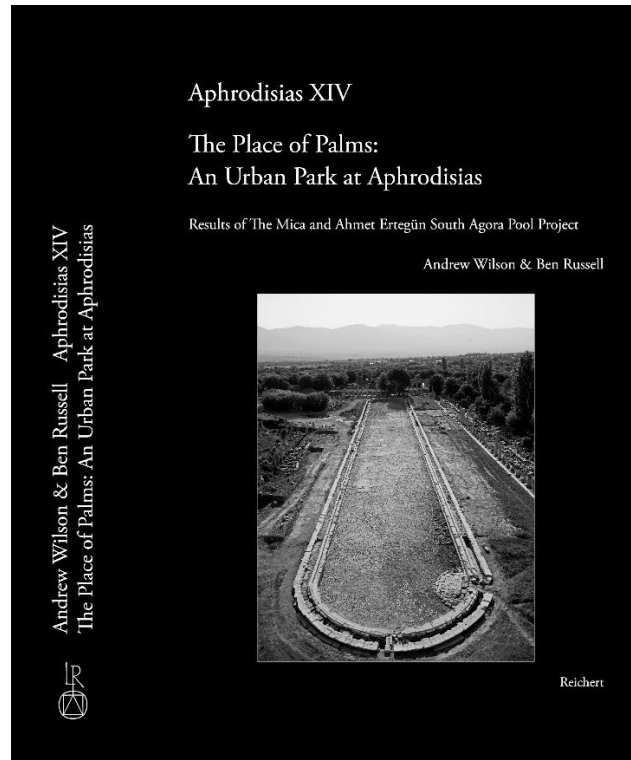


Figure 66. A: Fragments of wall mosaic from apse of Temple-Church. B: Cover of new Aphrodisias monograph (2024).



Figure 67: Aphrodisias excavation team in 2024.

