

**EXCAVATIONS AT SERÇE LİMAN (1977)**  
**A CARGO OF ELEVENTH - CENTURY GLASS**

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One of the shipwrecks located by the American Institute of Nautical Archaeology, during its 1973 underwater survey between Bodrum and Antalya, lay about 75 meters from the northeast shore just inside the mouth of Serçe Liman, a large natural harbor, at a depth of 33 meters. Retired sponge diver Mehmet Aşkın of Bozburun had told the survey team that he had seen other divers bringing glass fragments to the surface from that spot, and two survey dives in 1973 revealed scattered glass and partially buried amphoras, believed at the time to be of the Late Byzantine period<sup>1</sup>.

Between late June and early September, 1977, the institute began excavation of the site<sup>2</sup>. This first campaign revealed a partially preserved wooden hull and a unique cargo of glass from the early 11th century A.D.

A detailed description of the ship's construction has been written by Frederick van Doorninck, Jr., for the **International Journal of Nautical Archaeology**<sup>3</sup> but his conclusions may be summarized here :

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(1) G. F. Bass, «Underwater Survey - 1973,» **Türk Arkeoloji Dergisi** XXII - 2 (1975) 34 (I.) with Res. 10 - 12 on p. 38.

(2) Staff: from AINA: G. F. Bass, C. J. Eiseman, D. A. Frey, J. W. Kelley, R.C.M. Piercy, and Tufan Turanlı; from İstanbul Devlet Güzel Sanatlar Akademisi, Gündüz Gölönü; from Boğaziçi Üniversitesi, Cemal Pulak, Sina Mandalinci, Ali Manisalı, Hasan İncirlioğlu, Osman Pekin, and Barlas Çağlayan; from Texas A&M University; D.H. Keith. Other staff were engineer Ömer Zeki Elbi, photographer Ayhan Sicimoğlu, and physician John Cassils. Oğuz Alpözen served as commissioner from the Turkish Ministry of Culture, assisted by Yüksel Eğdemir.

The excavation was financed by the American Institute of Nautical Archaeology, Texas A&M University, the National Geographic Society, and the Corning Glass Works Foundation.

(3) G. F. Bass and F. H. van Doorninck, Jr., «An Eleventh - Century Shipwreck at Serçe Liman,» **IJNA**, forthcoming.

The plan of the wreck (Plate 1) shows the extent to which it was excavated in 1977. The ship had sunk onto a rock outcrop and tipped over onto its port side, which remained well preserved below the waterline by a protective covering of sand. The ship's curving sternpost and stem are connected by a keel ca. 9 meters in length; the overall waterline length seems to be between 16 and 17 meters, and the waterline beam between 5 and 6 meters.

The wreck was chosen for excavation partially because of its relatively late date, for we seek, through excavations, to trace the development of ship construction in antiquity. The modern shipwright, in building a ship, first constructs a skeleton of keel, sternpost, stem and frames (or ribs), to which he nails the outer hull planks (strakes). Greco-Roman shipwrights, on the other hand, built their ships «shell first;» that is, they attached a sternpost and stem to the keel and then built up the hull one plank at a time, each plank fastened to that beneath by a series of mortise-and-tenon joints running along their lengths. Frames (ribs) were inserted afterwards, and did not provide the ship with its greatest strength<sup>4</sup>. The transition from the ancient to the modern method of construction seems to have been gradual: a 7th-century Byzantine shipwreck excavated at Yassı Ada, for example, was built in the ancient manner below the waterline and in the modern manner above it<sup>5</sup>.

The hull at Serçe Liman depended primarily on its frames for strength and no mortise-and-tenon joints have as yet been found. It may, therefore, have been built in the modern, skeletal manner throughout. Even if this proves not to be the case, the hull certainly remains an important document in the history of hull construction, and deserves to be raised and conserved for display, as was the Girne (Kyrenia) shipwreck on Cyprus<sup>6</sup>.

The plan reveals that the interior of the ship was divided into clearly defined areas: near the bow there seems to have been some type of living quarters, for bowls, intact glass vessels, and traces of food (animal bones) were found there. Just aft of this living area were stacked six anchors of a peculiar «Y» shape known previously from underwater

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(4) An example of this type of construction appears in G. F. Bass and F. H. van Doorninck, Jr., «A Fourth-Century Shipwreck at Yassı Ada», *American Journal of Archaeology* 75 (1971) 29-34.

(5) F. H. van Doorninck, Jr., «Byzantium, Mistress of the Sea: 330-641,» in *A History of Seafaring* (G. F. Bass, ed.), (London & New York, 1972) 140-144.

(6) S. W. and M. L. Katzev, «Last Harbor for the Oldest Ship», *National Geographic* 145: 5 (1974) 618-625.

finds off Cyprus and Sicily; a seventh anchor, probably the bower anchor, is seen forward of the ship's stem. An eighth anchor was seen about 20 meters forward of the ship, perhaps a bower anchor in use at the time of the sinking.

Abaft the anchor pile was a mixture of amphoras and ballast stones, including four round millstones, and along the after edge of this concentration of stone was a great deal of cullet (raw glass destined to be remelted at a glass factory for fashioning into wares); chunks of cullet were up to 30 cm across, and were mostly green for the manufacture of clear glass, although smaller pieces of amber and blue also occurred.

The greatest concentration of glass vessels, all broken, was found between the cullet and a stern living area. Thousands of shards were mapped and raised to the surface, where each was passed through three week-long baths of increasingly fresh water, to leach out potentially harmful salts. Well over a hundred different shapes were catalogued, in a variety of colors. Evidence suggests that this glass was already broken at the time it was loaded onto the ship in antiquity, and that it was destined to be remelted at a later time along with the cullet; further excavation may reveal the exact nature of this cargo.

More amphoras and the ship's main living quarters were found near the stern of the wreck. Terracotta jugs, pots, and bowls were found in quantity (one bowl still containing chicken bones), along with over 200 lead fishing weights, a set of bronze balance-pan weights (not yet studied in detail), more intact glass, and remains of swords, including one with an ornate bronze handle.

The wreck is dated by two pieces of evidence: coins of Basil II (A.D. 976 - 1025), and four glass weights of the Fatamid caliphs al-Hâkim (996 - 1020) and al-Zâhir (1020 - 1035); the latter were identified, from photographs, by Michael L. Bates of the American Numismatic Society.

This close dating to the early 11th century makes the glass from the wreck an important collection for scholars studying undated finds from elsewhere. The best preserved glass is presented here in Gündüz Gölönü's drawings; catalogue numbers -GW for «Glass Wreck» appear in parentheses:

Fig. 1 (GW 57). A yellow-green glass bottle with globular body and inverted conical neck. Engraved facets on neck and kufic (?) on body. Breaks in lip and body, the latter caused by a ballast stone. From bow area of ship. Height: 18 cm.

- Fig. 2 (GW 99). Engraved clear - glass bottle with pinched, hour - glass body and disk - shaped rim. From stern area. Height : 27 cm.
- Fig. 3 (GW 64). Clear glass bottle, undecorated. From stern area  
Height : 17 cm.
- Fig. 4 (GW 65). Clear glass bottle decorated with engraved facets on neck and lions with cross - hatched bodies. From bow of ship.  
Height : 20.8 cm.
- Fig. 5 (GW 67). Clear glass bottle with tall, thin neck and highly concave base. From stern area. Height : 13.5 cm.
- Fig. 6 (GW 70). Bottle, drawn from four fragments, with molded decoration on body. From broken glass cargo : Height : 13 cm.
- Fig. 7 (GW 71). Pale green bottle, drawn from fragments. From stern area. Height : 11 cm.
- Fig. 8 (GW 72). Pale green bottle, similar to GW 71 but without decoration. From stern area. Height : 11 cm.
- Fig. 9 (GW 73). Crudely made bottle with round neck but four concave sides. Found near bow area. Height : 7 cm.
- Fig. 10 (GW 74). Clear glass perfume bottle with knob on base. From stern area. Height : 6.5 cm.
- Fig. 11 (GW 92). Two - handled vase with thumbpieces on handles  
Drawn from fragments. Found near bow area. Estimated height : 13.5 cm.
- Fig. 12 (GW 93). Pitcher of pale yellow - green glass, with beaked mouth and thumbpiece on handle. Engraved decoration. From bow area. Height; 18 cm. without handle.
- Fig. 13 (GW 94). Pale green jug with thumbpiece on handle, ring base and inverted conical neck. From bow area. Body height 16 cm.
- Fig. 14 (GW 96). Engraved tumbler. From stern area. Height : 10 cm.
- Fig. 15 (GW 98). Clear glass tumbler engraved with lions matching those on GW 65 (fig. 4) with which it was found near bow of ship. Height 14 cm.
- Fig. 16 (GW 100). Light brown glass tumbler. Architectural decoration of columns with capitals of two elements, linked by arches  
Decoration molded except for devices between the columns which seem to be engraved. From stern area. Height : 10.5 cm.

- Fig. 17 (GW 101). Tumbler from stern area of shipwreck. Height : 9.7 cm.
- Fig. 18 (GW 102). Tumbler from stern area of shipwreck. Height : 9.7 cm.
- Fig. 19 (GW 103). Group of stacked tumblers which have not yet been separated. From stern area. Height of outside tumbler. 10 cm.
- Fig. 20 (GW 104). Cup of clear glass decorated with thread of glass around its center. From stern area. Height : 4.5 cm.
- Fig. 21 (GW 105). One - handled cup with pale brown body, yellow handle, yellow - brown base, and turquoise thread around rim. From bow of ship. Height : 7.3 cm.
- Fig. 22 (GW 106). One handled cup of pale yellow glass with molded striations on body and thumbpiece on handle. Drawn from three separate fragments. From bow of shipwreck. Height : 7.3 cm.
- Fig. 23 (GW 107). Plate fragment. Found in broken glass cargo. Height : 3.3 cm. Estimated diameter 34 cm.
- Fig. 24 (GW 108). Glass bowl fragment. Found in area of broken glass cargo. Height : 6 cm.
- Fig. 25 (GW 109). Pale yellow - green bowl with turquoise rim. Blown into mold with lozenge pattern. Pontil mark evident on base. From stern area. Height : 6.5 cm.
- Fig. 26 (GW 116). Fragment of green stand. From area of broken glass cargo. Preserved height : 10.5 cm.
- Fig. 27 (GW 120). Small jar. From stern area Height : 7 cm.

Most or all of the glass seems islamic, but it is too early to speculate on the country or countries of origin. Some of the best parallels for the Serçe Liman glass have been excavated in Egypt and others in Persia; artisans traveled freely, however, making their favorite shapes in different countries, and thus it may prove difficult to assign a nationality to the Serçe Liman glass on the basis of style alone. Hopefully analyses of the Serçe Liman glass can at least determine if it was all

from the same source, and if the vessel glasses were from the same source as the cullet<sup>7</sup>.

As this report is being written, pottery from the shipwreck is still being drawn. It includes, however, examples of **sgraffito** decorated bowls, bowls glazed in imitation of T'ang Dynasty Chinese wares, and a cream-colored jug with decorative **gargoulette** that may come from Egypt<sup>8</sup>.

The nationality of the ship is still in doubt. Coins are Byzantine Greek and glass weights are Islamic. The cargo contains a mixture of Islamic glass and Byzantine amphoras, the latter often inscribed with Greek letters. At least one bronze bucket (fig. 28) is Islamic, as are most of the ceramic wares on board. Although Islamic pottery suggests a Moslem crew, identification of the bronze sword handle (fig. 29) and an analysis of the balance-pan weights may offer further clues to be considered with whatever is excavated in 1978. The eleventh-century date points also to an Islamic origin for the ship, for at that time Moslem seafarers conducted much or most of the trade with Byzantium<sup>9</sup>.

The historical significance of the Serçe Liman shipwreck will be understood only after completion of its excavation, and scientific analyses of its wood, glass and pottery.

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(7) For difficulty of distinguishing between glasswares of Persia, Mesopotamia, Syria and Egypt, see R.H. Pinder-Wilson and G.T. Scanlon, «Glass Finds from Fustat: 1964-71,» *Journal of Glass Studies* 15 (1973) 15. Syro-Palestinian glassmakers are reported moving into Egypt in the eleventh century in S.D. Goitein, *A Mediterranean Society I* (Berkeley and Los Angeles, 1967) 45. Dr. Robert Brill of the Corning Museum of Glass suggested the value of chemical analyses of the Serçe Liman glass to me.

(8) It is difficult with pottery, as with glass, to determine the country of origin because potters traveled often, making identical wares in different countries. J. Carswell, «Archaeology and the Study of Late Islamic Pottery,» in *Islam and the Trade of Asia* (D.S. Richards, ed.) (Oxford and Philadelphia, 1970) 63.

(9) A. Lewis, *Naval Power and Trade in the Mediterranean A. D. 500 - 1100* (Princeton, 1951) 214.

## APHRODISIAS. THE 1977 CAMPAIGN

Prof. Kenan ERİM

The 1977 campaign at Aphrodisias in Caria concentrated essentially on a programme of study and research involving various archaeological material recently unearthed, as well as on the organisation and installation of the Museum. Much progress was registered in all of these activities thanks to generous grants from the National Geographic Society, Matched by the National Endowment for the Humanities, and from the Charles E. Merrill Trust.

### The Museum

Since the Aphrodisias Musseum and its dependencies form a keystone of our study and research activities, emphasis was duly placed on work facilitating the completion of the exhibits and installations of the building (Figs. 1 - 3). The restoration of sculpture in the various museum halls and preparations for their display were given priority. Many intricate statuary items such as the Aphrodite cult - statue, the Diskophoros of Polykleitos, the Demos figure, the satyr with the infant Dionysos and the Achilles - Penthesilea group were restored by Mr. Reha Arıcan (Figs. 4 - 6). Unfortunately, limitation of government allocations and other funds prevented completion of installations and a formal inauguration. Efforts were not spared, however, to progress as much as possible and assist in all activities financed by the General Directorate of Antiquities and Museums of the Ministry of Culture. Designs and drawings of display cases were completed and Several meetings focusing on preparation of the Museum grounds, including landscaping problems, and selection of archaeological material to be exhibited there were arranged. The most crucial and controversial issues concerned the entrances and approaches to the Museum as well as the main accesses to the site. Their satisfactory Solution will, in turn, play a major role in the protection and preservation of Aphrodisias and its vicinity as an exceptional archaeological zone. These and other points were much debated during conferences *in situ* or in Ankara with representatives of the General Directorate of Antiquities and Museums. Fortunately, the notion of Aphrodisias as a complete archaeological unit featuring a museum and a number of unique monuments, its definition

and safeguard within a specific perimeter were sanctioned late in 1976 by a decision of the Turkish High Commission for Monuments (Anıtlar Yüksek Kurulu). Thanks to this action, it was possible to initiate in late summer expropriation measures for the remaining dilapidated houses of Geyre. Funds were provided by the Turkish authorities. It was also decided to salvage a few typical houses among the better preserved ones as testimonia of the more recent history of the site, as long as these did not stand over important ancient remains or obstruct future investigations. There remains much to be done in this context, however. Official visitors, including groups from the ministry of Tourism and Information, were welcomed on several occasions. The **urgent need** for an adequate protection of Aphrodisias and its vicinity from unsuitable touristic developments was, it is hoped, duly impressed on them.

### **Research and Study**

The arduous task of organisation of the vast epigraphic collections in the new museum storerooms was undertaken by Miss Joyce Reynolds and Mr. and Mrs. Mossman Roueché. On his side, Dr. Michael Crawford collected all smaller fragments of the Diocletianic Edicts and completed a plan for the disposition of the larger fragments. The material was sorted and arranged in the available sections in a way suitable enough to permit access and study. The assigned space unfortunately proved to be quite inadequate.

Miss Reynolds especially reexamined all new and old fragments of the Imperial letters of the Archive Wall of the theatre. The final manuscript of her study of these and related inscriptions, a book entitled **Aphrodisias and Rome**, will be hopefully turned over to the Cambridge University Press for publication in the course of next summer. Prior to her return to Aphrodisias, Miss Reynolds, with the assistance of Mrs. Roueché, completed most of the initial work on the transcriptions of all inscriptions found so far at Aphrodisias both before and during our excavations. New photography and readings of these transcriptions against the stones themselves were continued at Aphrodisias. Although much remains to be done, a comprehensive corpus of Aphrodisian inscriptions, besides those incorporated in the **Aphrodisias and Rome** volume, progressed rapidly and will form the second tome in our epigraphic series. A dossier featuring transcriptions and photographs of all Byzantine inscriptions, on the other hand, was also completed by the Rouechés. Its manuscript from should be ready in late 1978. A new, interesting item reassembled out of several odd fragments found over several years and included in this Byzantine corpus proved to be a funerary plaque ins-



cribed on two faces. It referred to an Aphrodisian of the sixth century named Athanasios who claimed to have «described many peoples and seen every race of men!»

Additional studies involving Byzantine material were also launched by Dr. Robin Cormack, who focused his attention on the frescoes of the theatre as well as those in the apse of the temple - basilica of Aphrodite. Simultaneously, Dr. Cormack undertook the examination of several building complexes, more particularly the «martyrion» church to the southwest of the Acropolis. These and other studies will form part of a **Byzantine Aphrodisias** volume.

Concomitant to their research activities, the expedition epigraphers carried out their usual programme of survey of the site and its vicinity to record inscriptions uncovered by chance over the winter and spring. A fragment of the original (i.e. Triumviral/Augustan) copy of the **senatus consultum de Aphrodisiensibus** known from the later copy in the theatre was discovered in the course of these activities.

### **Prehistoric Aphrodisias**

The systematic analysis of the Chalcolithic and Early Bronze Age material unearthed during the 1967 - 1970 excavations of the Pekmez mound, one of the two **höyüks** of the site, was successfully completed by Mrs. Martha S. Joukowsky and professor Anna S. Benjamin. The computer study initiated in 1976 was extended to the ceramic finds of the early levels of this mound. Some 36,000 fragments were classified according to a type series which also included analysis of form/shape, ware - fabric, colour, inclusions, hardness, plastic and liquid decoration. Over 1,000 distinctive sherds were drawn and described by Miss Nina Joukowsky. With the assistance of Miss Sheila Ehlinger, analysis of the chipped stone industry, including a descriptive catalogue and drawings, was undertaken. Documentation of small finds such as idols, pyramidal spindle whorls, ceramic disks, whetstones, hammer and burnishing stones was completed. The stratigraphy of one of the Pekmez trenches was critically reexamined and a level by level description with detailed plans and sections initiated. Mrs. Joukowsky also devoted herself to a comparative analysis of the Chalcolithic pottery from other southwestern Anatolian sites with the cooperation of the British Institute of Archaeology at Ankara. Her studies revealed that the prehistory of Aphrodisias developed earlier than hitherto presumed, i.e. from the late sixth millennium B.C. It also appeared that the traditionally accepted charac-

teristics of «one - settlement» Chalcolithic sites did not hold true for Aphrodisias whose early levels betrayed overlapping cultures as well as a continuous evolutionary development. Cultural contacts with Hacilar and Late Chalcolithic Beycesultan were reflected in the Pekmez ceramics, which also provided a link, so far not documented between these two important Anatolian sites. The character of the excavated portion of Pekmez indicated that the settlement here remained essentially unchanged during its evolution. Although pottery statistics betrayed the impact of new fashions, the greater percentage of the material demonstrated that its manufacturers remained essentially attached to a variety of ware - fabrics, as well as to traditional ceramic forms.

### **Balloon Photography**

Thanks to the indefatigable assistance of Mr. and Mrs. Julian Whittlesey and the cooperation of Professor Cevat Erder, his team and equipment from Middle East Technical University of Ankara, a balloon photography programme could be launched in late summer. Following close examination of the terrain, a careful strategy was planned and a number of excellent black - and - white and colour shots of the principal ruins was taken from different heights.

### **Excavations at the Basilica and the Agora Gate**

Sporadic investigations were undertaken to occupy workmen freed from duties in the Museum at appropriate times during the summer. These resumed work in two areas where digging had been initiated earlier but never completed. Both areas were Connected with the Portico of Tiberius of the Agora Complex and involved the large Roman basilica near the south - western corner of the Portico and the so - called Agora Gate at the eastern end of the same Portico.

Only the front portion of the large basilica, which is probably one of the longest in Anatolia, had been brought to light between 1970 and 1972 and produced many fragments of Diocletian's Maximum Prices and Currency Reform Edicts. The building appeared stretch southward beyond a length of 120 m. and featured Ionic colonnades separating its nave from its aisles and upper storeys over the aisles including engaged Corinthiantype columns (**Figs. 7 - 9**). A few large (ca. 2.50 m. × 1 m) panels with relief decoration had been discovered in 1972 among the debris of this upper colonnade. They probably served as a parapet frieze or balustrade adorning the intercolumniations and displayed free, stylised floral motifs as well as figures of dolphins and an Eros riding

a sea-horse. The 1977 excavations yielded a large number of new panels, again fallen from the upper storey of the east aisle. Most of them featured figures and Mythological Scenes, though broken by their fall, many could be restored and provided important new evidence for the legendary origins of Aphrodisias. Several figures were identified with inscriptions: Semiramis of Babylon was portrayed on one panel officiating at an altar in the presence of Gordios, dressed in Roman military garb (Fig. 10). Her husband, Ninos, was shown in the guise of a Roman emperor, making an offering at an altar topped by an eagle and attended by another military figure by a second altar, perhaps Midas (Fig. 11). Pegasus held by Bellerophon, with Apollo and his tripod nearby, appeared on another panel (Fig. 12). Also recognisable, though not identified by inscriptions, were Meleager piercing the Calydonian boar (Fig. 13), and Silenus (?) framed by Curetes (?) and possibly Perseus among them (Fig. 14). Several incomplete fragments portrayed an eagle carrying off a hare (Fig. 15), Erotes (Figs. 16 - 17); a dwarf of pygmy (?) feeding a donkey (Fig. 18); an athlete crowning himself, a palm branch in his right hand (Fig. 19). More decorative but equally original were several panels featuring two Erotes holding widely swinging garlands (Fig. 20); flowers with masks and heads of satyrs in their center (Fig. 21); and many others adorned with imaginative stylised floral arrangements, spiral rosettes or corolas, ivy or vine shoots (Fig. 22). Especially noteworthy among these was a startling, asymmetrical bouquet of stylised acanthus leaves and flowers intermingled with snakes (Fig. 23).

The significance of these reliefs lies not only on the originality of their composition but also on the evidence they provide for the myths surrounding the foundation of Aphrodisias. Indeed, in his catalogue of ancient cities, Stephanus of Byzantium also lists Aphrodisias under «Ninóe», so-called, he adds, «after Ninos», the semi-legendary King of Assyria, himself named after the goddess Ishtar-Nina. Ninos was also the founder of Nineveh and the husband of Semiramis. The balustrade of the basilica, therefore, recorded these myths and legends, many of which are still in great part unknown to us. The presence of Gordios and Midas (?) is, for instance, difficult to explain. Other mythological scenes or figures may presumably also be connected with the foundation of the city. Whatever their interpretation may be, these myths apparently continued to be prevalent in the third century. Indeed, on stylistic grounds and the basis of other evidence, a third century date seems probable for the carving of these reliefs. Additional data are needed, however, for a full chronological evaluation, since the complete

length of the basilica remains to be excavated and its west aisle has hardly been touched. The latter must presumably have also included an upper storey similar to the east aisle.

A dry 1976 - 1977 made occasional excavations desirable in the usually flooded Agora Gate area, at the east end of the Portico of Tiberius. Previous investigations had revealed here a complex building plan featuring a barrel-vaulted tunnel and a long north-south wall adjoining it (Fig. 24). The whole area was unfortunately marred by Byzantine transformations and beset by seeping ground water apparently released by the rupture of ancient conduits and a rise in the water table (Fig. 25). The lower level of the water last summer allowed pumping. A series of small trenches brought to light an unusual array of relief panels, as well as statuary and inscriptions of significance. All seemed to have fallen off or been incorporated into the long north-south wall as most items were recovered fallen in front of it. It is probably that such reuse took place in Byzantine times. The discovery of some fragments at close proximity further suggested a final collapse due to an earthquake. The direction of this collapse paralleled that of the destruction of the stage building of the theatre to the south of the Agora Gate. The battered condition of some panels, on the other hand, especially the Gigantomachy, betrayed intentional, man-made damage.

The subject matter of the reliefs varied and included scenes of Gigantomachy, Amazonomachy and Centauromachy, as well as other uncertain themes. Many displayed highly original compositions and presented unusually interesting iconographical problems. The Gigantomachy panels showed what may be Hades (?) attacking Giants with the assistance of a several-headed monster, perhaps Cerberus (Fig. 26); Hephaistos with his hammer throwing bolts or balls of fire at one frightened and another dead Giant (Fig. 27); two horsemen, perhaps Castor and Pollux, fighting two snake-legged sons of the Earth (Fig. 28); Selene with Eros in her chariot drawn by a team of oxen mauling another pair of Giants (Fig. 29). Fragments represented Herakles in an attacking posture and the elaborate chariot of Apollo whose griffins were jumping on a collapsing Giant (Fig. 30).

Four panels belonged to a spirited Amazonomachy (Figs. 31 - 32) while fights between Lapiths and Centaurs were the subjects of another group of three (Figs. 33 - 35). The most interesting of these was certainly the one featuring music-making, drinking, feasting and sin-

ging young and old Centaurs. More enigmatic, but no less attractive, were two additional panels; one showed an animated contest pitting Dionysus and Pan against two mounted Amazons. It could perhaps refer to an episode in the adventures of the god in Phrygia after his return from India (Fig. 36). The subject of the second panel was a calmer, more pastoral scene including a draped female figure seated on a rocky ledge, two goats at her feet, a tree with a syrinx hanging on its branch to her left, while a shepherd-type male figure in a more violent, half-kneeling motion occupied the right side with a large dog and a grazing sheep near by (Fig. 37).

The presence of these reliefs by the Agora Gate or their role there cannot be explained, as already noted. Though their dimensions and other details are roughly equivalent (ca. 2.70 m. × 1.10 m.), their styles and some details differ. It is unlikely that they were carved by the same sculptor. Nevertheless, stylistically, most can be dated in the second century. It is interesting to note that Paul Gaudin, the first excavator of Aphrodisias, discovered several fragmentary Gigantomachy panels of similar size (now in Istanbul) that are certainly connected with the new panels. They had been reused in a structure to the southeast of the Acropolis which Gaudin labelled «gymnasium».

Innumerable additional sculpture fragments were recovered from the Agora Gate. Many half bases with relief figures of Erotes and Melpomene on their faces (Figs. 38 - 40) and well-preserved garlands and masks frieze blocks were included among them (Figs. 41 - 43) as well as an overlifesize headless, seated male statue of the poet-philosopher type (Fig. 44). A number of inscribed bases were also found incorporated into the long north-south wall or fallen before it, such as bases for statues of the emperor Nerva (Fig. 45) and of Marcus Lepidus. More unusual epigraphic items proved to be a dedication to Aphrodite as **promêtôr** by Trajan with an additional inscription on its side referring to a restoration of statues of Cyclops apparently damaged by an earthquake, and a long epigram of Byzantine (fifth or sixth century) date concerning a governor named Anthemius.

### Miscellanea

Two other accidental epigraphic finds made at other locations require mention. One fragment was part of a late Republican civic decree in honour of a citizen whose name is unfortunately missing, who supported Aphrodisias in wars and supplied it with food at a time of shortage. Another round base extracted from the stage-blocking wall of

Byzantine date in the theatre was inscribed with a dedication to an emperor, Flavius Claudius... whose name was subsequently erased and replaced by that of Theodosius. The earlier name was quite probably that of Julian. The Governor who put up the statue, Antonius Tatianus, is known from another base found earlier in the same wall and dedicated to Valens. An interesting detail mentioned in the new inscription concerned the activities of Tatianus. Indeed, it is stressed that he built «all the work of the **tetrastoon**, from the foundations up.» The **tetrastoon** in question can only be the nearby four - porticoed «piazza» which was excavated in recent years behind the stage building of the theatre. This information satisfactorily supports the fourth century (post - Constantinian) date suggested for the «piazza» ever since the beginning of its excavation.

Finally, two important discoveries of sculpture made by chance at the end of the campaign in late November must also be recorded. Both pertained to the Zoilos frieze, a monument of great significance for the history and the sculpture of Aphrodisias. Seven handsome panels of this frieze honouring Zoilos, a freedman of Octavian and great benefactor of the city, were found in earlier investigations and Portrayed a number of allegorical figures surrounding Zoilos. One of the new fragments showed the upper body of a draped, frontal female figure, identified as MNHMN (Memory) by an inscription and flanked by a male profile portrait head in low relief to the upper left (Fig. 46). The lower portion of a nude male figure seated on a sphinx - decorated stool was featured on the second fragment (Fig. 47). This new evidence further emphasized the importance of the building which this frieze decorated. It must have been an honourific or commemorative monument of size, rather than a tomb. Therefore, discovery of additional fragments must be anticipated in future operations in the area where the new fragments were found.

### **Acknowledgments**

The staff for 1977 included : Professor Anna S. Benjamin, Mr. Erdal Bilginer, Mr. David Brill, Dr. Robin Cormack, Dr. Michael Crawford, Miss Sheila Ehlinger, Professor Cevat Erder, Mrs. Martha S. Joukowsky, Miss Nina Joukowsky, Miss Joyce Reynolds, Mr. and Mrs. Mossman Roueché, and Mr. and Mrs. Julian Whittlesey. Mr. Reha Arıcan continued his work with the sculpture in the Museum. Delegated by the General Directorate of Antiquities and Museums, Mr. Muhittin Uysal undertook the restoration of the new relief panels, Messrs. İsmet Algedik and Altan Türe represented the General Directorate and the Ministry of Culture. Messrs.

Güray Yasa and Orhan Atvur were also delegated by the General Directorate to help us in our innumerable problems connected with the Museum. Finally, Mr. M. Ali Düğenci again took charge of final photographic recording through the courtesy of the **Türk Tarih Kurumu** and Professor Ekrem Akurgal.

Despite delays and setbacks in the completion of the Museum, gratitude must be expressed to the General Directorate of Antiquities and Museums of the Ministry of Culture of Turkey, to General Director Hikmet Gürçay, Deputy Director Burhan Tezcan, to Mr. Çetin Anlağan, Director of the excavations Section and to Mr. Yücel Kutlay, Director of the Monuments Section. Their visits, interest and assistance often provided much needed encouragement.