

APHRODISIAS RESULTS OF THE 1967 CAMPAIGN

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During the summer of 1967, which marked the seventh campaign of excavations conducted on the site of Aphrodisias in Caria under the aegis of New York University, operations were concentrated of several areas of importance where investigations had been already initiated earlier. The Baths of Hadrian, the vicinity of the temple of Aphrodite, the Odeon, and the Bishop's Palace as well as the "acropolis" witnessed extensive excavations which all yielded most interesting data and significant discoveries of all kinds. New trenches dug on the upper western flank of the "acropolis" and in the eastern sector of the village of Geyre produced unusually fascinating revelations regarding the prehistoric past of Aphrodisias.

Investigations in the impressive Baths of Hadrian continued in the presumed *frigidarium* whose presence had already been suggested, last year, in the *tepidarium* as well as in two contiguous halls or galleries to the north. The main feature of the *frigidarium* proved to be an approximately rectangular pool of a depth of ca. 1.30 m. which was framed by a moulded parapet or balustrade and marked by four colossal Ionic columns at its four corners. Only traces of its marble pavement, consisting of square or rectangular slabs, remain. Along its western side, the balustrade was cut through by an off-center, large base which obviously once supported a statue, and according to borings and cuttings noticeable on the blocks, also included pipe or pipes perhaps connected with a fountain-spout for the pool. The upper moulded section of the base bore several lines of an inscription

only partially preserved, which recorded the munificence of an unknown individual who apparently supplied funds for the construction of water-pipes and the erection of some statues in the Baths. Immediately behind the base, on the marble pavement of the western portico of the *frigidarium*, a gigantic statue was found. It portrays a heroic nude male figure, preserved down to the knees, with a chlamys wrapped about his left shoulder, and may well have stood on the base. The absence of a head and other attributed hinders the identification of the figure with an emperor or a divinity, the two most likely possibilities. The sensitive modelling of the torso clearly indicates that the skill of the sculptors of Aphrodisias was not impaired by colossal proportions. An aperture located beneath the statue revealed an access to a complicated underground system of waterchanneling and evacuation, parts of which must have been obviously connected with the pool of the *frigidarium*.

Two other large rectangular moulded bases became gradually apparent facing one another in a symmetrical position along the northern and southern parapet, snuggled next to the southwestern and northwestern column. Among the many sculpture fragments found in the vicinity of the *frigidarium*, the two most probable candidates for decorating these bases were two male torsos and a female figure uncovered last year and during the present season. The handsome overlifesize nude male torso found near the southwestern base in 1966 had suggested by its striding motion and modelling the Achilles figure

of the well-known Achilles and Penthesilea group. The body of Penthesilea, betraying the same high-quality finish and workmanship, was discovered in early July inside the pool, near the southwestern base, along with other appurtenant fragments, thus confirming the earlier hypothesis.

Since the Achilles and Penthesilea seemed to occupy the southwestern base, the identity of the group presumably supported by the northwestern base was the subject of interesting speculation. The likeliest candidate appeared to be the chronologically and compositionally affiliated group of Menelaus dragging the dead Patroclus. Surprisingly enough, this conjecture was unusually borne out by a battered, but recognisable male torso, found inside the pool near the north western base. The strap across its chest and the drapery of the tunic held by it strongly resemble those of the famous Pasquino statue. Although no further joining fragments were found, the identification of the two groups is certain. The juxtaposition of two well-known sculpture masterworks of the Hellenistic period is obviously most thought-provoking and significant.

The special purposes for which the two westernmost galleries excavated north of the *tepidarium* were intended remain uncertain. Both halls communicated with one another as well as with the *tepidarium* by means of a small doorway. The northernmost of them was paved with well-preserved black and white marble slabs and opened onto the west portico of the *frigidarium* via a large central gate or door. The other gallery could be entered from the *apodyterium* by means of a smaller door and was separated from the *tepidarium* by five huge, impressive arcaded niches, the central one of which was pierced by a door. The floor of this gallery also turned out to be attractively laid with black and white slabs, but does not seem to be supported by a hypocaust, though hot-air circulation arrangement can be noticed on the east wall of the hall. It was

also broken through at a probably late date by a hole connected with the establishment of a water-reservoir or a well. An *opus sectile* mosaic floor decoration nearby, approximately at the center of the eastern part of the gallery, suggests a spout-like or similar fountain arrangement. To the western end of this hall, a parapet or ledge related to a basin extending across the width of the hall, similar to the ones uncovered in the central *calidarium*, became apparent as the 1967 operations were drawing to a close. As the excavations of this impressive thermal establishment proceed, it is certain that the Baths of Hadrian underwent a series of transformations and repairs limiting its operations, probably following a destructive earthquake in the fifth or sixth century. The frequent re-use of marble revetments for the repair of damaged floors and pavements is one of the most striking illustrations of such necessary steps.

The essential problems concerning the Temenos of Aphrodite, the Odeon and the Bishop's Palace areas of Aphrodisias center on an understanding of the topographical relationship between these complexes. Extensive excavations were undertaken here last summer in an effort to shed light on several strategic locations. The physical connections between the Bishop's Palace and the Odeon, on the one hand, and the Odeon and the Temple of Aphrodite, on the other, are beginning to acquire new dimensions, though the size of the areas involved prevents rapid excavation and solution of problems. Immediately outside the third (from the west) backchamber of the Odeon once supporting the *summa cavea* of the building, a most interesting monument came to light. It consisted of a three-stepped platform or crepis, of circular shape. Fitted with care inside, it, in its core, were a large sarcophagus of the crudely finished garland variety and the lower portion of a round altar or cippus, partly hollowed out and decorated on the outer face with attractive

figures of Erotes carrying swags of flowers and fruits. The sarcophagus naturally contained only fill, its flat lid having been cast aside nearby. The round altar, however, was probably placed here as an after-thought. The upper part of the monument was unfortunately destroyed and levelled, a fact clearly indicated by the stratigraphy which showed at least two late Roman-early Byzantine terracotta water-conduits in accumulations just above the crepis. There are, however, marks and cuttings on the top step (or stylobate) of the platform, and several joining fragments clearly indicate that an octogonal arrangement of seats of benches with finely modelled lion's paw at the angles rose over the top step and concealed the sarcophagus and the altar. Further markings on the recovered seat fragments suggest that there was at least another tier or superstructure above the seats, but its precise form (perhaps again octogonal) and nature remain to be determined. There can be no doubt that this monument was a tomb, perhaps a cenotaph, for a notable individual or citizen of Aphrodisias, in other terms a kind of *heroon*. Its date in relation to the Odeon can hardly be questioned: since the lowest step of its crepis was clearly nicked by the construction of the exterior wall of the backrooms of the Odeon, it obviously existed here before, somewhere in the late first or early second century.

To the north of the monument, a well-constructed wall forming two angles was encountered. Its relationship to the monument as well as the nearby Temenos of Aphrodite remains unclear. A stylobate with two non-matching column bases appeared on this side of the wall as if forming a portico or colonnade near the monument. A very loosely built wall running north-south near the stylobate was accidentally encountered and proved to date to Byzantine times. Its gradual dismantling produced an exceptional amount of sculpture fragments of great variety and quality. The roughly finished state

of some of these would tend to suggest the presence in this proximity of a sculptors' workshop or studio. Among the numerous pieces recovered, one must mention two excellent versions, overlife-size, the other smaller, of a satyr gaily dancing while playing with the child Dionysus astride on his left shoulder. The interesting evidence provided by this group is its being almost identical to a statue found in Rome, near the Esquiline in 1887 with a group of others and now in the Glyptotek in Copenhagen, and signed by the Aphrodisias sculptor Flavius Zeno. Also worthy of attention are: an elegant, lean, young, oak-wreathed athlete (possibly Herakles?); an overlifesized head of a satyr laughing ecstatically, his head thrown back in wild abandon; a familiar *spinario* group of Pan extracting a thorn from a satyr's foot; the exquisitely modelled lower body of a nude female figure, her legs elegantly crossed (Aphrodite? or a nymph?) and many others. The roughly finished fragments include two lifesize busts of men, a full length nude male figure, probably its head, a small Pan and a nude female torso, both reflecting Hellenistic "rococo" trends. Since excavations in this area remain incomplete, further joining fragments may be expected next summer.

Two trenches dug to the west of the Temple of Aphrodite yielded traces of streets. Near one of these, which possibly ran east-west, an attractive early Byzantine male portrait head was brought to light. In another instance, a roadway of width appeared to have skirted the edge of the atrium of the temple-basilica in a north-south direction.

Excavations within the temple of Aphrodite proper were limited to a trench completing the northwest corner of the cella foundations dismantled by the Byzantines. Though fragmentary, the newly uncovered evidence again corroborated the late Hellenistic date of construction of the temple, and also yielded further data on the earlier history of this area. The latter material, unfortunately mixed as a

result of the late Hellenistic building activities, included terracotta figuring fragments of both archaic and subsequent date, sherds from reliefware and "goat - style" pottery, as well as a complete three - nozzled lamp carved out of a greenstone and very probably archaic in date.

The large theatre of Aphrodisias, situated on the eastern slope of the "acropolis" continued to produce startling evidence and revelations. At least eleven tiers of the seats of its *ima cavea*, up to the *diazoma*, appear to be in excellent condition, following clearance in the northern part of the structure. It is quite likely that the seats will continue to be good condition as the work proceeds downwards along the *cunei* and towards the north *parados* and the stage. There, five rows of seats down to the stage, including the stairway along the *parodos* and the *scaena* itself were excavated in a trench dug between the two staked here earlier in 1965 and 1966. The *scaena* itself was cleared from the edge of the *pulpitum* to that of the stage building. A large quantity of architectural material was recovered from the floor of the stage as well as significant epigraphical documents and sculpture. One of the inscriptions was found encased unto the stage building and appears to be a copy made in Imperial times of a letter addressed to the Aphrodisians and recording events in which they participated in the first century B. C. Although the text is not yet complete, the writer of the letter could well be Mark Antony praising the Aphrodisians for their assistance in the Q. Labienus and Parthian episode. Another most interesting inscription was a statue-base of Domitian. The statue itself, overlifesize and showing the emperor draped in his toga, as well as the fragmentary but identifiable head were subsequently located. Other sculpture fragments of interest included a powerfully built and modelled male torso, with its upper arms (the lower arms are missing) curiously bound, perhaps implying that the figure may have been a pugilist. Discovery of fragments

of the face and head fitting the torso show a bearded satyr - like, stern physiognomy, whose precise identification remains problematic. Both statues must have once decorated the *scaenae frons* of the theatre. The statue of Domitians is an important piece of evidence : its somewhat weathered surface suggests its having been placed perhaps high on the decoration of the stage facade. On the other hand, its presence is helpful for the chronology of the theatre. Indeed, on its evidence, one can obviously conclude that the Aphrodisias theatre was either built before or during the reign of the Flavian emperor (81-96).

Stratigraphical analyses as well as ceramic material found on the *proscenium* itself (mong others, a lamp) point out that here, too, as in the Odeon and the Baths of Hadrian, repairs and modifications were undertaken in late Roman times, and that a final collapse or destruction, probably brought about by an earthquake led to the complete abandonment of the lower portion of the theatre somewhere in the fifth or sixth century. Erasure of the name of Aphrodite noticeable on a faintly readable inscription on the *pulpitum* moulding also corroborates such a hypothesis. Finally, the *via venatorum* running along the length of the *proscenium* was cleared and partly opened up. It proved to have an exit door acceding to the orchestra, but late Roman modifications must be taken into account again in this area.

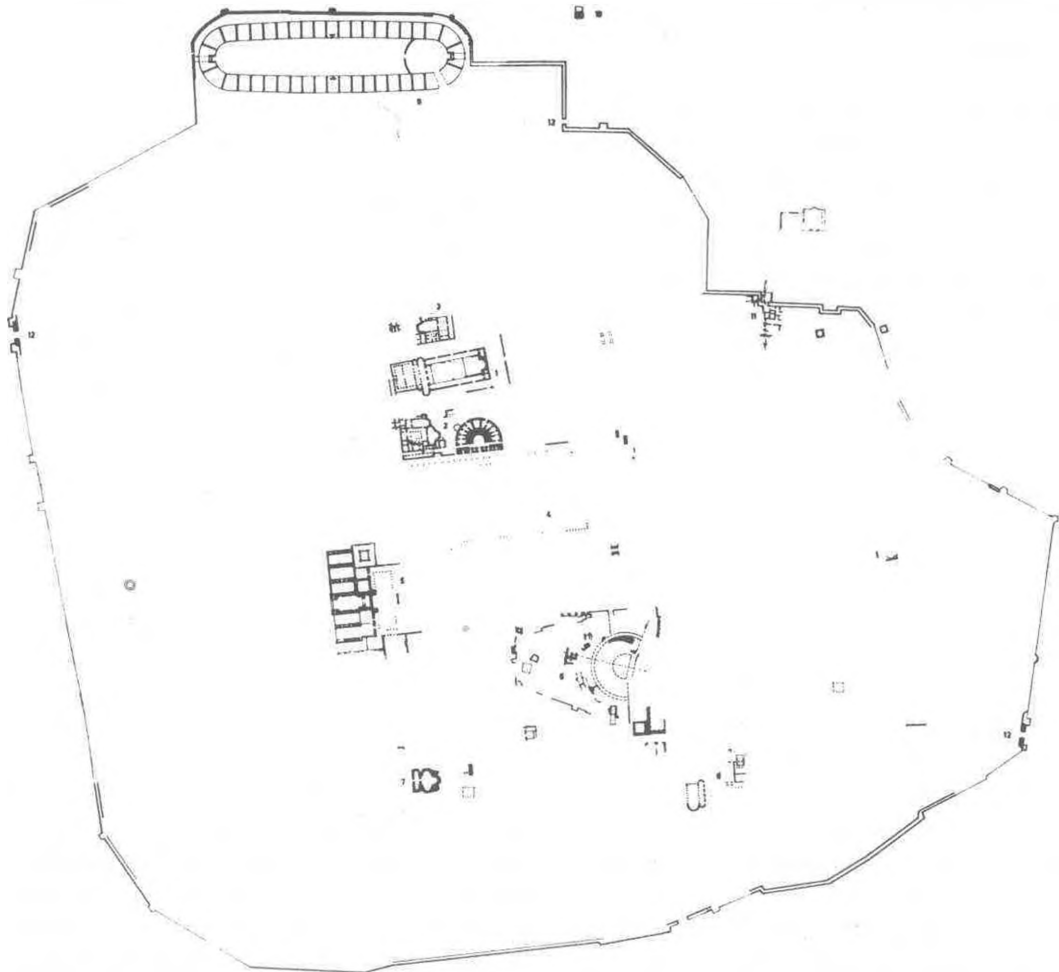
The prehistoric past of Aphrodisias was strikingly illuminated by an unusual abundance of significant finds made on the western slope of the "acropolis". A 6 by 9 m. trench, 13 m. up the slope produced clear indications of the artificia lorigins of the hillock, as the edge of a mound of at least Bronze Age date was encountered at a depth of 2.5 m. below two layers of Byzantine occupation. The eastern part of the trench turned out to be closest to the core of the mound and revealed undisturbed Bronze Age material. As many as seven levels of occupation above the

5.5 m. line may be numbered here. At 5.50 m., fragmentary architectural remains consisting of mudbrick walls on a one course, rough - stone foundation began to appear (Complex I). Associated with them, some whole pots, ceramic spindle whorles and a stone axe were discovered. Between this complex and the following one labelled Complex II, evidence seems to indicate several layers belonging to temporary occupations when squatters probably availed themselves of the remaining walls of Complex II which was obviously destroyed by fire. Three rooms of Complex II itself could be investigated. Their walls were constructed essentially like those of the earlier complex and in one of the rooms, two large pithoi were uncovered, each containing large quantities of carbonised seeds. In addition, much interesting pottery as well as many spindle whorls, some with incised, white - filled decoration, and other small finds were recorded here. Among them, one must mention loom weights, a fragment of a clay brush handle (very similar to those found in Troy II and IV), two excellent types of *depas amphikypellon* and related smaller cups, a therioform pot on three feet and a bronze axe.

Immediately beneath these burnt remains, a thin unburnt layer overlay the equally charred traces of other settlements below, Complex IV and V. Several bronze objects and a small face pot were connected with these, though no architectural features are as yet recognisable. In another unburnt level below Complex IV and V, hundreds of fragments of well - made, large, red-slipped plates were found. These

plates lay shattered, face down on the ground and had been obviously stacked in piles of as many as eighteen high. Excavation was continued on a limited scale below this level down to a depth of ca. 10 m. below the surface. More stone foundations concentrations of ashes and the lower portion of another *pithos in situ* were discovered in connection with sherds including fine black - slipped and burnished wares with incised white - filled decoration often associated with the Early Bronze Age I or Early Bronze Age II.

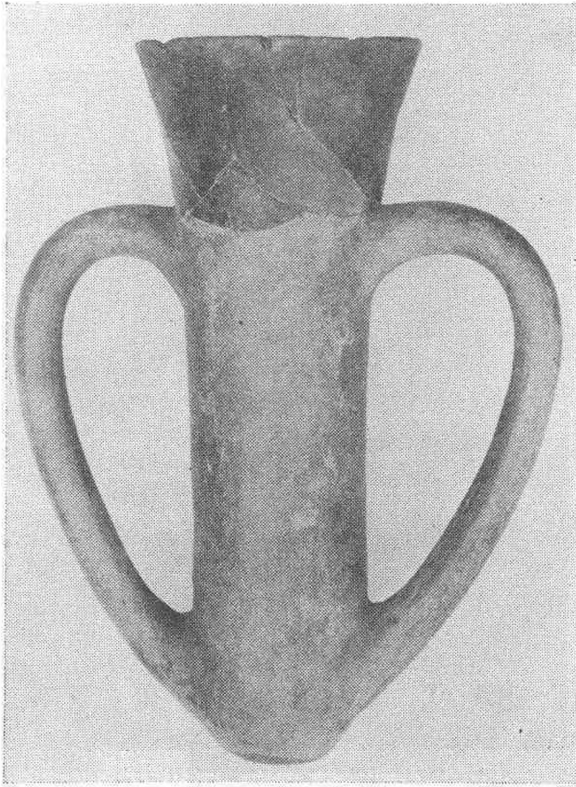
A rise on the ground to the east of the "acropolis" mound, at the edge of the half - deserted village of Geyre, was tested for evidence of a prehistoric occupation by means of a limited sondage. Bronze Age material began to be found here at ca. 2 m. below Byzantine and Hellenistic levels of occupation. A *pithos* burial to be dated in the second phase of the Bronze Age and containing a partially flexed female skeleton with two copper bracelets, a small incised jar, spindle whorls and a gold necklace, was encountered. According to the stratigraphy, it had obviously intruded into the remains of an earlier settlement which could be possibly dated to the Chalcolithic period. At least four levels of occupation, one with a plaster floor, were identified. Both the "acropolis" and this eastern mound, named "Pekmez" because of the proximity of *pekmez* - making area nearby, will be subjected to further, more intensive investigations in the course of next summer, and will undoubtedly produce further significant information for the prehistory of Aphrodisias as well as western Anatolia.



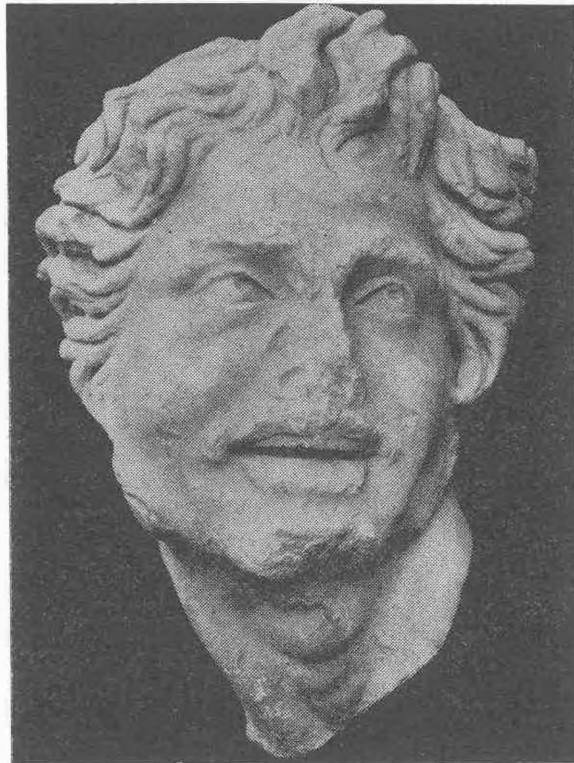
APHRODISIAS 1967
CITY PLAN
OF EXCAVATIONS TO DATE



- 1 TEMPLE OF APHRODITE
- 2 BISHOP'S PALACE AND OSEIUM
- 3 NORTH ICHNUS COMPLEX
- 4 AROIA
- 5 BATHS
- 6 ACROPOLIS AND THEATRE
- 7 BASILICA
- 8 STYRADIUM
- 9 STADIUM
- 10 TOMB OF STRABON
- 11 WATER CHANNEL AND PORTA
- 12 WATER OF CITY WALL



1 — Aphrodisias, 1967. Acropolis. Early Bronze Age, cup of depas type



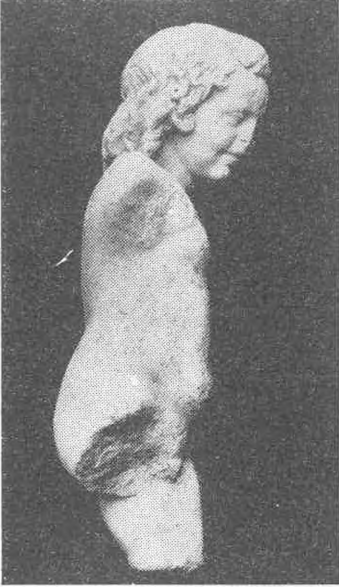
2 — Aphrodisias, 1967. N. W. of odeon; found in a wall, probably to be connected with a sculptor's workshop nearby. Overlifesize head of laughing satyr. 2 nd cent. A. D.?



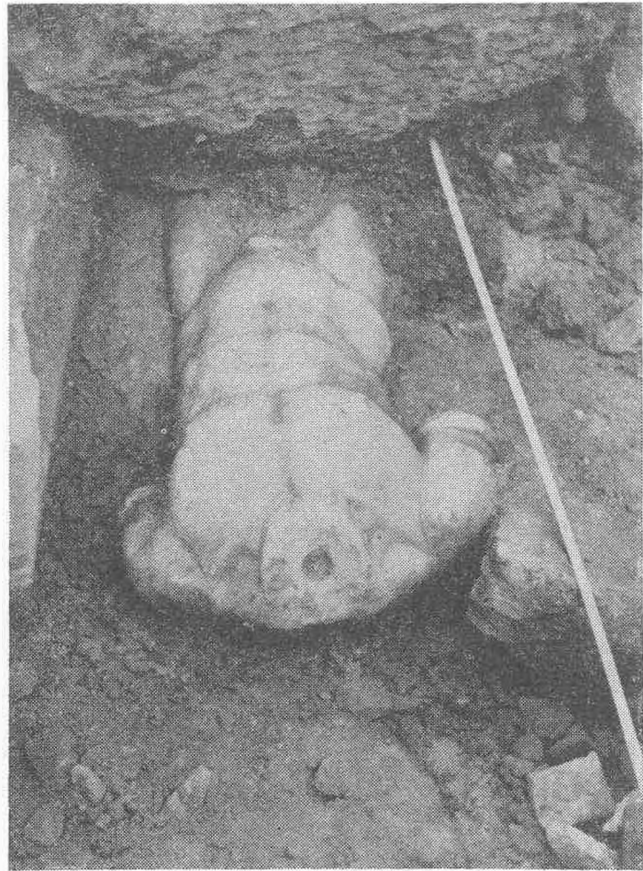
3 — Aphrodisias, 1967. NW Odeon. Round heroon.



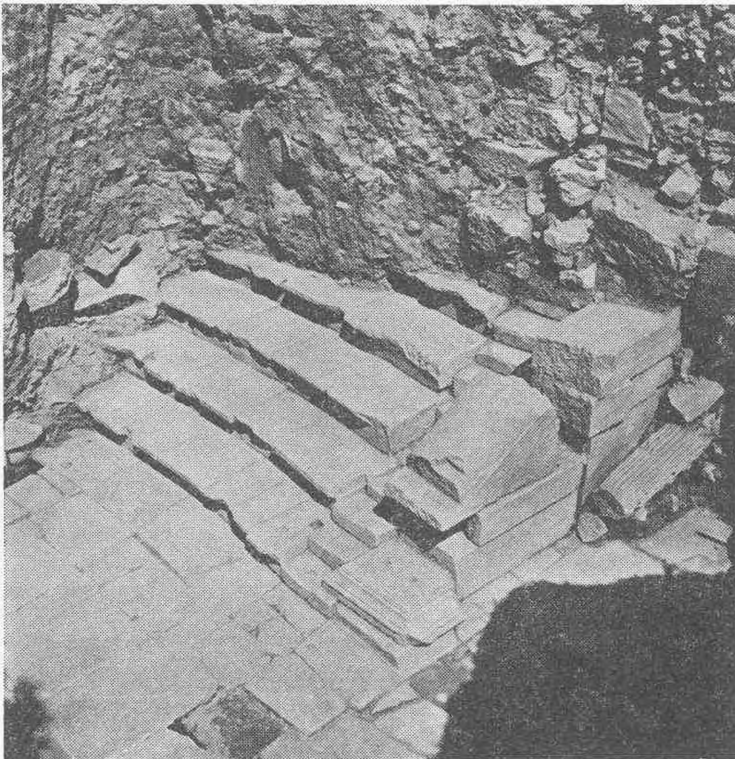
4 — Aphrodisias, 1967. NW odeon. Heroon with Sarcophagus and Cippus?



5 — Aphrodisias, 1967. NW odeon. Sculpture found in wall.



6 — Aphrodisias, 1967. Theatre. Male torso in situ fallen on stage.



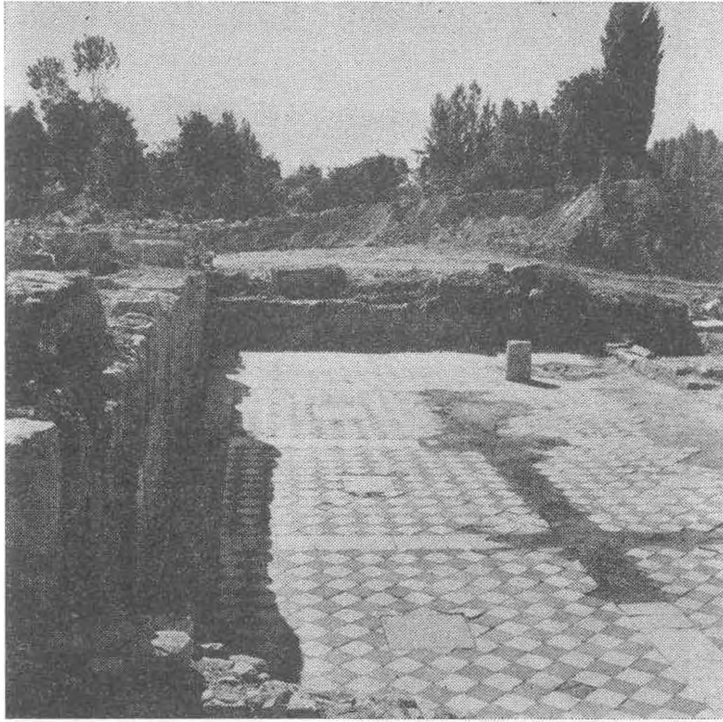
7 — Aphrodisias, 1967. Theatre. Ima cavea and stage.



8 — Aphrodisias, 1967. Theatre statue of Domitian.



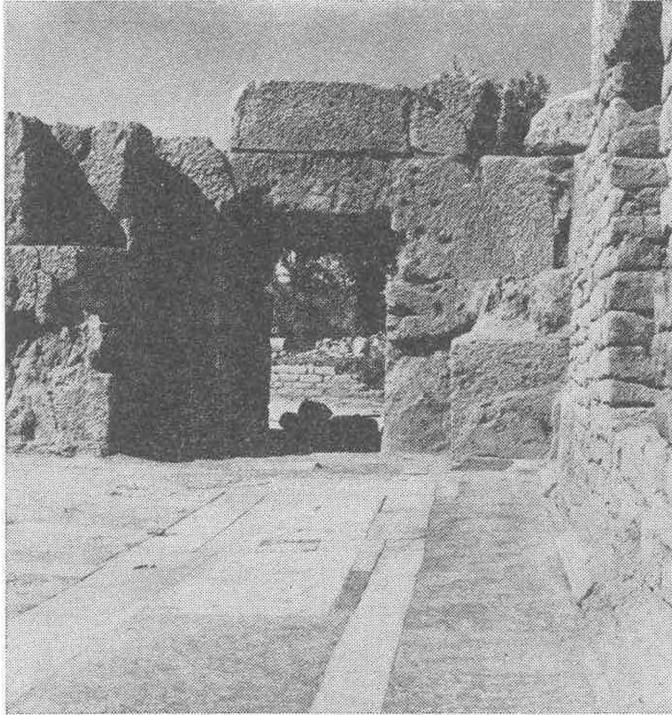
9 — Aphrodisias, 1967. Baths of Hadrian. Arcades between tepidarium and N. Gallery.



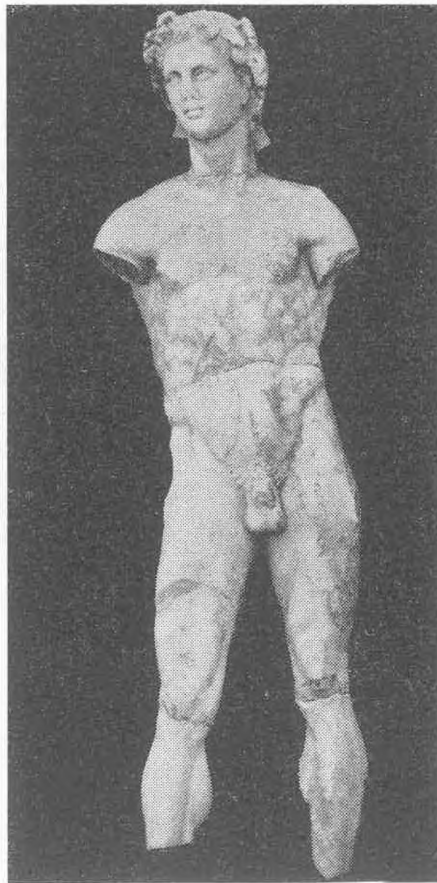
10 — Aphrodisias, 1967. Baths of Hadrian. N. Gallery.



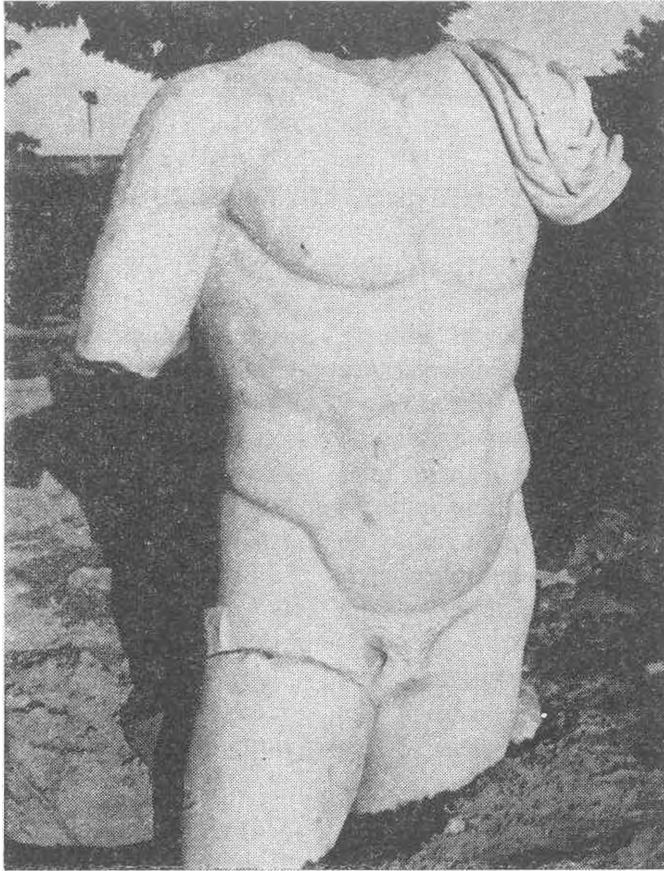
11 — Aphrodisias, 1967. Baths of Hadrian. Frigidarium, Body of Penthesilea (Part of group with Achilles) shown as found fallen inside pool of Frigidarium.



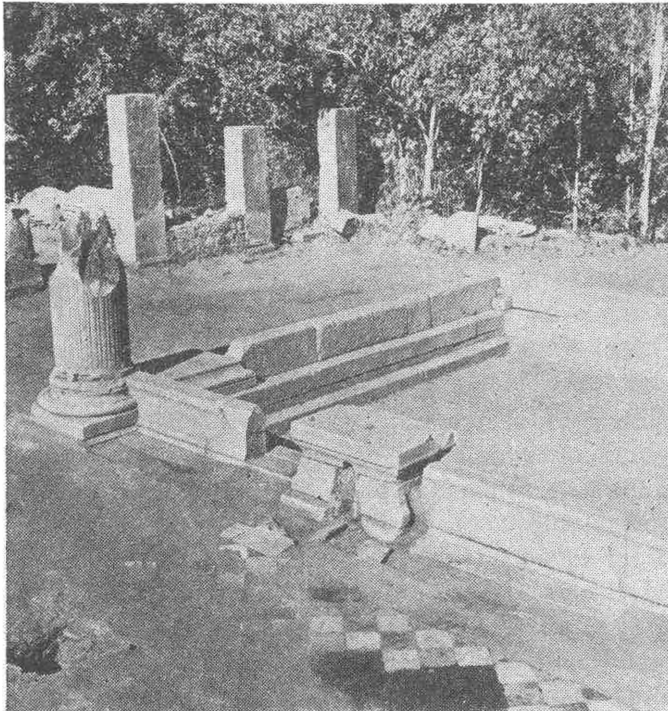
12 — Aphrodisias, 1967. Baths of Hadrian. Connecting door between two northern galleries.



13 — Aphrodisias, 1967. N. W. of odeon; found in wall, probably connected with sculptor's workshop nearby Herakles? or young oak-wreathed athlete 2nd century A. D. (?)



14 — Aphrodisias, 1967. Baths of Hadrian. Colossal statue from frigidarium.



15 — Aphrodisias, 1967. Baths of Hadrian. Pool of frigidarium.