

APHRODISIAS IN CARIA. THE 1972 CAMPAIGN OF EXCAVATIONS

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The twelfth campaign of excavations at Aphrodisias in Caria was successfully conducted between July and September 1972. Work concentrated on the theatre, its immediate dependences and vicinity, the southwestern Portico of Tiberius and the adjacent large basilica as well as on an area immediately east of the odeon (Fig. 1). Limited investigations were continued on the western slope of the Acropolis in search of additional data for Late Bronze Age Aphrodisias. The National Geographic Society provided once more the major support for the 1972 campaign.

The Theatre:

Excavations in the theatre concentrated at first on the removal of a large "slice" of earth left in the southern half of the cavea (Fig. 2). This was completed by early August under the supervision of Mr. Lütü Salmansar. (Fig. 3) Simultaneously, the trench started in 1971 behind the northern stage building, immediately in front of the Byzantine wall blocking the stage, was continued (*North Post Scaenam*). It became mandatory to dismantle part of the Byzantine wall in question in the area blocking the "*porta regia*", or central vaulted tunnel of the stage building complex, in order to evacuate earth and material excavated in the southern cavea and orchestra. A dedication to the emperor Valens (364-378) by Antonius Tatianus, governor of Caria, was extracted from the wall at this point. It is probably a statue base. The Tatianus in question may be the

same man mentioned in two inscriptions found at Miletus (*Milet I. 9 339 c and 340*). Another statue base mentioning a Tatianus found earlier at Aphrodisias has been interpreted by L. Robert (*Hellenica IV 47-50*) as referring to the well-known consul of 391, Flavius Eutolmius Tatianus. Further research should clarify the relationship between these two men. Removal of a layer of thick stucco from the side opposite the Valens dedication revealed another earlier inscription in honour of Titus Fl. Sallustius put up by Adrastus Pylades. Both, otherwise unknown so far, seem to have been notable Aphrodisians of the late first or second century A.D.

Only limited intrusions were recorded in the south cavea. Many seat and *proedria* fragments from the upper tiers, however, had been dumped over the last rows and into the orchestra-*conistra*. Several significant architectural, epigraphical, and sculptural fragments were discovered among this debris. In the last group, the head of the large trophy-carrying Nike found in 1971 (Figs. 4 and 5) and part of the stage decoration, was recovered. Several fragments of arms belonging to the two athlete-boxer statues found in 1967 and 1970 were also identified. (Fig. 6) Among the *epigraphica* recorded here, three inscribed blocks referred to groups for whom seats were presumably reserved. Their interpretation may help in understanding how the countryside dependent on Aphrodisias was organised.

The excavation of the *North Post Scaenam* area, supervised by Mrs. Barbara Bohlen and Miss Barbara Burrell, eventually revealed a stylobate that was curiously not parallel to the Byzantine stage-blocking wall. (Fig. 7) Two column bases, including a shaft and a Corinthian capital, were found on or near this stylobate, thus creating an irregular portico limited to the west by the backstage wall. A wall perpendicular to the latter at the northern edge of the excavated area proved to be only about 6 m long. (Fig. 8) The area extending eastward before this portico was paved with well-joined (occasionally blue) marble slabs. (Fig. 9) Two statue bases were discovered in front of the portico: one columnar in shape and incomplete refers to some individual (whose name is lost) much extolled for having "driven civil strife from the city." The second base supported a statue of Flavius Palmatus, said to have been a "vicar" (of Asia), put up by Flavius Athenaeus. The statue itself was found almost intact fallen in front of the base. Flavius Palmatus is shown in full toga with broad *contabulatio*, holding an elegant scepter in his left hand and the *mappa* in his right hand (Figs. 10 and 11). The head of the statue was inserted separately. The "vicar" of Asia appears to have been an individual of strong character, stern-looking, with an aquiline nose and large almond-shaped eyes overshadowed by a full crowning mass of curly hair. The style of the statue suggests a date in the fifth century, although Palmatus or Athenaeus do not seem to be known from other contexts so far. It also illustrates well the continued excellence of the school of Aphrodisias in late antiquity. The significance of this find for the chronology and appreciation of Aphrodisian art cannot be overemphasized.

Another striking late, reworked bearded portrait head was found in the portico before the backstage wall. The reworking was done skillfully but it is nevertheless possible to recognise probably Hadrian as the original portrait. (Fig. 12)

To the south of Fl. Palmatus, the finely carved body of a young boy, also in toga, was discovered lying on its back. (Fig. 13) Its style and detailed work strongly favour an early Imperial date. Its head was also separately inserted. An exquisitely executed portrait head found nearby, and datable to the fourth century, may have been attached to it in late Roman times. (Figs. 14 and 15) The portrait head, almost intact despite a diagonal break, shows a sensitively modelled young man with a melancholy expression, and wearing an elaborate diadem consisting of separately attached gems and stones. Only the rough inserts carved for these remain around the head of the young prince who was a member of a fourth century imperial family. The delicate modelling of this portrait is remarkable, yet the possibility of its having been reworked out of an earlier head must not be excluded. Nevertheless, it remains a masterpiece of late Roman sculpture.

Another interesting discovery was made at the eastern edge of the *North Post Scaenam* trench. A round base, not unlike an altar, was found probably *in situ* on the marble pavement. (Fig. 16) Its top surface was cut with lines and almost illegible words which suggest that this could be part of a sun-dial or other astronomical instrument. The body of the base, perhaps a reused altar, was once decorated with figures and motifs, including garlands, now almost completely (perhaps intentionally) erased. A base bearing the name of Julia, daughter of the emperor Titus (79-81) was also recovered here.

A probe in front of the eastern end of the *porta regia* tunnel (in connection with the building of a ramp for excavating material from the orchestra) brought to light the remains of a collapsed brick arch of Byzantine date with fresco fragments still adhering to the bricks. The decoration was faint and seemed to consist of bands of irregular width and various colours.

Following the completion of the south cavea and orchestra excavations, a trench, again supervised by Mr. Lütfi Salmansar, was started in the *South Post Scaenam*, an area parallel to the *North Post Scaenam* along the Byzantine stage-blocking wall and separated from it by the excavation ramp in front of the *porta regia* tunnel. (Fig. 17) The investigations extended here as far as the vicinity of the blocked off south *parodos*. The stylobate discovered to the north continued in this direction, but formed a right angle towards the east at the edge of the trenched area. The front of the stylobate was still paved with regular marble slabs, but some of these were pilfered at several points. It may be suggested that this area was a "piazza" created late in the history of the theatre since its layout does not appear to be in harmony with that of the building itself (or its backstage). Much work remains to be completed, however, prior to a clear understanding of the sequence of building and rebuilding.

Parallel to the stylobate, within the portico created by the Byzantine stage-blocking wall, an irregular, oblong room was built, obviously after the blocking of the stage building. (Fig. 18) It had at least three entrances opening unto the portico which were later blocked. It could have conceivably been a guards' room. A number of early Byzantine lamps and many sculptural fragments were unearthed within the chamber. The most unusual item discovered inside was a large krater still unfinished but showing signs of ancient repairs (Fig. 19) It was handsomely carved out of local blue marble and was used as a settling basin in connection with a drainage system of terracotta pipes located outside the room. Among the statuary fragments found lodged in the walls or doorways, the statuette of a Tyche (Fig. 20) and a female portrait head require mention. The head, somewhat idealized, represents perhaps Agrippina Major. (Fig. 21) Indeed, a base discovered nearby, reused in a wall perpendicular to the stage-

blocking wall, carried an inscription naming Agrippina, the "mother of the emperor Gaius." Since Agrippina died in 33 before Caligula's accession to the throne, the statue was obviously a posthumous one, put up between 37 and 41. The idealized features of the head and its style would be suitable for such a date and identification. Probably prior to the erection of Agrippina's statue, one of her husband, Germanicus, had also been put up here. A base naming Germanicus but referring to him only as the "son of the emperor Tiberius" (Fig. 22) was also found reused in the same wall. The letter forms of its inscription favour an earlier date, i.e., in the reign of Tiberius. If the statue of Germanicus bears further witness to that prince's popularity in Asia, the erection of a parallel statue to his wife should be interpreted as a gesture on the part of the Aphrodisians to please the new emperor Caligula.

The most unusual feature of the *South Post Scaenam* trench was a podium-like structure nestled against the Byzantine stage wall by the south *parodos* (Fig. 23). It consisted of eight well-fitted, but probably re-used steps joined irregularly at a right angle by another series of similar steps, approximately perpendicular to the said stage wall. The eastern steps, i.e., those parallel to the wall, appear to continue beyond the trenched area to the south. It is, therefore, premature to attempt an explanation of this podium. There are, in addition, several later walls nearby that require clarification. A date for the building or rebuilding activities in this sector is implied by a hoard of bronze coins found in front of the eastern steps of the podium. The coins, 100 in number, all copper *dodecanummia* of the mint of Alexandria, range in date from Justinian I (527-565) to Maurice Tiberius (582-602) and even perhaps Phocas (602-610). They are rarely found outside of Egypt and must represent the contents of a purse, namely the value in copper of a simple fraction of the gold *solidus*.

To the north of the podium, an inscribed statue base was detected in the upper tiers of reused material with which the Byzantine stageblocking wall was built. Once extracted, it proved to honour a certain Dulcitus, perhaps Aelius Claudius Dulcitus, proconsul of Asia in 361-3, and stated that it had been "put up in front of the baths." This evidence suggests the existence of baths associated with or located near the theatre. It is unlikely indeed that the base in question was dragged from the vicinity of the Baths of Hadrian to the theatre area. Nor could Aphrodisias have had only one bathing establishment. A candidate for such a bath may be the complex situated south of the *South Post Scaenam* and clearly connected with the theatre. Some of its ruins, a series of arched niches perpendicular to one another, were briefly investigated in 1962. The presence of water pipes in one or two of the arches suggested then a fountainhouse or *nymphaeum*. A circular structure, barely visible above ground, adjacent and communicating with this *nymphaeum*, was partly excavated last summer in an effort to trace access to the southern *diazoma* and *cavea*. This building, whose roof was domed, featured four well-preserved arcuated, apsidal niches placed opposite one another at the cardinal points (southeast-northwest-northeast-southwest). Two of these niches had smaller vaulted subsidiary doors or tunnels, one (the southeastern one) communicating with the *nymphaeum* arch, the other aimed in the direction of the theatre. Two smaller arcuated, rectangular niches were also brought to light between two of the higher apsidal ones. The state of preservation of this hall is excellent. (Fig. 24) Its identification remains uncertain, however, since no pavement was reached last summer, although over 14 m. of fill and debris were dug out of its interior. Parallels to it can nevertheless be found among bath-like or bathing complexes elsewhere in the Empire, such as those at *Baiae*. Consequently, a temporary name such as *aula termale* is perfectly suitable.

The restoration programme initiated in 1971 in the theatre with the assistance of the Directorate General of Antiquities and Museums of Turkey was continued, last August, with further help from the same source. The Byzantine damages to various sections of the *cavea* were in great part repaired. Simultaneously, the vaults of the chambers of the stage building were discreetly restored to avoid possible collapse. The large blocks of the *pulpitum* recording the construction work done by Tib. Claudius Zelos under Antoinus Pius were also gradually replaced in their original position from the orchestra pit where they had fallen. (Figs. 25-27)

The Portico of Tiberius and the Basilica:

The identification in 1971 of the building situated off the southwestern sector of the Portico of Tiberius with an imposing basilica made continued excavation here mandatory. Expropriation of two fields to the south allowed extensive investigations. The basilica, roughly oriented north-south, was probably close to 100 m. in length. The 1972 operations concentrated on only one part of the building. (Fig. 28) About 20 m. of the length of its nave and its eastern aisle, along with the colonnade of the west wing, were brought to light. (Fig. 29) Although the ruins of the basilica were not deeply buried, the considerable amount of large architectural fragments rendered operations difficult. (Figs. 30 and 31) A field path lined with stones and other debris passed over a part of the basilica. It was painstakingly cleared before excavations could be undertaken. A number of fragments of Diocletian's Edict on Maximum Prices was extracted from this rubble and further strengthened the theory that the inscribed edict was displayed here. These new fragments pertain to chapters on clothing, skins, and seaborne freight charges, as well as other sections not yet identified.

An impressive amount of architectural elements was found obstructing the nave

area and was duly recorded *in situ* by Mr. Paul M. McDermott. (Fig. 32) Many blocks of frieze with garlanded masks and heads decoration, typical of the frieze of the Portico of Tiberius, were recovered. Several of the column bases separating the aisles from the nave were in place, although others had been dislodged. The nave itself was 12 m. wide, the aisles about 6 m. Fourteen column bases were cleared on both sides of the nave.

Judging from the location of the fallen architectural blocks, the destruction of the basilica may have been caused by an earthquake, followed by gradual pilfering of the more easily removable fragments. Despite deprivations, however, it remains an impressive and important structure. It is premature, however, to understand all of its architectural details and peculiarities as its excavation is far from complete. Nevertheless, the existence of an upper storey over the aisles is virtually certain. Smaller double Corinthian columns, above the Ionic order of the main colonnades, were featured here. Elaborately decorated parapets were fitted between these double columns. Many fragments of these parapets were discovered face down in the east aisle or the nave. Some were carved with exuberantly stylized flower-and-leaf motifs; others portrayed more unusual scenes with figures. One fragment shows an Eros riding on the back of a sea-horse, another includes a Leda and swan group flanked on one side by an Eros holding a torch. (Fig. 33) A third panel pictures a dolphin plunging into the depths of the sea.

The facade of the basilica opened directly unto the Portico of Tiberius. In Roman times, there were probably no columns at this corner of the agora. The columns now visible were added later during Byzantine transformations. These are attested to by an inscription found last year in the eastern part of the portico and naming a certain Philip, son of Herodian, as responsible for the restorations (fifth or sixth century). On the other hand,

the western portico, connected with the Baths of Hadrian, was rebuilt by Albinus as indicated by a series of inscriptions cut on the shafts of the columns. Future excavations will clarify the extent of these remodellings as well as the original Roman layout of the south portico colonnade when it reached the vicinity of the basilica.

The East Odeon:

Although its excavation *per se* has been by now completed, the odeon and its location within the urban scheme of the city still present unsolved, interesting problems. (Fig. 34) Accesses to it from the northeast (the temple of Aphrodite) and the east remain unclear. The purchase of a field immediately beyond the eastern half of the odeon made investigations possible in the course of the summer.

Initial operations focused on the vicinity of the east *parodos* where several terracotta pipes and drainage systems were uncovered. (Fig. 35) More extensive excavations, supervised by Messrs. John Pollini and Phillip Stanley, along the external curving wall of the cavea brought to light the southwestern angle of an elaborate building complex adjacent to the odeon to the east and to the north. A passageway or corridor running north-south was first discovered. Subsequently to its east, parts of two rooms, with a door communicating with the corridor were excavated. (Fig. 36) A geometric mosaic floor decorated the northernmost chamber, which had also a door (later sealed) opening onto the hallway. The available evidence is still too fragmentary to venture an opinion about the nature of this building. It may be a private house complex. Yet, its proximity to the odeon, the agora, and the temple of Aphrodite also suggests official or semiofficial purposes (Fig. 37).

The most interesting discoveries of the East Odeon trenches were made between the external wall of the corridor of the building complex and that of the odeon

nearby. Five impressive lifesize and over-lifesize statues were found dumped in a line stretching northward along the corridor wall. They are headless, and some lack limbs, yet they all form an imposing group. The largest statue showed a colossal male figure in full military regalia (Fig. 38). His belted cuirass is decorated with a pair of griffins, a Medusa head in the center and a flying Nike to the left, partly concealed by the folds of the *paludamentum*. By his left foot, a helmet was topped by a sphinx and an elaborate crest whose plumes still bear traces of red underpaint. A signature naming "Apollonius Aster, son of Chrysippus" as the sculptor of the statue was carved on the cranium piece of the helmet. The right hand of the figure was undoubtedly raised in a hailing gesture, while the left was held closer to the body.

Next to the cuirassed statue, two male figures in *himation* were discovered. One showed a young boy, the other an over-lifesize adult. The detail of the sculpture is especially remarkable in the figure of the boy, (Fig. 39) whose small right hand attractively pulls on his garment. The dress of both statues portray in similar manneristic fashion the creases and pleats of the once folded cloth. The fourth figure was also male and over-lifesize (Fig. 40). His *himation*, draped over his left shoulder, is brought forward across the lower waist and held by a powerful left hand. His tunic conceals a muscular and mature torso. Discovered last, the fifth statue was a more slender and sensitively modelled nude male torso with part of its chlamys or garment preserved in a cluster over the left shoulder and draped under the groin (Fig. 41).

The problems and questions raised by this quintet of statues are multiple. Similarity in stylistic detail, such as the marking of creases and folds reinforces the notion that they form a sculptural portrait group. All were probably carved by Apollonius, although only the largest and

probably centrally located one bore the artist's signature. The name of Apollonius was also partly readable on the socle of a female statue found in 1970 in the theatre. There are definite resemblances in the letter forms of the two signatures. As to the identity of the individuals portrayed here, it is tempting to think of an imperial family of the second century, Yet, prominent Aphrodisian citizens must not be entirely ruled out. The absence of heads, however, makes identification or closer dating difficult. A fragment of a head found earlier in the summer near the east *parodos* was too battered to help solve this problem (Fig. 42). Other additional sculptural fragments that do not belong to any of the five statues must also be taken into consideration. Discovery of sculpture in future investigations to the north may provide clues to these problems. If this was an imperial group, the absence of female figures is puzzling since empresses and princesses were often represented near their male relatives.

The original location of the group equally remains mysterious. The statues were obviously dumped here at a late period. They may have decorated the odeon or were part of a nearby monument. They could also have stood in the building complex to the east. It is eagerly hoped that future excavations will produce additional evidence for the interpretation of this group.

Prehistoric Aphrodisias.

1972 operations on the Acropolis mound of Aphrodisias were limited to a continuation of trenches started in 1971 on the west slope and concomitant study with laboratory work. The main objectives of the excavations were aimed at obtaining further samplings of the upper levels of the mound in order to consolidate the Late Bronze Age sequences detected in 1971 and also at connecting these strata with earlier levels reached previously on the lower slopes of the mound.

In Trench 8, a structure consisting of three mudbrick walls was unearthed in a diagonal position northeast-southwest position. Its central room featured a hearth (Figs. 43-45). Pottery fragments gathered here point to a Late Bronze Age date, yet some additional Middle Bronze Age material suggests a fairly continuous occupation from earlier periods on. The structure itself, however, is more probably datable to the end of the Bronze Age, i.e., ca. 1200 B. C.

The continuation of the excavation of Trench 9 was initially hampered by a large Byzantine intrusion (Fig. 46). Once this was recorded and removed, an interesting complex came to light in the eastern section of the trench (Fig. 47). It consisted of perpendicular mudbrick walls on stone foundations surrounded by post-holes (Figs 48 and 49). The sherds recovered here suggested some type of "industrial" activity. Indeed, many *pithos* fragments showed traces of fire and exposure to extreme heat. A hearth area and two refuse pits were also located including ashes, charcoal, and burnt sherds (Figs. 50) The stratigraphy of the east and north sides of the trench betrayed a continuous series of burnt layers and implied much "controlled" firing, namely that fires were repeatedly extinguished and ashes swept as if to prepare the area for further activities. It may be speculated that some type of "casting" took place here during the main period of its occupation. Chronologically, the complex must be dated between the Late Bronze and the Early Iron Age, i.e., between 1200 and 1000 B.C. The pottery associated with it included "gold" micaceous-washed red ware and a variety of painted banded wares (especially red, red-brown or -black banding on a red-slipped fabric over a "gold" micaceous or dull white wash). Many finds, such as ceramic crescents, spindle whorls, two bronze tools, flint flakes, "cores", and a pierced figurine, were recorded. Further analysis will be required, however, in order to verify the dates suggested. The excavations of Tren-

ches 8 and 9 were attended to by Messrs. Ronald Marchese and Charles Gates III, and Misses Marie-Henriette Carre and Patty Gerstenblith, assisted by Mr. Mark J. Lesky. In the laboratory, pottery analysis of the Early and Middle Bronze Age levels excavated in previous summers were continued by Mrs. Barbara Kadish and Miss Karen Flinn. Mr. Lesky also pursued his investigations of the geology of the neighbouring slopes and hills, concentrating especially on the various marble formations.

The expedition epigraphers, Miss Joyce Reynolds, and Mr. and Mrs. Mossman Roueche, continued their study of old and new Roman and Byzantine inscriptions in the latter part of the campaign. Miss Reynolds worked on the 170-odd new fragments of Diocletian's Edict on Maximum Prices. Mr. and Mrs. Roueche completed a dossier on all Byzantine inscriptions found so far at Aphrodisias. Much time was devoted to joining inscribed revetment fragments found a few summers ago in the North Temenos complex. Restoration of a large (probably tenth century) inscription from the area of the temple of Aphrodite indicated that this document referred to the "resurrection of the body" and ran around the outside of an apse. Calculations showed that it was part of a circle whose external diameter would be ca. 3 m. Another Christian dedicatory inscription seemed to have been put up in two places in the temple-basilica, each time carved on a long, narrow marble beam. Theodoretus and Cyriacus were the dedicators.

Numismatic studies were continued by Messrs. Michael Hendy and Frederick Lauritsen who dealt respectively with Byzantine hoards (including the new sixth century one found in the *South Post Scaenam*) and the fourth century bronze hoard found accidentally near Eymir in 1966. Mr. David MacDonald of the Illinois State University, a participant in the 1970 campaign, completed his Ph.D. thesis on

the "Coins of the Principate from the Excavations at Aphrodisias, 1961-1970" and presented it to the Graduate School of the University of Minnesota.

Construction of the long-projected museum of Aphrodisias was initiated in the winter of 1971-2, with the allocation of an initial grant by the Directorate General of Antiquities and Museums of Turkey. The area selected for construction, located behind the present storage depot was initially explored and excavated prior to

the digging of the foundations of the building. Although a handsome headless statue of the *Grande Herculanaise* type and a few decorated revetment fragments were recovered, the field appeared to have been occupied only by the late private structures built out of material pilfered from earlier constructions. In order to accelerate the pace of the building, the National Geographic Society has also generously granted a sum matching the initial Turkish allocation for the museum.

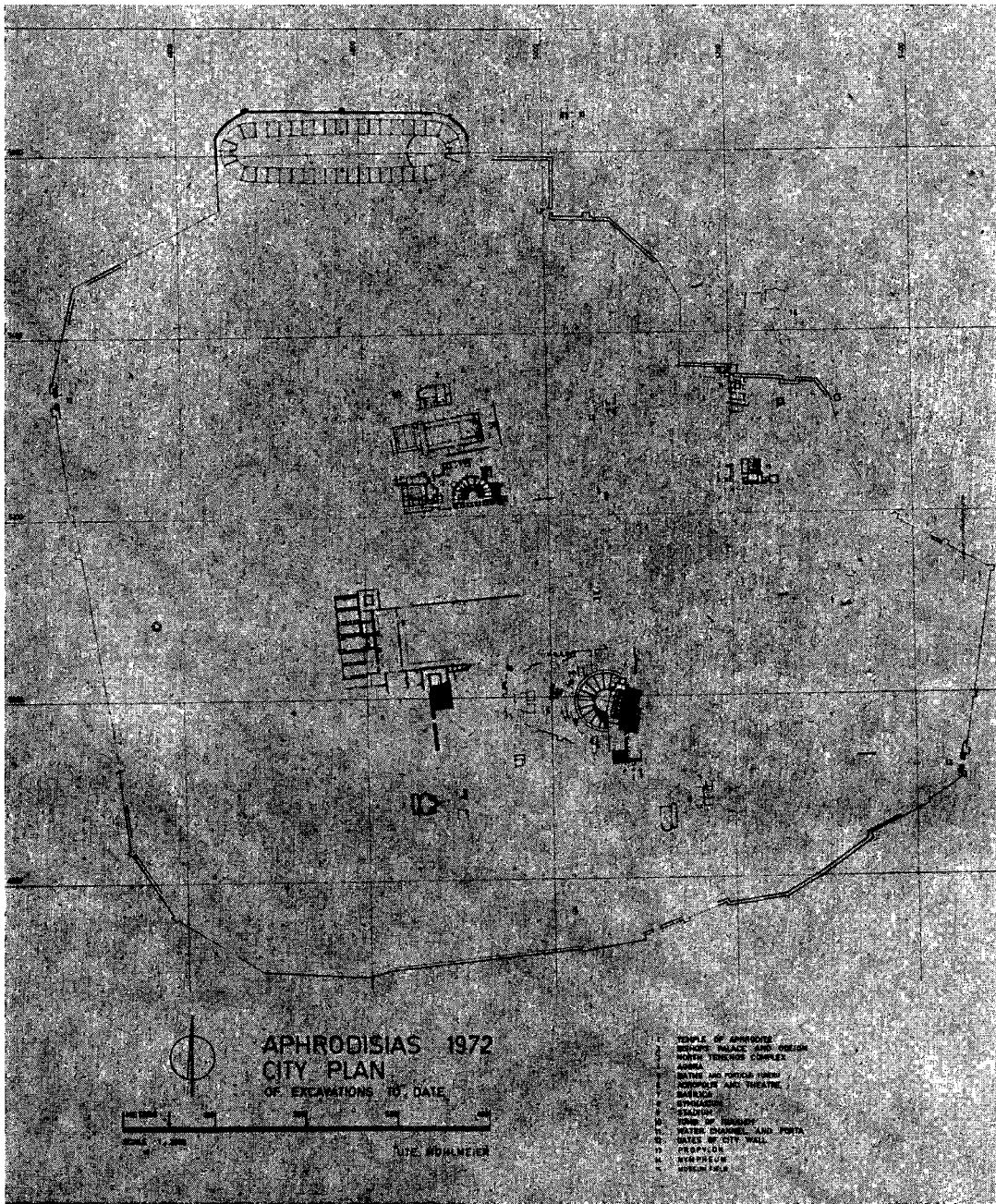


Fig. 1 — Aphrodisias. General Plan 1972.

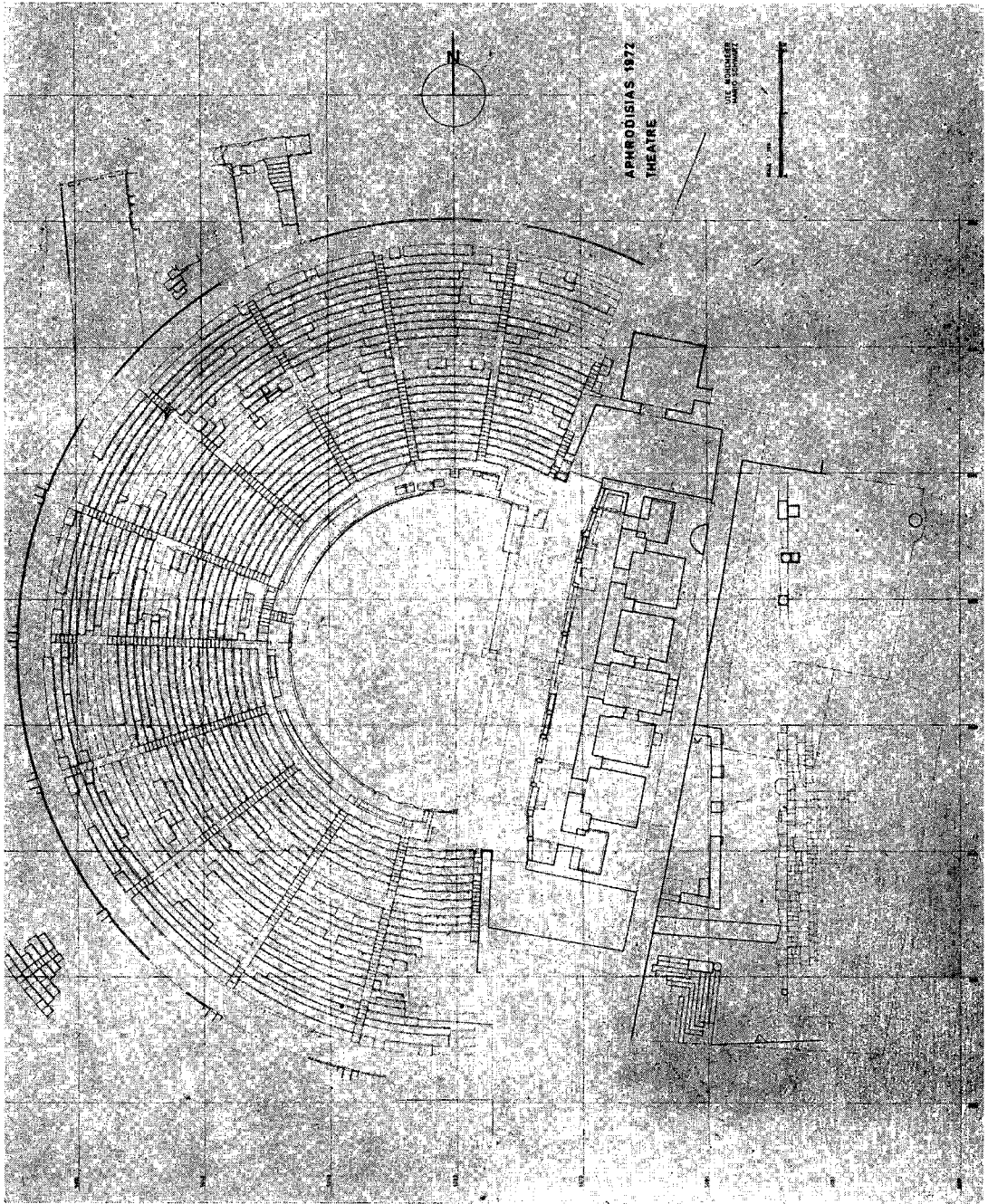


Fig. 2 — Theatre. Plan.



Fig. 3 — Theatre. General view looking northwest.



Fig. 4 — Head of Nike, from stage decoration of the theatre.



Fig. 5 — Nike, with head restored.

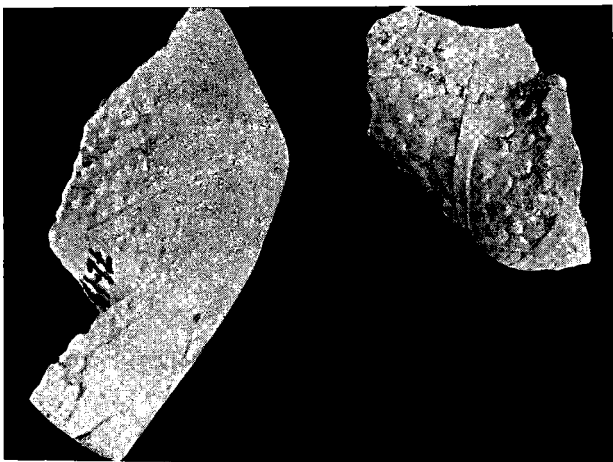


Fig. 6 — Two fragments of arms belonging to athlete-boxers found on the stage.



Fig. 7 — Plan of the stage and part of the *North* and *South Post Scaenam* areas.



Fig. 8 — Column and statue bases in *North Post Scaenam*.



Fig. 9 — View of *North* and *South Post Scaenam* areas, looking south.



Fig. 10 — Statue of Flavius Palmatus.
North Post Scaenam.

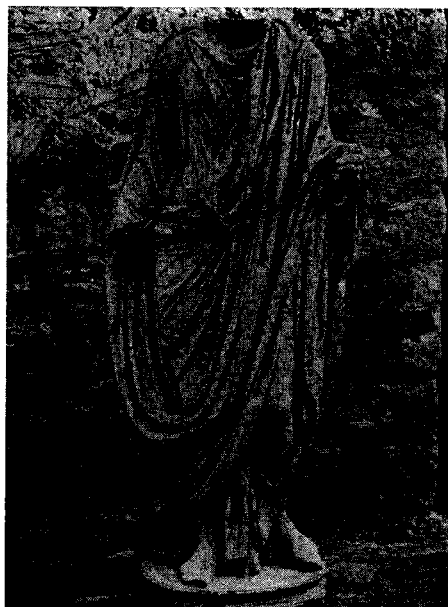


Fig. 13 — Young *togatus* figure. *North Post Scaenam*.

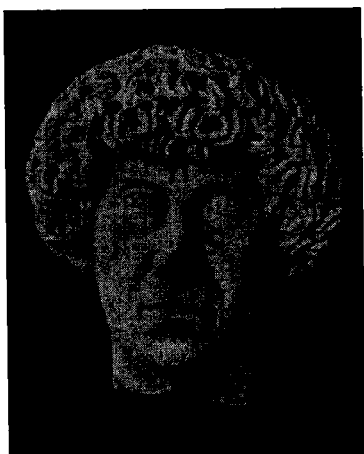


Fig. 11 — Head of Flavius Palmatus.
North Post Scaenam.

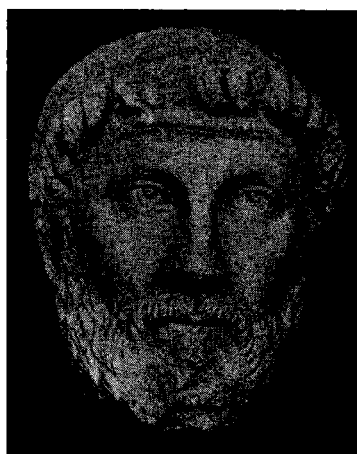


Fig. 12 — Reworked portrait head. *North Post Scaenam*

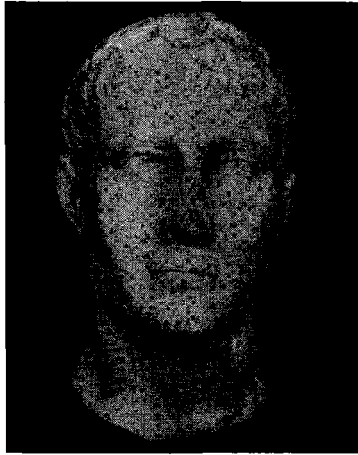


Fig. 14 — Young emperor(?)
4th cent.) *North Post Scaenam*.

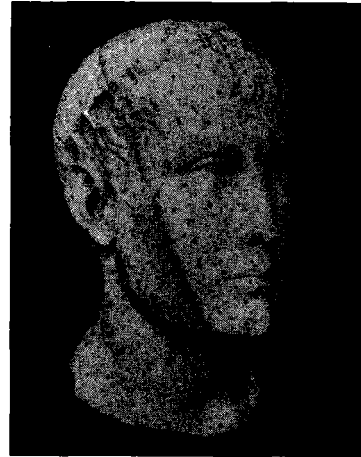


Fig. 15 — Young emperor(?) 4th
cent.) *North Post Scaenam*.



Fig. 16 — Sun-dial(?) on pavement of
North Post Scaenam.

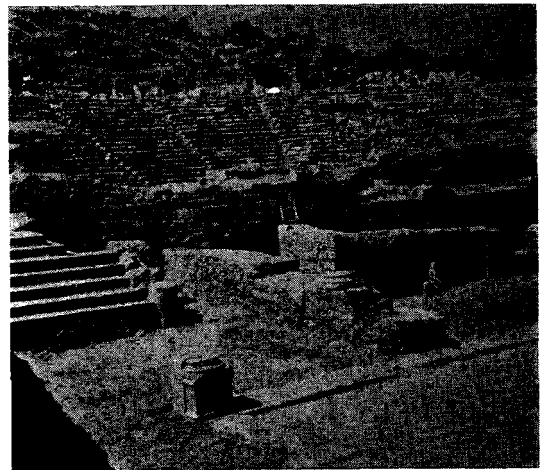


Fig. 17 — General view of *South Post Scaenam* area.



Fig. 18 — Rooms in *South Post Scaenam*.



Fig. 19 — Blue marble krater. *South Post Scaenam*.



Fig. 20 — Statuette of Tyche. *South Post Scaenam.*

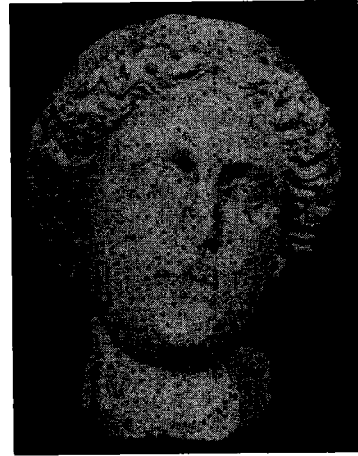


Fig. 21 — Portrait of Agrippina Major(?). *South Post Scaenam.*



Fig. 23 — Podium in *South Post Scaenam* area.

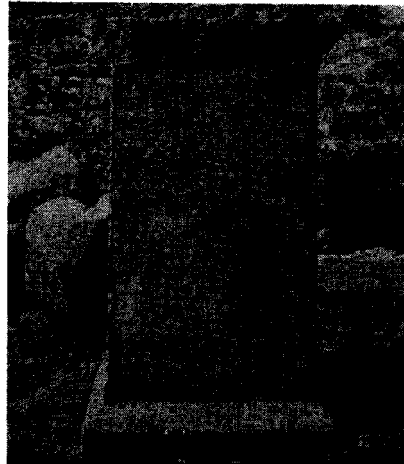


Fig. 22 — Statue base of Germanicus. *South Post Scaenam.*

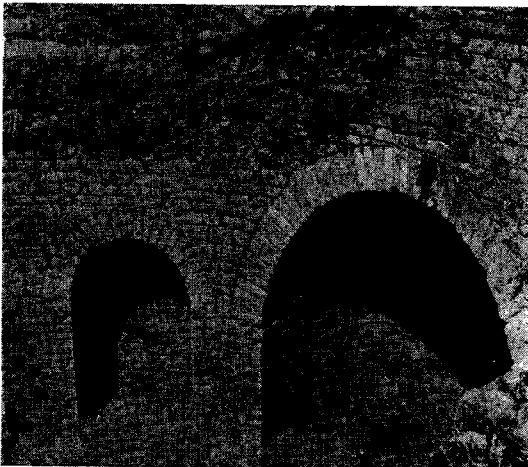


Fig. 24 — *Aula termale* in south theatre area.

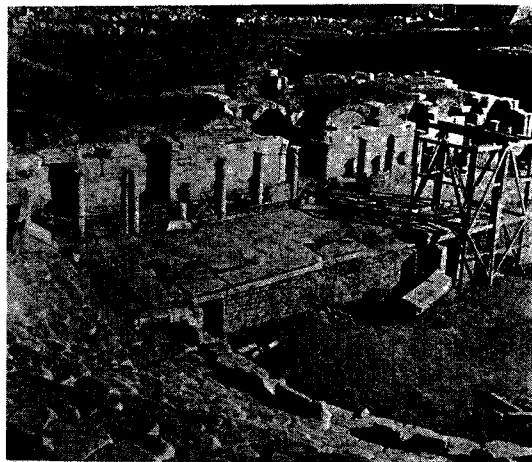


Fig. 25 — Theatre. Restoration work on the *scaena*.

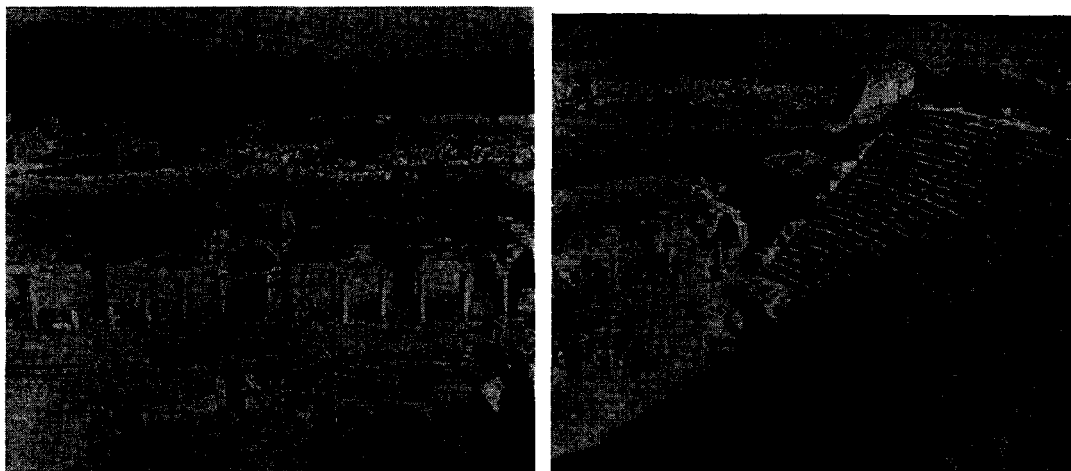


Fig. 26 — Theatre. Restoration work on the *scaena*. Fig. 27 — Theatre. Restoration work on the *cavea* and the stage.

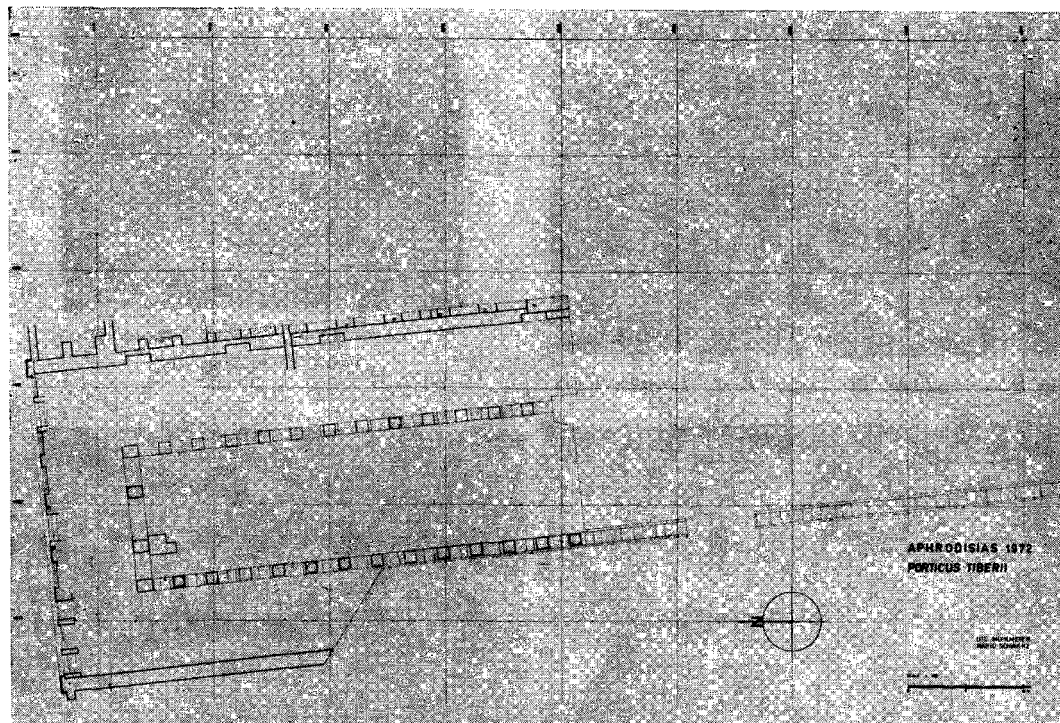


Fig. 28 — Portico of Tiberius. Plan of the Basilica.

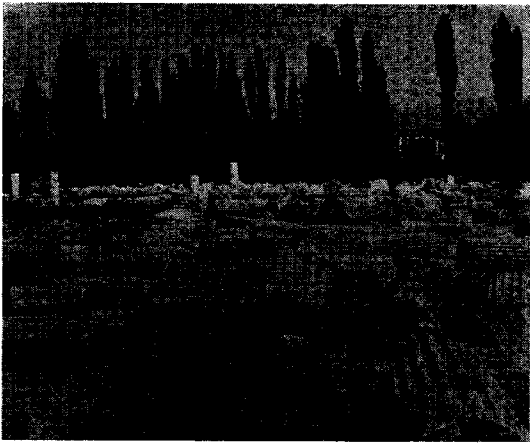


Fig. 29 — Basilica. Nave, looking north.

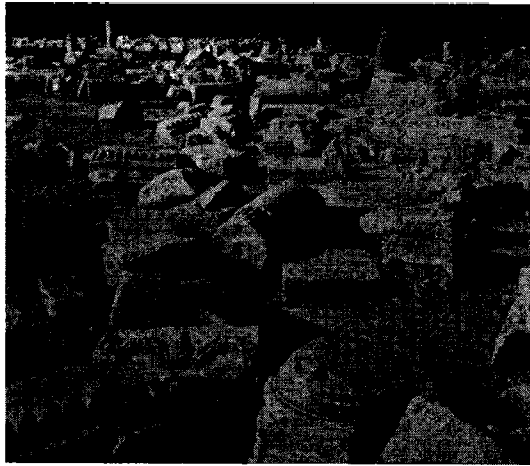


Fig. 30 — Basilica. Nave and eastern aisle. Looking north.



Fig. 31 — Basilica. Colonnade of western aisle and nave.



Fig. 32 — Basilica. Eastern aisle and colonnade with architectural fragments.



Fig. 33 — Basilica. Panel from upper storey parapet. Eros and Leda with the swan(?).

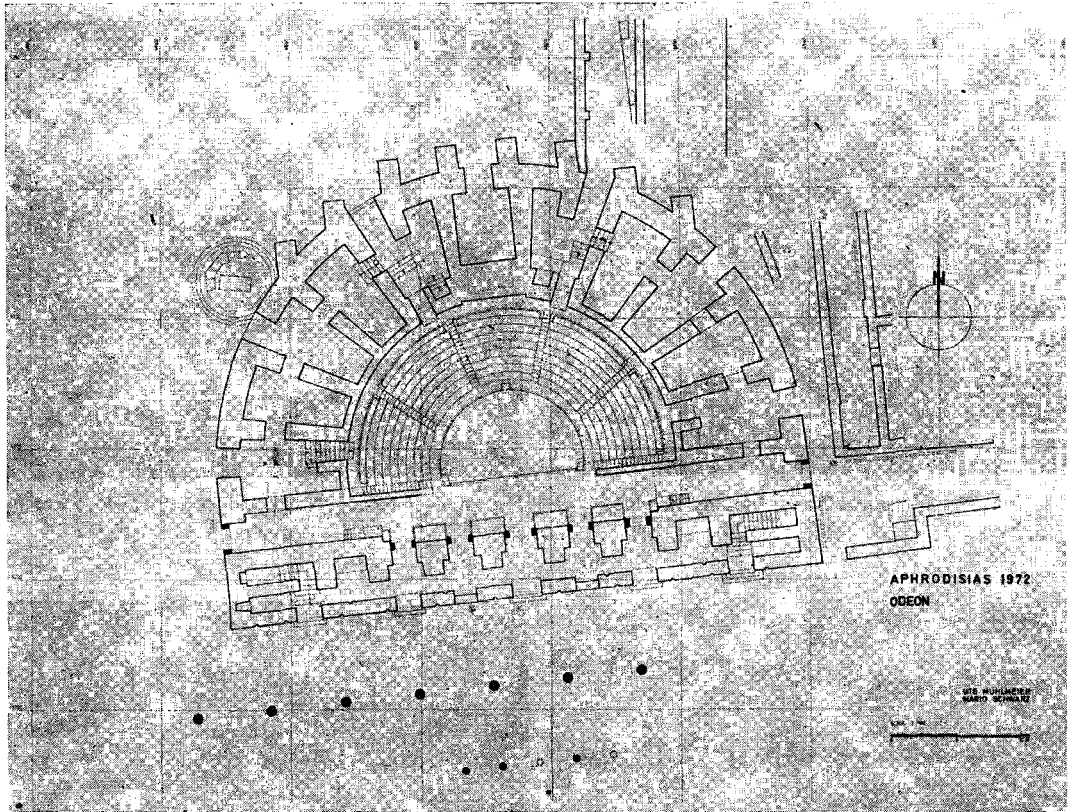


Fig. 34 — Odeon and East Odeon area. General plan.



Fig. 35 — East Odeon, with corner of building complex, east *parodos* in background.



Fig. 36 — East Odeon. Building complex with hallway and two rooms.



Fig. 37 — East Odeon. Building complex with hallway and two rooms.



Fig. 38 — East Odeon. Colossal cuirassed statue.



Fig. 39 — East Odeon. Young boy in *himation*.

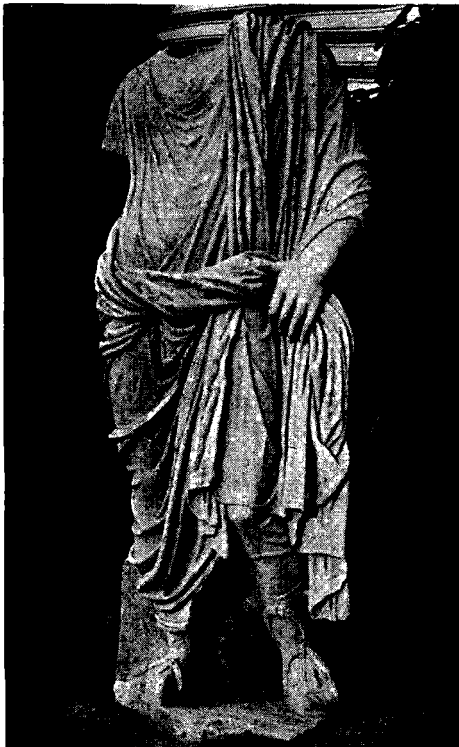


Fig. 40 — East Odeon. Colossal draped male figure.



Fig. 41 — East Odeon. Nude male torso.



Fig. 42 — East Odeon. Fragmentary portrait head.

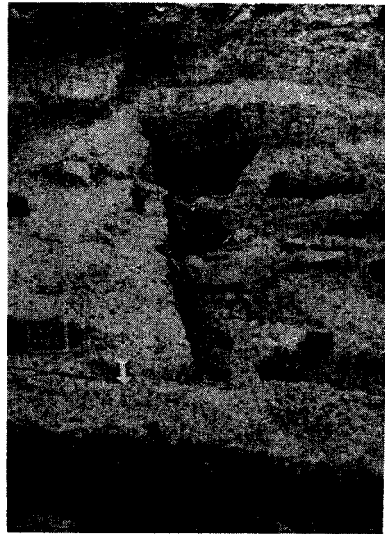


Fig. 44 — Acropolis. Trench 8. View with building complex.



Fig. 43 — Acropolis. Trench 8. General view.



Fig. 45 — Acropolis. Trench 8. Hearth.

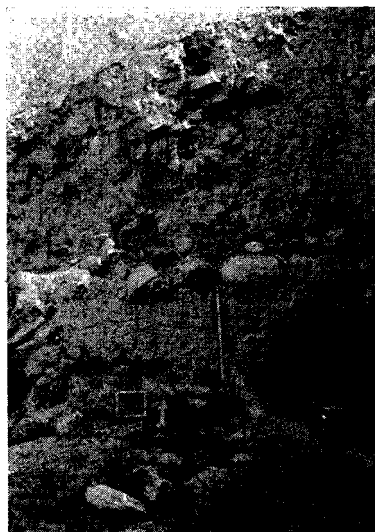


Fig. 46 — Acropolis. Trench 9. View of north profile of trench.



Fig. 47 — Acropolis. Trench 9. General view of trench. Fig. 48 — Acropolis. Trench 9. Industrial' area.



Fig. 49 — Acropolis. Trench 9.
Post hole.



Fig. 50 — Acropolis. Trench 9. Pits excavated.