

## THE NINTH CAMPAIGN OF EXCAVATIONS AT APHRODISIAS IN CARIA 1969

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The 1969 campaign of excavations at Aphrodisias in Caria conducted under the aegis of New York University and supported by grants from the National Geographic Society, the Old Dominion Foundation, the Ford Foundation, and the Vincent Astor Foundation concentrated its efforts on several major areas all under investigation in previous seasons: 1) the theatre (on the east slope of the "acropolis"); 2) the prehistoric settlements on the "Pekmez" mound (east of the "acropolis") and on the western flank of the same "acropolis"; 3) the vicinity of the propylon, or tetrapylon, the monumental gateway east of the temenos of Aphrodite; 4) the zone north of the odeon; 5) the Portico of Tiberius, in its extension near the Baths of Hadrian; and finally 6) the water-channel area nestled near the northeastern sector of the city wall.

A number of half-ruined houses and shacks located over the buried remains of the large theatre of Aphrodisias were purchased from their owners in the course of the spring of 1969 and their demolition completed over the summer, simultaneously with excavation operations, supervised by Messrs. Friedmund Hueber, Horst Hambruch, and Wolfgang Höhl. These operations focused on clearing the northern half of the theatre in continuation of previously opened trenches. Three main areas were investigated: first of all, the northern half of the lower cavea was tackled from the diazoma downwards through a series of section "slices." By the end of the season, the

axis or mid-radial point of the cavea was reached, although not as far down as the floor of the orchestra. The tiers of seats continued to be found mostly *in situ* and in good state of preservation, except at two points where Byzantine structures were built on or out of seat fragments in the eleventh or twelfth century, judging from the ceramic evidence. The damage done by these walls remains minor, however, and restoration can be easily undertaken.

Simultaneously, limited sondages were attempted near the northern part of the diazoma with a view to investigate means of access to it. A vomitorium was discovered. Its arch and vault had collapsed, but part of its stairway was preserved, namely the lower steps. A secondary arched doorway was located in these same operations, opening on the eastern wall of the stairway. This portion of the theatre was unfortunately damaged during the Byzantine period when the "acropolis" hill was converted into a stronghold against Seljuk incursions (eleventh-twelfth century). A small hoard of four silver numismata of Manuel I Comnenus (1143-1180) found secreted near the eastern arched doorway provided evidence for the disturbed conditions in the late history of the "acropolis" and of Aphrodisias.

The third area of operations focused on the north parodos. The vaulted roof of a chamber built against the analemma, at a right angle to the parodos, had barely come to light at the end of the 1968 campaign. This chamber, which was un-

doubtedly a late Roman or early Byzantine addition, was completely cleared and proved to be quite sizable. Its precise purpose remains uncertain, however. One of its features was a small arched side passage or doorway cut in its east wall. In front of the chamber, transformations in the early Byzantine period created a marble-paved hallway or lobby limited by a wall (of later construction) to the east and perpendicular to it, the edge of the stage building to the south. This last wall, which faced the door of the vaulted chamber, was preserved to a height varying from 3 to 5 m. and a length of ca. 10 m. As it was slowly uncovered, its surface proved to be almost completely covered with an extraordinary series of inscriptions. Preliminary examination by the expedition epigrapher, Miss Joyce Reynolds, indicated that these documents formed a veritable archive of great significance for the history of Graeco-Roman Aphrodisias as well as Asia Minor. All are letters, mostly of Imperial date and origin, presumably inscribed in the second and third century. They include: 1) several letters emanating from Octavian. One of these concerns the recovery of loot taken from Aphrodisias in the war of Labienus (40-39 B. C.) and specifically mentions a gold statue of Eros dedicated at Aphrodisias by J. Caesar and apparently presented by the looter to Ephesian Artemis. 2) a letter from Trajan; 3) one from Hadrian (exempting Aphrodisias from the Nail Tax); 4) one from Commodus; 5) one from Septimius Severus and one from Caracalla and 6) two letters from Gordian III.

Further important epigraphical material was extracted from the excavation of this "lobby": a second century B. C. base dedicated to Zeus Philios, Hemonioia, and Thea Roma recorded a treaty between Aphrodisias/ Plarasa and the neighbouring cities of Tabae and Kibyra, promising not to do any harm unto one

another nor unto Rome. Two other texts mentioned an Aphrodisian of note, named Molossus, who probably lived in Augustan times. Molossus appears to have been a rich benefactor of the city, and according to one inscription, supplied funds for major work in the construction of the theatre. A paragraph of one of the new documents specifies that his estate provided for the building of a third diazoma. What is precisely meant by "third diazoma" remains unclear since the archaeological evidence so far on hand indicates the existence of only one diazoma.

Many fragments of sculpture were recorded in the overall theatre excavations. Several of them had been inserted or re-used in the walls of the old Turkish houses. Among these was an interesting, though battered, head of the Aphrodite of Aphrodisias, showing the goddess wearing her elaborate floral diadem, topped by a mural polos.

New significant evidence for the pre-history of Aphrodisias was brought to light in two areas where previous excavations had yielded information concerning an important series of Bronze Age settlements. Investigations on the west slope of the "acropolis", again supervised this year by Mrs. Barbara Kadish, were limited to a small trench in order to gather more specific data on the Late Bronze Age phases of the mound. The trench was staked to the north, in extension of one dug last year, and was aimed at the inner core of the mound. Prehistoric strata were encountered fairly close to the surface, though intrusions of a later date were plentiful. One of these consisted of a pit which may well have been connected with the manufacture of glass in Roman times. In the nearby trenches dug in 1968, the uppermost levels had been datable to the Middle Bronze Age. The new trench, being located more towards the interior of the mound, produced four strata above these, one of

which revealed much burnt and packed mud debris. A Late Bronze Age date must be assigned to at least the lowest one. Several finds, including what appears to be a fragmentary local variation of a Mycenaean Ψ-shaped terracotta figurine, as well as some spindle whorls, point to a late second millennium B. C. date. Below these four strata, two Middle Bronze levels were recognised. Their contents corresponded well in general to the material excavated earlier in the neighbouring trenches. The lower one of these two levels produced about twenty-six storage vessels, more or less *in situ*. Many of them still preserved charred seeds or grain contents.

To the east of the "acropolis", a perceptible rise in the ground investigated initially in 1967 had yielded interesting Bronze Age levels, including a pithos burial with attractive jewelry. Lack of time had prevented, however, more systematic investigations in this area labelled "Pekmez", because of the nearby presence of a "pekmez" or grape jelly-making establishment. A new trench was staked out last summer by Mrs. Kadish to the north of the previous 1967 sondage and produced a most interesting series of occupation levels. Of the eight strata recognised here, the upper three pertained to the Roman, Hellenistic, and Classical periods (surprisingly enough, Byzantine evidence was very scanty). Middle Bronze Age material was encountered in the fourth level. In essence, it proved to be not unlike that unearthed on the "acropolis", thus indicating a simultaneous occupation of the two areas. There were no clear architectural remains here, however, except for many pits and a large fire-place, formed by a rough semi-circle of stones. The pits themselves contained ashes, layered soil and occasional sherds and intruded into the following fifth level. This stratum appeared to have been exposed to the surface for some time as it was almost void of architectural features. Only a floor with the

base of a wall was recognisable. Some fine, thin black-burnished sherds, sometimes with incised, white-filled decoration, were nevertheless recovered. A pithos burial must also be connected with this fifth level. It was naturally sunk and intruded into the following stratum (sixth). More than one individual appears to have been buried in the jar, judging from the jumbled bones found outside. The grave offerings consisted of four small vessels which in shape and fabric suggest an Early Bronze Age date just like the pithos discovered in 1967. The following two levels (seventh and eighth) must be related, on the other hand, to the Late Chalcolithic period (i.e., pre-3000 B. C.). Well-burnished black and brown sherds with white-painted linear designs point to such a date. Architecturally speaking, the record showed in both levels walls without foundations made of bricks of varying size. All levels excavated at "Pekmez" produced an abundance of artifacts such as loom-weights, stone beads, spindle whorls, celts, and flints.

Investigations about the propylon, or tetrapylon, the monumental gateway to the east of the temenos of Aphrodite had been interrupted in 1963 because of the proximity of the busy road leading into the village of Geyre and skirting the propylon. The opening of a new road last summer running outside the fortifications of the ancient city permitted resumption of operations. A series of trenches were dug under the supervision of Mr. Daniel Boyd to the east of the propylon and brought to light the remains of an early Byzantine house. These ruins consisted of an attractive peristyle court with a shallow, rectangular basin approximately at its center. Four column bases at the four corners of the basin were found *in situ*. Elaborate mosaic pavements ran around the basin and decorated as well a room excavated to the north and opening into the court. These mosaics were in good condition and essentially consisted of geometric

or stylised motifs, like guilloches, meanders, diamonds, and other combined patterns in extremely handsome colour combinations. There were, however, three figurative panels with animals in the north and west porticoes. Two panels symmetrically arranged in the north portico portrayed, respectively, a tigress confronted by an aggressive snake, and a lion attacking a running bull. The third panel in the west portico was damaged by later squatters, but it shows a dog chasing a deer or antelope-like creature. All figures are somewhat stylised and even a little gauche, yet preserve vigor and great decorative charm. A number of small bird figures suitably arranged among traditional wreaths and patterns also decorated a portion of the east portico pavement.

The evidence provided by these mosaics points to the fifth or sixth century for the original construction of the house. A street must have existed from that time on between the house and the propylon. Two re-used column bases found aligned with the exterior face of the house wall suggest a portico or a colonnaded street. The house itself witnessed several occupations as suggested by repairs to its walls and some blocked doorways. Two beguiling and almost identical revetment capitals of Roman date, found outside the house, may nevertheless have been re-used in its decoration. Each shows an Eros, or chubby youth, seated on his left haunch among acanthus leaves, performing an undetermined action (possibly throwing dice?). The stylistic differences between the two capitals are marked: one was carved by a surer, more delicate hand, while the other, through not unattractive, is somewhat coarser in form and detail. Another interesting item recovered here was the fragment of the rim of a coarse pot bearing the graffito "Mistress Polymnia wash and be healthy!"

The north and northeast areas of the propylon were also examined by means of several trenches. These yielded several

cornice and other architectural fragments undoubtedly related to the propylon, as well as an impressive number of terracotta water-pipes running north-south. The former will be most useful for the restoration and reconstruction of the monumental gateway.

Continuation of work to the north of the odeon and south of the temple of Aphrodite produced once more unexpectedly rich results. An initial trench supervised by Mr. Charles White was dug against the northern back end of the odeon. The buttresses featured at intervals along the semi-circular exterior of the building and suggested as part of a roofing scheme became visible. Until the whole back of the odeon is cleared, however, and adjacent areas excavated, many questions concerning the construction, the chronological sequence of activities as well as the original layout of the whole area between the odeon, the temple, and the "Bishop's Palace" must be left in abeyance. Numismatic evidence from the new trench, consisting of a small hoard of late fourth century bronzes would indicate a certain amount of activity then and in the fifth century. It is possibly in the early part of that century that for reasons still obscure (an earthquake or a sudden shift in the water-table are likely theories) the level around the back of the odeon was raised. This is attested to by several terracotta water-pipes found about here in higher ground than some monuments such as the heroon found in 1967 nestled against the western part of the odeon. In its lower levels, the stratigraphy of the soil near the buttresses showed a heavy concentration of marble chips, all below the water-pipes. These may stem from building and stone-cutting activities or may have been dumped here from nearby sculptors' workshops. The presence of such workshops had been already suggested in 1967 by the discovery near the heroon of a large amount of finished and semi-finished statuary. A series of trenches dug bet-

ween the odeon and the temple of Aphrodite, last summer, would appear to indicate that the ateliers were located in this vicinity and that they fell victims to the general clean-up of the area in the fifth or sixth century, were demolished and their contents broken and scattered over a wide area. This last point is suggested by the discovery of joining fragments at considerable distance from one another. Architecturally speaking, the destruction and subsequent rebuilding activities eradicated most details concerning the layout of these workshops. Remaining walls seem to show at least two medium-sized rooms entered from the south.

The items of sculpture uncovered here in large quantity were dispersed on the whole over the area of these two rooms. The larger pieces include: 1) an almost intact (only the right hand is missing) portrait statue of an important individual (magistrate or prince) wearing the *trabea*, not unlike the figure of Valentinian III discovered by Paul Gaudin in 1905 in the Baths of Hadrian (now in the Archaeological Museum at Istanbul). Its body is delicately finished and polished but the head has not been quite completed in the same manner. Enough was carved, however, to suggest the strong character of the sitter. A late fourth century date is plausible for this statue; 2) the lower portion of an unfinished seated male statue of the poet or philosopher type; 3) a mutilated, but interesting, fragment consisting of a rock draped with animal skins, a snake and part of the lower torso, the feet and an arm of a reclining figure. The panther skins obviously allude to a satyr and the whole posture is highly reminiscent of the famous Barberini Faun (now in Munich).

Two smaller pieces were found lodged in the foundations of a later wall built over the workshop chambers. Though almost intact, they were once more unfinished. One is a small (ca. 0.70 m.) version of the well-known Artemis of

Versailles. The other shows a beguiling Europa on the bull. The sculptor took pleasure in carefully selecting for this group a bicolour block of marble, white and dark blue, and carved it so ingeniously that the bull and the lower drapery of Europa turned out in blue, the rest in white marble, thus creating a sort of cameo-like effect.

Other fragments of various sizes were recorded in large quantities, some exquisitely finished, others barely sketched in marble. The most appealing among the finished items are: 1) a small (ca. 0.16 m.) bearded head so highly polished that it seems to have been carved out of alabaster; 2) a small draped female torso, and 3) an intricate lacelike vine support for a statuette. Most interesting semi-finished pieces include: 1) a headless Asklepios statuette; 2) the head of a satyr (?); 3) a Herakles head, and 4) a pair of crossed female legs.

As already mentioned, several fragments proved to belong to statuary that had been found near the heroon in 1967. Legs and arms pertaining to the two (small and large) versions of Flavius Zeno's "Satyr with the child Dionysus" were properly joined. The same holds true for the seated "cheesecake" nymph or Aphrodite and the youthful Herakles. Furthermore, a large number of small shallow bowls of various sizes carved in dark blue or white marble, all unfinished, were recovered strewn all over the area. Even more significant, however, was the discovery of three long iron punches. If any doubts subsisted as to the activities of sculptors here, these tools of the trade certainly dispelled them!

The upper levels accumulated over the workshop area produced a number of Byzantine tombs. These burials form part of the extensive Christian cemetery about the basilica, formerly the temple of Aphrodite. Several attractive tomb furnishings recovered in some include a handsome bronze pectoral cross, some

fine glass goblets and a small pitcher-shaped perfume container.

Work near the Baths of Hadrian was temporarily suspended last summer. However, an area in front of the eastern court, or palestra, of the Baths, including the adjacent colonnade or portico, was investigated by Mr. Sabahattin Kulaklı. This colonnade actually formed part, and in more precise terms, the western end, of the so-called Portico of Tiberius discovered by the Italian mission headed by Giulio Jacopi in 1937. The Italians worked, however, on the long-north side of portico. Our excavations concentrated on the southwest corner and the west end. Some very limited probes had apparently been attempted here by the French, first in 1904-05, then by the Italians. Eight high column bases of the western portico were brought to light as well as several bases on the long, south side. The latter seem to have been either moved or tampered with. Many column fragments were also recovered nearby, showing unfluted lower portions. A great number of entablature blocks were recorded, particularly of the characteristic frieze well-known from the series unearthed by Jacopi and now in the Izmir Archaeological Museum. Many well-preserved heads and masks joined by garlands require mention, including various satyr, Silenus, theatre masks, and military types.

The diversity in style and execution apparent among these heads as well as other architectural details suggest two possible explanations: Because of its size, the Portico of Tiberius was built over a period of time running well into the second century. Or, a destruction perhaps caused by an earthquake in the late first or second century led to extensive repair and rebuilding. The second alternative is slightly more attractive, and even somewhat supported by the interpretation of epigraphical evidence. Indeed, among the numerous inscribed fragments discovered

here last summer, an epistyle block bore part of a dedication to Tiberius, cut in definitely second century letters. A similar situation is encountered elsewhere among the Aphrodisias monuments, for instance, in the theatre, where many inscriptions whose texts are obviously early were presumably cut or recut in the second century. Consequently, their apparent date does not necessarily reflect the actual date of the recorded documents. In short, a destruction possibly due to a serious earthquake would explain some recutting of inscriptions on damaged or rebuilt portions of public buildings and monuments.

Other interesting epigraphical items found in the west portico include inscriptions carved on most of the unfluted portions of the columns. A name frequently mentioned in these documents is that of a certain Albinus. Albinus seems to have been a benefactor of the city and was involved in some local stasis between Christian and Pagan elements in the late fourth or early fifth century, according to Miss Reynolds' suggestions. Also requiring mention are several new fragments of Diocletian's Edict on Prices. Two large panels bearing parts of this document had been discovered along the north side of the Portico by Jacopi in 1937. The nature of the Edict and its location in this area certainly imply, as Jacopi already suggested, that the Portico of Tiberius formed part of the agora or market complex of Aphrodisias.

In addition to the masks and heads of the frieze, architectural sculpture was also represented by two new fragments of the colossal consoles once decorating the palestra court of the nearby Baths of Hadrian and unceremoniously dumped here. One is a very fragmentary Medusa head, the other an equally incomplete Minotaur. Other noteworthy statuary included two attractive late Roman-early Byzantine portrait heads, both carved in the superb tradition of Aphrodisias sculp-

ture, especially the figures discovered nearby by Gaudin in 1905 and now in the Istanbul Archaeological Museum. One bears particular resemblance to the so-called "Younger Magistrate" or *chlamydatos*, though its physiognomy shows even more striking character. The head of a diademed woman, with her mouth open as if she were singing, was also found here. She could conceivably be a Muse.

Finally, excavations were continued in the water channel area, near the north-eastern portion of the city wall. Two trenches supervised by Mr. Ali Kılıçkaya revealed parts of what may be tentatively identified as a cistern or a reservoir of Byzantine date. Eight stone pillars came to light, all faced by a corresponding row visible at the very edge of the trench. Each pillar must have been joined once to the next one by a brick arch, and the two facing rows were probably connected by a barrel vault now collapsed. The upper portion of the city wall against which this complex was built showed

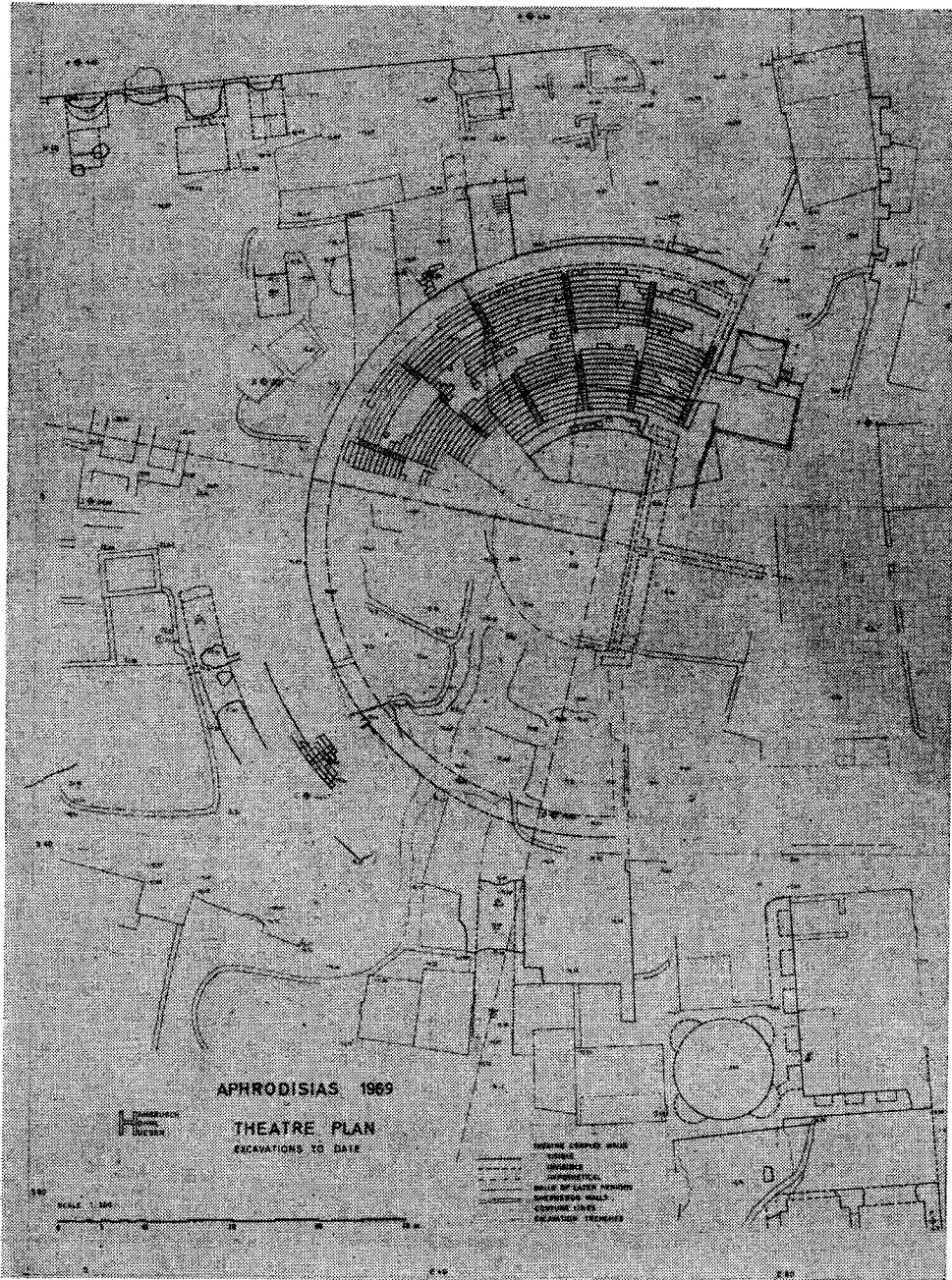
extensive re-use of column drums and architectural elements from presumably nearby buildings.

Brief investigations were also initiated in the eastern temenos of Aphroditē, behind the apse of the later basilica, near what was once the first propylon, or central access to the temenos. A sizable doorway opening unto a marble-paved area became visible on the eastern side of the temenos wall, but the temple, or western side, had been blocked by the construction of a small apse, whose relationship to the temple-basilica remains unclear.

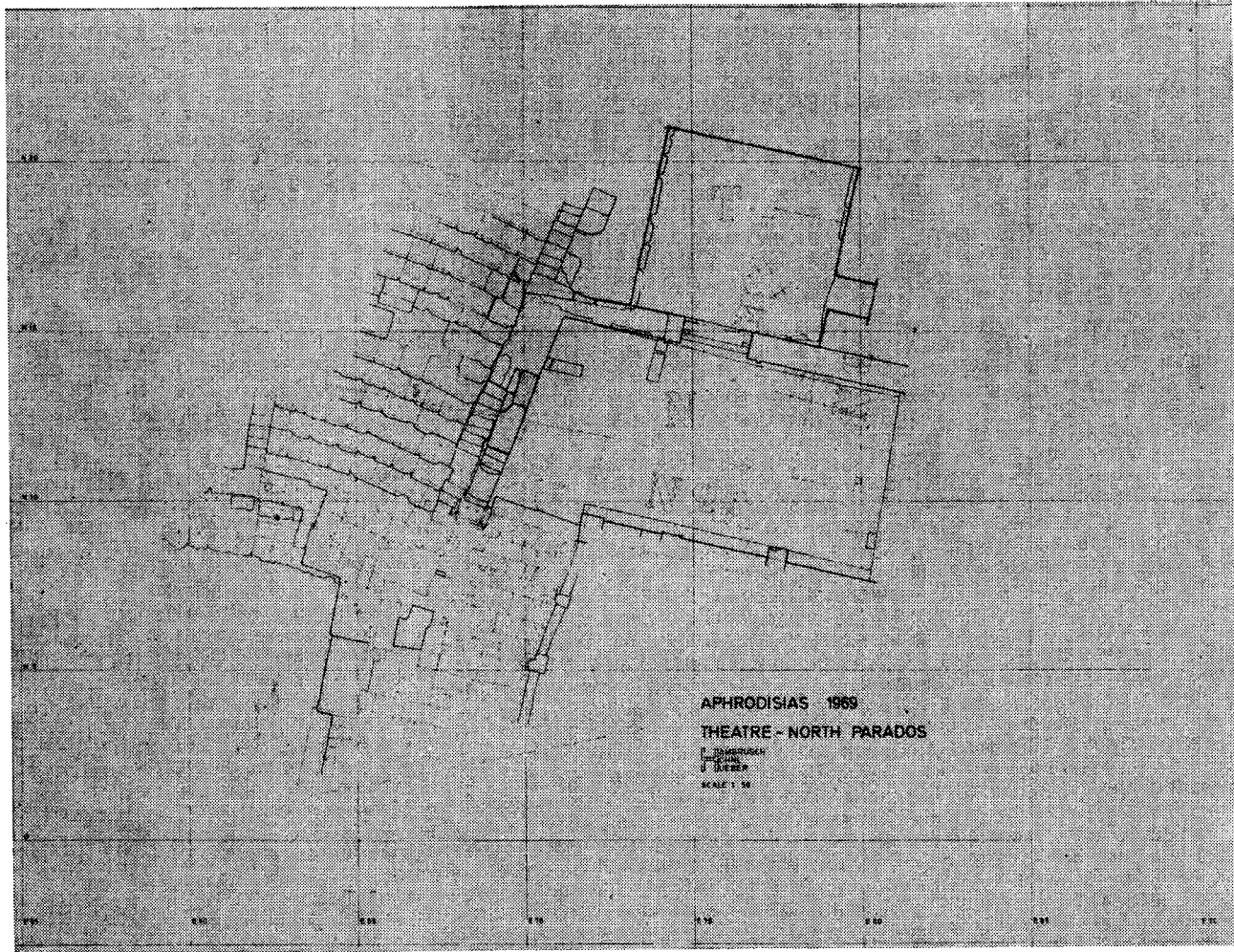
An accidental discovery of note made by local farmers in the course of the early spring requires mention. It consisted of a small hoard of Alexander silver coins, probably minted in Asia Minor and found near the Turkish cemetery outside the eastern city wall. Ten of the coins were "salvaged", i.e. purchased from the finders. Only one seems to have been unfortunately sold away.







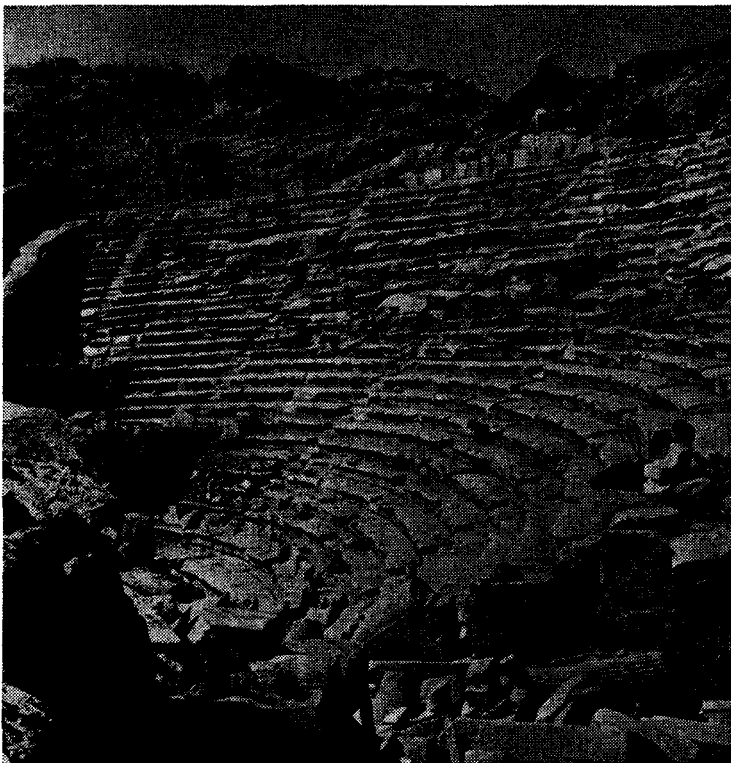
2. General Plan of the Theatre Excavations.



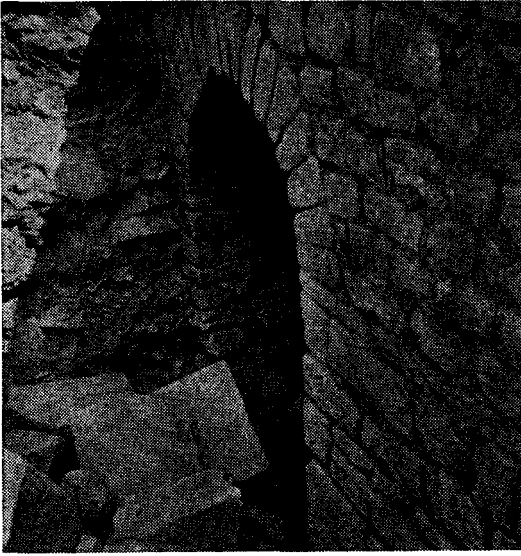
3. Plan of the North Parados of the Theatre.



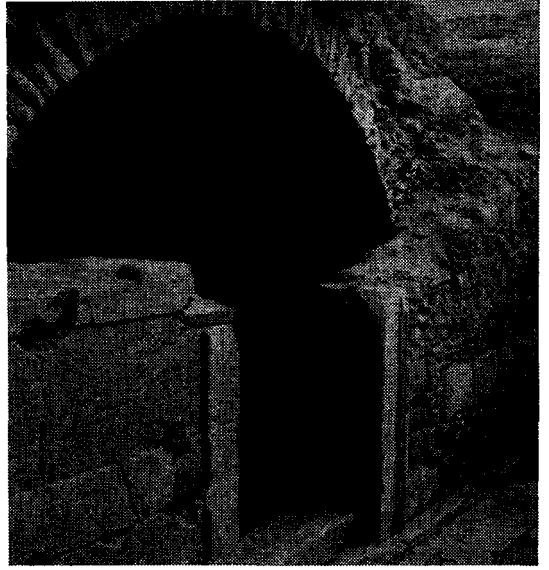
4. General view of the Theatre seen from the top of the "acropolis"



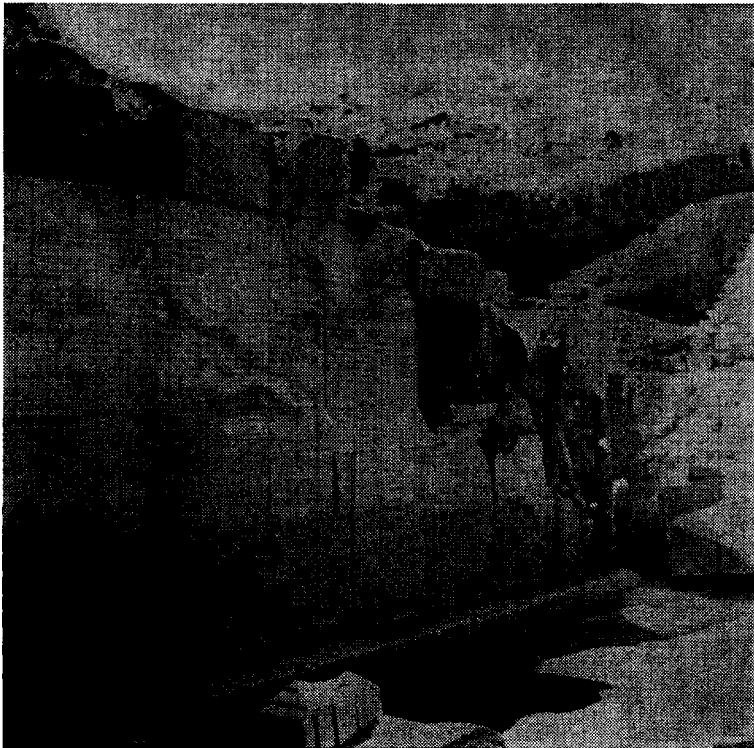
5. Theatre. North cavea.



6. Theatre. Arched doorway opening near vomitorium.



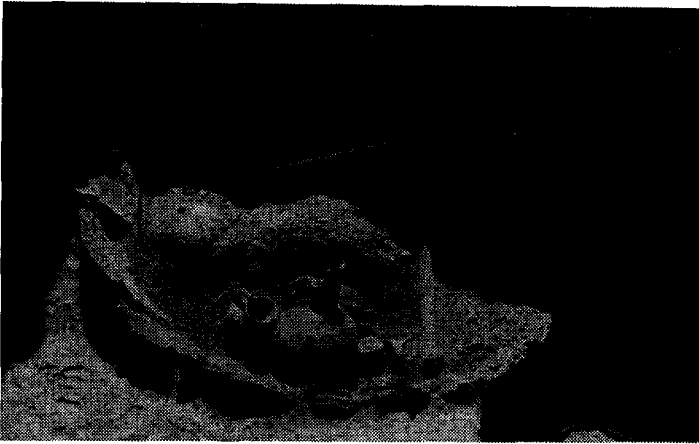
7. Theatre. Late Roman or Early Byzantine chamber of north parodos.



8. Theatre. "Archive" wall in north parodos.

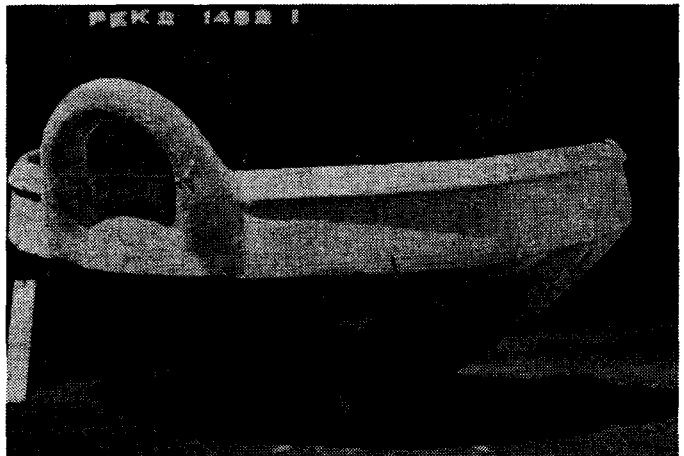


9. "Pekmez" mound. General view with Early Bronze Age pithos burial and Late Chalcolithic levels.



10. "Pekmez" mound. Early Bronze Age pithos burial.

11. "Pekmez" mound. Middle Bronze Age vessel from level IV.





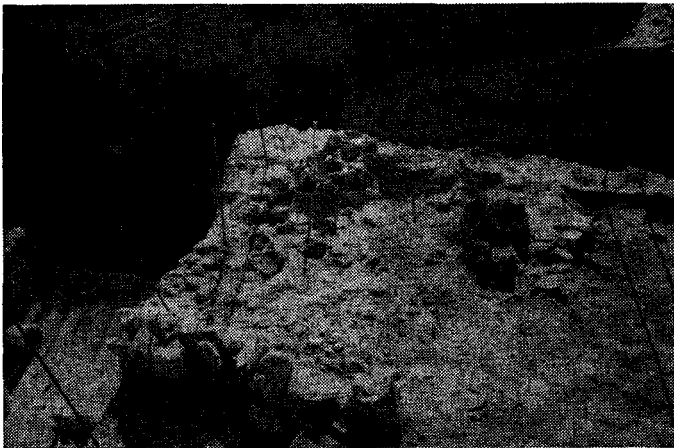
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12. "Pekmez" mound. Late Chalcolithic sherds.



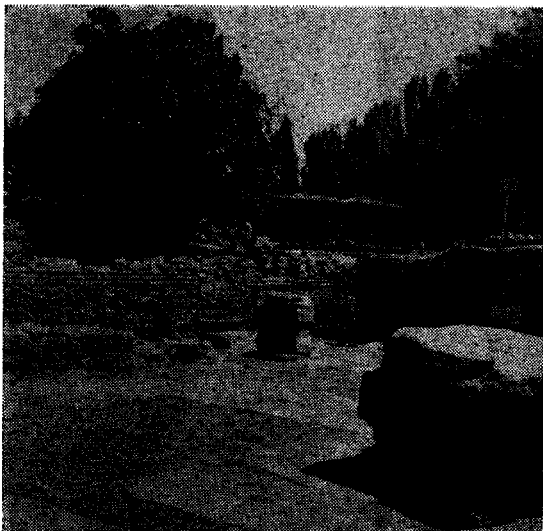
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13. "Acropolis" mound. Middle Bronze Age level with remains of storage vessels.

14. "Acropolis" mound. Middle Bronze Age vessels and remains.

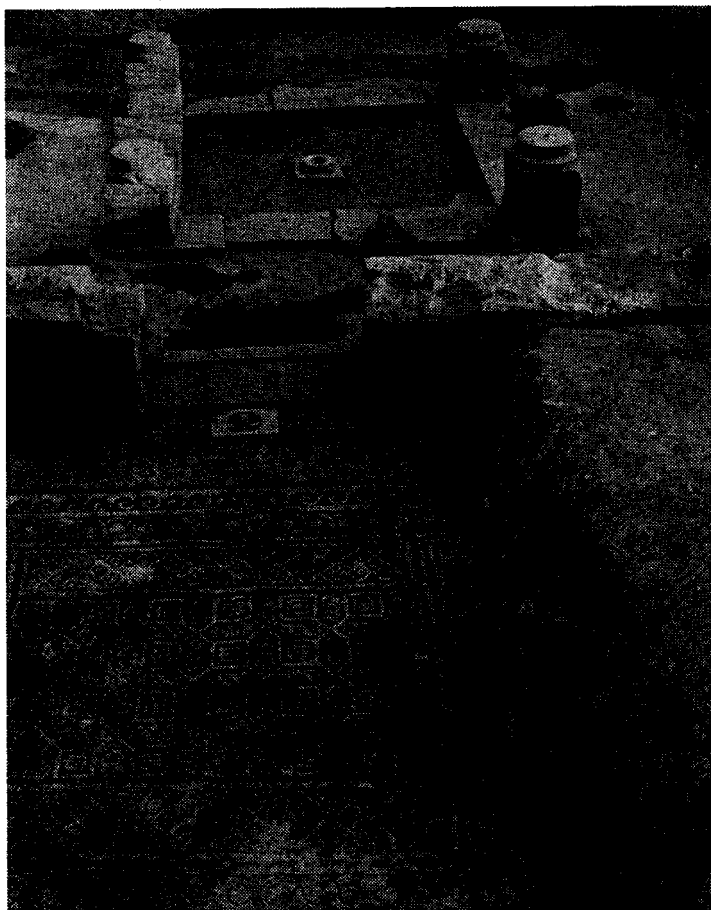




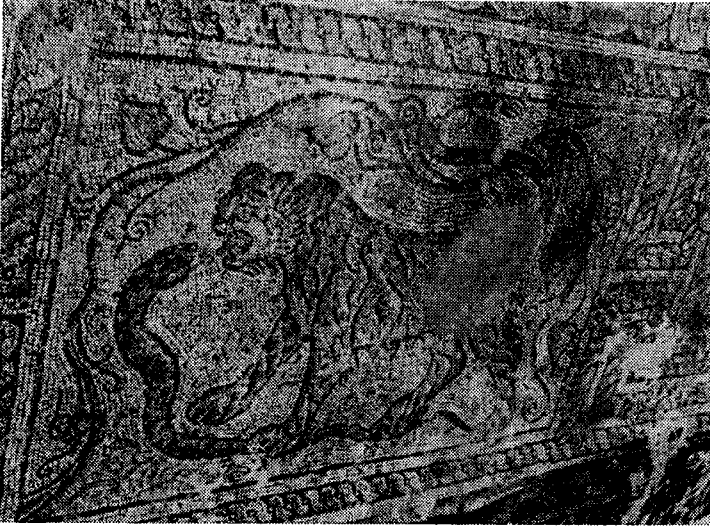
15. East Propylon. Remnants of Byzantine street.



16. East Propylon. Early Byzantine house peristyle. Looking north.



17. East Propylon. Early Byzantine house. Peristyle and north chamber with mosaics. Looking south.



18. East Propylon. Mosaic panel from north portico of peristyle of Early Byzantine house (Tigress and snake).

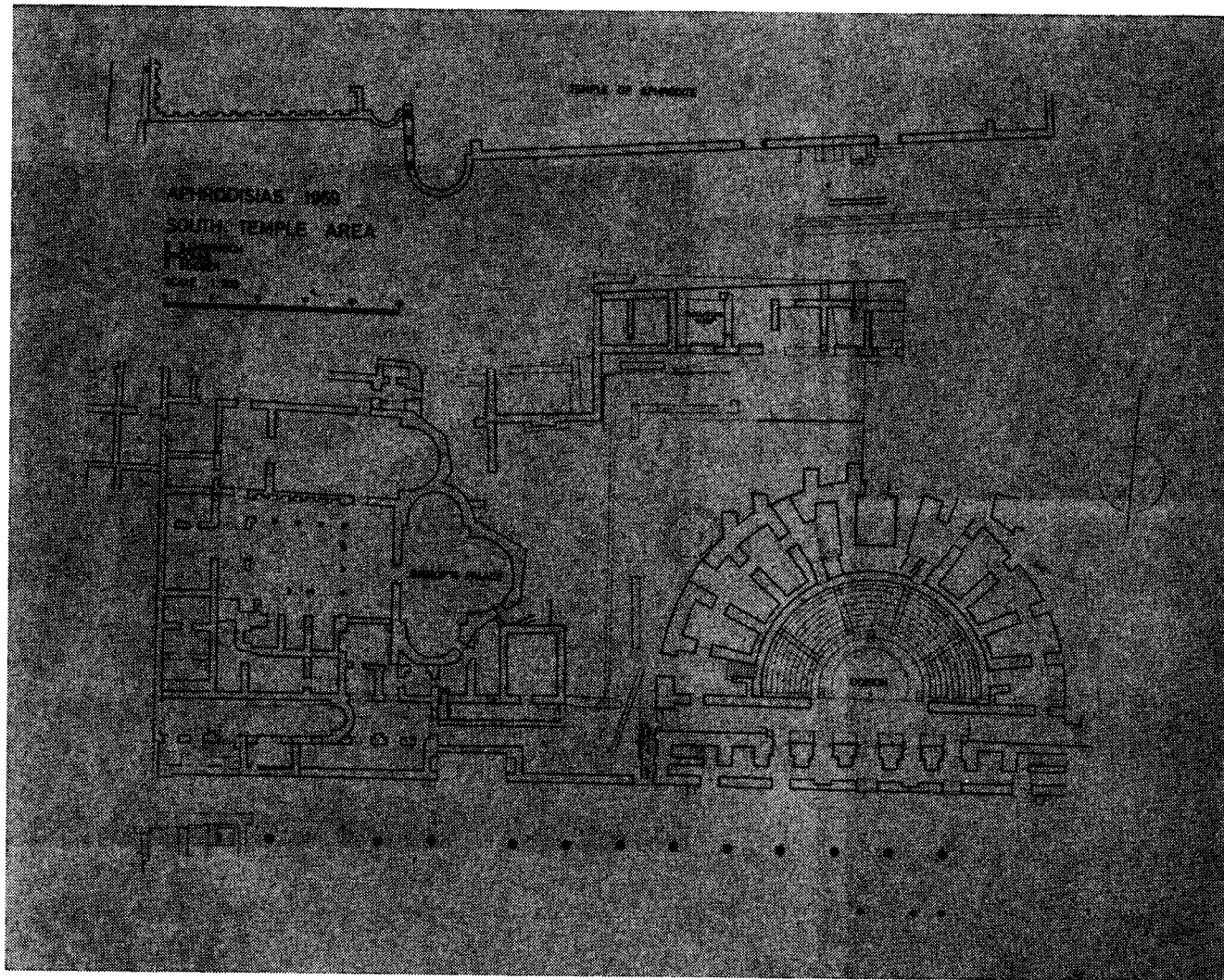


19. East Propylon. Mosaic panel from west portico of peristyle of Early Byzantine house (dog chasing hare? or antelope?).



20. East Propylon. Roman revetment capital found outside Early Byzantine house (Eros among acanthus leaves).





21. General Plan of the North Odeon-South Temple area.



22. North Odeon. Sculptors' workshops. Looking east.



23. North Odeon. Sculptors' workshop, with late fourth century statue fallen *in situ*.



24. North Odeon. Sculptors' workshop. Late fourth century statue.



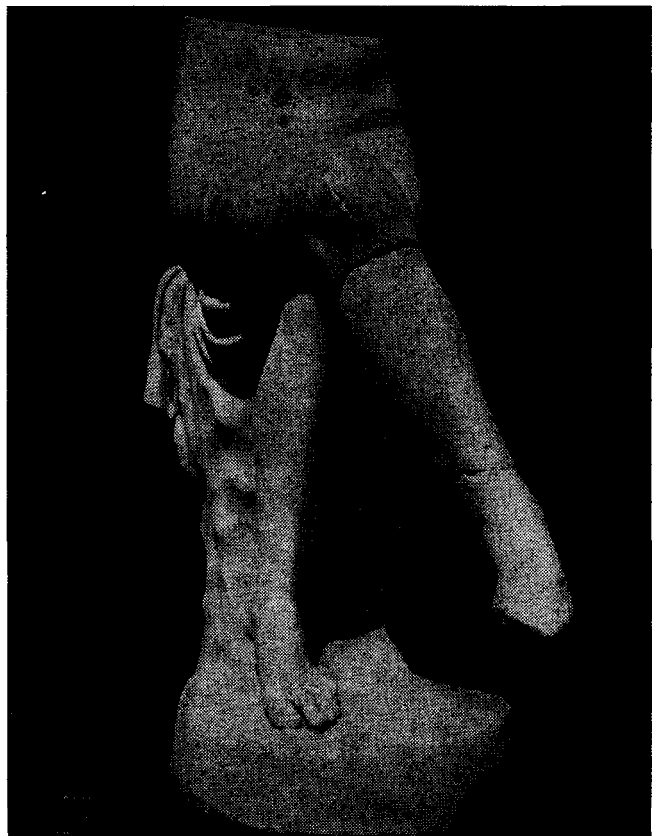
25. North Odeon. Sculptors' workshop,  
Lower half of unfinished seated  
statue.



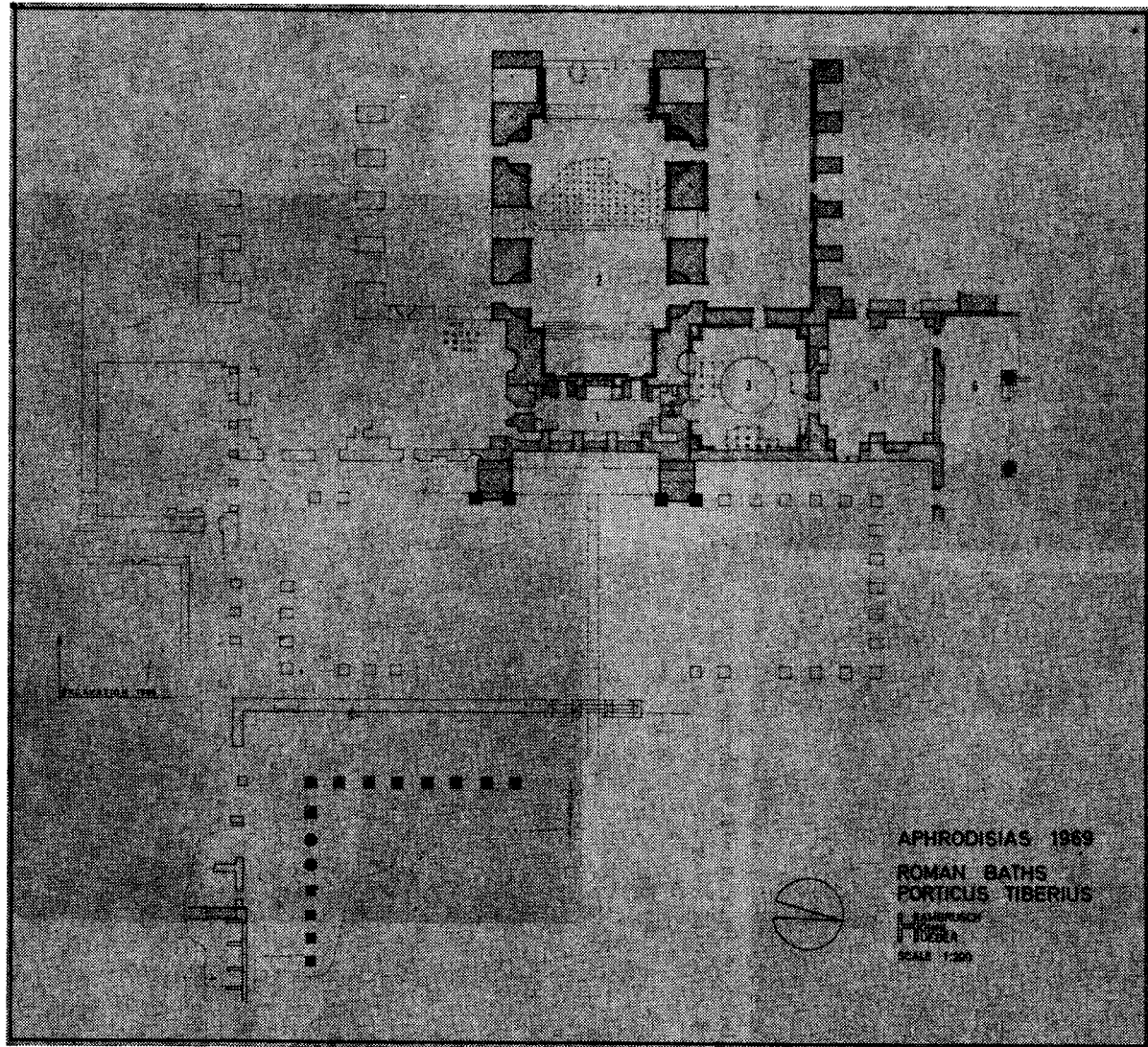
26. North Odeon. Sculptors  
workshop. Artemis and  
Europa statuettes in wall.



27. North Odeon. Sculptors' workshop. Unfinished statuette of Artemis of Versailles.



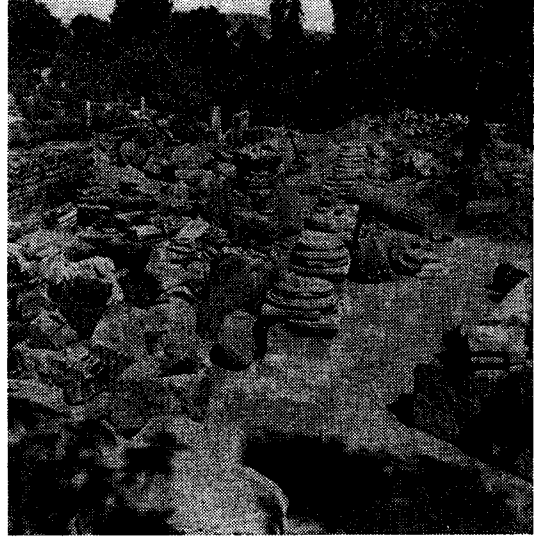
28. North Odeon. Sculptors' workshop. New fragments restored on "cheese-cake" Aphrodite or nymph.



29. Plan of the Baths of Hadrian with southwest and west Portico of Tiberius.



30. Baths of Hadrian with southwestern corner of Portico of Tiberius.



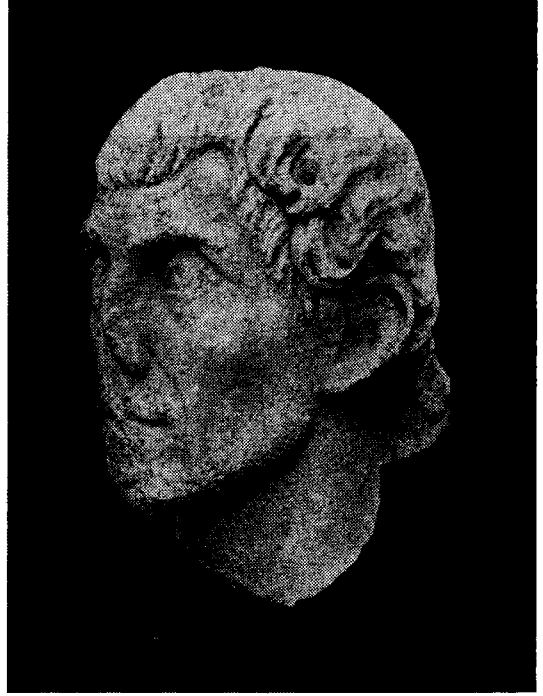
31. Southwest corner and west Portico of Tiberius



32. West Portico of Tiberius. Fragment of frieze with theatre mask.



33. West Portico of Tiberius. Large female head with open mouth. Muse?



34. West Portico of Tiberius. Early Byzantine portrait. Early fifth century.



35. Water channel. Presumed cistern pillars.



36. Small Alexander silver hoard found accidentally by farmers.