

APHRODISIAS IN CARIA. RESULTS OF THE 1970 CAMPAIGN

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The summer of 1970 marked the tenth campaign of excavations at Aphrodisias in Caria conducted under the aegis of New York University and again supported by the National Geographic Society, the Andrew W. Mellon Foundation, the Vincent Astor Foundation, and the Ford Foundation through its graduate students traineeships in archaeology. Investigations were essentially pursued in most of the areas where work had already been initiated in previous campaigns: 1) several parts of the theatre (on the east slope of the "acropolis"); 2) the Portico of Tiberius; 3) the area to the south of the temenos of Aphrodite and immediately to the north of the odeon, and 4) the prehistoric mounds of the "acropolis" and at "Pekmez." Simultaneously, a detailed examination and study of the propylon, or tetrapylon, to the east of the temenos of Aphrodite were undertaken towards a preparation for restoration and final publication. The new survey of the whole site, initiated in 1969, was also resumed and essentially completed by Dr. Joseph Dorner and Mr. Mario Schwarz.

The area of major and concentrated effort was once again the theatre where intensive and extensive excavations started in 1967. More than half of the cavea and of the stage building have now been brought to light. The 1970 operations, supervised by Miss Tül Eğilmez, Messrs. Kenneth J. Linsner, and Paul M. McDermott, assisted at times by the two expedition architects, Miss Ute Winischhofer and Mr. Ewald Mühlmeier, began with the removal of a "slice" of earth

left unexcavated in 1969 at the middle axis of the cavea. This was completed by means of three ramps which were gradually and consecutively dug as the heavy stone architectural material was excavated. Concomitantly, work was initiated on the southern half of the cavea. Since the stratigraphy of the fill, which is essentially Middle Byzantine in date (i.e., eleventh-twelfth century) had been properly recorded in all trenches previously dug in the northern cavea, practical considerations for the removal of earth and large architectural blocks necessitated here a gradual downward row after row operation, starting from the *diazoma*.

Another major excavation centered on the northern portion of the stage and of the stage building. A great number of architectural elements pertaining to the decoration of the *scaenae frons* were properly recorded, numbered, and where possible, removed to a suitable location. The discovery of several important epigraphical fragments and documents in this area, in addition to certain characteristic architectural features proved to be crucial for the establishment of a preliminary chronological sequence for the construction of the theatre. Initial theories that the Aphrodisias theatre was first built in the late Hellenistic period were confirmed by an inscription carved on several architrave fragments. These fragments belonged probably to the Hellenistic *proskenion* and the preserved portions of this inscription mentions the construction of the *logeion* (and possibly also the *proskenion*) through the munificence of Zoilos. This donor, most likely the same man

glorified in the handsome frieze discovered in 1956 and 1961 outside the northeastern city wall, appears to have been a great benefactor of this native city. He held the highest magistracies and played an extremely significant role in the history of Aphrodisias in the second half of the first century B.C. His name appears on several other monuments, especially the "archive" wall of the north parodos, where he is shown to have been instrumental in securing a privileged position for Aphrodisias.

The main transformations which turned the Aphrodisias theatre into a Roman structure were apparently undertaken in the second half of the second century, and particularly focused on the creation of an arena, or *conistra*, for gladiatorial exhibitions and animal baiting in the orchestra area. Two newly uncovered inscriptions provided key evidence for these operations: the text of a dedication carved on the edge of the *pulpitum* indicates that this portion of the work was financed by one Tib. Claudius Zelos when Antonius Pius was emperor and Marcus Aurelius Caesar. On the other hand, an inscription cut on the *conistra* wall itself suggests that this transformation was dedicated by M. Aurelius Menestheus Scopas during the sole reign of Marcus Aurelius, i.e., after 169.

In the light of the present available evidence, a clearcut, detailed sequence of the transformation operations is difficult to establish. Nevertheless, as already mentioned, a major project must have been the creation of the *conistra* for circus-type performances in the area of the orchestra. This entailed the widening of the stage, that is to say, an addition to the Hellenistic *logeion* at the expense of the orchestra. Along the whole length of this wider stage, a *via venatorum*, or refuge or storage tunnel, was built with three doors (*portae posticae*) acceding to the deepened orchestra. It is not yet clear, however, how the *conistra* was actually completed, and consequently, the

accompanying work performed on the stage building equally remains uncertain. Either the removal of one or two of the lowest tiers of seats or excavation into the orchestra floor below the lowest row of seats could have produced the desired *conistra*. On the other hand, the stage building would have been differently affected by these alternate constructions. It is to be hoped that this problem will be gradually resolved as the theatre is completely uncovered and analysis of its construction undertaken.

The 1970 excavations on or about the northern stage building revealed in the front part five doorways, or openings, framed by half Doric columns. Evidence clearly shows that these doorways were tampered with or moved probably in late Roman or early Byzantine times. The openings between the columns were then blocked with bricks and the resulting facade daubed with marblevener imitating frescoes. The problem which remains to be solved is whether these doorways are essentially at or near their original location (which seems doubtful) or are the subsequently elevated portions of the Hellenistic *proskenion* resulting from the deepening of the orchestra for creating the *conistra*, or simply the *thyromata* of the Hellenistic upper stage.

Of the stage building proper, three vaulted medium-sized rooms (ca. 3.50 × 4.25 m.) were uncovered. Two of them had doors opening unto the backstage corridor. In their front part, they were built in excellent late Hellenistic masonry, but were subsequently repaired or enlarged judging from the late Roman small-stone construction in evidence in their back portions. A series of "labels" cut carefully on the doorways seems to imply that these rooms were at one time reserved for the "props" of particular stage stars. A curious cubicle (ca. 1.70 × 2 m.) was also created at the northernmost end of the backstage corridor, immediately to the right of the entrance of the first vaulted room, in the late history of the building.

Bench-like arrangements supported by brick piers lined three sides of this "closet" which was entered through a door to the south. Several layers of frescoes were found on its walls. Some of the fragments, when joined, seem to represent a large-eyed, haloed male head. If another separate fragment bearing an inscription is taken into consideration, this head could well be a St. Michael, and the cubicle perhaps a small chapel. Stylistically, the painting should be assigned a date in the late fifth or early sixth century.

The third room of the stage building excavated, the southernmost one, was only partly revealed. It did not have a door acceding to the corridor, but communicated by a side door (eventually blocked) with a large vaulted tunnel cutting across the whole width of the stage building right at its center. This central tunnel came to light at the end of the excavation campaign, but appears to have partially collapsed. It is consequently filled with large architectural fragments. It terminated with elaborate arched doorways at both stage and backstage ends. The latter was blocked in early Byzantine times by a wall built parallel to the stage building, probably an initial step in converting the "acropolis" into a fortress. The former doorway is, on the other hand, a veritable *porta regia*, though collapsed.

A large amount of sculpture and inscription fragments were discovered among all the architectural elements fallen from the *scaenae frons* in the backstage corridor as well on the stage proper. Several fragments of a colossal statue found in front of the *porta regia* included an almost intact laureate, youthful male head. An inscribed base still lodged in the adjacent, unexcavated fill and probably belonging to it, suggested that this is a symbolic representation of *Demos*, the People of Aphrodisias, almost a replica of the profiled head adorning some obverses of second century Aphrodisias bronze coins. Other lifesize and overlifesize statuary

requiring mention are: a "Pudicitia" type woman (headless); an interesting group of two Muses, both tragic, therefore Melpomenes, antithetically framing a draped male figure who could be an Apollo or a Dionysus (the head is still missing); an athlete of Polykleitan inspiration with traces of colour still visible on its face; and several portrait and idealised heads. Two Nike figures, one small, the other lifesize, may be connected with *akroteria*, fragments of which were also recovered. All of this sculpture bears clear signs of repair in antiquity, which would imply some damage to the theatre in Roman times, possibly as a result of an earthquake.

Among the numerous epigraphical documents, one must note, in addition to the Zoilos *proskenion* fragments already mentioned, several standard honourific texts for local magistrates. The missing section of a text inscribed on an architrave block was found on the stage and completed a fragment recorded in 1968 and dealing with Aphrodisias' relations with Q. Oppius during the Mithradatic Wars. A number of new large blocks belonging to the inscriptions of the "archive" wall was also unearthed. One of them may well belong to the *senatus consultum* of 39 B.C. granting privileges to Aphrodisias. Finally, a late first century B.C. inscription refers to the health of an emperor, obviously Augustus. One further fragment listed all the names of the Muses cut in well-formed third century (?) letters.

In the latter part of the campaign, two other areas of the theatre were also investigated. An attempt made at locating the vicinity of the south parodos brought to light the *analemma* and adjacent tiers of seats, as well as the southern edge of the stage building. An arrangement similar to that of the north parodos was created here in late Roman-early Byzantine times. A wall was erected to the east, another to the south (in lieu of the vaulted

chamber of the north parodos), creating thus a paved court. The face of the north wall of this "lobby," i. e., the southern edge of the stage building, corresponding to the "archive" wall at the northern end, proved to be blank. It was wellpreserved, however, and included a number of regularly spaced, jutting consoles in its upper courses. A statue of a pugilist was discovered here on the stage, at a point almost parallel to the one where a similar, but fragmentary figure had been unearthed in 1967. The new statue also shows a powerfully built, older professional athlete, his arms thong-bound and his face betraying many characteristic boxer features, such as broken nose, swollen ("cauliflower") ears, and scar marks on a shaven head. The most interesting evidence provided by this figure is the signature cut on its front socle. Indeed, it names as its sculptor Polyneikes, who is known from a fragment (now lost) found in 1885 on the Esquiline in Rome along with a group of other statues signed by Aphrodisian artists (now in the Ny Carlsberg Glyptotek in Copenhagen).

A sondage along the length of the back of the stage building revealed that a wall was built out of architectural and sculpture fragments blocking this whole area. Two heads and two torsoes were extracted from this construction which must be dated to the early Byzantine period. It was also at this time that the theatre particularly the stage and its adjacent areas were destroyed, possibly by an earthquake. The theory that the building lay abandoned for a while after the sixth century seems to be reinforced by complete lack of evidence, so far, pertaining to succeeding centuries. The upper cavea remained visible, however, and was gradually pilfered. Following some filling operations into the remaining hollow of the orchestra and lower cavea, a few dwellings were built here about the twelfth century when the "acropolis" was transformed into a fortified area against Seljuk incursions. A small cache of bronze

vessels to be connected with this unsettled period of Aphrodisias' history was discovered in what was probably the cellar of one of these late habitations. It included a cauldron, an ewer, a large tray or plate decorated with incised motifs and probably also tin-plated and two smaller vessels.

In 1969, work had been started on the southwestern part of the Portico of Tiberius adjacent to the Baths of Hadrian in order to clarify the architectural connections of the two buildings. G. Jacopi and L. Crema, who discovered the Portico in the course of the brief Italian mission of 1937, rightly suggested that it was part of the Agora of Aphrodisias, but their investigations were limited to the north side of the complex where they uncovered the stunning frieze of garlanded heads and masks, now in the İzmir Archaeological Museum. The 1970 operations confirmed the belief that the Portico was indeed part of the marketplace of the city through epigraphical discoveries. The aim of our work was to continue the clearance of the southern flank of the Portico and to determine the nature and identity of a large building discovered at the edge of the southern part of the portico. Excavations brought first to light the continuing bases of the columns of the colonnade, but as digging progressed in the direction of the building, a large quantity of panel fragments with Latin inscriptions in fourth century letter forms was uncovered. Almost all belonged to Diocletian's Edict on Maximum Prices, of which Aphrodisias had previously yielded a great many fragments in this same vicinity. Over 140 pieces of variant size, some almost complete panels, were recorded by the supervisors, Dr. J. Stephens Crawford and Dr. Joseph Gary. The fragments were subsequently examined by Miss Joyce Reynolds, of Cambridge, the expedition epigrapher. Taking into consideration all pieces previously discovered, it is now fair to assume that the Aphrodisias copy of the Edict is the most extensive known

so far. Recognisable among the new fragments are considerable portions of the preamble and of those sections dealing with wool, linen, fabrics, clothing, needles, glass, pens and ink, cereals, farm animals, aromatics, feathers and other materials for stuffing cushions and mattresses, overland transport, cattle feed, and others. Miss Reynolds identified two large fragments, however, as belonging to another so far unknown decree related to the Prices' Edict. Part of a preamble preserved on one panel contained a heading with imperial titles almost identical to those of the Prices' Edict, and a fragment of a decree whose opening words suggest that its subject was coinage. Another section, probably related, included the last lines of a decree regulating arrangements for the payment of debts both public and private, after a specified date. The terms used imply that the problem at issue arose from a reform (or devaluation?) of the currency.

The building at the edge of the southern Portico proved to have been an imposing structure. It faced directly the colonnade from which it lay at a distance of ca. 6m. The columns must have supported here a masking or screen-type entablature without a roof. Access to the building was from the north through three staircases of four steps separated by the column bases of the facade from two false staircases on either side of the central entrance and two other false sets of steps, one at each opposite extremity of the facade. Architectural elements so far recovered seem to suggest that the order of the columns was Corinthian and that probably an arcuate lintel decorated at least the central doorway, not unlike that of the Temple of Hadrian at Ephesus.

The interior arrangement of the building so far excavated consisted of an anteroom, followed by a sizable cella-like chamber. A colossal draped female statue was uncovered in this cella. Its head, which

was inserted separately, was unfortunately missing, but the figure nevertheless measured over 3m. in height and was essentially carved out of one block, giving it a weight of about 4 tons. The discovery of this statue, probably a cult-image, implied that the building was a temple, or at least part of a complex with religious connotations or connections. No precise evidence is yet available as to the identity of the colossal figure itself. It may well be a Demeter, a Hera, or even an empress in the guise of a goddess.

Another impressive discovery was made in the western part of this temple, alongside the cella. Under several large architectural fragments belonging to the side and interior of the building, a lifesize statue of a running horse was found. Although its muzzle and its limbs were broken, its body, consisting of two large sections, was essentially intact. Parts on its surface preserved the rough chisel marks and numerous bronze pins meant to hold the metal-wrought bridle, harness, and saddle once affixed to the body. The unusual quality of the execution of the animal was further enhanced by its being carved out of an attractive, white-veined, dark greyish-blue marble indigenous to the hills around Aphrodisias. In contrast, the rider that once mounted the horse was fashioned out of white marble. Several fragments pertaining to this horseman were indeed discovered, specifically a hand and a bare left thigh indicating that the rider was a nude young male figure. A square dowel hole on the buttock portion of the thigh fitted precisely a cutting on the back of the horse. The unusual combination of two marbles in this group brings immediately to mind the smaller figure of Europa seated on the bull, found in 1969 in the sculptors' workshops behind the odeon, as well as other well-known coloured marble creations of the school of Aphrodisias like the Capitoline centaurs.

The area stretching between the temple of Aphrodite and the odeon, though con-

sistently excavated during the past few years, has yet to yield specific information about the nature of various structures laid out here and their chronological sequence. Unfortunately, the importance of the area always made it a focus of attention, and destruction and rebuilding activities partly resulting from earthquakes and concomitant changes in the water table in late Roman and early Byzantine times obscured much of the layout of the area in late Hellenistic and Roman times. Nevertheless, several trenches, supervised by Mr. John Pollini, were dug in 1970 in the south temenos of Aphrodite and to the immediate north of the odeon. The former produced a number of Middle Byzantine graves on the temple-basilica side, but provided scanty evidence for the explanation of the problem of bridging level differences between the temple area and the sculptors' workshop to the south. It appears evident, if one interprets the presence of four water-conduits parallel to the stylobate of the temenos colonnade and of a retaining wall to the south, that the pavement of the temenos portico was often tampered with. Ceramic fragments recovered here also indicated the existence of a late Hellenistic construction, which may well have been connected with an early temenos of Aphrodite. A number of sculpture fragments were extracted in or near later walls or separations close to the surface. They included a fragmentary fifth century male portrait, an overlifesize, partly gilded hand and the head of a statuette of the Aphrodite of Aphrodisias.

Subsequently, a series of trenches dug in the vicinity of the north and northeastern odeon produced additional data for the history of the back portion area of the building. Clearance of the two buttresses adjacent to the axial, vaulted back-chamber once supporting the upper cavea gave further evidence concerning the role of these buttresses in the general roofing scheme of the odeon. Following a raise in the ground level of this area in the fourth

and fifth centuries, a wine (?) - pressing establishment occupied the vicinity of the buttresses. Several large marble storage jars and fragments of presses made out of architectural blocks testify to such activities. In view of the greater depth of the fill against the eastern back of the odeon, which remains to be investigated, more specific data concerning the sequence of construction and destruction of the odeon and neighbouring structures may still be obtained. Simultaneously, the topographic connection between the temple and odeon may be more satisfactorily understood.

The two prehistoric mounds of Aphrodisias were further investigated in 1970 both on the field and in the laboratory under the supervision of Mrs. Barbara Kadish and Miss Karen Flinn. Excavation of Trench 7 on the "acropolis" mound, left incomplete in 1969, was continued from a depth of ca. -5.00m. down to ca. -9.00m. These four meters of occupation levels concentrated first on a Middle Bronze Age complex (B), then through at least three other complexes, C1, C, and D, also of Middle Bronze Age date, reached Early Bronze Age occupations (complexes E and I). In complex B, the excavators, Messrs Charles White and John O'Flynn, along with Miss Marsha Levine, brought to light further evidence on the room containing 26 storage vessels revealed at the end of the 1969 campaign. It proved to have been constructed over an earlier building (complex C1), which seems, however, to have lasted a short span and whose chief distinction proved to be some metal-working activity. The brief duration of complex C1 was particularly suggested by the poor construction of its walls and the collapse of its southern foundations. Most of its building appeared to have been erected out of re-used material and the foundations of the following, previously destroyed complex C. The destruction of C, which was solidly constructed and featured a hearth or oven area bet-

ween two wall foundations, may have resulted from an earthquake. Also noticeable here were some doorway openings visible in the foundations, including proper stone pivots for the doors.

Despite differences in the location of its walls, the subsequent habitation level (complex D) did not betray any radical changes. Again foundations consisted of large stones, but such remains were encountered only at the northern and southern extremities of the trench, implying that the area in between was perhaps a partially roofed courtyard. Two hearths, both built on a mosaic-like floor made of broken potsherds, were discovered here along with a certain amount of ceramic material. Below complex D, the stratigraphy showed a number of pits, several of which still preserved large jars. Although no burial was found in any of the remaining *pithoi*, it is plausible to assume the presence here of a cemetery area. The excavation of these pits evidently disturbed the following strata involving complexes E and Ia. The remains of E, which clearly suggested a resettlement over the area of Ia, including re-use of its walls, seems to betray some long exposure through the extensive erosion of its walls. Consequently, a clear-cut level distinction between complexes E and Ia is difficult to establish. The remains that can be attributed to Ia consist of solidly built walls made of brown mud-brick resting on low small-stone foundations. A strong white plaster was applied to the surface of these walls. One of the rooms even featured an equally plastered central hearth that was slightly raised and surrounded by a thin band of yellow clay. Two small rectangular and also plastered pillars were apparently attached to the hearth. The ceramic evidence seemed to suggest an Early Bronze III date for this complex.

A great abundance of finds was recorded in the excavations of all complexes. Included were ceramic weights, spindle

whorls, pierced and whole disks, bone awls, bronze pins, needles and knife blades. The stone material, equally abundant, consisted of several stone celts, pendants, whetstones, polishers, hammerstones, querns, manos, and pivot stones. Within the same group, one should also mention three small marble idols and five carved out of different varieties of stone. Among the numerous chipped stone finds were blades, flakes and cores in flint, obsidian, and other types of stone. Finally, a well-modelled ceramic stag's head appeared to be a figurine fragment, or more likely, the spout of some vessel.

The other prehistoric mound at "Pekmez" witnessed the brief continuation of a test trench whose excavation was begun in 1969. A Late Chalcolithic habitation level, featuring a house (?) had been reached at ca. -5.30m. last year. About four meters of accumulation were excavated beyond this point in the latter part of the 1970 campaign. The last stratum to be investigated here proved to be a stiff, buff clay interspersed with gravel. Further examination will be necessary to determine the exact nature of this deposit, i.e., whether it is already virgin soil (hence signifying the end of the habitation levels at "Pekmez") or simply a water-laid, or alluvial accumulation. The latter may be the case since a few small red-on-white painted sherds were recorded among the last few finds made above this stratum, but probably not quite in context. These sherds are probably pre-Chalcolithic, but they could conceivably have been washed down from another area featuring early habitation, such as the "acropolis" mound.

Despite the limited scope of work undertaken at "Pekmez," the list of recorded finds was extensive. Some highly polished stone artifacts, a few of them cube-shaped, and several finely worked bone spatulas require mention. Particularly significant, however, was the discovery of fragments of two marble idols of a rather rare type.

Both consisted of the stylized upper portion of the torso with arms bent at the elbows and raised over the breasts.

The analyses of the pottery, animal bones, and chipped stone material both from current and previous investigations on the "acropolis" and at "Pekmez" were actively continued throughout the summer in the laboratory. In addition to all trench supervisors, Miss Joan Silverman, Miss Barbara Pollak, and Mrs. Shirley Marciano concentrated on this task. Preliminary examination of the animal bones found at various levels was initiated by Miss Marsha Levine. Her study will be continued in New York thanks to the generous release of the material in question by the Directorate General of Antiquities and Museums. Finally, a number of drawings of the prehistoric material, especially ceramic and chipped stone, was completed by Miss Nancy Tousley.

One of the most striking landmarks of Aphrodisias, the propylon or tetrapy-

lon, to the east of the temenos of Aphrodite, excavated at intervals in 1963 and 1969 and also partly restored, was the subject of close scrutiny and study. Although not all of its vicinity has been exhaustively explored, its architectural components appeared sufficiently numerous to warrant a careful study towards final publication. This task was undertaken by Dr. Alois Machatschek, of the Technische Hochschule, Institut für Kunstgeschichte und Denkmalpflege, Vienna, who completed a meticulous examination of all elements on hand. The results of his study, much aided by his intimate acquaintance with architectural problems in Roman Asia Minor, were most productive. Judging from the idiosyncracies of the monument, one can presently suggest that its building date lies in the first half of the second century, more specifically in Hadrianic times. The fine drawings, including suggested restoration, and conclusions of Dr. Machatschek, will be shortly ready for publication.

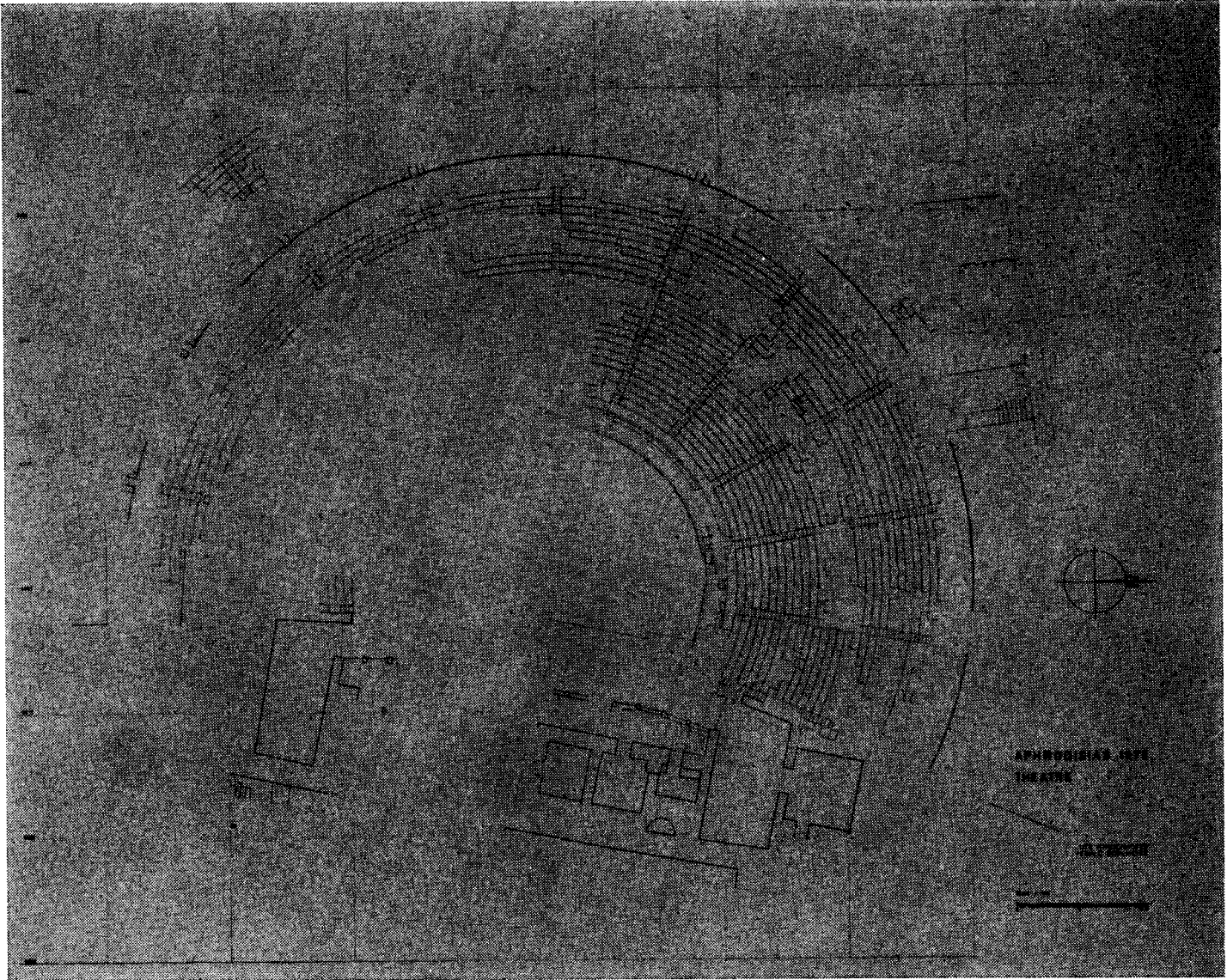


Fig. 1 — General Plan of the Theatre at the end of the 1970 campaign.

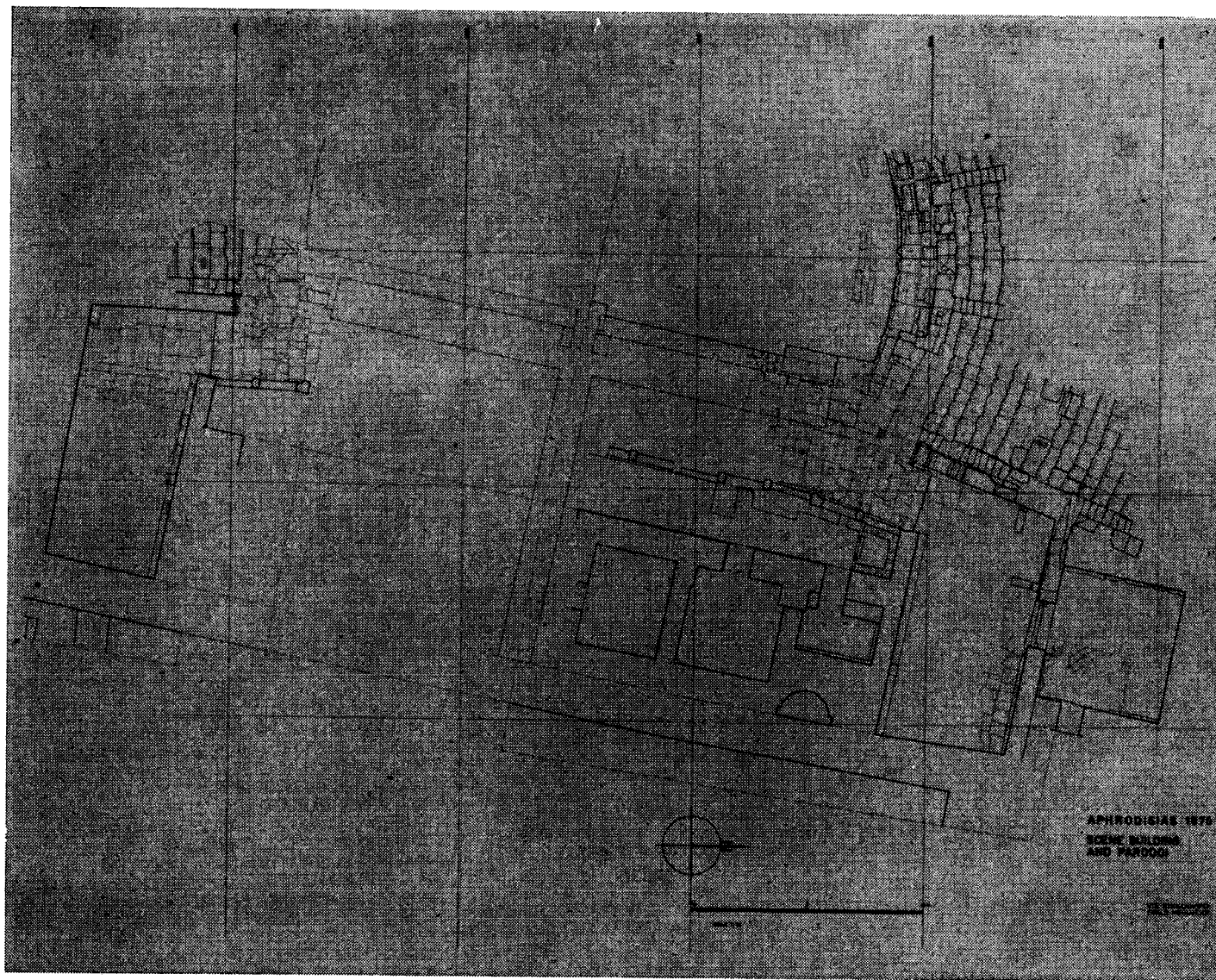


Fig. 2 — Plan of the north parodos and the northern part of the *scaena*.



Fig. 3 — General view of the northern half of cavea and southern *diazoma*.

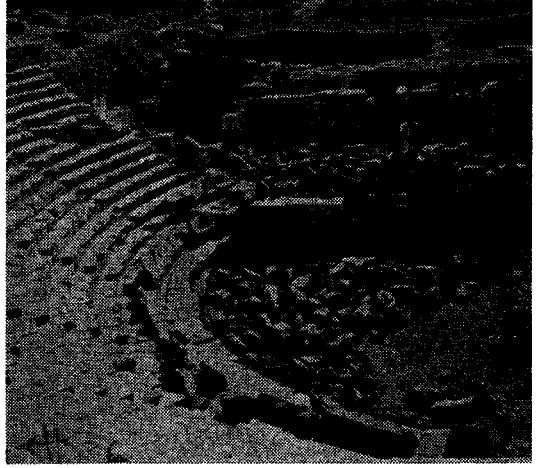


Fig. 4 — View of the northern cavea, stage and *conistra*.

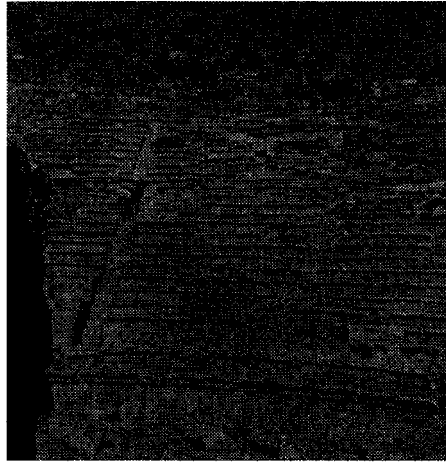


Fig. 5 — Northern cavea and *conistra* in foreground.

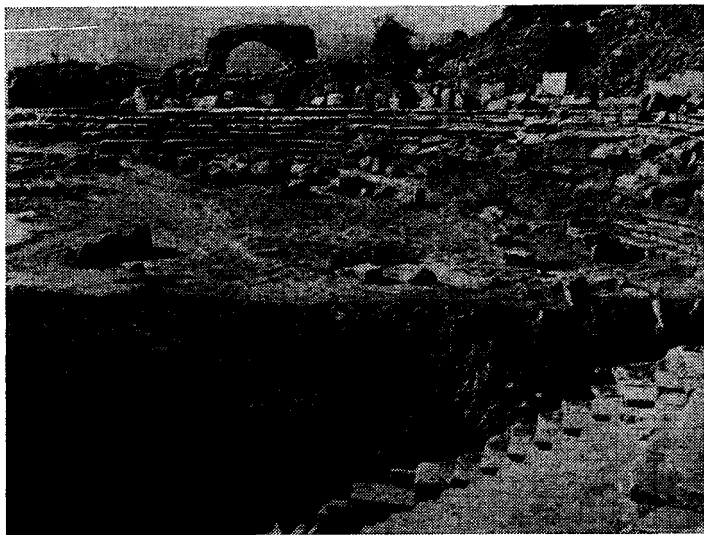


Fig. 6 — Excavation of the southern upper cavea from *diazoma* downwards.



Fig. 7 — Theatre. Northern stage with *proskenion*, backstage corridor and chambers.

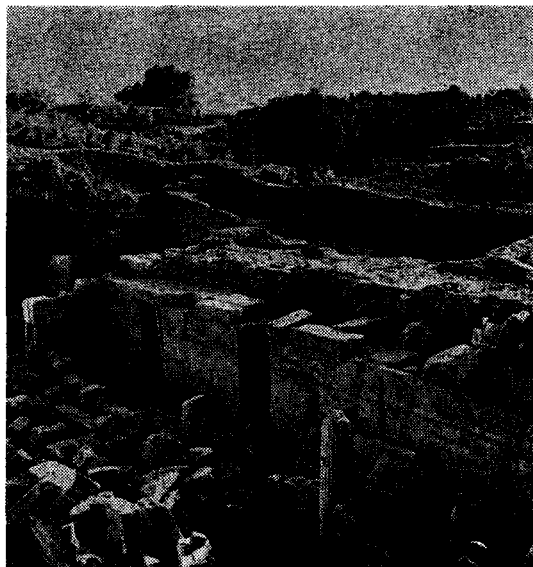


Fig. 8 — Theatre. Northern stage with *proskenion*, backstage corridor and chambers.

Fig. 9 — Theatre. Central barrel-vaulted tunnel and access door on stage side (porta regia)

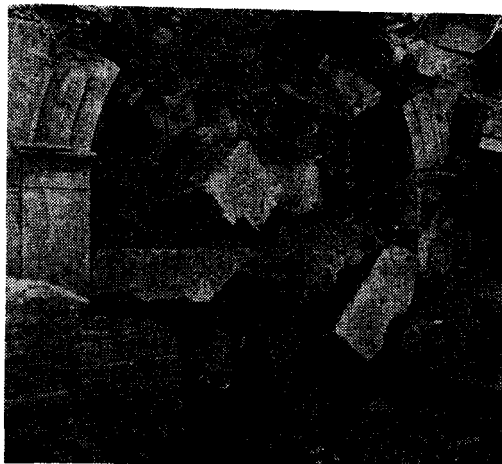


Fig. 10 — Theatre. Backstage corridor. Cubicle or chapel ?

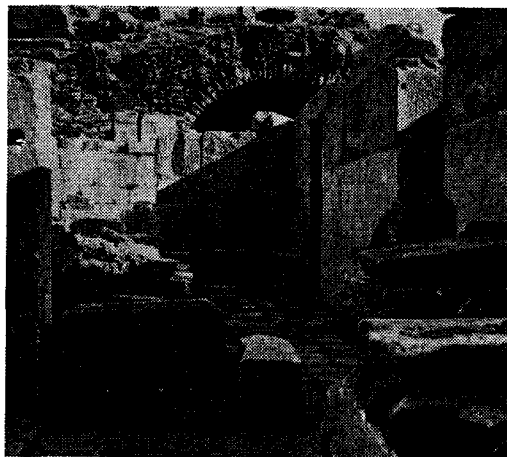




Fig. 11 — Theatre. Backstage corridor. Cubicle or chapel? Fresco fragment with St. Michael.



Fig. 12 — Theatre. Head of *Demos*.



Fig. 13 — Theatre. *Pudicitia*-type overlifesize statue.



Fig. 14 — Theatre. Statue of Apollo? or Dionysus?

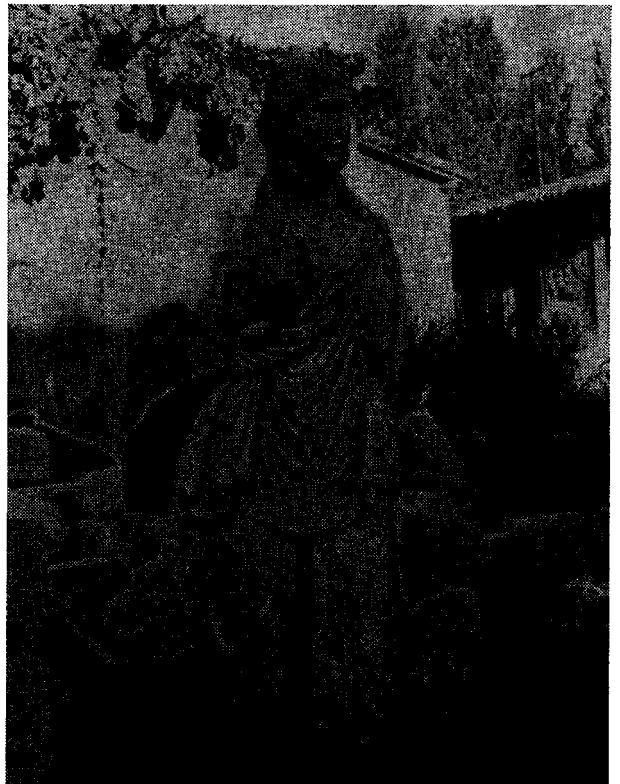


Fig. 15 — Theatre. Muse, probably Melpomene.

Fig. 16 — Theatre. Second figure of Muse, probably Melpomene.

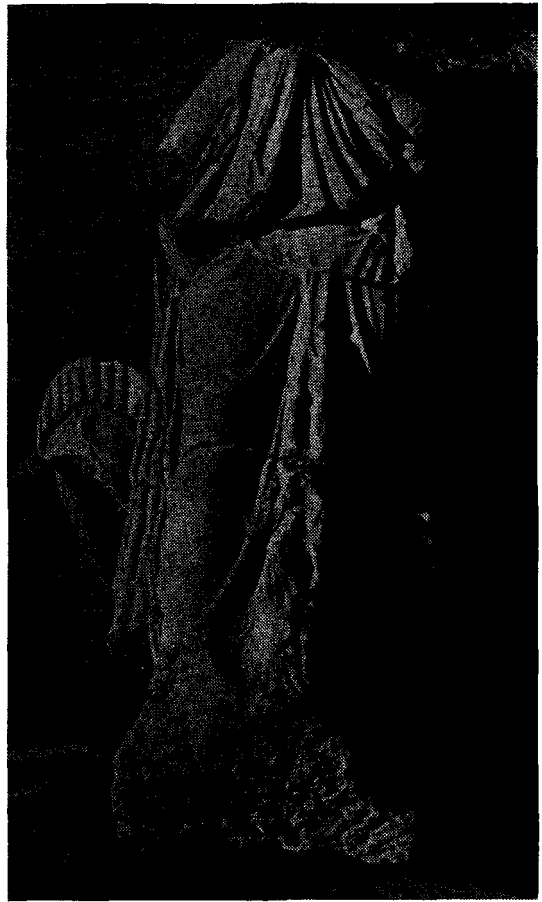


Fig. 17 — Theatre. Female statue (head found in 1968).

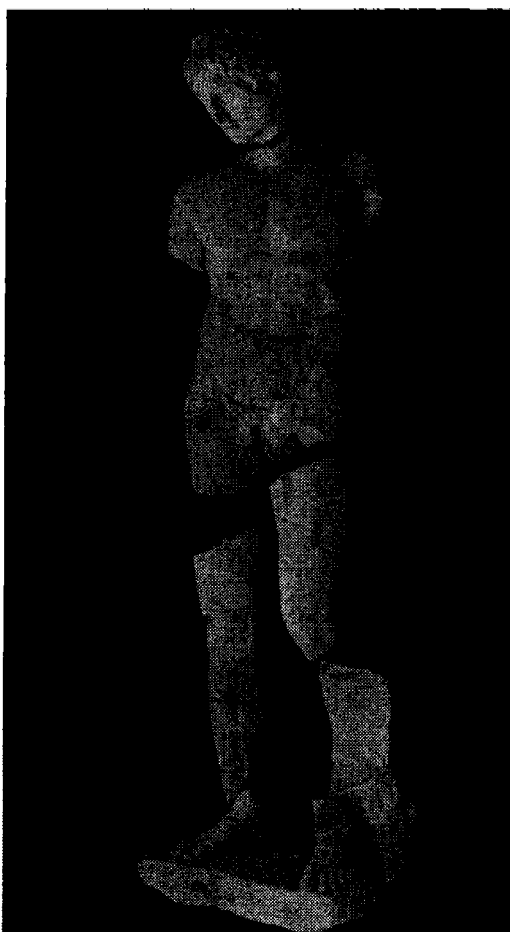


Fig. 18 — Theatre. Polykleitan athlete, temporarily recomposed.

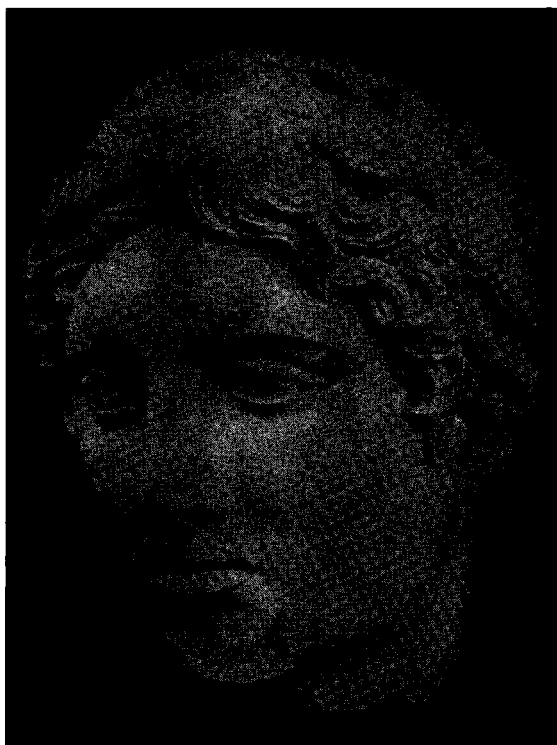


Fig. 19 — Theatre. Head of Polykleitan athlete.



Fig. 20 — Theatre. Lifesize Nike.



Fig. 21 — Theatre. Head, possibly of a Nike?

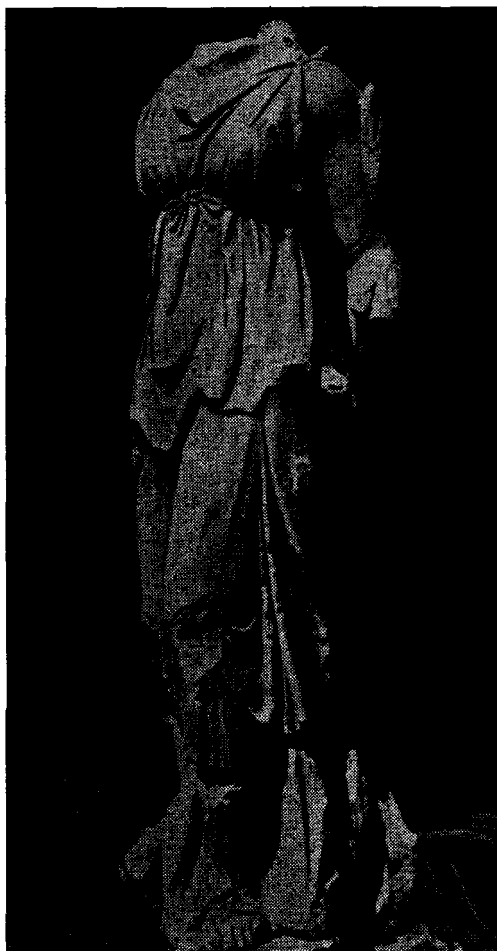


Fig. 22 — Theatre. Underlifesize Nike.



Fig. 23 — Theatre. View of south parodos, with wall with consoles.

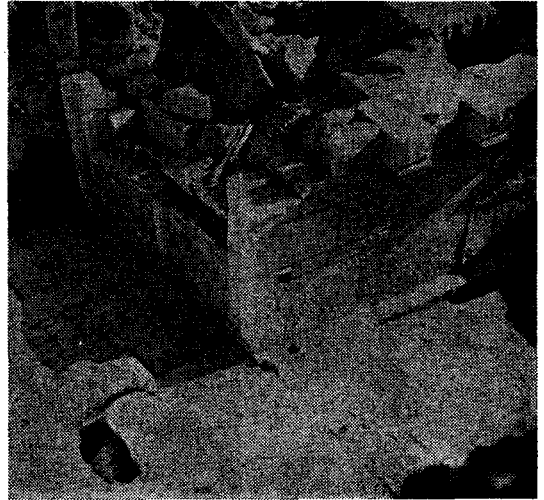


Fig. 24 — Theatre. South parodos, with adjacent stage.

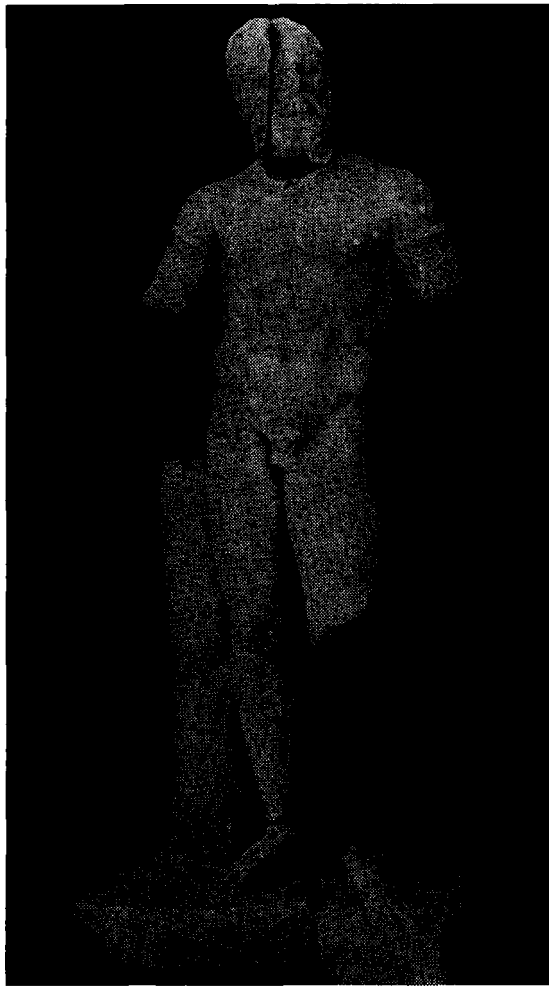


Fig. 25 — Theatre. South parodos. Statue of a pugilist signed by Polyneikes.



Fig. 26 — Theatre. Overlifesize draped male statue fragment.

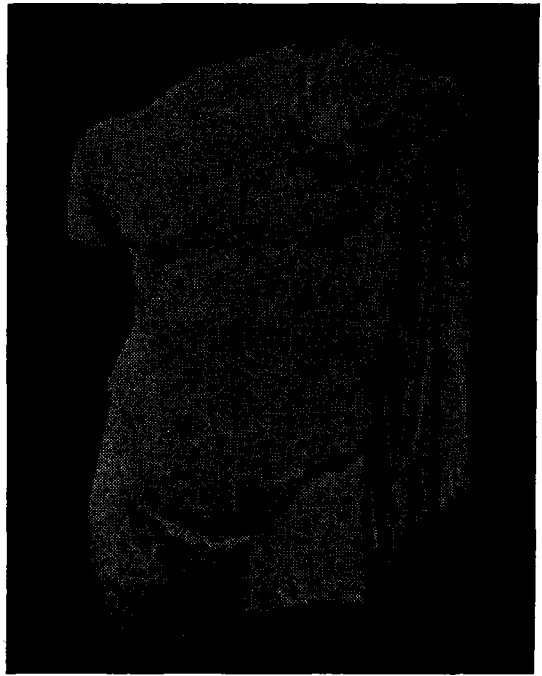


Fig. 27 — Theatre. Lifesize nude male heroic torso, from wall behind stage.

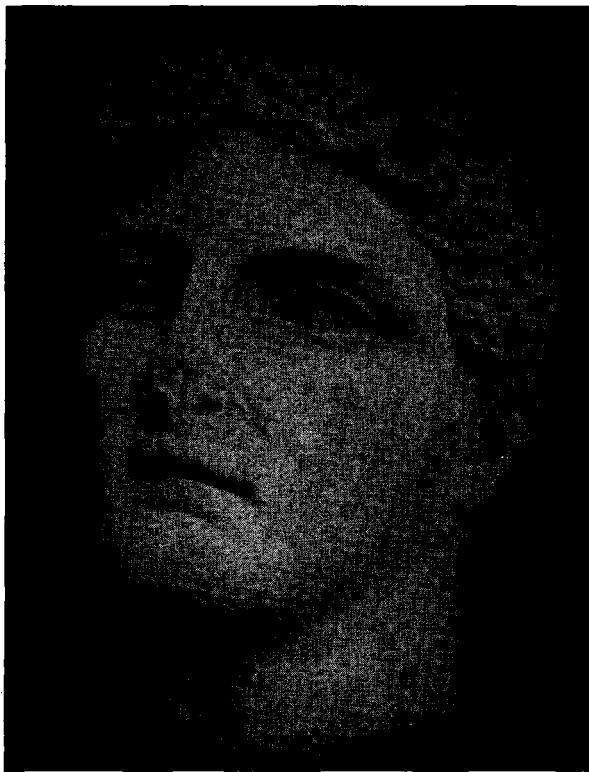


Fig. 28 — Theatre. Female head extracted from the wall behind the stage.

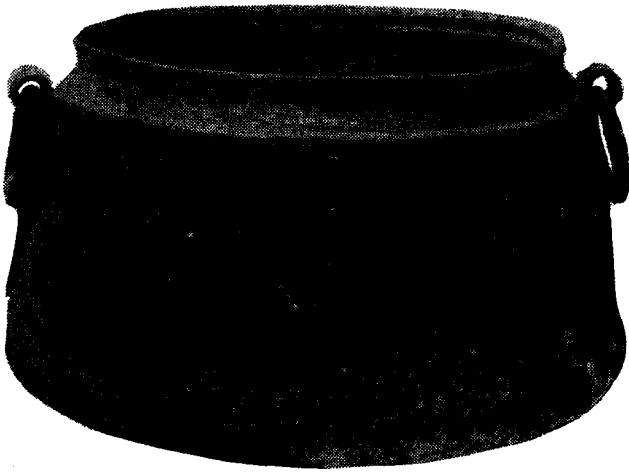


Fig. 29 — Theatre. Bronze vessel, cauldron. Byzantine.

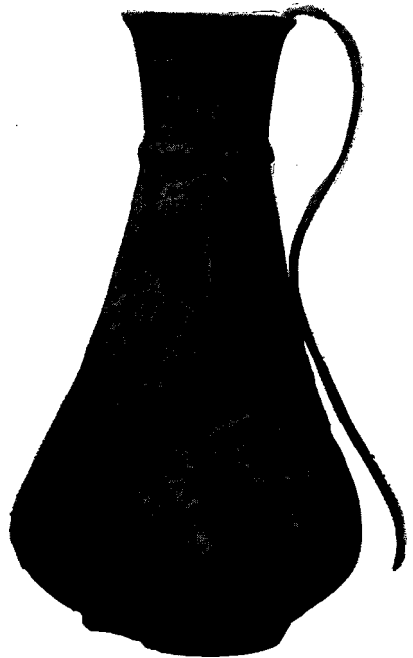


Fig. 30 — Theatre. Bronze ewer. Byzantine.

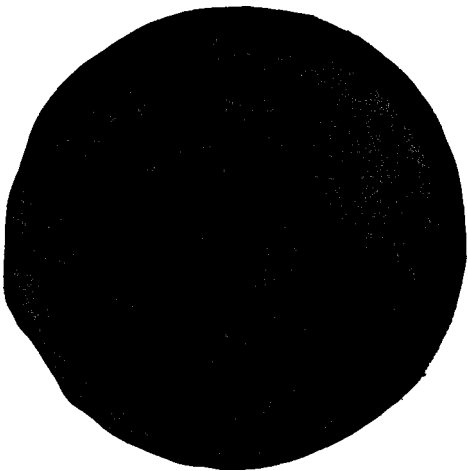


Fig. 31 — Theatre. Bronze, incised plate. Byzantine.

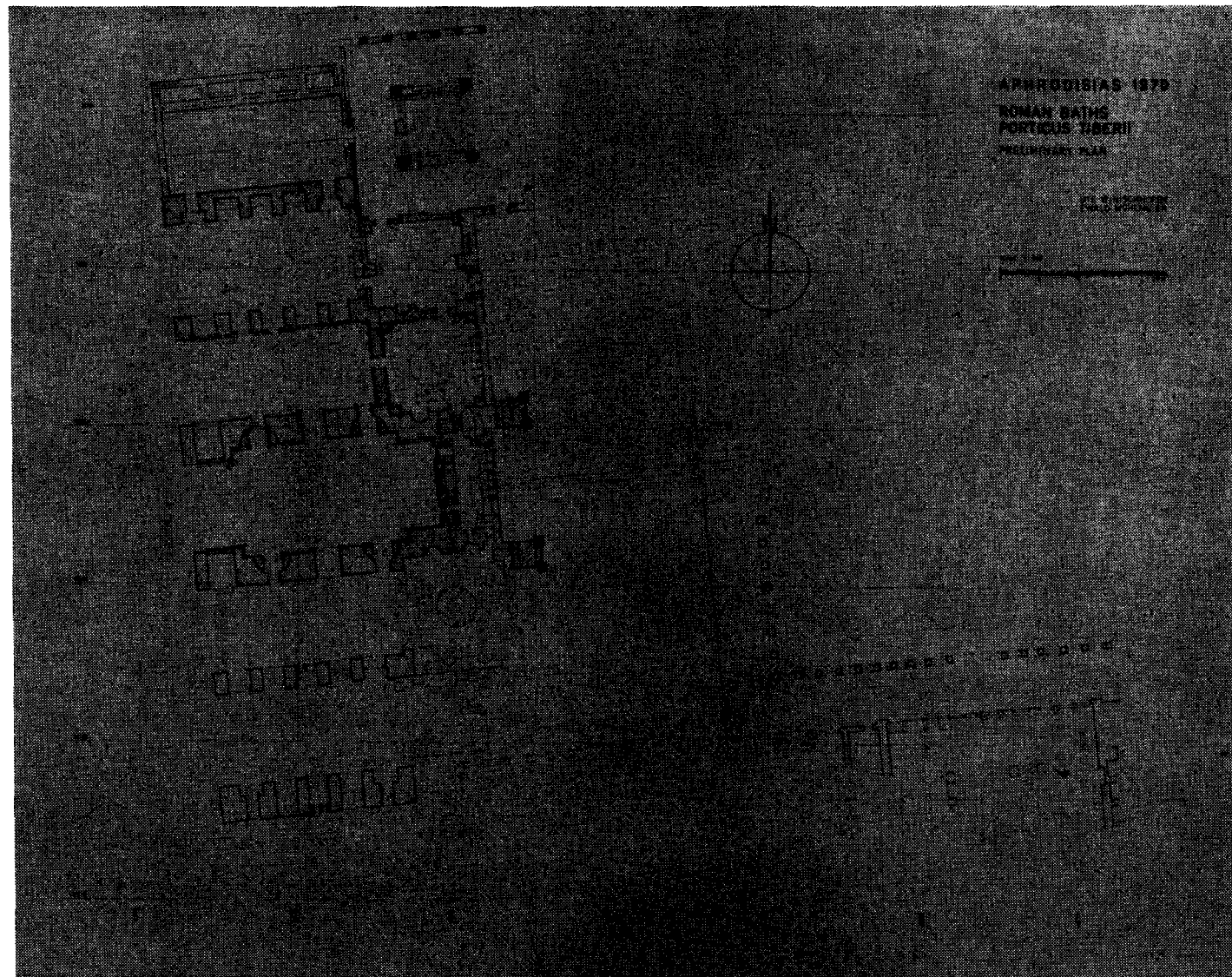


Fig. 32 — General plan showing the Baths of Hadrian with adjacent Portico of Tiberius.

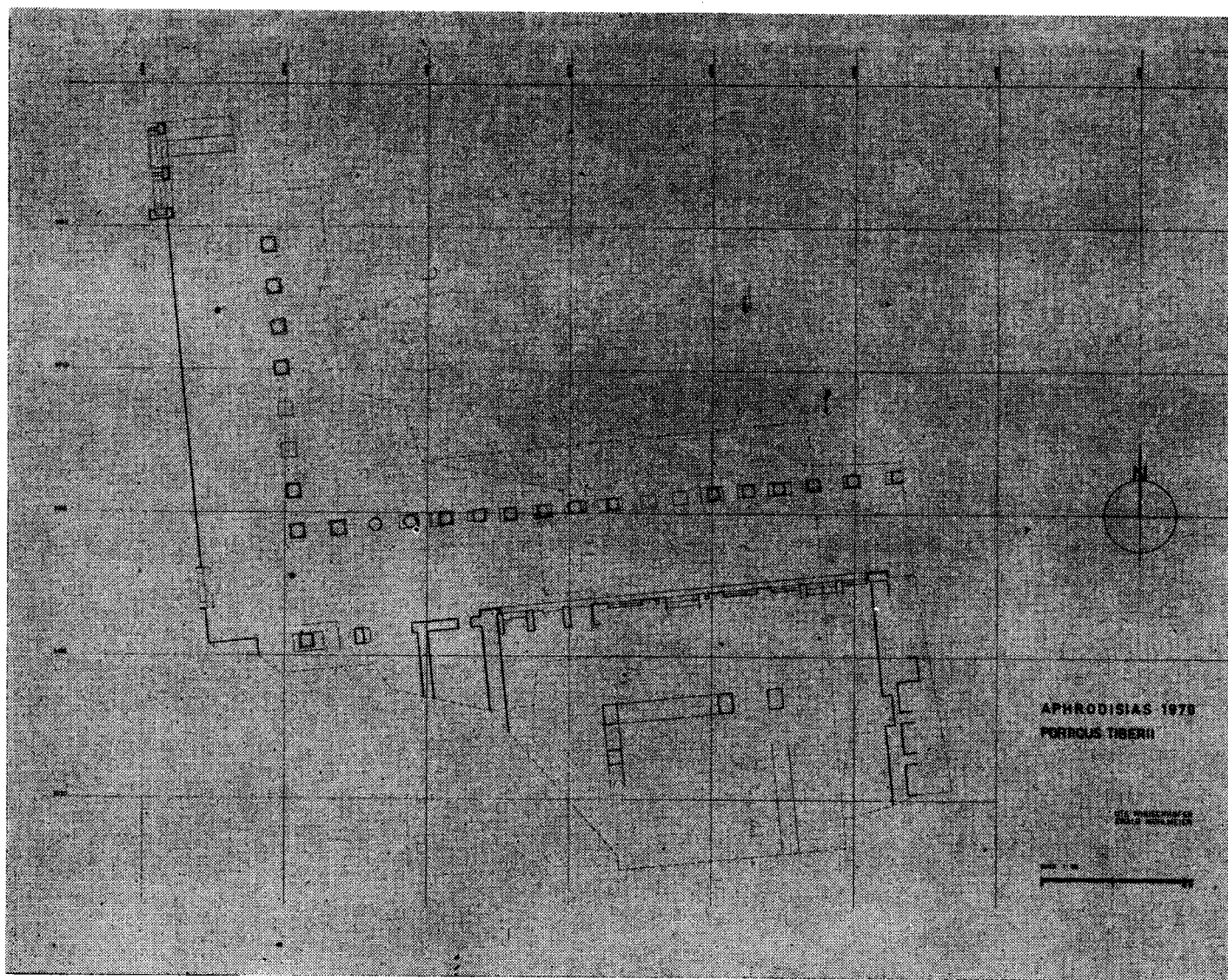


Fig. 33 — Detailed view of 1970 excavations in Portico of Tiberius.

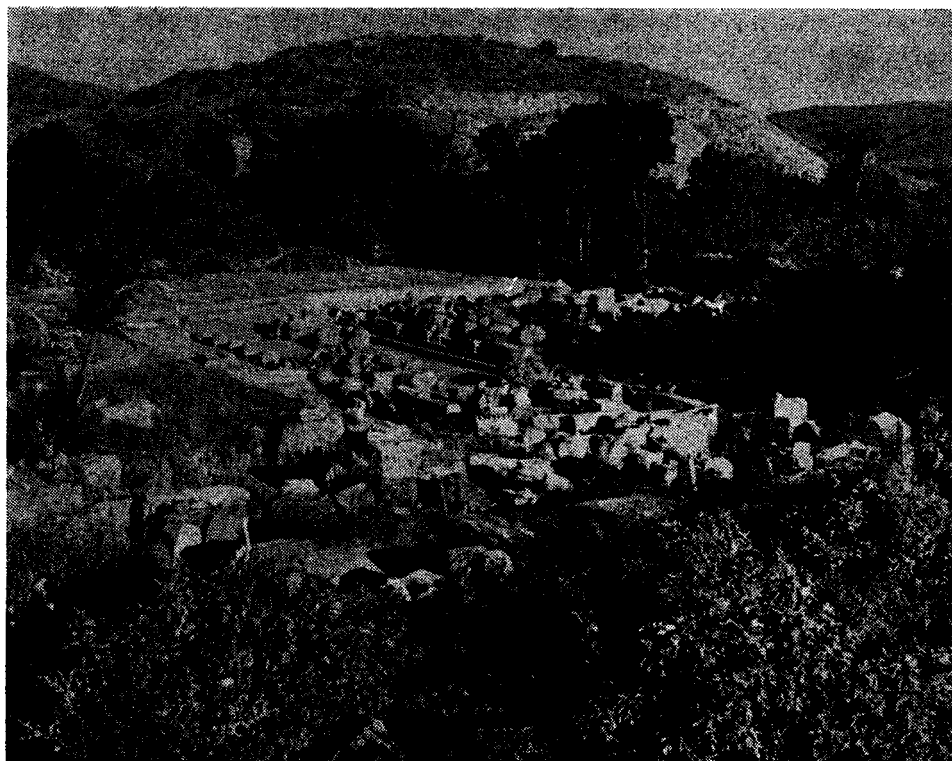


Fig. 34 — Portico of Tiberius. General view looking southeast.

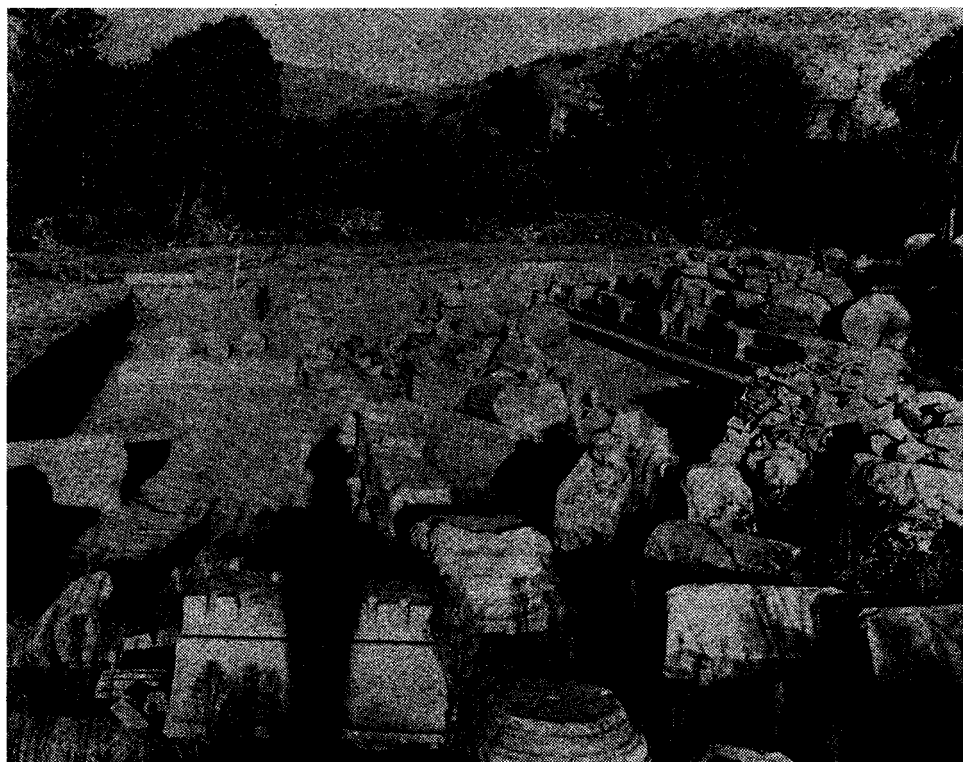


Fig. 35 — Portico of Tiberius. View looking east, temple to right.

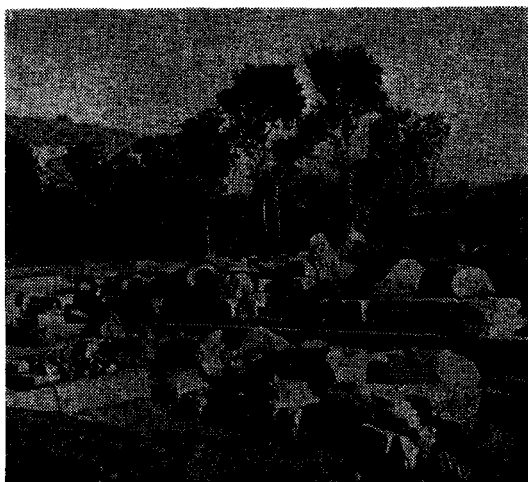


Fig. 36 — Portico of Tiberius. Temple facade.

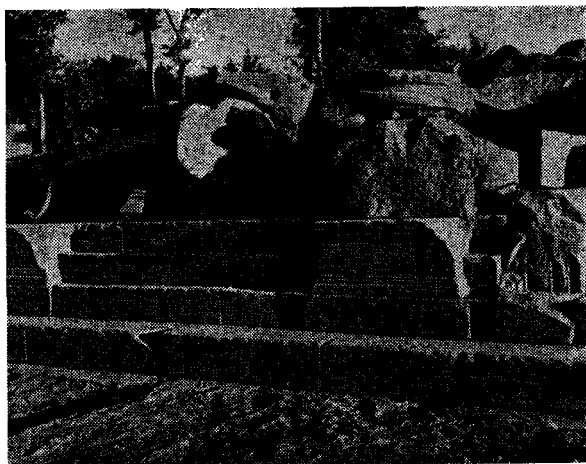


Fig. 37 — Portico of Tiberius. Steps of access to temple.



Fig. 38 — Portico of Tiberius. Fragment of new decree of Diocletian concerning currency.



Fig. 39 — Portico of Tiberius. Colossal female statue.

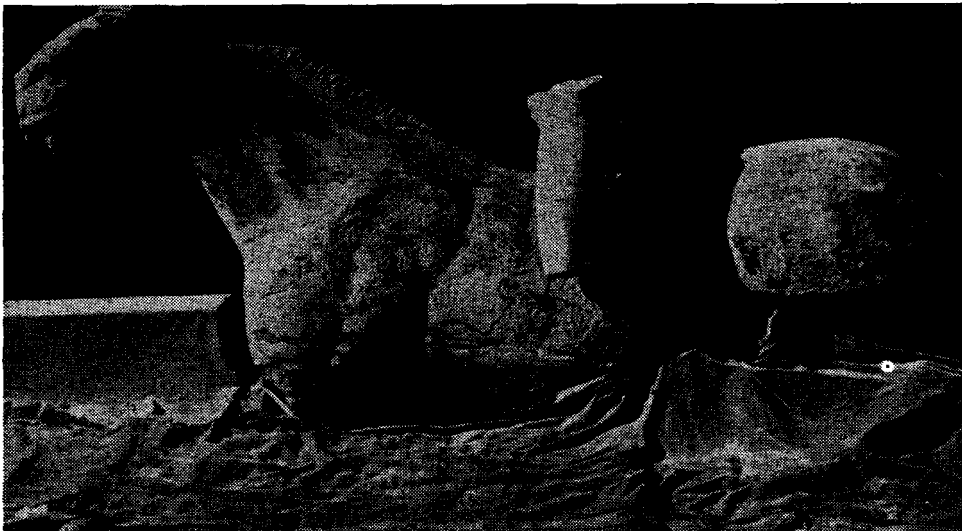


Fig. 40 — Portico of Tiberius. Blue marble horse, with thigh of rider in white marble.



Fig. 41 — General plan of the excavations between the odeon and the temple of Aphrodite.

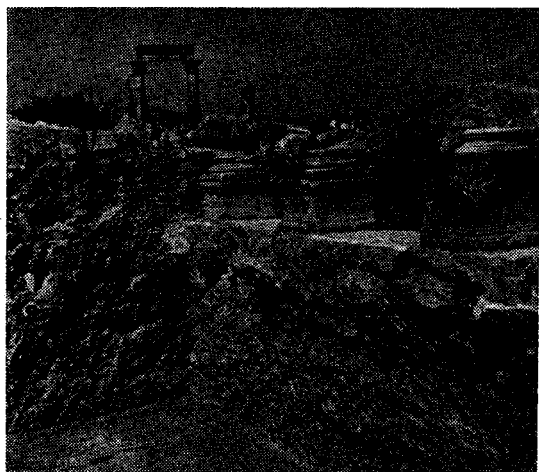


Fig. 42 — South temenos of Aphrodite. Sondage in portico.



Fig. 43 — South temenos of Aphrodite. Fragment of late Roman portrait.



Fig. 44 — North odeon, with buttresses.



Fig. 45 — North odeon. Press fragments.

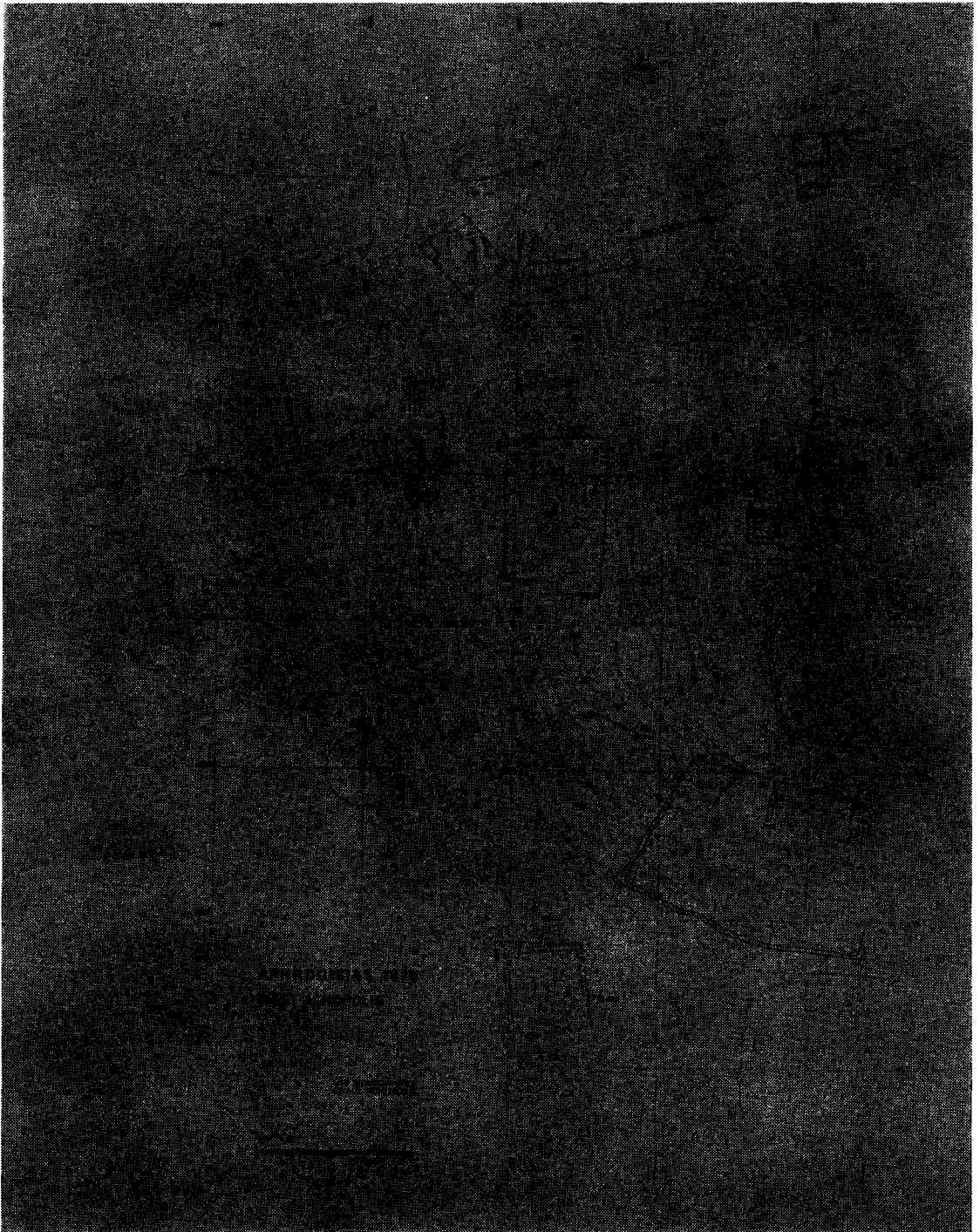


Fig. 46 — Plan of west "Acropolis" trench 7.

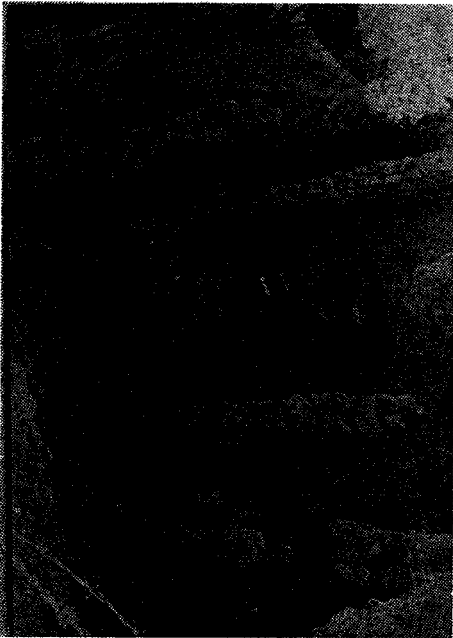


Fig. 47 — "Acropolis". Trench 7. Complexes B and C. Middle Bronze Age.

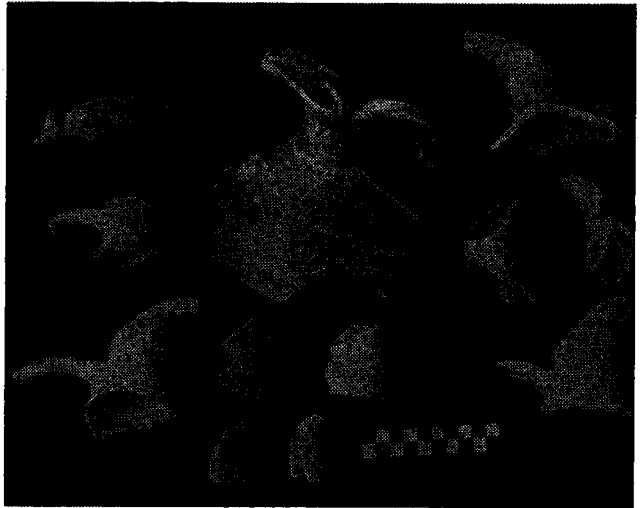


Fig. 48 — "Acropolis". Trench 7. Middle Bronze Age beak spout fragments.



Fig. 49 — "Acropolis". Trench 7. Middle Bronze Age pottery.



Fig. 50 — "Acropolis". Trench 7. Middle Bronze Age pottery and sherds.

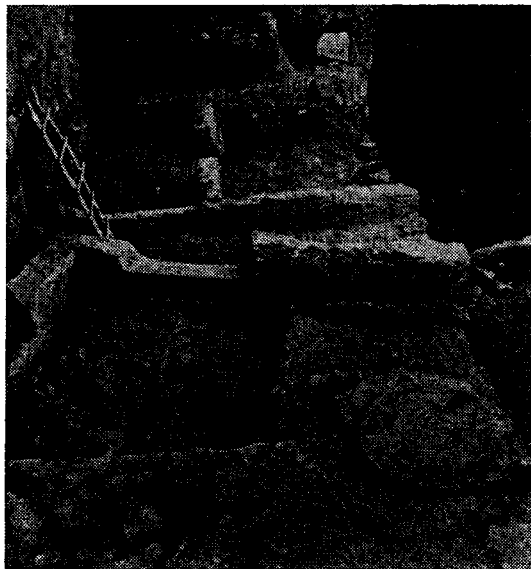


Fig. 51 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.

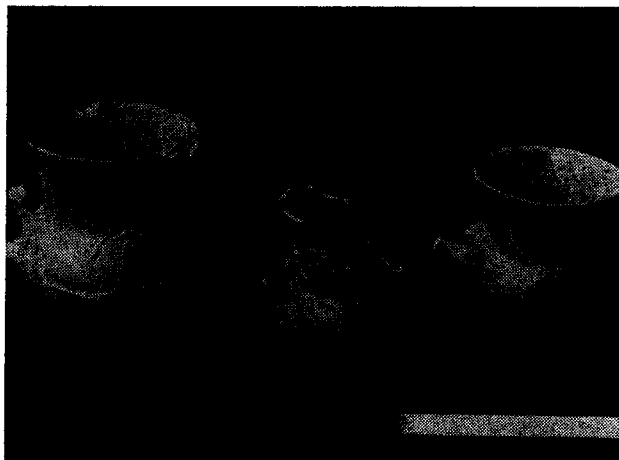


Fig. 52 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.



Fig. 53 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.

Fig. 54 — "Acropolis". Trench 7. Early Bronze Age one-handed tankards.



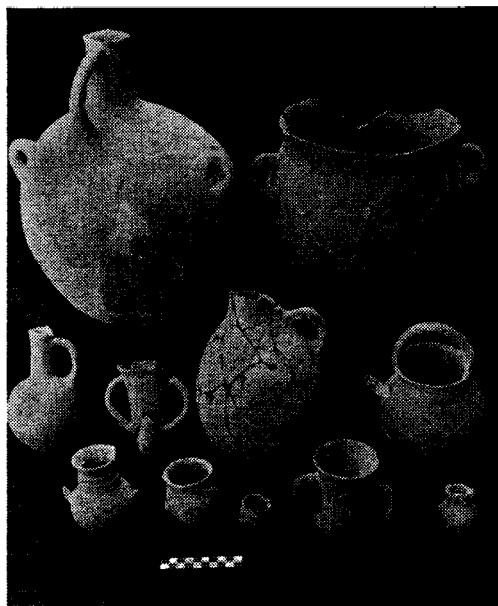


Fig. 55 — "Acropolis". Trench 7. Miscellaneous Early Bronze Age 3 pottery.



Fig. 56 — "Pekmez". Sondage. Late Chalcolithic chipped stone finds.

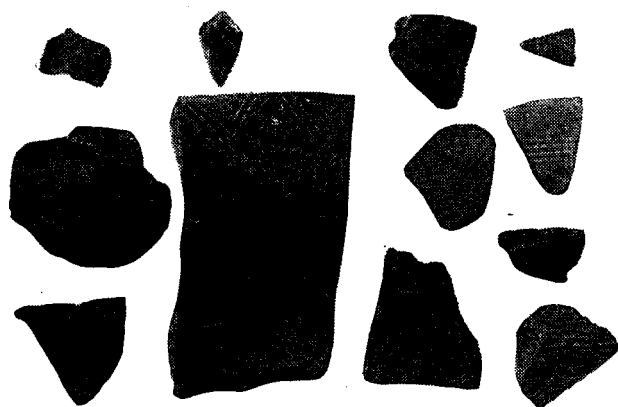


Fig. 57 — "Pekmez". Sondage. Late Chalcolithic white-on-black painted sherds.

Fig. 58 — "Pekmez". Sondage. Early Bronze Age sherds, from Level V.

