

## Preface

This volume is the seventh in the series presenting the results of archaeological research at Aphrodisias in Caria. It stems from over a decade of field research on the archaeology and architecture of the Roman public building known as the Civil Basilica or Basilica and expands upon my PhD dissertation (Institute of Fine Arts, New York University, 2007), and published articles (Stinson, *Aph-Papers* 4, *Basiliques*, and *Neue Zitten* [see Abbreviations, pp. X-XI]).

The Basilica's early excavations were conducted in the 1970s under the directorship of Kenan Erim. Systematic archaeological documentation of the structure's remains began in the 1990s as part of a new comprehensive program of site documentation, publication, and conservation. I was invited by Christopher Ratté and R.R.R. Smith in 1999 to address, in collaboration with Michael Crawford, a particular problem in the archaeology of the Basilica, the inscription of the emperor Diocletian's edict of maximum prices on the North Facade in the early fourth century AD. The reconstruction of the North Facade was my initial and principal challenge even after the scope of the project substantially widened. I supervised new excavations in 2005 and 2008–10 to address targeted, new questions.

About one-third of the site of the Basilica remains unexcavated. The preservation level varies but is generally good. Even so, the task of reconstructing the appearance of the building was often not straightforward. The Basilica's bilateral symmetry and marble style of architecture have general parallels in hellenistic and early Roman architectural history, but several details are not attested elsewhere. Thus, the process of reconstruction has been largely dependent on painstaking empirical observations made at the site. The reconstructions in this book represent how the Basilica could have appeared based upon my interpretation of the available evidence. Using graphic conventions and text, I have tried to communicate what has been confidently understood, and what has not. My methodology in this respect and in others owes much to the tradition of *Bauforschung*.

The book and its materials are organized as follows. Chapter 1 provides general information: a description of the building, evidence for its construction date, discussion of local setting and function, and history of excavation. Chapter 2 documents the Basilica's material remains and

reconstructs its elaborate architecture. The most important marble elements preserved from the structure are shown in digital drawings. Sketches attempt to re-animate the building's sequence of interior spaces. Chapter 3 analyzes the design of the Basilica as a work of Roman architecture shaped by a number of formal and cultural influences, and as a piece of the urban fabric of Aphrodisias. This chapter concludes with a discussion of the Basilica in comparison to a number of other basilicas that resemble it in the region, the so-called 'Asiatic basilicas.' Chapter 4 treats the later history of the building. The original fabric experienced no major architectural additions or repairs between c. AD 100–500, only relatively minor renovations: new floor pavings, sculptures, and changes to its architectural decoration. Chapter 5 offers a summary and conclusions, and is followed by a translation of that chapter into Turkish (the Özet). There are also three appendices for excavation trench information, ceramics, and inscriptions.

I would like first to acknowledge and thank my dissertation advisor and former co-director of excavations at Aphrodisias (1993–2007), Christopher Ratté, who introduced me to classical archaeology at Sardis in Lydia in 1991, and guided this project from beginning to end. I would also like to acknowledge project director R.R.R. Smith, deputy director Katherine Welch, and field director Alexander Sokolicek. The Republic of Turkey, its Ministry of Culture and Tourism, and General Directorate of Cultural Resources and Museums graciously provided the fundamental permissions to conduct the research on an annual basis.

The Institute of Fine Arts of New York University has been the sponsor of the Aphrodisias excavations since 1961. I thank past and present Directors of the Institute of Fine Arts, James R. McCredie, Mariët Westermann, Michele Marincola, and Patricia Rubin for their combined support. Financial support for this project and for the recording of the site's standing remains has also been provided by the 1984 Foundation. Other grants, awards, and fellowships by the American Research Institute in Turkey, the Loeb Classical Library Foundation of Harvard University, the General Research Fund of the University of Kansas, and the Department of Classics at the University of Kansas supported many different aspects of the research and contributed to its final publication.

Most of the archaeological and architectural illustra-

tions presented in this book I have completed myself, with the generous assistance of architect Harry Mark, and of a host of surveyors and assistant recorders: Henry Bernberg, Eliza Boser, Viktor Druga, Robert Foy, Allyson McDavid, Casey Milbrand, Charles Norman, Felipe Rojas, and Mykel Terada. Drawings of ceramics and some inscriptions were made by Ulrike Outschar.

Many other Aphrodisias colleagues made vital contributions in helping me carry out the project, comprehend the Basilica in all of its complexities, and prepare this publication. I would like to thank Joyce Reynolds and Angelos Chaniotis for help with the epigraphic material. I also thank Michael Crawford, whose expertise on the price edict of Diocletian was fundamental in our collaborative work together. I have also enjoyed collegial discussions with Bahadır Yıldırım on many matters, with Ulrike Outschar on the study of architectural decoration and ceramics, and with Katherine Welch on the history and origins of the Roman basilica. Thomas Kaefer and Gerhard Paul along with their local team of specialists supervised safe marble block lifting and anastylosis; conservation of excavated finds was supervised by Kent Severson with students from the Conservation Center at the Institute of Fine Arts; photography was conducted by Ian Cartwright, Guido Petruccioli, and others on the project staff. I would also like to thank Pamela LeRow of the University of Kansas for assisting me in formatting the book manuscript. During the last phase of preparing the manuscript, edito-

rial guidance was given to me on numerous occasions by Julia Lenaghan and R.R.R. Smith. Aysin Yoltar-Yıldırım kindly translated the Özet. From the early and more recent excavation teams, I would also like to acknowledge Veruschka Aizaga-Thomason, Malcolm Bell III, Stephanie Caruso, Peter De Staebler, Nick Hudson, Maile Hutterer, Esen Ögüş, Arzu Öztürk, and Tolga Tek—as well as many local excavators, and project support staff. To all of these supreme supporters and friends of Aphrodisias, I offer my warmest gratitude.

Several other friends, colleagues, mentors, and supporters provided advice and various forms of backing: William Aylward, Nicholas Cahill, Laurence Cavalier, Anthony Corbeill, J. J. Coulton, Diane Favro, Pierre Gros, Lynne Lancaster, Serdar Hakan Öztaner, James Packer, Georg Plattner, Ursula Quatember, Hilke Thür, Lutgarde Vandeput, Mark Wilson Jones, Fikret Yegül, and Burak Yolaçan. I thank the Ausonius Institute of Bordeaux, the German Archaeological Institute in Rome, and the Austrian Cultural Institute in Rome for their organization of symposia on Roman basilicas in 2008 and 2012. Lastly, I thank the anonymous readers of the book manuscript for their helpful criticism, and Emma Scioli, for her patience.

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Aphrodisias, July 2015