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A late antique bath complex with an honorific statue display on the Tetrapylon Street at Aphrodisias

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Abstract
An imposing masonry structure with an arched statue niche in its façade overlooks the key north–south avenue in Aphrodisias known as the Tetrapylon Street. While this structure has traditionally been dated to the Early Imperial period, recent archaeological investigation has offered new insights concerning its chronology and function. This paper presents the results of this research. It is shown here that the structure was originally part of a larger bathing complex constructed when the entire Tetrapylon Street was renewed following a destructive earthquake of the later fifth century AD. Two components of the statue monument displayed in the building's niched façade are also identified and discussed. Originally made in the first century AD, both components seem to have been recycled and reworked to commemorate a new benefactor involved in the late-fifth-century construction programme. They therefore provide a striking new case study that fits into the growing scholarly discourse on the long lives of ancient monuments in late antique Anatolia.

Özet
Cephesinde kemerli bir heykel nişi bulunan bir anıtsal yapı, Aphrodisias'ta Tetrapylon Caddesi olarak bilinen önemli kuzey–güney yönlü ana caddeye bakmaktadır. Bu yapı geleneksel olarak Erken İmparatorluk Dönemi'ne tarihlendirilmiş olsa da son arkeolojik araştırmalar kronolojisi ve işlevi hakkında yeni bilgiler sunmuştur. Bu makalede söz konusu araştırmanın sonuçları ele alınmaktadır. Burada, yapının, MS 5. yüzyılın sonlarında meydana gelen yıkıcı bir depremin ardından Tetrapylon Caddesi'nin bütünüyle yenilenmesi sırasında inşa edilen daha geniş bir hamam kompleksine ait olduğu ortaya konmaktadır. Ayrıca, yapının nişli cephesinde sergilenen heykel anıtına ait iki parça tanımlanmakta ve tartışılmaktadır. MS 1. yüzyılda üretilmiş olan bu parçaların, Geç 5. yüzyıldaki inşa faaliyetlerine katkıda bulunan yeni bir hayırseveri onurlandırmak amacıyla geri dönüştürüldüğü ve yeniden işlendiği anlaşılmaktadır. Bu yönüyle çalışma, Geç Antik Çağ Anadolu'sunda antik anıtların uzun süreli kullanımı üzerine artan akademik tartışmalara katkı sunan dikkat çekici bir örnek oluşturmaktadır.

The wide north–south avenue known as the Tetrapylon Street was one of the most important urban arteries in Aphrodisias, connecting several of the city's major monuments and public spaces (Fig. 1). In the south it gave access to the Tetrastoon square in front of the Theatre. It was linked with the Sebasteion, the large Urban Park known in antiquity as the Place of Palms, the Agora and – through the eponymous Tetrapylon, a monumental second-century columnar gateway – to the temenos of the Temple of Aphrodite. The original thoroughfare probably continued due north, but after the construction of the city walls of Aphrodisias in the mid-fourth century, its trajectory was adapted: geophysical research in the northern city quarters beyond the Tetrapylon suggests that the street turned west and then north again, where it joined a major west–east artery that connected to the Northeast Gate in the city wall (Smith, Ratté 1997: 10–11, fig. 9).

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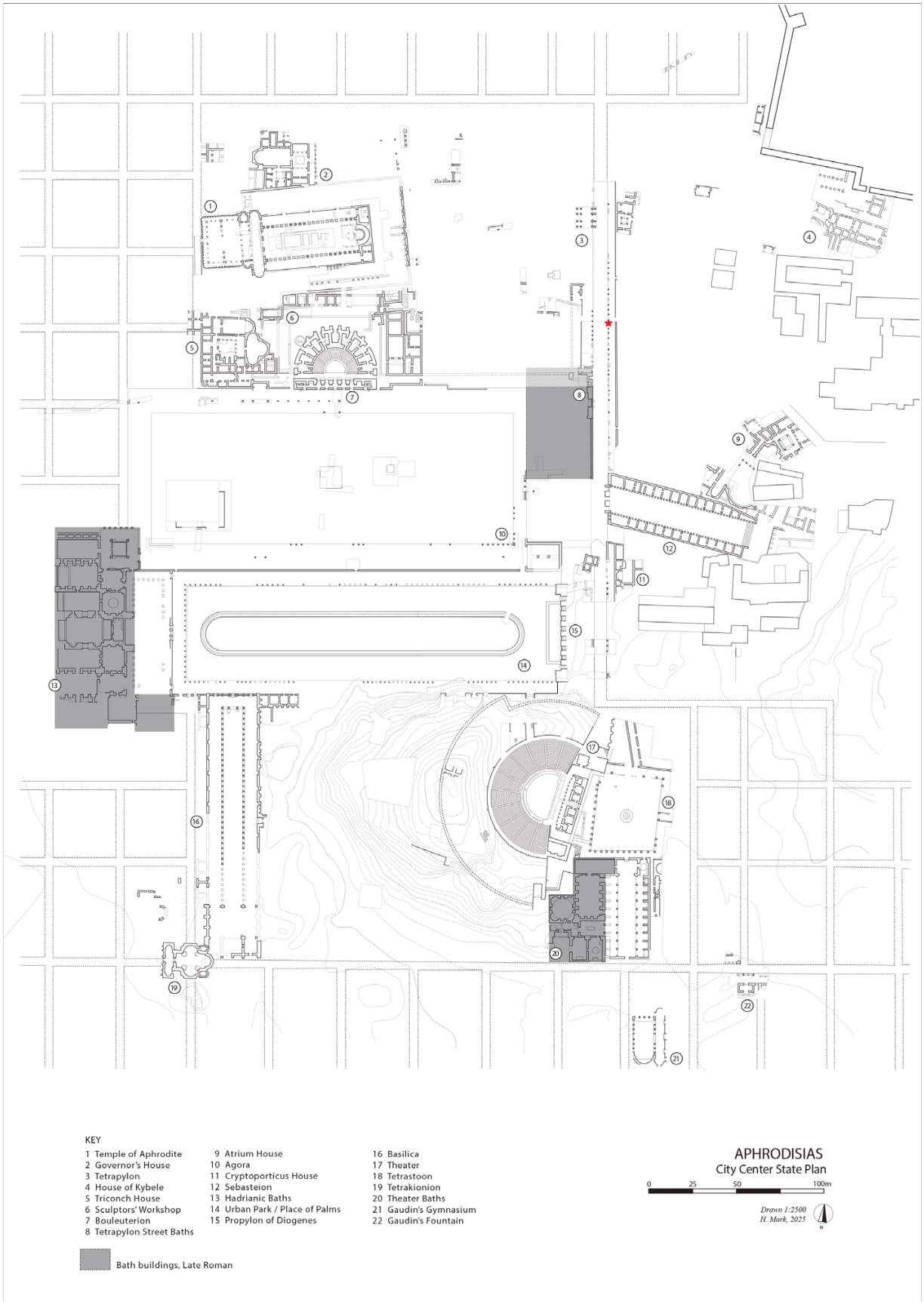


Figure 1. State plan of Aphrodisias city centre, showing locations of the arterial north–south avenue known as the Tetrapylon Street and the late antique Tetrapylon Street Baths (no. 8). Location of late antique inscription referring to mixing of water indicated by a star (plan: Aphrodisias Excavations, H. Mark; adapted by I. Jacobs).

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Much of the street's northern sector was exposed in the 1970s and 1980s (Erim 1990: 9–13). Between 2008 and 2025, a major excavation project focused on the area immediately to the south, running from the southern limit of the earlier excavations to the northern entrance to the city's Urban Park. Preliminary findings of the excavations carried out between 2008 and 2014 were presented across three chapters in *Aphrodisias Papers 5* (Öğüş 2016; Sokolicek 2016; Yıldırım 2016). Full results of the project, including chapters on the street's stratigraphy and history throughout the centuries, will be presented in a multi-authored site monograph (Jacobs, *forthcoming a*). The most significant conclusion to emerge from this new research is that the Tetrapylon Street, in its current excavated form, is a product of the late fifth century, having been regenerated following an earthquake that severely damaged nearly the entire city (Jacobs 2026). While an earlier street must have been present as well, its remains are scanty and fragmentary, and remain buried underneath its late antique successor.

One of the Tetrapylon Street's most striking features was partially known prior to the commencement of the recent excavation project (Figs 2–3). It is a large masonry structure standing on the line of the street's west colonnade, previously described as a pier (Ratté 2002: 21) or pylon (Sokolicek 2016: 60). Located approximately 70m south of the Tetrapylon, the structure still rises to a height of ca 8.20m above street level, and is ca 6.80m wide and ca 3.00m deep at its uppermost part. Built into its east side, facing directly onto the street, is a tall statue niche with a maximum height of ca 2.80m and maximum width of ca 1.15m (Figs 3–4). The top of the niche is formed by a semi-circular arch consisting of shaped blocks of varying width arranged like voussoirs. In form and function, this niche is broadly comparable to the set of six statue niches built into the west façade of the Sebasteion North Building, which faced directly onto the Tetrapylon Street further to the south (Stinson 2019: 44–45, figs 6–7).

While the masonry structure was originally thought to be a freestanding monument of the Early Imperial period, recent archaeological work has resulted in a markedly different understanding of its architecture, chronology and function. It has also shed new light on the portrait monument set up in the niche. This article presents the results of this research. As we shall see, the niched façade formed part of the east façade of a larger late fifth-century bathing complex, conceived and built within the same construction programme that produced the late antique Tetrapylon Street. The statue monument displayed in the niche likely commemorated an influential local benefactor who contributed to the urban regeneration of Aphrodisias in the closing years of the fifth century AD.

Previous research

Previous commentators believed that the masonry structure should be dated to the Early Imperial period. This view was based mainly on the building's construction technique, thought to recall 'the latest Hellenistic and Early Imperial concrete buildings known in Asia Minor' (Sokolicek 2016: 60). Further support for an Early Imperial date was found in a statue base honouring Myon Eusebes Philopatris (Fig. 10), a prominent benefactor of the Julio-Claudian period, which – as we shall see – was displayed in the building's niche (Sokolicek 2016: 60; Chaniotis 2018). A first, rather shallow sounding dug below the building's foundations in 2011 did not recover any diagnostic ceramic material to confirm or contradict this chronology (Öğüş 2016: 55).

A wider set of opinions has been expressed concerning the building's original function. An initial suggestion, made prior to the current excavation project, was that the structure may have been 'one side of an arch or gateway' located at the southeast corner of the temenos of Aphrodite (Ratté 2002: 21). It was because of this suggestion that a second, identical structure – that is, another arch or gateway support – was tentatively restored on the opposite, eastern side of the Tetrapylon Street, though this can be ruled out following investigation of the area. Even so, the idea that the niched façade was a 'freestanding' structure remained current during recent work, when it was interpreted as an honorific monument for the individual whose portrait was displayed in the niche (Öğüş 2016: 55).

Only in 2012–2014 was it recognised that the niched façade was not, in fact, a 'freestanding' monument. Indeed, excavators recovered traces of a wall extending directly from the niched façade to the south, indicating that the structure belonged to a more extensive architectural complex (Sokolicek 2016: 62–65) (Figs 3–4). This discovery was initially accompanied by a new interpretation of the structure as a platform for surveying the city, of a kind mentioned by Vitruvius (Sokolicek 2016: 60–62, citing *De architectura* 1.6.6). Another interpretation stems from the statue base honouring Myon Eusebes Philopatris, which, as mentioned above, was displayed in the building's façade. Since the inscribed text records that Myon 'made the baths of the *gerousia* at his own expense', it was suggested that the masonry structure formed part of the 'club-house' of the city's *gerousia* (Chaniotis 2018: 450, 454).

The function of the building was finally determined in 2015, when further excavation of the wall extending south of the niche revealed an opening leading into an extensive hypocaust system. Directly above the opening lay a basin or bathtub, complete with tubuli and marble wall veneer, suggesting that the structure was a bathhouse. The question of the relationship between this bathhouse and the 'baths

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Figure 2. Photograph of niched façade prior to excavation (2008), facing west. The still-unexcavated opus caementicium wall with petit appareil facing northwest of the niched façade is visible at the far right (photo: Aphrodisias Excavations).



Figure 3. Photograph of niched façade following excavation (2018), facing west. The opening into the hypocaust system is visible in the wall extending directly from the niched façade to the south (photo: Aphrodisias Excavations, I. Cartwright).

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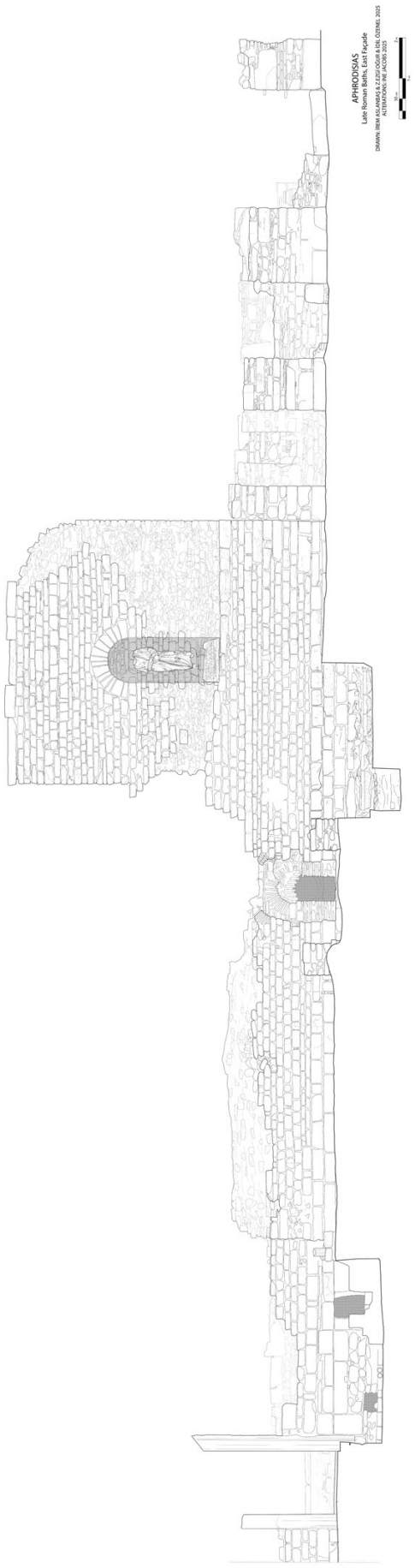


Figure 4. Elevation drawing of the east façade of the Tetrapylon Street Baths (drawing: Aphrodisias Excavations, I. Aslanbaş, Z.E. Oğur, İ. Özenel, I. Jacobs).

of the *gerousia*' known from the Myon Eusebes inscription will be addressed later in this article.

The Tetrapylon Street Baths: Description

Between 2018 and 2023, the entire eastern façade of the bath complex was uncovered (Fig. 4). The northeastern corner of the complex also came to light beneath a seventh-century multi-roomed building (Jacobs, *forthcoming a*). In this area, a service corridor, the northeast corner of a caldarium, and two service rooms opening onto the street were identified (Fig. 5). Finally, two soundings, undertaken to clarify the chronology of the Tetrapylon Street and the baths, revealed short stretches of the latter's foundations. Therefore, although excavations have focused primarily on the street and the baths remain largely unexplored – leaving much necessarily conjectural – it is now possible to make a preliminary assessment of the complex's total extent, to describe the east façade of the caldarium to which the niched façade belonged, and to outline the reasons for identifying it as a bath complex constructed only in the late fifth century.

It is likely that the complex occupied the full width of one insula between the street and the Agora. Originally, its northern limit was probably defined by an east–west street linking the Tetrapylon Street with the Bouleuterion area to the west (Fig. 1 no. 8, darker grey area). This street was encroached upon in the sixth century, when the rooms in the north were enlarged and the remainder of the street was converted into a closed service corridor (Fig. 1 no. 8, lighter grey extension). The north face of the niched façade still preserves its original *petit appareil* facing, against which the later northern walls were built as part of this sixth-century expansion. These later walls employ a somewhat different masonry technique, combining less regular *petit appareil* with a greater use of reused ashlars (Figs 4–5). At its maximum extent, the baths thus stretched one-and-a-half insulae north–south, from the south end of the street's West Colonnade to the northern edge of the piazza in front of the Sebasteion Propylon (Fig. 1).

The western limit remains speculative. A badly preserved section of *opus caementicium* (L: 3.80m, W: 2.25m, H: 3.80m above modern ground level) located 8.80m to the west of the street façade likely represents the northwest corner of the bath's caldarium (see Fig. 2). It is unlikely to mark the complex's full western limit. In 2021, investigation of the hypocaust system beneath the bathing suite revealed that hypocaust pillars extended approximately 17m to the north and 15m to the west from the furnace opening at the foot of the niched façade (cf. infra). This confirms the presence of at least one additional room – likely a tepidarium – to the west of the caldarium. Given the limited space remaining between this room and the eastern wall of the Agora, it is plausible that further rooms

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filled the gap, and that the bath complex reached the east back wall of the Agora.

The hypocaust system also extended 13m southward from the furnace opening, although a vertical seam in the masonry is visible in the street façade 8.0m south of the opening, where the caldarium's massive eastern façade wall turns west (Figs 4–5). This suggests the presence of another hypocausted room to the south of the caldarium. The street façade south of the masonry seam also incorporated a monumental doorframe, which likely served as the main entrance to the bathing complex from the Tetrapylon Street.

In total, the east façade extends from north to south for ca 58.3m before turning westward, where it most likely connected with an east–west wall uncovered along the southern boundary of earlier soundings conducted just east of the Agora (Trench NAg 00.01/04.02). This wall runs up to the northern jamb of the marble gate that provided access to the Agora from a piazza in front of the Sebasteion Propylon to the east (Smith, Ratté 2008: 720). Immediately north of this wall, excavations revealed an extensive multi-coloured late antique mosaic, composed of diverse geometric panels framed by a guilloche band, laid at the same elevation as the pavement of the Tetrapylon Street due east. Later walls and a stone-and-brick floor surface covered large portions of the mosaic, obscuring recognition and interpretation of underlying late antique remains. Nevertheless, the mosaic apparently extended at least 15m east–west and 12m north–south. If this space was also part of the bath complex, its location and decoration suggest that this may have been an extensive apodyterium or apodyterium-frigidarium recognised in baths of this period elsewhere, as for instance in the contemporary late antique baths at Anemurium (Russell 1987: 39–49).

Although the remains are fragmentary, then, the most likely scenario is that the entire area between the Tetrapylon Street, the Agora and the piazza in front of the Sebasteion was occupied by the bath complex. At its maximum extent, the building measured 58.3m north–south by 37.0m east–west. This made the Tetrapylon Street Baths smaller than the Olympian Hadrianic Baths, even in their strongly reduced late fifth-century form (McDavid 2016; Wilson 2016), yet larger than the late-antique version of the Theatre Baths (Fig. 1). Access was probably provided not only from the street – through the monumental doorway mentioned above – but perhaps also from the piazza to the south, and potentially directly from the Agora to the west.

The niched façade originally formed part of the east wall of the bath complex, specifically constituting the northern half of the street façade of a large room that is still unexcavated, but that can be identified as a caldarium (hot-room) with some confidence. In total, the caldarium's street façade measured ca 17.8m in length and was ca 3m thick – dimensions sufficient to carry a north–south barrel vault. At its centre, the inner, western face of this wall was interrupted by a pool (ca 1.50m × 2.50m) integrated into its masonry. Excavation of the pool exposed the tops of rectangular brick tubuli and a collapse layer of white revetment slabs, which was left in situ (Figs 5–6). Traces of *petit appareil* facing on the south side of the wall section also suggest the presence of a large window overlooking the pool. This pool would have been heated by the furnace opening directly onto the street. Its stoke hole, an arched opening (W: 0.63m; Int. H.: 1.02m), was built with two tiers of brick arches, and provided access to the hypocaust beneath the building (Figs 4–6).

Following the sixth-century extension of the bathhouse to the north, a second pool with an associated furnace was situated at the northern end of the caldarium (Fig. 5). This second pool was uncovered during excavation of the seventh-century complex overlying the baths, which revealed remains of a testudo setting with its associated furnace, together with the top of a collapsed brick balustrade and traces of tubuli and marble revetment in the room's interior. As mentioned, these features do not belong to the original construction phase, but they further confirm the function of the room as a caldarium.

Besides its statue niche, the eastern face of the caldarium's street façade incorporates some notable features. Approximately 1.8m above the road pavement, a single course of facing stones is set back into the wall face over a stretch of at least 15m, creating a ca 0.25m-deep recess that extends from above the stoke hole northward (Fig. 3). At the northern end of this recess, a re-used ashlar block contains holes likely used for the attachment of ropes. These features suggest the presence of a wooden and/or cloth awning attached to the stone façade – possibly serving as protection for firewood stored for use in the furnace.

The location of a furnace immediately adjacent to a main street is not without precedent. For instance, a late antique bath house at nearby Nysa in the Meander Valley also has a furnace directly off one of the main streets (Öztaner 2022: 292). It is, however, much more common to have a service corridor or service alley, or at least a fenced-off area surrounding the stoke hole (Yegül 1992: 371). The arrangement at the Tetrapylon Street Baths must have posed practical challenges and required additional protection for the stoke hole: on either side of the opening, two piers are built with small rectangular blocks (Fig. 6). They flanked a sloping earthen surface that bridged the 0.50m height difference between the elevated street pavement and the floor of the hypocaust opening, helping to isolate the lower-lying stoke hole from the higher occupation levels to the east, north and south of the piers.

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Figure 5. Orthomosaic of the northeast corner of the Tetrapylon Street Baths, with indication of main features (orthomosaic: I. Jacobs).

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Figure 6. Drone photograph of the vaulted opening in the wall south of the niched façade, with cuts for wooden architecture in both the wall and pavement and small pool on top (photo: Aphrodisias Excavations, I. Jacobs).

Moreover, two beam holes cut into the façade masonry above the piers, along with a rectangular and a circular hole carved into the street slabs in front of the stoke hole, indicate a wooden superstructure further enclosing this small service area. Both the addition of this wooden service area and the wooden-and-cloth-awning directly underneath the statuary niche must have affected the visibility of the statue displayed within.

The Tetrapylon Street Baths: Date

The construction of the Tetrapylon Street Baths – and with it the creation of the statuary display in the niched façade – can be dated to the later fifth century. Even at first sight, a relatively late date for the complex is suggested by the building materials employed. The east and north façade of the complex were constructed in *opus caementicium* with facings of small, regular masonry blocks, some of which have emphatically rounded corners, suggesting that they had long lifespans and/or constitute re-used elements from earlier structures. In places these blocks have been exchanged for rubble or irregularly shaped stones and re-used architectural elements including marble paving slabs and blocks with lewis holes, again indicating that the bath building was not among the first buildings to be constructed at Aphrodisias.

A later construction date is also suggested by the building materials used in the hypocaust system. The pillars here consisted primarily of square brick *pilae*, topped with schist slabs. In some instances, both square and round bricks were observed within the same pillar. The use of schist slabs instead of brick *bipedalis* flooring has previously been noted in the Hadrianic Olympian baths, where it was recognised as a late antique replacement (McDavid 2016: 222–23).

The late date of the building was confirmed by a series of soundings beneath the pavement of the Tetrapylon Street and within its colonnades. These clarified the developmental history of the entire street area as well as that of the neighbouring buildings. While a full discussion of the results lies beyond the scope of this article, the most decisive sounding – yielding the most complete stratigraphy, from Early Imperial occupation through the later phases of the street's development – was the 4.00 × 2.24m trench opened at the foot of the niched façade in 2018–2019 (Figs 4, 7–8). A summary of the stratigraphy in this sounding is provided below, while Table 1 offers an overview of the datable ceramics and coins by stratigraphic unit.

The lowest layer reached, **3294**, consisted of compact bluish-grey clay. Inclusions were limited to its upper 5cm, and were probably pressed in from an occupation surface above. Overlying this was **3292**, a soft, dark, blackish-brown clayey loam with abundant charcoal. Above followed **3175**, a silty loam deposit containing small to

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Figure 7. Photograph of the sounding at the base of niched façade, facing west, with elevations (masl) marked (photo: Aphrodisias Excavations, I. Jacobs).



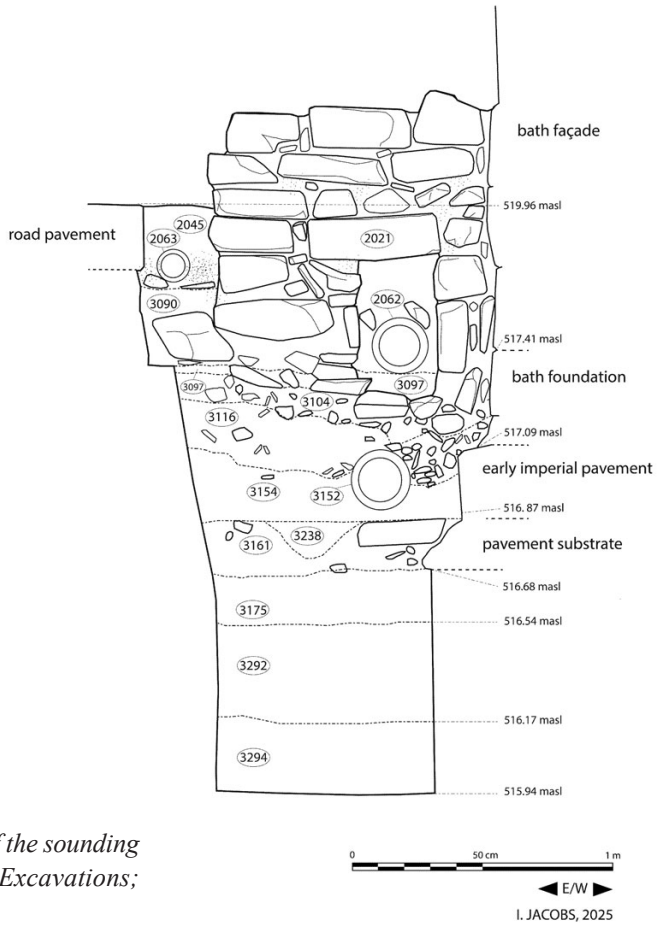


Figure 8. Photograph and drawing of the south profile of the sounding at the base of the niched façade (photo: Aphrodisias Excavations; drawing: Aphrodisias Excavations, I. Jacobs).

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SU	Absolute height of surface (masl)	Diagnostic sherds (total)	Date of diagnostic sherds	Coin finds
3294	516.16–22	6 local (18)	6 Imperial	/
3292	516.49–55	80 local (125)	31 Early Imperial 48 Neolithic	/
3175	516.68–75	2 local (2)	Late Roman	/
3161	516.82–89	13 local (34)	10 Early Imperial 3 Late Roman	/
3257	516.78–79	/	/	/
3171	517.07–09	/	/	/
3238	516.75	1 ESB 15 local (67)	Late Roman	/
3154	516.92–517.03	18 local (46)	2 Early Imperial 16 Late Roman	/
3116	517.25–32		Late Roman	/
3104	517.32–41	3 LRU 1 LR1 77 local (130)	Late Roman 5th–6th centuries	C2019.059 Marcian 450–457
3092	517.38–46	1 LRU 1 LR1 16 local (26)	Late Roman	/
3090	517.51–63	1 LRU 1 LRC form 3(?) 22 local (148)	1 Late Hellenistic Late Roman	C2019.075 Leo I 457–474
3075	517.56–64	1 LRU 1 LR1 7 local (64)	Late Roman	/
3078	517.57–65	1 LRD 18 local (137)	Late Roman	/

Table 1. Chronological overview of stratigraphic units in the sounding beneath the statuary niche, with datable ceramics and coins (ESB = Eastern Sigillata B; LRU: Late Roman Unguentaria; LRC: Late Roman C; LR1: Late Roman 1 amphorae).

medium-sized rubble. The next layer, **3161**, was a very compact grey clayey soil with yellow lenses, containing numerous small stones and some mortar-and-brick fragments clustered near its surface. This deposit was cut by a north–south trench – presumably dug for the installation of a waterpipe – which was later filled with **3238**, a very dark, clay-rich soil. Resting directly on **3161** beneath the bathhouse façade was a thin layer of pink-grey mortar (**3257**), over which lay a row of five heavily worn slabs (**3171**), their surfaces characteristically eroded from use as pavement.

To the east of the façade, two north–south ceramic pipe lines were laid onto **3161**: **3165**, visible only in the east profile, and **3152**, located closer to the façade. Both were abutted by loamy deposit **3154**, which contained only a few small stones. The area was then raised with the deposition of **3116**, a soft loamy layer with few inclusions but a substantial quantity of ceramics. This was overlain by

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Figure 9. Photograph of the late fifth-century substrate 3104 abutting the foundations of the Tetrapylon Street Baths east façade, facing south (photo: Aphrodisias Excavations).

3104, a compact pavement substrate rich in small stones, brick fragments and mortar. Its surface was very hard and speckled with stone and brick flecks, indicating use as a walking surface as well.

Above this potential substrate were three smaller and contemporary deposits: **3092**, a hard greyish-brown soil with small stones and mortar; **3090**, a compact layer with dense stone and brick inclusions; and **3075**, a softer reddish-brown loam. These were cut by a trench to install a new north–south ceramic line (**2062**). The trench fill (**3078**) consisted of dark brown soil with burnt inclusions. The installation of this pipe coincided with the construction of the two piers flanking the hypocaust entrance, with the pipe integrated into their structure.

An additional deposit must originally have been laid to support the pavement slabs, the surface of which in this area was recorded at 517.96masl. This deposit was, however, completely removed during sixth-century interventions – among them the installation of ceramic line **2063** – which fall outside the scope of this article.

The results from this as well as from other soundings underline that remains predating the construction of the colonnaded Tetrapylon Street and adjoining baths are scarce and can only be broadly dated to the Early Imperial period. By the time the Tetrapylon Street was laid out, an earlier pavement in this area had largely been removed. Some of its slabs may have been reused in the bath façade, while a row of slabs beneath the bath building survived only because they provided a convenient foundation for this late antique monument. The baths were therefore provided with a very shallow foundation consisting only of a mortared rubble deposit covered by one course of quasi-rectangular stones with a maximum height of ca 0.30m (Figs 7–8).

The late antique construction project also disturbed earlier deposits beneath the Early Imperial pavement. Although no additional cuts were identified during excavation, the presence of intrusive ceramics in layers beneath a supposed late antique pavement substrate supports this interpretation.

Late antique building activity comprised the construction of the east façade of the bathhouse, the installation of two ceramic conduits channelling water southward and an initial raising of the street level to ca 517.41masl. A street pavement was originally foreseen at this height, as suggested by the presence of a substrate abutting the bath foundations (Fig. 9). However, before pavement slabs could be installed, further soil was brought into the area to raise the occupation level in the street further, and bluish grey marble paving slabs were found only at the higher elevation of 517.96 masl – ca 0.50m above the stoke-hole floor in the bath façade. This discrepancy in height apparently created practical difficulties in tending the furnace, prompting the addition of two piers flanking the stoke hole, along with the installation of a further water conduit leading south.

All other soundings elsewhere on the street have corroborated this picture of a two-staged ground-raising operation (Jacobs 2026: 216–20). The relative sequence of these events is therefore clear, as is the general assignment of both the street and bath construction to the late antique period. Absolute dating has proven to be somewhat more difficult. Most datable ceramics at Aphrodisias are of local production, and can only be assigned to broad chronological periods (Outschar 2024). However, as shown in Table 1, even in the sounding underneath the bath façade itself sherds of Late Roman unguentaria – widespread between the fifth and seventh centuries (Laflı, Kan Şahin 2024: esp. 1) – were recovered from the pavement substrate **3104**. In addition, a coin of Marcian (450–457) already indicates that the start of all construction is to be placed after the middle of the fifth century.

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	Pre-construction	Street construction stage 1	Intermediate occupation	Street construction stage 2	Coins, total
Arcadius (383–408)	1	/	/	/	1
Marcian (450–57)	1	1	/	/	2
Leo (457–74)	2	/	/	3	5
Zeno (474–91)	5	2	2	4	13

Table 2. Overview of datable coins associated with the renewal of the Tetrapylon Street.

The dates of both the initial construction of the street and baths, as well as the second stage of street construction, can be refined by examining the coin finds from other soundings (Tab. 2). Among the datable coins, the majority – thirteen – were minted under Zeno (474–491), followed by five under Leo (457–474), two under Marcian (450–457) and one under Arcadius (383–408). Coins of both Leo and Zeno occur across all contexts linked to the protracted construction process of the street: on the floor levels predating the Tetrapylon Street, in the first-stage fill deposits, in the occupation layers and structural remains above those fills, and in the second-stage fills.

The creation of the colonnaded Tetrapylon Street as well as that of the Tetrapylon Street Baths should thus be understood within the broader context of a citywide programme of urban regeneration following a devastating earthquake in the late fifth century – an event only recently identified through research conducted as part of the Urban Park excavations (Russell, Wilson 2024: 65–126). Evidence for reconstruction and refurbishment dating from the late fifth to early sixth century is commemorated epigraphically but also visible archaeologically throughout the city of Aphrodisias (Wilson 2018: 476–84; 2019: 198–205; Lenaghan, Quatember 2023). Monuments were restored and, notably, the ground level of streets, squares and plazas was raised everywhere. In particular the coin evidence from the Tetrapylon Street allows us to place the date of the seismic event in the first decade of Zeno's reign. Given the sheer scale of rebuilding required, the process must have extended over a generation or more. Still, the lack of Anastasian coins in the second-stage fills in the Tetrapylon Street suggests that the two ground-raising stages were spaced relatively closely in time and probably took priority over other interventions (Jacobs 2026: 225–28).

The statue monument: Description

Two components of an honorific statue monument displayed in the bath building's niche were recovered

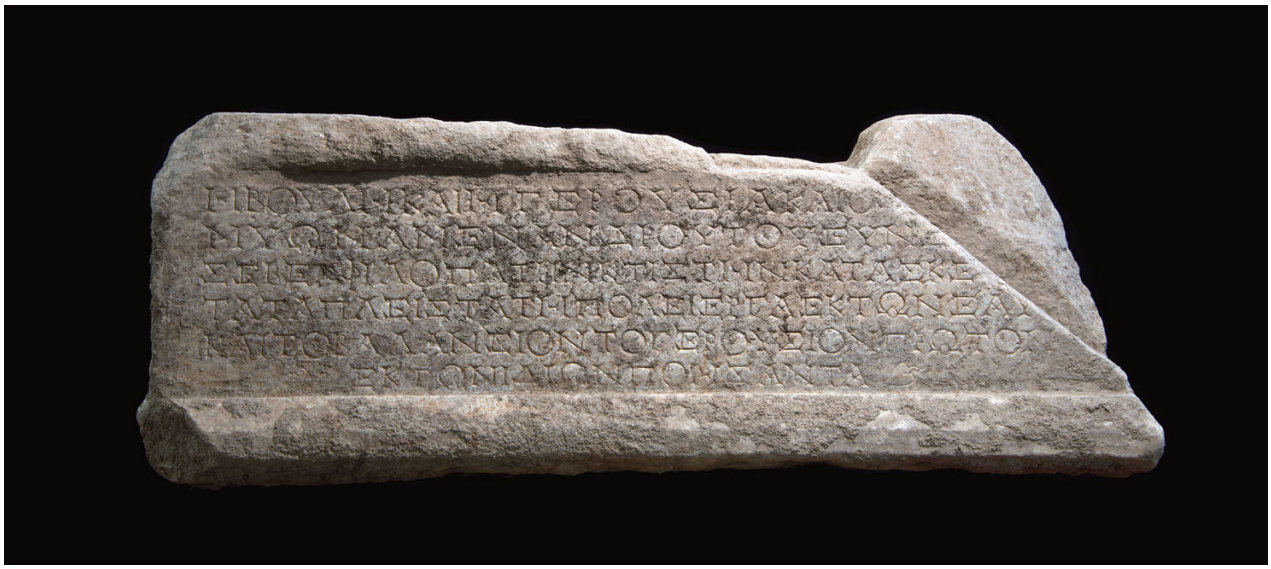


Figure 10. Statue base for Myon Eusebes Philopatris: front view (photo: Aphrodisias Excavations, I. Cartwright).

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during the recent excavations: a semi-circular statue base, and an over-lifesize himation statue. While both elements have already been published, the re-dating of the complex to the late fifth century has significant implications for our understanding of this portrait monument. Accordingly, it will be useful to describe both the statue and base in some detail here.

1. Statue base for Myon Eusebes Philopatris. First century AD (Figs 10–11)
Inv. 13–144. Marble statue base with honorific inscription for Myon Eusebes Philopatris. Semi-circular in shape, with 'straight' front face bearing inscription and curving surface at rear. Inscription framed by simple mouldings above (tall fillet) and below (bevel, fillet, bevel). Top-right corner of front face broken, accounting for lacunae in text. Smaller breaks at other corners and on mouldings. On upper surface: recessed area for supporting statue plinth, with lewis hole at centre. H: 39, W: 115, D: 57cm. Letter H: 2.5–3.5cm.

The statue base was found re-used in a north-east–southwest running wall (518.87–519.09masl) during the 2013 season (Figs 12–13). This dry wall was constructed using rubble stones, large cut stones and recycled building material. Although no associated datable material was recovered during the excavation, post-excavation analysis has since linked this wall to other parallel and perpendicular walls of similar construction technique and orientation uncovered in subsequent seasons. Together, these form a multi-roomed complex over 35m in length, built in the early 15th century AD as part of a large-scale Beylik construction programme (Jacobs, *forthcoming a–b*).



Figure 11. Statue base for Myon Eusebes Philopatris: top view, showing clear evidence of rough recutting into semi-circle at rear (photo: Aphrodisias Excavations, R.R.R. Smith).

Bibliography: Smith, Öğüş 2015: 88, 99 fig. 13; Sokolicek 2016: 60; Chaniotis 2018; 2021: 187–88; Smith 2018: 339–40

The low semi-circular base once supported a marble statue. Its text has been restored and translated as follows:

> Ἡ βουλὴ καὶ ἡ γερουσία καὶ ὁ δ[ῆμος]
> Μύωνα Μενάνδρου τοῦ Εὐνε[ίκου Εὐ]-
> σεβέα, Φιλόπατριν, κτίστην, κατασκε[υάσαν]-
> τα τὰ πλεῖστα τῇ πόλει ἔργα ἐκ τῶν ἑαυ[τοῦ]
> καὶ τὸ βαλανεῖον τὸ γερούσιον πρῶτον
> *scroll* ἐκ τῶν ἰδίων ποήσαντα leaf
>
> The council and the *gerousia* and the [people] (honoured) Myon Eusebes Philopatris, son of Menandros, grandson of Eunikos, a *ktistēs* (builder), who constructed many buildings in the city from his own property and who also first made the baths of the *gerousia* at his own expense (tr. Chaniotis 2018: 450).

In short, the text honours Myon Eusebes Philopatris for his building work in Aphrodisias, and specifically for his construction of the bathhouse of the *gerousia* – the city's council of elders. These Gerousian Baths may well be identical with the Eusebian Baths (*Eusebianon balaneion*) referred to in an inscription from the city's Hadrianic Baths (Reynolds 1995; *IAph2007* 5.6; Wilson 2016: 181–83 no. 1; Chaniotis 2018: 454). In this case, the Gerousian Baths came to be named after Myon Eusebes himself.

Myon Eusebes was a prominent benefactor in Aphrodisias during the Julio-Claudian period, belonging to the top tier of the city's aristocracy (Chaniotis 2018). Besides the Gerousian Baths, he also paid for the Propylon and the North Building of the Sebasteion, alongside his wife (and niece) Apphias and his brother Menandros (Smith 2013: 13–23; Stinson 2019). Furthermore, an inscribed lintel re-used in a lavish domestic complex on the east side of the Tetrapylon Street records Myon's dedication of a temple or *oikos* to Zeus Spaloxios and Zeus Patroos (Chaniotis 2010: 245 no. 5; 2016: 335 no. 2; Yıldırım 2016: 43). It is striking that both the lintel and the statue base discussed here were found in fairly close proximity to the Sebasteion. This suggests that Myon's building activity might have been concentrated in this important but relatively compact district in the heart of Aphrodisias (Chaniotis 2018: 454–56).

2. Himation statue in 'Coan' type. First century AD (Figs 14–15)
Inv. 11-75. Over-lifesize statue preserved in one piece, with neck socket for addition of separately made head.

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Feet and plinth broken off through ankles, and right arm broken away below bicep. Also broken or missing: parts of drapery grasped in left hand, statue support at lower right leg, back edge of neck socket. H: 159, W: 70, D: 47cm.

The statue was found ca 25m south of the niched façade, in fill directly beneath a road surface consisting of rounded brick fragments, small stones and small ceramic inclusions (Figs 13, 16). Another section of the same road surface (518.69–518.77masl) was excavated in 2022, when it was identified as a middle-Byzantine walking level of the 10th to 12th century AD.

Bibliography: Smith, Öğüş-Uzun 2013: 85, 97 fig. 7; Öğüş 2016: 56; Smith 2016b: 293–94 no. 1; 2016d: 154–55; 2018: 339–40; Sokolicek 2016: 60; LSA 2842

This over-lifesize statue, made from local white marble, represents the top end of Aphrodisian portrait production during the Early Imperial period. The figure wears the civilian chiton-and-himation costume in the so-called 'Coan' scheme. In this arrangement, the himation is drawn diagonally across the back of the body so that it emerges below the right arm and above the waist, and the garment's upper edge is rolled over itself to form a thick bunch of cloth that is both wrapped around the left wrist and held in the left hand (Smith et al. 2006: 152). Some five other portrait statues from Aphrodisias adopt the same arrangement (Smith et al. 2006: 158–60 no. 41, 162–66 nos 44–45, 177–80 nos 50–51). The scheme's basic aim was to leave the figure's right arm free 'to make an active gesture of address or pouring a libation' (Smith 2016b: 294). Together this posture and the two-piece costume would have characterised the statue's subject as a respectable, well-dressed citizen.

The statue is of excellent technical quality, with its back side fully worked and finished (Fig. 15) – something not visible to ancient viewers if the statue was set in the bath building's niche. The himation, in particular, is sensitively carved. It is shown pulled tight around the figure's right side, with long diagonal folds extending from the outside of the figure's right leg up toward his left hand. Beneath this left hand, the garment falls in a series of stacked folds with rich, three-dimensional effects. Three tassel-shaped drapery weights can be seen 'sewn into' the garment's hem: on either side of the figure's weight-bearing left leg, and in the fall of drapery over the outside of the same left leg. This virtuoso rendering of the figure's costume contributes to the statue's strong reality effect.

One of the statue's most striking features is the presence of a neck socket for the attachment of a separately made head (Fig. 17). The socket is relatively shallow, with a maximum depth of ca 14cm, and roughly circular in shape, measuring ca 24cm left to right and front to back. At its base is a large square dowel hole, about 4 x 4cm in section and 8cm deep, used originally for attaching the head with an iron pin. The socket's interior surface is finished with comparatively rough point-chisel work. The significance of this feature will be explored in the following section.



Figure 12. Statue base for Myon Eusebes Philopatris, as excavated in a Beylik-period wall of ca 1400 AD (photo: Aphrodisias Excavations).

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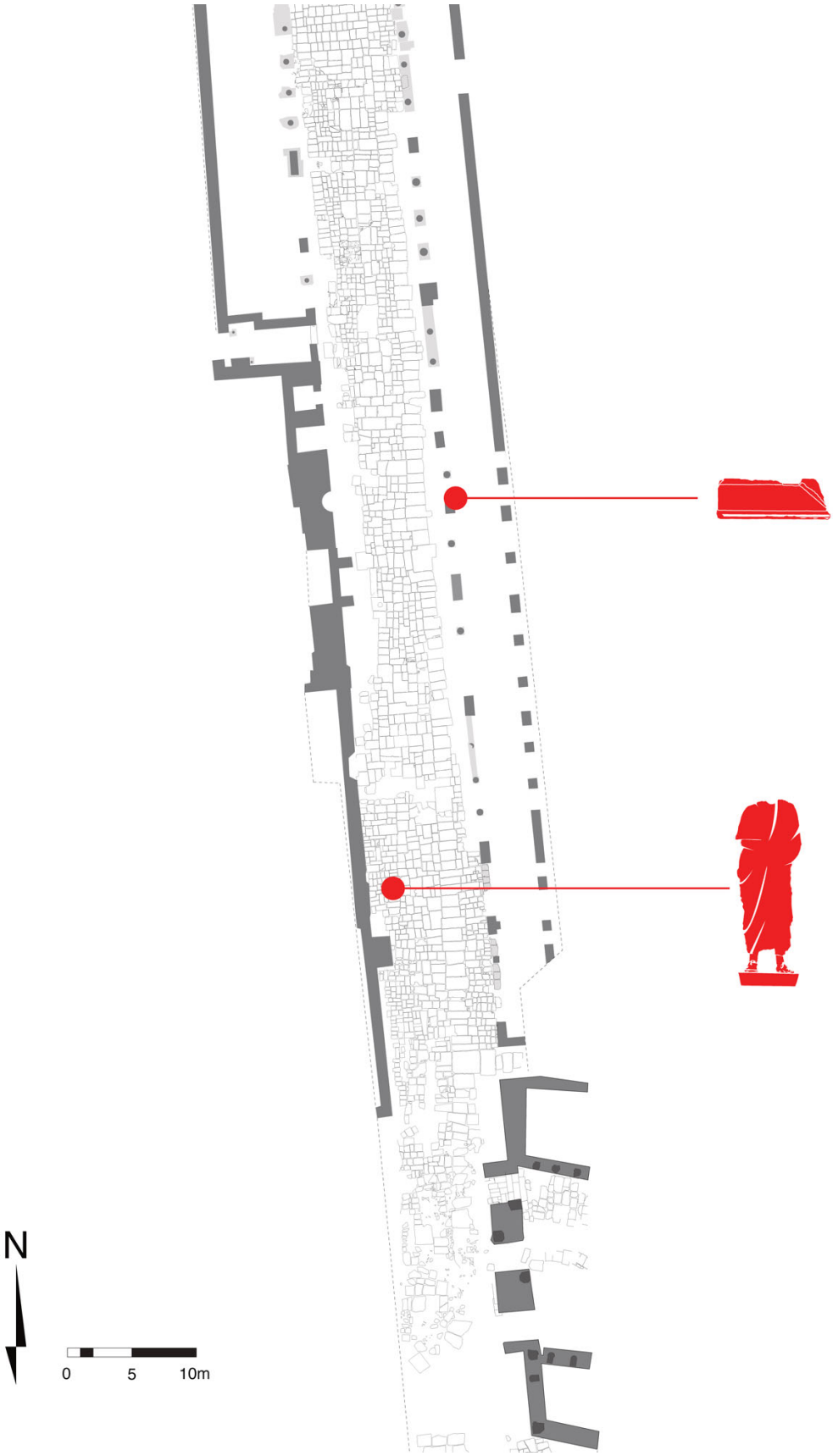


Figure 13. Find-spot plan showing find locations of the Myon Eusebes Philopatris base and himation statue in relation to the Tetrapylon Street Baths (plan: Aphrodisias Excavations, B. Ecer, A. Kidd, D.Y. Başaran).

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Figure 14. Re-used himation statue in 'Coan' type: front view (photo: Aphrodisias Excavations, I. Cartwright).



Figure 15. Re-used himation statue in 'Coan' type: rear view (photo: Aphrodisias Excavations, I. Cartwright).

The statue monument: Discussion and interpretation

Two considerations indicate that the base for Myon Eusebes was displayed in the bath building's niched façade. First, the base was excavated just ca 10m east of the statue niche (Fig. 13). And second, the base fits neatly into the bottom of the niche, albeit with its front face projecting very slightly from the building's masonry façade. The base is currently displayed in this location, having been re-positioned there by the Aphrodisias team.

The association of the himation statue is not quite so certain, given that it was found ca 25m south of the niche. Still, it is significant that the statue was found in fill directly beneath a Byzantine walking surface of the 10th to 12th centuries, indicating that it remained available for re-use *after* the destructive events that marked the end of monumental urbanism in Aphrodisias in ca AD 620 (Wilson 2019: 212–18). While these destructive events caused the collapse of the east colonnade of the Tetrapylon Street, the bath building itself remained largely intact. Only the vault of the service corridor gave way, whereas the vault of the caldarium – and with it the niched east façade – survived. This is demonstrated by the large-scale reoccupation of the bath's interior during the seventh century (Jacobs, *forthcoming a*). These observations are significant, since they suggest that whichever statue was displayed in the niche probably also survived this period of destruction and so remained available for re-use at a later stage – as was clearly the case for our himation statue.

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Figure 16. Re-used himation statue in 'Coan' type, as excavated, in fill beneath a Byzantine walking surface of the 10th to 12th century AD (photo: Aphrodisias Excavations).



Figure 17. Neck socket cutting in re-used himation statue, with central dowel hole (photo: Aphrodisias Excavations, I. Cartwright).

It is also noteworthy that this statue was found closer to the bath building than any of the other portraits so far excavated on the Tetrapylon Street. Together these observations lend strong support to the idea that the statue was set up on the Myon Eusebes base inside the niche (as in Fig. 3).

It remains to ask why these Early Imperial statue components were re-staged in the façade of a complex constructed in the later fifth century. It is conceivable that a later descendant of Myon Eusebes erected the statue monument as an act of ancestral veneration, hereby advertising his own family's longstanding influence within the city. Indeed, this kind of veneration through the maintenance and/or re-erection of earlier portrait monuments has been documented at other sites in Asia Minor (Jacobs 2013: 410–12, 573–82). At Sagalassos, for example, a series of bases honouring family members of the great second-century benefactors, Titus Flavius Severianus Neon and his wife Publia Aelia Oulpiana Noe, were set up in the niches of the Antonine Nymphaeum when the building was reconstructed during the early years of the sixth century. It has been suggested plausibly that the Nymphaeum was converted into a 'dynastic monument' at this juncture, perhaps through the agency of later members of the same family (Waelkens 2015: 222–23; Jacobs, Waelkens 2017: 187–88; Jacobs 2019: 35). At Perge, meanwhile, portraits associated with the great second-century benefactress Plancia Magna continued to be maintained and rearranged throughout Late Antiquity. As well as the portraits displayed in the grand columnar façade at the city's South Gate (Boatwright 1991; *IPerge* 1: 107–52), two statues of Plancia stood in the decorative niche wall adjacent to the Severan propylon leading into the South Baths (Mansel 1975: 74–75; Şahin 1999: 153–55; Fejfer 2008: 359–67).

There are however difficulties with the idea that the Aphrodisian statue monument still commemorated Myon Eusebes at the time the bath complex was constructed in

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the later fifth century. For one thing, we have seen already that the himation statue has a shallow neck socket with a large dowel-hole at its bottom for the attachment of a separately made head (Fig. 17). As R.R.R. Smith has pointed out, '[t]he character of both the socket and the dowel hole are typical for statues re-used in late antiquity' (Smith 2016b: 294). Whereas earlier heads for insertion had been set into deep, carefully worked sockets, neck sockets in Late Antiquity tended to be shallow and had broad, flexibly set dowels and probably also stucco for covering loose-fitting joins (Smith 2016c: 20). Good examples from Aphrodisias are a himation statue from the north stoa of the Agora re-used for the fourth-century governor Alexandros (Smith et al. 2006: 176–77 no. 49; LSA 152); a togate statue from the Tetrastoon re-used for a Theodosian prince (Smith 2001; Smith et al. 2006: 113–14 no. 5; LSA 196); and a late antique togatus from the Urban Park's north stoa that once belonged to a Theodosian family group (Thomas 2024: 172–74, 181 cat. 119). The neck socket of our himation statue clearly fits into this category. It follows that the statue's original portrait head was replaced in Late Antiquity with a head depicting a new subject. The original head had probably been carved in one piece together with the body, as was standard practice for portrait statues produced in Aphrodisias during the Imperial period (Smith et al. 2006: 30–31).

Also instructive, in this context, is the semi-circular base on which the statue was set. Indeed, careful re-examination of the base has demonstrated that it was once quadrangular in shape, and that it was therefore re-cut to fit its late antique display context (Fig. 11). As preserved, the base has upper and lower mouldings framing the inscribed text on its front face, as well as a recessed area for supporting a statue plinth on its upper surface. This recessed area seems originally to have been square-shaped, before the back edges of the square – and the surrounding raised border – were removed with rough, uneven point-chisel work when the base was converted into a semi-circle. This rough articulation of the semi-circular profile contrasts markedly with the fine workmanship of the inscription and mouldings on the base's front face (Fig. 10). It seems likely that the base was re-cut specifically for its late antique display context, presumably at around the time the bath building was first constructed.

Together these considerations suggest that both the himation statue and the base for Myon Eusebes were re-used to commemorate a new honorand in the late fifth century. In this case, the portrait should be added to the growing list of Early Imperial himation statues re-used for new honorands during Late Antiquity, which includes statues at Ephesus for the doctor Alexandros (LSA 735–36) and one Damocharis (LSA 727–28).

Given this re-use, we should probably imagine that the base's original inscribed text was covered with stucco so that it could carry a painted text commemorating a new benefactor – a practice attested elsewhere in Late Antiquity (Ward-Perkins 2016: 28 n. 1). Perhaps the best-known examples are two statue bases discovered in front of the Alytarch's Stoa on the Curetes Street in Ephesus. One has a carved inscription honouring the early-fifth-century benefactor Stephanos (*IEphesos* 4: 167–68 no. 1310; LSA 732) that was probably replaced by a new painted text honouring an early-sixth-century benefactor whose portrait still survives (Inan, Rosenbaum 1966: 157–58 no. 202; Auinger 2009: 33–34; Auinger, Sokolicek 2016: 169; Lenaghan 2016: 108; LSA 698). The other is uninscribed, and so might have been covered with stucco and given a painted inscription (Auinger 2009: 33 n. 43, 47 fig. 7; Quatember et al. 2009: 119 n. 62). But there is also evidence for this practice at Aphrodisias. Indeed, an inscribed base for the Roman governor T. Oppius Aelianus Asklepiodotos (ca AD 250–280) was re-used for a new portrait monument positioned at the centre of the large holding basin constructed in front of Diogenes' Propylon in the Place of Palms in the early sixth century (ALA 7; LSA 195; Chaniotis 2024: 316–17 In16). Displayed on the base was a re-used statue of a seated, intellectual-looking figure of the first or second century AD (Smith et al. 2006: 180–82 no. 52), which cannot have represented the third-century governor Asklepiodotos in this late antique context (Smith 2018: 333; Smith, Thomas 2024: 160–62). Rather, the base would have been covered with stucco and given a painted text commemorating a contemporary benefactor.

In the absence of the 'second' painted inscription, of course, we cannot identify *who* exactly the portrait monument displayed in the niched façade commemorated in its late-fifth-century context. Even so, our knowledge of the statue's setting permits some informed speculation concerning *why* this person was honoured in such a conspicuous manner. A first possibility is that the monument honoured the individual responsible for constructing the bath complex itself. After all, recent research has demonstrated that bath buildings remained nodal points for the display of honorific portrait statues during Late Antiquity, and that these portraits sometimes commemorated individuals who paid for repairs in the baths themselves (Valeri 1998: 35, 49–51; Auinger 2011; Stirling 2012; LSA s.v. 'baths'). At Aphrodisias, for example, a series of more than 20 major items of late antique portrait statuary has been discovered in the Hadrianic Baths (Smith 2007: 218–20, 227–31; 2016d: 156–57; McDavid 2016: 212–13; Lenaghan 2018). There is however one consideration that speaks against this interpretation: the portrait was set into an external wall,

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whereas we might expect any monument for the baths' founder to be displayed *inside* the complex proper.

A second, more likely possibility is that the portrait commemorated a benefactor who contributed toward the late-fifth-century Tetrapylon Street. A key point of comparison here is supplied by a near-contemporary monument from the Marble Street at Ephesus honouring a local benefactor named Eutropios, consisting of an inscribed console (*IEphesos* 4: 164 no. 1304; Merkelbach, Stauber 1998: 303 no. 03/02/10; LSA 611) supporting a striking portrait bust (Inan, Rosenbaum 1966: 151–53 no. 194; LSA 690). The inscription on the console reveals that Eutropios was honoured for his 'sleepless labours' (*philagrupnoi mochthoi*) in adorning his native city with 'well-laid avenues of marble' – no doubt including the Marble Street itself.

Given this parallel, it seems likely that our Aphrodisian grandee was honoured for paving the Tetrapylon Street in the later fifth century, following the destructive earthquake discussed above. It is less probable that he was involved in the raising of the ground level or associated infrastructure works – most likely organised by the city itself – or in the construction of the colonnades, which would have been undertaken by the owners of the adjoining properties. The paving of the street, however, was a substantial enterprise and almost certainly the costliest aspect of the project, particularly since the bluish-grey marble slabs were newly quarried and carved at this time. The individual responsible for its organisation – and especially its financing – would indeed have merited statuary honours overlooking the street itself from above (Fig. 18; Jacobs 2026: 221–25).

Further insights concerning this figure's civic profile are supplied by the recycled statue itself (Figs 13–14). Indeed, it is significant that the figure is shown wearing the two-piece chiton-and-himation costume: an outfit that had been widespread both in life and in statue-making since Hellenistic times, but which remained prevalent during Late Antiquity (Smith 1998: 181–82; 2016c: 15). This was the time-honoured costume of the upstanding Greek citizen, which in Late Antiquity came to be associated even more emphatically with local polis culture. In this respect, it was something different and distinct from other late antique costumes that were connected more directly with imperial power and office-holding – notably the toga and the chlamys (Gehn 2012; Smith 2016c: 15).



Figure 18. The statuary niche overlooking the marble pavement of the Tetrapylon Street (photo: Aphrodisias Excavations, G. Görkay).

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We may say, then, that the individual commemorated in the niche's portrait statue was a prominent and wealthy member of the local aristocracy who did not necessarily hold any formal position within the imperial administration.

Several such locally based grandees of the late fifth and sixth centuries at Aphrodisias are known from the epigraphic record. While our evidence is not sufficient to connect any of these individuals with the Tetrapylon Street and/or the portrait monument discussed here, the surviving inscriptions offer a vivid impression of the kind of figure who could have been responsible for the intervention. Particularly well documented is the case of Flavios Ampelios, a benefactor active around AD 500, who was praised as 'most eloquent' (*ellogimōtatos*: ALA 42) and held the evocative title *scholastikos* – interpreted as the equivalent of an advanced educational award such as a PhD (ala2004 IV.22). Ampelios is identified as *patēr tēs poleōs* ('father of the city'), a municipal position that gave him responsibility for carrying out building work (Roueché 1979). He is recorded carrying out restorations in the Urban Park (ALA 38), at the city's North-East Gate (ALA 42), in the Bouleuterion (ALA 43), and in the Theatre Baths (ALA 44). Other benefactors of the same period are also known to have completed important construction projects, some perhaps occasioned by the same late fifth-century earthquake (e.g. Philippos, ALA 66; Albinos, ALA 82; Rhodopaios, ALA 85–87). We should imagine that the figure commemorated in our portrait monument had a comparable civic profile to these influential local benefactors.

An earlier bath complex?

A final question concerns the nature of the relationship between the Gerousian Baths known from the Myon Eusebes statue base and the late antique bath complex discussed in this article. Given that the surviving complex dates to the late fifth century, any direct identification with the first-century gerousian facility should be excluded. Still, we should be alert to the possibility that the Gerousian Baths might originally have been located in this area, before being replaced or superseded by the later complex. Although physical remains of an earlier bath complex could not be identified, three considerations lend support to this possibility.

Firstly, it is clear that when the Tetrapylon Street was renewed in the late fifth century, the builders recycled sculptural and building material from the ruins of complexes located in the immediate vicinity. For example, several pieces from the Sebasteion were recycled in the lower masonry course of the raised drainage channel constructed directly in front of the Sebasteion Propylon at this time – including a head (inv. 21-90) and body (inv. 18-94) of *ethnos* figures from the North Building. We might imagine, then, that the Myon Eusebes base was recycled from somewhere in the immediate vicinity, locating the Gerousian Baths in this area.

A second consideration concerns the unusual concentration of evidence for the presence of the *gerousia* in this district of Aphrodisias. Indeed, four statue bases of the High Imperial period naming the *gerousia* as an awarding body were recovered from the ruins of the large columnar façade known as Diogenes' Propylon that provided access to the Urban Park on the west side of the Tetrapylon Street (Thomas 2024: 169, 171 cats 4–7), a building probably first constructed in the Flavian period (Wilson et al. 2024: 39–41; Chaniotis 2024: 308–09 In2). It is unclear whether these statue bases formed part of the propylon's original statuary display, or whether they were recycled when this massive columnar monument was repaired by the governor Doulkitios in the late fifth or early sixth century (ALA 39–40). In either case, they offer further evidence for the prominence of the *gerousia* in this part of town, and so circumstantial support for the possibility that the Gerousian Baths were once located nearby.

Finally, the location of the Tetrapylon Street Baths would also have been optimal for an earlier bath building. Aphrodisias' aqueduct system has been identified in a recent regional survey (Commito, Rojas 2012). Standing remains and predictive modelling have reconstructed the course of the earliest, first-century AD Işıklar aqueduct, which collected water from the middle elevations of Babadağ mountain, ran south into the city and reached the city at the north end of the Tetrapylon Street (Commito, Rojas 2012: 246 fig. 6, 247–50). Although its intra-urban trajectory cannot be securely reconstructed, it likely continued due south along the street. Further evidence that the Işıklar aqueduct supplied this part of the city is provided by a late antique inscription reading 'here the water was mixed' (*hōde emichthē to hudōr*), carved on a pedestalled column base in the street's east colonnade, north of the niched façade (Fig. 1; Chaniotis, *forthcoming*). This has been interpreted as evidence for the junction of the Işıklar aqueduct with the second-century AD Timeles aqueduct, probably beneath the late antique street pavement (Jacobs, *forthcoming a*). The Timeles aqueduct was originally constructed to supply the Olympian Hadrianic Baths (Commito, Rojas 2012: 239, 286–90). Its role likely shifted in later centuries, particularly as the reduced late antique version of the Hadrianic Baths required less water than the original complex (McDavid 2019). Approaching the city from the northeast, the projected urban trajectory of the Timeles aqueduct would have crossed the Tetrapylon Street – and could have thus 'joined' the line of the Işıklar aqueduct – precisely at the location of the late antique inscription.

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Conclusion

This article has presented a new interpretation of a niched façade structure facing onto the Tetrapylon Street at Aphrodisias. Rather than constituting a freestanding monument of the Early Imperial period, this niched façade was in fact just one part of a more substantial bath complex constructed in the late fifth century AD, at the time the colonnaded Tetrapylon Street was created and the ground level was raised substantially. While the bath building itself has not yet been excavated, it clearly constituted a major public monument located in the heart of late antique Aphrodisias. It is possible that an earlier bath building had been positioned on the same site.

One of the bath building's most striking features was a tall statue niche that once housed a statue base originally for Myon Eusebes together with an attractive himation statue of the first century AD. Given the building's chronology, it is unlikely that this portrait monument still commemorated Myon Eusebes when it was placed inside the niche in the late fifth century. Rather, signs of re-use on both the base and the statue indicate that these components were recycled to commemorate a new benefactor, who was presumably one of the city's wealthiest and most influential non-imperial-office-holding grandees. The positioning of the portrait monument raises the possibility that this benefactor was responsible for paving the late antique street, though this can no longer be proven thanks to the loss of the 'secondary' inscription thought to have been added to the base in painted stucco.

We would of course like to know whether the statue and base belonged together in their original, Early Imperial context. Whether or not this was the case, these statue components offer yet more evidence for the long lives of monuments in ancient Aphrodisias, and a new case study with a strong context for the expanding scholarly discourse surrounding recycling and re-use in Late Antiquity. They also testify to striking continuities in the model of euergetism and reciprocity that shaped the city's urban fabric. After all, Myon Eusebes had been honoured as *ktistēs* ('founder' or 'builder') by his fellow citizens in the mid-first century AD – and this label might also have applied in some senses to the late-fifth-century benefactor honoured in the bath building's niched façade.

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