

Preface

This volume is the eleventh in the series presenting the results of archaeological research at Aphrodisias in Caria. It expands upon my PhD dissertation (Institute of Fine Arts, New York University, 2002)—in which the Triconch House was referred to by its former name, the Bishop's Palace—and an article on preliminary findings (Berenfeld 2009). The Triconch House was excavated during the 1963 to 1968 seasons of the New York University's excavations at Aphrodisias under the directorship of Kenan Erim. At the invitation of Christopher Ratté and R. R. R. Smith, I began a program of re-examination and documentation of the architecture and interior decoration of the building in 1999, and carried out targeted, small-scale excavations in the house in 2000 and 2001. The Triconch House is best known as a well preserved example of late antique domestic architecture, but it also occupies a central location in the city of Aphrodisias with preserved remains from the late Hellenistic through the middle Byzantine periods. This volume presents a diachronic examination of the site of the house within its urban context as well as a full account of its life as a late antique domestic building.

This project benefitted from the advice and contributions of numerous colleagues, mentors, and friends over many years. I thank my dissertation advisor and former co-director of excavations at Aphrodisias, Christopher Ratté, who invited me to Aphrodisias as a graduate student and who has been a mentor and guide throughout this project and beyond it. I thank R. R. R. Smith for his support and advice from the dissertation stage through the completion of the book. I am grateful to both for their patient counsel and careful readings of multiple iterations of this text over the years. I also warmly acknowledge Aphrodisias excavations deputy director Katherine Welch and former field director Alexander Solicek for their help at various stages of this project. I thank the Republic of Turkey, its Ministry of Culture and Tourism, and General Directorate of Cultural Resources and Museums for granting the permissions to conduct research annually at the site. I thank the past and present Directors of the Institute of Fine Arts at New York University—James R. McCredie, Mariët Westermann, Michele Marincola, Patricia Rubin, and Christine Poggi—for their combined support of the Aphrodisias excavations and this project as well as the members of the Institute staff on whose help I relied while writing the dissertation and afterward. Financial support for fieldwork was provided by the Institute of Fine Arts, the American Research Institute in Turkey, and the Archaeological Institute of America. Generous support for continued research and the final publication was provided by Pitzer College. Additional funding for this publication was provided by a grant from the Samuel H. Kress Foundation, administered by the Archaeological Institute of America.

In the field I was assisted with archaeological and architectural documentation of the Triconch House by Matthew Nelson, Felipe Rojas, Lynette Stuhlmacher, and Catherine Vieth, who worked on state plans and sections of the building on site, and Marika Sardar who assisted with excavations. Harry Mark, who leads the architectural team at Aphrodisias, trained me to draw in the field and provided guidance throughout the project. Sarah Rhoads made valuable contributions to the final drawings for the book. I am indebted to Nita Roberts and Jodi Waldron for their hours of work on photographic documentation. Ulrike Outschar evaluated the pottery from the excavations and Kenneth W. Harl examined the late Roman coins. Hugh Jeffery provided readings of lead seals and middle Byzantine coins. I was assisted by many students in the Aphrodisias Archive, especially Adam Rizzo. I thank Julia Lenaghan for her work on the final publication and for sharing her advice, expertise, and friendship. Over the years, I have been fortunate to work with many scholars and students on the Aphrodisias excavation teams as well as local excavators. I am grateful to Angelos Chaniotis and Peter De Staebler, who read sections of this text and improved it substantially. I also thank Chris Hallett, Charlotte Roueché, Phil Stinson, and the deeply missed Lonny Bier for their intellectual generosity and advice.

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