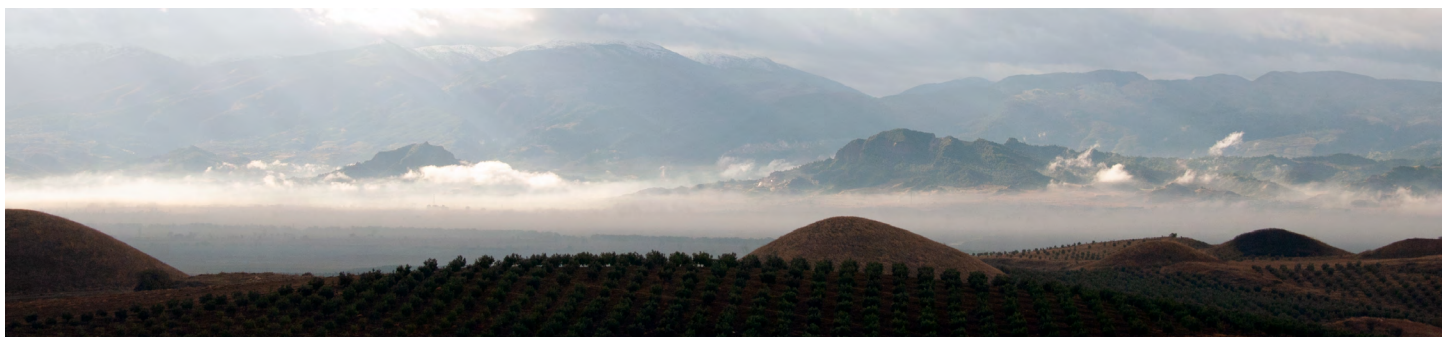




ARCHAEOLOGICAL EXPLORATION OF SARDIS

SECOND NEWSLETTER FROM SARDIS, 2019 SEASON

April 10, 2020



Dear Friends and Supporters,

As I write this in late March, you are, like us, probably cooped up in your homes; some working remotely, some (few, I sincerely hope) temporarily unemployed, all of us waiting for this pandemic to end. May you all be safe and healthy, and may we all come through this with as little anguish as possible. The clear hot days of the Sardian summer seem a lifetime ago in a different world. But although the excavation season is long over, we're hard at work on research and publication, and trying to make the best of this new life.

The analysis of last season's results continued through the winter. In your first newsletter, Güzin Eren (Boston University) had discovered the corner of a large, early Lydian square mudbrick building, but the pottery was rather scant and not easily datable. At the end of the season she, Peter Pavúk (Charles University, Prague), and

Gül Gürtekin-Demir (Ege University) studied the pottery from the building found in this and previous years, and estimated it to be eighth or ninth century BC in date, earlier than Gyges and the Mermnad dynasty that is usually credited with making Sardis into a world power. A carbon-14 date on charcoal from one of the postholes of this building came back at about 996–837 BC, on the early

side of this estimate, making this apparently the earliest-known monumental Lydian building, and bearing out their theories. We await, however, analysis of the soil samples by Optically Stimulated Luminescence mentioned in your first newsletter. During the fall, Prof. Joel Spencer's lab at Kansas State University was undergoing renovations; just as these finished, the lab was closed by

Fig. 1. Architects Nicolás Delgado Álcega (Harvard University Graduate School of Design) and Ginevra D'Agostino (MIT) drawing Güzin Eren's mudbrick wall, now shown to be tenth or, more probably, ninth century BC in date.

Fig. 2. Güzin and Peter Pavúk studying pottery from her early Lydian building.





Fig. 3. Güzin leads conservators Brian Castriota (University of Glasgow), Rio Lopez (SUNY Buffalo) and Sarah Montonchaikul (Institute of Fine Arts, New York University) over her eighth-to-sixth century terrace wall, while Nicolás and Ginevra draw the newly exposed sections of the lower terrace walls.

the pandemic. You can imagine Güzin's frustration. But the samples are safe and we will report on their results as soon as we can.

In the second half of the season, Güzin also continued her explorations of the long history of Lydian terracing along the north slope of the hill. The feature that first attracted us to Field 49, back in 1981, was a massive boulder terrace wall, just a few stones of which were then visible. This wall now stretches more than 150 feet across the whole hill, making it the most prominent Lydian feature visible in the city. The date of this wall, though, has been a thorn in Güzin's side for some years. In the 1980s we had tentatively dated it to the seventh century BC. We can now say definitively that it is later than her ninth-century mudbrick building

(Ginevra is standing just where it cuts the corner of that building in fig. 1), and earlier than the late seventh or sixth century BC, when the lower terrace wall was built. But was this boulder wall a project of the Mermnad kings of the seventh century, Gyges, or one of his followers? Or could it be even earlier, belonging to the Heraklid dynasty of the ninth and eighth centuries? Güzin's gut feeling has always been towards an earlier date, based in part on pottery



Fig. 4. Güzin in 2018 shows her delight in a Lydian black-on-red sherd, probably of the eighth century BC, from the foundation trench of the boulder terrace wall.

from the foundation trench; but her careful excavation of the foundation trench behind the wall also produced pottery and other objects that are clearly later, of the sixth century BC. Güzin thinks she can now distinguish where part of the wall was taken apart and rebuilt, solving this conundrum: this is an early, pre-Mermnad wall, later repaired. This insight paints a rather different picture of the development of the hill and the city in general, already

Fig. 5. Will Bruce excavating the complex Hellenistic strata that overlie the Lydian palace. The wall built of squared limestone blocks (supporting the ladder) is a later Hellenistic structure built from Lydian blocks; it was dug into the earth strata to its right. Intern Hui Su (Harvard University, flashing peace symbols) squeezes into the narrow foundation trench to excavate and recover material to date the construction of this wall. In the foreground is the boulder packing of the Lydian wall beneath, which we hope to expose next season by removing that last foot or so of Hellenistic deposits.





Figs. 6&7. A lovely Hellenistic mold-made aryballos in situ (left) and restored (right).

suggested by her discovery of the monumental ninth-century building. Rather than understanding Lydian history in the light of Herodotus' narrative, in which the new Mermnad dynasty in the seventh century BC brought a vibrant expansion of Lydian power over the Greeks of the coast, and seeing the urbanization of Sardis as largely in line with the development of the Greek polis in the seventh century, she is finding that Sardis was already a monumental city in the ninth and eighth centuries BC, under the shadowy Heraklid dynasty, a

time when Phrygia and the Near East were already urbanized.

This period of the ninth and eighth centuries BC at Sardis seems to us a bit dark and mysterious, in part because the Greek historians whose works are preserved, especially Herodotus, did not write much about those years. But we're learning more and more about them from other sources, not only archaeology. For example, Georg Petzl's monograph on the inscriptions of Sardis, published last summer, includes a couple of tiny, tantalizing fragments of a Roman

inscription from Field 55, mentioning "Herakle[s]" or the Heraklid dynasty of kings, "Sadyat[tes]," "children," "Ard[ys]," and other broken bits of words. These apparently belong to a local Lydian chronicle, and in a brand-new article, Peter Thonemann points out connections between these isolated words and a story preserved by a lesser-known historian, Nikolaos of Damascus, concerning a different Sadyattes, not the one mentioned by Herodotus but an earlier king by the same name. This king belonged to the Heraklid dynasty, and had two children, one of whom was named Ardys. He was murdered by his wife and her lover, but Ardys returned to rule justly for 70 years. This Sadyattes would be broadly contemporary with the early remains Güzin is excavating; would that we had more of this tantalizing inscription!

Will Bruce (University of Kansas) continued his painstaking dissection of the many phases of Hellenistic occupation in the center of the hill. Among the Hellenistic finds was a beautiful mold-made aryballos, whose second-century BC date is rather later than we expected. By the end of the season he had prepared the ground for a wide exposure of, we



Fig. 8. Midge Scheftel and Hui Su finding joins among the hundreds of pounds of pottery from Will's fifth-century BC pit.

Fig. 9. Fulya Dedeoğlu Konakçı (Ege University) and Peter Pavúk studying the Bronze Age pottery from Will's trench.

hope, more of the exquisite limestone wall discovered by Julia Judge (Harvard University) a couple years ago, and the surrounding destruction level left when Cyrus of Persia captured Sardis in 547 BC. In addition to assisting in the field, interns Midge Scheftel, Hui Su, and Zhiye Yang (all Harvard University) continued the daunting process of looking for joins among the thousands of sherds of pottery from Will's fifth-century BC pit—roughly contemporary, probably, with Susanne's tomb (below). Deposits of this period are unusual at Sardis, and although the process was frustrating—there are only a very few restorable vessels among all these sherds—it produced a number of important new pottery shapes for this underrepresented era. Will couldn't excavate more of the surprising Bronze Age deposits, which are buried under meters of later remains; but a carbon-14 sample from the bottom of his five-story-deep sondage dug last summer dated to 2346–2140 BC, in the Early Bronze Age, confirming the date suggested by pottery for this monumental early terrace fill. Again, we look forward



with anticipation to getting those OSL dates back!

Next door to Will's Hellenistic excavations, Ece Alper (Bilkent University) continued to uncover the rather well-built rooms that were her focus at the beginning of the season, following on her discovery last year of the first Medieval buildings known from central Sardis. The earthquake debris she was excavating went down and down, and by the end of the season she found

herself in a situation worthy of Agatha Christie: a room with all the doors blocked, filled with six or seven feet of rubble from a massive earthquake. How did one enter this space, whose doors were not just blocked but also plastered over? And what is the date of this room? The walls she uncovered last year were flimsy, ramshackle structures associated with Medieval pottery, the latest buildings on this hill. While they seem to continue into this year's expansion, the



Fig. 10. Typical Sardis excavations: high up on the left is Will's Hellenistic excavation; lower down on the right, Ece Alper is finding walls dating many centuries later. However, are these late walls all the same phase? The walls she is brushing are continuous with, but completely differently constructed from the loosely-built Medieval walls in the foreground dug last year.



Figs. 11&12. New DNA and 14C analysis reveals that these skeletons, found a decade ago, were mother and son; seen with Will Bruce and Cathy Alexander.

newly-uncovered walls are much more carefully built, of nicely mortared rubble and spolia, and plastered over—apparently belonging to a different construction period. Until she excavates down to the floor levels, though, we can't come to final decisions about the phasing.

We've learned more about the Byzantine era from analysis at Harvard. David Reich's (Harvard University) analysis of DNA from two Byzantine skeletons excavated ten years ago in

Field 49 revealed that they are mother and son, and date to the late seventh to ninth centuries AD, the early Byzantine period, about which we know very little.

In the second half of the 2019 season the excavation team was joined by Susanne Ebbinghaus, Sarah Eisen, and Rebecca Deitsch (all Harvard University). Susanne's main focus was to be Field 49, but just as she arrived, we were told of an attempt to loot a tomb in the hills behind Sardis. The Manisa

Museum asked for our help in excavating the site, and what luck that Susanne, an expert in Lydian tombs, was ready to take on the task. The tomb turned out to be a small marble cist grave, originally covered by a tumulus which has eroded away. It had been looted in antiquity, but Susanne's careful excavations, assisted by recorder Salpi Bocchierian (Cornell University), conservator Sarah Montonchaikul, and others, recovered the bones of a small individual, perhaps a woman, scattered on the floor of the grave. The looters had not been too careful, though: they missed five gold beads and a gold ring. The quality of the goldwork is, like all Lydian jewelry, superb, with delicate filigree and granulation; we wish the sealstone of the ring had been preserved, but are not going to complain too much. And it is perhaps typical of ancient Lydia that even a fairly unpretentious grave can have a significant amount of gold in it, but not a lot of pottery which would help us date it. A date in the fifth century BC, the period of Persian occupation, seems most likely.



Fig. 13. (Counterclockwise) Susanne, Salpi, Gül, and Sarah focus with laser intensity on excavating the fragile bones scattered by ancient looters through the Lydian tomb.



Fig. 14. Susanne holds the gold signet ring just discovered by Salpi.

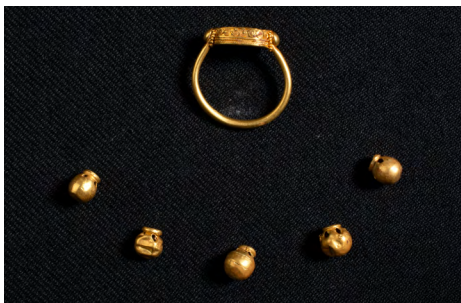


Fig. 15. Jewelry from Susanne's tomb, missed by ancient robbers.

Fig. 16. Cengiz Aslantaş, Izmir Museum and representative of the Turkish Ministry of Culture and Tourism, studies the gold jewelry under the microscope. Behind him, Erica Rowan and Charlotte Molloy (both University of London) sort through carbonized seeds—less glamorous than gold, but understanding the crops that ordinary people grew and ate is just as important and interesting as the attention-grabbing jewelry of the elite.



The excitement of the tomb only lasted a few days, though, and back on Field 49, Susanne was faced with the more demanding and less glamorous task of excavating a building of the early Roman period. The stones of its walls had been entirely removed, leaving the floor and a few bits of wall plaster. Only an archaeologist of Susanne's experience could take this on, distinguishing order in the mish-mash of mixed-up dirt.

Rebecca Deitsch followed up on Hakan Aycan's (Ege University) excavations in a large new trench next to Güzin's at the corner of Field 49, hoping to find the intersection of the north and west terrace walls. Working, like Güzin, on the steep slope of the hill, Rebecca valiantly sorted out a maze of Roman rooms and walls, some of which are plastered and painted, while others are built with spolia from various eras of the hill's long history. The steep topography

and complex remains made her job very challenging, but Rebecca handled the task with aplomb. Time didn't permit her to excavate down to the floors of the rooms, so we will have to wait until next year to get a clear sense of these spaces.

On the lower terrace of Field 55, Sarah Eisen joined Tyler Wolford (Cornell University) in the excavation of late Roman houses that have occupied us for the past few years. Sarah completed Frances Gallart Marqués's (Harvard



Fig. 17. Susanne excavating an early Roman building robbed out and overlain by many later constructions: a section of later pipe cutting a section of later Roman floor in the foreground just under modern ground surface, bits of Hellenistic walls invisible behind. This is also where the two skeletons bearing violent wounds mentioned in the first newsletter were discovered last year; those belong to a still later period.



Fig. 18. Rebecca's square trench dominates the corner of the Field 49 hill. Difficult to distinguish even from the air are the many different phases of Roman building peeking out from the rubble that buries it all. Behind, Güzin's eighth-to-sixth century Lydian terrace wall presumably runs under these later buildings.



Fig. 19. Sarah Eisen (left, in white) and Tyler Wolford (right, in red) oversee excavation of Roman houses on Field 55. To Sarah's right is the late door connecting what might have been originally two houses; the court was drained through this door into the drain running off to the right where the tile floor is missing. Behind Tyler is the deep sondage where he is digging the terrace fill belonging to the sanctuary of the imperial cult.

University) work in the house's marble-paved courtyard, uncovering another low platform and drainage channel along its south side. Sarah and Tyler connected the trench dug in 2013–2017 with that dug in 2018–2019 to resolve one of the questions that have puzzled us: why do the rooms dug in earlier years have a rich assemblage of artifacts, showing they were inhabited at the moment the earthquake struck, while those to the north, excavated more recently, are completely

bare, apparently abandoned? Are these separate houses, one occupied and the other not, or one house, part of which had been deserted before the earthquake? In the narrow unexcavated strip between the two areas, Sarah and Tyler uncovered, as expected, a wall separating the two spaces, but this was pierced by a single, rather narrow and rough door, showing that the two complexes were linked at the end of their long life. The door is quite crude, though, and

may have been cut through at a late date to facilitate draining the courtyard, so I'm going with the hypothesis that these are different houses. This contrast between vibrant lively inhabited spaces and adjacent deserted ones is striking, though, and seems characteristic of this period at Sardis.

Tyler, meanwhile, continued to excavate a pair of small rooms on the east side of the terrace, and also in a deep sondage to elucidate the earlier history of these houses and of the Roman sanctuary of the imperial cult that preceded them. His rich harvest of Hellenistic and early Roman pottery from these deep levels is probably detritus and cleanup after the famous earthquake that leveled the city in AD 17. The emperor Tiberius granted the city funds for rebuilding, and the subsequent broad reorganization of central Sardis marks one of the great changes in the city's long history.



Fig. 20. Sarah and Ginevra drawing the courtyard of the Roman house. To the left of Sarah, cuttings in the raised platform supported a water basin, draining into a channel in front of her, then through the door at right into the main drain.



Fig. 21. In the depot, Salpi and Frances study and record artifacts from current and past excavations.

Fig. 22. Phil and Baha present a seminar on the luxurious architecture and sculpture of the Imperial cult (Wadi B) temple, especially the elaborate figural capitals whose iconography proves complex.

The fill Tyler was digging was used to raise the level of this terrace as they constructed a new sanctuary of the cult of the Roman emperors who had been so generous. Study of the remains of this sanctuary continues, especially by Phil Stinson (University of Kansas) and Bahadır Yıldırım (Harvard University).

Near the western entrance to the city, Gencay Öztürk (Ege University) continued to consolidate and study the Lydian gate and Roman avenue. He then moved across the modern road to work on the towering Lydian mudbrick fortification. An important part of our strategy to preserve this colossal wall and present it to the public is to protect it with a roof. But the mudbrick section also needs additional protection: a thin mudbrick shell which will, we hope, help stop the ongoing degradation of its surface caused by fluctuations and gradients in temperature and humidity. To gain experience with building such a shell, which must be stable but as thin as possible and must fit the irregular surface like a glove, Gencay constructed a test where the highway cut through the fortification in the 1950s, just at the spot Andrew and Nancy Ramage first discovered the fortification more than 40 years ago. Since the structure has already been damaged, the stakes are not so high, so a team of skilled workmen cut each new brick individually to fit the ancient wall, and separated



new construction from ancient with a thin layer of gauze-like permeable Hollytex. They have built the shell with bricks deliberately protruding irregularly, creating a broken texture to show that this is not an ancient face, but an arbitrary cut through the wall; this will have to be explained with signage. The project is a success, so far, and Teoman reports that it has weathered some heavy storms this winter; and our experience with the test wall constructed in back of the dig house makes us hopeful that it will stand up over time.

The main element in this project, however, is a permanent shelter roof to replace the current patchwork of temporary roofs. This will provide better protection and also allow visitors to enter this now-inaccessible sector. Architects Troy Thompson (SmithGroup LLC) and Nate Schlundt (Building Conservation Associates, Inc.), conservators Michael Morris (Metropolitan Museum of Art) and Hiroko Kariya (private practice), and others have been working on this project for more than ten years, as you know from previous newsletters. After

Fig. 23. Members of the Touristic Enhancement Project team—(right to left) Michael Morris, Teoman Yalçinkaya, Ümit Güngör, Murat Kafescioğlu (Arke Mekan Tasarımı Organizasyonu Ltd.) and Figen Kafescioğlu (Mimar Sinan Güzel Sanatlar Üniversitesi), and, barely visible, Gencay Öztürk—inspect the Lydian mudbrick fortification where it was first discovered in 1976, cut through by the modern highway. The mudbricks are still visible at the lower left as light-colored rectangles; but over the past 40+ years, rising damp has eroded the lower portion of the wall despite attempts to protect it. This effort should permanently stop the erosion.





Fig. 24. Gencay instructs the workmen at the beginning of the project, and...



Fig. 25. ...they continue the test wall, leaving some bricks projecting to indicate that this is not a real face.

experimenting with various designs and discussing their strengths and weaknesses, they have reached a pleasing solution that satisfies the many different demands of conservators and architects, and hope to complete the design soon.

A few years ago, these talented architects designed a similar roof to protect the Synagogue, with a unified visual vocabulary of curved, “dancing” panels. This has been approved by the Kurul, the local commission that must approve all

construction on archaeological sites, and so is ready to build. Thanks to Sardis supporters Osman Mardin, son Ismail, and their lovely family, we presented a talk on Sardis in October at Goldsmiths’ Hall in London, kindly hosted by Sir David Reddaway. During that visit, Patrick J. Healy made a generous donation to the Expedition that will cover the cost of the roof over the Synagogue, and so protect the mosaics from exposure to rain, weather, and further deterioration. Once

the roof is built and the building is safely protected, we can begin the long process of restoring the Synagogue mosaics using more advanced techniques and materials than were available in the 1960s.

As we close in on roofing and conserving the Synagogue, Andrew Seager (Ball State University) is working towards bringing the final publication of this remarkable building and its contents to conclusion, with contributions by David Mitten (Harvard University),



Fig. 26 (left). The mudbrick shell finished at the end of the season, with conservator Brian Castriota.

Fig. 27 (above). On the other side of the street conservator Rio Lopez continued to consolidate the limestone masonry of the Lydian gate.



Fig. 28. Visualization of the two roofs planned to protect the Lydian fortification (left) and Synagogue (right), with the Marble Court in the background.

Marcus Rautman (University of Missouri), Vanessa Rousseau (University of St. Thomas), Jane Evans (Temple University), and Steven Fine (Yeshiva University). This has been a long process, made longer by our backlog of manuscripts waiting for publication. But one of the most gratifying developments of the past few years has been to see these long-awaited publications, which together represent centuries of Sardian-hours, make their way into press.

We are well positioned, moreover, to continue this research and publication even from our locked-down homes across the globe. Years of digitizing our records on servers around the country now pay off in spades, as we are able to access and share reports, fieldbooks, databases, scanned photographs and drawings and other data from anywhere in the world. So Fikret Yegül (University of California-Santa Barbara) is working closely with Publications Editor Kerri Sullivan (Harvard University, but working from her home in New Hampshire), and Brianna Bricker (University of Wisconsin-Madison, but working from her home in Cyprus) to put the final touches on his two-volume publication of the Temple of Artemis. This will be a turning point in the study

of this magnificent building and, thanks to Kerri's and Brianna's new design and layout, also a turning-point in Sardis publications. With twenty-four foldout drawings of up to 28 × 40 inches, it will be a luxurious production, and the new printer in Istanbul will produce it affordably. We still hope to send it to the printer in time for a summer appearance; but even if the printing or shipping is delayed, you will soon see Fikret's magnum opus on our web site as a freely downloadable pdf. Partly in anticipation of this volume, Ankara University and the University of Pennsylvania scheduled conferences this March about the ancient architect Hermogenes and Hellenistic temples in Asia Minor, at which Fikret was scheduled to speak. Those conferences were postponed, but we hope that when the situation returns to normal, we will have the academic fêtes and coming-out parties that this work deserves.

In Ithaca, Nancy and Andrew Ramage are putting finishing touches on their final publication, with Gül Gürtekin-Demir, of the Lydian remains at sectors HoB and PC, coordinating seamlessly (or relatively so) with Kerri and Brianna, with Gül in Turkey, and with draftcreature Cathy Alexander, also

working from her home in Cambridge. Their publication should follow the Temple very shortly, and will be another two-volume masterpiece.

Forced isolation gave Cathy the leisure to undertake a watercolor reconstruction of a terribly burned stemmed dish from the "Lydian III" destruction level at HoB. Prof. Hanfmann associated this destruction with the sack of

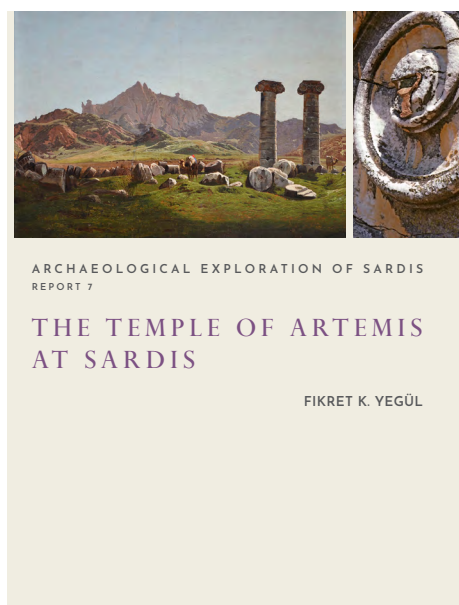


Fig. 29. The dust jacket (another innovation) for Fikret's forthcoming volume on the Temple of Artemis.



Fig. 30. Cathy Alexander drawing pottery in the courtyard of the Manisa Museum for the publication of *House of Bronzes and Pactolus Cliff*. The Museum staff was very gracious in accommodating these photo and drawing sessions, as they are busy packing and moving the entire contents of the museum to a new, larger building.

Fig. 31. The photographer traditionally is left out of photographs; here, Jivan Güner (private practice, Istanbul) photographs a Lydian amphora in Manisa for the *HoB* publication.

Sardis by the nomadic Kimmerians, but Andrew and others showed that it was much earlier, in the eighth century BC, about the same time as Güzin's early terrace wall. The dish went to the Manisa Museum in 1966 after the normal recording with black-and-white photographs and a simple profile drawing. With her usual thoroughness, though, Cathy checked the drawing during one of her

stints at the museum last summer, and her keen eyes found that the dish was far more interesting than had been realized. Instead of the common brown-on-buff of most early Lydian painted pottery, as it was described in 1966, it is colorfully painted in red and white designs. The colors were all but lost to the fire, but Cathy's watercolor vividly brings them back to life. Parenthetically, it seems

that the Lydians invented plates, and ate from these high-stemmed dishes long before their neighbors. Plates are, surprisingly, all but absent in ancient Greek ceramics, but are common in Lydian assemblages as early as the eighth and even the ninth century BC. Cathy's is one of dozens of plates from eighth-century *HoB*, and a building on sector ByzFort, similar to and probably contemporary



Figs. 32&33. This high-stemmed dish from *HoB* was so badly burned in the fire of the eighth century BC that its colors are almost unrecognizable, but Cathy Alexander's keen eye recognized the original colors, here recreated in watercolor. While reconstructions can also be done by enhancing digital photographs or other technological means, the skilled eye of a trained draftsman and artist still sees more and creates a far more pleasing drawing, and we are fortunate to have Cathy's skills applied to *HoB*.

with Güzin's ninth-century mudbrick building, which contained well over 100 plates—a table service for a royal banquet? This widespread custom of dining began with these eastern folks, and only later spread to the East Greek world.

Like so many well-laid plans of a short time ago, our expectations for the summer season are now uncertain. But Expedition Coordinator Robin Woodman (Harvard University) is calmly assessing and managing our plans as they develop. Travel arrangements for Sardis friends who may have hoped to visit the site must likewise be in flux; do please write ahead if you intend to be in western Turkey and hope to visit.

This newsletter would have reached you months ago, but was delayed by circumstances beyond our control, and

now we find ourselves unable to print it as we normally do. When things return to normal we will send this out by mail, and hope that in the meantime it may be a diversion in these difficult times. We also want to take the opportunity to update our email lists and re-connect with some of you, so please update your newsletter preferences by clicking on the blue links at the end.

We are fortunate to be able to continue much of our research and look forward to better days ahead, with the help of so many dedicated supporters. We hope it reaches you and finds you and your loved ones safe and healthy, and staying positive. Thank you, and may Fortune smile on us all.

Nick Cahill
Director, Sardis Expedition



Fig. 34. This sadly battered inscription, found in 1965 among the ruins of what we now know is the largest Roman arch in the world, was only deciphered five years later by the great epigrapher Louis Robert; it reads ΑΥΞΕ / ΤΥΧΗ / ΣΑΡΔΕ-ΩΝ, "Hail, Fortune of Sardis!" It is now published in Georg Petzl's monograph, no. 570; and we echo the sentiment.



If you are on the Supporters of Sardis list and have received printed newsletters in the past, you will receive one when that becomes possible. If you would prefer to receive only the pdf in the future, please click [here](#), and we will add you to our email list and note not to send a printed copy. If you would like to be added to our list of recipients of printed newsletters, please click [here](#).

Past newsletters are also available on our web site, <http://sardisexpedition.org>, which is also recently updated with databases of coins and, soon, inscriptions. You may also contact us at am_sardis@harvard.edu for more information about our activities and how to support our work.

Fig. 35. The team of women who so ably cleaned the Temple of Artemis is now using the same technique to clean the bacteria and lichen from the Marble Court, a mere two-summer project which will make the building shine again. They did so without disturbing the baby owls nesting in the building, who reached maturity towards the middle of the summer and flew off to make their way in the world.