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EXECUTIVE SUMMARY

State Party	: Turkey
State, Province or Region	: Province of Aydın, District of Karacasu
Name of Property	: APHRODISIAS
Geographical coordinates to the nearest second	: 37° 42' 30" N - 28° 43' 25" E
Textual description of the boundaries of the nominated property	:

The nominated property encompasses the following two components which are interrelated historically: while the historic city walls define the boundaries of the Archaeological Site of Aphrodisias, which is the main component of the nominated property, a group of marble quarries located at the north-east of Aphrodisias is the other component.

The 1st degree archaeological conservation 'site' boundaries include an area relatively larger than the city walls. Though there are still unexcavated parts outside the city walls where there is strong evidence of underground archaeological components, this part of the 1st degree archaeological site, which is mainly under private property, has been included in the buffer zone of the nominated property due to the fact that the still standing remains reflecting the outstanding universal value of the property are mainly located within city wall boundaries.

The determination of the buffer zone boundary was mainly based on the boundaries of the 3rd degree archaeological conservation 'site' and the boundaries of the conservation plan. Other attributes such as the topographic thresholds were also taken into consideration in areas where no conservation area boundary exists.

A4 (or "letter") size map of the nominated property, showing boundaries and buffer zone : See page vi (Map Showing the Boundaries of the Nominated Site and its Buffer Zone)

Criteria under which property is nominated : ii, iii, iv, vi

Draft Statement of Outstanding Universal Value:

a. Brief Synthesis

Aphrodisias is located in southwestern Turkey, in the fertile valley formed by the Morsynus River, in the ancient region of Caria. The history of the area comprising Aphrodisias dates back to the Late Chalcolithic Period. The city was founded in the 2nd century BC, during the period of intense urbanization in the Meander Valley, and then or later was laid out in a grid around the temple of the goddess Aphrodite. Because the city shared a close interest in

the goddess Aphrodite with Sulla, Julius Caesar, and the emperor Augustus, Aphrodisias had a close relationship with Rome. It obtained a privileged 'tax-free' political status from the Roman senate, and subsequently developed a strong artistic, sculptural reputation. Aphrodisias remained under Roman rule during the Imperial Period and under Byzantine rule in the late antique and medieval periods.

The Cult of Aphrodite was the most important cult of Aphrodisias. The sanctuary at Aphrodisias had a distinctive cult statue of Aphrodite which defined the city's identity. The Aphrodite of Aphrodisias combined aspects of a local Anatolian, archaic fertility goddess with those of the Hellenic Aphrodite, goddess of love and beauty. It distributed this unique identifying image as a religious 'export' from Anatolia across the Mediterranean, from the city of Rome to the Levant. The importance of the Aphrodite of Aphrodisias continued well beyond official imperial acceptance of Christianity; the Temple did not become a church until c. 500 AD.

The proximity of the marble quarries to the city was a major reason that Aphrodisias became an outstanding high-quality production center for marble sculpture and developed sculptors who were famous throughout the Roman Empire. The longevity of high-standard production of sculpture in Aphrodisias assures its role as a unique place in human cultural history and makes important contributions to our understanding of ancient monumental art in its local contexts of social interaction. At the same time, the techniques and the highly skilled use of marble, the quality of local artistic design, and the production of advanced portrait sculpture give Aphrodisias a unique place in modern scholarship.

A distinctive Greek-Roman political and cultural system is embodied and enacted in Aphrodisias's surviving urban fabric. This distinctive urban culture of Anatolia under Roman rule represents the urban system and planning characteristics of the Greek and Roman periods, with all public facilities and monuments specific to those eras. Because its archaeological preservation is better than that of any other sites in Caria, Aphrodisias provides modern scholars with a useful example of a typical Carian cult center, particularly in the Hellenistic and Roman periods.

Embedded in this surviving settlement pattern is another unique aspect of Aphrodisias, its cosmopolitan social structure (Greek, Roman, Carian, pagan, Jewish, Christian) that is abundantly articulated in the site's 2000 surviving inscriptions. When all the above described characteristics of the site are considered together they reveal the significance of Aphrodisias in world history.

b. Justification for Criteria

(ii) The exceptional production of sculpted marble at Aphrodisias blends local, Greek, and Roman traditions, themes, and iconography. It is visible throughout the city in an impressive variety of forms, from large decorated architectural blocks to over life-statues to small portable votive figures. The proximity of good quarries with both pure white and grey marbles was a strong catalyst and enabling factor for the swift development of the city as a noted centre for marble-carving and marble-carvers. The great ability of Aphrodisian sculptors was well noted in antiquity and sought after even in metropolitan Rome where signatures of Aphrodisian sculptures appear on some of the finest works from Hadrian's Villa at Tivoli. These sculptors were major players in the art market in the Empire between

1st and 5th century AD and thus have contributed to the development of the western sculptural tradition.

(iii) Aphrodisias occupies an important place in the study of urban culture in Asia Minor from the late Hellenistic period to Late Antiquity. Like many other cities in the region, Aphrodisias blends aspects of Greek tradition with a variety of received elements of the Roman Empire. Aphrodisias stands out because of its extraordinary state of preservation and extensive epigraphic documentation and because of its cultic and historical importance. It was a unique Carian centre for Aphrodite, a city with special privileges under the Empire, and a provincial capital in Late Antiquity. Moreover, its quarries and its sculpture workshops made it an important art centre, famous for its creativity and high-quality technical skill in marble carving. Aphrodisias has one of the very few known and systematically excavated sculpture workshops of the Roman Empire, which provides a fuller understanding of the production of marble sculpture than almost anywhere else in the Roman world.

(iv) Aphrodisias bears exceptional testimony to the built environment of a Greco-Roman city in inland Asia Minor. Several of its monumental buildings have unique features in terms of architecture and design, and many are outstanding simply in terms of their state of preservation and conservation. The Sebasteion, a remarkable cult complex for the worship of Augustus and the Julio-Claudian emperors, represents a distinctive integration of Hellenistic, Roman and Aphrodisian artistic traditions. The so-called Archive Wall in the theater is a famous example of a well-preserved collection of official imperial documents regarding the status of the city under the Empire. The Theater also features the earliest known scene building with an aediculated façade. The Stadium, which has a peculiar architectural form known as “amphitheatrical”, is the best-preserved as well as one of the largest buildings of this stadium type in the whole ancient world. The conversion of the Temple of Aphrodite into a cathedral, around 500 AD, is unique among all known temple-to-church conversions in its scale, engineering, and transformative effect. The entire original architectural structure of the Tetrapylon, the conspicuous entrance to the outer Sanctuary of Aphrodite, is preserved with its elaborate and exquisitely carved architectural ornament. The South Agora is exceptional in terms of size, shape, and lack of parallels in an ancient urban setting.

(vi) Aphrodisias was famous in antiquity as the cult center of a unique version of Aphrodite which amalgamates aspects of an archaic Anatolian fertility goddess with those of the Hellenic goddess of love and beauty. The Aphrodite of Aphrodisias appears in marble figures from the site of Aphrodisias itself as well as from many other locations around the Mediterranean. This dissemination of the cult image is strong evidence of the regional and supra-regional importance of the cult. The city was also famed as a place of philosophical activity under the high empire and in Late Antiquity. Alexander of Aphrodisias, the most celebrated of the ancient commentators on the works of Aristotle, is considered one of the most important thinkers of the Roman period. A school of Neoplatonic philosophy flourished at Aphrodisias under Asklepiodotos of Alexandria, who was based in the city in the 5th century AD.

c. Statement of Integrity

Aphrodisias is of outstanding importance in terms of its unity and integrity. The property has visual integrity and a long, well-studied history from the Bronze Age to the Ottoman

Period. The nominated property includes all elements necessary to express its values and does not suffer from significant geomorphological change or intensive human occupation since antiquity. Boundaries of the nominated area draw the limits of the remains at the largest extent which ensures fully representation of outstanding values. The property has been legally taken under control by the State, also many policies and actions have been proposed within the conservation and management plans in order to sustain the integrity of the site.

d. Statement of Authenticity

Aphrodisias retains its authenticity in terms of form and design, materials and substance, location and setting. This claim is clearly proven by remarkably well-preserved monuments and sculptures, about 2000 surviving inscriptions, a comprehensively studied history, and a substantial body of published research. The work of conservation and restoration at Aphrodisias has been undertaken in conformity with the Charter of Venice, respecting their original design and building materials. The landscape dominating the environment of Aphrodisias has never been exposed either to development or to mass tourism and offers visitors the experience of feeling the ambiance of a Greco-Roman city in its historical context.

e. Requirements for Protection and Management

The Ministry of Culture and Tourism with its central and local branches and the excavation team are the main responsible bodies for the conservation, protection, promotion and management of the site. The archaeological site is excavated, researched and conserved by the excavation team which is authorized by the government on a yearly base, and the work carried out is regularly monitored by the Ministry of Culture and Tourism.

The site is registered on the National Inventory and is protected within the framework of the Act on the Conservation of Cultural and Natural Property No. 2863. A Conservation Plan for the Archaeological Site was prepared, and approved by the relevant Regional Conservation Council in 2002.

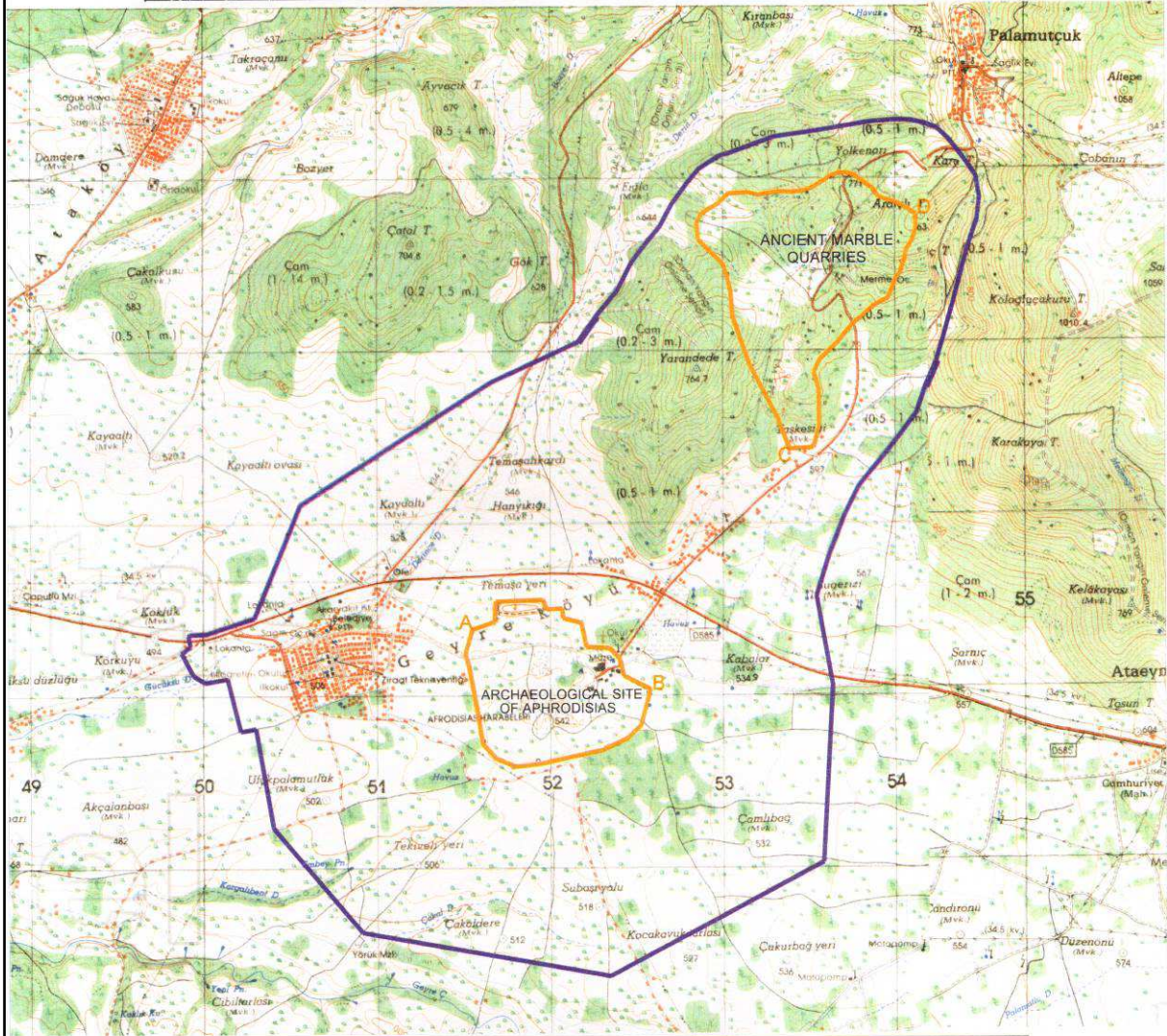
Aphrodisias Management Plan, which was prepared under the surveillance of the Ministry of Culture and Tourism, was approved on the 17th September, 2013.

Name and Contact Information of Official Local Institution/Agency

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MINISTRY OF CULTURE AND TOURISM
GENERAL DIRECTORATE OF
CULTURAL HERITAGE AND MUSEUMS



APHRODISIAS

MAP 1.e. WORLD HERITAGE AND BUFFER ZONE BOUNDARIES

KEY DIAGRAM

BOUNDARIES

- PROPOSED WORLD HERITAGE SITE
- PROPOSED BUFFER ZONE

Point	North	East
A	37° 42' 41"	28° 43' 6"
B	37° 42' 29"	28° 43' 48"
C	37° 43' 13"	28° 44' 13"
D	37° 43' 57"	28° 44' 56"

SCALE: 1/25.000



1. IDENTIFICATION OF THE PROPERTY

- 1.a Country** Republic of Turkey
- 1.b State, Province or Region** Province of Aydın, District of Karacasu
- 1.c Name of Property** **APHRODISIAS**
- 1.d Geographical coordinates to the nearest second** 37° 42' 30" N - 28° 43' 25" E
- 1.e Maps and plans, showing the boundaries of the nominated property and buffer zone** **Annex 1.e:**World Heritage and Buffer Zone Boundary Map

1.f Area of nominated property (ha.) and proposed buffer zone (ha.)

Id no	Name of the component part	Region/ District	Coordinates of the Central Point	Area of Nominated component of the Property (ha)	Area of the Buffer Zone (ha)	Map no
1	Archaeological Site of Aphrodisias	Aydın/ Karacasu/ Geyre	N 37° 42' 30" E 28° 43' 25"	71.52 ha	1110.86 ha	1
2	Ancient Marble Quarries	Aydın/ Karacasu/ Geyre	N 37° 43' 39" E 28° 44' 29"	107.17 ha	1110.86 ha	1
Total area (in hectares)				178,69 ha	1110.86 ha	

2. DESCRIPTION

2.a Description of the Property

2.a.1 Archaeological Site of Aphrodisias

The Archaeological Site of Aphrodisias is located in southwestern Turkey, within the borders of modern Village of Geyre in the Karacasu Province of the City of Aydın. It is approximately 13 km from Karacasu, 83 km from Denizli and 100 km from Aydın (Fig.1).



Fig. 1: Location of Aphrodisias (Ratte, 2008)

Aphrodisias is set within the basin of the River Morsynos (Dandalaz or Geyre Çayı), now feeding the Karacasu Irrigation Dam, which constitutes the south tributary of the Lower Büyük Menderes River Basin (Fig.2). The spring of the Morsynos River is on the slopes of Mount Kadmos (modern Akdağ or Babadağ), a mountain 2308 m high overlooking the entire basin. The site is surrounded by Akdağ on the east, Karıncalı Mountain on the west, and the northern slopes of the Avdan Mountain on the south. The altitude at the base of the basin starts at approximately 500 meters and reaches 1000-2300 meters towards the Akdağ and Karıncalı Mountain.

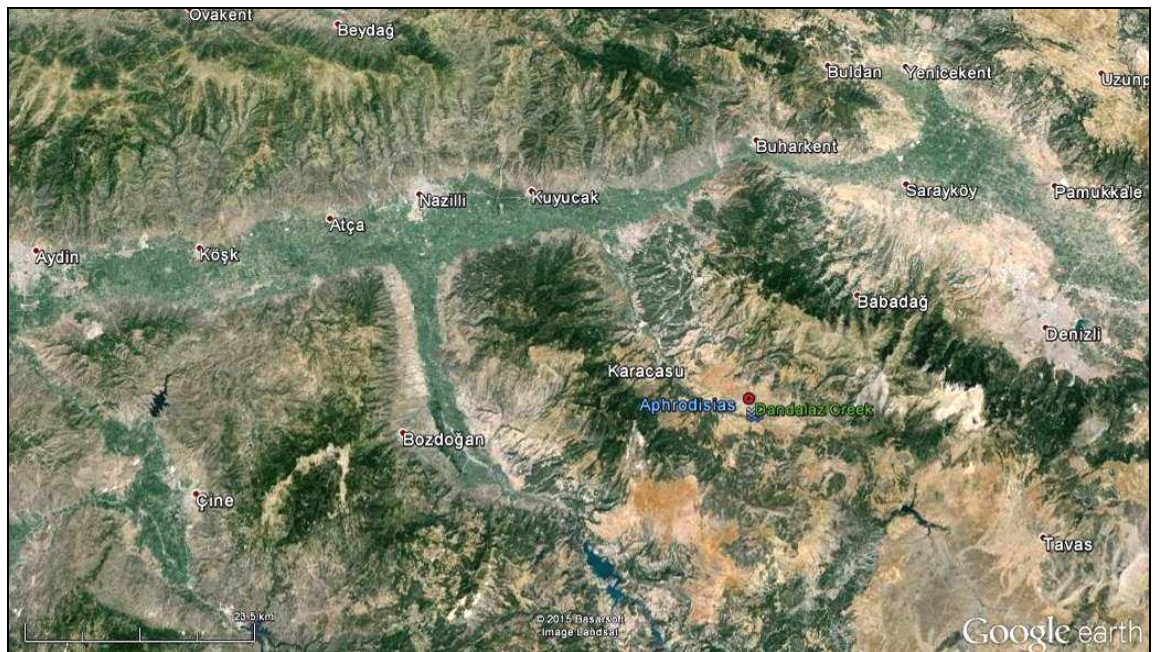


Fig. 2: Aphrodisias within its regional settings

There is approximately 1 km between the ancient city walls and the Geyre settlement (Fig.3). Therefore Aphrodisias has close connections with Geyre, and also interacts with Karacasu and nearby village settlements. The fact that the Geyre Settlement was situated on the Ancient City before 1960 and that agricultural activities still continue around the city walls constitute indicators of the strong ties between the Archaeological Site and the surrounding settlements.



Fig. 3: Modern Geyre Settlement and the Archaeological Site of Aphrodisias

Throughout history, the site was nourished and affected by the natural features of the river basin it lies in. Among the most important elements creating the natural character of the site is the view of the mountain range encircling this basin, especially the mountains on the north side. The mountain range and natural flora enrich the visual affect of archaeological remains and create a recreationally rich historical area in which visitor can enjoy the archaeological landscape (Fig. 4). Natural features of the region may also have played a role in the positioning of important monumental edifices such as the Theater and Tetrapylon. In this sense, the position of the site within the river valley had an important role in the formation of the urban landscape.

The city's interior landscape is composed of the elements that play an important role in the city's urban configuration – monumental edifices and the grid plan that was a characteristic of the period can be observed quite clearly. The position of the city on a mostly flat topography also determines its urban morphology. The mound that the Theater rests on is a crucial element of high relief in the site's topography. The dominant use of marble, extracted from the local quarries, serves as a unifying vocabulary for the entire urban construction of Aphrodisias.



Fig. 4: Aerial view of Central Aphrodisias (E. Kucuk, 2012)

City Plan

The archaeological site is surrounded by a late antique city wall which also defines the boundary of the urban area of Aphrodisias. The city has been constantly excavated since 1961, and numerous buildings and artefacts have been discovered, many of which are displayed in the museum on the site. The immediate environment is characterized by smaller settlements and necropoleis.

The grid (orthogonal) system, a common settlement layout observed at various scales particularly in Greek and Roman cities, constitutes the basis of the city plan (Fig. 5). Perpendicularly intersecting streets, independent of the topography the city is built upon, define the morphological foundation of the city, and like other elements influencing the city's development assume meaning with their references to a social, economic and symbolic world. In the world of ancient Greece and Rome, the defining elements of the city depend upon the relationship between the public and the private spheres, and public buildings assume an integral role in the foundation and development of the city. The characteristics of the settlement layout of Aphrodisias should be considered within this framework.

The city plan's grid system was discovered during the geophysical surveys conducted in 1995-98. All roads in the system stretch to the northern, western and southern edges of the city. Some streets and buildings, however, do not fit with the grid system. The most striking street outside the grid system is the big avenue that runs east-west between the north-west and north-east gates in the city wall, defining the northern border of the city. In addition, the Temple of Aphrodite, the Sebasteion, the Stadium and the Theater also do not follow the grid

system. The north-south avenue, the Tetrasyon street, which defines the eastern border of the city, is wider than others, and links many of the major public buildings, like the Tetrasyon, the Sebasteion, the North and South Agoras, and the Theater. The public buildings, mainly located in the city center, were constructed between the 1st century BC and 3rd century AD and are interconnected.

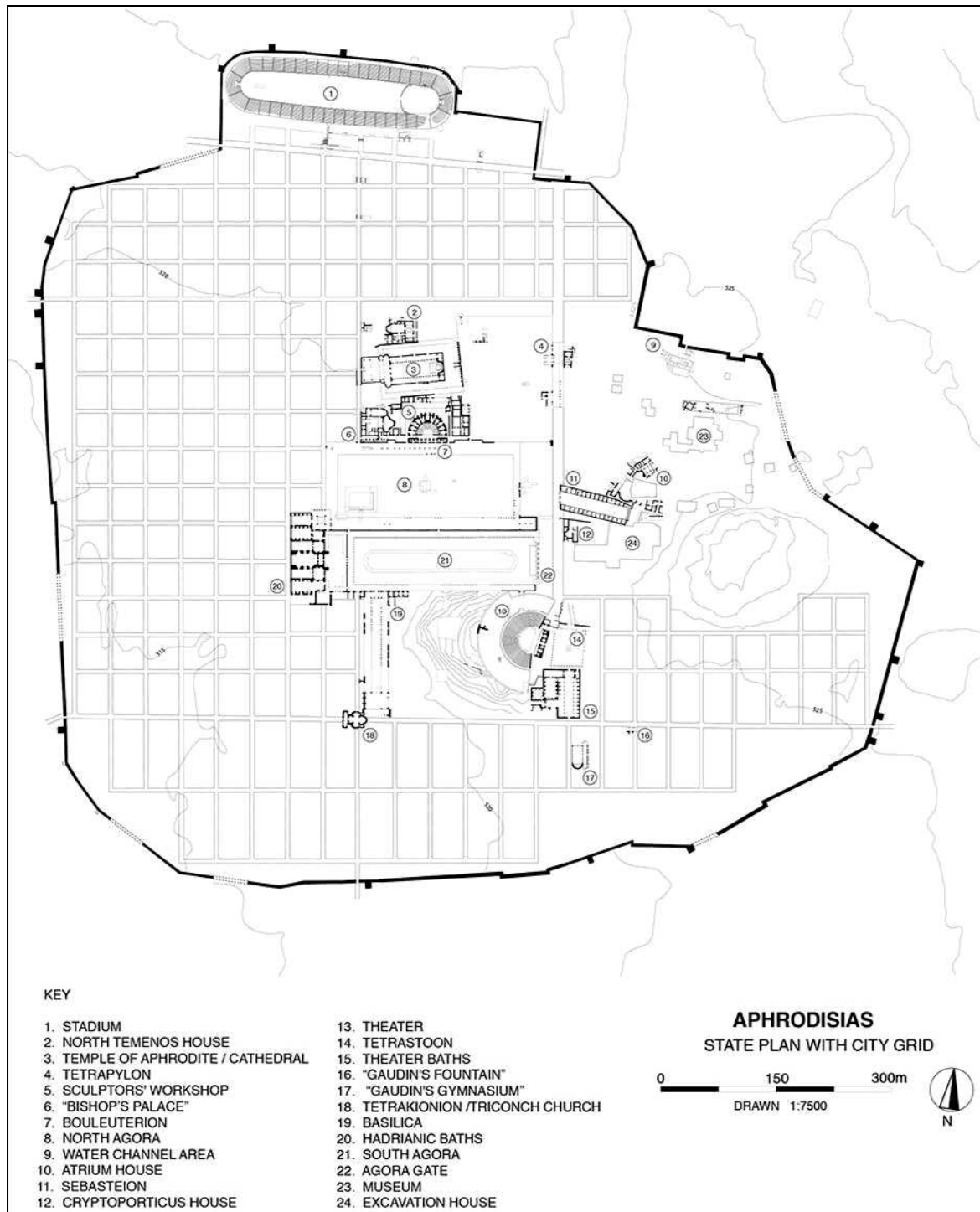
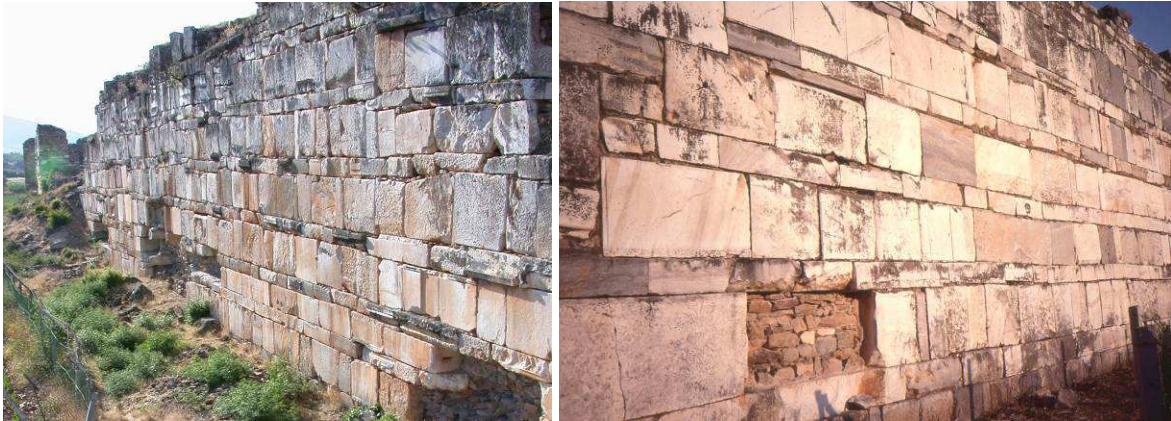


Fig. 5: City Plan of Aphrodisias (H. Mark, 2010)

Structures in Aphrodisias

City Wall

The City Wall is a highly unusual structure built entirely of re-used blocks and securely dated by inscriptions on its gates to the c. 350 AD. The city appears to have been unfortified before then. The wall circuit, which incorporates the Stadium at the north of the city, has nine gates and twenty-two towers. It has always remained visible and includes sections that survive to a height of nearly 10 m (Figs. 6 and 7).

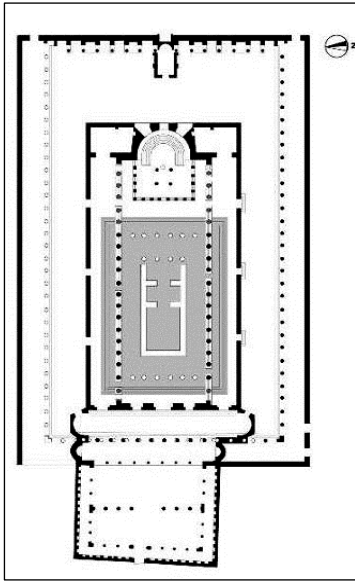


Figs. 6-7: City Wall (New York University Excavations at Aphrodisias, 2008)

The wall is entirely faced with large blocks taken from earlier monuments. Many of them were originally part of tomb buildings from the great cemeteries outside the city. By using large ashlar blocks, the builders were able to create a wall that appeared on the exterior to be older than it actually was since the blocks were re-laid in a historicizing style that roughly approximated the “pseudo-isodomic” masonry of the late Classical period. In Rome and Athens, similar walls were built at the end of the 3rd century at a time of political instability, uncontrolled inflation, and foreign invasions. At Aphrodisias, in contrast, the entire wall was built in the mid-4th century AD, a time of relative peace and prosperity. Its artful use of earlier marble blocks of high quality, arranged carefully in a patterned architectural manner, is striking and unique.

Temple of Aphrodite

The sanctuary of Aphrodite was the heart of the community, and its central focus was a traditional Greek-style temple surrounded by columns and built entirely of marble (Figs. 8 and 9). The Temple of Aphrodite, the focal point of the cult in Aphrodisias, is located to the north of the city center. The Ionic temple (8.5 x 31 m) was designed in the Hellenistic manner. That is, the temple chamber (cella) was surrounded by a wide colonnade (pseudodipteral); it has an eight-column facade (octostyle); and its columns are set close together (pycnostyle). The long sides had thirteen columns. The chronology of the temple is secured by inscriptions. The first phase, dated to the 30s BC by a dedication of C. Julius Zoilos inscribed on the door lintel, probably included the cella with a columned porch. Around this, the outer columns were added during the 1st century AD, as recorded in individual donor inscriptions on the columns. In the 2nd century AD, the temple was enclosed in an elaborate colonnaded court, framed by a two-storeyed columnar façade on the east side, and by porticos on the north, west, and south.



*Fig. 8: Plan of Temple Church
(H. Mark, 1998)*



Fig. 9: Temple of Aphrodite, later Church (R.R.R. Smith, 2014)

At the end of the 5th century AD, with the Christianization of the city, the temple was converted into a large church with an apse. It was a thoughtful, thorough, and economic conversion, and it was a colossal undertaking. The temple was literally turned inside out and back to front. The lateral columns were left in position to form the nave, while the columns from the ends were moved to extend the length of the nave both east and west. The cella walls were dismantled and remounted outside the columns to form the handsome exterior walls of the church that are partly preserved today. The entrance was changed to the west, and an apse built at the east end. Finally, the architecture of the surrounding colonnades of the sanctuary was re-used to make a narthex and atrium-forecourt. In this way, the Temple of Aphrodite was converted into the Cathedral of St. Michael, a church of basilical plan and one much larger than the columnar pagan temple it replaced (28 x 60 m). The manner in which this change was effected is unique among known temple-to-church conversions. The church remained in use until the Seljuk conquest of the region around Aphrodisias in the early 13th century.

The Temple-Church is a superbly preserved monument that has been standing in its present state since c. 1200 when the roof was destroyed by fire. The burning of the massive roof timbers created an intense heat that badly fractured the columns of the nave on their inner faces but did not bring them down. Fourteen columns and large parts of the outer walls and the apse remain standing. The Church is a remarkable medieval survival.

Cult of Aphrodite

The temple of Aphrodite was the house of the goddess and accommodated her cult statue. The cult statue of Aphrodite, the city's goddess, was placed in the cella of the temple. The canonical image of the Aphrodite of Aphrodisias (Figs. 10 and 11) involves Anatolian and Greek iconographic elements, but none with specifically Roman significance. This suggests that the statue was created before the Imperial period. The cult, likewise, seems to have been developed by the Hellenistic period, since its organization was typical of Greek, rather than Roman cults. However, this cult is different from other cults of the Greek

goddess Aphrodite: it combines a re-enactment of local traditions with a Greek and Roman understanding of cultic traditions. The Aphrodisian goddess also bears traces of Mesopotamia's Ishtar and eastern mother goddess cults. Hellenistic and Roman copies of the cult statue depict an image unlike any Greek or Roman Aphrodite. The figure has a stiff frontal posture with a tight garment similar to the cult statue of the Ephesian Artemis.



Figs. 10-11: Statue (G. Petruccioli, 2008) and reconstruction on its base (Berenfeld/Lenaghan, 2007) of the Aphrodite of Aphrodisias

The cult image of Aphrodite of Aphrodisias faces forward with her forearms extending forward at the waist. She wears a tall headdress and a thick, shawl-like mantle that extends from the back of the head to the ground, a thin dress that appears around her lower legs and over that a thick, hard, elaborately decorated covering. This covering has horizontal bands. Each band is decorated with relief figures that evoke the qualities and powers of the goddess. The Three Graces, her handmaids, are depicted on the first band. Below that are the busts of Selene, goddess of the moon, and Helios the sun god. Behind Selene's head is a crescent and around Helios' head are radial lines representing the rays of sun; these are the temporal boundaries of Aphrodite's realm. In the zone below, a half-naked Aphrodite

is riding a sea goat with the upper body of a fish and lower body of a goat, and the goddess is accompanied by a dolphin and the merman Triton who has the upper body of a human and the tail of a fish. This is typical classical iconography for Aphrodite who was born from the sea. On the lowest band a group of Erotes, her children, are involved in a sacrifice. These depictions belong to the Greek and Roman iconographic tradition of Aphrodite. They are however set on a statue that was intended to evoke an archaic local tradition.

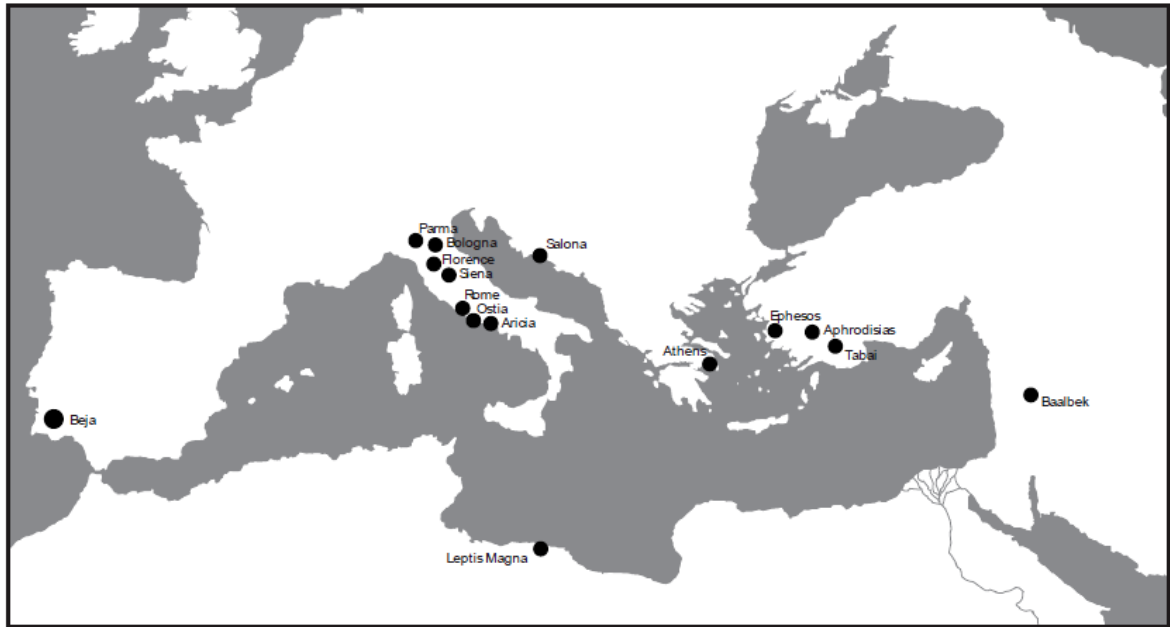


Fig. 12: Map of Mediterranean region, showing sites where images of the Aphrodite of Aphrodisias have been found. (Brody, 2007)

Outside of Aphrodisias, images of the Aphrodite of Aphrodisias have been discovered across the ancient Mediterranean world, in locations from Syro-Palestine to Iberia and from Dalmatia to North Africa (Fig. 12). While some of these surviving representations may have been produced at Aphrodisias, the vast majority of them appear to have been carved at somewhere else. There are fifty-three known surviving images, and thirty-five of these were found at sites other than Aphrodisias. The greatest number by far, is from Italy, particularly from Rome. The significance of the quantity found outside of Aphrodisias becomes evident when comparing it to the representations of related deities also found outside their place of origin. This analysis shows that the Aphrodite of Aphrodisias was widely disseminated.

Tetrapylon

This monumental gate is located to the east of the Temple of Aphrodite on the broad north-south avenue and dates to the 2nd century AD. The monument marked the entrance to the Sanctuary of Aphrodite, and it may be presumed that ceremonial processions gathered here. The Tetrapylon is not located on the axis of the temple's entrance building; because the two buildings were constructed at different phases of urbanization of the city. The rich architectural decoration of the monument included images of Aphrodite and Erotes hunting wild animals in dense foliage. In c. AD 400, the second-century Tetrapylon was taken down, restored, and put back up. This was not only a major feat of engineering but also testimony to its civic importance. Since more than 85% of the original blocks of the

building survived, a full anastylosis was possible. This massive restoration project was realized in the 1980s (Fig. 13).



Fig. 13: Tetrapylon (R.R.R. Smith, 2013)

Theater

The Theater rests on a hill at the south of the city center, east of the acropolis. This hill is actually an artificial mound; the earliest settlement at this mound dates back to the 6th millennium BC. The unusually well-preserved Theater is comprised of three main parts: the orchestra, cavea (audience seats), and the stage building (Figs. 14 and 15).

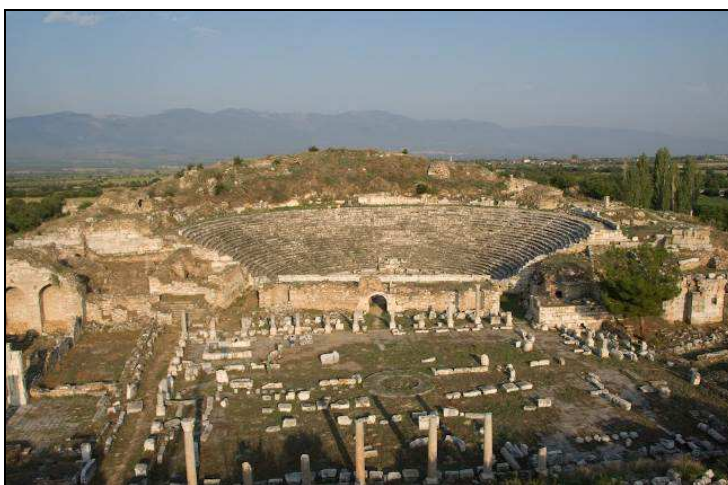


Fig. 14: Theater complex (I. Cartwright, 2012)

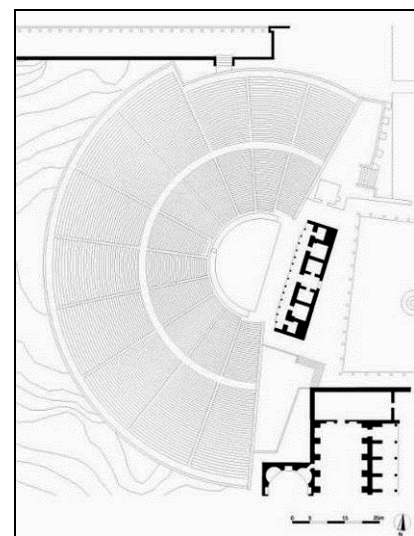


Fig.15: Plan of Theater (H.Mark, 2008)

The *cavea* or auditorium and part of the stage building up to the performance platform have been conserved in recent years. The auditorium was built in the Late Hellenistic period, and an elaborate three-storied marble stage building (one of the oldest in Asia Minor) was added by C. Julius Zoilos before 28 B.C. The architecture of this new facade is notable for its light and playful aedicular design and for its rich and highly varied ornament. Much of the fine statuary that decorated this structure was found during excavations in the 1970s, including figures of Apollo, two Muses, Demos, two boxers, several Victories, and a copy of the Polykleitan 'Diskophoros'.

At the north entrance (parodos) to the orchestra, there is an important selection of Aphrodisian inscriptions relating to the city's special status. The compilation of documents on this so-called "Archive Wall" is of crucial significance for the city's history (Fig 16 and 17). Here are described an inventory of the privileges the city enjoyed under successive Roman emperors. These inscriptions enable the construction of the Theater to be dated to the reign of Augustus in the last quarter of 1st century BC. The cavea was restored and expanded in the beginning of 1st century AD. After this expansion the Theater reached a capacity of about 7000 seats.

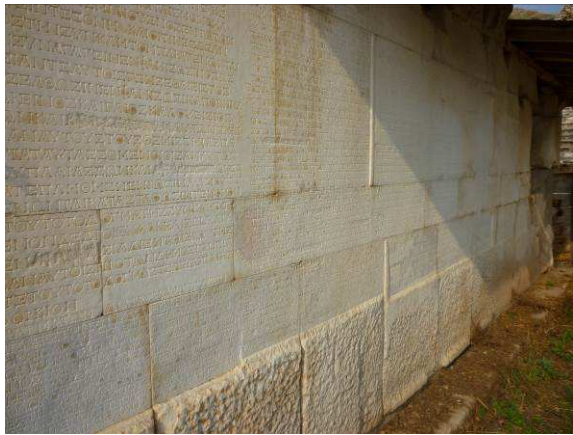


Fig. 16: Archive Wall at Theatre (I.Cartwright, 2013)



Fig. 17: Detail of the Archive Wall (Name of Aphrodite erased in Christian period.) (I.Cartwright, 2013)

North Agora

The North Agora was the civic and commercial center of Aphrodisias, situated midway between the Sanctuary of Aphrodite and the Theater hill. It was a large colonnaded square, surrounded on all sides by Ionic porticos (Fig. 18). The North Agora has been partially uncovered in the excavations conducted in the 1960s and 1990s. Parts of the south and east colonnades are still standing to their full height (Fig. 19). An architrave block belonging to the north portico bears a dedicatory inscription referring to Gaius Julius Zoilos, an Aphrodisian native and freedman of Octavian, who paid for the construction of the Temple of Aphrodite and the stage building of the Theater in the 30s BC.

In Roman times, a series of important public buildings were built on the north side of the Agora, including the Bouleuterion, centered on the north-south axis of the Agora, and the so-called "Bishop's Palace" on the west side of the Bouleuterion.

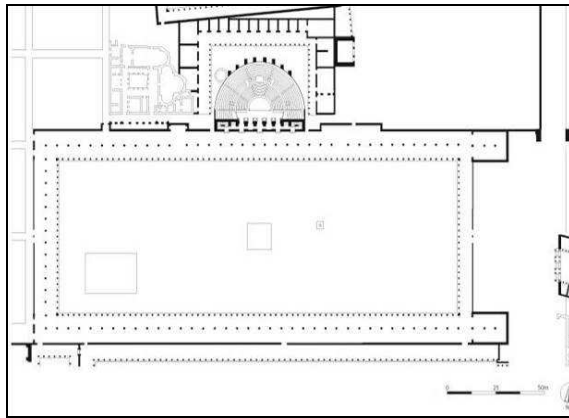


Fig.18: Plan of North Agora (H.Mark 2010)



Fig.19: South portico of North Agora (T.Kaefer, 2011)

The open space enclosed by the porticos of the Agora was occupied by a number of small buildings, including a square structure which may be an altar, in the center; a small fountain on the east side of the square; and a large sunken pool in the southwest corner. Excavations in the center of the square showed that it remained the busy civic center of Aphrodisias until the abandonment of the city in the early seventh century AD.

Bouleuterion

The Bouleuterion, or Council House, is centered on the north side of the North Agora (Figs. 20 and 21). As it stands today, it consists of a semicircular auditorium fronted by a shallow stage structure about 46 meters wide. The lower part of the auditorium survives intact, with nine rows of marble seats divided into five wedges by radial stairways. The seating of the upper part, amounting to an additional twelve rows, has collapsed together with its supporting vaults. The plan is an extremely open one, with numerous entrances at ground level and several stairways giving access to the upper rows of seats. A system of massive parallel buttresses shows that the building was originally fully roofed. The auditorium would have been lit by a series of tall, arched windows in the curved outer wall. Seating capacity is estimated at about 1700.

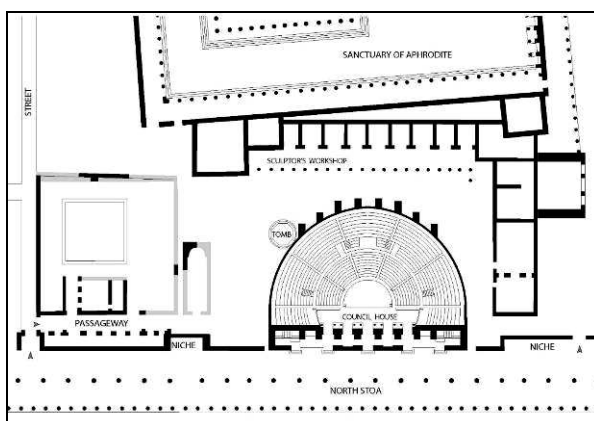


Fig. 20: Plan of Bouleuterion (H.Mark, 2008)



Fig. 21: View from the interior of the Bouleuterion (R.R.R. Smith, 2013)

The available evidence indicates a construction date in the Antonine or early Severan period (late 2nd or early 3rd century AD). The scaenae frons (stage front) was certainly put

up at this time, based on the style of both the sculpture and architectural ornament. Two inscribed statue bases placed symmetrically against the exterior facade supported high-quality marble statues found in situ of the Aphrodisian benefactors Claudia Antonia Tatiana and her uncle Lucius Antonius Dometinus, who lived at the end of the 2nd century. Tatiana is known to have had close ties with Ephesus and it is possible that the striking similarities between this building and the Bouleuterion on the Civic Agora at Ephesus, dated by inscription to the mid-2nd century, are due to some initiative on her part. We do not know what stood here before the 2nd century AD, but it is likely that the present building replaced a smaller one dating to the late 1st century BC.

The Bouleuterion remained in this form until the early 5th century AD, when a municipal official had it adapted as a palaestra, recording his achievement on the upper molding of the stage. This term usually refers to a wrestling ground, but in the 5th century it could be used to describe a hall for lectures, performances, and various kinds of competitive displays, as suggested by a number of inscriptions carved into the seats. Numerous additional cuttings in the surviving seats, probably for poles to support awnings, suggest that by this time the building had lost its roof.

The Sculptor's Workshop

As stated before, a unique natural feature of the surrounding territory of Aphrodisias is the abundance of high-quality white marble. Surviving sculpture and inscriptions show that there were many sculpture workshops operating in the city during the Roman period. Excavations carried out between 1967 and 1969 uncovered one of these workshops, right in the city center, in the area between the Bouleuterion and the sanctuary of Aphrodite (Fig. 20). The Sculptor's Workshop occupied two rooms of a modified stoa situated to the north of the Bouleuterion and the area, immediately to the south and west, which served as a sculptor's yard (Fig. 22 and 23). In addition to the workshop itself, the finds from the excavation included a set of stone-carving tools, a large quantity of sculpture in various states of completion (approximately 25 well-preserved statues and 325 fragments), and several "practice pieces" carved by apprentice sculptors as part of their training.



Fig. 22: *Sculptor's Workshop* (New York University Excavations at Aphrodisias, 2006)

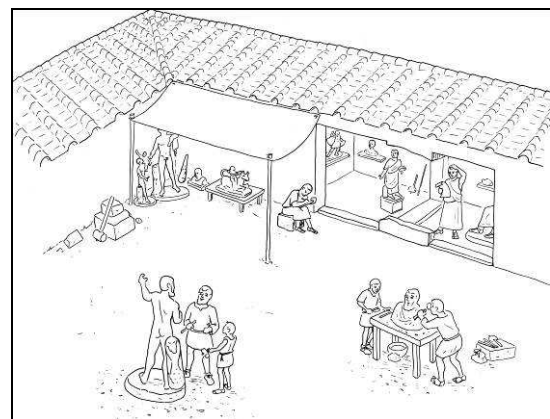


Fig. 23: *Reconstruction of the Sculptor's Workshop* (C.S. Alexander, 2006)

The precise date of the establishment of the workshop is uncertain, but probably coincides with the rebuilding of the Bouleuterion in the late 2nd century AD. Additional archaeological finds, such as coins, assist in dating and contextualizing the facility, which

was active ca. 200-400 AD. It is possible that marble-workers first moved into this area to participate in the construction and decoration of the Bouleuterion, and that a group of sculptors simply stayed on after the completion of the building, establishing a permanent facility.

From the range of the sculptural finds, it can be determined that the Sculptor's Workshop specialized in the production of portraits and ideal statuary, a category of sculpture that includes mythological subjects and copies of older Greek works. Within this latter category, Dionysian figures carved in a dynamic Hellenistic style were a particular specialty of the workshop during the third century. Several statue types, such as a Satyr holding the Baby Dionysos (Fig. 24) and a seated nude Aphrodite, were found in both large and small versions. The workshop is also responsible for the manufacture of a group of small-scale "black-and-white" statuettes carved in a virtuoso, cameo-like technique from single blocks of two-toned marble (Fig. 25).



Fig. 24: Two marble versions of a statue group, showing a satyr carrying the baby Dionysos from the Sculptor's Workshop (G. Petruccioli, 2011)



Fig. 25: An unfinished bichrome marble statuette of Europa on the Bull from the Sculptor's Workshop (Aphrodisias Museum archive, 2014)

In late antiquity, the focus of the workshop's production shifted to small-scale mythological figures and portraits. The workshop's portraits can be dated to the late fourth or early fifth century. Few relief fragments and no sarcophagi can be associated with the Workshop's production on the basis of either find spot or technique. The absence of these latter categories of material suggests this particular workshop remained highly specialized throughout its history, even during the late antique period when the market for free standing portrait and decorative sculpture had declined.

The significance of the Sculptor's Workshop lies in the relative completeness of its archaeological record, and the reconstruction of the Workshop's activity is based upon the survival of architecture, sculpture, and other material found together in an identifiable and datable production context. This record can be supplemented by inscriptions that give valuable information about the social roles and status of local sculptors. The epigraphic record for sculptors at Aphrodisias includes signatures, dedications, and honorary

inscriptions, as well as a seat reservation in the stadium, an entry in a donor list, and an inscribed sarcophagus.

The majority of these inscriptions are signatures, which take the form of the name of the sculptor, who was almost certainly the workshop-owner, followed by the verb “*epoiei*” (made it). Aphrodisias was well known across the empire for its sculpture and outside of the city, the Aphrodisian label served both as a mark of quality for the product and a clear indicator of its maker. This identifying detail was unnecessary at Aphrodisias itself, where most (if not all) of sculptures were products of local workshops. Both at home and abroad, signatures served the same purpose, functioning as “trademarks” that advertised the workshop-owner and his products.

Five dedications made by sculptors and two honorific inscriptions for sculptors imply that at Aphrodisias they could attain a high level of wealth, rank and social status. This conclusion is further supported by the references in these inscriptions to family lineage, titles, and offices (such as priesthoods). Of particular interest is an unusual dedication made by the winner of a statue-makers’ contest, in which the sculptor made a gift of the winning statue to the city. The contest was most likely for an important city commission, and after being awarded the commission, the sculptor provided the statue free of charge. The inclusion of a stone cutter, a marble worker, and an image-maker in a donor list set up in a Jewish context also demonstrates the participation of such craftsmen in public benefactions.

South Agora

The South Agora is located to the south of the North Agora at the foot of the Theater hill (Fig. 26 and 27). It has a large central pool and is surrounded by porticos on three sides (north, south and west). The north portico is called the Portico of Tiberius because an inscription on its architrave recorded a dedication to Emperor Tiberius (beginning of 1st century AD).

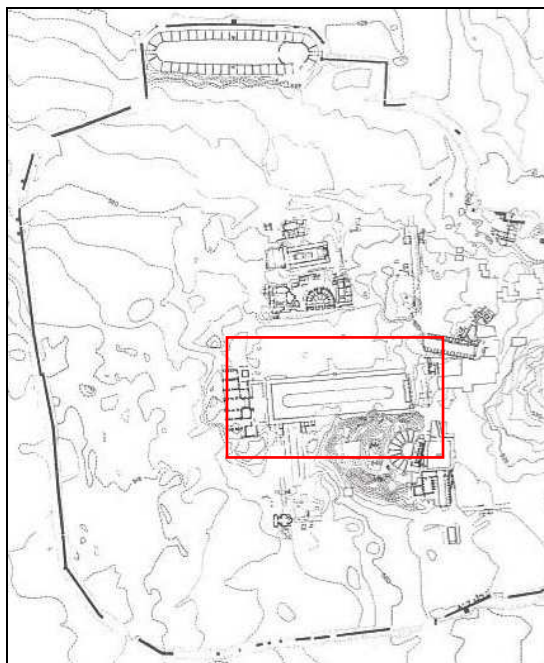


Fig. 26: Location of the South Agora (H. Mark, 2010)



Fig. 27: South Agora (E. Kucuk, 2012)

In the middle of the South Agora, there is a remarkable ornamental pool – 170 m long, 25 m wide and 1.20 m deep. It was most likely built when the whole complex was laid out in the early first century AD and to have been closely connected with the draining of ground water from this area of the site. A significant number of the columns of the north and west porticos as well as countless frieze blocks decorated with distinctive masks and garlands have survived from this complex (Fig. 28 and 29).



Fig. 28: Mask and garland frieze blocks from South Agora, protected under purpose-built platform with roof (R.R.R. Smith, 2012)



Fig. 29: Mask and garland frieze block from South Agora (R.R.R. Smith, 2012)

Agora Gate

The monumental structure located to the east of the Tiberius Portico is called the Agora Gate. However, the structure was never used as a gate. It was a monumental aediculated façade that closed the east end of the South Agora complex. It was a striking monument both architecturally and in terms of its carved ornament. The northern access tunnel under the building has been preserved in its full original form, and most of the building's architectural elements and statues have been revealed during the excavation (Figs. 30-31).



Fig. 30: Agora Gate and Basin (R. Smith, 2014)



Fig. 31: Relief of Centaurs from the Agora Gate (NYU Excavations at Aphrodisias, 2008)

Baths of Hadrian

The Baths were built in the early 2nd century AD and dedicated to the emperor Hadrian (AD 117-138). They are located at the west end of the South Agora and consist of two main parts: a series of barrel-vaulted bathing chambers and a great colonnaded forecourt with grand marble architecture (Figs. 32 and 33). The baths were an important centre of public life designed for cultured relaxation. They were carefully maintained throughout antiquity and were still functioning as baths in the 6th century AD when they continued to attract wealthy sponsorship for their redecoration.

The complex contains changing rooms for men and women, a cold room, lukewarm room, and hot room. The vaulted chambers are built of massive limestone blocks covered with marble revetment; the floors and pools are lined with marble, and the hot rooms have floors raised on hypocausts. The architectural decoration of the forecourt is grand and of the highest quality, and a striking quantity of the top-quality sculpture from the site was found here – both portrait statues and mythological statues.

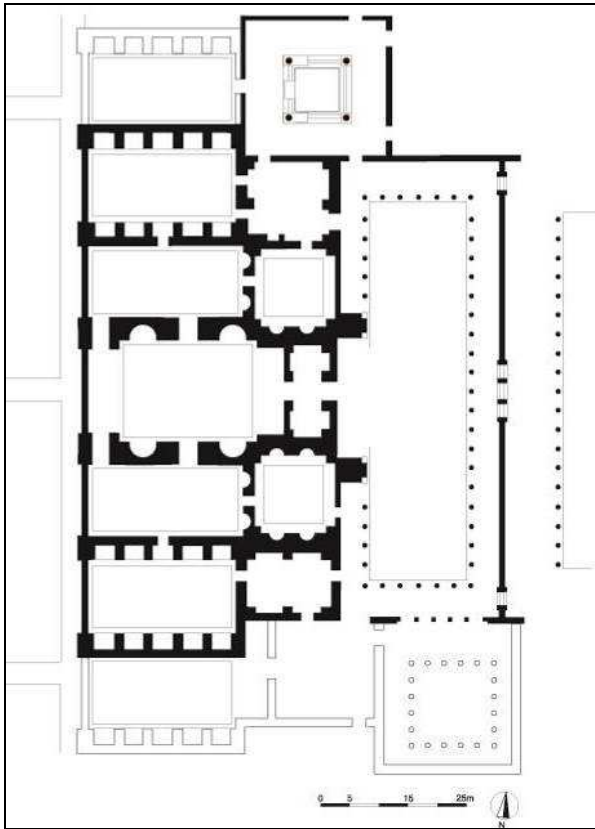


Fig. 32: Plan of Hadrianic Baths (H. Mark, 2009)



Fig. 33: Aerial view of Hadrianic Baths (E. Kucuk, 2012)

The complex was both a bathing facility and a museum of marble statuary. The massive limestone walls have been standing since antiquity. A detailed program of archaeological and architectural study of the monument was initiated in 2010, and a comprehensive conservation project designed to preserve the fabric of the baths is also part of the same program.

Basilica

The Basilica is a monumental building stretching north-south, at the southwest corner of the South Agora. The building, which dates to the late 1st century AD, was entered on its short end, which opened onto the South Agora. On the entrance wall Diocletian's famous Edict of Maximum Prices and his Currency Edict were later inscribed in Latin, in AD 301. The interior was divided by two-storeyed colonnades (of the Ionic and Corinthian orders) into two side aisles and a central, paved nave. The interior culminated in a grand south hall over 10 m tall. Between the upper Corinthian columns of the nave colonnades were reliefs that feature interesting scenes of local myths. Apart from its towering southeast corner, known to locals as the Kuşkalesi (bird's tower), little of the elevation of the Basilica is

preserved standing. Nonetheless numerous exceptional architectural elements and reliefs have been retrieved in its collapse (Figs. 34 and 35), and its full architectural form can be reconstructed.

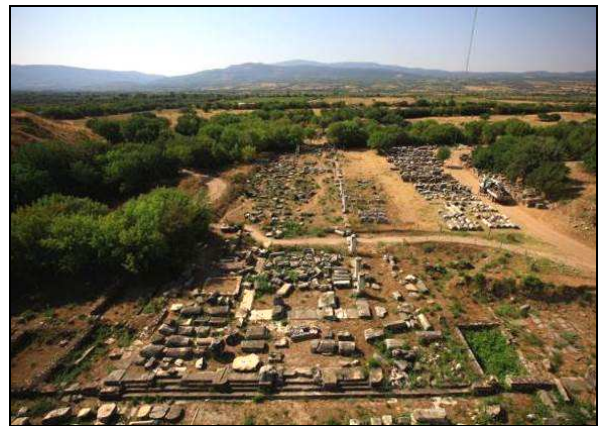
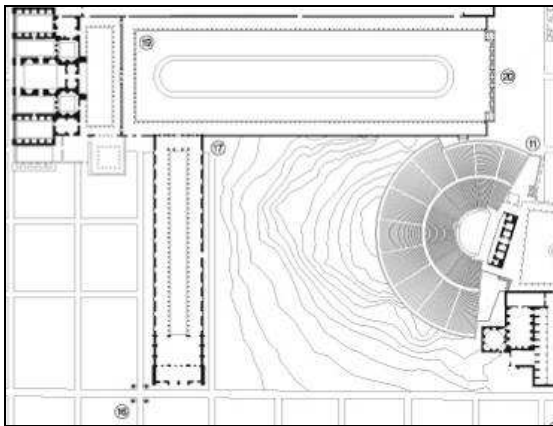


Fig. 34: Plan of Basilica and its environs (H.Mark, 2010)

Fig. 35: Basilica, looking south (E. Kucuk, 2012)

Sebasteion

The Sebasteion is a complex which honors the emperor (*Sebastos* in Greek, *Augustus* in Latin), his family, and the goddess Aphrodite; it was dedicated to the first imperial family, that of the Julio-Claudians, and dates to the early Roman Empire. An inscription from elsewhere on the site refers to it precisely as a Sebasteion. Construction started under the rule of Emperor Tiberius (14-37 AD) and was completed in the age of Nero (54-68 AD). The main buildings of the cult complex had to be rebuilt several times after being destroyed by earthquakes. It is located off the east side of the broad avenue that runs between the northeast and southeast gates. The complex stretches in the east-west direction and is not aligned with the grid plan city layout. It consists of two long parallel porticos of 80 meters in length and 14 meters in width, a paved ceremonial path between them, a Temple on the east end and a monumental gateway on the west end (Fig. 36).

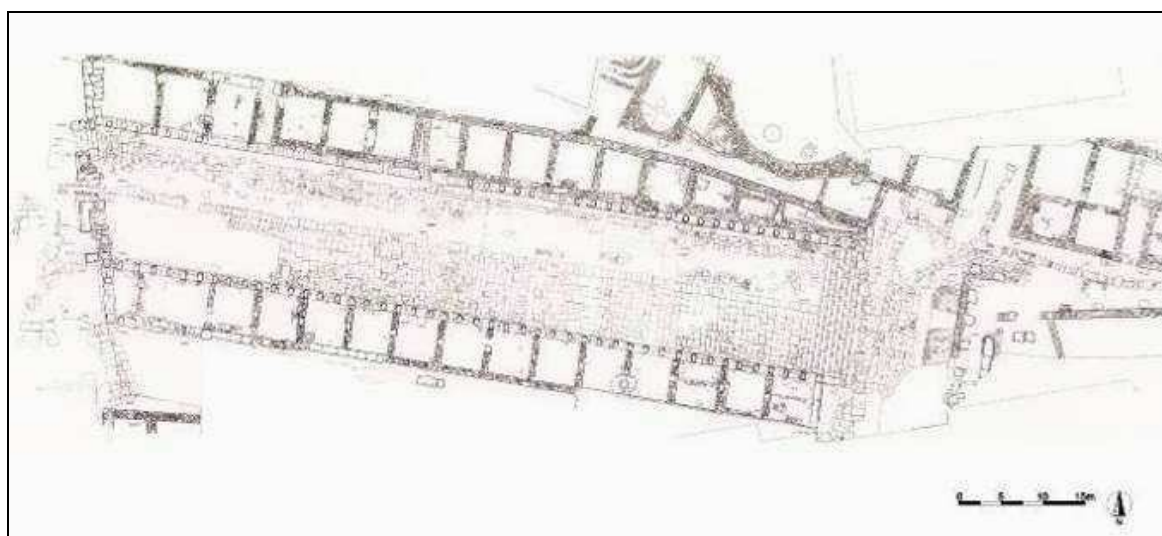


Fig. 36: Plan of the Sebasteion (H. Mark, 2002)

The Sebasteion is one of the most remarkable discoveries of Roman archaeology. It is one of the best-preserved examples of a Roman imperial cult complex, and is decorated with an extraordinary series of life-size marble reliefs (originally almost 200), which depict Roman emperors and imperial family members, as well as, personifications of the subject peoples of the Roman Empire, and mythological heroes and deities (Figs. 37 and 38).



Figs. 37-38: Sebasteion, anastylosis of part of South Building (T. Keafer, 2013)

The extensive sculptural program of the Sebasteion at Aphrodisias, and more specifically, the imperial relief panels on the third storey of the south portico, represented a unique combination of Roman, Hellenistic, and Aphrodisian artistic styles. The reliefs provide an unparalleled insight into how Roman imperial power was understood from a local perspective. They also display a unique local aesthetic and a striking interpretation of and support for the imperial regime in Rome.



Fig.39: High Relief from the Sebasteion (Anchises and Aphrodite) (M.Ilgim, 2006)



Fig.40: High Relief from the Sebasteion (Two Princes) (M.Ilgim, 2005)

Stadium

The Stadium, which was built in the 1st century AD, is located on the north edge of the city. It is the single best preserved ancient stadium and also one of the largest. The stadium is 270 meters in length and had 30 tiers of seating with space for c. 30,000 people and was made entirely of white marble (Figs. 41 and 42).

The Stadium is part of a small group known as “amphitheatrical” stadia. This means that the stadium has two curved ends rather than one curved and one flat end, as in the standard type of stadium. The long sides of the Stadium at Aphrodisias also bowed out, forming a shape more like an ellipse. The unique benefit to this type of layout was that every person had an unobstructed view of the entire field below. The Stadium at Aphrodisias can be seen, then, as a marriage between the standard U-shaped Hellenistic stadium and the oval Roman amphitheater.



Fig. 41: Stadium (E. Kucuk, 2012)

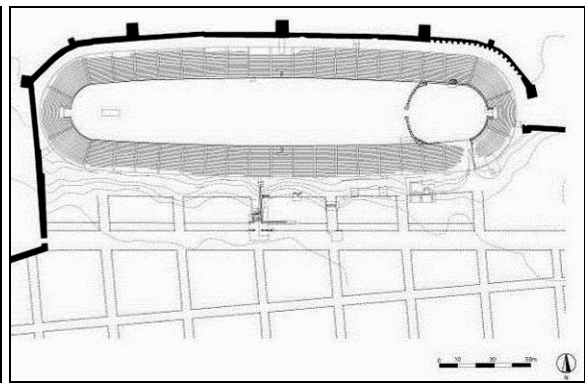


Fig. 42: Plan of the Stadium (A. Leung, 2002)

Throughout its life, the Stadium had been one of the most important focal points of civic life in Aphrodisias. The seats of the Stadium are covered with cuttings for awnings, masons' marks, as well as inscriptions which reserve spaces in the building for particular groups and individuals. These seating inscriptions are thus an important source of information about the people who attended the games in the stadium and about social stratification at Aphrodisias. Most notably, the presence of women's names on some of the seats indicates that the Stadium was used not only for Greek-style athletic festivals (which involved male nudity and from which women were therefore barred) but for the yearly imperial cult festival, which comprised Roman-style gladiatorial games and wild-beast hunts.

In the mid-4th century, the west, north, and east sides of the Stadium were enveloped by the Late Antique fortification walls. In addition, the eastern end of the Stadium was converted into a small oval amphitheater. Other Roman stadia also have small amphitheaters at one end, but the Aphrodisian example is unusually well preserved and its chronology is better understood than any of the other examples, making it important for the investigation stadium architecture in the Late Antique period. The structure, which is a truly remarkable and complete survival of an ancient spectator building, finally fell out of use in 7th century AD when Aphrodisias was abandoned.

Other Structures

The Atrium House, located just to the east of the city center, is a well-preserved example of a large-scale townhouse in the Roman provinces (Fig. 43). After major renovations of the 4th century the townhouse took on its surviving ground plan. Due to the presence of objects related to pagan ritual, it seems to provide good evidence for the survival of pagan practices in Aphrodisias until the sixth century, at which point the house was abandoned. It is possible that the Atrium House was even a late antique school of philosophy, because of the prevalence of imagery of philosophers and education found in this building.



Fig. 43: Atrium House, Room 1 (R.R.R.Smith, 2005) Fig. 44: Bishop's Palace (Aphrodisias Mus., 2014)

The Bishop's Palace is a large, Late Antique private residence, located right in the city center, to the west of the Bouleuterion (Fig. 44). It was built in the 4th century when the elite of Aphrodisias started funding the construction of their own opulent homes, more than other public monuments. The Bishop's Palace was occupied up until the 6th century, when the city declined from an urban capital to a small village located around the temple-church.

"Gaudin's Fountain" and "Gaudin's Gymnasium" (Fig. 5, nos. 16 and 17), were excavated by the French amateur archaeologist Paul Gaudin in 1904-5. The buildings were part of the late antique city. The Triconch church, an early middle Byzantine church south of the Basilica (Fig. 5, no. 18) was excavated in the 1960s and is in good state of conservation.

Around 10 buildings remain from the old Geyre Village within the Ancient City boundaries. These one or two story edifices were built using a combination of stone masonry and wooden frames. These structures, which bear similar characteristics to traditional Western Anatolian techniques of house construction and space design, were abandoned once the new Geyre settlement started to be built, and have been uninhabited since then. Presently these edifices are used by the museum administration as museum service units, guesthouse and meeting room (Fig. 45 and 46).



Figs. 45-46: Aphrodisias visitor entrance and surviving houses from the old Geyre (E. Erbaş, 2011)

Site Museum

The Aphrodisias Museum, founded in 1977, is one of the on-site museum displaying artifacts discovered during the excavations (Fig. 47). These include: the pre-historic artifacts from the Chalcolithic Age and early, middle and late Bronze Age uncovered during the excavations of the Acropolis Hill and Pekmez Hill mounds; the Lydian ceramics and Archaic, artifacts of the Classical and Hellenistic ages excavated from these mounds and around the Aphrodite Temple; and finds of the Roman, Byzantium and Early Islamic eras.



Fig. 47: Aerial view of Aphrodisias Museum (Aphrodisias Mueum, archive, 2010)



Fig. 48: Sevgi Gönül Hall (A.Karaman, 2011)

The Aphrodisias Museum is especially rich in terms of the marble sculptures on exhibit. In this respect it is a highly significant on-site museum. These works made from white and blue-grey marble excavated from the slopes of Babadağ (Akdağ) by sculptors of Aphrodisias, demonstrate all aspects of Aphrodisian sculpture. The rooms (labelled the Imperial Hall, Hall of Melpomene, Odeon Hall, Hall of Penthesilia and Hall of Goddess Aphrodite) generally group together sculptures found at the same monumental complex. In addition, the sarcophagi from the city are displayed in the museum's interior courtyard and outside in its garden.



Figs. 49-50: Sculptures from Aphrodisias Museum



(Aphrodisias Museum archive, 2014)

In 2008, as a result of the efforts of the Geyre Foundation and the support of many sponsors, the Sevgi Gönül Hall was constructed as a new wing of the existing Aphrodisias Museum to display eighty world-renowned lifesize reliefs from the Sebasteion. In 2009, in the scope of the protocol between the Geyre Foundation and the Ministry of Culture and Tourism, the restoration of Aphrodisias Museum was realized and the restored museum was opened to visitors (Fig. 48).

2.a.2 Ancient Marble Quarries

The marble resources of the territory of Aphrodisias were vital to the urban development and local sculptural tradition of the city as the city is very substantially built out of marble. Large reserves of white and grey marble surround Aphrodisias, and the city's builders and sculptors made extensive use of these materials. Almost all building and carving work at Aphrodisias was carried out in locally-quarried marble; imported stones, which are scarce overall at the site, are limited almost exclusively to paving for floors and wall revetment in major public buildings.

In the 1st and 2nd centuries AD, when demand for marble was at its peak, quarries were opened throughout the city's territory. The largest of these, and probably the first to be established, were those closest to the city, 2 km to the north – the so-called City Quarries. The good-quality sources lie on five ridges which rise to the northeast of the plain on which the city is built. The city lies at an altitude of 520 m; the quarries begin at just over 600 m and rise to no more 800 m, most of them being between 650 and 750 m. It is possible to walk at an easy pace from the theater to the quarries in half an hour. In this sense Aphrodisias was singularly fortunate: few cities in the Roman world enjoyed such close proximity to high-quality marble sources.

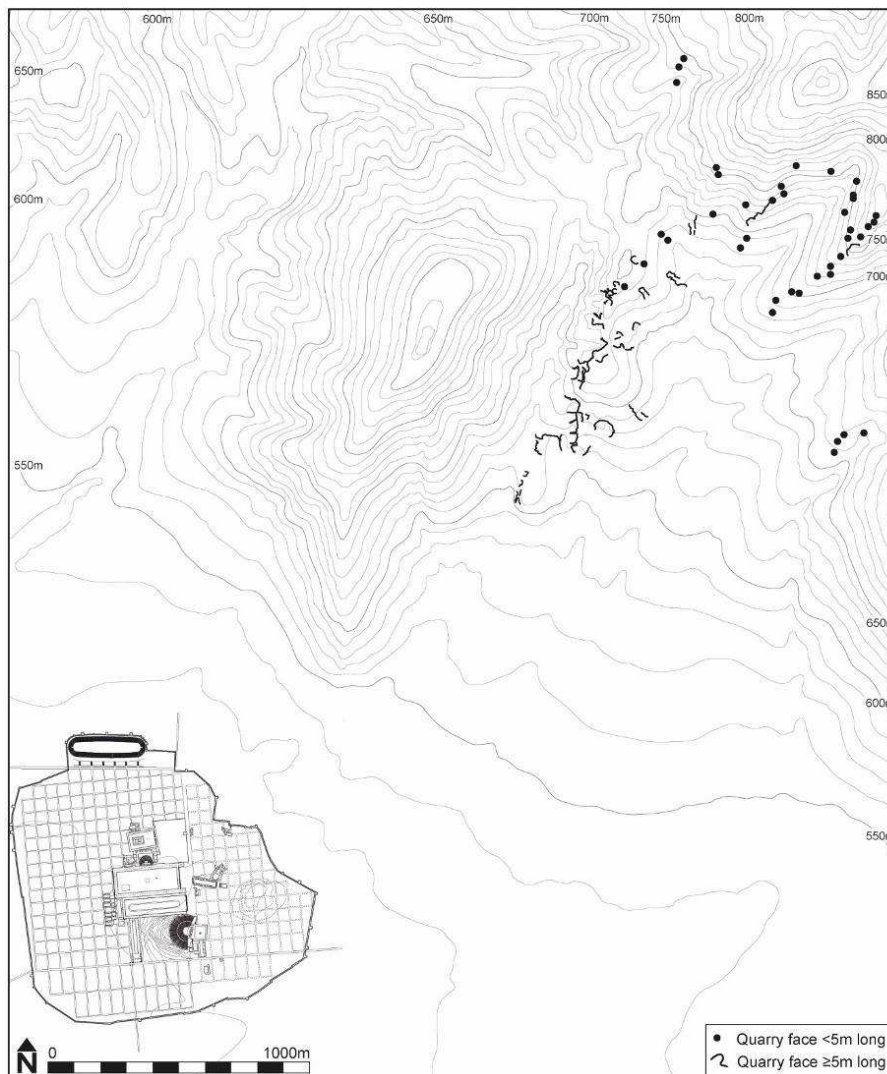


Fig. 51 Map showing the dimensions of the Quarry Faces

By 1996, seventy-eight quarries had been identified, maps made, and tooling and extraction techniques studied. Another concerted effort of mapping was made between 2010 and 2012 for two purposes: (1) to evaluate recent human impact, both agricultural and quarrying, on the ancient quarries, and (2) to study quantities extracted and infrastructure involved. It has been established that blocks were lowered from the quarries on sleds and then loaded onto wagons, probably ox-drawn, for transport to the city at points where the slope down to the city was least steep. Loading ramps and cranes would have been needed and probably also specialist workmen.

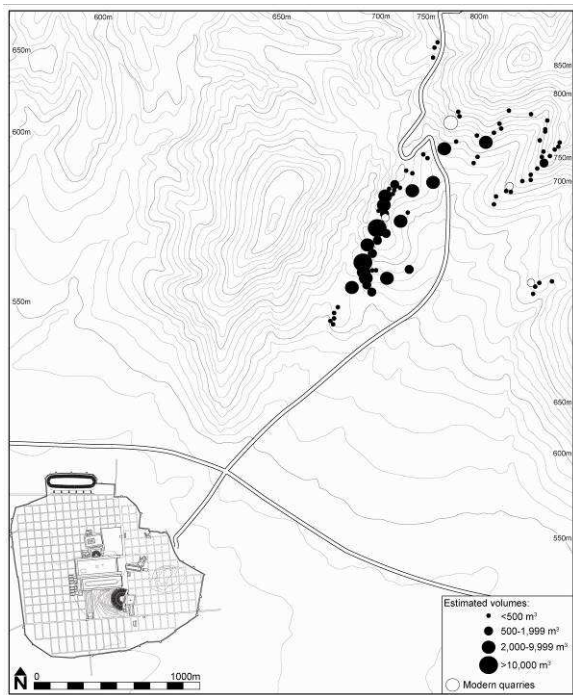


Fig. 52: Estimated Output of the City Quarries



Fig. 53: City Quarries (E. Kucuk, 2012)

The closest quarries to the city can be reached in half an hour, those further away within forty-five minutes. Quarrymen and other workers probably walked to the quarries daily; there is certainly no trace of settlements close to them. Despite this accessibility, it has been noted that the most intensive area of quarrying, was concentrated in the least accessible areas of the quarrying zone. That is, the largest quarries were not opened with ease of transport in mind, but because this is where the best marble could be accessed. The City Quarries are notable because no roughed-out items have been left lying about. The reason for this is again the proximity of the quarries to the city. Blocks that were no longer needed or had faults in them could be carved into something else or cut down for use as wall blocks and transported to the city with ease.

Due to the vicinity of the marble quarries to the city, transport costs of marble were relatively low and fostered production and workshops. As a result, Aphrodisian sculptors attained great fame between the 1st and 5th century AD and produced works all across the Roman Empire. The quality and diversity of sculptures produced in Aphrodisias led to the recognition of the city's significance in ancient times, throughout the Mediterranean world.



Fig. 54: City Quarries (E. Kucuk, 2012)



Fig. 55: City Quarries (E. Kucuk, 2012)

While Aphrodisian marble is well suited to fine carving, there was no significant export of raw stone. The quarries are too remote and the marble itself largely similar to other, more accessible alternatives. Aphrodisian marble was probably only ever exported in the form of finished sculptures or to supply Aphrodisian carvers elsewhere. Of some 90,000 m³ of marble extracted from the City Quarries, therefore, little probably ever travelled more than 2 km. Marble from the Aphrodisian quarries probably rarely left the city's territory.



Fig. 56: City Quarries (E. Kucuk, 2012)



Fig. 57: City Quarries (E. Kucuk, 2012)

The proximity of these quarries to Aphrodisias, the epigraphic and archaeological evidence for the local sculptural tradition, and the extraordinary preservation of the city's marble architecture have led scholars to assign these quarries and the marble industry in general a prominent role in Aphrodisias's history. The prosperity of the city has been attributed to the exploitation and exportation of marble, and profits from private ownership of the quarries have been directly linked to the euergetism (public benefaction) that fuelled the ambitious urban development of this medium-sized but remote town in the 1st and 2nd centuries AD.

2.b History and Development

The site has been inhabited since the Late Chalcolithic period (mid-5th millennium BC). The prehistoric settlement covers an area of approximately 20 hectares and is set on two mounds (Theater Hill and Pekmez Mound). The Pekmez Mound was used during the first phase of the prehistoric settlement. The earliest samples of pottery here date to the early 3rd millennium BC. Architectural remains and pottery samples discovered in archaeological excavation indicate that the settlement here was continuously inhabited until circa 2200 BC. The findings reveal great similarities with the Early Bronze Age pottery samples of Beycesultan located in the Çivril Province of Denizli, which constitutes the best documented prehistoric settlement in Western Anatolia.

There is a resettlement phase dating to 2200-1900 BC on the Theater Hill, also referred to as the Acropolis Hill. This phase is followed by the last phase with Megaron-like structures dating circa 1900-1600 BC. It appears that after this time the settlement continued to be inhabited – in spite of experiencing major depredations. Though limited in number, finds dating the Late Bronze Age and Early Iron Age support this thesis.

During the Acropolis excavations, pottery dating to the 7th and 6th century BC was uncovered, which could be described as Lydian or local imitations of Lydian products (total: 170 pieces). A big pithos uncovered here is thought to be connected to an archaic grave. Furthermore cups similar to those of the Ionian “wild goat” style, dating to circa 600 BC, have also been found. A piece of ceramic with graffiti dating to the 6th BC, uncovered in the Bouleuterion excavation, is one of the few inscriptions in the Lydian language to be found outside the Lydian Kingdom (Lauritsen, 1986: 425; thinks that the inscription belongs to the Late Iron Age). In light of these findings, it can be argued that there was a small, village-type settlement here in this period.

Surface surveys conducted around the city have also established the existence of a series of tumuli dating to the 5th and 4th century BC. In the valley of the river and also in the hills to the north of the city, there are a series of watchtowers and fortresses dating to the Classical and Hellenistic periods. The tumulus graves in particular could be interpreted as belonging to a society in a pre-urbanization stage, governed by an aristocracy who owned expansive land and controlled the region. The watchtower and the fortresses are especially significant in this context, because they signify that a political mechanism that could organize such a defense system was already in place in these centuries.

Marble remains and a round piece of pedestal found at the site of the later Temple of Aphrodite suggest that there was monumental architecture here during the archaic period. However, the architectural pieces that have been ascertained to belong to the earliest phase of the temple are dated to the 3rd century BC, and it might be that these pieces belonged to the *sekos* (sacred area) of a *peribolos* plan (court enclosed by a wall). Pausanias, a Greek traveler and writer of the 2nd century AD, mentions a well located at the entrance of the sanctuary, with salty water that is deemed holy; according to him this well was one of the oldest features of the sanctuary. Therefore, the sanctuary might have been founded here precisely because of this source of sacred water. There is also information regarding the existence of a sacred grove belonging to Aphrodite. In any case, until the foundation of the city of Aphrodisias in the 2nd century BC, the temple was the only monumental structure in this area.

It is not known precisely when the city of Aphrodisias was founded, but in 2nd century BC many small settlements in the Meander valley, encouraged by the Seleucid Empire, united and gained city (polis) status. It is probable that the foundation of Aphrodisias dates to this period. Aphrodisias was not a royal colony, but a city founded through the initiative of local land-owners. The Aphrodite temple was already in existence and was surely a significant source of shared local identity. The temple must have served as an important reason for the choice of this location for the new settlement. An inscription found near the sanctuary of Aphrodite is the oldest known document pertaining to the foundation date of the city. This inscription records a visit by a Rhodian general, one Damokrines, to the city and was probably displayed in the sanctuary. Rhodes controlled parts of inner Caria between 188 and 167 BC, and the inscription suggests that Aphrodisias had official relations with Rhodes already before 167 BC.

In sources of the 2nd and 1st century BC, Aphrodisias is always named with another settlement called Plarasa. Plarasa's original location is not certain, but it is thought to be at present-day Bingeç. In any case, it can be assumed that initially Plarasa was relatively more independent, and that an administration comprised of two societies later turned into one city under the leadership of Aphrodisias. Probably the two communities united under the initiative of local land owners who wanted to take advantage of the city's location. The sacred site, which was dedicated to a Carian Goddess but developed under the influence of the Aphrodite/Ishtar cults, constitutes the convergence point of these societies, and the city acquired its new name, 'City of Aphrodite', following this union.

During the First Mithridatic War (90-85 BC), instigated by the disagreement between Mithridates VI of Pontus and Rome, in which most Anatolian cities had to take a side, Aphrodisias supported Rome, and after the war the city was awarded certain privileges by Sulla. Later, Julius Caesar accepted the city's demand for autonomy. The sanctuary of Aphrodite was probably influential in this decision, since both he and the early emperors claimed descent from the Julian family, whose roots went back to Aeneas. Aeneas, a mythological figure, was Aphrodite's son and a Trojan hero who fled to Italy after the fall of Troy and founded Rome.

The city center of Aphrodisias was constructed between the late 1st century BC and the early 3rd century AD and developed as the civil and religious center of the community until the early 7th century AD. The most significant evidence for the early history of the city is the 'Archive' of documents inscribed on the north wall of the Theater's stage building. As inferred from these documents, Aphrodisias was one of the cities in the Roman province of Asia to benefit from special privileges.

The initial monumental development of the city in the 30s BC was subsidized by a local citizen, Gaius Julius Zoilos, who was the unofficial representative of Rome, or more precisely of Octavian. The gap of a century and a half between the foundation of the city and the earliest construction in the city center can be explained by the fact that houses would have constituted the first buildings and that this was a period of great turmoil. The earliest buildings focused on traditional centers of Greek civic life: the Temple of Aphrodite, the North Agora and the Theater. These three buildings, all connected to Zoilos, constituted the entirety of the early, loosely planned city.

The privileges of the city were defined in detail by the senate in 39 BC. Under the empire, the autonomous status of the city was reconfirmed by Tiberius in 22 AD and this status

was maintained throughout the imperial era. The city enjoyed a high level of prosperity between the 1st and 3rd centuries AD. In addition to income from its surrounding fertile agricultural fields, the marble quarries were a strong resource. Tax exemption granted by the emperors must have helped too. In any case, the majority of monumental public buildings and significant works of sculpture sponsored by dignitaries of the city were set up this period. The buildings begun by Zoilos were completed and extended, and new projects launched. The Theater's cavea was reconstructed from marble and a very large Stadium was built at the northern edge of the city. The land between the Agora and the Theater was developed as a second public square. The Sebasteion was built for the joint worship of Aphrodite and the Roman emperors.

In late 1st century AD, the construction of a large Basilica was begun at the southwest corner of the south agora; the structure was completed at the beginning of the 2nd century. When we look at the city plan, we can see that the loosely-interlinked design of the previous era was completed by structures that brought the buildings into a closer, planned connection. For a mid-size city of the Roman period, Aphrodisias does indeed have an extraordinary number of monumental structures (Fig. 5).

Between 100 and 300 AD, the cityscape was given a monumental aspect. The entrance to Aphrodite's space was marked by a Tetrastyle, and the temple surrounded by a colonnaded temenos. At the same time, the western end of the south agora was refurbished with a new stoa behind the Baths of Hadrian. Towards mid-2nd century AD, the Agora Gate was built at the east end of the south agora. The Bouleuterion was constructed to the north of the north agora, and a new bath complex built to the south-east of the Theater. After 250 AD the construction of new civil buildings was discontinued, but this is not a decline. The main emphasis in this period was on the preservation, adaptation and remodeling of the urban fabric for new functions.

The city enjoyed a second long and prosperous period between 300 and 600 AD. Towards the end of the 3rd century AD, when the emperor Diocletian founded the new province of Caria, Aphrodisias became its capital and retained its classical city function as the state capital until 600 AD.

In 325 AD, following the council of Iznik, the city became the seat of a bishop. An inscription discovered during the excavations, displayed at the Aphrodisias Museum today, indicates that there was also a significant Jewish community in the city. However, no synagogue has been discovered up to date. The only noteworthy new construction after the middle of the 3rd century AD is the City Wall. It is known that the city survived major earthquakes between 350 and 360 AD, and that the city walls were constructed after this period. They were constructed on the initiative of resident governors in circa 350-360 AD, mainly from re-used material. The most significant change to the city's old buildings was the transformation of the Temple of Aphrodite into a church (of St. Michael) in circa 500 AD. Houses comprise the most noteworthy constructions of the city in the late antique era.

In the early 7th century AD, the city endured another major earthquake and the damage could only be partially restored. After that, the acropolis of the city was turned into a castle and the city's name was changed to Stavropolis. The city remained under Byzantium rule until 1078 AD.

Between the 11th and 13th centuries AD, the Meandros valley cities were conquered by Seljuk and Turkmen powers one after another, and in this period the population of Aphrodisias diminished rapidly. In the 14th century, during the rule of the Menteşe Emirate, the city was abandoned completely.

In 1413 Sultan Murad II added the lands of Karacasu to the Ottoman Empire. In the 15th and 16th centuries, owing to the fertility of the surrounding area, new settlements were established in the region, and the Village of Geyre (= Caria) was founded over the Ancient City of Aphrodisias. However, due to landslides after the earthquake in 1957 and because the area was assessed as a disaster zone, the village was moved to its current location.

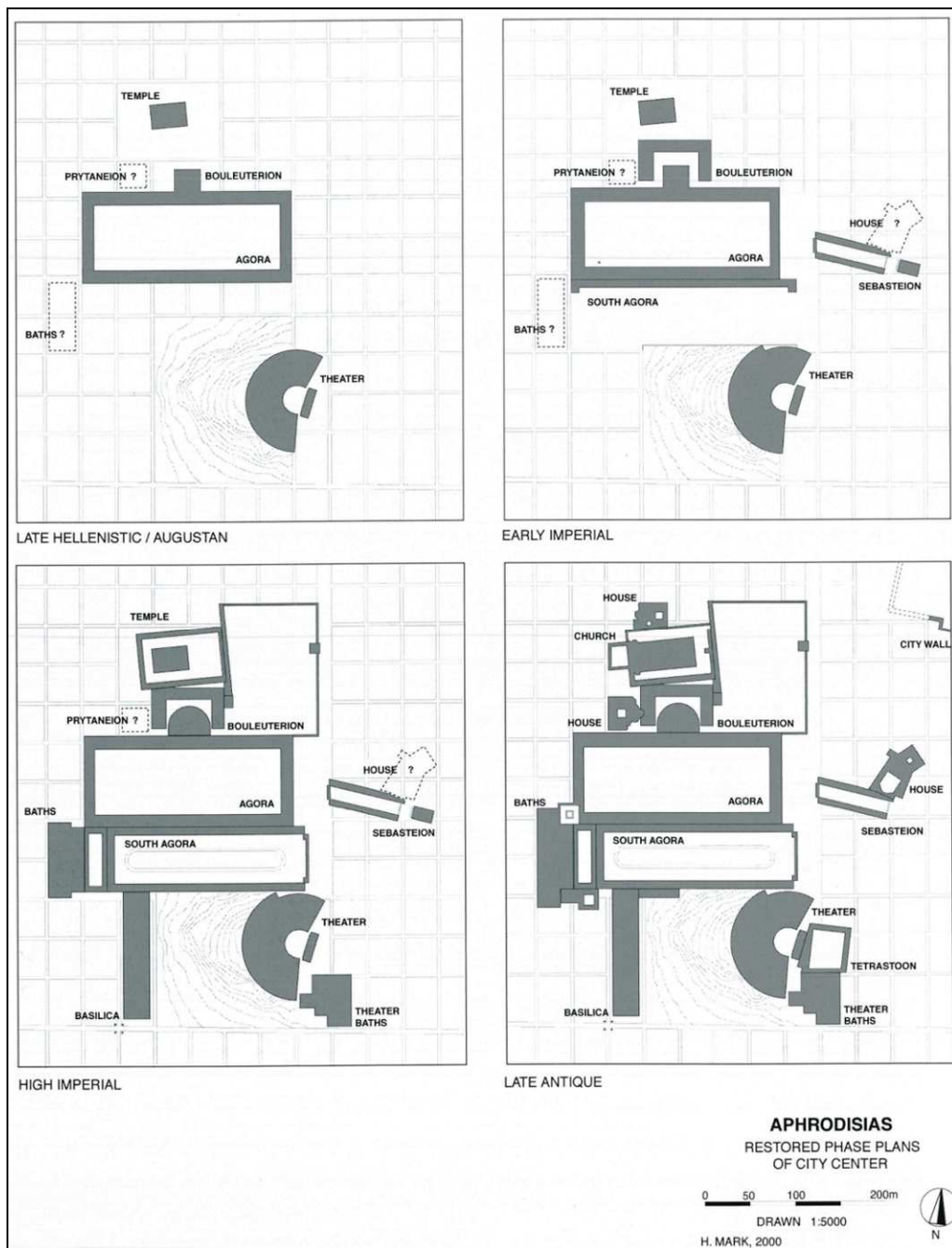


Fig.58: Restored Phase Plans of the City Center (Ratte, 2008)

Research History

Discovery of the city of Aphrodisias dates to the 19th century. It was members of the Dilettanti Society and Charles Texier who first visited and identified the ruins as Aphrodisias described in ancient sources. The first excavations in the city were carried out by a French team in 1904 and 1905 led by Paul Gaudin, then in 1913 led by A. Boulanger. In 1937, an Italian team of archaeologists led by Giulio Jacobi excavated the site for one season.

Systematic excavations started in 1961 under the leadership of Prof. Kenan Erim on behalf of New York University. Kenan Erim remained as the excavation director until his death in 1990. The excavation program in this period was aimed at uncovering the monumental structures especially in the city center. Excavations were carried out primarily in the temenos of Aphrodite, the Bouleuterion, Theater, Sebasteion, Baths of Hadrian, and the Stadium. An extraordinary body of material was recovered from the city's well preserved buildings, including numerous sculptures, reliefs and inscriptions. Since 1979, the most significant finds of the excavation have been on display at the museum inside the ancient city.

Excavations after 1990 have been carried out under the leadership of Prof. R.R.R. Smith from Oxford University. The Institute of Fine Arts at New York University continues to be the main sponsor of the joint excavations. Rather than undertaking large scale excavations, the excavation program is focused on the documentation, conservation and publication of the extant finds. All marble pieces recovered from the site have been systematically catalogued by the excavation team and placed in the warehouses built in this process. As an extension of the works on the Sebasteion, the reliefs have been installed in the wing built as an addition to the Aphrodisias Museum.

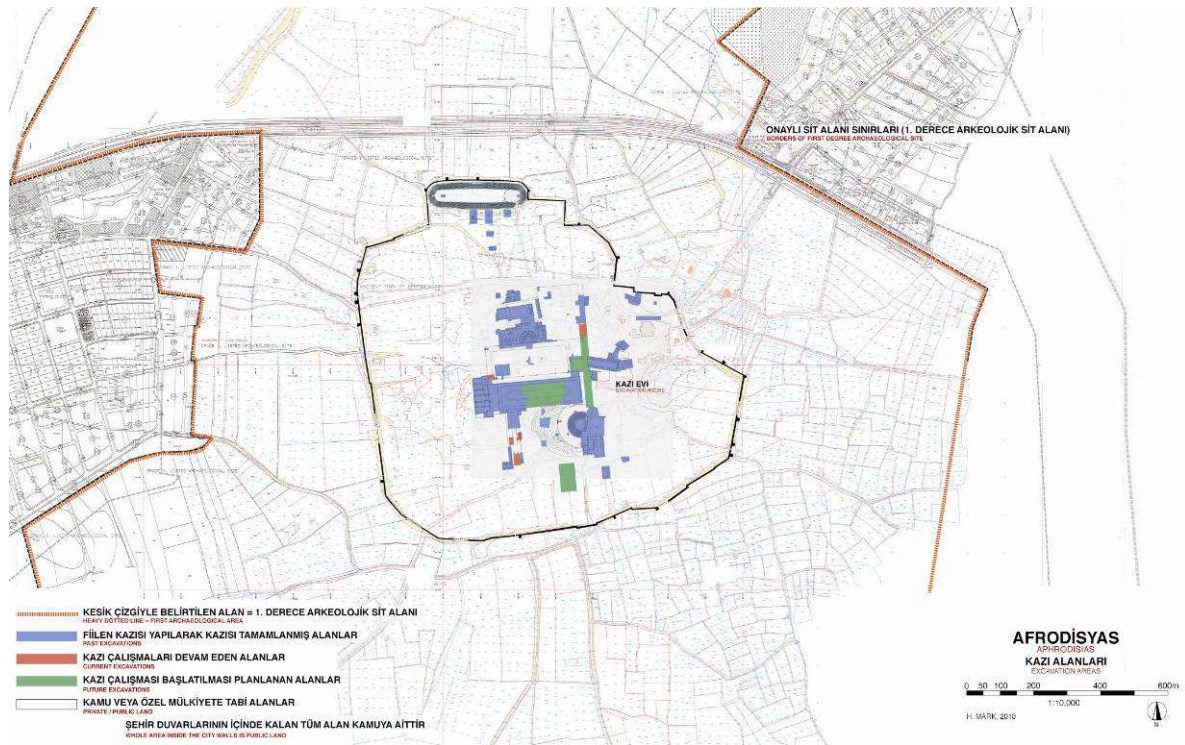


Fig. 59 Excavation Areas (H. Mark, 2010), (blue colored areas: already excavated; red colored areas: ongoing excavations; green colored areas: planned excavations)

The current field work is essentially aimed at understanding the city plan and the urban development of Aphrodisias. Smaller-scale excavations are carried out in targeted areas, and the data obtained by stratigraphic excavation are matched with the results of geophysical research and subsequently evaluated. There are also detailed architectural studies on the monumental structures, as well as an ongoing program of recording all the carved marbles from the site. Two major projects of structural restoration (*anastylosis*, or stone-for-stone re-erection) have been realized at Aphrodisias – at the Tetrapylon and at the Sebasteion. The Tetrapylon’s anastylosis was completed in the early 1990s and the east end of the Sebasteion’s south building was partly re-erected in 2008-2014.

Scientific excavation work has been sustained continuously at the site for nearly fifty-five years in an institutional manner. The local population has a deep love and respect for the memory of Kenan Erim. Sevgi Gönül has personally contributed significantly to the site; and non-governmental organizations such as Geyre Foundation and the Friends of Aphrodisias in London and New York have supported the work at the site with great generosity and devotion. They provide valuable opportunities for both the conservation of the site and for raising awareness of its importance for the local communities.

3. JUSTIFICATION FOR INSCRIPTION

3.1.a Brief Synthesis

Aphrodisias is located on the southwest of Asia Minor in the ancient Caria region, in the fertile valley formed by the Morsynus Creek (Dandalaz or Geyre Çayı), the south tributary of the Menderes River. The Kadmos Mountain (Akdağ or Babadağ) where the Morsynus also springs from is 2308 meters high and overlooks the entire basin.

History of the area comprising Aphrodisias dates back to the Late Chalcolithic Period. Its two main mounds also indicate that during the Prehistoric Period there was more than one settlement on the site. They took advantage of the surrounding fertile valley. The region was under Hellenistic influence between 323 and 31 BC, following the conquests of Alexander the Great, but the city was founded only in the 2nd century BC, during the period of intense urbanization in the Meander valley promoted by the Seleucid Empire, based in Hellenistic Syria. Aphrodisias remained under Roman rule during the imperial period and under Byzantine rule in the late antique and medieval periods. The region was affected by the Crusades that took place after the 10th century, and first came under Seljuk rule, then in 1453 under Ottoman rule.

The surviving remains of the city show us that Aphrodisias existed for many years in the Roman Period as a centre of pagan polytheistic belief, that it had close ties to the center of the Roman Empire and enjoyed a privileged status, and that it had a major influence on the development of the art of sculpture.

The settlement in Aphrodisias has been developed through history under the influence of Greek and Roman civilizations, and the primary factors that shaped the tangible and intangible assets of the settlement have essentially emerged through this historical process. It presents a character that exemplifies the Hellenic and Roman civilizations of its period. The urban plan and the social characteristics observed in ancient Greek and Roman cities apply to Aphrodisias as well. Elements such as the Theater, Agoras, Stadium, temples and Roman baths found in Hellenic and Roman cities of the ancient world emerge as founding elements of public life.

What is unusual and unique to Aphrodisias is that it was a site of intense high-quality sculpture production and one that was positioned close to good marble quarries. This position, combined with the cult of Aphrodite, fashioned a site that was visited by many groups of people. The capacity of the Stadium that far-exceeded the city's population is regarded as evidence of the extraordinary numbers of visitors the city hosted during the festivals held in the name of Aphrodite. Furthermore, Aphrodite statuettes have been found all across the Mediterranean basin which reveals that the city was connected across a broad region of the ancient world.

The cult of Aphrodite defined the city's identity, and the city of Aphrodisias was developed around the temple of the Goddess Aphrodite. The Aphrodite of Aphrodisias combined aspects of a local Anatolian, archaic fertility goddess with those of the Hellenic Aphrodite, goddess of love and beauty. It distributed this unique identifying image as a religious 'export' from Anatolia across the Mediterranean, from the city of Rome to the Levant. The importance of the Aphrodite of Aphrodisias continued well beyond official imperial acceptance of Christianity; the Temple did not become a church until c. AD 500.

The site's second significant attribute of universal value lies in the art of sculpture. Aphrodisias developed into major high-quality production center for marble sculpture, whose sculptors were sought and employed all over the Mediterranean world under the Roman Empire. As natural sources were a crucial factor for ancient cities, the marble quarries around the city facilitated the production of sculpture at the site. The longevity of high-standard production of sculpture in Aphrodisias assures its role as a unique place in human cultural history, the techniques and the highly skilled use of marble, the quality of local artistic design, and the production of advanced portrait sculpture give Aphrodisias a unique place in modern scholarship and tourism. The art of Aphrodisias is of the highest quality, both in its sheer cultural-aesthetic effect and its intense contribution to our understanding of ancient monumental art in its local contexts of social interaction. The sculptors of Aphrodisias were famous throughout the Roman Empire, and the marble statues, reliefs, and architectural decoration that survive in large quantities are among the most beautiful works of art found in the ancient Mediterranean. Most of the statues and reliefs of Aphrodisias have survived in excellent condition.

The third significant attribute of universal value of Aphrodisias lies in the way a distinctive Greek-Roman political and cultural system is embodied and enacted in its surviving urban fabric. This is the distinctive urban culture of Anatolia under Roman rule. It represents the urban system and planning characteristics of the Greek and Roman periods, with all public facilities and monuments specific to those eras. The city's design was closely connected to the public spaces embedded in its grid system. The council house, public squares, theatre, basilica, Sebasteion, and bath complexes represent a whole political-cultural system, that of Greek cities in the Roman Empire, as nowhere else. Embedded in this surviving urban framework is another unique aspect of Aphrodisias, namely a cosmopolitan social structure (Greek, Roman, Carian, pagan, Jewish, Christian) that is abundantly articulated in the site's 2000 surviving inscriptions. The ancient site, as currently preserved, presented, studied, and published, has been able to transmit the integrity of this remarkable cultural system through its monuments, public writing, and its art, to the present – both to visitors and to historical science.

The strengths of Aphrodisias, therefore, can be enumerated as follows: the unique asset of the Aphrodite of Aphrodisias, the integrity of the artifacts and the city's leading role in the art of sculpture, and the incomparable quality and completeness of the ancient city's urban profile. Aphrodisias allows us to see and to understand classical art and architecture in its ancient context more fully than is possible at any other eastern Roman site. Because its archaeological preservation is better than that of any other sites in Caria, Aphrodisias also provides modern scholars with a useful example of a typical Carian cult center, particularly in the Hellenistic and Roman periods. When all these assets are considered together they reveal the significance of Aphrodisias in world history.

3.1.b Criteria under which Inscription is Proposed

(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planing or landscape design.

The production of sculpture in Aphrodisias generally served local needs, but had also an immense impact on the production and development of art in the entire Roman Empire. The proximity of the marble quarries to the city was an important factor for the development of a local tradition of marble sculpture. Works signed by Aphrodisian sculptors, accompanied by the ethnic adjective “Aphrodisieus”, have been found in Rome and other archaeological sites throughout the Mediterranean. Sculptors of Aphrodisias worked for the Roman Emperors and produced top-level statues such as the Old and Young Centaurs, signed by Aristeas and Papias (now at the Capitoline Museum in Rome), discovered in the Hadrian’s Villa at Tivoli. Aphrodisian sculptors were major players in the art market in the Empire between the 1st and 5th century AD and thus have contributed to the development of the western sculptural tradition.

Along with their outstanding achievement in portraiture, Aphrodisian sculptors were also successful in architectural decorative sculpture and specialized in certain motifs such as those seen in the “peopled-scroll” piers adorning the Theatre Baths and the Hadrianic Baths and the mask-and-garland friezes from the South Agora. Aphrodisias is also exceptional in the long tradition of producing statues and architecture, in a typical ‘Aphrodisian’ style, in late antiquity. The city’s marble products were still widely sought after in Anatolia in the 5th and 6th centuries AD.

(iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

Aphrodisias thrived as a vibrant city of the Greek and Roman world from 2nd century BC to 7th century AD. Its state of preservation and epigraphic documentation for such a city of the eastern Roman Empire is unparalleled. As a unique cult centre for Aphrodite, a city with special privileges under the Empire, and a provincial capital in Late Antiquity, the city reflects the civilizations of the Hellenistic Age, and early Roman and Imperial era in its urban institutions, social structure and religious life, and it does so in a striking and individual manner. Moreover, its quarries and its sculpture workshops made it an important art centre, famous for its creativity and high-quality technical skill in marble carving.

The Sculptor’s Workshop, located next to the Bouleuterion, is one of the very few known and excavated ancient artistic workshops. It was a place of the highest-quality sculpture production in the city and a place for training apprentice sculptors. Numerous extraordinary finds of outstanding quality, as well as pieces made by the sculptors’ apprentices, illustrate the methods and infrastructure of one of the most important art-centers in the Roman world. Its finds are unique, and it has inspired contemporary artists and sculptors to study ancient craftsmanship. Since exceptional sculptures were produced here with a distinctive technical and aesthetic excellence, Aphrodisias can also be regarded as a city in which the highest-quality sculptural art of the Roman period can be seen.

The discovery of a wide range of statuary within an identifiable workshop context allows for the exploration of a number of issues related to the production, market and display of

sculpture in antiquity. Some of these issues are of a more technical nature, dealing with aspects of workshop organization, working methods, and training; others are concerned with chronology and with the wider artistic and cultural contexts of the output of the workshop. Within this context, the finds discovered at the Sculptor's Workshop in Aphrodisias provide a fuller understanding of the production of marble sculpture in the Roman world than has previously been possible at any other site.

(iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

Aphrodisias has an extraordinary ensemble of very well-preserved structures. Many buildings in the city have aspects that make them singularly important for the fields of Roman history, religious studies, western art and architecture, and civil engineering.

The Sebasteion preserves some 80 marble reliefs with multiple life-size figures and presents incomparable evidence for Roman imperial ideology and its reception; Greek mythology and its use in Roman-period contexts; and construction and carving techniques of the 1st century AD. The reliefs are also remarkable evidence of the cult that honored and worshipped Augustus and the Julio-Claudian emperors. They display a unique local aesthetic and a striking interpretation of and support for the imperial regime in Rome. In this sense, the Sebasteion complex is a truly extraordinary archaeological discovery.

The Theater, built into the prehistoric hill in the center of Aphrodisias, features the earliest known scene building with an aediculated façade. Most of the elements of aediculated early stage building were found during the excavation of the theater and the lowest storey has been partly restored in its original setting. The Archive Wall in the theater exhibits a well-preserved collection of official imperial documents regarding the status of the city under the Empire.

The Stadium at Aphrodisias is one of the best preserved and the largest stadia in the Roman world. Unlike the more common U-shaped variety that is featured in most of the contemporary stadia of the region, this structure adopts an unusual form, known as “amphitheatrical”, that has two curved ends (*sphendonai*).

The Temple of Aphrodite and the Cathedral-church into which the temple was converted in late antiquity were both imposing monuments whose separate forms can be reconstructed in detail. It is unusual to be able to trace the evolution of a major marble temple with such precision, and the powerful effect of the temples colonnades can still be felt in the evocative standing ruin of the later cathedral. This conversion is unique among all known temple-to-church conversions: the structure of the building was both enlarged and turned inside out.

Nearly the entire original architectural structure of the Tetrapylon is preserved with its elaborate and exquisitely carved architectural ornament. In c. AD 400, as major feat of engineering and also testimony to its civic importance, the 2nd-century Tetrapylon was taken down, restored, and put back up.

The South Agora is exceptional in terms of size, shape, and lack of parallels in an ancient urban setting. The 170-m pool has been compared to that of the Canopus at Hadrian's Villa, but that is in a different, private villa setting. Other pools that might be compared (at

Herculaneum in the Gymnasium and in the Villa of the Papyri) are smaller and not close in function and effect. The South Agora pool was a bold and grand statement of the city's abundant water supply and formed the centre-piece of a major public square.

(vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

The cult of Aphrodisias' central goddess Aphrodite is well attested from surviving versions of the cult statue, from the epigraphic record, and from the goddess' main sanctuary and temple. The cult was central to the identity of Aphrodisias and was an important factor in facilitating the city's diplomatic relations with Rome. The cult remained active for a very long period, even in late antiquity when Christianity had become the official religion in the Roman Empire. Versions of the cult statue are also known from other places around the Mediterranean and show the regional and supra-regional importance and wide distribution of the cult.

The depictions of the Aphrodite of Aphrodisias bear symbols of the goddess' connections with the cosmic world, and with beauty and love. The iconic image of the Aphrodite of Aphrodisias is indicative of the Late Hellenistic incorporation of the region's local traditions into the Greek-Roman world. Versions of the image, which have been found in many parts of the Roman Empire, suggest a vigorous promotion and extensive veneration of the goddess.

As a center of intellectual and artistic discourse, Aphrodisias was also a place of important philosophical activity, both under the high empire and in late antiquity. Alexander of Aphrodisias, a peripatetic philosopher of the 2nd century AD and the most celebrated of the ancient commentators on the works of Aristotle was among the most important thinkers of the Roman period. A neoplatonic school of philosophy also flourished at Aphrodisias under a charismatic Alexandrian philosopher named Asklepiodotos who was based in the city in the 5th century AD.

3.1.c Statement of Integrity

Aphrodisias has a remarkable archaeological and historical integrity from the 1st to the 6th century AD. This was a distinct cultural era in Anatolia under Roman rule, and the outstandingly well-preserved monuments of Aphrodisias illuminate it in an exceptional way. Its monuments are also well-studied, well-published, and well-conserved, and they are presented to the visiting public in a compact, highly memorable, and agreeable park-like setting that combines upstanding architecture, evocative ruins, and attractive natural landscape.

Much of the significance of Aphrodisias for Classical studies lies in its extraordinary state of preservation. The archaeological evidence for human occupation in the environs of the city is comparably well-preserved, in the absence of significant geomorphological change and intensive human occupation since antiquity. It has a long, well-studied history from the Bronze Age to the Ottoman Period, with a remarkable pinnacle of urban art and construction under the Roman and Late Roman Empire. The life and religious interaction of its citizens (pagan, Christian, and Jewish) are also very well understood from the

archaeological remains within the settlement and the inscriptions found during the excavations.

Many of monuments at Aphrodisias have been standing since antiquity, and most of them have been conserved. The excavated monuments are part of the conservation program and are constantly monitored and maintained. Perhaps about 15% of the total site has been unearthed, and at least 30% of the city centre is excavated. Site conservation is a combination of (1) restoration and anastylosis, and (2) conservation and maintenance – a continuing program of lime-mortar conservation treats the many ancient walls made of mortared masonry.

The site is highly sensitive to human and natural damage. The carved marble surfaces on which visitors walk are liable to longterm wear, and the abundance of high-quality carving on the monuments that remains in situ on the site are highly vulnerable to malicious human action and theft. The site is also threatened by rising ground water and by a very vigorous natural growth of grasses, weeds, scrub, bushes, and small trees. Occasional salt crystallization is also another issue that requires careful monitoring.

The property has been legally taken under control by the State. Thus, every development-oriented activity needs to be approved by the relevant authorities and is regularly controlled and monitored. Boundaries of the nominated area draw the limits of the remains at the largest extent which ensures fully representation of outstanding values. In order to sustain the integrity of the site many policies and actions have been proposed within the conservation and management plans, as well.

3.1.d Statement of Authenticity

Aphrodisias is famous for its remarkably preserved monuments and sculptures, for their superb documentation by some 2,000 surviving inscriptions, and for its unique balanced combination of nature and monumental remains. The city retains its authenticity in terms of form and design, materials and substance, location and setting. The authenticity of the site's claims is easily documented in its remains, its ancient records (i.e. inscriptions, coins), and in a very substantial body (several hundred items) of published research – articles, databases, monographs, and books.

The work of conservation and restoration on several major buildings at Aphrodisias (Tetrapylon, Sebasteion, and Theater stage) has been undertaken in conformity with the Charter of Venice and the highest modern standards of stone-for-stone anastylosis. The techniques applied at the site are used widely at other similar sites in Turkey. The extensive anastylosis work is based upon painstaking study and on the remarkable preservation of so high a percentage of the blocks from the major buildings. Anastylosis has concentrated on the three major complexes mentioned above.

Aphrodisias offers visitors the unique experience of seeing its major building complexes conserved, restored, and interpreted on the site, and then seeing the extraordinary sculptures that come from the buildings in the on-site museum. The combination of the recently restored Sebasteion building with copies of its reliefs and the display of the original reliefs in the new museum hall nearby is a truly unique experience. The statues and reliefs in the museum have been conserved with state-of-the-art modern methods and techniques.

The landscape dominating the environment of Aphrodisias has never been exposed either to industry or to mass tourism. It has remained authentic, and has been used as the resource for local farming. Vegetation is typical for inland Turkey, and rich sources of fresh water guarantee the survival of an abundant variety of fauna and flora – among them the rare species of *Campanula bipinnatifida*. Extremely rare species like the Tavas frog and the *Montivipera Xanthina*, a mountain viper, are exclusively found in the region of Aphrodisias.

3.1.e Protection and Management Requirements

Aphrodisias is a delicate human artefact that requires constant protection and conservation on a large scale. The Ministry of Culture and Tourism with its central and local branches and the excavation team are the main responsible bodies for the conservation, protection, promotion and management of the site. The site manager is the main responsible for coordinating the implementation processes of the management plan.

The site is registered on the National Inventory as the 1st degree archaeological conservation site and is protected within the framework of the Act on the Conservation of Cultural and Natural Property No. 2863. According to this act and its supplementary regulations neither construction nor excavation activities in these areas are allowed unless approved by the Ministry of Culture and Tourism providing continuity of their values and sustainable use. In this framework, a Conservation Plan for the site was prepared in 2002 and approved by the Izmir II Regional Conservation Council' decision no. 10614 in 01.05.2002.

The project of developing the Aphrodisias Management Plan was launched in the scope of the protocol signed on 08.11.2007 between the Ministry of Culture and Tourism and the Geyre Foundation. The Management Plan was drafted by Mimar Sinan Fine Arts University Research and Implementation Center of Urbanism team in 2011, and approved on 17th September 2013. The management framework constituted by the “site manager”, “Advisory Board” and “Coordination and Audit Board” was established by the Ministry as entitled by the Act No. 2863.

The archaeological site is excavated, researched and conserved by the excavation team which is authorized by the government on a yearly base, and the work is regularly monitored by the Ministry of Culture and Tourism. The site requires constant protection and guarding and a steady, continuous, and extensive site maintenance program to monitor and repair damage and wear to the stone monuments.

The conserved monuments are under constant supervision and continued protection. Large visible roof-shelters have been avoided since they are thought to have a negative effect on the visual appearance of the archaeological site – thus restraining the visitors to interpret the site as a whole. Fragile floors, as in the Hadrianic Baths, are mostly covered with geotextile, sand, and gravel to prevent plant growth and damage. The marble buildings need to be cleaned and checked for stability. Cracked marble elements need to be monitored and dowelled as soon as necessary. A continuous program of lime-mortar wall-capping is required to stop the swift deterioration of walls built in the less durable petit appareil and rubble techniques.

3.2 Comparative Analysis

Within the Context of Roman Cities in Asia Minor

Aphrodisias is different from other well-documented cities in Asia Minor mainly in terms of its outstanding preservation, its close connection to its high-quality white marble, and its compact integrity as a modern site. It was a free and autonomous, medium-sized city and was founded relatively late – and in these respects it was unlike the great megalopolises of Ephesus and Pergamon.

Ephesus had a long history, an archaic cult, and a similar urban profile to Aphrodisias. Pergamon was an older and larger city than Aphrodisias with a grand royal history back into the Hellenistic period of the third and second centuries BC. Some of its Roman-period remains are impressive. Unlike these great megalopolises, Aphrodisias passed from late antiquity to slow medieval burial without huge catastrophic events, and it was not on the major highways of later invaders, so that its Roman monuments remained virtually undisturbed. It is this outstanding preservation that makes Aphrodisias an exceptional example of a middle-sized Greek city under the Roman Empire.

Miletus, like Ephesus, was an important harbour city with a very long historic past back into the archaic period. Its monuments, apart from its theatre, however, survive little above ground level. As an archaeological site, Miletus is difficult to navigate and to understand due to constant silting.

Perge in Pamphylia on the river Cestrus was also an old foundation but like Aphrodisias its remains are primarily of the Roman period. They are well-excavated and impressive, especially its theatre, but they are primarily of the middle-imperial period. Unlike Aphrodisias, Perge lacks well-documented monuments and statue complexes from the early imperial period and from late antiquity. Aphrodisias has monumental complexes of unrivalled importance from these two periods.

Urban Pattern and Development

Analysis of the city plan in comparison with earlier cities in the Maeander valley, as well as with contemporary Roman colonies such as Corinth, shows that Aphrodisias' physical layout and the distribution of its public spaces follows Hellenistic and Classical Greek models closely.

Aphrodisias' urban remains were mainly built in Roman and late antique times and represent typical features of a mid-sized Roman town of about 15,000 inhabitants. The city provided the main elements to serve the needs of an administrative and cultural hub: a bouleuterion, a theater, an agora, and a stadium that accommodates more than double the number of citizens (in order to host supra-regional events). All aspects of a thriving Roman city are represented in the large number of inscriptions, coins, sculptures, and infrastructure components. However, unlike Pergamon or Ephesus, Aphrodisias was not a great metropolis in antiquity. It was both much more remote and much smaller, with a population perhaps one-tenth that of the leading cities of Roman Asia. Partly for these very reasons, however, it is exceptionally well preserved, giving both visitors and interested scholars an unusually full and evocative image of an ancient cityscape.

Located near the Maeander Valley, Aphrodisias experienced a historical development that fits with the regional settlement evolution. The city was part of a movement in which villages and cities developed along the Maeander River and its tributary valleys at the beginning of the 2nd century BC. As a strong ally of Rome, Aphrodisias saw itself in a special role from the earliest days of the Roman Empire. Being exempt from paying taxes to the Roman state, Aphrodisias could develop its own specific role among its neighbors in western Asia Minor. This special circumstance resulted in a building boom at the beginning of the 1st century AD that created and shaped the urban character of Aphrodisias.

Aphrodisias has a rich city centre and a main boulevard that follows the Roman idea of urban planning in a Greek setting. Aphrodisias' main boulevard, the Tetracylon Street, is a typical Roman and late antique colonnaded street. Like the main streets in Ephesos, Roman Miletus, or Antioch, the Tetracylon Street was a thoroughfare that connected the central zones of the city – Temple, Agora, Sebastion, Theatre – and provided space for people to conduct business and socialize in the adjoining colonnade. The archaeology of Aphrodisias' Tetracylon Street is unusually rich and informative.

Like other Roman cities with a Greek background, Aphrodisias developed a keen interest to expand and refine its urban space. The South Agora was an urban park and part of the earliest building program in the city. It features a gigantic pool 170 m long designed on the model of the great *porticus* of early imperial Rome. A grove of palms, recently discovered around the pool, exemplified the city's endeavors to provide a grand leisure space for its citizens. The newly explored South Agora pool and palm park are so far unique in the public realm outside the city of Rome.

The city wall of Aphrodisias was built in the mid-fourth century AD, the period acknowledged as an era of peace in Anatolia. Unlike similar walls built at the end of the 3rd century in Rome and Athens, the construction of the city wall was not for defensive purposes but was an initiative undertaken by state administrators for purposes of representation.

As in other Roman cities, Aphrodisias' infrastructure was sustained by a series of aqueducts, feeding fountains, baths, and probably domestic areas. The longevity of these structures – they functioned until the mid-7th century AD – is not atypical, but exceptional for their careful maintenance for so long. The steep decline of the city after earthquakes and violent events at the end of the 7th century AD mirrors the situation elsewhere in Asia Minor in this period: cities that were thriving centers in Byzantine Anatolia, such as Sagalassos, Sardes, Miletus, Ephesos, or Amorium, experienced similar catastrophe at this time. Aphrodisias survived and regained prosperity in the mid-Byzantine era, when the city was again place of workshops of at least regional importance. It had a thriving Christian community whose bishop was powerful enough to oversee other communities as far as Miletus.

Few major Roman monuments, particular those located in major cities, have survived from antiquity untouched. Throughout the post-antique period there was demand for both metal and materials that could be burned to make lime, in particular marble and limestone. Many of the monuments in the Forum Romanum at Rome were demolished or stripped of their marble to feed this demand and the same fate befell structures elsewhere. One of the

reasons why Aphrodisias is so well-preserved is that the city was never re-settled in any significant way and this kind of on-site recycling remained limited.

As a result, Aphrodisias' built history is not unique in the context of Roman Asia Minor, but the exceptional state of preservation makes Aphrodisias an outstanding reference point in the study and interpretation of urbanism, art, and architecture in the Roman world. It gives an unusually detailed impression both of what Roman cities had in common with each other and of how a particular city forged its own local identity. The monuments of later Hellenistic and Imperial Aphrodisias – the public buildings, the honorific statues, the funerary inscriptions listing the accomplishments of the deceased – are all the products of the constant competition for recognition and renown by which leading local citizens distinguished themselves from one another, and by which individual cities defined their identities in relation both to nearby cities and to Rome. Like other Roman-period cities in Asia Minor, and unlike most cities in Italy and the European provinces, it recovered quickly from the crises of the 3rd century, and maintained much of the physical appearance and many of the cultural habits of a Classical city for another two to three hundred years. Over the course of the 6th and early 7th centuries, the picture changed dramatically. At Aphrodisias, as at Ephesos and Sardis, traditional city life was a thing of the past by the early to mid-7th century. In this respect, the cities of western Asia Minor stand in marked contrast to cities in the Roman Near East such as Gerasa or Antioch, where the transition from late antique to Medieval was much more gradual.

Marble Quarrying and Sculpture Production

For establishing a history of the technology of quarrying, Aphrodisias offers a particular advantage. Compared to local quarries elsewhere, the City Quarries are both large and well preserved. As a result they present an invaluable case study for exploring the relationship between a city and its stone resources. No major monuments outside Aphrodisias built in Aphrodisian marble have yet been identified, but most of the monuments of the city are in its own marble. It should therefore be possible to check the chronology and output of the quarries against the marble actually used in the buildings and monuments of Aphrodisias.

The problems of obtaining a high-quality stone for either architecture or sculpture were reduced to a minimum at Aphrodisias. The ridges from which the marble was quarried rise in a relatively gentle slope from the plain. The gentle gradient facilitated the quarrying far more than, for example, the verticality of the Carrara quarries or the flatter land that characterizes the Dokimeion quarries. Overall the relationship of the quarries to the city is almost ideal for ease of quarrying and transport.

The City Quarries at Aphrodisias are far smaller than the contemporary quarries on Prokonnesos, on Thasos, at Dokimeion, and in the west at Carrara (Luna). These more famous quarries were intensively exploited to supply demand for high-quality materials from a wide region; their materials were widely exported. The Dokimeion quarries were certainly under imperial control and a sizeable proportion of their output was destined for Rome. In contrast, Aphrodisias does not seem to have exported many rough blocks from its quarries; the City Quarries at Aphrodisias and probably also the other quarries in Aphrodisian territory were opened to supply local demand. Most of these quarries were probably privately owned, though large-scale extraction might have been coordinated by, or at the request of, municipal officials. The local workshops produced standard

architectural items for local use, or sent teams to work on public or imperial monuments such as the Severan Forum in Leptis Magna, the Villa Hadriana at Tivoli, or the Temple of Venus and Roma in the city of Rome (all of these monuments are in the WHL).

Sculpture was an art form widely practiced in Greek and Roman cities. However, certain cities became more prominent in this art and were famous for their sculptors in the Hellenistic and Roman periods such as Athens, Rhodes and Pergamon. In many of these cases, the artists are known only through the works they made (and signed) for Roman patrons in Italy. Because Roman Athens, for example, is not well-preserved, we know little about the sculpture produced there for local consumption. At Aphrodisias, by contrast, it is possible to study the sculptures carved by once-famous artists not only for the international market, but also for their local fellow-citizens. A number of sculpting workshops are recorded on inscriptions carved on statues; however, the only Sculptor's Workshop to have been systematically excavated is the one at Aphrodisias.

The Sculptor's Workshop at Aphrodisias offers archaeological insight into a business which was integral to Roman cities of the imperial period. The well-preserved archaeological state of the Sculptor's Workshop and its output can contribute to the understanding of both sculptural techniques and the organization and day-to-day functioning of marble workshops in antiquity, including the division of labor and the training of apprentices. The unfinished and re-worked marbles provide the most useful information about how marble sculptors worked in antiquity. Sculptures in various stages of completion allow for the reconstruction of the working process from quarry state to finished product. Unusual patterns of working – seen, for example, in the unfinished head of the otherwise complete statue of a togate figure – offer insights into the specialization and division of labour within the workshop. Furthermore, pieces in the process of being re-carved provide not only technical information about the process of refurbishing older statuary for re-use, but also a glimpse into the training of sculptural apprentices. The presence in the Sculptor's Workshop of old statuary, some of which was in the process of being re-worked, demonstrates that the workshop's activities included the collection, storage, renovation, and re-sale of “antique” marble statues.

Until recently the two leading portrait centres known to us in Roman Anatolia were Ephesus and Pamphylia, with its two cities of Side and Perge. Without, however, denying a leading role played by these two centres, a review of the most important portrait discoveries made at Aphrodisias accentuates the talent, originality and individuality of its sculptors. It also reveals an exceptional panorama of portrait sculpture which through its quality and quantity illustrates the development of that art from the later 1st century B.C. to the 6th century A.D. In technical details, workmanship, and style, the Aphrodisian portraits exhibit a sense of cohesion and continuity that are consistent with the sculptural traditions that flourished in the Carian city over six centuries.

In comparison with Ephesus and the Pamphylian cities, the 2nd and 3rd centuries at Aphrodisias may not be represented by a large body of material. However, several handsome and unusual items, such as a Trajanic bust, two female statues, the head of a priestess, the excellent full portrait figures of L. Antonius Dometinus Diogenes and his cousin, Claudia Antonia Tatiana, as well as two pugilists found in the Theater, testify to the continued quality of the Carian sculptors' art. Quality joins extraordinary quantity in the portraits datable to the 4th-5th century, a period which witnessed at Aphrodisias an unusual

flowering of portrait art unparalleled in any other centre in Asia Minor or the empire as a whole.

Compared to other art centers of the Roman Empire, the Aphrodisian craftsmen had several assets which made them competitive despite their late arrival in an art market where the neo-Attic workshops still prevailed. Their technique and sculptural virtuosity was based on the quality and availability of the local marble, easily exploitable on a large scale in very accessible quarries at the foot of Mount Salbakos and right by the site, as well as on the effects of color and texture it allows. Therefore, Aphrodisias' relation with the art of sculpture is one of the characteristics that distinguish the site among other ancient cities with similar qualities. The sculptures found on the site also testify to the existence of a sculpture school which was in operation from the 1st century BC to the 6th century AD. The excavations have revealed some of the best surviving examples of ancient sculpture of the Roman and late antique periods.

Cultic Values

Whereas Artemis seems to have been the most popular Greek deity in much of Asia Minor, particularly along the western coast, sanctuaries in other regions chose instead to identify their local goddesses as Kybele, Hera, or Aphrodite. Caria, in particular, seems to have preferred Aphrodite above all others.

Beginning around the 7th century BC, Aphrodisias in Caria became known as the center of worship for an important local goddess. By analyzing the archaeological remains from this well-preserved Carian sanctuary, and by comparing them with material from other cult sites in Caria and elsewhere in Anatolia, it is possible to reach a clearer understanding of the strong local religious traditions in western Asia Minor and their persistence through the Hellenistic and Roman times. Like other goddesses worshipped in Caria, the Hellenization and urbanization of the region caused the local deity at Aphrodisias also to become Hellenized and associated with the Greek Aphrodite. Most of the evidence about the goddess and her cult post-dates this transition, which probably occurred around the 2nd century BC. Little is known, therefore, about the origins and early development of the Aphrodisian divinity, not even her original Carian name.

The iconography of the goddess's garments sends the message that this local goddess is also universal, but its universality is defined entirely in terms of Greek tradition, without any of the allusions to kinship with Rome found later in the decoration of the Sebasteion. The founders conceived of the new town in terms of Greek civic and religious culture. If Aphrodisias was to serve as an outpost of Rome, it was to do so by existing and operating within local tradition, rather than by departing from it, as in the case of Roman Corinth.

The Artemis of Ephesos provides a particularly useful comparison with the Aphrodite of Aphrodisias because it has been so extensively studied and published. Although Ephesos was always a much larger and more important city than Aphrodisias, the cities are similar in that both were the centers of cults of geographically specific Anatolian deities. Images of the Artemis of Ephesos are known already from the Archaic period and, like the Aphrodite of Aphrodisias, the goddess was widely popular during the Hellenistic and Roman periods.

However, images of the Artemis of Ephesos survive in a much greater variety of materials and techniques than those of the Aphrodite of Aphrodisias; and at least 150 examples are known. While this is three times the number of preserved representations of the Aphrodite of Aphrodisias, the survival rate for images of the Aphrodisian goddess is striking given the far greater importance of Ephesos in antiquity. Furthermore, the statistics for the two goddesses become markedly closer if only the free-standing marble sculptures are considered. There are 80 surviving statues and statuettes of the Artemis of Ephesos, 63 of which come from sites other than Ephesos. Of the 39 free-standing sculptured figures of the Aphrodite of Aphrodisias, 31 were found outside of Aphrodisias. The resulting distributions are striking: for each goddess, 79% of the marble images were found outside their home city. Furthermore, representations of both goddesses have been found at several of the same archaeological sites, including Rome, Ostia, Siena, Athens, Leptis Magna, and Salona, as well as Ephesos and Aphrodisias themselves.

In terms of religion and belief, the inscriptions and monuments of the city and its territory provide an unusually rich body of evidence for the tolerance of the Roman authorities for pagan identity more than a century after the death of Constantine.

3.3 Proposed Statement of Outstanding Universal Value

a. Brief Synthesis

Aphrodisias is located in southwestern Turkey, in the fertile valley formed by the Morsynus River, in the ancient region of Caria. The history of the area comprising Aphrodisias dates back to the Late Chalcolithic Period. The city was founded in the 2nd century BC, during the period of intense urbanization in the Meander Valley, and then or later was laid out in a grid around the temple of the goddess Aphrodite. Because the city shared a close interest in the goddess Aphrodite with Sulla, Julius Caesar, and the emperor Augustus, Aphrodisias had a close relationship with Rome. It obtained a privileged 'tax-free' political status from the Roman senate, and subsequently developed a strong artistic, sculptural reputation. Aphrodisias remained under Roman rule during the Imperial Period and under Byzantine rule in the late antique and medieval periods.

The Cult of Aphrodite was the most important cult of Aphrodisias. The sanctuary at Aphrodisias had a distinctive cult statue of Aphrodite which defined the city's identity. The Aphrodite of Aphrodisias combined aspects of a local Anatolian, archaic fertility goddess with those of the Hellenic Aphrodite, goddess of love and beauty. It distributed this unique identifying image as a religious 'export' from Anatolia across the Mediterranean, from the city of Rome to the Levant. The importance of the Aphrodite of Aphrodisias continued well beyond official imperial acceptance of Christianity; the Temple did not become a church until c. 500 AD.

The proximity of the marble quarries to the city was a major reason that Aphrodisias became an outstanding high-quality production center for marble sculpture and developed sculptors who were famous throughout the Roman Empire. The longevity of high-standard production of sculpture in Aphrodisias assures its role as a unique place in human cultural history and makes important contributions to our understanding of ancient monumental art in its local contexts of social interaction. At the same time, the techniques and the highly

skilled use of marble, the quality of local artistic design, and the production of advanced portrait sculpture give Aphrodisias a unique place in modern scholarship.

A distinctive Greek-Roman political and cultural system is embodied and enacted in Aphrodisias's surviving urban fabric. This distinctive urban culture of Anatolia under Roman rule represents the urban system and planning characteristics of the Greek and Roman periods, with all public facilities and monuments specific to those eras. Because its archaeological preservation is better than that of any other sites in Caria, Aphrodisias provides modern scholars with a useful example of a typical Carian cult center, particularly in the Hellenistic and Roman periods.

Embedded in this surviving settlement pattern is another unique aspect of Aphrodisias, its cosmopolitan social structure (Greek, Roman, Carian, pagan, Jewish, Christian) that is abundantly articulated in the site's 2000 surviving inscriptions. When all the above described characteristics of the site are considered together they reveal the significance of Aphrodisias in world history.

b. Justification for Criteria

(ii) The exceptional production of sculpted marble at Aphrodisias blends local, Greek, and Roman traditions, themes, and iconography. It is visible throughout the city in an impressive variety of forms, from large decorated architectural blocks to over life-statues to small portable votive figures. The proximity of good quarries with both pure white and grey marbles was a strong catalyst and enabling factor for the swift development of the city as a noted centre for marble-carving and marble-carvers. The great ability of Aphrodisian sculptors was well noted in antiquity and sought after even in metropolitan Rome where signatures of Aphrodisian sculptures appear on some of the finest works from Hadrian's Villa at Tivoli. These sculptors were major players in the art market in the Empire between 1st and 5th century AD and thus have contributed to the development of the western sculptural tradition.

(iii) Aphrodisias occupies an important place in the study of urban culture in Asia Minor from the late Hellenistic period to Late Antiquity. Like many other cities in the region, Aphrodisias blends aspects of Greek tradition with a variety of received elements of the Roman Empire. Aphrodisias stands out because of its extraordinary state of preservation and extensive epigraphic documentation and because of its cultic and historical importance. It was a unique Carian centre for Aphrodite, a city with special privileges under the Empire, and a provincial capital in Late Antiquity. Moreover, its quarries and its sculpture workshops made it an important art centre, famous for its creativity and high-quality technical skill in marble carving. Aphrodisias has one of the very few known and systematically excavated sculpture workshops of the Roman Empire, which provides a fuller understanding of the production of marble sculpture than almost anywhere else in the Roman world.

(iv) Aphrodisias bears exceptional testimony to the built environment of a Greco-Roman city in inland Asia Minor. Several of its monumental buildings have unique features in terms of architecture and design, and many are outstanding simply in terms of their state of preservation and conservation. The Sebasteion, a remarkable cult complex for the worship of Augustus and the Julio-Claudian emperors, represents a distinctive integration of Hellenistic,

Roman and Aphrodisian artistic traditions. The so-called Archive Wall in the theater is a famous example of a well-preserved collection of official imperial documents regarding the status of the city under the Empire. The Theater also features the earliest known scene building with an aediculated façade. The Stadium, which has a peculiar architectural form known as “amphitheatrical”, is the best-preserved as well as one of the largest buildings of this stadium type in the whole ancient world. The conversion of the Temple of Aphrodite into a cathedral, around 500 AD, is unique among all known temple-to-church conversions in its scale, engineering, and transformative effect. The entire original architectural structure of the Tetrapylon, the conspicuous entrance to the outer Sanctuary of Aphrodite, is preserved with its elaborate and exquisitely carved architectural ornament. The South Agora is exceptional in terms of size, shape, and lack of parallels in an ancient urban setting.

(vi) Aphrodisias was famous in antiquity as the cult center of a unique version of Aphrodite which amalgamates aspects of an archaic Anatolian fertility goddess with those of the Hellenic goddess of love and beauty. The Aphrodite of Aphrodisias appears in marble figures from the site of Aphrodisias itself as well as from many other locations around the Mediterranean. This dissemination of the cult image is strong evidence of the regional and supra-regional importance of the cult. The city was also famed as a place of philosophical activity under the high empire and in Late Antiquity. Alexander of Aphrodisias, the most celebrated of the ancient commentators on the works of Aristotle, is considered one of the most important thinkers of the Roman period. A school of Neoplatonic philosophy flourished at Aphrodisias under Asklepiodotos of Alexandria, who was based in the city in the 5th century AD.

c. Statement of Integrity

Aphrodisias is of outstanding importance in terms of its unity and integrity. The property has visual integrity and a long, well-studied history from the Bronze Age to the Ottoman Period. The nominated property includes all elements necessary to express its values and does not suffer from significant geomorphological change or intensive human occupation since antiquity. Boundaries of the nominated area draw the limits of the remains at the largest extent which ensures fully representation of outstanding values. The property has been legally taken under control by the State, also many policies and actions have been proposed within the conservation and management plans in order to sustain the integrity of the site.

d. Statement of Authenticity

Aphrodisias retains its authenticity in terms of form and design, materials and substance, location and setting. This claim is clearly proven by remarkably well-preserved monuments and sculptures, about 2000 surviving inscriptions, a comprehensively studied history, and a substantial body of published research. The work of conservation and restoration at Aphrodisias has been undertaken in conformity with the Charter of Venice, respecting their original design and building materials. The landscape dominating the environment of Aphrodisias has never been exposed either to development or to mass tourism and offers visitors the experience of feeling the ambiance of a Greco-Roman city in its historical context.

e. Requirements for Protection and Management

The Ministry of Culture and Tourism with its central and local branches and the excavation team are the main responsible bodies for the conservation, protection, promotion and management of the site. The archaeological site is excavated, researched and conserved by the excavation team which is authorized by the government on a yearly base, and the work carried out is regularly monitored by the Ministry of Culture and Tourism.

The site is registered on the National Inventory and is protected within the framework of the Act on the Conservation of Cultural and Natural Property No. 2863. A Conservation Plan for the Archaeological Site was prepared, and approved by the relevant Regional Conservation Council in 2002.

Aphrodisias Management Plan, which was prepared under the surveillance of the Ministry of Culture and Tourism, was approved on 17th September 2013.

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a Present State of Conservation

Although excavations in Aphrodisias have been sustained since the beginning of 1960s and the city center with its public monuments has been revealed, much of the remains are still under the ground. Recent and current work has focused mainly on protection and restoration of excavated remains and on understanding the city plan and the urban development through smaller scale excavations and geophysical research.

Because the primary material of excavated structures is marble, the buildings in the city center are very well preserved. The scope of conservation at Aphrodisias can be discussed under two main headings: Protection and restoration.

The conservation of artifacts discovered through the excavations is an important issue that needs to be sustained more effectively in the framework of a plan. Therefore, this subject has predominantly been addressed within the scope of the current excavation and research program. In this context, intense conservation work has been conducted in recent years in the Temple of Aphrodite, the Bouleuterion, the Bishop's Palace, the Atrium House, the Theatre, the North Agora, and the Baths of Hadrian.

Aphrodisias is one of the pioneering projects in terms of stone-for-stone restoration or *anastylosis* in Turkey. The Tetracylon, the anastylosis of which was completed in the early 1990s, and the anastylosis of the east corner of the Sebastion's South Building, of which most of the architecture and reliefs have been found during excavation, completed in 2014, are exemplary. The Sebasteion, an extraordinary complex for the worship of the Roman Emperors in a Greek setting, displays two three-storey halls, a temple, and a propylon. The original architecture from the Propylon, the entrance gate to the Sebasteion, is nearly fully preserved and currently (2014) the subject of a new anastylosis project.

There are other monuments uncovered in the Ancient City that are suitable for anastylosis. However, intense programs of anastylosis pose the risk of negatively affecting the perception of the city as a ruin. In this context, the appropriate approach will be to determine the suitable points to display the city's architecture and history, and make an anastylosis plan accordingly. In addition, it is possible to represent such monuments through other kinds of architectural application and with the assistance of graphic information panels.

4.b Factors Affecting the Property

(i) Development Pressures (e.g., encroachment, adaptation, agriculture, mining)

Agricultural activities especially around the site rank as the number one risk. Effects of the ongoing agricultural activities on the archaeological site within the 1st and 3rd degree archaeological conservation sites constitute an important matter that should be addressed.

Illegal excavations and treasure hunting constitute another important threat for the site. Necessary measures can be discussed to inform the local community and encourage them to embrace the ancient city as part of their own heritage. It is deemed especially necessary

to protect the areas where archaeological research has yet to be conducted. The necessary steps to increase security measures should be fully discussed.

Another human-origin risk in the basin is the ongoing Karacasu Irrigation Dam construction near Karacasu. Even though the altitude of the dam is lower than the altitude of the site and the dam reservoir is 10 km away from the Ancient City, there is no precise information on how the dam will affect the underground drainage network across the basin.

Projects defined in the management plan for the solution of these problems are:

- Ancient City Security System
- Removal of illegal construction on the 1st Degree Archaeological Conservation Site
- Expropriating the private property on the 1st Degree Archaeological Conservation Site
- Basin Scale Evaluation of the Environmental Impact Assessment of the Karacasu Irrigation Dam and Determining its Potential Effects on the Site

(ii) Environmental pressures (e.g., pollution, climate change, desertification)

One of the environmental problems is the drainage problem in the Ancient City and surroundings. Especially with the increase in precipitation rates between months of November-March the ground water level rises rapidly and causes the low altitude areas in the site to fill with water. The rise in water level damages ancient artifacts, particularly the North and South Agoras and Bouleuterion. Furthermore, with the continuing precipitation in summer months of extreme years, the ground water level rises, leading to interruptions in excavation works.

Another issue resulting from drainage problems at the site is herbaceous plants rapidly covering the surface of the site in spring months. This situation also presents an obstacle for visitors' perception of the site in this period.

In this context, resolving the drainage problem within the site borders has to be considered at the initial stage both to minimize the damage to ancient artifacts and facilitate excavation work. Furthermore, herbaceous plants have to be removed from the site to avoid fire hazard during summer months, and fire intervention methods have to be improved. The solution to this problem may also facilitate the long term planning of the excavation.

The Regional Directorate of State Hydraulic Works prepared a report in 2012 on the measures to be taken for solving ground, surface and rain water problems and related estimated cost. Two projects were proposed by this report; first, extending and rehabilitating the roadside ditch located on Karacasu-Tavas road; secondly, using the original drainage system of the ancient city, traces of which can be followed today, for draining the ground water by gravity flow. Based on this report, Regional Conservation Council requested the Excavation Team with its decision dated 23rd May, 2013 do a research on this matter and conduct a detailed report and project for draining the groundwater.

Projects defined in the management plan for the solution of these problems are:

- Making a Comprehensive Basin Scale Hydrogeological Map of the Site and Taking Necessary Drainage Measures
- Removing Herbaceous Plants from the site

(iii) Natural disasters and risk preparedness (earthquakes, floods, fires, etc.)

The most important natural risk in Aphrodisias and the basin is earthquakes. The region within the basin borders is marked as a “First-Degree Seismic Zone” in the 1/1.800.000 scale Map of Earthquake Zones in Turkey” that went into effect with the Council of Ministers’ decree number 96/8109 dated 18.04.1996 (Fig. 39).

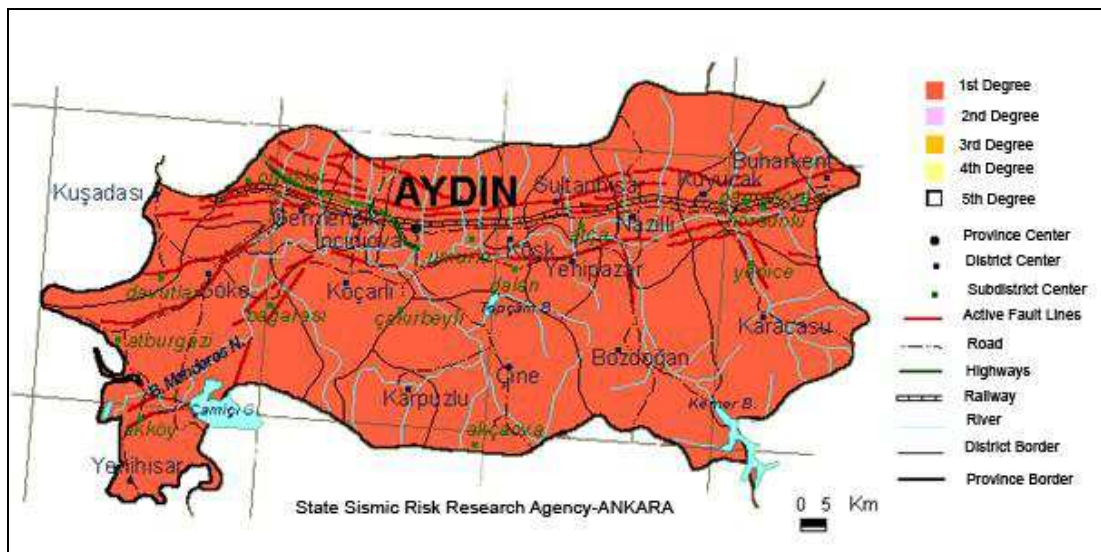


Fig.60: Aydın area, map of seismic belts (Republic of Turkey, Ministry of Public Works and Settlement, 1996)

The city of Aydın is located in the Great Menderes Graben of the Western Anatolia Rift System, which is among the primary earthquake risk zones of Turkey and is an east-west oriented rift bordered with active-normal faults of 150 km in length and 10-20 km in width. In general, earthquakes occur predominantly on this big tectonic east-west oriented line and on its branches.

Floods constitute one of the constant threats against existent structures in the site. In this context, the problem of draining the water accumulated in the site can be opened to discussion. Research on the city’s history reveals that this was a problem also during the Roman period and that a drainage system was established to resolve it. It can be encouraged to research the extent to which this system has been preserved.

It is observed that the risk of fire is increased by insufficient rainfall in the summer months when especially the herbaceous flora across the site dries up. During the 2011 excavation season, there was a fire in an area near the Theater Hil, the south of the Ancient City centre, caused by herbaceous plants that were not cleared from the area. The fire that started during work hours was put out in a short time through the intervention of the

excavation team and workers. However, this bad experience proved that fire is an important risk for the Ancient City.

Project packages have been developed in response to the above mentioned problems and strategies have been devised for the relevant work:

- Determining the Earthquake Resilience of all Archaeological, Traditional and Modern Structures at the Ancient City and Taking the Necessary Measures
- Removing Herbaceous Plants from the Ancient City
- Placing Mobile Water Tanks at Appropriate Spots in the Ancient City
- Determining the Damage that May Result Due to Overflows and Floods at the Ancient City and Vicinity through Computer Modeling and Developing Intervention Methods in Areas Subject to Flood Risk
- Drafting the Disaster Management and Emergency Action Plan
- Conducting In-service Training on the Emergency Action Plan for all Personnel Employed at the Ancient City and Geyre Municipality

(iv) Responsible Visitation at World Heritage Sites

Due to its rich archaeological value and proximity to other significant ancient cities such as Ephesus and Hierapolis-Pamukkale, Aphrodisias is gradually beginning to be included in important archaeological excursion routes and the visitor demand for the site is consequently rising each year. However, with the increase in visitor numbers, the major policy approaches should be the transmission of the archaeological value of the site and its environs to future generations, and sustaining a certain level of quality for the archaeological impressions of the visits, as well as touristic services and infrastructure.

Current visitors to the site are on average 150,000 per annum. The visits were provided on paths through the ruins. The numbers posed risks to the sensitive carved marble surfaces on which visitors must walk, and to the abundance of high-quality carving on the monuments that remains in situ. Visitors had direct access to sensitive carved marble monuments. The site is highly sensitive to human and natural damage. The carved marble surfaces on which visitors walk are liable to longterm wear. The Landscaping Project conducted by the Ministry of Culture and Tourism was approved by Regional Conservation Council on 27th of March, 2014 and implemented by almost 90% on the site. The projects defines the visitor paths, which are constructed of natural stone and wooden sleeper without any cement mortar, in a way that visitors no longer create pressure on remains. Measures for visitor safe were also applied to the places where necessary.

It has been established that most tourist visits occur in the periods of March, April, May and August, September, October. In terms of preserving the standards of the site and in order to enable a comfortable and safe touring of the site, it is important to determine the maximum number of people who can be at the site simultaneously. In this context, the bearing capacity will be calculated in future phases in the framework of the Aphrodisias Management Plan.

The state policy with regard to visitor income requires the collection of all incomes from the archaeological sites and museums within the State Budget and its distribution to archaeological sites and museums upon their needs. Except for the income generated from museum and site entrance tickets, the economic return for the towns of Geyre and Karacasu from these touristic activities remains limited. Apart from the roadside restaurants where visitors to the site stop for a meal for a couple of hours, there are no facilities that bring noteworthy tourism revenue to the local economy.

(v) Number of inhabitants within the property and the buffer zone

Population within proposed world heritage boundaries : None

Population within proposed buffer zone boundaries : 956 inhabitants (2012)

Geyre Village is located within the borders of Karacasu District of Aydın. According to data from the Address Based Population Register System (ABPRS) of the Turkish Statistical Institute (TUIK), the city-wide population growth in Aydın through 2007-2010 has been similar to the country-wide growth observed in Turkey. Meanwhile there has been a population decline of 12.53% in Karacasu District and 4.93% in the Geyre Settlement. It is understood that the cause of population decline is the domestic migration to the city of Aydın and other regions for economic reasons.

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a Ownership

Land use across the Geyre Settlement is as follows; 18% residence, 44% agricultural area, 16% forested land, 0.5% graveyard, 3% olive grove, 2% woodland, 5% empty field, 7% orchard, 3% tobacco, 1% pine nut, 0.5% municipality special field. The first graphical cadastral map of the settlement was made in 1957-58, and covered the neighborhoods of İstiklal and Dörtyol.



Fig.61: Ownership within Geyre Settlement

The land of the Municipality Building, the health center, the elementary school, and the mosque are the state lands owned by the Treasury, along with some parcels belonging to the Ministry of National Education and municipality. Despite the predominance of private ownership outside the city walls, the area inside the city walls, which is nominated as world heritage, is mostly the state property.

5.b Protective Designation

Article 63 of the Constitution dated 1982 can be cited as the highest legal framework regarding conservation in Turkey. The article indicates that the State shall ensure the conservation of the historical, cultural and natural assets and wealth, and shall take supportive and promotional measures towards that end.

Principle legislation regarding conservation is the Act on the Conservation of Cultural and Natural Property No. 2863. The act aims at identifying the definitions regarding the movable and immovable cultural and natural assets to be protected, organizing the procedures and activities to be realized, and determining the foundation and duties of the

organization that will pass the necessary resolutions and implementation decisions on this issue. Relevant regulations, resolutions, conservation plans, council and court decisions constitute the body of jurisprudence for the preservation and management of cultural properties.

The primary legal status of the Archaeological Site of Aphrodisias is “archaeological conservation site”. Law on the Conservation of Cultural and Natural Property describes conservation sites as, “cities and remains of cities that are the product of various prehistoric to present civilizations that reflect the social, economic, architectural and similar characteristics of the respective period, areas that have been stages of social life or important historical events with a concentration of cultural property and areas the natural characteristics of which have been documented to require protection.” Ministry of Culture and Tourism, Superior Council of Immovable Antiquities and Monuments decision number A-1254 date 15.2.1978, registered the Aphrodisias Ancient City settlement and vicinity as the 1st Degree Archaeological Conservation Site and prohibited all construction on the site. This prohibition had negative effects on urban development, thus following scientific excavations carried out by the Aphrodisias Museum Directorate. A part of Dörtyol Neighborhood and İstiklal Neighborhood were designated as the 3rd Degree Archaeological Conservation Site with the Izmir No. II Council for the Conservation of Cultural and Natural Property decision dated 10.01.2001 number 9756.

Principles regarding the conditions of protection and use of archaeological conservation sites are defined by the Superior Council for the Conservation of Cultural and Natural Property in the Resolution No. 658 “Archaeological Sites, Protection and Use Principles” dated 05.11.1999. Accordingly, the 1st Degree Archaeological Conservation Sites are “conservation sites to be identically preserved, with scientific works for purposes of protection”. It has been decided that no settlement will be permitted on these sites, that they will be identified in land development plans as conservation sites to be identically preserved, and that no excavation other than scientific excavations can be conducted. Conservation council’s permission must be obtained for interventions that may be needed in certain situations. According to this resolution, new arrangements may be permitted within the 3rd Degree Archaeological Conservation Sites.

10 pieces of ancient marble quarries from Hellenistic and Roman periods situated in Taşkesiği site in Palamutçuk Village located at 1.5 km northeast of archaeological site of Aphrodisias were registered as monuments to be preserved by the decision of High Council of Immovable Cultural property and Monuments dated 23rd July, 1981.

5.c Means of Implementing Protective Measures

Actors within the administrative structure of the site for the planning and conservation of the tangible and intangible cultural and natural assets of Aphrodisias are central and local administration institutions.

The Ministry of Culture and Tourism, which is the main responsible government body for conservation and management of the site, is organized both at central and local level. The General Directorate of Cultural Heritage and Museums regulates the activities of its local branches and conduct the projects in the fields of landscaping, management planing and the World Heritage issues. It is also responsible for the identification of unearthed movable

and immovable cultural assets, their protection, presentation and promotion, and the adoption of preventive measures to protect them from damage and abduction. Regional branches of the General Directorate include the Aphrodisias Museum Directorate, Aydın Regional Council for Conservation of Cultural Heritage, and Izmir Directorate of Surveying and Monuments which are the key institutions responsible for site preservation activities. The Izmir Directorate of Surveying and Monuments is the executive body for monitoring the implementation of projects operated at site.

All conservation and development activities take place according to the national Act on the Preservation of Cultural and Natural Heritage with the approval of the Regional Conservation Council. Designating the site as the 1st and 3rd degree archaeological conservation site means neither construction nor excavation activities in these areas are allowed unless approved by the Regional Conservation Council. The activities within registered conservation zones should be projected by related institutions appropriately to the conservation plans and can only be implemented if they are approved by regional conservation councils. If there is a problem with implementation of projects or any activity is realized inappropriately to the Act No. 2863 and its Supplementary Regulations, these organs implement legal action.

The Superior Council for the Conservation of Cultural Property is responsible for the identification of principles to be applied in works related to the protection and restoration of immovable cultural assets to be preserved, ensuring the necessary coordination among regional conservation councils, assisting the Ministry where necessary by providing its opinion regarding the regional conservation council decisions; making decisions after evaluating the objections to decisions on the grading of conservation sites, conservation site transition period preservation principles and conditions of use, conservation plans and revisions.

Aphrodisias conservation site is located within the borders of Geyre Town in Karacasu District of Aydın. The executive local authority in this site is the Aydın Metropolitan Municipality. Municipalities are responsible for managing development of the sites and implementations of development plans.

Archaeological activity is supervised and archaeological excavation is carried out by the excavation team, activities of which are regularly controlled by the Ministry of Culture and Tourism. Excavations at Aphrodisias are sponsored by the Institute of Fine Arts in cooperation with the Faculty of Arts and Science, New York University. The excavation permit is granted on a year by year basis by the Cabinet (Council of Ministers).

The Site Manager, who has been appointed in the management planning process as being the coordinator of the preparation and implementation of the management plan, establishes the work programs together with the authorized administration in order to realize the management plan's annual targets. He also conducts research on resources; he prepares annual budget proposals; together with authorized administration, he drafts all kinds of contracts and specifications for the procurement of services and equipment regarding the site's presentation, promotion, training, maintenance, repair and security requirements and visitors' needs; he cooperates with relevant institutions and individuals for the management of the site's natural and cultural resources; he coordinates the preparation of annual audit reports by the audit unit and the presentation of these reports to the coordination and audit board.

Important non-governmental organizations also operate in Aphrodisias for the preservation and use of the site. Geyre Foundation is prominent as a civil society organization active in the protection and preservation of Aphrodisias. Founded in 1987, the Geyre Foundation aims to support the scientific research and explorations in the Archaeological Site of Aphrodisias and to carry out activities that will increase awareness of the site in Turkey and abroad. The Karacasu Foundation produces enlightening publications on Aphrodisias through its Aphrodisias Art Publications, and carries out activities for the protection of historical artifacts. Other civil society organizations that support the excavations and preservation efforts in Aphrodisias are the Friends of Aphrodisias associations that have headquarters in Izmir, London, and New York.

5.d Existing Plans Related to Municipality and Region in which the Proposed Property is Located (e.g., regional or local plan, conservation plan, tourism development plan)

There are three major plans that support the conservation and management of the site. These are:

- Aydın, Muğla, Denizli Planning Region 1/100.000 scale Environmental Plan
Its primary objective is to plan a tourism facility area in the town of Geyre. Additionally it has been proposed that bed and breakfasts should be supported at Geyre's Kahvederesi and Tekke Plateaus.
- Geyre Conservation Plan
Plan was prepared by Geyre Municipality and approved by decree of the relevant Council for the Conservation of Cultural and Natural Property on the 1st of May, 2002.
- Aphrodisias Ancient City Management Plan
Plan was approved by the Coordination and Audit Board on the 17th of September, 2013.

5.e Property Management Plan or Other Management System

The Management Plan of Aphrodisias is developed as a guide for the most effective protection, conservation and presentation of conservation area, in harmony with its specific natural environment. It aims at ensuring the effective protection of the nominated property for present and future generations, its development in the frame of a designated vision to meet the cultural and educational needs of society and ensuring coordination among central and local authorities and non-governmental organizations.

The Management Plan has been prepared by Mimar Sinan Fine Arts University Research and Implementation Center of Urbanism team in 2011, under the surveillance of the Ministry of Culture and Tourism in the scope of the protocol signed by the Ministry of Culture and Tourism, and the Geyre Foundation. The plan was approved by the Coordination and Audit Board on the 17th of September, 2013.

The preparation of the management plan was held in line with the technical guideline defined by the Ministry of Culture and Tourism. In the scope of the 1st phase activities, first of all a stakeholder identification and analysis has been conducted pertaining to all public, private sector, non-governmental organizations directly or indirectly related to the site, and all parties that will be affected by the management plan decisions. Under the Analytical Studies heading, the site has been evaluated and analyzed together with the basin, the general environmental characteristics of the site, its geographic and physical structure have been established, and its history, socio-economic structure and administrative structure have been researched. Consequently to these examinations and analyses, the Management Plan vision has been identified in the 2nd Phase. Coordination among different institutions for the Ancient City's management plan has been sought through the project packages devised in line with the problems identified in this phase of the work and the strategies were developed to resolve these problems. The Aphrodisias Management Plan has been developed through the culmination of all these efforts in the last phase.

The aim of the management plan is to determine the actions to be taken for the effective and holistic conservation and sustainability of the outstanding universal values of Aphrodisias, to combine efforts in this framework, and to preserve and strengthen site's architecture, archaeology, landscape, natural assets and settlement texture. In this respect, the vision developed for Aphrodisias Site Management Plan is: *“An Aphrodisias, whose outstanding universal values are preserved and accessible to all segments of society, reviving its surroundings culturally and economically, maintaining the balance between protection and tourism in the framework of a participatory and sustainable site management approach.”*

In the framework of the above mentioned vision, strategies have been devised and project packages have been developed in scope of action plans. The issues emerging from the analytic studies, discussions at participation conferences and the SWOT analysis conducted in this frame have been grouped under 6 headings for Aphrodisias:

1. Administration and Organization
2. Conservation and Planning
3. Accessibility and Visitor Management
4. Perception of Significance and Value
5. Training, Awareness Raising and Participation
6. Risk Management

The management plan underscores warranting the conservation of Aphrodisias Ancient City, the analysis of components and forces of change not only in the cultural sense, but also in the socio-economic context, the identification of all institutions and organizations connected to the site and ascertaining coordination, identifying objectives and strategies towards the sustainability of cultural and natural heritage at the site.

Performances of the projects are evaluated annually. Reports prepared in line with the project indicators are examined by the Coordination and Audit Board, which then approves the work program and budget for the next year. In addition to the annual review, the audit unit reviews the vision, aims and policies every five years and presents its findings to the

Coordination and Audit Board for evaluation. Projects Evaluation Table in the Management Plan is to be used during the implementation process of the management plan. Upon the changes proposed by the Coordination and Audit Board, the Ministry of Culture and Tourism drafts the changes, consults the Advisory Board and presents it to the Coordination and Audit Board for approval.

Within management planning process, the necessary institutional framework is founded by the Ministry of Culture and Tourism as entitled by related legislation. Director of Aydin Regional Conservation Council, Mehmet Yılmaz, has been appointed as site manager to coordinate stakeholder in planning process and to monitor implementation of management plan. “Advisory Board” and “Coordination and Audit Board” have also been established and put into operation.

Many of the projects and programs identified in the Management Plan, some of which are listed below, are currently underway or already realized.

- The technical infrastructure for foundation of security system, which is a part of Archaeological Site Landscaping Project which now being conducted by the Ministry of Culture and Tourism, is set and the installation of the cameras is underway.
- New visitor pathways have been constructed and new directional signs and information panels have been mounted.
- Measures for visitor safe were located to the places where necessary and wire fences were applied to the surrounding of the archaeological site.
- Viewing terraces and parking areas proposed by landscaping projects in now being implemented.
- The traditional Turkish house and Ottoman bath within the walled city are registered as the historical building to be conserved by the decision of Regional Conservation Council dated 25th of June, 2014 and 21st November, 2013 respectively.
- Large parts of the newly conserved Hadrianic Baths have been opened to the public.
- All private properties within the 1st degree archaeological conservation site is documented. Therefore, there are 36 parcels to be expropriated covering approx.. 12600 m² in total, some of which are located within excavation and landscaping area. The process for expropriation of these properties was commenced by the Ministry of Culture and Tourism on condition that the costs will be met by the excavation team in compliance with the national legislation. The negotiations on appraisal of expropriation price are currently ongoing between the Provincial Directorate for Culture and Tourism and the property owners.
- A project for the Conversion of the Existing Museum Building Inner Court into an Exhibition Space has been prepared.
- A digital model of the site has been constructed and is displayed on a large monitor in the Aphrodisias Museum.
- A new guide book (English and Turkish) for Aphrodisias Ancient City is being prepared for publication in 2016, by Homer Kitabevi.
- The Aphrodisias Museum shop sells excellent reduced reproductions of the Tetrapylon and several reliefs from the Sebasteion. These iconic objects represent Aphrodisias very effectively: they sell well.

- A new fuller up-to-date official website for Aphrodisias Ancient City is being prepared and will be launched in 2016.
- Collaboration with Schools and the Local Population has been intensified through the employment of students and teachers from Geyre and Aydin in the excavation.
- The Training of Technical Staff from Geyre Municipality on Conservation has been intensified through the employment and continuing education of some fifteen conservation technicians from Geyre and the surrounding villages, both for site conservation in the Hadrianic Baths and for architectural reconstruction or *anastylosis* on the Sebasteion Propylon project.

5.f Sources and Levels of Finance

International Resources: Acting as the Aphrodisias Ancient City Excavation Directorate, New York University is an important resource at the international level. Resources are allocated to activities in line with the yearly excavation plan. The university is also included in the projects as resource institution.

The New York University Excavation Project brings an annual budget of about \$650,000.

National Resources: Resources at the national level can be addressed in two ranks as central and local administration resources.

Central Administration Resources: Ministry of Culture and Tourism, General Directorate of Foundations under the Prime Ministry, Ministry of Environment and Urbanism, are vital institutions for the preservation of cultural heritage and land use development. However, the breadth and content of the Management Plan project packages have necessitated the involvement of other ministries as well. Additionally, Regional Development Agencies also have significant contributions with regards the provision of resources. In this context, Southern Aegean Development Agency (GEKA) emerges as another important institution.

Ministry of Culture and Tourism Budget for 2014:

Foundation of Security Cameras within
Aphrodisias Museum : 66,500 TL (approx. \$22,150)

Ministry of Culture and Tourism Budget for 2015 :

Renovation of Aphrodisias Museum and
Implementation of Landscaping Project : 1,507,500 TL (approx. \$502,000)

National Inventory System Project for Museums : 29.000 TL (approx. \$9.500)

Local Administration Resources: Local administration units pertaining to the preservation of historical and cultural heritage in Turkey are the municipalities, governorships and provincial special administrations. In the implementation of the Management Plan, the Aydin Metropolitan Municipality, Aydin Provincial Special Administration and Karacasu Municipality are the main local institutions with regards the resources at the local level.

Other Resources (Civil Society, Private Sector): In the Management Plan, non-governmental organizations among them are the Geyre Foundation, Friends of Aphrodisias Association, and the Friends of Aphrodisias, have also emerged as institutions providing resources. Additionally, ensuring the participation of private sector institutions and establishments as sponsors has also been foreseen in line with the subject and scope of project packages.

5.g Sources of Expertise and Training in Conservation and Management Techniques

The Excavation Directorate assumes an important role owing both to its accumulation of knowledge and close relation with the site. It is a fact that the Excavation Directorate's accumulation of knowledge increasing by the year will contribute significantly to conservaton and management of the site. Universities working towards the project packages developed in scope of the Management Plan undertake important roles as institutions to provide knowledge and expertise in the project packages. Staff of regional branches of the Ministry of Culture and Tourism is taken to either regular or project-based training programs on restoration techniques organized by the Ministry.

5.h Visitor Facilities and Infrastructure

Annual visitor numbers to Aphrodisias:

Year	Number of Visitors
2008	122,411
2009	131,311
2010	145,867
2011	155,493
2012	157,551
2013	160,172
2014	196,847
2015	142,017

Presently the visitor's entrance is through the section in the old Geyre settlement at the northeast segment of the site. Tractor-trailer passenger transportation is conducted at the Gendarmerie Station square located in front of the present visitor's entrance. The distance between the parking lot and the visitor entrance of the ruin site is approximately 500 meters. While the square in front of the Gendarmerie Station has been designed for a capacity of around 50 busses, there are shortcomings with regards to the arrangement of the area currently used as a parking lot.

The tourist facilities mainly exist on the paved non-archaeological part in which museum, information, souvenir shop, cafe etc. take place. Some of the existing buildings in the old Geyre settlement within the ancient city walls are used as service facilities in this area.

Association of Turkish Travel Agencies (TÜRSAB) provides the services for entry to the Archaeological Site of Aphrodisias including the turnstile system. The Cultural Initiative (BKG) of Bilkent University's tourism group Bilintur Inc. is operating the commercial areas in Aphrodisias on behalf of the Central Directorate for Revolving Funds of the Ministry of Culture and Tourism.

The problems regarding Accessibility and Visitor Management are identified in the management plan:

- Spatial organization for visitors in the Ancient City is inadequate and insufficient
- Pedestrian or bicycle access opportunities are limited
- Aphrodisias Ancient City is not commonly included in excursion programs
- The existing museum building does not have adequate spatial or technical means for the exhibition of artifacts discovered through the still-ongoing excavations or for modern museum activities
- Due to the fact that the current parking lot used for access to the museum is very close to the highway and far from the ruin site it is not suitable for visitor groups to access the Ancient City in a safe and swift manner
- Difficulties in touring the site due to ongoing excavations at Aphrodisias Ancient City and the physical land features
- Visitors' experience of the Aphrodisias site is confined to the Ancient City and the museum and there are very limited activities integrated with Aphrodisias Ancient City to provide visitors services regarding the cultural and natural assets of the nearby Geyre settlement.

Seven project packages have been identified in light of the problems and strategies in this area of work:

- Aphrodisias Ancient City Landscaping Project
- Project on Bicycle and Pedestrian Routes in Aphrodisias and Close Vicinity
- Project on the Identification of View points around the Site and Their Inclusion in Tour Routes
- Project on the Conversion of the Existing Museum Building Inner Court into an Exhibition Venue
- Rearrangement and Use of the Old Parking Lot
- Project on the Identification of the Bearing Capacities of the Aphrodisias Management Site and the Edifices on Site
- Developing Tourism Oriented Economic Activities that Represent Images of the Aphrodisias Ancient City

5.i Policies and Programmes Related to the Presentation and Promotion of the Property

The Roman Empire bases its historical roots in Western Anatolia and the Aphrodite holy sites are of special significance for the imperial family. For the city's promotion, it can be encouraged to emphasize the special connection between Aphrodite and the Julio-Claudian dynasty that produced the first emperors of Rome.

There is information on the existence of congregations with different religious beliefs during the ancient period in Aphrodisias; in order to attract groups of different faiths to the city in this context, these data obtained through scientific researches should be better promoted.

In scope of the annual festival organized on the last Saturday and Sunday of every August (Karacasu Aphrodisias Culture, Arts and Promotion Festival), a ceramics contest among pottery artisans, and a 'pide' (local pizza) contest among 'pide' cooks are held along with theater and dance performances, concerts, and painting, photography and ceramic exhibitions.

One of the priorities is to develop a regional festival and cultural events calendar for Aphrodisias and its vicinity, organize activities, develop tour routes for cultural tourism, and promote bed and breakfasts especially to support the development in local economy in Geyre. Furthermore, the reorganization of the site entrance and parking lot based on the increase in visitor numbers, establishing a visitor center, and landscaping are also among the priorities.

Research and Excavation: Future Plans, 2016-2020

Excavations for the next 3-5 years will be focused in two areas, in the South Agora and the Tetrapylon Street. The aim and vision is to connect these two areas, via the west side of the Agora Gate, so that visitors can walk through the Sebasteion, onto the Tetrapylon Street, and then directly into the South Agora. The plan is to create a new visitor route through the very centre of the ancient city.

Other research in this period will be devoted to the study and publication of several major monuments and bodies of material (Sculptor's Workshop, Bishop's Palace, Bouleuterion, Stadium, City Walls, and Late Antique Statuary).

Excavation in South Agora

Part of the South Agora and its pool, at its east and west ends, was excavated by Kenan Erim in the 1980s. After a detailed survey of the water system of the pool in the South Agora in 2011 and test trenches in 2012, a five-year project, funded in the name of Mica and Ahmet Ertegin, to complete the excavation of the pool and its surrounding basin construction was begun in 2013. Excavations in 2015 continued the investigation of the large ornamental pool and overlying medieval and post-medieval levels, and the plantings surrounding the pool. Work in 2016 and 2017 will focus on completing this excavation, and from 2018 a major campaign of site conservation will begin in order to prepare and open the South Agora for visitors.

Excavation in Tetrapylon Street

The Tetrapylon Street runs north-south from the Tetrapylon to the Propylon of the Sebasteion. Its excavation, begun in 2008, is designed eventually to open this part of the street for visitors, to help control the ground water in this area, and to bring new information about the history of late antique, Byzantine, Seljuk, and Ottoman Aphrodisias. Work in 2015 was concentrated in two areas, north and south of the Sebasteion's Propylon. This work will continue, especially to the south, between the Propylon and the Agora Gate, for the next 3-5 years. The aim here is to extend the excavation to the south in order to connect the Street with the back of the Agora Gate at the original Roman level, both to enhance the visitor circulation in the site and to investigate a key urban hub in the city plan.

The projects, identified in the management plan, regarding to perception of the significance and value of Aphrodisias are:

- Promoting to the Visitors the Areas Defining the City Image through Animation Employed Technologies
- Building a Model that Comprises the Entire Ancient City and Reveals the Unearthed Artifacts
- Organizing Periodic Conferences and Similar Activities Aimed at Bringing Together All Stakeholders Related to the Site
- Diversifying the Promotional Books on the Site in Turkish and Promotion Material (Books, Booklets, Maps, Etc.) in Other Languages
- Identifying Elements Symbolizing and Representing the Site and Facilitating the Reproduction and Sale of These Objects and Souvenirs
- Making a Documentary Film Exploring the Archaeological Values of Aphrodisias Ancient City
- Organizing Sculpture Summer Schools
- Establishing Aphrodisias Philosophy and Arts Academy

Training, Awareness and Participation Projects defined in the management plan are:

- Developing Textual and Visual Materials in Various Languages Promoting the Ancient City Featuring Educational Content and including a lot of Visual Materials (plans, maps, etc.)
- Developing an Official Website for Aphrodisias Ancient City
- Publicizing Excavation Activities to the Local Community through Public Events
- Strengthening Collaboration with Schools and the Local Population
- Training the Institutions and Organizations around the Site on the Methodology and Aims of the Archaeological Research
- Training Technical Staff of Geyre Municipality on Conservation

5.j Staffing Levels and Expertise (professional, technical, maintenance)

The Aphrodisias Museum and the museum's expert personnel are very close to the site and excavation areas. In addition to scientists and specialists, many experienced and well trained workers are working as a part of the excavation team.

The museum staff consists of:

Number	Title	Working Period
1	Museum director	Full time
2	Archaeologists	Full time
2	Art historians	Full time
1	Civil servant	Full time
13	Security guards	Full time
4	Janitors	Full time

The excavation team consists of:

Number	Title	Working Period
1	Project director	2 months
1	Turkish assistant director	2 months
1	Field director	3 months
1	Deputy project director	2 months
2	Senior archaeologists	2 months
11	Archaeologists	2 months
10	Student archaeologists	2 months
2	Ceramicists	2 months
2	Epigraphists	1 month
4	Architects for construction and restoration work	5 months
9	Field architects for site recording	2 months
9	Stone conservators	1-2 months
2	Objects conservators	2 months
2	Student conservators	2 months
1	Photographer	1 month
85	Workmen	2-5 months

Working system: architecture construction and restoration 5 months; period of excavation and site research: 2 months. Work structured in: field excavation projects (2), architectural research (5), epigraphical research, small find and ceramic analysis, small find restoration, sculpture research.

6. MONITORING

6.a Key Indicators for Measuring State of Conservation

Indicator	Periodicity	Location of Records
Temperature and humidity	Daily reading – annual compilation	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Water ingress and water regime in the structures	Daily by site guards and annual evaluation	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Monitoring of the groundwater table	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Salt crystallization	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Insect and rodent damage	Daily by site guards and yearly assessment	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Screening of cracks on marble elements	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Stability of walls	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Overall conditions of the structures	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Conditions of walking paths	Yearly	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Vegetation	Daily by site guards and annual evaluation	Institute of Fine Arts, NYU - Cast Gallery, Ashmolean Museum
Numbers of visitors to the site	Yearly	Aphrodisias Museum

6.b Administrative Arrangements for Monitoring Property

Monitoring of the property is held regularly by related institutions in the light of their own legal responsibilities. These institutions are as follows:

- Ministry of Culture and Tourism
 - General Directorate of Cultural Heritage and Museums (central)
 - Aydın Regional Council for Conservation of Cultural Heritage (regional)
 - Izmir Directorate of Surveying and Monuments (regional)
 - Aphrodisias Museum (local)
- Aydın Governorship
 - Provincial Special Administration (provincial)
- Aydın Metropolitan Municipality (provincial)
- Excavation Team
- Site Management (local)
 - Site Manager
 - Advisory Board
 - Supervision and Coordination Council

Ministry of Culture and Tourism's monitoring includes not only the site itself, but also the actions of individuals and implementations of plans and projects of different institutions, as well.

In order to follow the implementation of the management plan itself, Ministry of Culture and Tourism has established site management system which is both responsible for preparing and monitoring of the management plan (detailedly explained in section 5.e).

Site Directorate is the local unit responsible for enabling the coordination throughout the processes of carrying out and implementing the plan, and the monitoring and evaluation of the projects.

Provincial Directorate of Culture and Tourism, Aydın Regional Council for Conservation of Cultural Heritage and Aphrodisias Museum Directorate facilitate the projects they are affiliated with on the local level as well, as the monitoring and evaluation of the management plan.

Advisory Board supports and guides the development of the plan throughout the management plan preparation process in the framework of the relevant legislation.

Coordination and Audit Board evaluates and approves the prepared Management Plan. It is also responsible for the evaluation of the yearly performance reports to be prepared by the Site Director and Audit Unit in line with the provisions of the Regulation on the Procedures and Principles regarding the Identification of Management Sites and the Foundation and Duties of the Monument Council and Site Management.

The implementation of the Management Plan depends on the implementation, monitoring and evaluation of the project packages. To ensure the objective and measurable monitoring and evaluation processes of the projects, performance indicators and benchmarks have been devised enabling the short, medium and long term based monitoring through the years. While the indicators and benchmarks are defined as measurable values, certain indicators and benchmarks have been set forth as the attainment of the product expected to emerge at the end of the project. Moreover, the years to conduct the evaluation of the projects (for indicator and benchmark based verification) have also been identified.

6.c Results of Previous Reporting Exercises

Annual reports and documentation on the preservation status of the site are kept in the archives of the General Directorate of Cultural Heritage and Museums as well as in the archives of Aphrodisias Museum, Aydın Regional Conservation Council and Izmir Directorate of Surveying and Momuments.

7. DOCUMENTATION

7.a Photographs and Audiovisual Image Inventory and Authorization Form

Id. No	Format	Caption	Date of Photo	Photographer /Director of the video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
1	photo	Aerial View of Aphrodisias	2012	E. Kucuk	Aphrodisias Project	See below	yes
2	photo	Aerial View of Aphrodisias	2012	E. Kucuk	Aphrodisias Project	See below	yes
3	photo	City Wall	2008	NYU Excavations	Aphrodisias Project	See below	yes
4	photo	City Wall	2008	NYU Excavations	Aphrodisias Project	See below	yes
5	photo	Temple of Aphrodite (Later Church)	2014	R.R.R. Smith	Aphrodisias Project	See below	yes
6	photo	Temple of Aphrodite (Later Church)	2011	M. Ilgim	M. Ilgim	See below	yes
7	photo	Statue of the Aphrodite of Aphrodisias	2008	G. Petruccioli	Aphrodisias Project	See below	yes
8	photo	Relief Bust of the Aphrodite of Aphrodisias	2014	Aphrodisias Museum	Aphrodisias Musuem	See below	yes
9	photo	Tetrapylon	2013	R.R.R. Smith	Aphrodisias Project	See below	yes
10	photo	Tetrapylon	2014	Aphrodisias Museum	Aphrodisias Museum	See below	yes
11	photo	Detail from the Tetrapylon	2014	Aphrodisias Musuem	Aphrodisias Musuem	See below	yes
12	photo	Theater Complex	2012	I. Cartwright	Aphrodisias Project	See below	yes
13	photo	Theater Complex	2013	M. Ilgim	M. Ilgim	See below	yes
14	photo	Archive Wall at the Theatre	2013	I. Cartwright	Aphrodisias Project	See below	yes
15	photo	Detail from the Archive Wall	2013	I. Cartwright	Aphrodisias Project	See below	yes
16	photo	South Portico of the North Agora	2011	T. Kaefer	Aphrodisias Project	See below	yes
17	photo	View from the Interior of the Bouleuterion	2013	R.R.R. Smith	Aphrodisias Project	See below	yes
18	photo	Sculptor's Workshop	2006	NYU Excavations	Aphrodisias Project	See below	yes
19	photo	Satyrs from the Sculptor's Workshop	2011	G. Petruccioli	Aphrodisias Project	See below	yes
20	photo	Unfinished Statuette of Europa on the Bull from the Sculptor's Workshop	2014	Aphrodisias Museum	Aphrodisias Museum	See below	yes
21	photo	Unfinished Statuette of Artemis from the Sculptor's Workshop	2010	G. Petruccioli	Aphrodisias Project	See below	yes
22	photo	Aerial View of the South Agora	2012	E. Kucuk	Aphrodisias Project	See below	yes
23	photo	Mask and garland frieze blocks from the South Agora	2012	R.R.R. Smith	Aphrodisias Project	See below	yes
24	photo	Mask and garland frieze block from the South Agora	2012	R.R.R. Smith	Aphrodisias Project	See below	yes

25	photo	Agora Gate and Basin	2014	R.R.R. Smith	Aphrodisias project	See below	yes
26	photo	Relief of Centaurs from the Agora Gate	2008	NYU Excavations	Aphrodisias Project	See below	yes
27	photo	Aerial View of Hadrianic Baths	2012	E. Kucuk	Aphrodisias Project	See below	yes
28	photo	Hadrianic Baths (looking southwest)	2010	I. Cartwright	Aphrodisias Project	See below	yes
29	photo	Basilica (looking south)	2012	E. Kucuk	Aphrodisias Project	See below	yes
30	photo	Sebasteion, Anastylosis of Part of South Building	2013	T. Kaefer	Aphrodisias Project	See below	yes
31	photo	Sebasteion, Anastylosis of Part of South Building	2013	T. Kaefer	Aphrodisias Project	See below	yes
32	photo	High Relief from the Sebasteion (Bellerophon with Pegasus)	2006	M. Ilgım	M. Ilgım	See below	yes
33	photo	High Relief from the Sebasteion (Anchises and Aphrodite)	2006	M. Ilgım	M. Ilgım	See below	yes
34	photo	High Relief from the Sebasteion (Two Princes)	2005	M. Ilgım	M. Ilgım	See below	yes
35	photo	Aerial View of the Stadium	2012	E. Kucuk	Aphrodisias Project	See below	yes
36	photo	Atrium House, Room 1	2005	R.R.R. Smith	Aphrodisias Project	See below	yes
37	photo	Bishop's Palace	2014	Aphrodisias Museum	Aphrodisias Museum	See below	yes
38	photo	Visitor Entrance and Surviving Houses from the Old Geyre	2011	E. Erbaş	A.Kahraman	See below	yes
39	photo	Old Village Square	2006	M. Ilgım	M. Ilgım	See below	yes
40	photo	Aerial View of Aphrodisias Museum	2010	Aphrodisias Museum	Aphrodisias Project	See below	yes
41	photo	Sevgi Gönül Hall	2013	M. Ilgım	M. Ilgım	See below	yes
42	photo	Statue of Blue Horse and Rider	2008	G. Petruccioli	Aphrodisias Project	See below	yes
43	photo	Sculptures from Aphrodisias Museum	2014	Aphrodisias Museum	Aphrodisias Museum	See below	yes
44	photo	Sculptures from Aphrodisias Museum	2014	Aphrodisias Museum	Aphrodisias Museum	See below	yes
45	photo	Relief of the Birth of Aphrodite	2014	Aphrodisias Musuem	Aphrodisias Musuem	See below	yes
46	photo	City Quarries	2012	E. Kucuk	Aphrodisias Project	See below	yes
47	photo	City Quarries	2012	E. Kucuk	Aphrodisias Project	See below	yes
48	photo	City Quarries	2012	E. Kucuk	Aphrodisias Project	See below	yes
49	photo	City Quarries	2012	E. Kucuk	Aphrodisias Project	See below	yes
50	photo	City Quarries	2012	E. Kucuk	Aphrodisias Project	See below	yes

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7.b Texts Relating to Protective Designation, Copies of Property Management Plans or Documented Management Systems and Extracts of Other Plans Relevant to the Property

Annex 7.b.1: Decision of High Council of Immovable Cultural Property and Monuments dated 11.12.1976, numbered A-268.

Annex 7.b.2: Decision of High Council of Immovable Cultural Property and Monuments dated 15.07.1978, numbered A-1254.

Annex 7.b.3: Decision of High Council of Immovable Cultural Property and Monuments dated 23.07.1981, numbered A-3008

Annex 7.b.4: Decision of Izmir II Regional Council for Conservation of Cultural and Natural Heritage dated 11.11.1989, numbered 974.

Annex 7.b.5: Decision of Izmir II Regional Council for Conservation of Cultural and Natural Heritage dated 10.01.2001, numbered 9756.

Annex 7.b.6: Decision of Izmir II Regional Council for Conservation of Cultural and Natural Heritage dated 01.05.2002, numbered 10614.

Annex 7.b.7: Aphrodisias Management Plan

Annex 7.b.8: Landscaping Project

7.c Form and Date of Most Recent Records or Inventory of Property

The main records relating to the site and its research and excavation since 1961 consist of notebooks, drawings, photographs, and reports, in both hardcopy format and in digital format. Most of the hard-copy records are archived in New York, some in Oxford. Copies of all digital records are archived both in New York and in Oxford.

7.d Address where Inventory, Records and Archives are Held

- Institute of Fine Arts, NYU, 1 East 78th Street, New York, NY 10075, U.S.A.
- Cast Gallery, Ashmolean Museum, Oxford OX1 2PH, U.K.
- Decisions on register, inventory and plan / projects approvals can be found at Aydın Regional Conservation Council's archives. Address: Veysi Paşa Mahallesi Hükümet Bulvarı No:67 09100 AYDIN
- Restorations projects and excavation reports are kept within the Ministry of Culture and Tourism, General Directorate of Cultural Heritage and Museums. Address: Kultur Varlıkları ve Muzeler Genel Müdürlüğü II. Meclis Binası 06100 Ulus ANKARA

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8.b Official Local Institution/Agency

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Web address: www.aydinkulturturizm.gov.tr/TR,64400/afrodisias.html

8.c Other Local Institutions

Aphrodisias Museum, Geyre, Aydın
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Faks: +90 256 448 82 62
Email: afrodisyasmuzesi@kultur.gov.tr

8.d Official Web Address

Ministry of Culture and Tourism:
<http://www.kultur.gov.tr>
<http://www.kulturvarliklari.gov.tr>
<http://www.aydinkulturturizm.gov.tr>

New York University:
<http://www.nyu.edu/gsas/dept/fineart/academics/aphrodisias/aphrodisias.htm>



REPUBLIC OF TURKEY
MINISTRY OF CULTURE and TOURISM
Directorate General for Cultural Heritage and Museums

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DIRECTORATE GENERAL FOR CULTURAL HERITAGE AND MUSEUMS

Ankara, 20/01/2016

Murat GÜRÜL
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