Our Ref. GB/AA/1519

Charenton-le-Pont, 29 September 2016

H. E. Mr Huseyn Avni Botsali
Permanent Delegation of Turkey to UNESCO
Maison de l'UNESCO
1, rue Miollis
75732 Paris Cedex 15

World Heritage List 2017

Aphrodisias (Turkey)

Dear Sir,

ICOMOS is currently assessing the nomination of "Aphrodisias" as a serial World Heritage Site and an ICOMOS evaluation mission has visited the property to consider matters related to protection, management, conservation and interpretation.

In order to help with our overall evaluation process, we would be grateful to receive further information to augment the material that has already been submitted in the nomination dossier.

We would be grateful if the State Party could consider the following points and kindly provide additional information on these matters:

Quarries - boundaries
There is no explanation in the dossier that describes how the boundary was drawn around the marble quarries. The map of quarry faces (page 23) does not correspond with the drawn boundary of this component of the property. A large part of the northwest section of this component does not have any quarry faces (compare page 23 with the boundary map on page vi). Also, many of the quarry faces on the east side and the southernmost quarry faces are outside the boundary.

There is a map in the management plan that shows a different representation of the extent of the quarries. (Map 2.18 on page 80 of the management plan). When compared to the boundary map (page vi of the dossier), this second map shows a better relationship to the drawn boundary (page vi) than the map of the quarry faces (page 23), but there are areas on west side where zones of quarrying are drawn in yellow that are outside the proposed property boundary. There is no discussion in the management plan of the evidence used to present the quarry areas on the management plan map.

Page 54, quoted below, describes a decision by the High Council on Immovable property to protect ten parcels of land that include the quarries. There is no map in the dossier or the management plan that depicts these 10 parcels of land.

"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."
Could the State Party provide a new map of the quarry component and further justification for how the boundary and buffer zone around the quarry component were chosen?

In addition, could the State Party clarify which parcels of land are included in the decision of the Council on Immovable Property?

**Quarries - Authenticity, Integrity, State of Conservation and Monitoring**

The quarry component is not mentioned in the discussions of Authenticity and Integrity in the nomination dossiers. The State of Conservation of the quarry component is not described in the dossier. There is no description of monitoring of the quarry component.

ICOMOS would be pleased if the State Party could provide information that address the Authenticity and Integrity of the quarry component.

We would be also pleased if the State Party could discuss the State of Conservation of the quarry component and describe monitoring measures that have already been taken.

**Maps**

The base map used to present the boundaries of the proposed site (page vi) should be improved. Where the two base maps have been spliced together (between UTM tick marks 54 and 55), there is a portion of the base map that is missing. Please present the proposed boundaries of the property on a new version of the base map.

We look forward to your responses to these points, which will be of great help in our evaluation process.

We would be grateful if you could provide ICOMOS and the World Heritage Centre with the above information by **Monday 7 November 2016 at the latest**, and we thank you in advance for your kind cooperation.

Yours faithfully,

Gwenaëlle Bourdin
Director
ICOMOS Evaluation Unit

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Copy to
Ministry of Culture and Tourism
UNESCO World Heritage Centre
Paris, 9 November 2016

Dear Ms Director,

Responding to ICOMOS' request (Ref: GB/AA/1519), I have the pleasure to present further information on Turkey's nomination file "Aphrodisias," submitted for inscription on the World Heritage List in 2017. The additional information enclosed herewith, which has been transmitted electronically by the Turkish Ministry of Culture and Tourism on 4 November 2016, concerns the quarries and the boundaries of the site.

Please accept, Ms Director, the assurances of my highest consideration.

Encl: As stated.

- Ms Mechtild Rössler
  Director
  World Heritage Center

- Ms Gwenaelle Bourdin
  Director
  ICOMOS Evaluation Unit
Additional Information for
“Aphrodisias World Heritage List Nomination File”
As Requested by the Letter of ICOMOS Dated 29 September 2016

Issues highlighted on the ICOMOS letter requesting updated and improved base map and additional information with regard to the quarries component of the nomination was also discussed during the ICOMOS site mission which was held between the 26th and 30th of September 2016. The quarries component of the nomination was also closely investigated by the expert with reference to the national conservation and management plan boundaries.

It was explained to the evaluator that a current study for production of an updated digital base map for the whole area was underway and about to be finalized by the related authority, namely Cadastral and Title Deed Administration. It was also stated that following the completion of this work, the area including all the ancient quarries would be registered on the national inventory as the 1st degree archaeological conservation zone. The foreseen timeline was also presented to the evaluator and stated that registration process would be finalized by the end of 2016 at the latest.

This study has already been completed and the area was registered as the 1st degree archaeological conservation zone by the decision of Aydin Regional Conservation Council dated 27th October, 2016 and numbered 5580. By this decision, the former conservation status of the quarries (the decision of High Council of Immovable Cultural property and Monuments dated 23rd July, 1981 which registered 10 parcels of land as monuments) was abrogated. Therefore, the proposed world heritage boundary for the ancient marble quarries is now overlapped with this new conservation status which covers the whole range of quarries.

The general principles with regard to regulations within two different conservation categories are defined by the Principle Decisions taken by Higher Council for Conservation of Cultural Heritage as follows.

- 1st degree archaeological conservation areas: Any building and development activity except scientific excavations, visiting arrangements and necessary infrastructure constructions is not allowed within this category area. Planting trees, vegetation and opening of new cultivation areas are not permitted.

- 3rd degree archaeological conservation areas: New developments and building activity is allowed within this category provided that balance between conservation and development is ensured. While defining development conditions and provisions at these areas, conformity between current and proposed densities, functions and construction materials and techniques is essential.

Additional, modern quarries cannot be opened; stone, earth and sand cannot be taken out; slag, waste and debris cannot be dropped within both areas. Amalgamation and allotment can be applied to parcels based upon the assents of regional conservation councils provided that this treatment does not affect the nature of immovable cultural properties negatively.

The updated map presented as Annex demonstrates the relation between the nominated property with national conservation boundaries. As can be seen, there is small portion of areas
on the northwest and southeast of the region which do not stay in any of conservation boundaries. It will be possible to define provisions and principals for conservation and development of these areas by the enlargement of the management plan boundaries to this new line. This study was already initiated by the Ministry of Culture and Tourism, as well and estimated to be completed by the end of the year.

The quarry faces are also represented within the boundaries of nominated boundaries as reference to the map provided in the nomination file (figure 52 on page 24).

As a result, the latest information regarding the components of the nomination is as follows:

<table>
<thead>
<tr>
<th>Id no</th>
<th>Name of the component part</th>
<th>Region/ District</th>
<th>Coordinates of the Central Point</th>
<th>Area of Nominated component of the Property (ha)</th>
<th>Area of the Buffer Zone (ha)</th>
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<td>1</td>
<td>Archaeological Site of Aphrodisias</td>
<td>Aydın/ Karacasu/ Geyre</td>
<td>N 37° 42’ 30” E 28° 43’ 25”</td>
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<td>1040,57 ha</td>
<td>1</td>
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<td>2</td>
<td>Ancient Marble Quarries</td>
<td>Aydın/ Karacasu/ Geyre</td>
<td>N 37° 43’ 39” E 28° 44’ 29”</td>
<td>81,92 ha</td>
<td>1040,57 ha</td>
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</tr>
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</table>

Total area (in hectares) 152,25 ha 1040,57 ha

The slight difference in the hectares of the 1st component between the first and second submissions is stemming from the shift of lines while digitalizing the map. Therefore the latest information which derives from digitalized map should be taken as reference.

**Integrity, Authenticity, State of Conservation and Monitoring of Ancient Marble Quarries**

In general, ancient quarries largely figure low on heritage conservation agendas and in public consciousness. As a consequence, this approach often causes their disappearance or neglect. However, in Aphrodisias case the situation is different. Besides being legally taken under control by the state, the city quarries, which constitute one of the two components of the nomination, were scientifically researched, studied and published by the excavation team.

The City Quarries presents a good state of preservation and retain their high level of authenticity. They did not suffer from significant geomorphological change or intensive human occupation since antiquity.

Ten pieces of well-preserved marble quarries were registered as monuments in 1981 and protected by state since then. As stated above, the protection status of the quarries has been enhanced by the recent decision of Aydın Regional Conservation Council to provide more overarching and powerful protection status. Accordingly, boundaries of the nominated area
have been modified, in order to augment preservation and presentation of the Outstanding Universal Values.

When compared with other city quarries elsewhere, it can be seen that the City Quarries in Aphrodisias are relatively well preserved. The property has visual and physical integrity. In this sense, it provides a rare opportunity to the scientists to study the history of the technology of quarrying.

Over time, a few modern quarries were opened in the area but they were terminated in a short time. Today, there is no modern quarry working on the area and it is not possible to open new quarries in the nominated area as a result of new registration.

The property is regularly controlled and monitored by the Excavation Team and Aphrodisias Museum Directorate in order to sustain its values. The entire area where the quarries are located is state property. This situation provides convenience in protection and management.

The gendarmerie station command, located just 1.5 km from the quarries, is working to prevent illegal excavations and treasure hunting.

ANNEXES:

1. Map 1.e. Proposed World Heritage and Buffer Zone Boundary
ADDITIONAL INFORMATION FOR
“APHRODISIAS WORLD HERITAGE LIST NOMINATION FILE”

1. DOCUMENTATION AND DESCRIPTION OF THE ANCIENT MARBLE QUARRIES

As stated in the nomination file, the marble resources of the territory of Aphrodisias were vital to the urban development and local sculptural tradition of the city. 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 the history of Aphrodisias.

Geological and Topographical Description

The area around Aphrodisias is remarkably rich in marble. Ancient prospectors were able to identify and extract stone from nearly all the geological marble beds known today (fig.1). Quarry locations overlain on the map show that they were often opened at contact points between marble and other types of stone. In the City Quarries, vestiges of ancient quarry marks on the stratigraphic border between the marbles and adjacent quartzites indicate that the desired stone was exploited to the maximum extent.

Fig. 1: Geological map of the Aphrodisias region (1:300,000) (Stearns, 2012)
The Northern Quarries, or City Quarries, located 2 km north of Aphrodisias, are the largest series of quarries in the valley and extend over a ca. 1 km$^2$ (100 ha) area of the Mesozoic Milas Formation. Seventy-eight individual extraction points are clustered in groups on three adjacent hills, Taskesiği, Arduçlı, and Sarnıc; the largest group lies on Taşkesiği (fig.2). In all three groups, medium-sized to large quarries are cut into the west side of a north–south oriented ridge at elevations about 700 MASL. In places, the pick-marked quarry-faces stand more than 20 m high. Spoil heaps line the perimeters of the largest quarries.

Fig. 2: The largest quarries of the so-called City Quarries at Aphrodisias on the western edge of the Taşkesiği Hill. Quarry faces are shown in red and quarry debris in white. (Photo: P. Rockwell)

The bedding of the marble rises at a low diagonal from the horizontal. Many of the quarries follow this diagonal into the hillside. The beds themselves vary greatly in thickness, being relatively thin near the surface and thicker at the deeper levels. The upper levels are deep enough to provide blocks of up to 1 m in thickness. The vertical fault lines are frequent but widely enough spaced so that small blocks (0.25 – 0.5 m$^3$) could be obtained by quarrying the surface. At deeper levels, more than 10 m down, the bedding and fault lines are spaced wide enough so that considerably larger blocks could be quarried. The formation of the stone probably would not accommodate blocks of the size that the Romans obtained from the Carrara or Mt. Penteli quarries, but there was no trouble obtaining blocks large enough for the architectural needs of Aphrodisias, for sarcophagi or for life-sized figures.

Samples taken from the City Quarries show 4 forms of marble:

1. White Marble: This is a large-grained, warm white marble, one of the softest carving marbles. Most of the quarrying is dominated by this white marble.
2. Grey Marble is found in considerable quantities but it was used much less than the white. It was infrequently used for sculpture. In architecture it was used more as a building stone than for carved decoration.
3. Striated White and Grey Marble can be found in large beds lying on top of the white marble in the area of the largest quarries. Several examples of columns in this marble found in the city suggest that it was valued for its decorative effect.
4. Dark Grey or Blue-Black Marble is a smaller grained marble than the white and grey. It is found in a pure form in only two quarries, but it exists as an overlay in several other quarries.

There is no appreciable difference in hardness or carveability between these marbles. The above classification, as is always the case with marble, is a simplification of the actual conditions: the greys vary from very light to very dark (almost black), while the striations vary considerably in width, frequency, and color.

Historical Description

The exact dating of the opening of the quarries is not firmly established, but it is obvious that large-scale marble quarrying at the City Quarries began in the later first century BC with the construction of the Temple of Aphrodite and a number of other buildings. There are no inscriptions on the quarry faces or blocks, other than a single carved Christian cross and a fifth-century Christian prayer inscribed on the face of the southernmost quarry which suggest that the quarries were active well into Late Antiquity. No examples of quarried blocks, unfinished architectural pieces or unfinished sculpture have been found in the quarries or in the quarry waste. This is a point of some significance because many unfinished architectural blocks, sarcophagi, and sculptures have been found in the city. Neither have any of the appurtenances of quarrying, such as holes for placing the legs of cranes or containers for water, been found.

One reason for a lack of evidence of this kind would be that the working of the Aphrodisias quarries was closely associated with the actual production of architecture and sculpture for specific commissions. Unlike other larger sites, there is no evidence of continuous production of semi-manufactured items.

Another reason for the lack of unfinished material in the quarries is probably that the quarries were so close to the building sites that there was no great advantage to be had from the manufacture of semi-finished material. In half an hour the architect could walk to the quarry to order stone, and in less than a day quarried stone could be transported to the site; there would be little advantage in dividing the manufacturing process into stages.

Finally, the proximity of the quarries to the city meant that it would be more economical to re-carve any unfinished work to a new form in the quarries than go to the extra trouble of quarrying a new block. The quarries and working areas of the quarries could have been easily scavenged for useable marble. That scavenging was in fact done is shown by the presence in Aphrodisias of reworked heads and unfinished bowls cut from architectural blocks. Aphrodisias is perhaps the only place where it might have been easier to scavenge from the quarries in late antiquity than to dismantle earlier buildings in order to obtain material.

The lack of inscriptions and unfinished pieces presents difficulties in attempting to date the various phases of quarrying that are visible. On the other hand, it forces us to look at the evidence of quarrying itself to deduce its own history. Although there are no unfinished quarried blocks, there is ample evidence of the methods of quarrying employed at Aphrodisias such as wedge-holes, channels, and large areas showing the marks of quarrying and carving tools, some partially quarried blocks of stone which have not yet been detached from the quarry faces and several distinctly different shapes of quarries which show a diversity of technology.
**Quarrying Techniques**

The quarries around Aphrodisias can be classified along a spectrum of types, ranging from large quarries cut directly into a hillside to small pits without an organized quarry face or floor. At Aphrodisias as elsewhere, the preferred practice was to quarry marble from a hill slope so that extraction could expand both vertically and horizontally and the quarries could grow and develop.

The first stage in extraction involved prospecting for stone and selecting the desired quality of marble. The next step was to remove the overburden of loose earth and top stone, which was usually damaged by weathering and lichens. A primary factor in the quarrying of marble in general, and that of Aphrodisian stone in particular, is the spacing and direction of the natural break lines and faults in the stone. No block can extend beyond the area defined by these fracture lines and remain a whole block. Therefore all wedge-holes, channeling, and quarry shapes are first of all based on the recognition by the quarry workers of the natural fault-lines present in the form of beds and fractures.

Quarrying in the Roman period was undertaken with the quarry pick and wedge. Channels would be cut along the sides and rear of the block that was to be removed with the pick and then wedges would be inserted along its bottom and hammered in to split it from the rock face. The wedge-holes and channeling take several different forms:

a. Wedge-holes along a line to break a stone from the surface of the ridge or quarry face (fig. 3). In this case, that of wedge-holes without any channeling, the stone is selected because it already has natural fault lines which provide most of the shape of the block to be quarried. Only one or two of the 6 sides of the block are not already formed by natural breaks in the stone.

Fig. 3: All the upper row of 3 wedge-holes connected by a line cut with a point chisel and a curved line cut with a point chisel are visible just below the left-hand hole. Two wedge holes can be seen at the very bottom of the same mass of stone. This block is on the surface of the hillside. The wedge-holes were never used for extracting the block although the eventual shape can be read from the wedge-holes and natural fault lines (Photo: P. Rockwell).
The wedge-holes are arranged so as to break the stone from the bed and simultaneously create the other sides of the block. One has the impression that a minimum of work would be required to square the block, finishing off the process of quarrying. The block could be transported to the work site in its existing state. It is the simplest and most primitive of the quarrying methods that are easily identifiable at Aphrodisias.

b. Wedge holes arranged close together along a line in a channel first cut with a quarry pick (fig. 4). There are several examples of wedge-holes found at the base of a shallow channel. This is common in ancient marble quarries. The length of the line of wedge-holes and channel may be more than 3 m. It is clearly meant to break out a large block where the natural break lines are far enough apart to allow that. The purpose of the channel is both to provide a seat for the wedge-holes and to create an initial cracking line in the stone. This technique is used to ensure that the splitting line of the wedges will follow a straight line. Marble has both a major and a minor grain. The stone splits relatively easily with the grain, but against the grain there is a tendency for the split line to turn and follow the grain unless this can be counteracted. A procedure for counteracting this tendency is to use a channel with wedges set into it. This quarrying method combines channeling and wedging in order to quarry large blocks in a controlled fashion and with a minimum of waste.

Fig. 4: A shallow channel cut with a quarry pick above rectangular wedge-holes. The broken stone below the wedge-holes is the product of the splitting effected by wedges (Photo: P. Rockwell).

c. Wedge holes following a line between two channels (fig. 5-6). Another use of wedge-holes is to channel around several sides of a block so that it is free from the bedding on all but one or two planes, and then to use wedges to break the block free. In this case the channels completely define sides of the block rather than assist the breaking process. The wedging is similar to that used in the first technique in that there is no channel into which they are set. This is a technique which can be used for large blocks. It probably did not achieve as precisely shaped a block as did the use of wedges in a channel.
Fig. 5: A long block, possibly for a column, prepared for final splitting from the quarry-face with channels at each end and wedge-holes in a line along one long side. The back face of the block is a natural fault line in the quarry. The final splitting with wedges was never executed (Photo: P. Rockwell).

Fig. 6: The unfinished block seen close up in fig. 3 is visible at the upper center-right at the base of face III. The bed has vertical fracture planes that were being used as successive quarry faces (Photo: P. Rockwell).

d. Channels without wedge-holes, which in some cases outline a block on four sides (fig. 7). It is a technique used in quarries which have a large enough open space in the quarry to allow for a workshop area. Presumably it is a technique in which the working process can be divided between quarrying and squaring of the block. Here we have the rectangular shape of a block completely outlined in the floor of the quarry with channels large enough for a man to stand in.
This description of wedging has been arranged in a roughly chronological fashion; the simplest technique is the earliest. However, the techniques of quarrying, like stone-working in general, tend to be additive rather than successive. Each new technique is added to the preceding ones rather than replacing it, so no technique is completely lost. For this reason the distinctions in the chronology of quarrying are always somewhat shadowy.

Four types of channeling are easily distinguishable. The first is that noted above which provides seating for a line of wedges. The second is narrow channels cut with hammer and chisel to outline areas of a block to be quarried (fig. 8). The block with a diameter of 150 cm corresponds to that of the columns and bases of the first major building phase of the Temple of Aphrodite. This block would have been a relatively short column drum (50-70 cm) because of the thickness of the bedding from which it was being cut. This too fits with the existing columns of the first phase of the Temple’s construction. It is clear that what was being quarried was either a column base or drum.

The technique used for this block takes a further step in the method of producing the exact block required in the quarry. Before the stone is broken from the bedding it will have the shape of the final manufactured object, if not its finish. This means that the quarry worker is also in fact a carver. There is no real distinction here between the carver who roughs out a form on site and the quarry-worker.
Fig. 8. Roughed-out block for a column drum or base that was never split from the quarry-face. A channel cut with the point chisel is visible left of center. The horizontal break with a down-sloping diagonal at the right end is a split that may have caused this block to be abandoned. (Photo: P. Rockwell).

A third type of channel is executed with a quarry pick, outlines a specific block, and is wide enough for the worker executing it to stand in the channel (fig. 9). The intent of this type of channel is to isolate a block of specific dimensions.

Fig. 9: In the center is a vertical channel cut perpendicular to the plane of the quarry-face that was never used for extracting marble. This channel is wide enough for a quarry worker to stand in (Photo: P. Rockwell).
Finally there is the channeling found in the large quarries. Here the channels are cut with a quarry pick, are large enough for a worker to stand or walk in, but do not outline specific blocks (fig. 10). The channels continue down a quarry face forming one side of a succession of blocks. The visible remains of these channels are pick-cut quarry faces 10 m. or more in height and 20 m. or more in width. In this case the channeling facilitates the production of a series of blocks, rather than outlining a single block as in the previous type.

Fig. 10: Four vertical faces dressed with the quarry pick and forming two square corners in the South side of a large quarry (Photo: P. Rockwell).

The different types of channels cannot be arranged chronologically with any great precision because all the different techniques may be present in the same quarry. The channeling with hammer and point chisel is the least common and does not seem to have been used in the larger quarries. The technique using only wedges and point chiseling was used in the superficial quarries. Channeling and the cutting of the architectural form in place is found in the shallow developed quarries. In the large quarries a technique occurs which, while still quarrying to the general shape, did not specifically define the manufactured form. Some of the earlier techniques continued in the later quarries but the later techniques are not found in the earlier ones. The two techniques described above - block quarrying and overall quarry design - grew in sophistication together.

**Quarry Ownership and Organization**

In the Greek and Roman era, marble quarries could be owned by wealthy landowners, urban communities, or the state. They could be operated by private individuals, leased out to entrepreneurs, or worked at specific times for specific buildings. From Aphrodisias itself, there is no direct evidence for the ownership or organization of the quarries, but they likely belonged to the municipality or to members of the civic elite, or a combination of both.

In the case of privately owned quarries the options available to the owner are fairly clear: they could work the quarry themselves, they could hire others to do it for them (*locatio operis*), or they could lease the right to work them to someone else (*locatio rei*). It is possible that the M. Ulpius Carminius Claudianus, who made many gifts to the city of
Aphrodisias during the second century AD, largely of buildings and statues, was himself a quarry-owner. His various good deeds are recorded in an inscription on a statue base found in the city on which the donated statues are noted as having come from ‘his house’. This might indicate a workshop or perhaps simply his estate, a hypothesis supported by the fact that the Carminii were from the village of Attouda, located north of the city on the other side of the ridge from the large City Quarries. The number of extraction sites constituting the City Quarries, their varying scale and layout, indicates a strongly decentralized process; private capital was probably crucial in industrializing the quarry process at Aphrodisias.

The evidence from within the quarries suggests that products were roughed out on site, then delivered to and finished within the city, and it underlines that a close working relationship existed between the quarries and the architectural and sculptural workshops within the city.

In Roman practice, after marble blocks had been roughed out at the quarry, they were transported to the construction site along earthen tracks or roads surfaced with marble scree. The blocks would then be finished by skilled carvers at city workshops or building sites. Transportation to Aphrodisias from the City Quarries would not have posed great logistical problems. The southwest plateau gently slopes down to the Morsynus River, which is easily forded at many points and deeply incised in only a few places. In this sense, the City Quarries were an important source of marble both because of the high quality of stone they produced and because of the ease of transport to the city. The limited evidence for the transport of marble at Aphrodisias shows the convenience of the location of the quarries.

**Marble Use at Aphrodisias**

Marble was used in the tombs, settlements, and rural fortifications of pre-Hellenistic and Early Hellenistic Aphrodisias and environs, but large-scale quarrying did not begin in earnest until the later first century BC, with the construction of the Temple of Aphrodite and a number of other buildings associated with the patronage of the Late Hellenistic and Augustan local notable, C. Julius Zoilos. The development of Aphrodisias continued at a rapid pace until the mid-third century AD, and then slowed considerably in the following centuries. That the local craft tradition was held in high repute is attested by the public sculpture competitions held within the city, the signatures of master artisans, the depiction of a portrait carver on a sarcophagus, and the wealth and variety of sculptures found within the sculptor’s studio.

Aphrodisias provided a market sufficient enough to support the opening of a range of quarries. The closest, the City Quarries, were no more than 2 km from the city centre and probably supplied most of the stone used there. Demand for more, though, led to the opening of a series of other quarries in the wider territory of the city. 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 our chronology of the quarries that is derived from the technology employed against the amount of marble actually used in Aphrodisias.

Considering the wastage in the production process, total output capacity of finished products from City Quarries is estimated at ca. 20,000 to 25,000 m$^3$. Estimates of the volume of marble consumed for the major civic buildings are illustrated in figure 11, and...
indicate that demand was especially concentrated in the last quarter of the first century BC and in the first century AD.

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<th>Late first century AD</th>
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<td>Total</td>
<td>19,300 m³ (first centuries BC and AD)</td>
<td>1,200 m³ (second century)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes and sources: C. Rané provided estimates for the North Agora, P. DeSceabel for the Stadium, and P. Stimson for the Civil Basilica. All other estimates are cited in Long, 'Marble at Aphrodisias', pp. 189–1.

Fig. 11: Dates of construction for major civic buildings at Aphrodisias with estimated volume of marble (Source: Long, 2017).

The monuments of Aphrodisias are composed primarily of white marble, alongside local blue-gray marble, limestone, quartz, and schist. The white marble came from the local quarries, and most quarry products appear to have been earmarked for local building projects and statue monuments. The fine-grained blue-gray marbles were also used for architectural members and special commissions, such as the “Blue Horse” (fig. 12). Select sculptures and architectural elements were made out of freshly quarried stone as late as the late fifth or early sixth century A.D.

Fig. 12 Blue Horse (Photo: G. Petruccioli).

Samples of the medium- to coarse-grained white marble taken from the first-century relief panels of the Sebasteion (Centaurs, Herakles and Nessos, Dioskouros, Claudius and
Britannia), the second-century statue of a priest wearing a crown from the Theater, and the late-third-century Boxer Candidianus, all fall within the range of the Mesozoic marble signature.

Fig. 13: Archaeological samples of black, grey, and white marbles. (Long, 2012, Fig.31)

Among the specific monuments included in fig. 13, the isotopic values from the “Blue Horse” match a sample of blue-gray marble taken from the City Quarries (fig.14). The 2.30m-long block from which the horse was carved was likely obtained from the large beds of blue-gray marble that overlay the white marble on the Taşkesiğ ridge of the City Quarries. No beds of blue-gray marble as large as those in the City Quarries were observed in any of the newly discovered quarries.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Color</th>
<th>(VPDB) $\delta^{13}$C</th>
<th>(VPDB) $\delta^{18}$O</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Quarries (n=9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CO1</td>
<td>Mottled</td>
<td>2.28</td>
<td>-5.92</td>
<td>From highest quarry marble beds interbedded with silicates</td>
</tr>
<tr>
<td>CO2</td>
<td>White</td>
<td>1.52</td>
<td>-5.52</td>
<td></td>
</tr>
<tr>
<td>CO3</td>
<td>White</td>
<td>2.42</td>
<td>-3.84</td>
<td></td>
</tr>
<tr>
<td>CO4</td>
<td>Blue-gray</td>
<td>-2.75</td>
<td>-2.48</td>
<td></td>
</tr>
<tr>
<td>CO5</td>
<td>White</td>
<td>1.62</td>
<td>-4.01</td>
<td></td>
</tr>
<tr>
<td>CO6</td>
<td>White</td>
<td>1.65</td>
<td>-3.96</td>
<td></td>
</tr>
<tr>
<td>CO7</td>
<td>Blue-gray</td>
<td>0.39</td>
<td>-3.81</td>
<td></td>
</tr>
<tr>
<td>CO08-7</td>
<td>Blue-gray</td>
<td>-1.36</td>
<td>-2.49</td>
<td></td>
</tr>
<tr>
<td>CO08-8a</td>
<td>Blue-gray</td>
<td>-2.02</td>
<td>-2.83</td>
<td></td>
</tr>
<tr>
<td>CO08-8b</td>
<td>Blue-gray</td>
<td>-2.07</td>
<td>-3.45</td>
<td></td>
</tr>
</tbody>
</table>

Fig.14: Isotopic Results from Marble Quarry Samples (Stearns, 2012, Table 3).
According to a survey of existing publications, primarily studies of Roman quarrying, art, and architecture, as well as excavation and survey reports, a total of nearly 800 sites at which Roman quarrying activity has been documented were identified by Ben Russell. The sites as they are listed in the database of these results are not individual extraction points but sites at which a particular concentration of quarrying activity is attested. Most of the larger sites included actually contain numerous individual quarry faces: the City Quarries at Aphrodisias, for instance, comprise over seventy individual quarries.

Equally, these sites vary enormously in scale. At the upper end of the scale are the very largest quarries, those covering over 5 km² or at which more than 120,000 m³ of stone was quarried: Prokonnesos (at least 30 km² and probably well over 1,000,000 m³), Aswan (c. 20 km² and 220,000 m³), Luna (probably as much as 10 km² and again over 1,000,000 m³), Dokimeion (c. 8 km² and estimated at least 500,000 m³), Penteli (at least 200,000 m³) and Hasancavuslar near Ephesos (c. 500,000 m³) These volumes are not reliable indicators of how much usable stone was extracted at these sites since well over 70 per cent of the total quarried material would have been wasted during this process. Nevertheless, these figures are useful when it comes to comparing activity at different quarries.

Smaller in scale but still significant, covering areas of 2-5 km² or at which 40,000-120,000 m³ was extracted, are many of the larger urban quarries, such as those at Aphrodisias, Sardis, Belevi and Kentli Ciftligi near Ephesos, El Mex and Abu Ras near Alexandria, El Haouaria near Carthage, and probably also El Médol and Almadén de la Plata in Spain. At least 100 of the quarries included in the database can probably be included in this category. Even so, this means that approximately 75 per cent of the known quarrying sites were
relatively small, and of course the majority of these were far smaller than the 2 km$^2$ or 40,000 m$^3$ mark.

The exploited natural resources of Aphrodisias, while apparently adequate to support the population of the Roman-period city in a grand style, were not so extensive that they could be profitably exported. The regional quarries (including City Quarries) at Aphrodisias cover a small fraction of the area, about 2 km$^2$ of exploited land in total, compared with the state-owned quarry at Proconnesos (40 km$^2$). At Dokimeion, approximately 500,000 m$^3$ were removed from the main quarrying site at Bacakale as compared with 120,000 m$^3$ from all of the quarries at Aphrodisias. The local medium- to coarse-grained white marble does seem to have been transported in small amounts to marble-poor sites such as Sagalassos, where the marble of two sculptures of Dionysos displayed in the nymphaeum in the Upper Agora have been analyzed as Aphrodisian. Yet Aphrodisian workshops played a marginal role in the entire sculptural assemblage at Sagalassos, taking a back seat to the Dokimeion workshops that outfitted the city with most of its marble sculpture and architecture.

The only material from this region, in this case outside Aphrodisian territory, which seems to have been exported is the fine-grained white and black marble from the quarries at Göktepe, 40 km to the southwest of Aphrodisias. It is not likely, however, that Aphrodisias had a direct hand in the exploitation and export of marble from Göktepe. The quarries lay well outside the territory of the city, and as we see above, export does not seem to have been a feature of Aphrodisias’ local quarries. The scale of exploitation and quarry organization at Göktepe is also different from that of the regional quarries near Aphrodisias. In addition, Greek and Latin tracking marks inscribed on the blocks, circular impressions for the fitting of lead imperial seals, and on-site housing for laborers are all hallmarks of imperial oversight. This evidence indicates that Göktepe was in fact an imperially-owned, specialty quarry. Yet the connections between Göktepe marble and Aphrodisian sculptors suggest that local ties to this quarry may have been instrumental in launching the careers of Aphrodisians abroad, showing how Aphrodisian sculptors, trained in a local tradition of fine carving, were chosen to carry out the imperial commissions, which in turn brought recognition to Aphrodisias in general as a center for high-quality sculpture production.

It is also important to note Aphrodisias was different from its neighbours as a marble consumer. Larger cities such as Ephesus or Sardis and cities closer to major trade routes such as Hierapolis imported far greater quantities of stone than Aphrodisias. Inscriptions boasting of the origins of columns from imperial quarries, which adorned public edifices at Ephesus, Hierapolis, Pergamon, Sardis, Sagalassos, and Smyrna, signaled acclaim both for the benefactors and the city. At Aphrodisias, imported architectural marbles are comparatively rare. Colorful marble revetment, popular in the decoration of both civic monuments and private houses, exhibits the normal, if more limited, range of international imports, but very few large-scale architectural elements of imported stone have been found. Also, all the sarcophagi preserved at Aphrodisias seem to have been carved in local stone.

This same material self-sufficiency is evident in other aspects of the city’s economy. Olive oil production tended toward subsistence levels rather than trade-level production. Ceramics also show a predominance of locally made fabrics.
There are multiple explanations for Aphrodisias’ minimal participation in international trade in comparison with relatively nearby cities, such as Sardis and Ephesus. It is more remote than these and many other cities, and is situated neither on the coast nor on a major road. The western stretches of the road built by M. Aquillius in the Republican period from Ephesus to Apameia in Syria followed the Maeander valley and bypassed Aphrodisias by 40 km to the north. Neither the shallow Morsynus nor even the Maeander itself, a river renowned for its muddy waters and tortuous route, were adequate for water-based transportation. Finally, for most of its history, Aphrodisias remained administratively unimportant, until it became a provincial capital in the Late Antique period.

Civic adornment was expensive, and building materials were not free. Cities such as Aphrodisias were willing to invest considerable resources in the acquisition of high-quality and visually distinctive stone. The proximity of the City Quarries to the city is unique for large marble quarries in the Roman world. The problems of obtaining a high-quality stone for either architecture or sculpture were reduced to a minimum at Aphrodisias. The regional quarries seem to have served local needs, and it is unlikely that the export of this abundant natural resource ever played a significant role in the local economy. It was of course a source of profit and prestige for the local contractors and craftsmen involved, but the marble industry did little to generate wealth for the city as a whole. On the contrary, the marble industry was itself sustained by other sources of wealth, of which the most important were locally produced and locally consumed agricultural commodities. It was the city’s fertile farmland that, by easily feeding its workforce, made it possible for Aphrodisias to take advantage of its local marble resources and to compete with other cities of the region in the culturally important business of civic beautification.

In conclusion, Aphrodisias did not export its marble, as a raw material, in large quantities, because it had only the amount required to meet its own demand. What Aphrodisias did export was both carved-marble masterpieces made at a visibly high level of skill and craftsmanship and marble sculptors who are attested working in Greece, Sicily, Italy, and Rome.

### 2. JUSTIFICATION OF OUTSTANDING UNIVERSAL VALUE

While Aphrodisias meets criteria (ii), (iii), (iv), and (vi) squarely and evenly, the precise suitability of each criterion can be delineated more sharply. Further information and illustration are provided here in response to the Interim Report GB/AA/1519 of 23 January. Please follow the “Annex 1: Supplementary Photos” for the figures between 16-49.

**For criterion (ii):** ‘to 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-planning or landscape design’.

**MARBLE SCULPTURE:** The Aphrodisian art of carved marble sculpture is widely recognized to be of outstanding universal value. The abundant statues, reliefs, and carved marble products excavated at the site have a variety, quality, and contextual documentation that exceeds those of any other art-producing centre of antiquity. This unrivalled sculpture production was the result of a long cultural interaction between inherited Hellenistic styles and technologies on the one hand, and new political subjects and religious ideas current in
the wider Roman world on the other. Aphrodisias pioneered a highly unusual and successful Hellenistic-Roman style that was recognized and much in demand in antiquity.

Aphrodisian sculpture represents a fascinating and complicated interchange of values and ideas over more than 600 years. The distinctive representation of gods, heroes, emperors, benefactors, law-makers, orators, priests, citizens, athletes, youths, women, and philosophers in highly-specified carved-marble statuary is without parallel in any other ancient city.

**UNIQUE EXAMPLES:** Many sculpture complexes and individual pieces are unique and immediately recognizable as Aphrodisian. Some examples may be cited: (1) the emaciated but noble Old Fisherman (Fig. 16), (2) the Troilos and Achilles group with its famous grey-marble horse (Fig. 17), (3) the towering long-haired portrait statue of L. Dometeinos Diogenes (Fig. 18), (4) the intensely inspired late antique philosopher shield-portraits (Fig. 19), (5) the combined Hellenistic-Roman-style reliefs from the Julio-Claudian Sebasteion (Fig. 20), or (6) the high-toned allegorical tomb frieze of C. Julius Zoilos shaped by late Hellenistic and late Republican Roman ideas (Fig. 21).

**IMPACT ABROAD:** Aphrodisian sculpture had a major impact on the production and development of art in the wider Roman world and on the western sculptural tradition. Marble from the nearby quarries of Göktepe was exported to Rome, as has recently been demonstrated in marble provenance studies, so that traveling and emigré sculptors from Aphrodisias could work in Italy with their preferred and familiar material. The impact of the distinctive, highly-articulated style of Aphrodisian sculpture can be seen most clearly in the two famous black-marble Centaurs from Hadrian’s Villa at Tivoli (Fig. 22), now in the Capitoline Museum in Rome. They are signed by two Aphrodisian sculptors, Aristeas and Papias. Aphrodisian sculptors were also master portraitists, and among the best and most expressive of all Roman portraits are pieces made by Aphrodisians, both for the home market and for Rome. Striking examples in Rome are two signed busts of the Hadrianic period in the Capitoline Museum (Fig. 23).

**LATE ANTIQUITY:** Aphrodisian workshops maintained and enhanced their sculptural supremacy in the late antique period (AD 300-600), when many other centres, in the face of declining demand, had gone out of business. Their reach stretched from Aphrodisias to the surrounding region and to Rome and to Constantinople. The series of Aphrodisian portrait statues of late antique emperors and governors, dating from the fourth century to the end of ancient marble statuary production in the sixth century, have long been cornerstones for the study and understanding of the art and political culture of this period. The Aphrodisian statues of, for example, Arcadius, Oecumenius, and Flavius Palmatus (Figs. 24-25) can be found in nearly all books and studies of the art, culture, and history of this period. They are of higher quality and better documented than any other statues of the period in the whole late Roman Empire. Several Aphrodisian portraits of this period come with unique documentation, in the form of Christian text-messages inscribed by their sculptors covertly on top of the heads of the statues they had made (Fig. 26).

**ROME AND CONSTANTINOPLE:** The late antique workshops of Aphrodisias can be found producing marble busts and statues in Italy and Asia Minor for the small number of elite customers who could still afford them – for example, in Sardis, Stratonikeia, and Rome. Two late togatus statues of ca. AD 400 from the Esquiline hill in Rome are clearly of Aphrodisian workmanship (Fig. 27). A whole branch workshop of Aphrodisian marble-
workers and statue-handlers, owned by an Aphrodisian called Fl. Zenon and his associate Fl. Andronicus, is attested in more than 20 inscriptions on the Esquiline Hill in Rome in the fourth century.

These same two sculpture-impresarios, well-connected figures of their day, are also attested in inscriptions at Aphrodisias, where they operated from a workshop excavated behind the Bouleuterion. The distinctive virtuoso Hellenistic-style statuary, one of the hallmark products of the Aphrodisian workshop, also continued into late antiquity. A prime example is a torso of a *Triton in black and white marble* (Fig. 28), of outstanding quality and in a distinctive Aphrodisian style and technique that was found in the area of the palace of Lausus in Constantinople. It was clearly an expensive imported product from the workshop at Aphrodisias.

**SIGNATURES ABROAD**: Distinctive Aphrodisian products can be recognized easily around the Roman and late Roman world, and the presence and impact of Aphrodisian sculptors is also clearly and sharply documented by a long series of their inscribed signatures on statues found across the Mediterranean – in Greece, Italy, Sicily, and Rome itself (Fig. 29). A list of some thirty signatures of at least sixteen different named Aphrodisian sculptors working outside Aphrodisias, in Rome, Italy, and Greece is given here.

**Rome**
5. *Polynices* of Aphrodisias. IGUR IV 1580, 11581, 1582.

**Italy. Tivoli. Hadrian’s Villa**
10. Aristeas and *Papias* of Aphrodisias. IG XIV 1237.

**Italy, Lanuvium**

**Italy, Pesaro**
Italy, Sorrento

Sicily, Syracuse
14. Zenon of Aphrodisias. On a statue of a muse, now Guadalajara, Spain. IG XIV 25 (Fig. 14).

Crete

Greece, Olympia
16. Cornelius of Aphrodisias. IvO1 643

For criterion (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’.

QUARRIES: Marble was the fabric from which Aphrodisias was built, and the survival of the Aphrodisian city quarries, located only some 1-2 km distant from the settlement, allows us to study and understand in a unique manner both the supply of marble and its precise uses in the buildings and statues of the city (Figs. 30-32). We have a marble city and its marble quarries side by side and so well preserved that detailed technological study and production quantification are possible. The main city quarries, supplemented by other, smaller quarries further away in the city’s territory, were enough to supply local need, but they were not sufficient for mass export of marble as a raw material (Fig. 33). The quarried marble was for building Aphrodisias and for a local sculpture industry which exported its sculptors and its finished products.

The development of the quarries, from small surface sinkings ‘hen-pecked’ into the hillsides to more organized extraction in a series of quarries with large vertical man-made quarry-faces, can be traced from the first century BC into the heavy production period of the second century AD (Fig. 34). Christian crosses carefully inscribed on some quarry faces attest activity into the fifth and sixth centuries (Fig. 35). Only one Roman-period quarry has been used for modern extraction, in the mid-20th century (Fig. 36). All the many other quarries in the redefined site boundaries remain protected archaeological sites. Massive spoil heaps of quarry-workings and marble chips survive at the quarry-mouths from where they were raked out and pushed down the hillsides in distinctive spit-like spills. The marble was moved downhill to the city via a narrow valley beneath the main quarry ridge, and from there to project work sites and to workshops on the edge of town – and in one case, to a workshop in the heart of the city itself which has been thoroughly excavated and studied.

SCULPTOR’S WORKSHOP: The famous Aphrodisias Sculptor’s Workshop was in a prime location, between the Sanctuary of Aphrodite and the Bouleuterion (Fig. 37). It is a unique complex that was active from the second to the fifth centuries AD. It gives unparalleled insight into the diverse operations of a successful late antique sculpture business – the making, repairing, storing, and recycling of a wide back-catalogue of time-expired statues that for different reasons had been left over from earlier centuries. The
Workshop is also most likely the context for a unique body of *practice marble feet* (Fig. 38) on which apprentice sculptors were taught how to carve some of the most difficult parts of human anatomy. More than thirty such practice pieces survive at Aphrodisias. No other site preserves such apprentice studies.

The Workshop was also engaged in new production, at the top-end of the statue market. The *unfinished statue of a late antique governor* (Fig. 39) was excavated in the Workshop, still in process. The figure is fully carved and polished except for the final details of the portrait head, which remains visibly unfinished. Other surviving products of the Sculptor’s Workshop – for example, the *Large and Small Satyr statues* (Fig. 40) – give direct insight into the distinguishing characteristics of Aphrodisian sculpture, namely its daring technique and virtuoso Hellenistic style. These satyr statues have thin wiry legs, long preternatural toes, and elements, such as the throwing stick, carved completely in the round. They were display pieces, advertising the consummate marble skills of the Workshop’s craftsmen. It was these skills that gave Aphrodisias a strong competitive edge at the top of the market for carved marble in the Roman world. The Workshop is a uniquely important complex for understanding marble sculpture production in the Roman world – from quarry to workshop to urban display.

**INSCRIPTIONS**: The quarries and the Workshop provided the physical expression of east Roman city culture. The ideas that shaped and motivated this cultural tradition are known to us through inscriptions, that is, publicly-inscribed civic and imperial documents. The inscriptions of Aphrodisias are of outstanding value for their abundance, completeness, and direct connection to their buildings, monuments, and contexts of use. More than 2,000 Aphrodisian inscribed texts survive, and they speak directly of the city’s political, social, and religious culture, of its relations with the gods and with the Roman emperors, and of its inhabitants, benefactors, leaders, and extended families. The inscriptions bring us close to the key agents and shaping ideas that animated this vigorous urban cultural tradition.

**OUTSTANDING INSCRIBED TEXTS**: Public inscriptions are of course common in the Roman world, but Aphrodisias has several unique epigraphic complexes – monuments of public writing that are central to any understanding of the political, economic, and religious history of the Roman period. Three outstanding examples may be cited.

(1) **Archive Wall** (Fig. 41). At the north entrance to the Theatre, the Archive Wall preserves a unique series of inscribed letters from Roman emperors to the city, affirming its special political status within the Roman province of Asia and the special religious rights of its sanctuary of Aphrodite. In one of these arresting letters the future emperor Augustus declares that Aphrodisias, ‘is the one city of all Asia that I have selected to be my own’ (see Appendix, Document 3). Aphrodisias was connected to the highest levels of Roman power.

(2) **Diocletian’s Edicts** (Fig. 42). In AD 301 the city inscribed two edicts of the emperor Diocletian on the façade of the Civil Basilica. One of these, the Currency Edict, which ordered important changes in the Roman money supply, survives only in this unique copy. The other, the Edict of Maximum Prices, which regulated, on pain of death, the prices of a huge range of goods and services in the empire, is known elsewhere but not in the full inscribed context preserved at Aphrodisias. It covered the whole 25m-wide façade of the
Basilica and the precise layout of this great monument of imperial writing can be followed in extraordinary detail.

(3) **Jewish stele** (Fig. 43). In ca. AD 400 the Jewish community of Aphrodisias inscribed a 3m-tall pillar with the names of all members of the local synagogue, both birth-Jews and gentile ‘godfearers’. The latter category consisted of gentiles experimenting with Jewish monotheism or in the process of moving towards full Jewish conversion. This is a unique document of both religious and social history. The members are listed with their occupations, from grand to humble, from city councillor to stone mason. This remarkable inscribed pillar attests to a time of rising monotheism – but a differentiated monotheism that was in some respects still experimental.

For criterion (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.’

**UNIQUE BUILDINGS**: Aphrodisias is a near-perfect example of an eastern Greek urban ensemble under the Roman Empire. It is preserved in an unspoiled natural modern landscape of extraordinary beauty. The site also has outstanding examples of the monumental buildings that were required in a city of rank – temple, theatre, baths – but Aphrodisias also has several entirely unique architectural complexes. Three examples may be cited: (1) the double ended **Stadium** (Fig. 44), the best preserved stadium in the whole ancient world; (2) the **Sebasteion**, or temple complex for the worship of the Roman emperors (Fig. 45), which was decorated with 80 surviving reliefs that juxtaposed Greek heroes and divinized Roman emperors; and (3) the **South Agora**, a great urban park, recently excavated (Fig. 46), which has a 170 m long pool at its centre, surrounded by palm trees and 480 m of Ionic colonnades. Each one of these three complexes is in itself of outstanding universal value.

For criterion (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.’

**EVENTS**: Aphrodisias is very directly associated with events, ideas, beliefs, of outstanding universal significance. The beginning of the city’s urban history is associated in close documentary detail with the accession to Mediterranean-wide power of Julius Caesar and the first emperor Augustus. Aphrodisias was there at the birth of the Augustan world-empire (see Appendix). The later history of the city is associated in brilliant textual and archaeological detail with the long conflict, negotiation, and accommodation of the prevailing pagan and Christian belief-systems.

**CULT OF CITY GODDESS**: Among the most important instantiations of the city’s religious beliefs and identity was the cult of Aphrodite of Aphrodisias. The city goddess has surviving not only an Ionic marble temple (Fig. 47), an elaborately-decorated cult-figure (Fig. 48), and a rich archaeology of cult devotion at the site, but her worship also spread across the Mediterranean where the particular character of her unusual, tightly carapaced eastern iconography found a wide resonance (Fig. 49). Just as highly skilled specialist Aphrodisian sculptors spread out over the Roman world, so too did the city’s
goddess in a great variety of different versions of her great cult-figure in her temple at Aphrodisias. The distribution of these figures and of the goddess has been well studied and documented, and new examples continue to emerge (Fig. 49). A brief list of places where the Aphrodite of Aphrodisias is archaeologically attested outside Aphrodisias is given below.

**APHRODITE OF APHRODISIAS:** Figures of the goddess are known in 53 representations, of which 35 are from outside Aphrodisias and are listed here:

**Asia Minor**
1. Manisa
2-4. Ephesus

**Greece**
5. Athens

**Italy**
6-18. Rome
19. Ostia
20. Aricia
21. Parma
22. Siena
23-25. Florence
26. Bologna

**Spain**
27. Beja

**Dalmatia**
28. Salona

**North Africa**
29. Lepcis Magna

**Syria**
30. Baalbek

**Without provenance**
31. statuette, John Soane collection, London
32. statuette, London Art Market (Fig. 34)
33. gem, Paris, Bibliotheque Nationale
34. gem, Berlin Staatliche Museen
35. gem, Kassel Staatliche Kunstatammlungen

**SUMMARY DISCUSSION**
Aphrodisias is the single best preserved example of the peculiar kind of settlements of the eastern Mediterranean under the Roman Empire called *poleis* – self-governing urban units or ‘cities’, each with their built centre and a productive hinterland that sustained the whole community. Aphrodisias was in ancient terms a medium-sized urban settlement of this
kind but with a metropolitan grandeur of built structures that is truly outstanding in relation to its size. The city's monuments and inscriptions record an intense exchange of ideas and values over more than 1000 years, from Hellenistic to Roman to Byzantine. This was an exchange of ideas between centres of power and the local community on the one hand and between the city and other cities in the region on the other hand. The Roman and late antique periods saw intense inter-community competition and cultural activity which at Aphrodisias is recorded in a unique combination of inscriptions, buildings, and marble sculptures.

No other site of the eastern Roman world has the combination met at Aphrodisias of unique architectural complexes, carved marble sculpture of exceptional abundance, variety, and technical and artistic quality, and a detailed record of public inscriptions which in themselves contain many unique epigraphic documents of outstanding historical importance – not Miletus, not Pergamon, not Perge, not Side. Each of these great classical sites has some of these elements, but none has the full combination of components. Ephesos comes closest to Aphrodisias in the density of its archaeological remains and epigraphic documentation, but it does not have, either in the Roman or in the late antique periods, the world-beating quality, sheer variety, and aesthetic sensitivity in its carved monuments that are found at Aphrodisias between the first century BC and the sixth century AD. None of these sites preserves the revealing juxtaposition, found at Aphrodisias, of a great and well-preserved urban centre and an unspoiled set of well-preserved ancient quarries beside it that provided the raw material for its construction and artistic embellishment.

Amid the varied archaeological trace of eastern Roman city culture, the outstanding role of Aphrodisias is to present in abundance both typical and exceptional components of this urban tradition. The site has a brilliant and detailed record of the cultural forms and ideas that drove this unusual urban phenomenon – emperor worship, competitive benefaction, honour compensation, religious cult, festival celebration, artistic excellence, and literary and philosophical production. These traditions are described in detailed public inscriptions and were enacted and remain visible in the surviving sculpture and built environment of Aphrodisias in a direct manner and to a unique degree. The very fabric of the city was permeated with art-works and carved marbles of the highest order, produced as direct expressions of its deepest political and religious beliefs. The marble art-works are connected directly and visibly to the community’s most cherished religious priorities. The cultural tradition of the Greek city in the Roman world was hugely influential, and its unique articulation at Aphrodisias in abundant expressive art, texts, and built forms is of outstanding universal value.

APPENDIX
Selected Aphrodisian inscriptions recording communications with Rome

1. Decree of the Roman Senate concerning the Aphrodisians, 39-38 BC. IApB8.27; Reynolds, Aphrodisias & Rome, doc. 8

‘...and since M. Antonius and C. Caesar [victorious generals, Triumviri] Reipublicae Constituendae, [spoke] in this house [about the very noble policy] and the exceptional loyalty which [the people of Plarasa/Aphrodisias have extended] to our public affairs, (it resolved) that it seems to be in the public interest [for the Plarasans and Aphrodisians, themselves, their children] and their descendants to be exempt from all levies [...] and removed from all taxation documents of the Roman People, themselves and their [wives, children and descendants and] to be enrolled among the number of allies;
… and it is also agreed by the Senate that the temple of the goddess in that city should be an asylum and with the same rights as [the sanctuary of Ephesian Artemis at Ephesos], and in other respects that the ordinances of Divus Iulius on these matters [should all remain valid .. ? .. similarly] it is agreed by the Senate that the people of Plarasa and Aphrodisias should be exempt in all respects from the joint levy [.. ? ..] on the Maeander [.. ? ..], should be free of liturgies and [?levies] and [contribute] no payments nor anything else [.. ? ..] the matter [?nor should it be allowed to anyone] to take and ?carry off [.. ? ..] a pledge but the community of Plarasa and Aphrodisias should be free and enjoy [its own] law [and courts ?as far as] the Roman People [are concerned] ; and [within] their boundaries no one should take bail from anyone, or order bail to be taken from anyone, [for an appearance in court at Rome ?]; and all those rewards, honours and privileges which C. Caesar or M. Antonius, Triumviri Reipublicae Constituendae, have given or shall give, have allotted or shall allot, have conceded or shall concede by their own decree to the people of Plarasa and Aphrodisias, all these should be accepted as having come about duly and regularly; similarly it is agreed by the Senate that the people of Plarasa and Aphrodisias, their children and descendants should themselves have and possess freedom and immunity from taxation in all matters on the legal basis which is that of a community with the fullest right and law, having freedom and immunity from taxation granted by the Senate and people of Rome, and being a friend and ally of the Roman people.

‘The temple or precinct of the goddess Aphrodite which is in the city of the Plarasans and Aphrodisians, that temple or precinct is to be an asylum, with the rights and the religious sanctity which pertain to the temple or precinct of Ephesia Artemis at Ephesos, for an area of 120 feet surrounding that temple or precinct in all directions; that area is to be an asylum; and (it is agreed) that the community, and the citizens of Plarasa and Aphrodisias are to have, hold, use and enjoy all those lands, places, buildings, villages, estates, strongpoints, pastures, revenues which they had when they entered the friendship of the Roman People, and are to be free, and immune from taxation and the presence of tax-contractors. Neither are any of them obliged on any account to give or contribute (anything) but they are to be free in all respects and immune from taxation and are to enjoy their own traditional laws and those which they pass among themselves hereafter. …

‘…and that [they have] this decree of the Senate [engraved, and also the treaty with] the people of Plarasa [and Aphrodisias] which will be made [in addition to] it, on bronze tablets [and set up in the temple of Jupiter], in Rome, on the Capitol; [and to arrange that other] tablets [be displayed] at Aphrodisias in the sanctuary of [Aphrodite] and in the [?]market place(s) of the Plarasans and Aphrodisians, where they are clearly visible], as seemed to them in accordance with the interests of the state and [with their own] good faith. [Agreed]. In the Senate when the decree was passed [ ? Senators] were present, and 3[40] Senators [when] the oath was taken.’

2. Extracts from the decree of the Roman Senate concerning the Aphrodisians, 39-38 BC
IAph 8.28; Reynolds, Aphrodisias & Rome, doc. 9

‘Clause from the grant of privileges made by emperors and by the Senate and People of Rome: Nor should a magistrate or promagistrate of the Roman people or anyone else billet on them, in the city or territory or confines of the Plarasans and Aphrodisians, an infantry man or one substituting for such, a cavalry man or anyone else with a view to provision of winter quarters, nor order such billeting to take place, nor levy from the Plarasans and Aphrodisians money, soldiers, ships, corn, arms or rafts or anything else.

‘Clause from the treaty sworn between the Romans and the people of Plarasa Aphrodisias in the presence of 340 senators: Against their will they are not to receive a commander and a garrison within the city of the Plarasans and Aphrodisians and into their territory, that territory which is their own property; they are not to pay taxes and contributions.

‘And that at games and gladiatorial shows and also at beast hunts, and if athletes compete in the city of Rome or within a mile of it, ambassadors of the Plarasans and Aphrodisians may sit as spectators in the area reserved for senators; and that ambassadors of the Plarasans and Aphrodisians who come to Rome to wait upon the Senate should report to the magistrates or those acting for the magistrates of the Roman people who have the power to summon the Senate, in order that an occasion may be provided for them to attend a meeting; it is agreed that they should have the right to attend the Senate without waiting their turn, to speak in that body and to report to it and that a reply should be given to the ambassadors of the Plarasans and Aphrodisians within ten days of attending and reporting to it.’
3. Letter of Octavian (future Emperor Augustus) to Stephanos, 39-38 BC
IAph 8.29; Reynolds, Aphrodisias & Rome, doc. 10

‘Caesar to Stephanos, greetings. You know my affection for my friend Zoilos. I have freed his native city and recommended it to Antonius. Since Antonius is absent, take care that no burden falls on them. This one city I have taken for mine out of all Asia. I wish these people to be protected as my own townsmen. I will see that you carry out my recommendation to the full.’

4. Letter of Octavian (future Emperor Augustus) to Ephesians, 39-38 BC
IAph 8.31; Reynolds, Aphrodisias & Rome, doc. 12

‘Imperator Caesar, son of divine Julius, to the Magistrates, Council and People of the Ephesians, greetings: … I was also informed that out of the loot a golden Eros, which had been dedicated by my father to Aphrodite, has been brought to you and set up as an offering to Artemis. You will do well and worthily of yourselves if you restore the offering which my father gave to Aphrodite. In any case Eros is not a suitable offering for Artemis. For concerning the Aphrodisians, upon whom I have conferred such benefits, I should take the care about which I think you too have heard.’

5. Subscript of Letter of Octavian (future Emperor Augustus) to people of Samos, 38 BC
IAph 8.32; Reynolds, Aphrodisias & Rome, doc. 13

‘Imperator Caesar Augustus, son of divus Julius, wrote to the Samians underneath their petition: You yourselves can see that I have given the privilege of freedom to no people except the Aphrodisians, who took my side in the war and were captured by storm because of their devotion to us.’

6. Letter of Hadrian to Aphrodisias, AD 119
IAph 8.34; Reynolds, Aphrodisias & Rome, doc. 15

‘Imperator Caesar Trajanus Hadrianus Augustus, son of divus Trajanus Parthicus, grandson of divus Nerva, Pontifex Maximus, holding the tribunician power for the third time, greets the Magistrates, Council and People of the Aphrodisians. Your freedom, autonomy and other (privileges) which were given you by the Senate and the Emperors who have preceded me, I confirmed earlier. I have been petitioned through an embassy about the use of iron and the tax on nails. Although the matter is controversial, since this is not the first time that the collectors have attempted to collect from you, nevertheless, knowing that the city is in other respects worthy of honour and is removed from the formula provinciae, I release it from payment and I have written to Claudius Agrippinus, my procurator, to instruct the contractor for the tax in Asia to keep away from your city.’

7. Letter of Severus and Caracalla to Aphrodisias, AD 198
IAph 8.37; Reynolds, Aphrodisias & Rome, doc. 18

‘The Emperors Severus and Antoninus to the [Magistrates] and the [Council and People] of the Aphrodisians, greetings. It was most appropriate that you, who rejoiced at the conquest of the insolent barbarians and [the establishment of peace in] all [the inhabited world], celebrated the coming of joint rule shared with my father to me, Antoninus, […] for you are ? good and noble men and] more closely related than others to the empire of the Romans because of [the goddess] who presides over your city. Your existing polity and its laws which have survived unchanged up to our reign [we preserve. ?Farewell].’

8. Letter of Gordian to Aphrodisias, AD 239
IAph 8.102; Reynolds, Aphrodisias & Rome, doc. 20

‘Imperator Caesar M. Antonius Gordianus, Pius, Felix, Augustus, Pontifex Maximus, holding the tribunician power for the second time, consul, father of his country, to the Magistrates, Council and People of the Aphrodisians, greetings. It befitted both your ancient origins and your goodwill and friendship towards the Romans, O Aphrodisians, that you should be so disposed to my kingship as you demonstrated in your decree for me. In response to this and in recompense for your pious (loyal) attitude, I preserve your secure
enjoyment of all your rights, as they have been preserved up to the time of my kingship. Claudius Hegemoneus carried out the duties of ambassador.’

9. Letter of Trajan Decius and Herennius Etruscus to Aphrodisias, AD 250-51
I.Aph 8.114; Reynolds, *Aphrodisias & Rome*, doc. 25

‘Imperator Caesar [[C. Messius Q. Traianus Decius]], Pius, Felix, Augustus, holding tribunician power for the third time, consul for the second time, designated for the third, father of his country, proconsul, and [[Q. Herennius Etruscus Messius Decius]], Pontifex Maximus, holding the tribunician power for the first time, consul designate to the Magistrates, Council and People of the Aphrodisians, greetings.

‘It was to be expected, both because of the goddess for whom your city is named and because of your relationship with the Romans and loyalty to them, that you rejoiced at the establishment of our kingship and made the proper sacrifice and prayers. We preserve your existing freedom and all the other rights which you have received from the emperors who preceded us, being willing also to give fulfilment to your hopes for the future. Aurelius Theodoros and Aurelius Onesimos carried out the duties of ambassadors. Farewell.’

3. UPDATED INFORMATION ON MANAGEMENT SYSTEM AND MANAGEMENT PLAN BOUNDARIES

The management plan boundary was enlarged upon the Ministry’s decision dated 20th of February, 2017. This now provides the necessary overlap with the proposed buffer zone boundaries (see the map presented as an Annex 2).

The management structure has been reviewed and the members of the ‘Advisory Board’ and ‘Supervision and Coordination Board’ have been updated in accordance with the Ministry’s decision dated 16th of January, 2017. New members of both boards are listed below:

**Advisory Board**

Prof. Dr. R.R.R. SMITH (Head of the Excavation Team)
Prof. Dr. Celal ŞİMŞEK (Head of the Aydın Regional Conservation Council)
Dr. Levent ÜNVERDİ (Member of the Aydın Regional Conservation Council)
Izmir Directorate of Surveying and Monuments
Geyre Foundation
Geyre Neighbour Headman

**Supervision and Coordination Board**

Mehmet YILMAZ (Site Manager)
General Directorate of Cultural Heritage and Museums
Aydın Provincial Directorate of Culture and Tourism
Aydın Metropolitan Municipality
Karacasu Municipality
Afrodisias Museum Directorate
South Aegean Development Agency

38 projects have been defined in total within the Management Plan, which came into action on the 17th of September, 2013. 18 of the projects have already been completed, 6 is ongoing, 10 has not been initiated yet while 4 of the projects should be re-formulated as
they are not applicable due to the changing administrative circumstances. As a result, nearly half of the action plan has been accomplished within 3 years period.

In conjunction with a program prepared and sponsored by the Geyre Foundation, a group of villagers from the neighbouring Geyre Village and their families were invited to a tour of the Aphrodisias Museum the excavation and archaeological site. A professional guide was also made available to lead them through the antique times and what is being done at present. This programme that aims to link especially the younger generation and the women of the Geyre Village with Aphrodisias, will be repeated and sponsored bi-annually by the Geyre Foundation.

The guests were also treated to a lunch at the local Anatolia Restaurant by the Geyre Foundation. Enclosed are some snapshots depicting the first event for 2017.
BIBLIOGRAPHY


Online resources
http://www.romaneconomy.ox.ac.uk/
http://www.artofmaking.ac.uk/
ANNEX 1 – SUPPLEMENTARY PHOTOS

Figure 16- Old Fisherman
Figure 17- Troilos, Achilles, and grey marble horse

Figure 18- Dometeinos Diogenes
Figure 19- Philosopher shield portrait
Figure 20- Relief from Sebasteion- Claudius, ruler of land and sea

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Figure 49 - Statuette of Aphrodite of Aphrodisias on London art market in 2016
APHRODISIAS

Map-1.e Proposed World Heritage and Buffer Zone Boundary

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