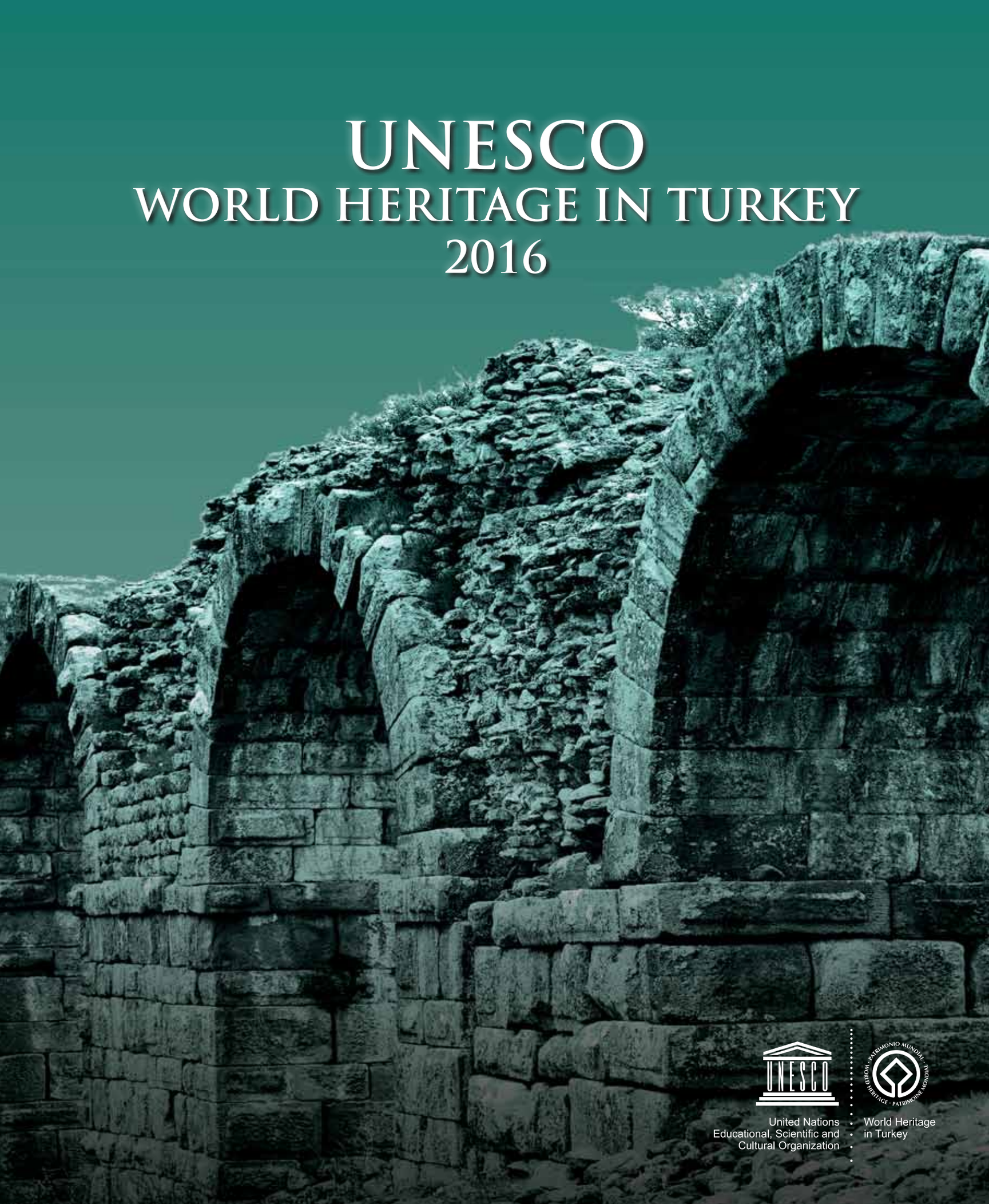
UNESCO
WORLD HERITAGE IN TURKEY
2016



United Nations
Educational, Scientific and
Cultural Organization

World Heritage
in Turkey

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Turkish
National Commission
for UNESCO

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Turkish National Commission for UNESCO
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UNESCO World Heritage in Turkey 2016

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Aqueducts of Pergamon
(Waterway is a symbol of peace, eternity and wisdom both in Anatolia and Turkish Culture)

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Turkish National Commission for UNESCO owes a debt of gratitude for the valuable contributions to the publication of the first book in 2013 to the esteemed academicians known in Turkey and internationally who wrote or updated the articles composed of original research studies and independent evaluations that make known Turkey's assets included on the World Heritage List, to Prof. Dr. Öcal Oğuz, Assoc. Prof. Dr. Yonca Kösebay Erkan, Asst. Prof. Dr. Özlem Karakul, Dr. Gaye Çulcuoğlu, photographic artist Osman Nuri Yüce, translator Ellen Yazar and to Şule Ürün, Sector Expert of the Turkish National Commission for UNESCO who assumed the preparatory and editorial processes.

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Cultural Heritage For Peace, Dialogue And Sustainable Development

Come, let us all be friends for once,
Let us make life easy on us,
Let us be lovers and loved ones,
The earth shall be left to no one.

Yunus Emre (Thirteenth Century)
Translated by Prof.Talât Sait Halman (1931-2014)

The United Nations Educational, Scientific and Cultural Organization (UNESCO) was established immediately after World War II with the thought of opening the channels of peace and dialogue among societies through education, science and culture. The international societal leaders who founded the UNESCO perceived that a lack of tolerance among peoples and societies was one of the basic reasons for the major destruction behind this war. A vast majority of the prejudices that encourage a lack of tolerance were stemming from inadequate education and ignorance. The prerequisite for achieving and establishing permanent peace among peoples and societies was through the elimination of prejudices. Waging war could not occur among people know and understand each other. No doubt, the best way for people to become acquainted with each other was by getting to know each other's cultures. Around this ideal, the representatives of 44 countries that met in London in November 1945 accepted the Founding Charter of the UNESCO. Turkey set forth its strong support given for the realization of the thought of peace and dialogue of the UNESCO by being in tenth place among the first twenty states that signed this Charter. The UNESCO Founding Charter was ratified by Turkey with Law No. 4895 and dated 20 May 1946. Subsequently, the Turkish National Commission for UNESCO, which has the attribute of the sole and legal representative in Turkey of the UNESCO General Directorate, started activities on 25 August 1949 in accordance with Article 7 of the UNESCO Founding Charter.

The Turkish National Commission for UNESCO celebrates its 67th Founding Anniversary in 2016 and at the same time, continues its activities as one of the oldest and longest established National Commissions in the world.

It has been more clearly observed over time that the Charters of the UNESCO for preserving culture and cultural heritage are among the best instruments, which serve for the provision of the establishment of dialogue and peace among societies. In fact, the most significant proof that the thought of the UNESCO for the preservation of culture and cultural heritage and transferring culture to future generations has become successful are the Conventions made in this field and the interest shown by the member states in these Conventions. The Convention on the Protection of World Cultural and Natural Heritage that was accepted in 1972 has been ratified by 191 member countries today and is an excellent indicator of the extent of interest shown for the World Heritage List. This Convention is a shared text for being one of the strong instruments for the recognition, preservation and sustainable development of the cultural and natural heritage as the common assets of humanity and has been adopted in the most widespread manner by the international community. Turkey became a party to this Convention in 1983. Turkey welcomes with appreciation the contribution to the development of culture for peace and dialogue and sustainable development of the efforts expended by the international community for the preservation of the world heritage sites announced by the World Heritage Committee as one of the most important results of the processes for preservation of cultural heritage under the framework of the UNESCO.

This book is presented for the attention of the group of international readers according to the peace and dialogue ideals and sustainable development targets as we expressed above for Turkey's sites having unique attributes that are included on the World Heritage List. The total number of the cultural, natural and mixed assets included on the World Heritage List has reached 1,031 in the forty-fourth year of the Convention and the fortieth year of the World Heritage Committee. In the thirty-three-year period that has passed from 1983 when Turkey became a party to the Convention up until 2016, thirteen cultural sites and two mixed sites for a total of fifteen sites could be included on the World Cultural List. Nevertheless, Turkey's over ten thousand site areas and approximately one hundred thousand immovable cultural assets are under protection within the scope of the national laws. Of these assets that reflect Turkey's historical and rich cultural diversity, sixty are included on the Tentative List. When the sites of Turkey that were included on the World Heritage List in recent years and the updated Tentative List are taken into consideration, it will be observed that there is an approach dedicated to the ideal of preservation of the world heritage for humanity for the following decades.

The Turkish National Commission for UNESCO is aware that the targets of preserving the cultural and national heritage and transferring them to future generations cannot be reached solely with the efforts of governments or individuals. For a long time, it has supported projects for education, creating awareness and the participation of shareholders on the subject of preserving Turkey's cultural and national heritage. Our National Commission supports the activities for increasing the roles, authorities and responsibilities of youth, women, nongovernmental organizations and the private sector in parallel with the "Open

UNESCO" approach, which was one of the main themes of activity of the 36th General Conference on the preservation of heritage sites, and we are expending efforts to implement a balanced and sustainable preservation between Tangible and Intangible Cultural Heritage. Nevertheless, just as in the entire world, some negativities also emerge in Turkey on the preservation of cultural and natural heritage. It is also stated in this book that the Turkish National Commission for UNESCO is continuing its activities with the authorized and related institutions and organizations for eliminating the deficiencies observed in the preservation of Turkey's cultural and natural sites.

Our National Commission, which is aware of the UNESCO memory and experience strengthened by the Convention for the Preservation of Intangible Cultural Heritage, that was accepted in 2003 and which emphasizes the necessity of considering the cultural and natural heritage together with the intangible elements for a world with a sustainable future and within dialogue, continues its activities with determination with the vested authorities in cooperation and dialogue with extensive cross-sections of the society.

As Turkey is hosting the Fortieth Session of the World Heritage Committee in Istanbul in 2016, a task force comprises members of the Turkish Ministry of Foreign Affairs; Turkish Ministry of Culture and Tourism; Turkish National Commission for UNESCO; Istanbul Metropolitan Municipality; Istanbul Site Management Directorate, is established. Ambassador Lale Ülker, Director General for Overseas Promotion and Cultural Affairs at the Turkish Ministry of Foreign Affairs, is the Chairperson of the Fortieth Session of the World Heritage Committee. As the Turkish National Commission for UNESCO, we are pleased to have prepared in 2016 the second version of this English publication. We prepared the first version in 2013, which we thought to update as new heritage sites were added to the List. The editorial activities of this book were assumed by Assoc. Prof. Dr. Nevra Ertürk, Member of the Board of Directors of the Turkish National Commission for UNESCO and Tangible Cultural Heritage Committee Chair; and Asst. Prof. Dr. Özlem Karakul. Prof. Dr. Berrin Alper and Asst. Prof. Dr. Zeynep Aktüre from among the members of the Tangible Cultural Heritage Committee carried out the coordination activities for the multi-authored "Diyarbakır Fortress and Hevsel Gardens Cultural Landscape" and "Ephesus" articles. The Secretariat of the Turkish National Commission for UNESCO provided coordination of the activities in the preparatory process. The secretariat services in the preparatory process of the book were assumed by Şule Ürün, Sector Expert of our National Commission for Tangible Cultural Heritage and Natural Sciences. Ellen Yazar and Nova Tercüme Ltd. Şti. translated the Turkish articles to English. Ellen Yazar undertook the English editing of the translations. Grafiker Publishing realized the composition and printing of the book. I would like to express my gratitude on behalf of the Turkish National Commission for UNESCO to everyone separately who expended efforts along with those whose names we could not give above.

Prof. Dr. M. Öcal OĞUZ
Chairman, Turkish National Commission
for UNESCO

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Site Name	**Historic Areas of Istanbul**
Year of Inscription	**1985**
Id N°	**356**
Criteria of Inscription	**(i) (ii) (iii) (iv)**

Strategically located on the Bosphorus between the Balkans and Anatolia, the Black Sea and the Mediterranean, Istanbul was the capital of the Eastern Roman Empire and the Ottoman Empire. Istanbul has been associated with major events in political, religious and art history for more than 2,000 years. The city is situated on a peninsula, which is surrounded by the Golden Horn (Haliç), a natural harbor to the north, the Bosphorus to the east and the Marmara Sea to the south.

The four areas of the property are the Archaeological Park, at the tip of the Historic peninsula; the Süleymaniye District with Süleymaniye Mosque Complex, bazaars and vernacular settlement around it; the Zeyrek area of settlement around the Zeyrek Mosque (the former church of the Pantocrator); and the area along both sides of the Theodosian land walls, including remains of the former Blachernae Palace. The city has an outstanding collection of monuments, architectural and technical ensembles that illustrate very distinguished phases of human history. These include the seventeenth century Blue Mosque (Sultan Ahmet), the Sokollu Mehmet Pasha Mosque, the sixteenth century Şehzade Mosque complex, the fifteenth century Topkapı Palace, the hippodrome of Constantine, the aqueduct of Valens, the Justinian churches of Hagia Sophia, St. Irene, Küçük Ayasofya Mosque (the former church of the Saints Sergius and Bacchus), the Pantocrator Monastery founded under John II Comnenus by Empress Irene, the former Church of the Holy Savior of Chora with its mosaics and paintings dating from the fourteenth and fifteenth centuries and many other exceptional examples of various building types including baths, cisterns, and tombs **Criterion (iv)**.

The Historic Areas of Istanbul include monuments recognized as unique architectural masterpieces of the Byzantine and Ottoman periods, such as the Hagia Sophia, which was designed by Anthemius of Tralles and Isidore of Miletus in 532-537 and the Süleymaniye Mosque Complex designed by Architect Sinan in 1550-1557 **Criterion (i)**.

Throughout history the monuments in Istanbul have exerted considerable influence on the development of architecture, monumental arts and the organization of space, both in Europe and the Near East. Thus, the 6,650-meter terrestrial wall of Theodosius II with its second line of defense, created in 447, was one of the leading references for military architecture. Hagia Sophia became a model for an entire family of churches and later mosques. The mosaics at the palaces and churches of Constantinople influenced both Eastern and Western art **Criterion (ii).**

Istanbul bears unique testimony to the Byzantine and Ottoman civilizations through its large number of high quality examples with a great range of building types, some with associated artworks. They include fortifications, churches and palaces with mosaics and frescoes, monumental cisterns, tombs, mosques, religious schools and bath buildings. The vernacular housing around major religious monuments in the Süleymaniye and Zeyrek Districts provide exceptional evidence of the late Ottoman urban pattern **Criterion (iii)**.

View of the Historical Peninsula

Historic Areas of Istanbul

Prof. Dr. Zeynep AHUNBAY
Istanbul Technical University

Foundation of the City and its History

Istanbul is a unique city with its extraordinary natural beauty, significant archaeological remains, magnificent social complexes and superb architecture. Istanbul's special geographical location has played a major role in the development of the city that gives the opportunity of seeing all together the valuable works of art from the Roman, Byzantine and Ottoman periods.

There are interesting stories in Greek mythology about the foundation of the city, which is surrounded by the Bosphorus, the Golden Horn and the Marmara Sea. According to a legend, Zeus had an affair with Io, the beautiful daughter of King Argos. Hera, the jealous wife of Zeus, tried to get rid of her opponent. To protect Io, Zeus turned her into a white cow. Learning about this, Hera sent a gadfly to annoy Io, who started to run, traversing the Bosphorus, which means "the cow's passage" in Greek. Io was pregnant and gave birth to Keroessa on the shores of the Golden Horn. When she grew up, Keroessa married Poseidon, the god of the sea and they had a son called Byzas.

Byzas lived in Megara, Greece, and visited the oracle at Delphi. He was told to sail towards the north and settle across from the "*Land of the Blind*". Thus, he started his journey towards the Marmara Sea and reached the entrance to the Bosphorus. At this moment, he looked at Chalcedon situated on the eastern coast of the passage and decided that people who settled on the eastern coast instead of the beautiful site at the tip of the peninsula to the west, must have been "*blind*".

According to this legend, Byzantion (Byzantium), which occupied nearly the site of the present Topkapı Palace grounds, was founded by Byzas around 660 B.C. The Greek city had temples, squares and a stadium. Its people lived on fishing and seafaring.

Recent archaeological excavations within the scope of the Marmaray Project at Yenikapı have provided new evidence about the past for the Historic Peninsula, the piece of land on which the old city of Istanbul is located, that dates back to way before Byzantium. Footprints discovered in the depths of the Theodosian harbor have shown that human occupation of the site goes

back to 6000 B.C. Over 30 Byzantine ships from the Medieval period were discovered in the excavations conducted within the silted harbour. These exceptional finds have provided new sources of information about the history of the city.

Constantinopolis: Roman and Byzantine Periods

In the second century A.D., the eastern border of the Roman Empire reached Byzantium. Although a small city, Byzantium resisted the Roman army and Septimius Severus conquered the city in A.D. 196, after a siege lasting two and a half years. The resistance of the city was punished by the destruction of its walls and reduction of its status. However, Byzantium's strategic position was a valuable asset and the city regained its important status and the city walls were repaired for its defense.

Byzantium became the capital of the Eastern Roman Empire in the fourth century with Constantine the Great and its name was changed to Constantinopolis (Constantinople) in 324. It became the foremost center in the Mediterranean region. The new capital was embellished with impressive buildings and expanded quickly. The population of Constantine's city grew with citizens invited from Rome to Romanize the city. Projects to build an imperial palace, the Hagia Sophia, St. Irene and the Church of the Holy Apostles were initiated. The city flourished with the contribution of emperors. The first forum of Constantinople was the Augusteion, located to the south of the Hagia Sophia. The second one, which bore the name of Emperor Constantine, was just outside the Severian wall. A colonnaded main street, the *Mese*, connected the two squares.

Among the important projects, the Hippodrome and the Valens Aqueduct (368-373) are worth mentioning. The Hippodrome, which took Circus Maximus in Rome as its model, was a huge structure approximately 420 meters long and 120 meters wide. It was inaugurated by Constantine I on May 11, 330, during the celebrations for Constantinople's becoming the capital. The monument was connected to the Great Palace with a staircase. Later, Theodosius I embellished the Hippodrome with the Egyptian obelisk brought from Egypt. According to the historic sources, in addition to the Serpent Column and the Colossus, there were 30 commemorative statues at the Hippodrome. During the Latin occupation of Constantinople, some of the metal statues were melted and transformed into coins. The famous quadriga group was taken to the San Marco Square in Venice.

Today, some monuments, such as the remains of victory arches, commemorative columns, aqueducts and cisterns remain from the Roman era. According to the historic sources, there was a nymphaeum that fed the Valens Aqueduct at the Bayezıt Square of today. The Palaces of Antiochus and Lausus were discovered to the northwest of the Hippodrome during the excavations for the construction of the Palace of Justice in the 1950s and are among the important architectural structures of the city's Roman period. The walls of these Roman palaces are preserved in-situ, giving an idea about the palace design of the period.

The Great Palace of Constantine I was located to the east and south of the Augusteion and developed on terraces overlooking the Bosphorus and the Marmara Sea. The Great Palace was abandoned and left in ruins in the Middle Ages when the palace moved to Blacherna at Ayvansaray. Remains of a staircase, the Bucoleon Palace and extensive substructures give an idea about the size and complexity of the Palace. The excavations conducted to the east of the Sultan

Ahmet Mosque by British archaeologists in the 1930s revealed mosaics which are now protected at the Mosaic Museum created for this purpose.

The Land Walls built during the reign of Theodosius II constitute the last step in Constantinople's westward growth. With the expansion of the city, new squares were established: Forum Tauri, Forum Bovis and Forum Arcadii. Mese, the main street, started at the Augusteion and extended towards the west, reaching these squares and ended at the Golden Gate. The main road continued outside the city walls and took the name Via Egnatia. Passing through Bakırköy and Silivri, it reached Thessaloniki and continued towards Rome.

The earliest surviving church of the city is the Basilica of the Monastery of *Saint John the Forerunner* "at Stoudios", which was completed in 463. It was named Imrahor Camii after becoming a mosque during the Ottoman period. With its serpentine columns, opus sectile floor and plan arrangement, the building offers a chance to see the remnants of an early Christian church in Constantinople.

Under Emperor Justinian, Constantinople was embellished with new monuments. A bronze equestrian statue of the emperor was raised at the center of the Augusteion, which was a favorite place for religious ceremonies and social gatherings. The statue of the emperor faced the east. He wore a tiara decorated with pearls and

General view of the Hagia Sophia


محمد عليه السلام

Hagia Sophia,
interior

Hagia Irene within the first courtyard of the Topkapı Palace

rubies. In his left hand, he was holding a globe symbolizing the world. Upon the destruction of the Hagia Sophia by the fire set during the Nika riots, Justinian undertook a great project, leading to the construction of the present Hagia Sophia between 532-537.

The other important monuments from the Justinian era are the St. Irene and the Church of Saints Sergius and Bacchus. The latter was converted into a mosque in the fifteenth century by the addition of a porch and a minaret. St. Irene, which was reconstructed after an earthquake in the medieval period, was included within the Topkapı Palace district and not used for religious purposes during the Ottoman era.

The Romans brought fresh water to the city from far away sources with the help of aqueducts. The enemy stopped the flow of water to the city during sieges. The solution was to build open and underground cisterns to store water. The Sultan Selim, Edirnekapı and Seyitömer (Exi Marmara) open-air cisterns give an idea about the gigantic size of these.

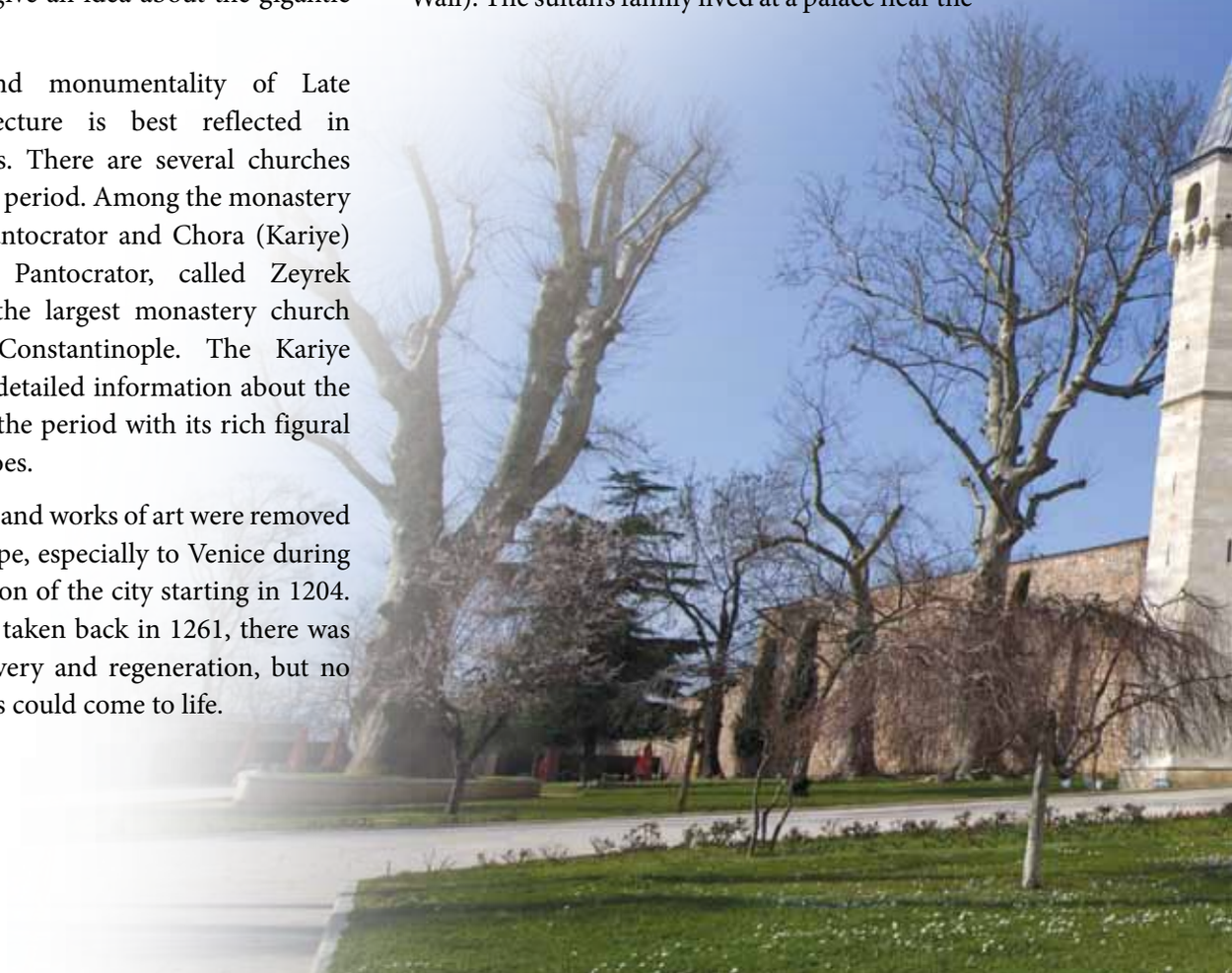
The richness and monumentality of Late Byzantine architecture is best reflected in religious buildings. There are several churches from the medieval period. Among the monastery churches, Lips, Pantocrator and Chora (Kariye) are outstanding. Pantocrator, called Zeyrek Mosque now, is the largest monastery church from medieval Constantinople. The Kariye Mosque provides detailed information about the decorative arts of the period with its rich figural mosaics and frescoes.

Some monuments and works of art were removed and taken to Europe, especially to Venice during the Latin occupation of the city starting in 1204. After the city was taken back in 1261, there was an effort for recovery and regeneration, but no large-scale projects could come to life.

The Ottoman Period

The city lived through a physical and economic breakdown during the Ottoman siege of Constantinopolis. Some of the population left the city and the city was neglected. Sultan Mehmet II, named Fatih, the Conqueror, initiated projects to revive and repopulate the city. A quick recovery plan was put into action with the religious complexes, educational, commercial, industrial, health and water supply systems founded by the sultan and his ministers.

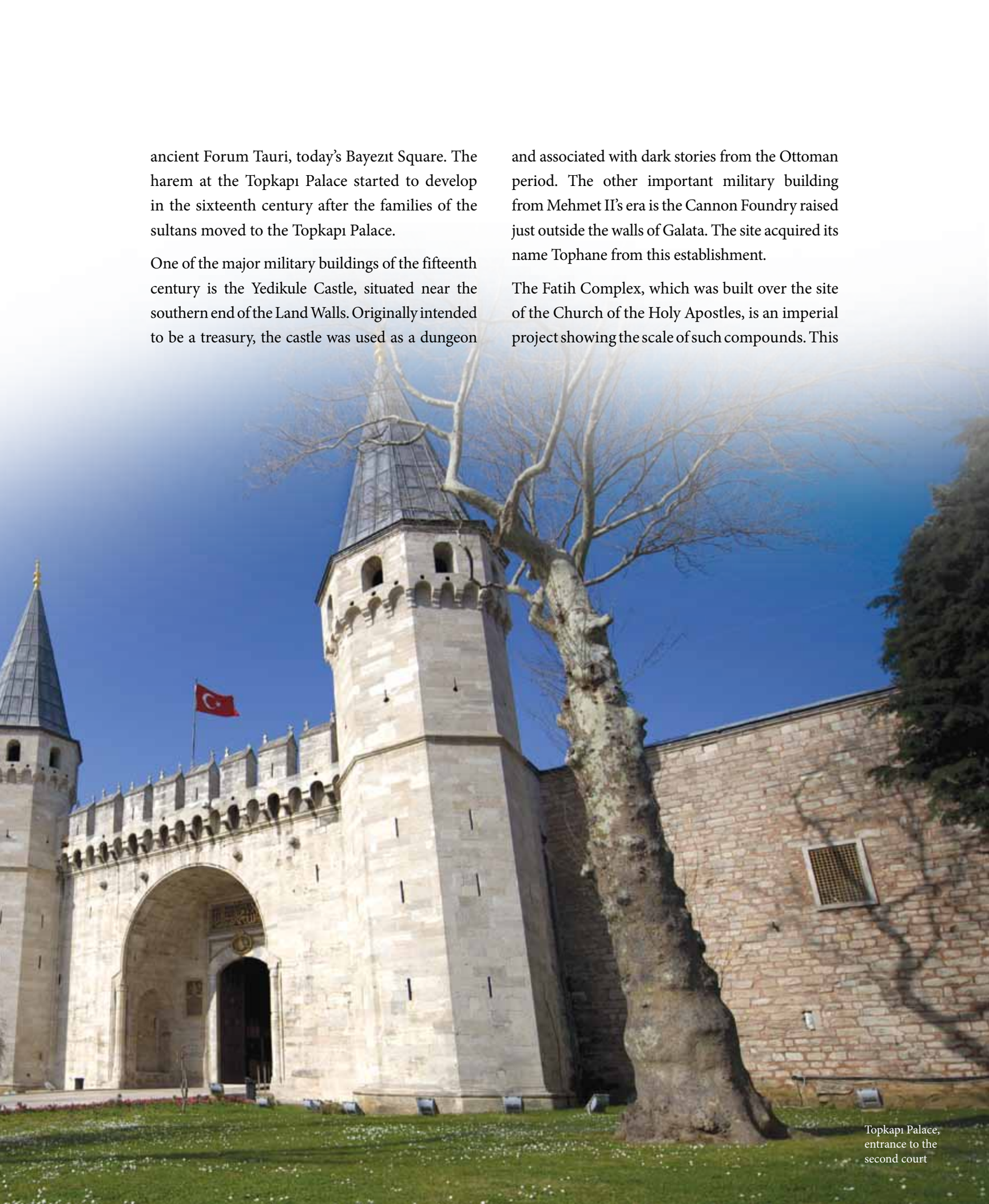
Among the projects initiated by the sultan, the complexes at Fatih and Eyüp, Topkapı Palace, Yedikule Castle and the *Tophane* (cannon foundry) are the most significant. Mehmet II chose the eastern tip of the Historic Peninsula to erect his administrative center, Topkapı Palace. This large complex was surrounded by the Sea Walls on the north and south and the western side of the palace grounds was enclosed by the newly built walls called *Sur-u Sultani* (Imperial Wall). The sultan's family lived at a palace near the



ancient Forum Tauri, today's Bayezıt Square. The harem at the Topkapı Palace started to develop in the sixteenth century after the families of the sultans moved to the Topkapı Palace.

One of the major military buildings of the fifteenth century is the Yedikule Castle, situated near the southern end of the Land Walls. Originally intended to be a treasury, the castle was used as a dungeon and associated with dark stories from the Ottoman period. The other important military building from Mehmet II's era is the Cannon Foundry raised just outside the walls of Galata. The site acquired its name Tophane from this establishment.

The Fatih Complex, which was built over the site of the Church of the Holy Apostles, is an imperial project showing the scale of such compounds. This



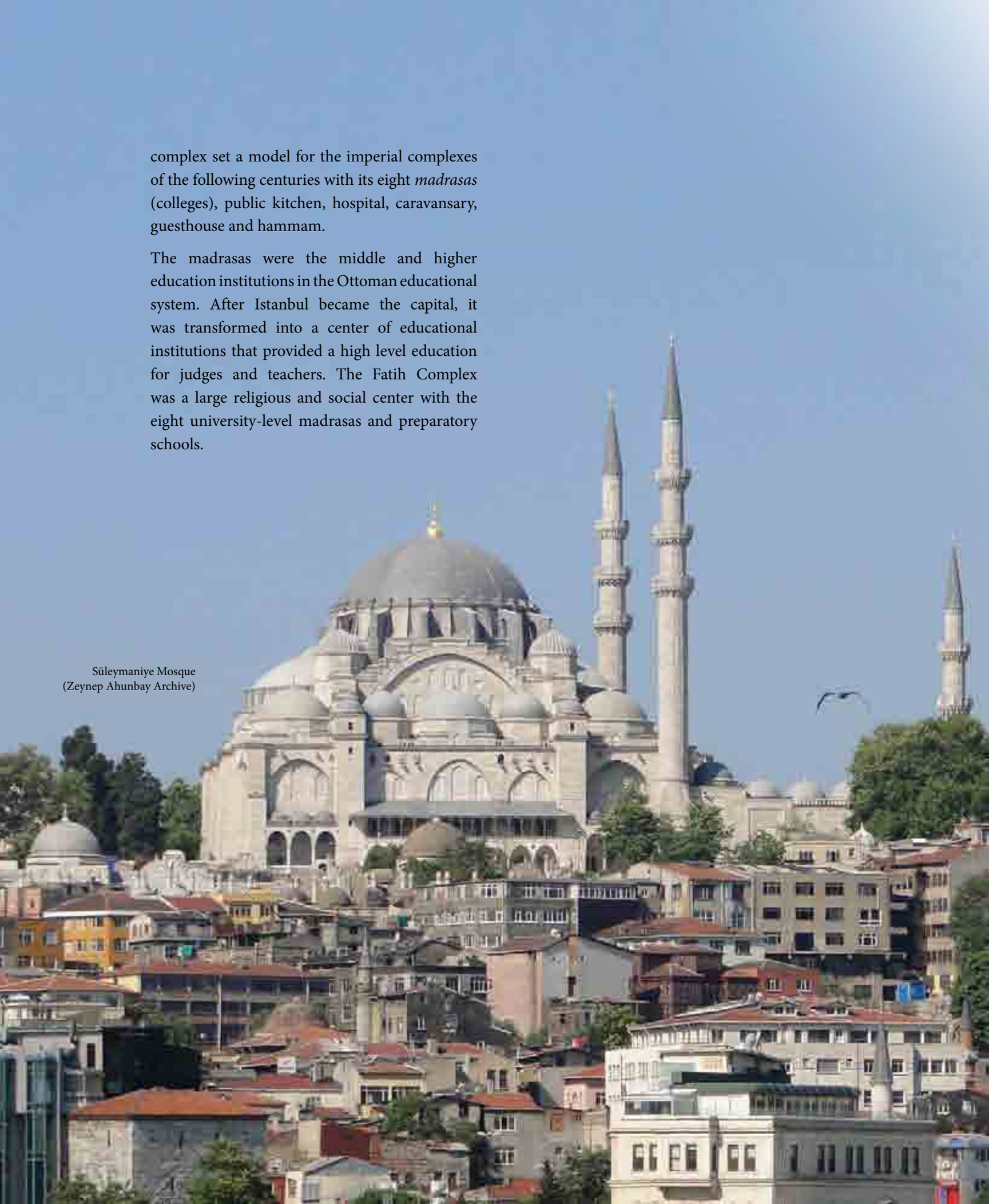
Topkapı Palace, entrance to the second court

Topkapı Palace, pool
in the fourth court

Mosque of Sultan Ahmet

complex set a model for the imperial complexes of the following centuries with its eight *madrasas* (colleges), public kitchen, hospital, caravansary, guesthouse and hammam.

The madrasas were the middle and higher education institutions in the Ottoman educational system. After Istanbul became the capital, it was transformed into a center of educational institutions that provided a high level education for judges and teachers. The Fatih Complex was a large religious and social center with the eight university-level madrasas and preparatory schools.

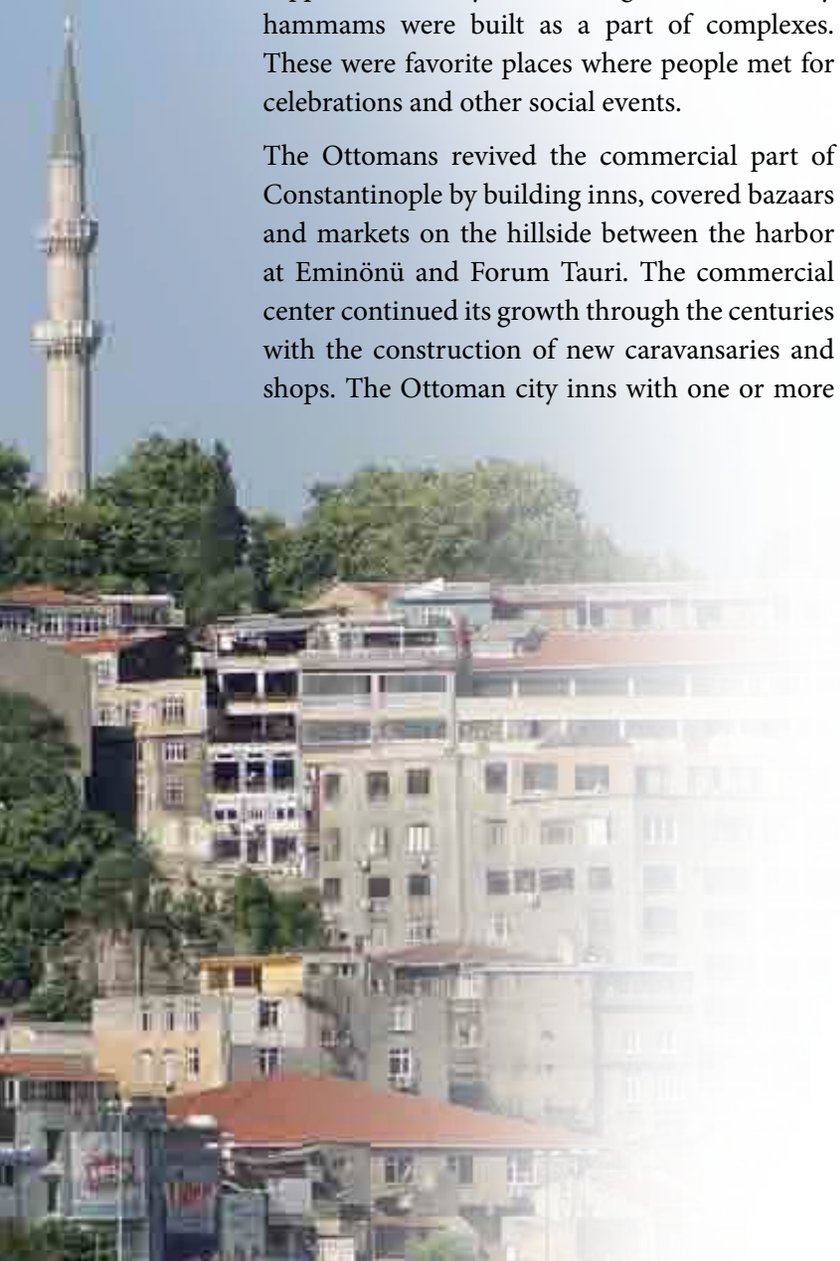


Süleymaniye Mosque
(Zeynep Ahunbay Archive)

The first Ottoman public kitchen in Istanbul, providing free meals for travelers and the poor, was within the Fatih Complex. It became a tradition to build similar structures within the imperial foundations, such as the Bayezıt II, Süleymaniye, Sultan Ahmet, Laleli and Nur-u Osmaniye. The first hospital established by the Ottomans in Istanbul was within the Fatih Complex.

After the Ottoman conquest of Constantinople, the name of the city became Istanbul. It was populated by people coming from towns, such as Aksaray and Karaman in Central Anatolia as well as from Rumelia. The city infrastructure was renewed in the fifteenth century. Fresh water was supplied to the city for drinking and baths. Many hammams were built as a part of complexes. These were favorite places where people met for celebrations and other social events.

The Ottomans revived the commercial part of Constantinople by building inns, covered bazaars and markets on the hillside between the harbor at Eminönü and Forum Tauri. The commercial center continued its growth through the centuries with the construction of new caravansaries and shops. The Ottoman city inns with one or more courtyards, stables and rooms offered lodging to travelers and merchants.



Intense building activity continued after the death of Mehmet II. The Bayezıt II Complex became one of the focal points of the city with its monumental mosque and comprehensive plan.

The Süleymaniye Complex, built in the middle of the sixteenth century, had a plan similar to the Fatih Complex. Educational, health and accommodation buildings surround the mosque. In addition to the twin madrasas located at the north and south of the mosque, a *darülhadis* (school for teaching the Hadiths) and a medical school complemented the program. This school is significant as the first Ottoman medical college in Istanbul.

The Ottomans had a good economy during the sixteenth century and their capital was embellished with monumental buildings, mosques, madrasas, palaces and fountains. Only the Ibrahim Pasha Palace to the west of the Hippodrome has survived from the many palaces built for viziers and female sultans. After the death of the vizier in 1535, the palace was used mainly as barracks for military recruits. The sultan had a loggia overlooking the Hippodrome where parades, sports activities and ceremonies took place.

Towards the end of the sixteenth century, restrictions arising from the stagnant economy led to a decrease in the building activity at the capital. The monumental complex of Sultan Ahmet and the impressive mosque of Yeni Cami on the shore at Eminönü are the major projects of the seventeenth century. The Sultan Ahmet Complex was composed of an imperial mosque, tomb of the founder, several sabils, a madrasa, a *darülkurra* (theological seminary), a primary school, a public kitchen, a hospital, shops, a hammam, rooms and houses for rent to provide

income to the pious foundation. With its six minarets and spacious interior decorated with glazed tiles, the Sultan Ahmet Mosque is the master work of Sedefkar Mehmet Aga, the chief architect of the early seventeenth century.

To the northeast of the mosque there is the imperial kiosk decorated with valuable fabrics, carpets and kilims. The kiosk, which was attached to the imperial loggia, is the first of its kind in Ottoman architecture, designed to provide a resting place for the sultan before or after performing his prayers in the mosque. The part used by the sultan is at the same level as the gallery of the mosque.

Sultan Ahmet's tomb is a work of art and totally covered with marble on its exterior. The interior is richly decorated with marble, mother of pearl, carved wood and painting. The madrasa is next to the tomb; both stand along the north wall of the mosque environs.

Part of the public kitchen and hospital buildings of the Sultan Ahmet Complex were placed over the southern end of the Hippodrome. These buildings were transformed into an Arts School during the second half of the nineteenth century. The northern arm of these buildings was remodeled by Architect Raimondo D'Aronco into the Ministry of Agriculture, Forestry and Mining and the Janissary Museum at the beginning of the twentieth century. The Sultan Ahmet Square acquired its present form and size in 1908, with the construction of the Land Registry and Cadastre building on the west side of the Hippodrome by architect Vedat Bey.

During the Ottoman period, Istanbul was a cultural center where manuscripts were produced and collected. In the seventeenth century Grand Vizier Köprülü Fazıl Ahmet Pasha established a library next to his own house and opened it to the public. With the increased interest in books, more public libraries were built in the eighteenth century.

The first thirty years of the eighteenth century are called the "Tulip Period" in Ottoman history. This was an era when there was great interest in tulips, art and literature. The main squares of the city were embellished with monumental fountains that are decorated with flowers.

The baroque style was introduced to Turkey in the eighteenth century, through contacts with Europe. The Nuruosmaniye and Laleli are the important complexes of the late eighteenth century in the baroque style. In the eighteenth century, the coasts of the Golden Horn and its surroundings were lined with summer palaces and waterside mansions. The Golden Horn was preferred for its protected position and natural beauty. The Ottomans established their shipyards in 1455 on the northern coast of the Golden Horn starting from Kasımpaşa and extending towards Hasköy in the west. This industrial site was in use until very recently.

Wood was preferred for the residential architecture of Istanbul. However, the city suffered from recurring fires between the fifteenth to eighteenth centuries and as a result of devastating fires, the wooden quarters of the city have been replaced by modern buildings. Old engravings and photographs provide glimpses of the old Istanbul with its narrow streets lined with wooden houses. In the nineteenth century, the Ottomans set building regulations to stop further damages by fires. The regulations encouraged stone or brick buildings. Today, most of the surviving wooden houses are from the nineteenth century.

The nineteenth century was a time when the Ottomans imported new technologies from Europe to make reforms in the military and industrial fields. The modernization of schools, public

administration, commercial life and transportation introduced new building types in the Western style: railroad stations, European style barracks, high schools and banks changed the appearance of Istanbul. The connection of Istanbul to Europe by railroad was an important development. The railroad entered the historic city in 1878 through a cut in the Land Walls and advanced towards the main station at Sirkeci, disturbing the archaeological remains on its way.

Inspired by the revivalist styles in Europe, Ottoman architects developed a local style using pointed arches, muqarnas capitals and wooden roofs with wide eaves. Buildings, such as the Public Debts Office, Central Post Office, Land Registry and Cadastre, Ministry of Agriculture, Forestry and Mining (Rectorate of the Marmara University today) and the Fourth Vakıf Han at Sirkeci are among the representatives of the Neo-Ottoman style.

After the establishment of the Republic of Turkey in 1923, Istanbul lost its significance as the capital of the country, but continued to be the educational and cultural center of the country. The French urban planner Henri Prost was invited to work on the development plan of Istanbul in the 1930s. He set some principles and regulations, which have been instrumental in preserving the archaeology and silhouette of the historic city. His important decisions were to present the ruins of the Great Palace and the significant remains from the Byzantine period within an Archaeological Park, to set height limits for buildings to be constructed over 40 meters above sea level and to define a conservation belt/ buffer zone for the Land Walls.

Istanbul's Accession to the World Heritage List

Turkey signed the World Heritage Convention in 1983 and started to prepare nomination files

Church of Sts Sergius and Bacchus, now used as Küçük Ayasofya Mosque

for its significant sites. The Historic Areas of Istanbul and Cappadocia were the first two files. In 1984, the registered and protected sites of Historic Istanbul were the Archaeological Park, the Theodosian Land Walls, Süleymaniye and Zeyrek. After examining the dossier presented by Turkey, the International Council on Monuments and Sites (ICOMOS) prepared a report and presented it to the World Heritage Committee. In the report, the significance of Istanbul was emphasized and attention drawn to the threats it was facing. In 1984, Istanbul's population was 2.5 million in comparison to the 17 million of today. The report stressed the problems arising from the increase in population. The significance of the nominated sites and their importance was recognized. ICOMOS had a positive appraisal:

One cannot conceive of the World Heritage List without this city which was built at the crossroads of two continents, which was successively the capital of the Eastern Roman Empire, the Byzantine Empire and the Ottoman Empire and which has constantly been associated with major events in political history, religious history and art history in Europe and Asia for nearly twenty centuries.

But at the same time, Istanbul is a large metropolis. With its population of nearly 2,500,000 inhabitants, this historic city has undergone population growth in the past twenty years which has profoundly changed its conservation

Interior of the Church of Sts Sergius and Bacchus, now used as Küçük Ayasofya Mosque

conditions. The threat of pollution arising from industrialization and rapid and initially uncontrolled urbanization have jeopardized the historical and cultural heritage of the old town, justifying the international appeal for the safeguard of Istanbul which was launched on May 13, 1983 by Mr. Amadou Mahtar M'Bow, Director General of UNESCO.

It is within this context that the proposal for inclusion must be examined. Its restrictive nature illustrates the recent deterioration of the urban fabric, but also the political will to safeguard a number of privileged sites with the aid of the international community.

The proposal for inclusion sets forth four zones:

1) *The Archaeological Park which in 1953 and 1956 was defined at the tip of the peninsula.*

2) *The Süleymaniye quarter, protected in 1980 and 1981.*

3) *The Zeyrek quarter, protected in 1979.*

4) *The zone of the ramparts, protected in 1981.*

ICOMOS considers that this selection which has been purposely limited to a small number of sites which are under full legal protection makes it possible to illustrate the major phases of the city's history using its most prestigious monuments:

- The ancient city and the capital of the Eastern Roman Empire are both represented by the Hippodrome of Constantine (324) in the Archaeological Park, by the aqueduct of Valens (378) in the Süleymaniye quarter and by the ramparts built starting in 413 upon the order of Theodosius II, located in the last of the four zones.

- The capital of the Byzantine Empire is highlighted by several major monuments: in the Archaeological Park there are the churches of St. Sophia and St. Irene which were built under the reign of Justinian (527-565); in the Zeyrek quarter there is the ancient Pantocrator Monastery which was founded under John II Comnene (1118-1143) by the Empress Irene: in the zone of the ramparts, there is the old church of the Holy Saviour: in Chora (presently Kahriye Camii) with its marvelous mosaics and paintings from the 14th and 15th centuries. Moreover, the current layout of the walls results from modifications performed in the 7th and 12th centuries to: include the quarter and the Palace of the Blachernes.

- The capital of the Ottoman Empire is represented by its most important monuments: Topkapı Saray and the Blue Mosque in the archaeological zone; the Sehzade and Süleymaniye mosques which are two of the architect Koca Sinan's major works and which were constructed under Süleyman the Magnificient (1520-1566) in the Süleymaniye quarter; and also by the vernacular settlement vestiges of this very quarter (525 wooden houses which are listed and protected).

ICOMOS recommends the inclusion of the historic areas of Istanbul on the World Heritage List on the basis of the criteria I, II, III and IV.

The World Heritage Committee approved the nomination and the Historic Areas of Istanbul were included in 1985 as Number 356 on the World Heritage List of the UNESCO.

THE HISTORIC AREAS OF ISTANBUL

The Historic Areas of Istanbul consist of four separate areas, all located within the ancient walls of the city. The first area, called the Archaeological Park, besides the important remains, such as monuments, museums and religious buildings, also contains abundant underground cultural assets from the Roman, Byzantine and Ottoman periods. Magnificent monuments from the Byzantine and Ottoman periods are surrounded by wooden houses from the nineteenth century at the urban site in the Süleymaniye and Zeyrek districts. The seven kilometers long Theodosian and Comnenian Land Wall, which defines the western border of the ancient city, consists of the remains of the main and front defense lines and the moats from the Byzantine period.

The Archaeological Park

This area, which includes the vestiges of the Great Palace and the Hippodrome, as well as the Hagia Sophia, the Topkapı Palace and the Sultan Ahmet Mosque, is the densest part of the city for cultural heritage. With its superposed layers of habitation, the site is classified as a Grade I archaeological site.

The Topkapı Palace, which is situated at the eastern end of the site, is organized around several courtyards. The palace was founded in the fifteenth century and grew with additions during its constant use until the nineteenth century. It is a historical and architectural treasury of universal importance with its special design and the valuable items, books and documents it contains. Sultan Mahmut II decided to move out of the Topkapı Palace in order to live in a more spacious, modern palace on the Bosphorus. After losing its administrative function, the Topkapı Palace and its grounds were used for museological purposes. The Archaeological Museum was founded within the Topkapı Palace grounds in the late nineteenth century. The entire Topkapı Palace became a museum with its rich collections and archives in the Republican Period.

Another important part of the Archaeological Park is the remains of the Great Palace, which spread over a wide area from the southeast of Hagia Sophia to the Bosphorus and the Marmara Sea. The Palace was deserted in the Middle Ages and became a ruin in the Late Byzantine era. Under Ottoman rule, new houses were built on top of the ruins. The Ishak Pasha fire in 1912 destroyed the houses around the Sultan Ahmet Mosque, revealing some significant remains. Since the authorities did not express any intention of nationalizing the area, the private ownership continued and the ruins were covered again with houses. Scientific excavations in the twentieth century helped to uncover many traces of the Great Palace. One of the systematic researches was at the south end of the Sultan Ahmet Bazaar, which revealed the floor mosaic of a courtyard. This significant find was preserved in-situ by creating the Mosaic Museum at the location. Recent excavations carried out within the *Tevkifhane* (Prison) precinct revealed the entrance to the Great Palace from the Augusteion and some significant remains from the interior spaces.

Hagia Sophia had an important place among the churches constructed during the Constantinian era. The first Hagia Sophia, which had a

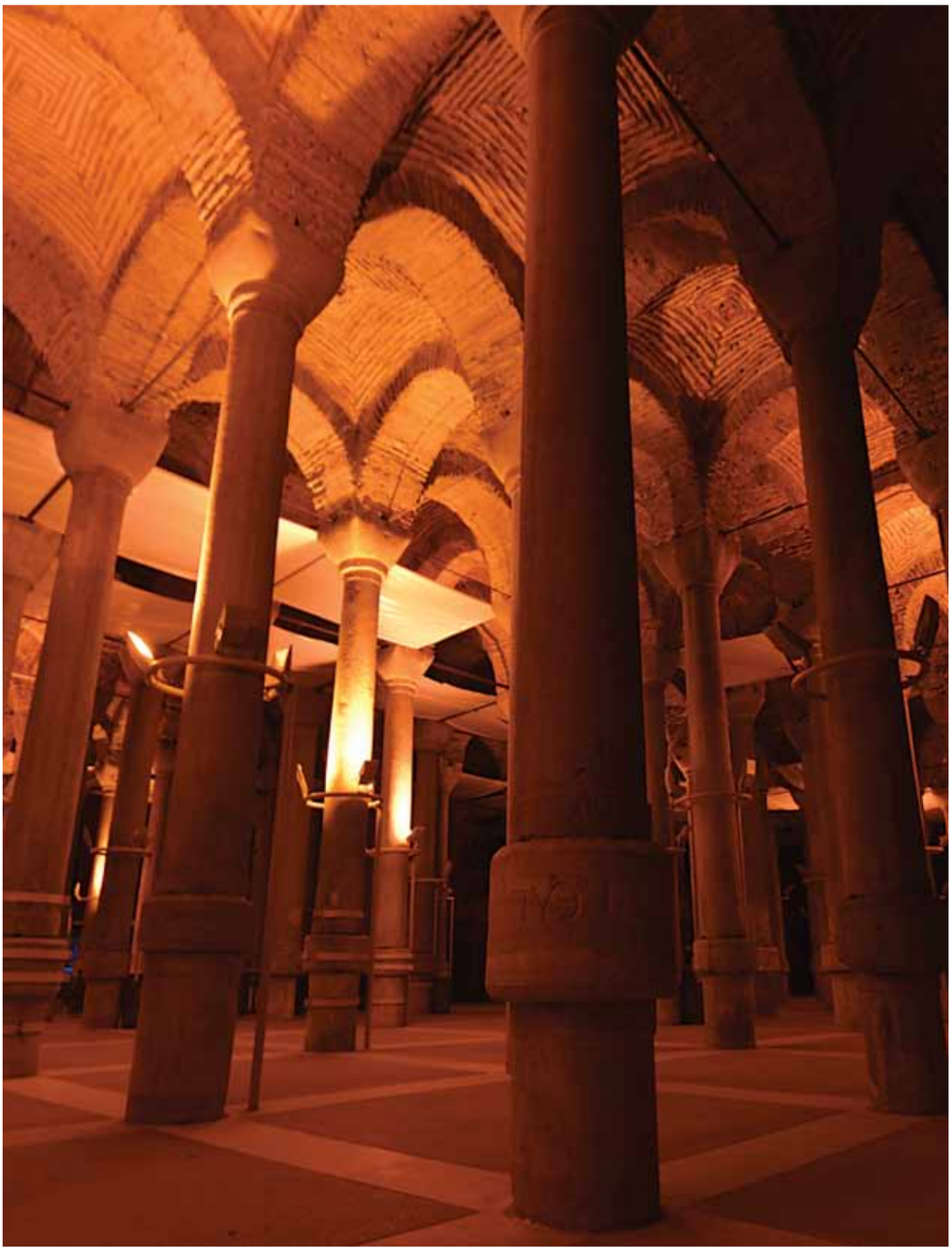
Valens Aqueduct

basilical plan, was destroyed by fire and rebuilt by Theodosius II in 415. The second Hagia Sophia also suffered from fire and was replaced by the present one. The architectural fragments belonging to the second Hagia Sophia were discovered during an excavation conducted in its atrium in 1935.

Justinian's Hagia Sophia is a monument of unmatched beauty with its majestic dome with a diameter of over 30 meters. It is a landmark in world architecture. Hagia Irene, which is another significant monument reconstructed under Justinian, is a domed basilica with more modest dimensions.

The Basilica Cistern (called *Yerebatan Saray* today) is a sixth century construction in which columns and capitals from earlier buildings were re-used. Istanbul Metropolitan Municipality restored the structure in the late 1980s. The removal of the silt on the floor of the cistern revealed frieze blocks with Medusa heads used as bases. Another ancient cistern is the Binbirdirek, which is owned by the General Directorate of Pious Foundations. This unique structure with very high columns has been restored by private initiative and is open to the public.

According to some depictions of Constantinople dating from the beginning of the fifteenth century, the Hippodrome was in a desolate state at the end of the Byzantine period. During the construction of the Ibrahim Pasha Palace and the Sultan Ahmet Complex, the ruins of the Hippodrome were removed or covered. Although the obelisk, the serpent column and the colossus give an idea about the axis of the spina, the size of the open space has been considerably diminished during the Ottoman era.



Interior of
Binbirdirek Cistern

Egyptian obelisk on the Hippodrome

Fountain of
Ahmet III

Among the Ottoman monuments within the Archaeological Park, the sultan tombs near the Hagia Sophia, Fountain of Ahmet III, the Rectorate of Marmara University, the Directorate of Land Registry and Cadastre buildings are important. The Ibrahim Pasha Palace rising at the western boundary of the Hippodrome is the only vizierial palace that has survived from the sixteenth century. Today it is used as the Museum of Turkish and Islamic Arts, housing a rich collection of objects from the Islamic period.

SÜLEYMANIYE

The Süleymaniye consists of the complex designed by Architect Sinan and the urban structure around it. Within the surroundings of the complex, the medieval church of Vefa, the Şehzade Complex and the Atıf Efendi Library are buildings of major importance.

The Süleymaniye Complex is situated on a terraced hillside overlooking the Golden Horn. The Complex was constructed between 1550-1559. The mosque was placed at a high point and became a significant element of the urbanscape.

The plan of the complex comprises religious, educational, health and accommodation facilities. The mosque is at the center of the complex; it is surrounded by a compound. Twin madrasas are situated along the north and south sides of the mosque. The northern madrasas are adapted to the sloping hillside by a stepped arrangement. The rooms underneath the north wall of the third and fourth madrasas were offered as free lodging for poor scholars.

The primary school is next to the first madrasa. The medical school is located close to the hospital.

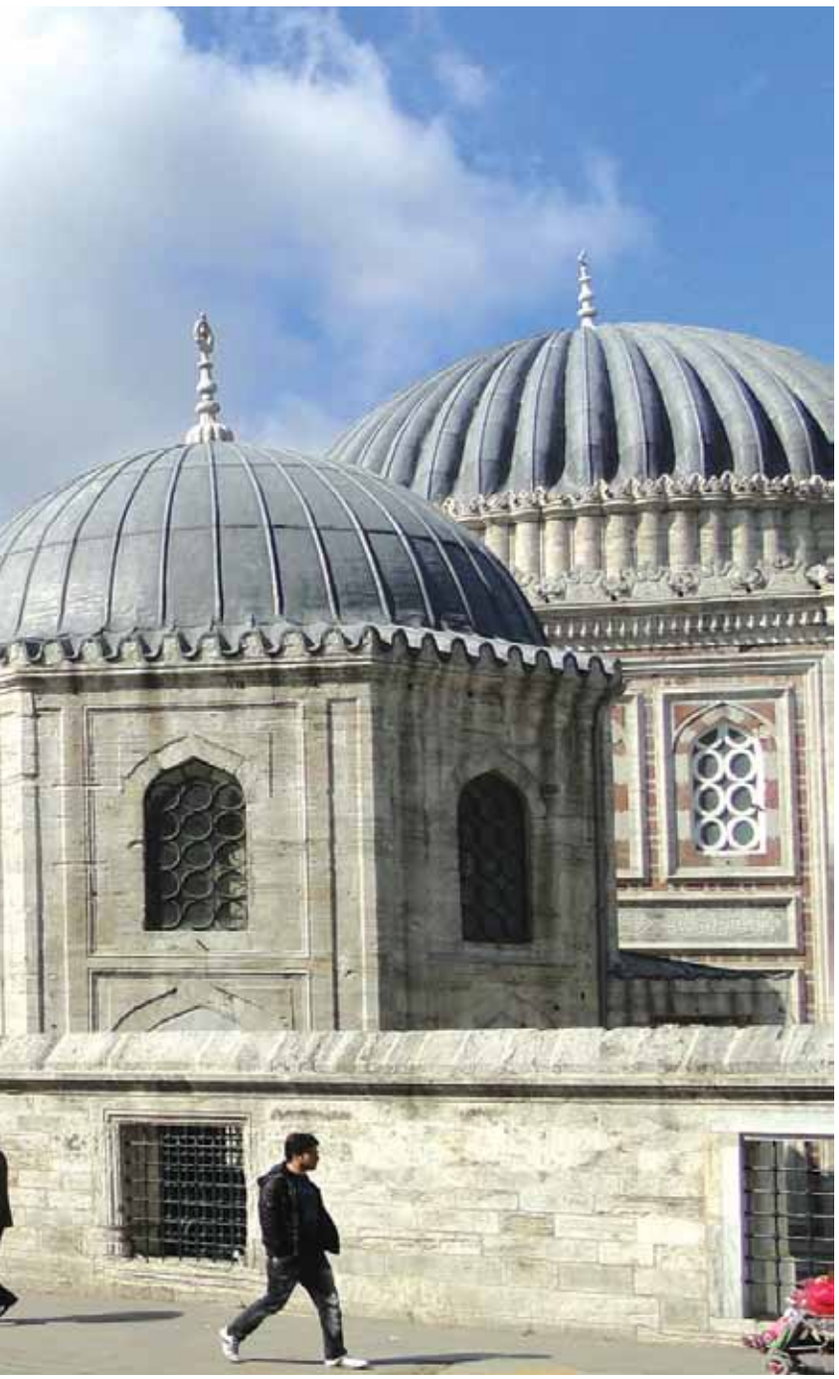
Mosque of Süleymaniye

Mosque of
Süleymaniye, interior

Mosque of Şehzade with the tombs of Şehzade Mehmet, Rüstem Paşa and Ibrahim Paşa in the foreground

The hospital, public kitchen and guesthouse are situated in a row to the west of the mosque. The basement of the public kitchen was used as a stable for the animals of the guests who stayed at the hospice.

The tombs of Süleyman the Magnificient and his wife Roxelana are situated within the graveyard in front of the qibla wall of the mosque. A theological seminary was built close to the tombs, so that the assigned people could read the Koran for the soul



of the sultan. The *Darülhadis* madrasa built for the study of Hadiths is located to the northeast of the mosque. It was the highest-ranking college in the sixteenth century. The single bath is located at the northeast corner of the complex.

Rows of shops were built within the complex to provide revenue to run the educational and other free services for the public. The shops under the first and second madrasas were called *Tiryaki Çarşısı*. It was a bazaar where tobacco was sold. Coppersmiths and craftsmen casting brass and shaping copper objects used the shops under the Darülhadis and along the south walls of the third and fourth madrasas.

The Süleymaniye Complex is a significant work of architecture, providing extensive data about sixteenth century Ottoman art and the pious foundation system. Architect Sinan was inspired by the Hagia Sophia in the design of the mosque, but he contributed to the exterior design of the structure with the stepped articulation of the buttresses and the rhythmic arrangement of the side elevations, introducing a new trend in Ottoman mosque architecture.

The Süleymaniye Complex is surrounded by an urban structure that consists mainly of nineteenth century wooden houses. Originally, the district was inhabited by the upper class of the city. Consequently, the houses have good designs and rich details. However, there were major changes in the twentieth century. The residential function of the area was overtaken by the business sector. The site was neglected and poor people from the rural areas of Turkey started to occupy the run-down area.

The Istanbul Metropolitan Municipality is developing projects to rehabilitate and preserve the site. The Directorate for Preservation, Implementation and Supervision (KUDEB) of the Istanbul Metropolitan Municipality organizes courses to train craftsmen to restore the wooden houses and carries out restorations to set good examples.

ZEYREK

With its narrow, winding streets and wooden houses, Zeyrek is a typical quarter of old Istanbul. The Zeyrek Mosque, originally part of the Christ Pantocrator Monastery, stands at the center of the neighborhood. The monument consists of three churches. During the first years of the Ottoman rule, the monastery churches served as a madrasa, but this function stopped after the construction of the Fatih Complex. The churches were converted into a mosque and continue to be used as such.

A fire devastated the Fatih district in the early twentieth century, but Zeyrek escaped this disaster and thus, its nineteenth century urban structure consisting of wooden houses was saved. After the 1950s, there was a major change in the social structure of the area. The original owners left their houses and people from southeast Turkey settled in the neighborhood. Unfortunately, since the Turkish law for the protection of urban sites came into force in 1973, some houses in the area

Traditional buildings of Istanbul (Zeynep Ahunbay Archive)

The Zeyrek Mosque (Zeynep Ahunbay Archive)

Land walls
(Zeynep Ahunbay
Archive)

were demolished and replaced by 4-5 story high concrete buildings before the area was declared as a preservation site. At the moment, the Istanbul Metropolitan Municipality is actively involved in the area and preservation projects are being developed for the houses and the mosque is under restoration.

THE LAND WALLS

Like many historic settlements, defensive walls surrounded Constantinopolis. Due to the sudden increase of population in the fourth century, the city was enlarged by pushing the walls 1.5 kilometers westwards. The new walls, which were named after Constantine, increased the area of the settlement from 6 km^2 to 14 km^2. As the city continued to grow, the enlargement did not satisfy the demand for a long time. It was decided to build new walls. The Theodosian Walls, which stretch 6.5 kilometers from the Marmara Sea coast at Yedikule to Ayvansaray on the Golden Horn, were built between 413 and 422. The Land Walls consist of three elements: the main wall, the front wall and the moat. This developed system of fortification from the Late Antiquity was instrumental in protecting Constantinople from assaults for many centuries.

When it was built, the Theodosian Wall ended at the Blacherna region in the north. Leo V

(813-820) added a barbican to the fortifications on the flat area near the Golden Horn in order to increase the defensive capacity of the city. In the twelfth century, Emperor Manuel Comnenos (1143-1180) decided to enlarge the Blacherna Palace and thus a new wall, called the Blacherna or the Comnenian Wall was constructed to the west of the earlier one. This new wall, which stands on a very steep terrain, consists of a single line of defense and its towers have a different design than those of the fifth century.

The moat, which is the outermost element of the defense line, is a canal approximately 20 meters wide and 10 meters deep. Since the land outside the walls is sloped, it is thought that the moats were only filled with water in periods of siege. Intermediary partitions were made in the moats to keep the water from flowing away, since it is difficult to hold water in moats on sloped areas.

The second element of the Land Wall is the front wall, which is fortified with towers placed 50-75 meters apart. The towers are either rectangular in plan or have U plans, with rounded corners looking towards the exterior of the city. It is generally accepted that the front wall was added to the system after 447. The area between the front wall and the main wall is called the *peribolos* (court enclosed by a wall). This area was at the same plane with the first stories of the front wall towers. One could enter inside the front wall towers from this level and descend with a staircase to the area behind the moat.

The major element of the Land Wall is a 4.5-5 meters thick wall rising to a height of 12 meters. One could reach the top of the walls at the protected walkway level by stairs attached to the eastern façade. The towers rise to a height exceeding 20 meters and are one story higher than the walls. Towers situated at points where the wall makes a turn are octagonal in plan. Some towers flanking the gates are also octagonal. The first tower near the Marmara Sea (T1) has a special design; it has a pentagonal plan in order to defend the city from the attacks coming from the sea and land.

One could reach the highest platform level of the towers by stairs protected with a screen wall from attacks. The main towers were connected to the peribolos by doors on the ground level. The front wall towers had doors opening to the area between the moat and the front wall of the fortifications behind the wall to the moat region.

In the general layout of the fortification, the front wall towers and the large towers were arranged in alternation and achieved a powerful defense system. There are a total of 96 towers on the Theodosian Walls. German scholars B. Meyer-Plath and A.M. Schneider carried out an extensive survey of the Land Walls in the first half of the twentieth century. They gave numbers to the

towers, starting with 1 from the Marmara coast. In this system, the Theodosian Wall towers are indicated with **T** and the Blacherna Wall towers with **B**.

The gates on the wall were important control point entries into and exits from the city. Drawbridges spanning over the moats connected the gates to the roads heading towards the west. One had to pass through the gate on the front wall before being admitted through the main gate. During the Ottoman period, masonry bridges were constructed over the moat to provide easy access to the city.

The most important gate on the Land Wall in the Byzantine period was the *Porta Aurea* (Golden Gate), used by the emperors as they left the city on campaigns or entered the capital on their return. It was called the Golden Gate due to its gilded door wings and was flanked on both sides by marble towers. The other gates of the city were the Belgrade Gate, Pege Gate (Silivri Kapı), Rhesium Polyandrion (Mevlevihane Kapı), Porta Hagios Romanos (Top Kapı), Pempton (Sulukule Kapısı), Porta Charsius (Edirne Kapı) and Eğri Kapı. In addition to the main ones, there were smaller openings on the Wall, used by the military.

The State of Preservation of the World Heritage Site

UNESCO is monitoring the World Heritage areas continuously. Turkey has been warned to pay special attention to preserve the outstanding universal values of Istanbul's historic areas. The responsible authorities are trying to raise the awareness of the Turkish society for preservation by informing the public about World Heritage values with the help of scientific publications, meetings and educational programs.

The main stakeholders for the management of the Historic Areas of Istanbul are the Istanbul Metropolitan Municipality, the Ministry of Culture and Tourism, the General Directorate of Pious Foundations, the Fatih Municipality and several nongovernmental organizations (NGOs). Management Plans are essential for World Heritage sites. Recently, the Management Plan for Istanbul has been prepared and approved.

Museums, such as the Topkapı Palace, Hagia Sophia and the Archaeological Museum are maintained by the Ministry of Culture and Tourism. They are kept open to the public with continuous maintenance and repair activities and presentations are improved. Monuments, such as the Blue Mosque and the Süleymaniye Complex, are under the custody of the General Directorate of Pious Foundations. Public funds are allocated to improve the urban structure of Süleymaniye and Zeyrek. Süleymaniye is a large site that has complex problems. The mosque was restored very recently. There are projects to improve the conditions in the area surrounding the mosque. The attempts of KUDEB for training craftsmen are appreciated. However, the construction of the metro bridge

Silhoutte of the Historic Peninsula and Galata with the Tower of Leander in the foreground

over the Golden Horn has aroused serious concern due to its impact on the urbanscape.

The maintenance and repair of the Land Walls is the responsibility of the Istanbul Metropolitan Municipality. The urban plan Henri Prost developed for Istanbul defined protective belts inside and outside of the Land Walls. This protective measure has been respected during the preparation of the conservation plan.

There have been several attempts to establish a maintenance team for the Land Walls, but it has not been realized yet. It is hoped that by training and improving the capacity of the technical staff who monitor and implement the maintenance of the Land Walls, it will be possible to stop further deterioration and achieve success in keeping the World Heritage values of the site.

Sultan Ahmet, Hagia Sophia, Hagia Irene and Topkapı Palace (from left to right)

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Site Name	**Göreme National Park and the Rock Sites of Cappadocia**
Year of Inscription	**1985**
Id N°	**357**
Criteria of Inscription	**(i) (iii) (v) (vii)**

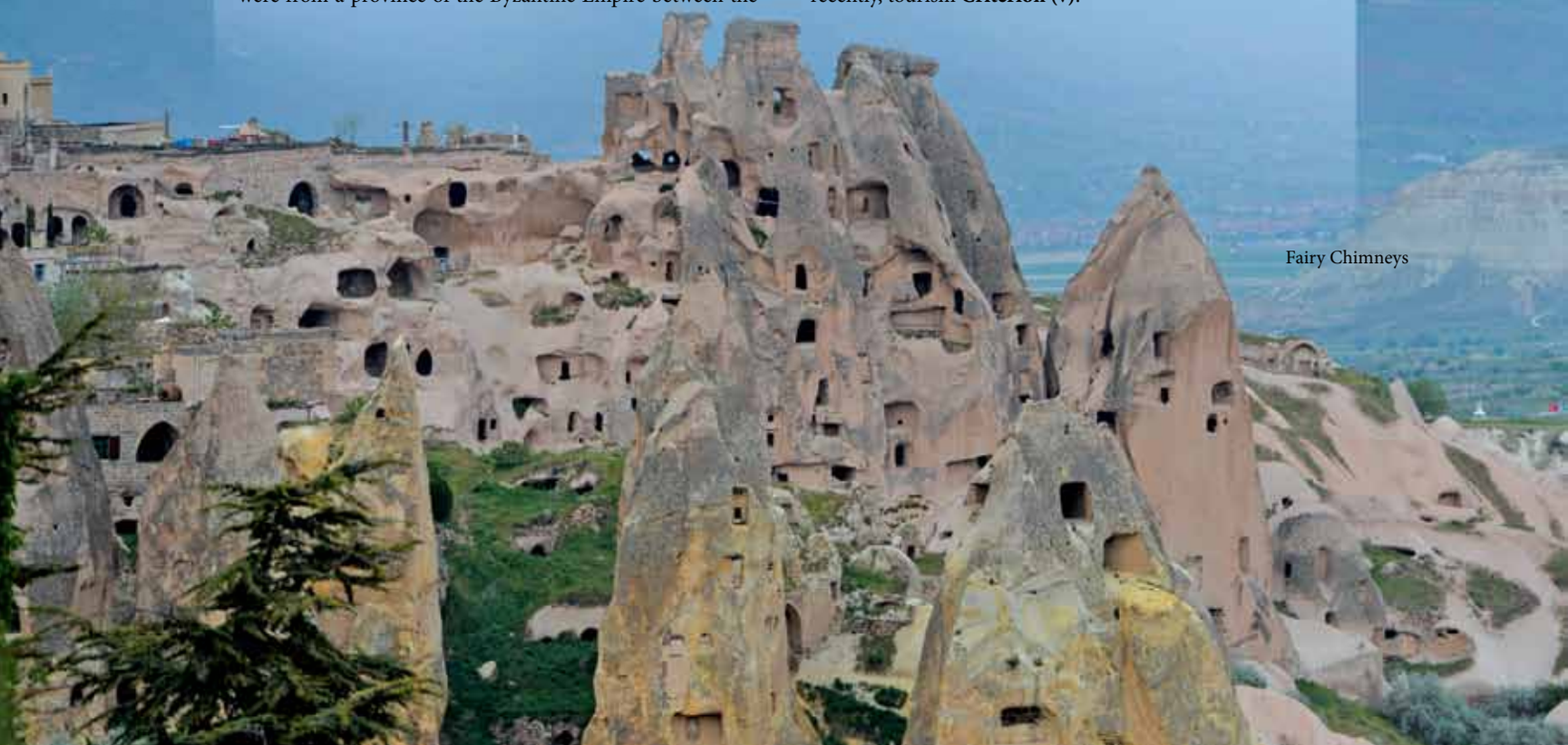
Göreme is located on the Central Anatolian plateau within a volcanic landscape sculpted by erosion to form a succession of mountain ridges, valleys and pinnacles know as "fairy chimneys" or hoodoos. In a spectacular landscape dramatically demonstration erosional forces, the Göreme Valley and its surroundings provide a globally renowned and accessible display of hoodoo landforms and other erosional features, which are of great beauty and which interact with the cultural elements of the landscape **Criterion (vii).**

The Göreme National Park and the Rock Sites of Cappadocia cover the region between the cities of Nevşehir, Ürgüp and Avanos, the sites of Karain, Karlık, Yeşilöz, Soğanlı and the subterranean cities of Kaymaklı and Derinkuyu. **Criterion (i):** Owing to their quality and density, the rupestral sanctuaries of Cappadocia constitute a unique artistic achievement offering irreplaceable testimony to the post-iconoclastic period Byzantine art **Criterion (i)**.

The area is bounded on the south and east by ranges of extinct volcanoes with Erciyes Dağ (3916 meters) at one end and Hasan Dağ (3253 meters) at the other. The density of its rock-hewn cells, churches, troglodyte villages and subterranean cities within the rock formations make it one of the world's most striking and largest cave-dwelling complexes. **Criterion (iii):** The rupestral dwellings, villages, convents and churches retain the fossilized image as if it were from a province of the Byzantine Empire between the fourth century and the arrival of the Seljuk Turks in 1071. Thus, they are the essential vestiges of a civilization that has disappeared **Criterion (iii).**

It is believed that the first signs of monastic activity in Cappadocia date back to the fourth century at which time small anchorite communities, acting on the teachings of Basileios the Great, Bishop of Kayseri, began inhabiting cells hewn in the rock. In later periods, they began banding together into troglodyte villages or subterranean towns, such as Kaymakli or Derinkuyu, which served as places of refuge in order to resist the Arab invasions. Cappadocian monasticism was already well established in the iconoclastic period (725-842) as illustrated by the decoration of many sanctuaries that kept a strict minimum of symbols (most often sculpted or tempera-painted crosses). However, after 842 many rupestral churches were dug in Cappadocia, which were richly decorated with brightly colored figurative painting. The churches in the Göreme Valley include the Tokalı Church and El Nazar Church (tenth century), St. Barbara Chapel and Saklı Church (eleventh century) and the Elmalı Church and Karanlık Church (end of the twelfth-beginning of the thirteenth century).

Criterion (v): Cappadocia is an outstanding example of a traditional human settlement, which has become vulnerable under the combined effects of natural erosion and, more recently, tourism **Criterion (v)**.



Fairy Chimneys

Göreme National Park and the Rock Sites of Cappadocia

Mevlüt COŞKUN
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Extremely interesting geological formations were created under the influence of water, wind and volcanoes that erupted repeatedly millions of years ago and produced their final shape on earth. Cappadocia has hosted many civilizations since prehistory, from times before there was writing until the present-day and is unique in the world, not only with its fairy chimneys, but also with the rock tombs hewn in the fairy chimneys, the rock-hewn houses, storage depots, dovecotes and subterranean settlements.

CAPPADOCIA'S NATURAL, HISTORICAL AND CULTURAL ATTRIBUTES

Cappadocia's natural, historical and cultural attributes can be examined under 8 basic headings: Fairy Chimneys, Antique Cities, Subterranean Cities, Churches and Monasteries, Seljukid and Ottoman Period Architectural Works of Art, Traditional Residential Architecture of Cappadocia, Dovecotes, Apiaries.

Fairy Chimneys

The wind and floodwaters descending from the slopes of the valley along with the erosion of the tufas created the interesting formations called "Fairy Chimneys." The Erciyes, Hasandağ and Göllüdağ Mountains in the Cappadocia Region became active volcanoes in the Tertiary Period and started to erupt in the Upper Miocene (10 million years ago) Epoch and continued until the Pliocene Epoch of the Quaternary Period (2 million years ago). The tufas reaching a thickness of approximately 200-300 meters appeared on earth with tectonic events.

The lavas erupting at different times, temperatures and densities accumulated on top of each other and caused changes in the structure of igneous rocks. The slopes regressed with the deep hollowing out of the materials that erode more easily and that are found in the lower parts of slopes and thus, after the harder rock in the upper parts eroded less, the fairy chimneys were created with a conic-shaped body and a

Fairy Chimneys

Fairy Chimneys

part at the top called a hat. The fairy chimneys with hats are found mostly around Ürgüp and have a conic body and a rock block in the upper parts. The body is from igneous rock formed from tufa, tuffite and volcanic ash. The hat part is formed from hard igneous rock, such as lahar and ignimbrite. The fairy chimneys are the most intensive in the valleys remaining among the Ürgüp-Uçhisar-Avanos triangle, between Ürgüp and Şahinefendi, in the environs of Çat Town of Nevşehir Province, at the Soğanlı Valley of Kayseri Province and in the surroundings of Selimiye Village of Aksaray Province.

Water sources influenced the formation of the region to the same extent that volcanoes did. The main riverbeds and the branches that feed the Kızılırmak (Halys) River to the north, the Melendiz River to the southwest and the Mavrucan to the southeast determine the hydrographic features of the region.

Other than the fairy chimneys, the water flow lines formed by rain waters at the valley slopes make interesting convolutions, adding a separate feature to the region. The color harmony observed at some slopes is due to the temperature difference of the lava layers. These formations

Uçhisar

are observed at Uçhisar, Çavuşin-Güllüdere, Göreme-Meskendir, Ortahisar-Kızılçukur and the Pancarlı Valleys.

The Ortahisar and Uçhisar citadels rising to 50 meters and called "Castle" among the people are the other important attributes of the region. These gigantic fairy chimneys were created as the result of the erosion of tufas and in time, they were hewn by people and used with the objective of defense and settlements. The summits of the Uçhisar and Ortahisar Citadels are used today as panoramic viewing points of the region.

Antique Cities

The Cappadocia Region is also rather important for ancient history. The first traces of settlement were encountered at the Civelek Cave close to Yaylacık Village of Gülşehir County. The stratigraphy of the cave provides findings from the Early Neolithic Age. The findings from the Civelek Cave are exhibited at the Nevşehir Museum today. The findings of the historical activities concentrated on the tumuli show that the first settlement in Cappadocia started in the Holocene Epoch ten thousand years ago. Agriculture was started, animals were domesticated and tools were developed and used in hunting by processing the volcanic obsidian materials in this epoch. Findings that they were exported were found at the Aşıklı Tumulus close to Kızılkaya Village of Aksaray Province.

The pottery findings representing the Neolithic Age at Köşk Tumulus, the Copper Age findings known as the Chalcolithic Age found at Gelveri and the Bronze Age findings at the Zank Tumulus of Avanos prove the early period settlement of

Fairy Chimneys

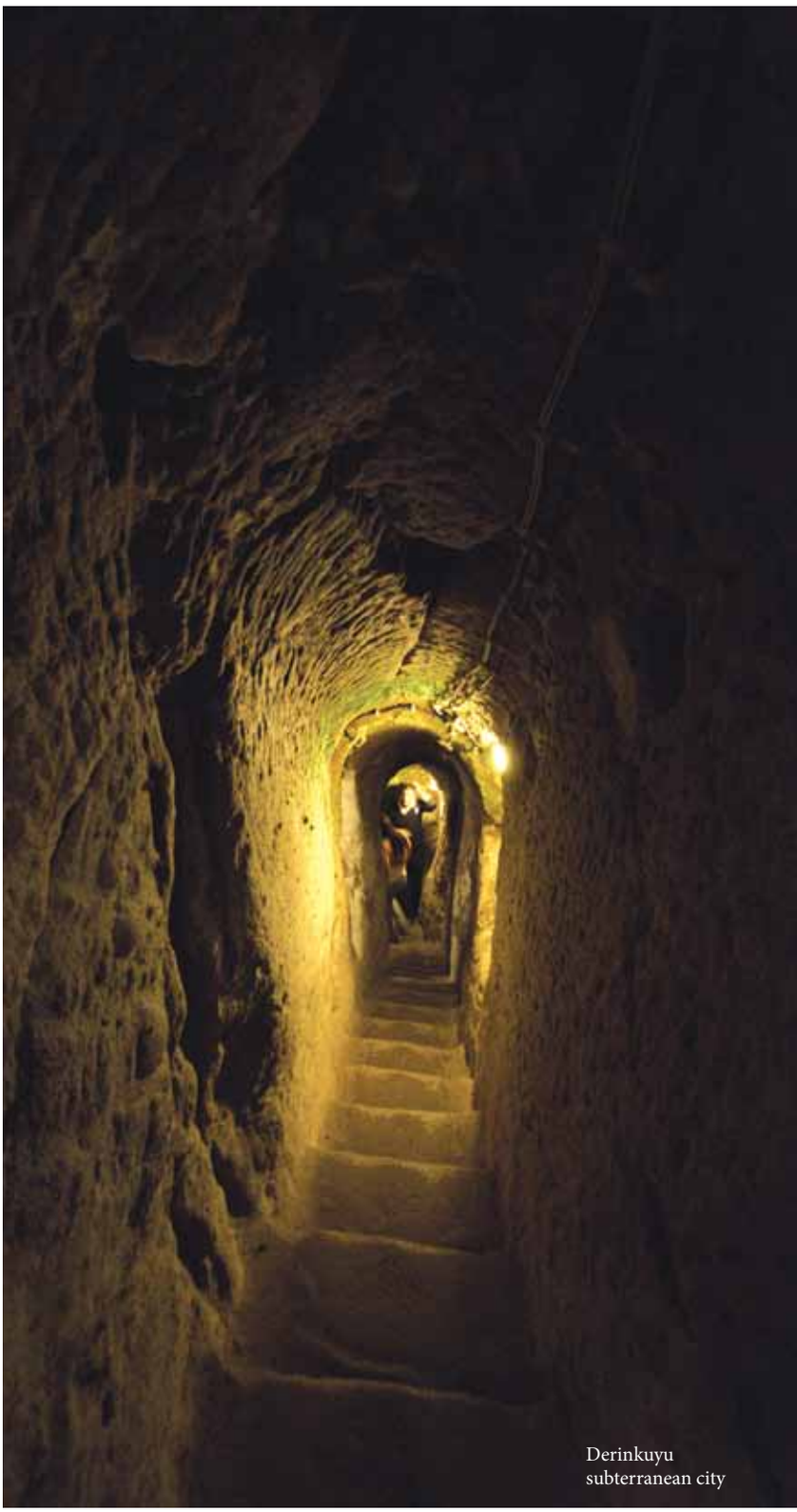
the Cappadocian Region. Kanesh (Kültepe) is a ruins area that has cultural layers between 3000 B.C. and the Roman Period. Gökçetoprak Village of Gülşehir County displays the richness of the cultural- architectural relationship of the Cappadocia Region, due to prehistorical, Hittite, Greek and Christian period buildings and findings

Other than these, Yassı Höyük close to Ovaören Town of Gülşehir County and Suluca Karahöyük of Haçıbektaş County are the Protohistoric Period settlements in the Cappadocia Region. The settlement places from a later period are the Sobesos Antique City at Şahinefendi Village of Ürgüp County and the Kurtderesi Necropolis at the Kuşçin Location of Avanos County.

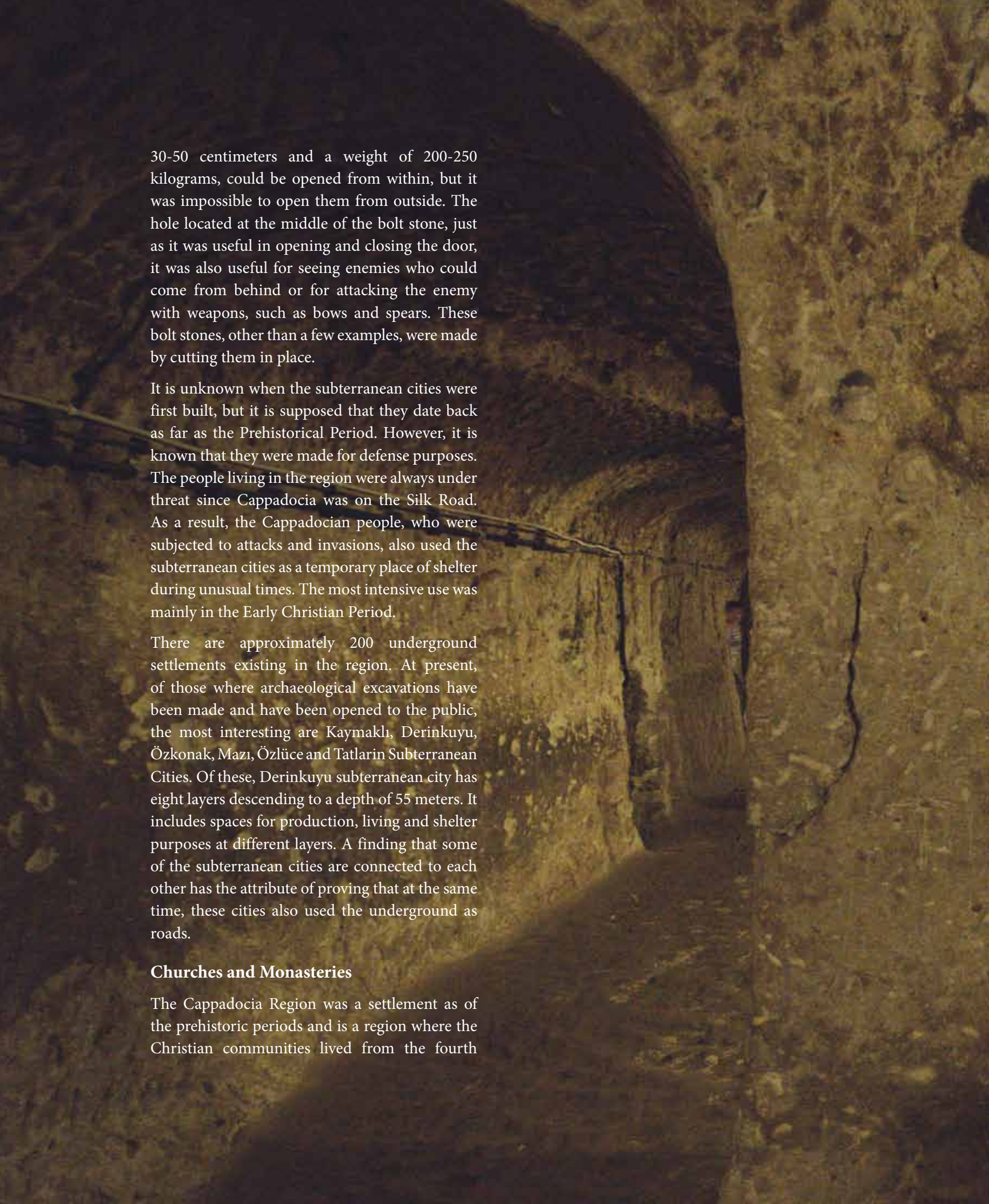
Subterranean Cities

Six subterranean cities in the Cappadocia Region were built completely underground with multi-storied settlements composed of a large number of spaces connected to each other just like a labyrinth and surrounding the ventilation shafts. A majority of the rock settlements were made with the hewing of the tufa from below and towards the depths. The spaces in the subterranean cities formed of hundreds of rooms were connected to each other with tunnels, just like labyrinths and long galleries. It is thought that the reason for the galleries being low, narrow and long was to restrict the movements of enemies.

The defense, ventilation and production practices of the subterranean cities reflect in the best manner the living culture. The oil lamps used for lighting the underground settlement also meet the heating needs by the heat spread from the burning linseed oil. There are bolt stones for defense that separate the spaces between stories from each other. These bolt stones, which have a



Derinkuyu
subterranean city



30-50 centimeters and a weight of 200-250 kilograms, could be opened from within, but it was impossible to open them from outside. The hole located at the middle of the bolt stone, just as it was useful in opening and closing the door, it was also useful for seeing enemies who could come from behind or for attacking the enemy with weapons, such as bows and spears. These bolt stones, other than a few examples, were made by cutting them in place.

It is unknown when the subterranean cities were first built, but it is supposed that they date back as far as the Prehistorical Period. However, it is known that they were made for defense purposes. The people living in the region were always under threat since Cappadocia was on the Silk Road. As a result, the Cappadocian people, who were subjected to attacks and invasions, also used the subterranean cities as a temporary place of shelter during unusual times. The most intensive use was mainly in the Early Christian Period.

There are approximately 200 underground settlements existing in the region. At present, of those where archaeological excavations have been made and have been opened to the public, the most interesting are Kaymaklı, Derinkuyu, Özkonak, Mazı, Özlüce and Tatlarin Subterranean Cities. Of these, Derinkuyu subterranean city has eight layers descending to a depth of 55 meters. It includes spaces for production, living and shelter purposes at different layers. A finding that some of the subterranean cities are connected to each other has the attribute of proving that at the same time, these cities also used the underground as roads.

Churches and Monasteries

The Cappadocia Region was a settlement as of the prehistoric periods and is a region where the Christian communities lived from the fourth

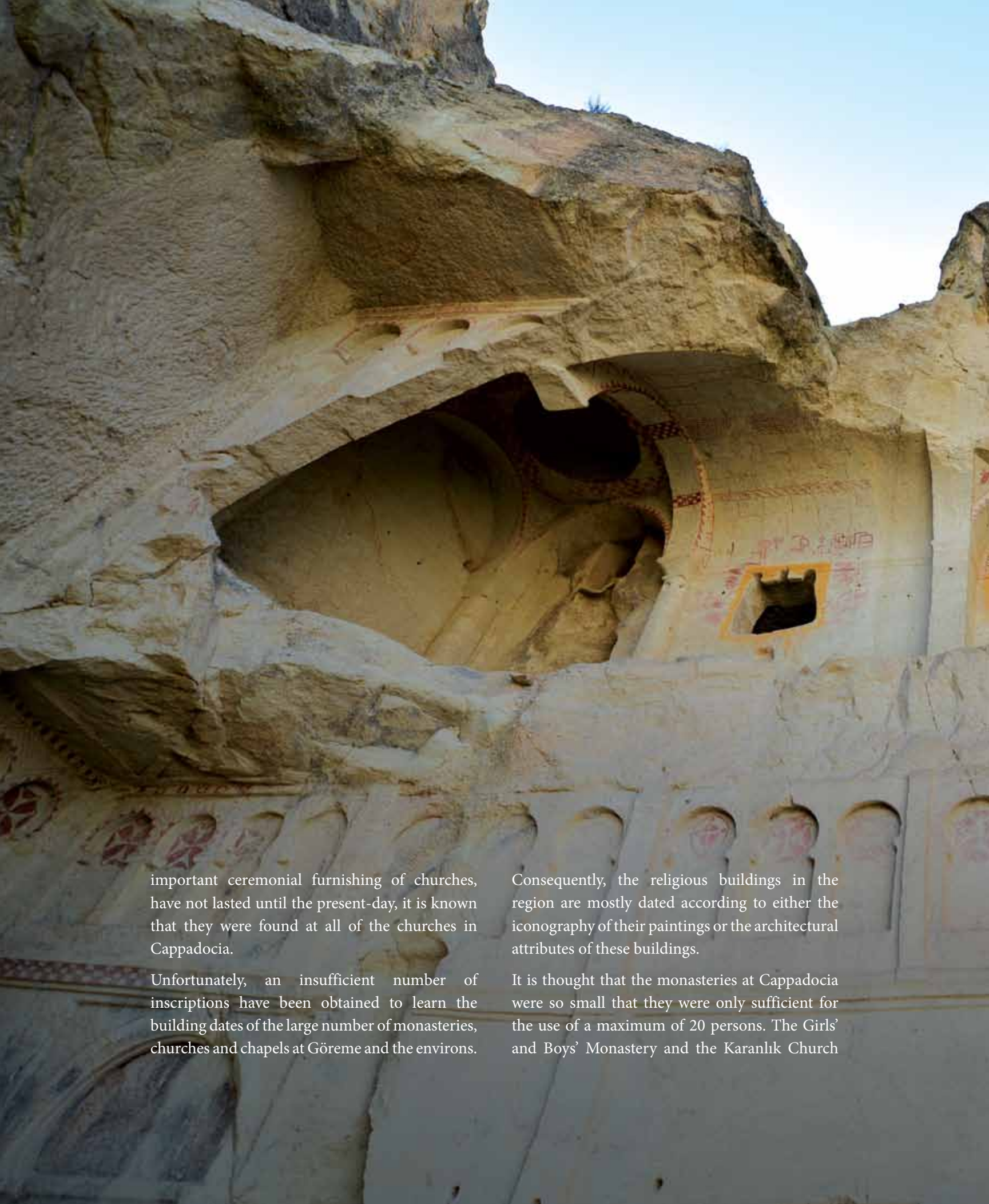
Derinkuyu
subterranean city

century up until the thirteenth century. Since Ürgüp was a religious center of the Christian period, the concentration of rock-hewn chapels and churches in the region is striking. The churches at Göreme and the surroundings were built by hewing into the tufa rocks that formed the natural structure of Cappadocia. The architect, while hewing easily the volcanic-structured rock, could design the architectural plan desired, but the masters had to be very careful. There was almost no compensation for a mistake that would be made, because the column or dome broken during hewing could not be repaired.

The single nave and barrel vaulted plan type widespread in these buildings was the most suitable architectural style for the religious types living in the region and for the monks who withdrew into solitude. These types of buildings were also used as tombs. The transverse rectangular plan type was of Mesopotamian origin. These types of buildings in Göreme were probably built for specific foreign groups who settled at the region. Despite the fact that the two-nave building type was only observed in the St. Eustathios Church at Göreme, it was an architectural plan made at lot at the Soğanlı

Selimiye Monastery

Interior view of the Selimiye Monastery



important ceremonial furnishing of churches, have not lasted until the present-day, it is known that they were found at all of the churches in Cappadocia.

Unfortunately, an insufficient number of inscriptions have been obtained to learn the building dates of the large number of monasteries, churches and chapels at Göreme and the environs. Consequently, the religious buildings in the region are mostly dated according to either the iconography of their paintings or the architectural attributes of these buildings.

It is thought that the monasteries at Cappadocia were so small that they were only sufficient for the use of a maximum of 20 persons. The Girls' and Boys' Monastery and the Karanlık Church

Exterior view of the Karanlık Church Monastery

Monastery within the Göreme Open-Air Museum are the most important ones. The early examples of churches were decorated with the Maltese cross, fish and symbolic motifs preferred by the Christian world. Especially the Middle Age churches were decorated with wall paintings on plaster in the fresco secco technique. Even if very rare, there are also examples where the fresco technique was used. The scenes depicted in the churches and chapels were from the life of Jesus, the Bible and from the Torah. Furthermore, the saints of the Christian world and Cappadocia's important persons were also depicted. In general, the immortals were on the dome, the mortals on the walls, and the "Deesis", which is the prayer scene depicting Christ enthroned and flanked

Wall paintings on the walls of the Karanlık Church Monastery

Interior view of the Karanlık Church Monastery

Interior view of St. Barbara Chapel

Interior view of the
Yılanlı Church

by the Virgin Mary and St. John the Baptist for forgiving the sinners are on the main apses.

It is estimated that there are approximately four hundred sanctuaries that have been spread to almost the entire region. The most important of these are the Tokalı Church, Elmalı Church, St. Barbara Chapel and the Karanlık Church within the Göreme Open-Air Museum. Besides these, the best-preserved churches are the St. John Church and the Kırk Şehitler Church at Gülşehir.

Seljukid and Ottoman Period Architectural Works of Art

After the Roman and Byzantine Periods, many architectural works of art have lasted until the present-day at Cappadocia from the Anatolian Seljukid States and the Ottoman Period. The Seljukids interpreted within their building programs, which was an expression of their own religion and life culture, the Hittite, Phrygian and Christian period architectural culture of Cappadocia and reached a new synthesis. The most important Seljukid contribution within this synthesis is figural stone decoration. Among the decoration elements of geometrical and natural motifs used, besides the animal motifs, such as the lion, eagle and snake, there were vegetal motifs, such as palmette, lotus and acanthus, and also dragon and human motifs. Generally, the architectural works of art during the Seljukid Period were buildings for defense and accommodation. The most beautiful examples of these are the Sarıhan, Doğala and Dolayhan Caravansaries. The Hasan Dede Tomb close to Acıgöl from the Beylics Period is one of the best-preserved buildings. Although the Taşkınpaşa Madrasa close to Ürgüp is dated to the Beylics Period, it is one of the significant examples that continue the Seljukid stone decoration tradition.

Interior view of the
Çarıklı Church

Interior view of
St. Basil Chapel

Furthermore, the Hacı Bektaş Veli Social Complex at Hacıbektaş County is among the important works of art of the Ottoman Period. Sultan Gazi Murat (Orhan Bey) (1326-1389) had the Hacı Bektaş Veli Social Complex constructed in the memory of Hacı Bektaş who lived in the thirteenth century. The Hacı Bektaş Veli Complex and Tomb are accepted as the center of the Bektaşi order, which has spread to the world, and constitutes the foundation of Hacı Bektaş Veli's teaching based on humanity, the universe, love of God and tolerance. Since the Hacı Bektaş Veli Complex and Tomb are directly related to this system of belief that has international importance, it has been shown as a candidate for the World Heritage List due to its reflections to architecture of the rituals and symbols of this belief system.

Traditional Residential Architecture of Cappadocia

The tufa rocks within the special geological structure, which is the product of long volcanic processes at the Cappadocia Region, has provided for the enrichment of the local building culture by permitting a diversity of building techniques from the aspect of its easy hewing and by hardening upon contact with air and that it provided the opportunity for being used as a building stone. This richness, besides the monumental buildings formed with religious purposes in the region, has also provided for the development of residential architecture examples, which are the product of the traditional building culture built by hewing the tufa rocks.

The traditional residential architecture of the Cappadocia Region is the product of the local building culture and tradition. The traditional residences in the region are the product of the interactions within different cultural layers in the historical process of those experiencing the cultural practices, the cultural expressions of the building masters and environmental factors. The Cappadocia houses can be divided into three main groups typologically connected to the processing techniques of the tufa rocks:

1. Rock Hewn Buildings
2. Stone Masonry Buildings
3. Mixed Houses

Using the carving-out and building-out techniques produced the traditional buildings in the Cappadocia Region. According to the the construction techniques, the buildings can be defined as "rock hewn" or "stone masonry" by using tufa that is the local building material and presents an architectural variation that is the product of the different unions of two different units. The mixed houses, which are formed of hewn and stone masonry units in different combinations, are the building types observed the most intensively in the region. There are examples of a mixture of both housing types by hewing the part of the houses leaning on rock that is used for a pantry, storage depot or stable.

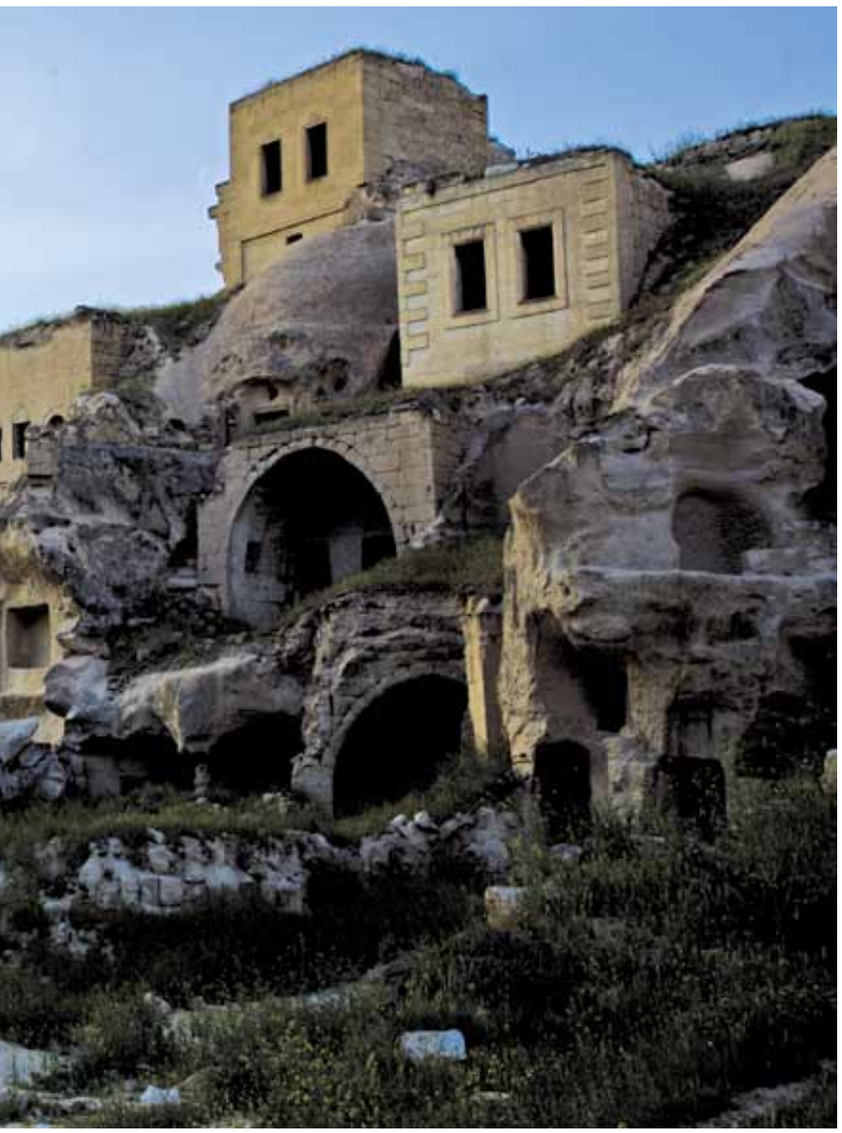
Although it is known that the rock hewn buildings in the Cappadocia Region are much older, a majority of the stone masonry buildings can be dated to around the end of the 1800s and beginning of the 1900s. The production and consumption relations and the relations between cultural practices are reflected to the spatial organization of the traditional buildings. The most basic characteristic reflected to buildings in these relations is the separation between production and living activities. This separation and grouping also determines the order of hewn and stone masonry spaces. While preparations for winter, the making of grape molasses and daily production activities are generally made in the hewn spaces, the building-out units are

Traditional residential architecture of Çavuşin

Traditional residential architecture of Çavuşin

usually used as living spaces. The rock hewn and stone masonry spaces present a comfortable environment for those living in them since they are warm in winter and cool in summer. The insulation feature of the walls having a thickness of 60-100 centimeters at the hewn units constitutes suitable conditions for storing food for long periods of time. In general, some of the production spaces made with the hewn rock system are spaces, such as "*tandır* (clay-lined pit or large earthenware jar buried in ground and used as oven) house", "winter house", *tafana* (*tandır* plus place to store food, a sort of kitchen and pantry), "summer house", "storage depot" and "stable". *Şırahaneler* are specialized spaces used for the production of molasses in the traditional buildings of Cappadocia Region.

Private open areas and courtyards assume a determining role in the spatial organization of the traditional residential architecture of Cappadocia. Sometimes the houses with courtyard have two or



three courtyards. The private open areas are called *Hayat* (life). Besides daily life and production activities, they are multi-purpose spaces that provide the opportunity for the social interaction of women. The production of molasses, which is one of the important cultural practices unique to the region, is made in the courtyards with the collective labor method at many rural settlements in the region from among the different foods made during the summer in preparation for winter.

The traditional residences in the Cappadocia Region make use of the sloping land and other than the underground hewn rock units, they are generally two stories as of the ground level. The residences include many terraces at different levels and related to different cultural practices. The best examples of these can be seen at Avanos, Uçhisar, Ortahisar, Ürgüp and Mustafapaşa.

The traditional residences of the Cappadocia Region, besides the spatial organization and architectural attributes also have significant values from the aspect of cultural expressions continued within the local building tradition in the architectural and decorative elements by the building masters. It is possible to see the best examples of regional stone workmanship on the external façades of the traditional residences built with cut stone. Especially, the molding decorations made between the floors of the houses and the stone decorations surrounding the front façade architectural elements draw attention. The most beautiful expressions of those living in the houses and the identity of the building masters, the traditional meanings of the cultural practices, the original meanings of the building culture and the creativities of the masters are reflected to the architectural decorations in the traditional buildings. The decorations contain geometrical ornamentations, such as passionflowers in panels, rosettes, wavy lines, Solomon's seal, stars and tree of life. They are mostly seen in Mustafapaşa, Göreme, Avanos and Ürgüp center and nearby villages.

The climatic features of spaces hewn from tufa stone, besides adding hewn storage spaces in different scales for keeping winter foods and agricultural products to the building program, was the reason for making a large number of storages. The cold air storages were the spaces used for storing of winter provisions that

continued throughout the valleys at Cappadocia. Just as in Uçhisar, Göreme, Ortahisar and Mustafapaşa in the Cappadocia Region, they are among the centers of the cold air storage depots. These storage depots are leased to those who want to store citrus fruits. The cold environment of these storage depots, just as it prevents the deterioration of fruits, is preferred since they increase the taste and weight. The moisture of the tufa has decreased in the present-day under the influence of dry weather and this situation has negatively affected warehousing.

Dovecotes

Raising pigeons has continued for centuries in the Cappadocia Region as an important tradition. The dovecotes constructed at the upper elevations of almost all of the valleys or the top parts of the fairy chimneys generally look to the east or south of the valleys. A great majority of the dovecotes located in the Cappadocia Region can be dated from the end of the nineteenth to the beginning of the twentieth centuries. However, the examples made in the eighteenth century are encountered, even if very rare. These small structures, which do not draw the attention of most of us, are important for displaying the rather rare Turkish-Islamic folk art of painting in the Cappadocia Region.

A majority of the dovecotes have three to four holes side-by-side on their façades or three each holes on top of each other. The inner part is a nest, which is not over five to ten square meters, and on three sides of the nest, small hollows have been opened in the form of four to five rows for the birds to roost and lay eggs and when necessary, wooden perches have been placed from end to end. This order can be followed easily at some dovecotes whose façade has been destroyed. Even the smallest of the dovecotes has the capacity to shelter more than one hundred pigeons.

Dovecotes formed with the closing of the empty spaces for windows and entrances of buildings hewn from rock as a monastery or church in the Byzantine period are another type of dovecote. The best examples of these are the Çavuşin (Nicephorus Phokas) and St. John the Baptist Churches close to Çavuşin Town, the Virgin Mary Church at Kılıçlar (Kuşluk) at Göreme, the Durmuş Kadir and Yusuf Koç Churches at the Karşıbucak Valley and the Hallaç Monastery at Ortahisar.

Besides the dovecotes hewn with Cappadocia rocks, there are also dovecotes built from hewn stone. The dovecotes made just for pigeons, which are no different from the regional houses with one or two stories used as residences by people, are intensive in the Güvercinlik (Dovecote) Valley close to Uçhisar Town and in the Üzengi Valley close to Ürgüp. Besides the rock hewn and hewn stone dovecotes extending throughout the valleys, the dovecotes found on the façades of the traditional residential architecture is an indicator of the importance of raising pigeons in the life culture tradition.

A majority of the dovecotes in Cappadocia were made with the objective of making use of the birds' droppings. Although pigeon droppings are not as rich as guano (a type of fertilizer from the feces of sea birds and with the accumulation of the dead for years) for the nitrogen they contain, still it is a very effective fertilizer. The pigeons have 20-25% organic materials, 1.2% nitrogen and 0.50-1.5% phosphoric in their bodily constitutions. The farmers in the Cappadocia region have used pigeon fertilizer in order to obtain more products from their limited lands and to increase the productivity of their vineyards and gardens. Consequently, a large number of dovecotes were built. The dovecotes, besides obtaining fertilizer for increasing the productivity of their vineyards and land, also have many symbolical and religious

Dovecotes

Dovecotes

connotations. Besides the various geometrical motifs with special colors made for scaring away large birds at the dovecotes, "*Maşallah*" (May God preserve him/her from evil!) is written on them to ward against the evil eye.

Apiaries

Since Cappadocia is 1000 to 1200 meters above sea level, bees and apiculture have acquired importance in the region. The apiaries have been built in places close to the summits of the rocks and are reached from the valley by a narrow passage.

Apiculture is unique in Central Anatolia and Cappadocia where a continental climate prevails. The fact that the rocks at Cappadocia are hot in winter and cool in summer has provided an advantage for apiculture. The apiaries are a production technique in which basket type beehives are placed within the rocks. The bees make natural honeys in the interior spaces of the beehives reached from the valley through narrow entrances like a lengthwise grid hewn to the rocks.

The apiaries are not comprehended very much when considered from outside, but have a rather important place in the regional agriculture.

THE PRESENT-DAY STATUS OF CAPPADOCIA

Geographical Location

The Cappadocia Region was a region in the antique age that extended to Malatya in the east, to Tuz Gölü (Salt Lake) in the west, to Pontus in the north and to the Taurus Mountains in the south. The present-day Cappadocia Region covers the provinces of Nevşehir (Nyssa), Aksaray (Kolonoeia), Niğde (Nakida), Kayseri (Kaisareia) and Kırşehir (Thermae). The geographical boundaries of the Cappadocia Region today can be thought of as

the geographical region remaining within the Kayseri, Niğde and Kırşehir triangle. Nevşehir Province and the surrounding settlements of Ürgüp, Ortahisar, Derinkuyu and Göreme are at the center of this triangle and have the cultural and architectural relationships, buildings and settlements that reflect in the best manner the Cappadocia Region.

However, the Göreme National Park and the Rock Sites of Cappadocia determined to be a World Heritage Site are located in the Central Anatolia Region within the Nevşehir Province boundaries. Furthermore, this area includes the Kaymaklı Subterranean City, Derinkuyu Subterranean City, Karain Village Settlement, Karlık Village Settlement, Yeşilöz Village Settlement and Soğanlı Village Settlement. However, the Soğanlı Village Settlement remains within the Kayseri Province boundaries.

Cappadocia's Cultural Inventory

The cultural assets inventory within the World Heritage boundaries of the Göreme National Park and the Rock Sites of Cappadocia was shown in a Table as of 1 June 2012.

As it can be observed from the table, there are nineteen ruins sites in the province in general. In contrast to this, due to the fact that some ruins areas are also located in an archaeological site area, the number of ruins sites increases to thirty-three. The ruins sites with these attributes are the Kaymaklı, Derinkuyu, Tatlarin, Göynük, Özkonak and Mazı Subterranean Cities, the Uçhisar and Ortahisar Citadels and the Sobesos and Ovaören Antique Cities.

In general, Nevşehir is rather abundant for tumuli and antique cities. There are a total of 170 archaeological sites and they are distributed throughout Nevşehir Province.

There are a total of 22 urban site areas: Avanos County Center, Özkonak and Çavuşin Villages of Avanos County; Tatlarin Town of Acıgöl County; Derinkuyu County Center and Suvermez Town; Gülşehir County Center and Gümüşkent Town; Göre, Göreme, Nar, Uçhisar, Kaymaklı and Güvercinlik Towns; Ürgüp County Center, Ortahisar and Mustafapaşa Towns; and Ayvalı, İbrahimpaşa, Sarıhıdır, Taşkınpaşa and Ulaşlı Villages.

Site Areas and All of the Cultural Assets

County	Ruins Site	Archaeo-logical Site	Urban Site	Natural Site	Mixed Site	All Registered Works of Art	Total
Acıgöl	2	20		4	2	24	52
Avanos	5	29	3	2	1	195	235
Derinkuyu	1	21	1	-	1	49	73
Gülşehir	2	31	1	-	-	44	78
Hacıbektaş	-	10	-	3	-	30	43
Kozaklı	-	28	-	-	-	4	32
Center	3	25	6	10	3	794	841
Ürgüp	6	6	8	16	1	420	457
Total	19*	170	19**	35	8	1,560	1,811

CONSERVATION STATUS

First of all, the boundaries of the Cappadocia site area were determined with the Decision No. A-69 and dated 10 July 1976 by the Supreme Council of Real Estate Antiquities and Monuments. Ihlara Valley of Aksaray Province was also included within the site boundaries.

Five years after Cappadocia was determined to be a site area in 1976, the 1/25,000 scale Tourism Plan was prepared by the Ministry of Tourism and it was deemed suitable and approved on 6 November 1981 by the Ministry of Public Works and Housing, General Directorate of Planning and Public Works. This plan was a planning that also covered the surroundings of the site areas determined in the No. A-69 Decision. The objective of this planning that emphasized tourism was to organize the tourism areas of use in harmony with the geomorphological and cultural attributes in accordance with the preservation-development principles. The plan is aimed at preservation and includes obtaining the opinion of the Ministry of Tourism for all kinds of plans that would be made and in the planning process.

However, due to the fact that the No. 6831 Forest Law was promulgated in 1956, it was legally impossible to announce areas without forests as National Parks. After the promulgation of the No. 2873 National Parks Law in 1985, the boundaries of the Göreme National Park were determined. The boundaries of the National Park determined were approved by the Council of Ministers' Decision No. 86/11135 and dated 25 November 1986 and went into force by being published in Issue No. 19292 of the Official Gazette.

At the conclusion of the activities prepared by the Ministry of Culture, General Directorate of Antiquities and Museums, Cappadocia was proposed to the World Cultural and Natural Heritage List based on international agreements and protocols. The Göreme Historical National Park was accepted on the World Cultural and Natural Heritage list as the Göreme National Park and Cappadocia Rock Sites with Identification No. 357, dated 6 December 1985.

The thorough study of the Decision No. A-69 and dated 10 July 1976 by the Supreme Council for Real Estate Antiquities and Monuments made it obligatory to be based on Law No. 2981. The research activities were started under the coordination of the Nevşehir Directorate of the Council for the Preservation of Cultural and Natural Assets (with the participation of the experts from the Ministry of Culture, Ministry of Tourism, Ministry of Public Works and Housing, Ministry of Forestry, General Directorate of National Parks and the Institute of Mining Exploration) and the new site boundaries determined were found to be suitable with the Decision No. 1123 and dated 12 November 1999 by the Nevşehir Directorate of the Council for the Preservation of Cultural and Natural Assets.

Although the newly determined site boundaries overlap with the Göreme National Park boundaries, the settlement centers of Kaymaklı, Derinkuyu, Karain, Yeşilöz and Soğanlı remained outside of the newly determined site boundaries. However the determination and registration procedures were realized for these settlement centers to be urban or archaeological site areas and as cultural assets that should be preserved.

The "Nevşehir and its Environs Tourism Area" was announced by the Ministry of Tourism in 1989 at the area covering the Göreme National Park and the Cappadocia site areas boundaries, but the tourism area was reduced to a significant extent in 1997. In 2005, the Cappadocia Region was announced as the "Cappadocia Culture and

Tourism Preservation and Development Region" and the tourism area was removed with the proposal of the Ministry of Culture and Tourism and the Decision No. 2004/8328 of the Council of Ministers. This decision was published in Issue No. 25692 of the Official Gazette and went into force on 6 January 2005.

Management Structure

The World Heritage Site of the Göreme National Park and Cappadocia Rock Sites, besides having different statuses, it is located within the boundaries of more than one administrative unit and has many parts. The institutions responsible for the management of the World Heritage Site are the Ministry of Culture and Tourism, Ministry of Environment and City Planning, Ministry of Forestry and Water Works, the Governor's Offices (Nevşehir, Kayseri, Niğde and Aksaray) and the Municipal Mayor's offices are responsible for the local administrations.

Conservation Problems in Cappadocia

Cappadocia does not have a plan at an upper scale. Consequently, it is generally impossible to meet supplies and demands. The first and only plan that could be made was the "1/25,000 scale Cappadocia Environmental Plan" made with the authority by the Ministry of Tourism and ratified in 1981. This plan was only aimed at tourism planning. Other than this, there is no plan whatsoever that would guide in development of the area or at an upper scale related to the development of the area.

The General Directorate of National Parks prepared the Long-Term Plan (LTP) for the National Park Areas. As a requirement of Law No. 4848, the plan should have been prepared jointly as a result of its being under the responsibility of the Ministry of Culture and Tourism due to the fact that Cappadocia is within the Culture and Tourism Preservation and Development Region. The LTP could not be completed due to problems stemming from the confusion of authority among ministries. Additionally, the plan entered an even greater deadlock due to the increase in the number of responsible ministries with the No. 648 Decision Having the Force of Law going into effect.

What needs to be done is to start from an upper scale at the area where the World Heritage Site is located and start and complete an area planning process with the low scales. It is not important which ministry assumes this task. What is important is that the plans are made correctly and that they receive the approval of the related organizations.

Basically, a visitor's management plan of the Göreme National Park and Cappadocia Rock Sites, that is, the World Heritage Site, should be made and according to the plan for visitors to visit the region within the planning. Perhaps it would be possible to adopt certain limitations on the number of visitors due to the fact that the rocky places and structure of the area are extremely suitable for erosion.

Proposals for the World Heritage Area

Among what should be done at the Göreme National Park and Rock Sites on the World Heritage List, the measures are as follows: forming a definite protection zone, providing effective cooperation in the management structure and management by a single person, preparing a management diagram, forming a visitor management plan, informing the local administrations related to its being a world heritage site and increasing societal awareness and increasing communications and cooperation among institutions on the subject of preservation of the area.

If the required procedures that should definitely be made in the Cappadocia Region are listed, first of all, it is necessary to promulgate the Cappadocia Preservation and Development Law. It is necessary to make a plan at an upper scale of the area, to make a transition to area management as soon as possible, to manage the infrastructure problems from a center, to determine the scientific intervention methods against the wearing out, deterioration, splitting and destruction of the fairy chimneys and churches and to take the required measures in this direction, to make with urgency the master plans and implementation plans of the settlement units aimed at preservation and to reinforce the area with technical personnel.

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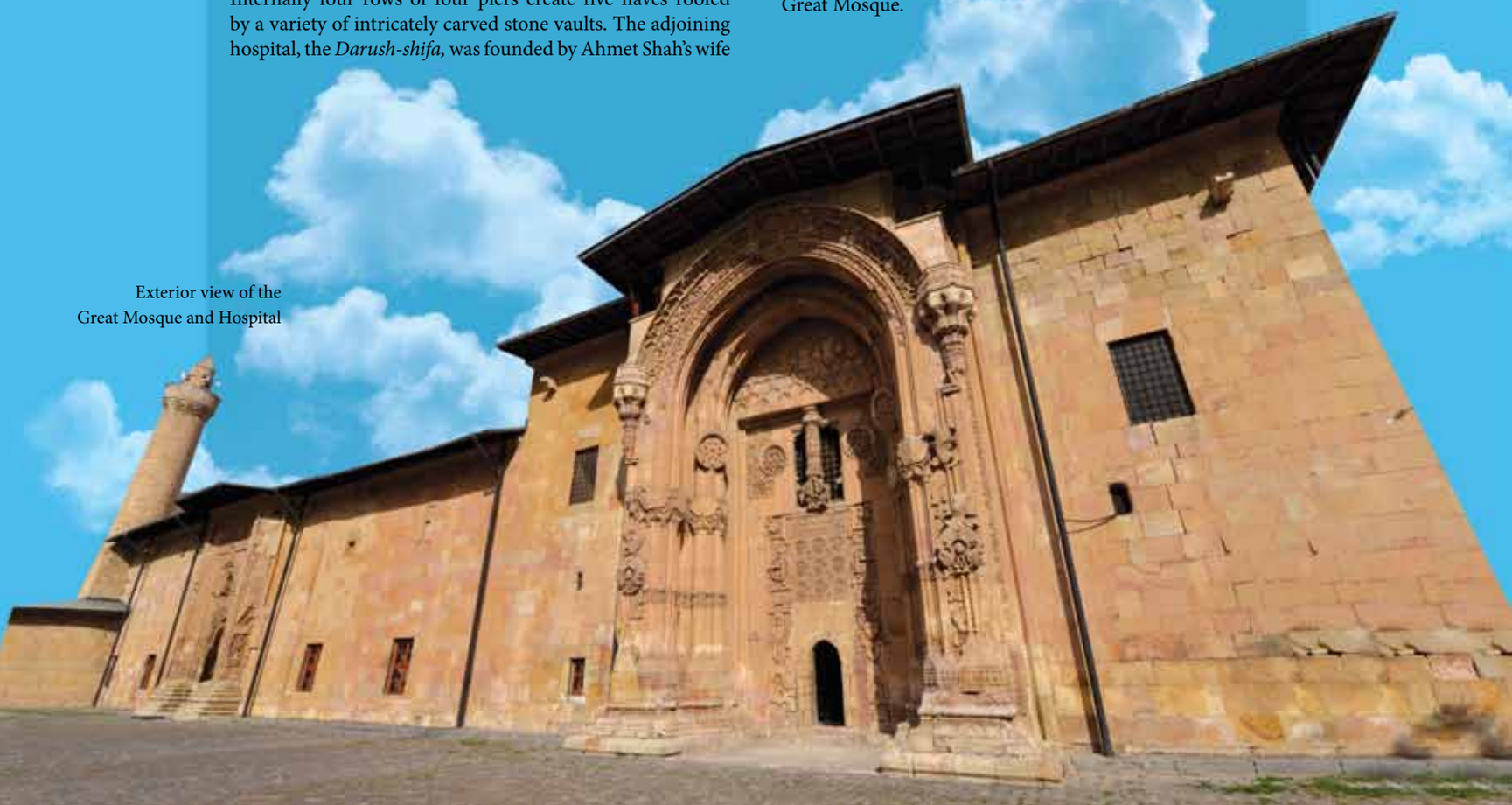
Site Name	**Great Mosque and Hospital of Divriği**
Year of Inscription	**1985**
Id N°	**358**
Criteria of Inscription	**(i) (iv)**

Located on the slopes below the castle of Divriği at Sivas Province in Central Eastern Turkey, the Great Mosque and Hospital of Divriği is a remarkable building, combining a monumental hypostyle mosque with a two-story hospital that includes a tomb. A unique artistic achievement, this cultural property represents one of Islamic architecture's most beautiful built spaces **Criterion (i).**

Founded by the Mengujekid emir Ahmed Shah following the victory of the Seljuk Turks over the Byzantine army at the battle of Manzikert in 1071, the mosque is dominated externally by the hexagonal, pointed roofed dome over its *mihrab* (prayer niche), a cupola over the ablutions basin in the center of the prayer hall and elaborately carved monumental stone portals to the north and west. The Divriği Mosque is an outstanding example of Seljuk mosques in Anatolia, having neither a courtyard, colonnades nor an uncovered ablutions basin, but perhaps due to the harshness of the climate, all religious functions are organized in an enclosed area. A charitable foundation, the contiguous hospital, makes an already exceptional ensemble even more interesting, thanks to a princely command **Criterion (iv):**

Internally four rows of four piers create five naves roofed by a variety of intricately carved stone vaults. The adjoining hospital, the *Darush-shifa,* was founded by Ahmet Shah's wife Turan Melek and designed by the architect Hurrem Shah in 1228-1229. It is entered via a monumental, elaborately carved stone portal to the west, leading into a double height atrium formed by four massive piers supporting a dome with an oculus over a central pool, around which are located the hospital rooms.

The highly sophisticated technique of vault construction and a creative, exuberant type of decorative sculpture – particularly on the three doorways, in contrast to the unadorned walls of the interior – are the unique features of this masterpiece of Islamic architecture. The variety of the carved decoration indicates that is was carried out by different groups of craftsmen. The main characteristic of the designs featured in the portals is their uniqueness: each is distinct from other decorations. As well as portals, all bases, shafts and capitals of the columns, and the inner surface of the dome and the vaults, were decorated in a different, distinct and unique style. There are no other examples of the three-dimensional and intricate geometric styles and flowing figures of plants. The vaulting of the hospital room is comparable in scientific achievement to that of the prayer hall of the Mosque, and shares the splendid unity of the Great Mosque.



Exterior view of the
Great Mosque and Hospital

Great Mosque and Hospital of Divriği

Prof. Dr. Ömür BAKIRER
Middle East Technical University

The first four principalities, established after official entry of the Turks in Anatolia, following the Battle of Manzikert in 1071, were: the Danişmendids (1095-1178) in the Sivas, Tokat, Niksar and Kayseri regions; the Saltukids (1092-1202) in the surroundings of Erzurum, Gümüşhane, Çoruh and Kars; the Artukids (1098-1512) in the Mardin, Harput, Diyarbakır and Hasankeyf regions; and the Mengujeks (1080-1252) who were established in the surroundings of Divriği, Erzincan and Kemah. The Mengujeks were both the earliest established principality among the other four and the longest lived, as they preserved their existence against the Seljuk's in Konya for a longer period of time and disappeared in 1252, a few years after the Mongol invasion of 1243.

It is noteworthy that, although Erzincan was the most important center of the Mengujek's, the largest monument built by the Mengujek family, the Great Mosque and the adjoining Hospital, donated by Ahmet Shah and his wife Turan Melike Sultan, were built in Divriği. In contrast to being constructed in one of the small centers of the Mengujek principality, it is considered as the most important work of art and architecture of the Seljuk period, a master piece among its contemporaries. Its supremacy lies especially on the carved portals that are evaluated as monumental examples of sculpture from medieval Anatolia.

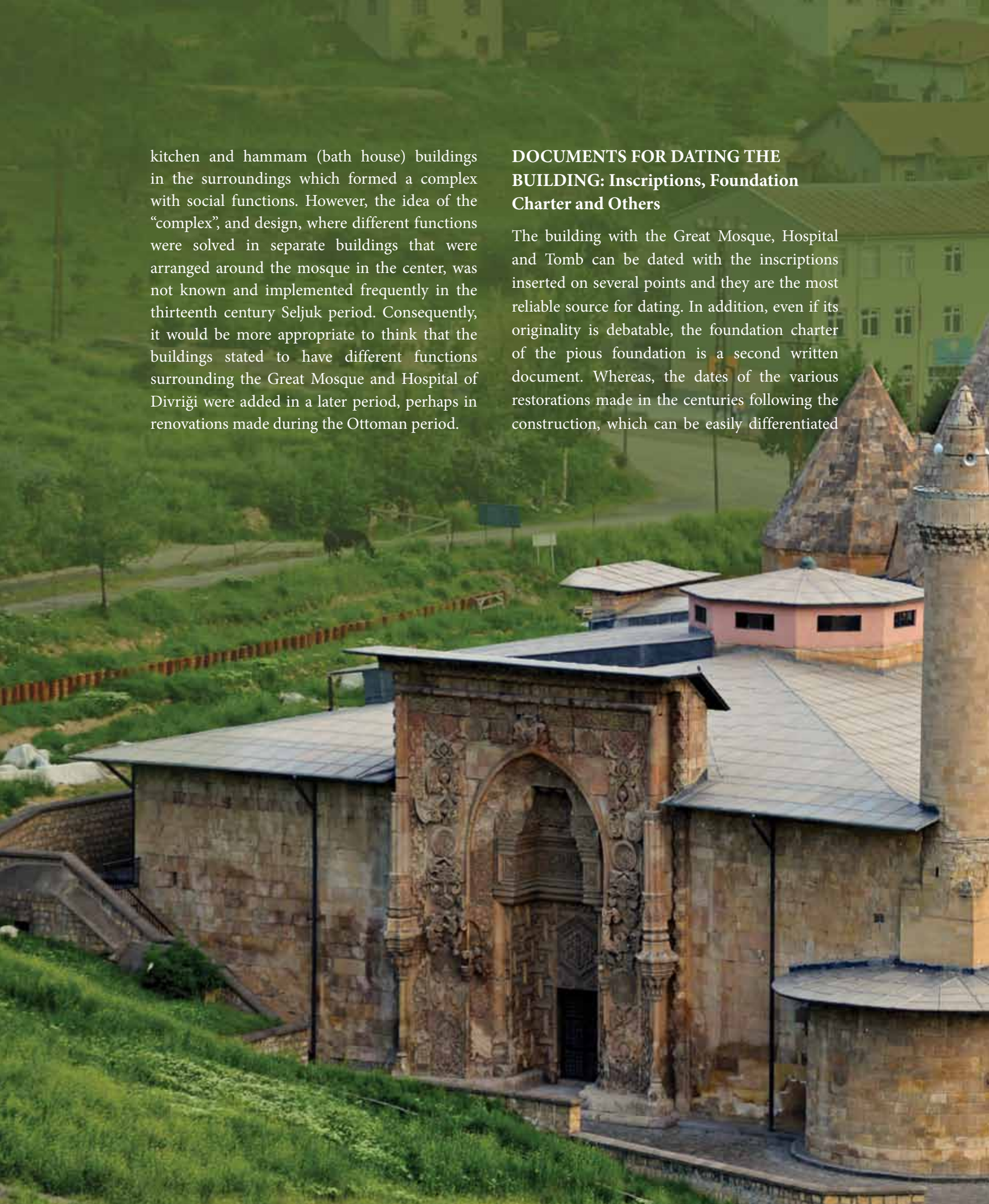
The Great Mosque and Hospital in Divriği

The location of the group of buildings forming the Mosque, Tomb and Hospital indicate a harmonious selection to the geography and topography. It was constructed as a single mass extending in a north-south axis on a flat area composed on a partly excavated and partly filled sloping land at the southwestern foot of the hill where the Divriği Citadel and Citadel Mosque are located. Some scholars are of the opinion that this group of buildings is not composed of a single mass and at one point there existed kitchen, public

kitchen and hammam (bath house) buildings in the surroundings which formed a complex with social functions. However, the idea of the "complex", and design, where different functions were solved in separate buildings that were arranged around the mosque in the center, was not known and implemented frequently in the thirteenth century Seljuk period. Consequently, it would be more appropriate to think that the buildings stated to have different functions surrounding the Great Mosque and Hospital of Divriği were added in a later period, perhaps in renovations made during the Ottoman period.

DOCUMENTS FOR DATING THE BUILDING: Inscriptions, Foundation Charter and Others

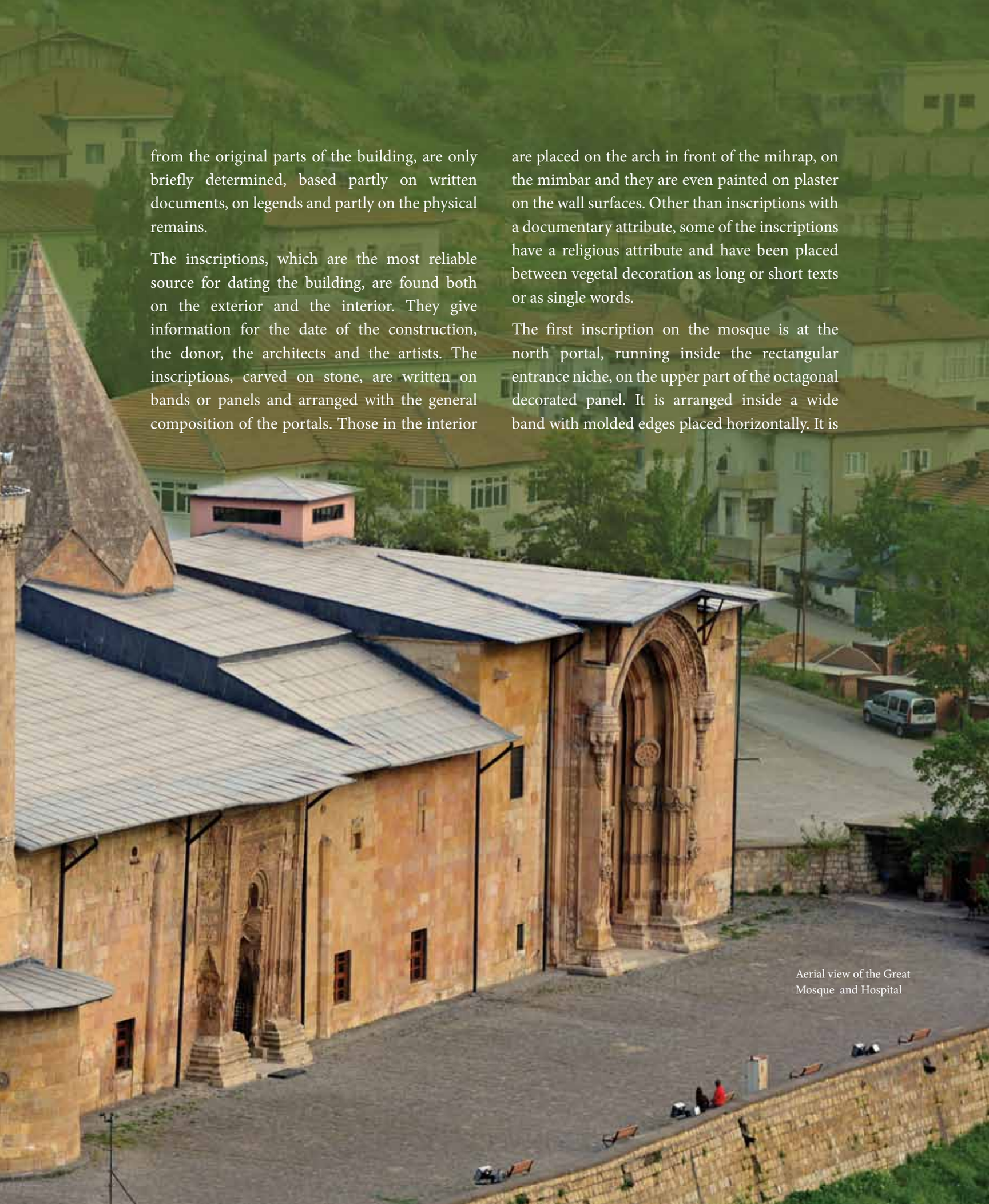
The building with the Great Mosque, Hospital and Tomb can be dated with the inscriptions inserted on several points and they are the most reliable source for dating. In addition, even if its originality is debatable, the foundation charter of the pious foundation is a second written document. Whereas, the dates of the various restorations made in the centuries following the construction, which can be easily differentiated



from the original parts of the building, are only briefly determined, based partly on written documents, on legends and partly on the physical remains.

The inscriptions, which are the most reliable source for dating the building, are found both on the exterior and the interior. They give information for the date of the construction, the donor, the architects and the artists. The inscriptions, carved on stone, are written on bands or panels and arranged with the general composition of the portals. Those in the interior are placed on the arch in front of the mihrap, on the mimbar and they are even painted on plaster on the wall surfaces. Other than inscriptions with a documentary attribute, some of the inscriptions have a religious attribute and have been placed between vegetal decoration as long or short texts or as single words.

The first inscription on the mosque is at the north portal, running inside the rectangular entrance niche, on the upper part of the octagonal decorated panel. It is arranged inside a wide band with molded edges placed horizontally. It is



Aerial view of the Great Mosque and Hospital

written as a single line in Arabic in the Seljukid Naskhi style. The inscription mentions that, Ahmed Shah, the son of Süleyman Shah, ordered the construction of the mosque in A.H. 626/A.D. 1228. The second inscription located on the same portal is on a triangular slab, on the summit of the pointed arch and framed with a molding. The inscription in two lines, written in Arabic in the Celî Seljukid Sülüs style recorded that it was made during the reign of Alaaddin Kaykubat.

The second inscription giving the date of the construction is in a similar location on the Hospital portal, on a rectangular panel located between the pendentives with muqarnas and the lintel af the arch. The name of Ahmed Shah and the date of A.H. 627/A.D. 1230 are given in three lines written in Arabic in the Eyyubî Nakshi style.

The other inscriptions on the exterior of the mosque are on the minaret adjoining the northwest corner. The minaret sits on a high cylindrical buttress and its octagonal pedestal with its square prism base is adjoined to the western wall. The inscriptions on the rectangular cartouche on the southwestern face of the minaret, on the circular-shaped rosette and those inside the cartouche on the other part of the rosette are religious in content. Whereas, it is understood from the inscription arranged in three lines that are placed horizontally on the square-shaped slab on the northern side of the buttress, that it was built by Sultan Süleyman, the son of Sultan Selim I. Another inscription, placed above the door that opens to the inside of the minaret, which has now been covered and closed, is written in Ottoman Nakshi and repeats that the shaft of the minaret was built during the reign of Sultan Süleyman.

General view of the Great Mosque and Hospital

There are various views on the originality of the buttress and body of the minaret. While some scholars support the view that the building underwent extensive repairs during the Ottoman period and that a minaret was constructed on a round support wall at the northwest corner, others believe that the fundamental base of the minaret remained within the buttress and that the present pedestal and shaft are original.

The west façade of the Hospital is shaped with an extension to the south of the west façade of the Mosque. At the center is located a portal that is the Hospital entrance. Here, on a rectangular inscription panel placed in a horizontal position on a geometrical transverse band, at the entrance door, it is written that it was built by Turan Melek Sultan, the daughter of Fahrettin Behramşahın, in A.H. 626/A.D. 1228.

Inscriptions related to the Architects and Artists who worked on the Building

The names of the architects and artists who worked on the Great Mosque and Hospital of Divriği have been documented with inscriptions written on stone and wood surfaces on the exterior and interior. The first of the artist inscriptions is on the so called "Seljuk" or "Shah" portal, on the east façade. The inscription placed below the final muqarnas row of the semi-dome, that covers the entrance niche, gives the sentence "made by Ahmed" with words placed closely together and squeezed in order to fit the text in its place. The same inscription is deciphered as "Ahmed Hurşâd from Ahlat" by some scholars.

Other inscriptions with the names of the artists who worked in the Mosque are located in the interior. On the exterior surface of western arch, carrying the dome in front of the mihrab, the name of "Hürremşah, son of Mugis from Ahlat", is written. Another inscription, under the arch of the large iwan in the interior of the Hospital, mentions that "it is the work of Hûrşâd from Ahlat." According to Sakaoğlu, the name here, written as; "it is the work of Hürşad from Ahlat," indicates the second architect of the complex. Hürremşah from Ahlat and Hürşad from Ahlat are accepted to be the main architects of the complex and it is questioned why they did not put their names on the portals.

In the interior, on various places of the wooden mimbar, there are inscriptions in narrow bands, yet these are mainly hadiths and prayers. The principal inscription for the artist who carved the mimbar is written inside a twelve-pointed star, that is placed at the center of the east side of the mimbar. It states that the wood craftsmanship is the "work of Ahmed, the son of İbrahim the artist from Tbilisi". Another inscription, on the same surface of the mimbar, placed on the lower border of the balustrade mentions that the mimbar was ordered by Ahmed Shah, the son of Süleyman Shah in A.H. 638/A.D. 1240. As it is understood from these two inscriptions, the mimbar was made in A.H. 638/A.D. 1240 by Ahmed, son of İbrahim from Tbilisi, approximately ten years after the initial start of the construction in A.H. 626/A.D. 1228.

The Foundation Charter of the Great Mosque of Divriği and Other Documents

The *Vakfiye* (Foundation Charter) of the Mosque was prepared in A.H. 641/A.D. 1243 after the completion of the construction. It is composed of a single sheet with 22 lines in Arabic. Max van Berchem and Halil Edhem published the *Vakfiye* in 1910. In a publication made by the *Vakiflar Genel Müdürlüğü* (General Directorate of Foundations) in 1978, İsmet Kayaoğlu compared the document with other *vakfiye*s from the same period and evaluated it as the "original

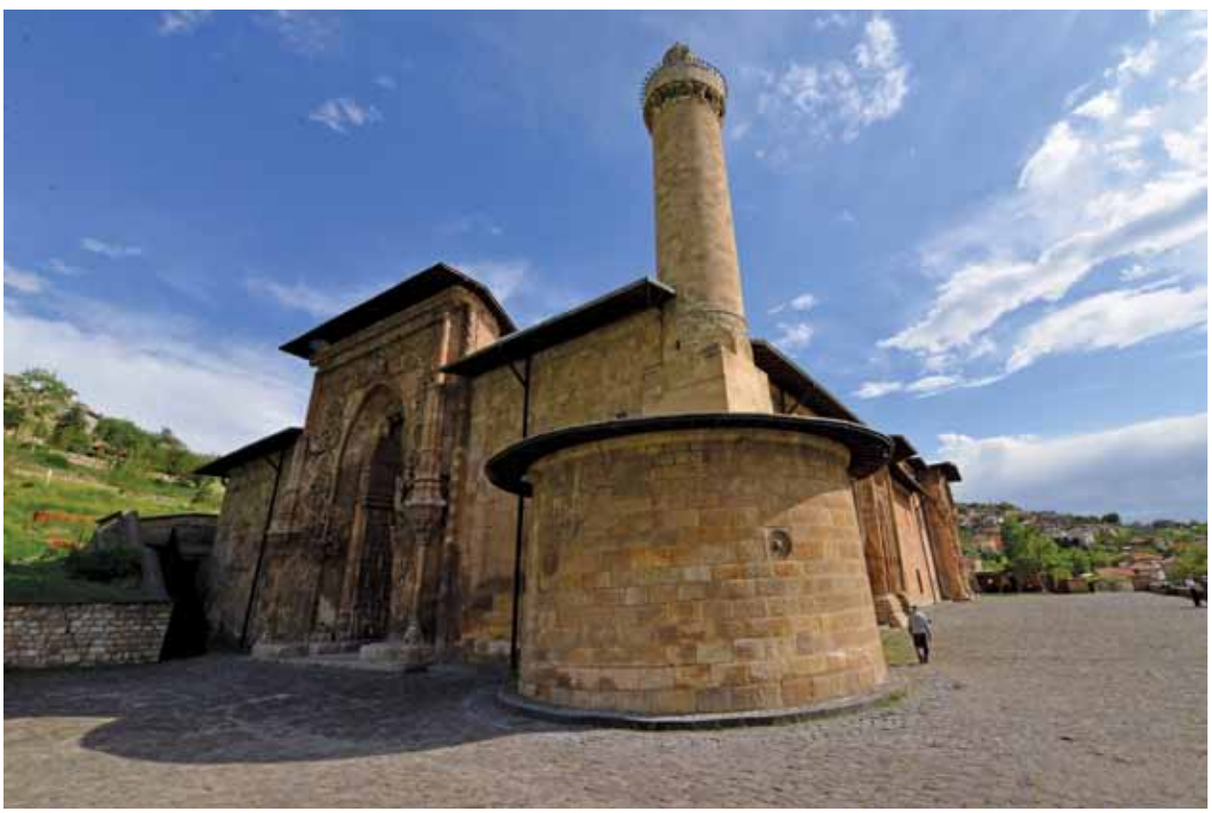
vakfiye". Sakaoğlu, on the other hand states that, the original *vakfiye* is lost and that the present document is only "summarized copy, written on a carelessly prepared paper, with a seventeenth or eighteenth century style of script, and without mentioning some of the deeds related to the future administration of the foundation. The same scholar states that, the original *vakfiye* of the Hospital was lost and consequently, the only document that states that the building was a Hospital is the inscription dated 1228, on the portal. Furthermore, he believes that this building is the first example mentioned as a Hospital in the Seljukid Period architecture.

Based on the documents explained above, the dates 1228 on the two inscriptions at the portals of the Mosque and Hospital Divriği building complex are accepted as the starting date of construction and 1243 the date of the *vakfiye* indicates the completion date of the construction. Ahmed from Ahlat and Hürremşah, son of Mugis from Ahlat were probably the architects of the building and Ahmed, son of İbrahim from Tbilisi was probably the artist who made the wooden mimbar and its exceptionally artistic carvings.

ARCHITECTURAL CHARACTERISTICS OF THE GREAT MOSQUE AND HOSPITAL OF DİVRİĞİ

Mosque

The east and west elevations of the Mosque and Hospital extend in a north-south direction. The four entrance portals with monumental proportions are located on the north, west and east sides of the rectangle. The portals make a slight projection from the main mass of the building and come forward and they are higher



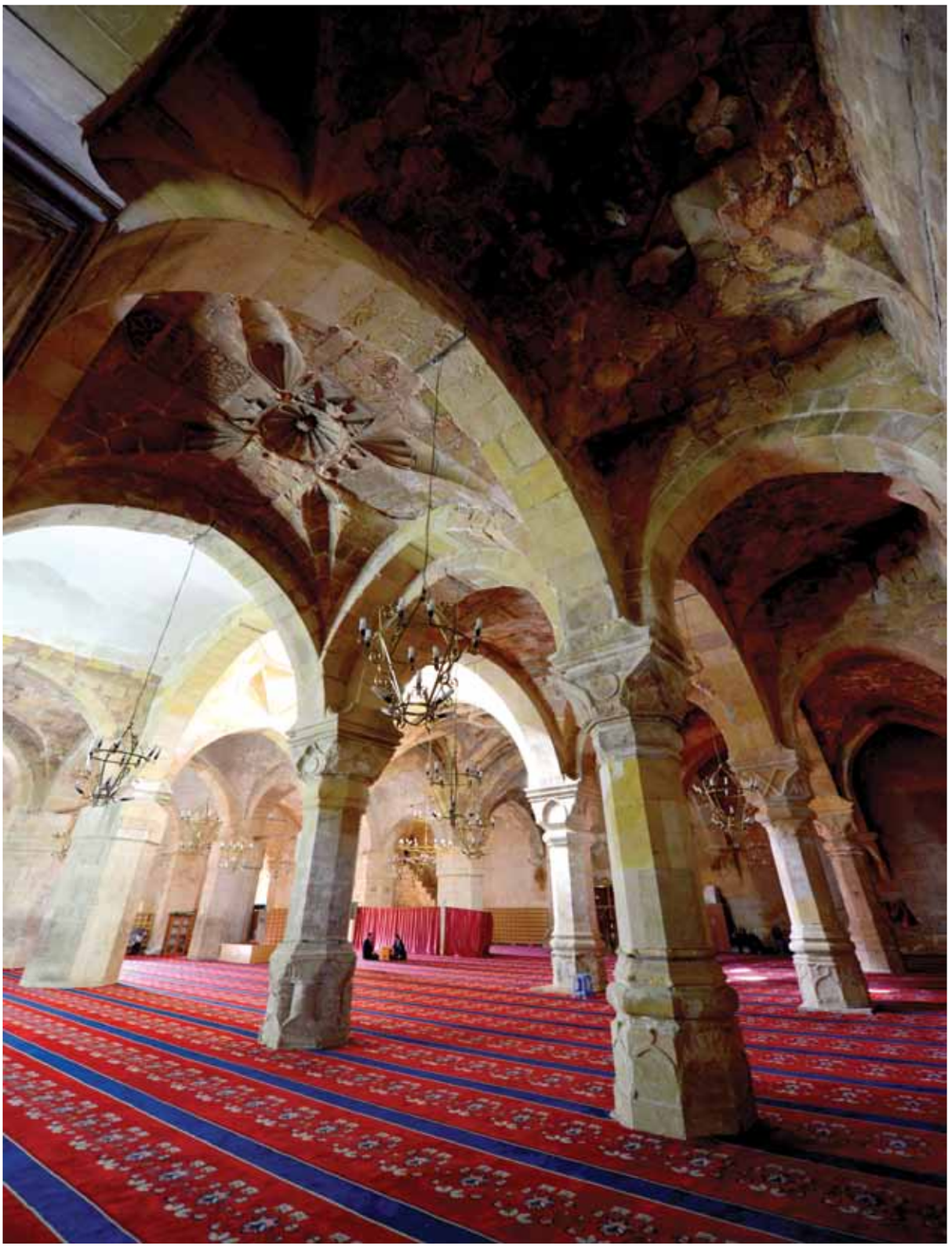
General view of the Great Mosque and Hospital

than the side walls on which they stand. There are only a few window openings with small dimensions on the west elevation and they must have been opened in a later restoration. The other walls are blank. The pointed conical caps on the super-structure, and the minaret on the northeast corner give a vertical accent to the mass and brake the monotony of the horizontal layout. The interior of the mosque is articulated with five naves running on the north-south direction towards the qibla wall and with a series of four rows of pointed arches. The central nave is broader than the side naves. The transverse naves are broader than the side naves and they are separated into rectangular units with the connection of the arches to support. All of these units are covered with vaults that have different attributes. Yavuz (1978) states, "the perpendicular nave that leans on the western wall of the mosque has preserved its authenticity, other than the super-structure renewed with brick vaults and domes in the Ottoman period and along with the other vaults and domes undergoing various restorations". A twelve-segment dome, carried on squinches, is placed on the end of the central nave, in front of the mihrab. The central unit of the same nave is covered with an oval dome and an octangular illumination lantern is located at its center. The dome in front of the mihrab is covered with a conical cap on the exrterior.

The mihrab is placed at the center of the qibla wall and its dimensions are large, like all of the elements of the building. The first framing band of the mihrab extends up to the squinches giving it a monumental size. The bands running around the frame create an undulating profile on the surface of the qibla wall. The sizes of the cut stone blocks used on the mihrab are approximately in the same sizes those used on the exterior facades. In the framework of the mihrab that was designed with moldings with

Carved stone decorations on the portal of the mosque

Detail of the stone carving decorations on the portal of Heaven



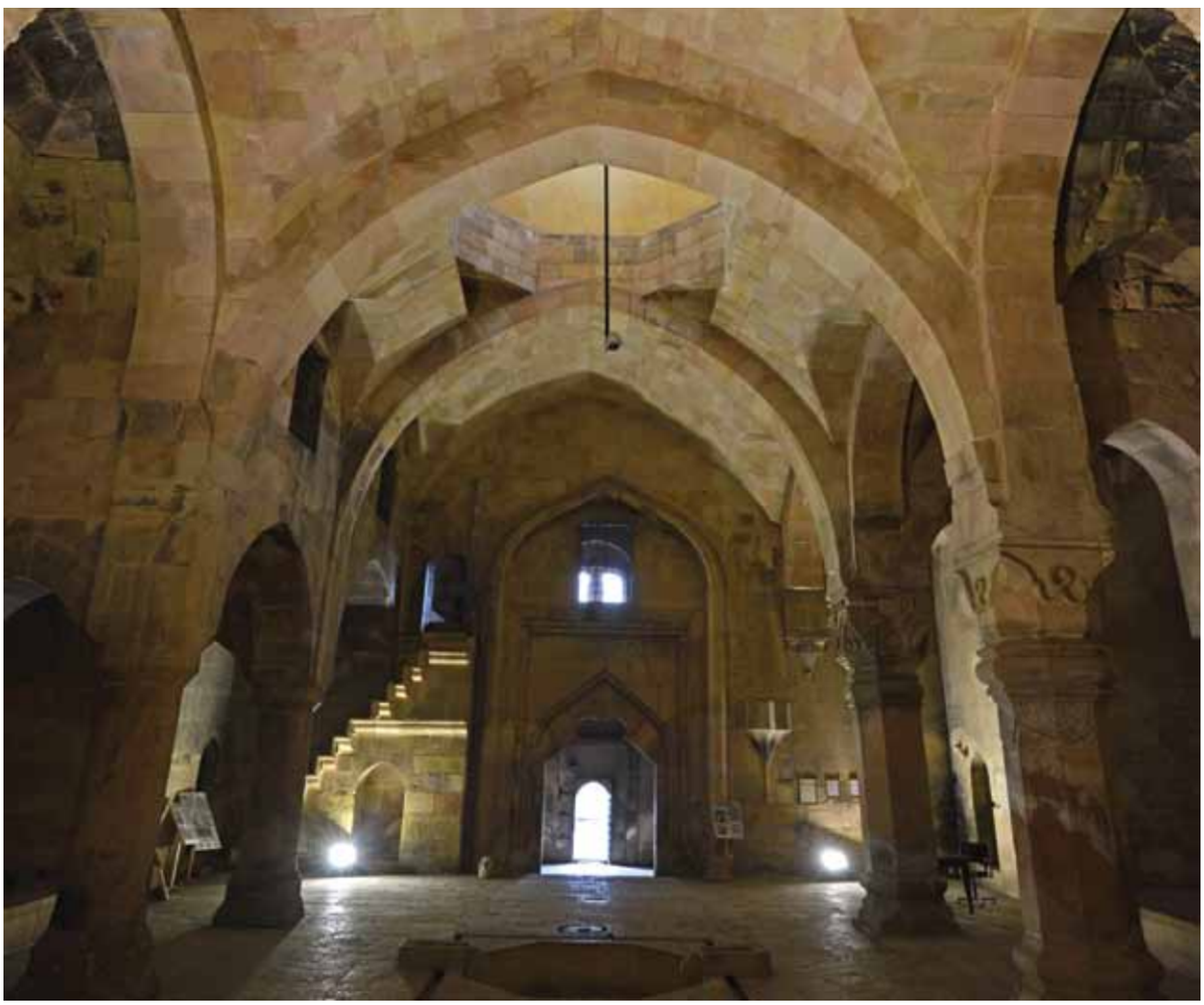
Interior view
of the mosque

Interior view
of the mosque

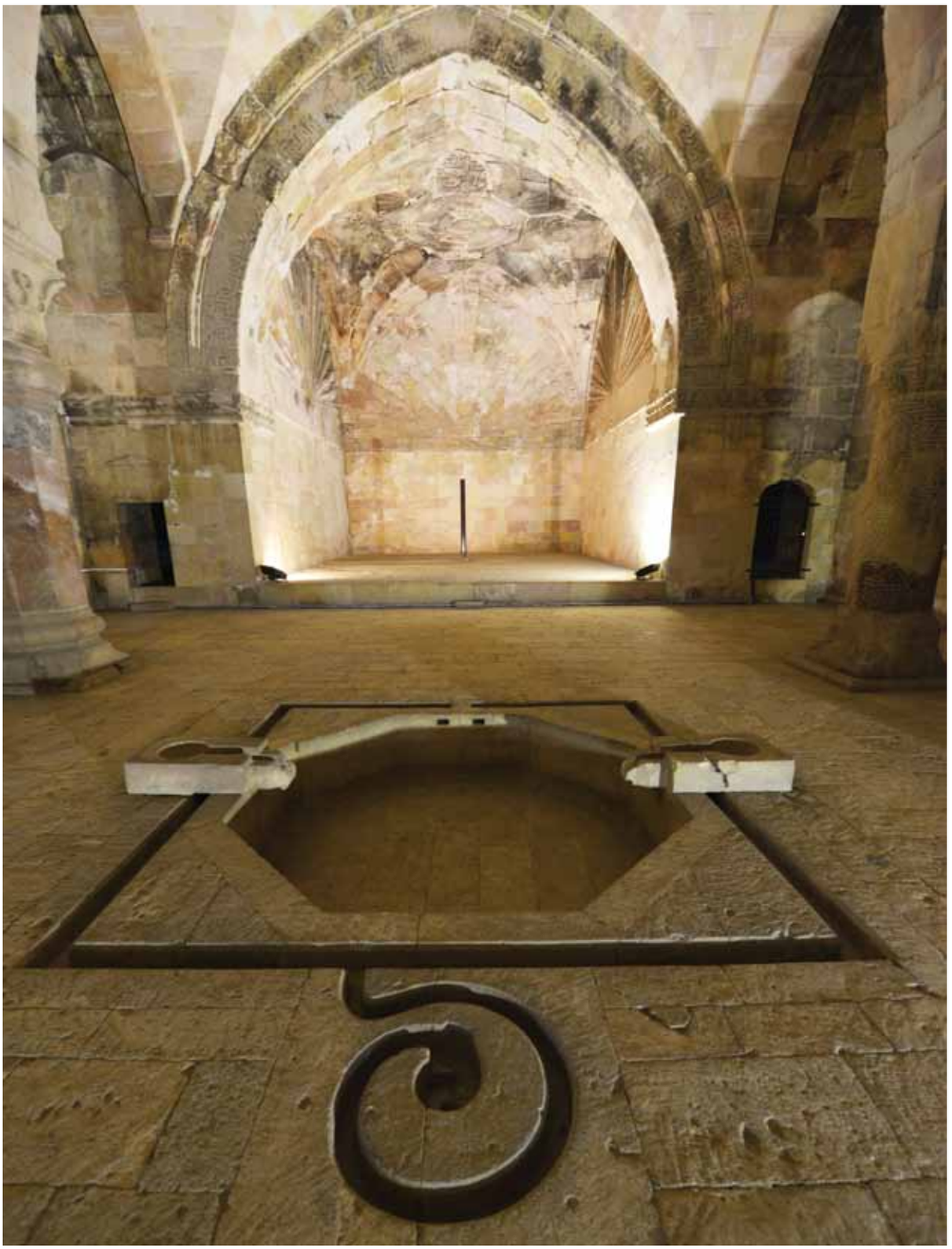
different profiles. The surfaces of the moldings on the outer bands are left smooth, while on the two molding framing the mihrab niche, floral interlaces are placed symmetrically in certain places that overflow and protrude from the surface. Despite the intensive carving decorations on the surfaces of all the architectural elements of the portals, the fact that the borders on the surface of the mihrab were left empty and that there is decoration only within the mihrab niche and the few bands surrounding it, brings to mind the possibility that the mihrab was not completed.

Hospital

The second building of the Divriği building complex is the Melike Turan Hospital that has a rectangular plan extending in an east-west direction as an extension of the east and west façades of the mosque behind the qibla wall. The qibla wall is the shared wall between the Mosque and Hospital. The interior has an enclosed inner courtyard and a three-iwan madrasa plan with four columns supporting the arches and the vault covering the courtyard. The lantern located at the center of the vault illuminates the interior. Below the lantern, at the center of the courtyard there is a



Interior view of the hospital



Interior view
of the hospital

pond that carries its original design. The entrance area, and the southern wing are arranged in two stories. A staircase behind the entrance reaches the second story where there are rectangular spaces covered with barrel vaults. The tomb is located at the northern corner of the main iwan on the eastern wall of the Hospital. It has a square plan and its interior is covered with a dome and its exterior is covered with a conical cap. The small window on its north wall the northern wall forms the only a link between the tomb and the mosque, which is perhaps a spiritual link besides a physical one.

Portals

There are four portals on the Great Mosque and Hospital at Divriği. The north portal of the Mosque and the portal of the Hospital are better known because due to their proportions and their decorative programs they have drawn more attention from scholars. These monumental portals, defined by Kuban (1999) as the "Miracle of Divriği" rise above the side walls and come forward from the side surfaces of the north and east elevations. The decorative programs, the details of the floral and geometric patterns and calligraphy in the form of an inscription band on the north portal have outstanding peculiarities that overshadow the other special features of the building. This period of portals in the Seljuk Period architecture display a determined order in their design, with the arrangements of the architectural elements and the composition of their decoration and they also show a chronological development between the early and the late thirteenth century. However, each one of these portals is "unique"

View from the entrance of the hospital

View from the entrance of the hospital

in small details. No Seljuk portal is the copy of another one. They are differentiated from each other with their special elements, decoration program and the application methods for all of these. Although the portals of the Great Mosque and Hospital of Divriği follow the general format of the portals of the period with their locations at the building, their relationships with the façade wall where they are located, yet they remain outside the general order and chronological development of the Seljuk portals with the special details in the architectural elements, the designs of the decoration programs and the superior workmanship in their carvings.

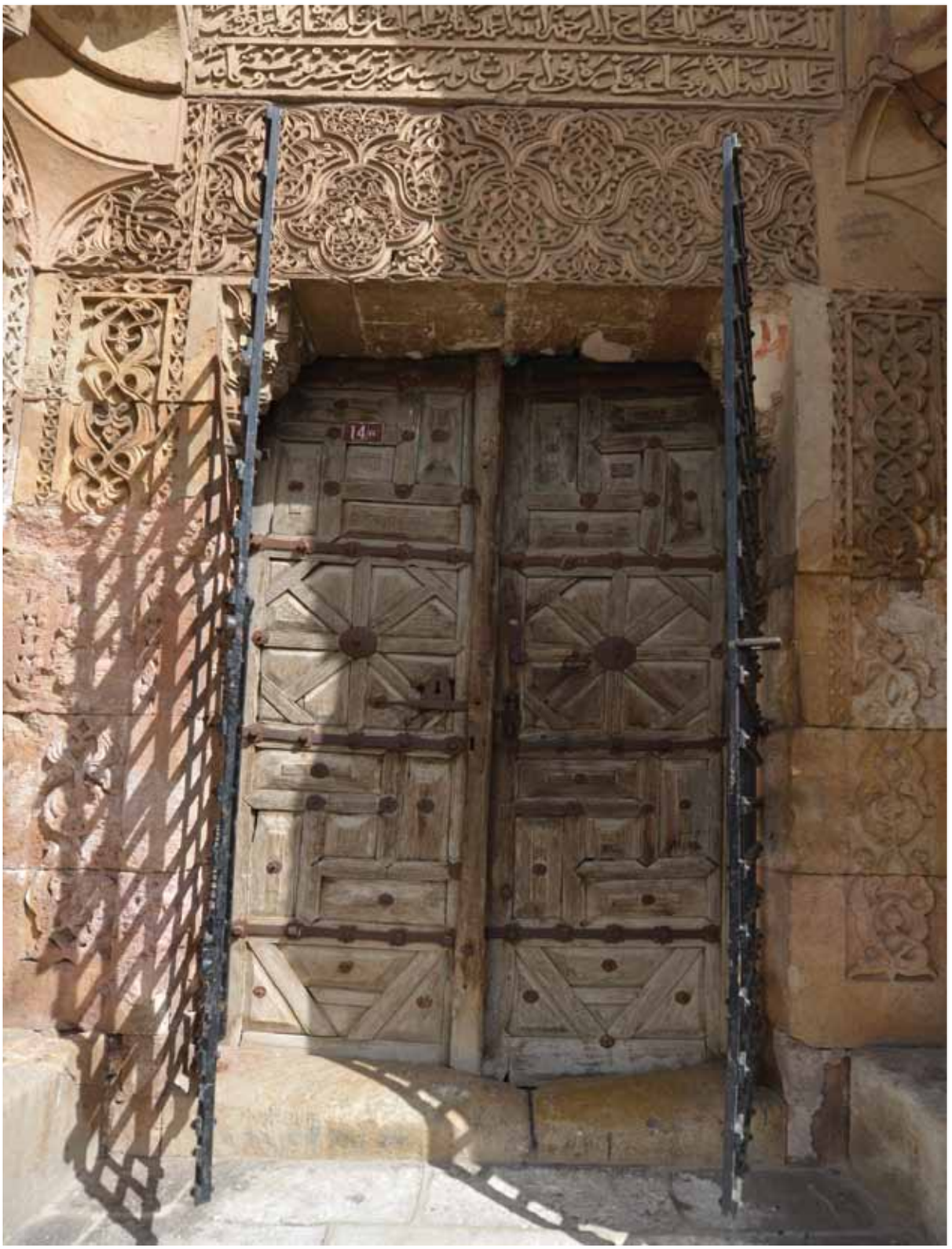
On the other hand the third portal on the west wall is distinctly different than the other two and is usually attributed to a later restoration during which its original features were perhaps changed. The fourth portal, or opening located at the eastern façade of the Mosque at the level of the mihrab is controversial. While it is called the "Seljuk portal or Shah portal and is identified as the door leading to the special space where the Sultan prayed" in publications, some scholars are of the opinion that this is only an oversized window. On the other hand the general design and the program of its decoration is closer to the general characteristics of the Seljuk period portals and it is this that makes it identified as a portal by many scholars.

USE OF MATERIALS

All the materials, both stone and wooden, used at the Great Mosque and Hospital of Divriği were produced for this work of art and are unique. Its own materials were re-used during the later

Carved stone decorations from the Hospital

Entrance of
the hospital



Carved stone decorations on the portal of the hospital

Detail of the carved stone decorations on the portal of Heaven

Detail of the carved stone decorations on the portal of Heaven

renovations made to the west elevation and the west portal door of the Mosque. Yavuz (1978) states that the materials used in the construction of the vaults were used very economically. Although this is a general approach in the Seljuk period buildings, the Great Mosque and Hospital of Divriği are the most evident example of this type of economy. Despite the fact that the building has a very rich programming, the materials were used extremely carefully and some of the unfit stones forming in the centers of the vaults, and the dimensions of the stones showed that the economy of materials was above the concern for shape. It proves the adaptation of the stone dimensions to each other despite their diversity, and that all of the vault stones were fitted to each other on the ground and that the vaults were covered later.

RENOVATION AND PRESERVATION ACTIVITIES

A great number of renovations, additions and similar interventions have been made at the Divriği complex for various reasons from its construction in the first half of the thirteenth century until the present day. Whether or not the correct methods were followed in these implementations and how successful these renovations were, and how much was contributed to the preservation of the unique attributes or the damages produced to the work of art by these renovations are subjects that have been mentioned and written about frequently by scholars. A systematic list of the interventions to the Divtiği group was published first by Önge (1978c) and later by Sakaoğlu (2005), which make it apparent that many changes were made to the original layout but more so to the super-structure of the building.

The Portal of Heaven

The first intervention at the Great Mosque and Hospital of Divriği that can be determined with written documents was in the sixteenth century during the reign of Sultan Süleyman the Magnificent (1520-1566) and is with great probability the addition of the minaret made between 1533-1535. Önge, states that the minaret, located at the northwest corner of the mosque of does not belong to the first period, based on the fact that there were no minarets attached to the building, in the first mosques built in Anatolia in the twelfth and thirteenth centuries. The inscription on the minaret, on the base of the minaret attributing it Sultan Süleyman the Magnificent, makes the minaret a sixteenth century addition.

There are no written documents for the other interventions made at the Mosque and Hospital. The definition and dating of these interventions are based partially on the dating of the changes in architectural characteristics and partially on information coming from local legends. Önge dated the changes on the west elevation of the mosque, together with the interior of the west wing to the reign of Sultan Süleyman and claims that these were made together with the minaret. Sakaoğlu, makes a reference to the seventeenth century and to Şeytan/Melek İbrahim Pasha, one of the Ottoman viziers from Divriği and believes that this renovation concentrated on the western wall and the nave behind it and that the oval domes were made with brick all point to a restoration and the preference of brick for the oval domes was because this is a lighter material than stone and was preferred after the collapse of the stone vaults. With a similar precaution against collapse, octangular flat hewn stone covers were placed over the earlier columns. Related to the upper structure at the west wing, as it was previously stated above, Yavuz (1978: 137) stated that the perpendicular nave leaning against the western wall of the mosque was renovated with brick vaults and domes in the Ottoman period. Also on the subject of the windows on the western façade, Önge stated that there were no low windows on the exterior walls of buildings, such as mosques, madrasas, hamams and dervish lodges up until around the middle of the thirteenth century and said that the windows arranged symmetrically on both sides of the door were not original and that when being opened later they were adjusted according to the buttresses and bases.

Information is given in some sources that in the nineteenth century, the vault at the central nave of the mosque and where the illuminating lantern was located and the vault adjacent to it at the southern side were destroyed as the result of an earthquake and repaired; and that the illuminating lantern and tomb within the mosque were covered with a wooden spired roof and that it was covered with roof tiles. In addition to these, it is also stated that the cap of the dome in front of the mihrab and the part of the minaret between the upper gallery and the eve of the conical roof were destroyed and repaired.

The twelve or more interventions made from 1907 up until 2006 can be determined in the records of the General Directorate of Foundations. A great majority of these interventions are activities having the attribute of environmental measures with the objective of preventing drainage problems and making a change of materials on the roof. In 2006 the "Great Mosque and Hospital of Divriği Monumental Work of Art Committee" was formed to direct the project for the preservation of the monument and the implementation activities. As of 2013 the research project for the implementation activities for the preservation of the buildings are being carried out within the framework of a protocol signed between the Ministry of Culture and Tourism, the General Directorate of Foundations and the Sivas Governor's Office under the auspices of the Presidency of the Republic of Turkey. In

this context, the complex has the characteristic of being the first cultural monument within the scope of the auspices of the Presidency.

Within the framework of the preservation activities, the "Great Mosque and Hospital of Divriği Emergency Measures Project" was implemented in 2007. In 2010 the "Monitoring the Structural Movement with a Computer System and the Structural Evaluation" public bidding was held. This project was completed and presented to the Committee 2013. The projects for strengthening and architectural interventions are still in progress. The projects for the re-arrangement procedures in the environs of the buildings have been started together with the alterations in the development plan prepared by the Divriği Municipality and ratified with the Decision No. 1200 and dated 18 June 2009 by the Sivas Preservation Council.

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Site Name	**Hattusha: The Hittite Capital**
Year of Inscription	**1986**
Id N°	**377**
Criteria of Inscription	**(i) (ii) (iii) (iv)**

The former capital of the Hittite Empire, Hattusha is located at the Boğazkale District of Çorum Province in a typical Northern Central Anatolian Mountain region landscape. The site consists of the Hittite city area, the rock sanctuary at Yazılıkaya to the north, the ruins of Kayalı Boğaz to the east and the Ibikçam Forest to the south. Hattusha exerted dominating influence upon the civilizations during the second and even the first millennium B.C. in Anatolia and Northern Syria **Criterion (ii)**.

The Hittite city lies at the south end of the Budaközü Plain on a slope rising approximately 300 meters above the valley divided by the Kızlarkayası creek into the lower city to the north and the upper city to the south. A monumental enclosure wall of more than 8 kilometers in length surrounds the whole city. Besides, there are remains of older walls around the lower city and section walls dividing the large city area into separate districts. The ruins of the upper city's fortification form a double wall with more than one hundred towers to the extent known today and five gateways. Furthermore, highly skilled Hittite rock masonry is represented by the impressive ruins of fortifications placed on rocky peaks at the center of the Upper City and the longest Hittite hieroglyphic inscription known throughout the Hittite Empire is found at Nişantepe in the Upper City. The city's fortifications, along with the Lion's Gate, Royal Gate and the Yazılıkaya rupestral ensemble together with its sculptured friezes, represent unique, monumental artistic achievements **Criterion (i)**.

The best-preserved ruin of a Hittite Temple from the thirteenth century B.C., known as the Great Temple, is located at the Lower City. Other smaller temples of similar date are situated in the Upper City, mostly covered by a temple city for the gods and goddesses of the Hittite and Hurrian pantheon. The remains of a densely settled normal city district were unearthed in the Lower City where their foundations and arrangement are still to be seen in the area north of the Great Temple. The palaces, temples, trading districts and necropolis of this political and religious metropolis provide a comprehensive picture of a capital and bear a unique testimony to the extinct Hittite civilization **Criterion (iii).**

The famous rock sanctuary of Yazılıkaya, which is an open-air temple with two natural chambers cut into bedrock, lies 2 kilometers northeast of the capital on the slope of a mountain barrier. The walls of the rock chambers are covered with the richest and most striking samples of Hittite relief art. Kayalı Boğaz, a large fortified settlement known for its cuneiforms, is located 1.5 kilometers east of the King's Gate. It may have served as one of the outposts and strongholds placed in the countryside to watch and control the main roads leading to the city. The Ibikçam Forest represents one of the nearby last remains from Hittite times when forests densely covered the mountains south of the capital.

Hattusha is a remarkable archaeological site for its urban organization, the types of construction that have been preserved (temples, royal residences, fortifications) **Criterion (iv)**, the rich ornamentation at the Lion's Gate, Royal Gate and the ensemble of rock art at Yazılıkaya.

Furthermore, the archives of the Hattusha cuneiform written tablets that are the documents of the oldest known ancient Indo-European language and that contain a unique completeness, have been included in the UNESCO Memory of the World Register in 2001 as the sole example representing the Ancient Near East Languages.

Ruins in Hattusha

Hattusha: The Hittite Capital

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THE FORMATION AND MAGNIFICENCE OF A CAPITAL

We can observe the first traces of the agricultural societies between the sixth and fourth millennia B.C. in the region where Hattusha, the capital of the Hittite Empire, was founded in Central Anatolia in the second millennium B.C. (Schachner, 2012a). It is close to the present-day Boğazkale County of Çorum Province. The areas that were settled for short or relatively short periods of time in the Budaközü valley of Boğazkale have been ascertained as the first settlement places of humans, just as in many regions to the north of the Anatolian steppes. The development of life strategies suitable to a very different ecosystem than the southern regions of Anatolia has been observed with the findings obtained at the Çamlıbel Arable Fields, which have been realized recently (Schoop, 2011b). The activities here show that during the Chalcolithic Age a regional culture was shaped with its own unique characteristics. Since the natural resources and productivity of the agricultural areas surrounding settlements composed of only a few buildings were exhausted in a short period of time, these types of settlements were not used for a long and when they were exhausted, the inhabitants moved to a new settlement area. Consequently, there are not the typical tumulus-style settlements in these places as observed in many regions of Anatolia.

Even though a cultural development in Boğazköy and the close surroundings was not yet completely known in the first half of the third millennium B.C., towards the end of the first millennium B.C., a new page was opened in the history of the region with the establishment of a new settlement at Boğazköy (Schachner, 2006; Schachner, 2011a, 49-82; Schachner, 2012a). This settlement, besides being much larger than the previous ones, also draws attention with the different architectural forms, which are observed for the first time within the same settlement. This settlement developed without interruption and approximately 500 years later it formed the nucleus of the city that would be the Hittite capital. Especially the use of the

same housing architecture forms for hundreds of years up until the Hittite period without showing much change over time indicates that the sources of the Hittite material culture are based on this oldest settlement, which was established in approximately 2000 B.C. (Schachner, 2012a).

The Hittites continued for a long period of time the parallel use of architectural systems prior to them and along with becoming the capital; new unique forms emerged and started to be used according to the needs of the city.

We understand, especially from the rich Alaca Höyük Bey tombs and from many similar findings that in the last quarter of the third millennium B.C. a system of trade was formed that covered Anatolia and was connected to the neighboring

General view of the
Lower City and the
re-erected Hittite city walls

regions. Whereas, in the first centuries of the second millennium B.C., it is understood from the written sources and the other material remains that this trade in Anatolia was institutionalized under the leadership of the Assyrian merchants in particular and covered all of Anatolia. The Assyrian merchants formed a network that transferred the Anatolian metals to the cultures in the south and connected Anatolia and Northern Mesopotamia to each other by bringing tin and special fabrics to Anatolia. At the most important points of this network, the Assyrian merchants lived in settlements located on the outskirts of the Anatolian cities having the name of *karum*," which means port in their language, that is, the ports where the caravans arrived. A settlement was found that is known as the Karum Hattus on a broad terrace in Boğazköy, actually immediately to the west of Hatti city, in the portion of the Hittite city that would be called the Lower City hundreds of years later. We learn for the first time from the texts in the Akkadian cuneiform writing of the period that the name of the settlement was written with word signs having the meaning of *silver* in Sumerian. Even if the pronunciation was not known in the local Hatti language, it can be thought that the name of the city was probably connected to the trade made with silver from the cuneiform writing signs used.

The city was known as Hattus in that period and to the west was a complex settlement of almost the same size as that in the subsequent Old Hittite period, together with the karum district. The determination of the different architectural forms in many places in the city can be interpreted as the reflection of a complex and hierarchical societal structure, even though the places of worship or the monumental administrative buildings have not been found up until the present day. In this period it is thought that the Hattus notables settled on an area above Büyükkale that could have been surrounded by city walls. The districts of the karum merchants, who lived in a separate area in the Lower City, have been revealed with the excavations made. The Assyrian merchants established centers in many places of Anatolia and were obliged to pay taxes in Hattus, just like in the other cities. There are a large number of documents explaining the commercial and political activities of Hattus and the other cities between the nineteenth to the seventeenth centuries B.C., thanks to the writing the Assyrian merchants brought to Anatolia.

It is known that there was not much difference in the area of the city between the Old Bronze Age and the Karum Period and moreover, the Old Hittite Period. This indicates that the material culture and the economic foundations of the city did not change excessively. At the same time, it is possible to say with the findings obtained that the settlement of the Old Hittite Period was in a close relationship with the material culture of the previous settlements and that it developed here on their cultural remains.

The cultural process from the Old Bronze Age to the Hittite Period, that is, between the end of the third millennium B.C. and the sixteenth century B.C., can only be followed without interruption at Boğazköy in Anatolia. It is thought that the settlement was not used for almost a century between the Karum Period city that was said to be cursed for a long period of time based on the *Anitta Text* and the "supposedly" re-established city by Hattusili I, the first Hittite king. The curse of Anitta is mentioned as follows in the written texts:

> I took the city with an attack I made at night. I sowed weeds in its place. Whoever becomes king after me and re-settles Hattusha, let the God of the Storms in the skies put a curse on him.

Aerial view of the
Lower City

However, in the light of the new archaeological data, the thought of how long the curse of Anitta was binding should be re-evaluated. Both the written documents found in recent years, and the traces and carbon dating of the material culture indicate the probability that there could not have been a long time between the two periods. The clues at hand indicate that after Anitta, the King of Kussara (the present-day Kültepe) conquered Hattusha, life continued here on a smaller scale than the previous settlement, which was partially destroyed.

According to the written sources, Hattusili I, the first official king of the Hittite dynasty, whose roots were originally in the city of Kussara, must have selected the settlement at Boğazköy as his capital due to its positive strategic location in the years after 1650 B.C. (Schachner , 2011a, 69-119). The king selected a name for himself having the meaning of *from Hattusha* and from then on, for the first time in Central Anatolia, the founding of such a strong state was announced in Hattusha, the city of the Hittites. If the archaeological data are taken into consideration, then it is observed that the material culture (for example, architecture and ceramics) in the Old Hittite Period developed without interruption from the previous periods. The start of the Hittite period, especially with the change of power, is understood from the written sources.

The Hittite sovereignty in the first century indicated the monumentality in the future and we see that a city wall (tunnel city wall) that covered the entire city, a large wheat storage depot related to this and some monumental buildings were constructed (Seeher, 2006). Carbon dating shows that at least a portion of this extensive project covering the entire city was made during the reign of the king named Hantili I (approximately during the 1600s B.C.) and that it was realized as he told in a text. Whereas, radical changes are not observed in the districts of the city at the beginning of the Hittite period. Despite the fact that the developments in the physical structure of the settlement advanced slowly, both the city's and the Hittite culture's religious, political and administrative rules started to be laid down, along with King Hattusili I, who once again starting to use the cuneiform writing. Thus, Hattusha started to differentiate from the Hattus and the cultures previous to it, mainly with written documents.

Hattusha had the appearance of a typical Anatolian beylic city up until this period, but the changes brought the city to the condition of a unique metropolis and started to be observed in an obvious manner in the final quarter of the sixteenth century B.C. (Schachner, 2010). This period was a lasting process of change in the entire Hittite country, not only in Hattusha. The observance of the cultural traces during the Karum Period in Central Anatolia at the tumuli used as a continuous settlement as of the Old Bronze Age showed that there was not a difference in the settlement system compared to the previous periods. However, significant changes are observed with the Hittite Period. The existence ended at the tumuli that had been settled hundreds or even thousands of years previously and started to be continued in the newly founded settlements in the second half of the sixteenth century B.C. The most evident example of this development is the city of Kuşaklı that was planned previously and constructed. The Hittite State founded many new cities in Central Anatolia with this brand new perception of settlements and these changes are still understood from only a few settlements and thus, the expansion of the city towards the south that started in the second half of the sixteenth century B.C. can be followed (Schachner, 2010, Schachner, 2011a).

Ruins of the depot room

Not only did the area of the city double with these developments, at the same time, many districts, which were separate from each other according to functions, were also established on the land acquired by using the natural topography and with a perception of regular planning that was not observed at all previously.

The clearest example of this planning perception is the temple district founded in a large natural bowl at the center of the Upper City. Over two-dozen places of worship located on the regularly planned streets form the core of the Upper City. The sacred buildings determined here are the most evident examples about how the temple architecture of the Hittites developed in a unique manner. The buildings, which changed from the irregular plans towards an extraordinary symmetry with time, have a monumental entrance, a broad courtyard with at least one courtyard with arcade on one side and composed of a sacred room were generally implemented with a similar plan at the temples in many cities. The Great Place of Worship at the Lower City is the most beautiful example of the temple architecture of the Hittites. Other than its architecture, the most significant attribute is the fact that it is dedicated to two different gods, like the temple at Yazılıkaya.

Rock reliefs in Boğazköy-Hattusha

Yazılıkaya, like the Great Place of Worship, is the important sacred place of the Hittite capital (Seeher, 2011). This area transformed a natural place into a temple and with a unique architecture in the Hittite world is also a unique structure with its reliefs. The relief depictions located at this open-air temple where we can see the gods of the Hittite belief, depicts a sort of meeting and uniting of the king with the gods. Many elements of Anatolian origin are encountered in these scenes, just as they are in the Hittite religion in general.

Yazılıkaya, the Great Place of Worship, and a large number of temples made in varying dimensions in the Upper City, must ascribe a sacred meaning onto the capital of the Hittites, who were called by themselves the "people with a thousand gods". Especially the Hittite religious architecture, which was shaped in this period, had a structure that could easily be differentiated from different cultures with its unique style. For example, the fact that the sacred rooms had large windows is one of the most important attributes that separate the Hittite temples from the neighboring cultures.

Whereas, the Hittite political center at Büyükkale, the highest rock plateau of the city, acquired clarity at approximately the same period (Schachner, 2012b). The palace architecture, which displays a unique perception with the buildings set out surrounding three broad

Rock reliefs in
Boğazköy-Hattusha

Rock reliefs in
Boğazköy-Hattusha

Yenicekale on a rock mass in the Upper City

courtyards, indicates that the Hittites developed a different style, both from their previous style and from the neighboring cultures that were their contemporaries. The palace structure is separated from the city by a wall and the findings here are among the best examples of the Hittite culture. This palace structure, besides its unique architecture, the cuneiform written tablet collections in its archives is another attribute that makes it important. These written documents have significant information about the political and the religious practices of the state and are among the most considerable cultural treasures of Hattusha that have been added to the history of mankind.

Besides the unique palace structure, the other architectural examples that distinguish Hattusha from the other Hittite cities are observed in the Upper City in particular. Yerkapı at the highest place of the city is dominant over both the residential areas and the entire surroundings and thus symbolizes the internal and external orientation of the Hittite civilization and is like the crown of the city. It has buildings with special functions, for example, Yenicekale, Ambarlıkaya, Büyükkaya and similar places (Schachner, 2011b), founded on many rock masses and is among the building types not observed at the other known Hittite cities up until the present. Both the monumental architectural techniques and the clues related to their functions show that these types of buildings had functions close to the state ideology and that they played significant roles by symbolizing the strength of the state.

At the city walls, the city gates, which are unique with their passage section shape whose upper part has been rounded and the tunnels made at different places of the wall, are a part of this system (Seeher, 2007; Seeher, 2010). The gates constructed on the wall at different points of the city are thought to have both functional and symbolical meanings, for instance, the Aslanlı (Lion's) Gate located to the southwest of the city. The sizes of the towers on both sides of the city gates must have displayed differences according to their functions. Especially, it is thought that the gates on top of the walls surrounding the temple district in the upper part of the city have different symbolical meanings. The Lion's Gate,

Reconstruction of the
Lion's Head

The Lion's Gate

Stone tunnel at Yerkapı

The King's Gate

King's Gate, Yerkapı and the Sphinx Gate above it must be gates that provided for the entrance to and exit from the city and on important days, have functions symbolizing the different religions and the state.

These architectural attributes are unique to Hattusha and at the same time, connect the functions that symbolize the king. The reason that Hattusha was the capital of the Empire, rather than its being the place where the king resided, stems from the fact that it had important and unchangeable functions for the ideology and the mentality of the Hittite state and from the symbolization of these with buildings (Schachner, 2011a, 114-118; Alparslan & Doğan-Alparslan, 2011). The city was chosen and structured as the capital and thus it became sacred for the empire and it became impossible to move it to different places. Especially the sacred areas in the city and the buildings reflecting the magnificence of the empire were synonymous with the Hittite

The Sphinx Gate of Yerkapı at the Upper City

empire and became an inseparable whole with the political structure.

The location of the capital was moved in the first quarter of the thirteenth century B.C. with the statement of King Muwatalli, "with the statues of all the ancestors and gods," to Tarhuntassa, which had a better strategical location in the political world of the period, and is conjectured to have been in the south of Anatolia. Hattusha lost its function of capital for a short period of time. However, the fact that the subsequent kings returned to Hattusha within a short period, such as a generation, clearly shows that the Hittite administrative system here and especially its place in the world of thought, could not be filled in another place (Alparslan & Doğan-Alparslan, 2011).

A majority of the temples in Hattusha were left in disuse and the pottery workshops started to open in these areas during the period when the functions of the capital were moved to Tarhuntassa. Thereby, the reason for the change, understood from the architectural developments and the well-established and complete religious system being completely upset, can only be explained with the historical decisions mentioned.

It is conspicuous that first of all the temple district and some buildings that represent the functions in areas closely related to these were re-established with the moving of the capital back to Hattusha in the second half of the thirteenth century B.C. (Schachner, 2011a, 114-118). The No. 31 temple and the No. 1 and 2 rooms at Güneykale and Nişantepe must have been constructed during this period with the objective of providing for

City ruins in Boğazköy-Hattusha

the former prestige and the continuity of the capital. These new buildings were constructed for sanctifying the religion more than daily functions and must have been made for a special purpose around Büyükkale, which was at the center of the kingdom. The proximity of the No. 31 temple and the No. 1 and 2 rooms and the planning in a systematized manner indicates that these buildings were related to a cult. It is observed that the Yazılıkaya open-air temple which was also a part of the capital, was transformed into its most splendid condition in this period (Seeher, 2011). A place similar to this sacred area has not been found elsewhere and is another example that emphasized the importance and sacredness of the capital. All of these buildings, even if they had the purpose of reinvigorating the capital, whose strength weakened around the beginning of the thirteenth century B.C., the real end of the capital is perceived to have gradually approached.

On the one hand, while the city was succeeding in attaining new buildings, on the other hand, the first traces of the slackening stemming from the economic crises and internal political problems started to be observed towards the end of the thirteenth century B.C. Even if it was thought for a long period of time that the Hittite Empire was destroyed by a major attack coming from outside, in the light of the accumulating historical and archaeological data, it is understood that the end of the Hittite Empire was much more complicated (Schachner, 2011a, 109-114; Seeher, 2001). Connected to many reasons coming together, both the problems within the dynasty and throne altercations and the general disasters in the coastal region of the Eastern Mediterranean and

climatic conditions becoming negative towards the end of the second millennium B.C. was the reason for the dissolution of the Empire and was the cause of the capital ceasing to exist after 1200 B.C. in a short period of time, such as, circa 20-30 years.

THE SECOND LIFE OF HATTUSHA

The dissolution of the Hittite State, a culture and its language, was the cause of its being erased completely from the memory of humanity until it was re-discovered by archaeologists and philologists around the beginning of the twentieth century. A Western traveler saw extensive ruins in the environs of Boğazköy for the first time in 1834 and when he shared it in a book a few years later, it would not have occurred to anyone that this place was the capital of an empire that had competed with the Country of Egypt in two thousand B.C. The research studies made at Boğazköy by many travelers and scientists up until 1906, the surface findings here and in many regions of the Near East, and thanks to the intensified archaeological studies in the second half of the nineteenth century, the comparison of the rapidly strengthening information and the increase in interest caused it to be understood that Boğazköy belonged to an important center prior to the Classical Age. However, thanks to the cuneiform written tablets found in the excavations started in 1906 with the participation of Theodor Makridi Bey, who was of Greek origin from Istanbul and worked on behalf of the Istanbul Museum of Archaeology, and Hugo Winkler, the German Oriental philology expert, it could be proven that a large

City ruins in
Boğazköy-Hattusha

Relief from the Yazılıkaya open-air temple showing the meeting of Teshub, the god of the air, and of Hebat, the goddess of the sun

city called Hattusha, was the capital of an empire. The "second life" of Hattusha started with this discovery (Eminoğlu, 2001; Erdoğan, 2012). While Winkler could only read the cuneiform written texts in Akkadian, Friedrich Hrozný, the Czech linguist, deciphered the Hittite cuneiform writing in 1915 and in this manner, he would determine what is still the oldest known Indo-European language.

The activities at Boğazköy are one of the very rare examples of the period realized with the objective of bringing to light the scientific questions, not for obtaining exhibition materials for any museum (Schachner, 2011a, 21-32; Alaura, 2006). The joint activity here has formed an example of the first and still continuing scientific cooperation between German and Turkish scientists. The Hittite capital is continuing this second life as of today. The research studies have continued for a period of over 100 years at the intersecting point of social sciences, science and natural sciences, and has the attribute of reflecting the development of archaeology as a modern and interdisciplinary science.

First of all, due to technical experience, the German Institute of Archaeology participated in the activities during the 1907 season. The studies have been carried out on behalf of the Republic of Turkey, Ministry of Culture and Tourism from 1931-1939 and ever since 1952. Whereas, as of the 1960s, in a period when similar renovation activities were as yet not realized in many places, the most permanent service at Boğazköy of the German Institute of Archaeology, as a significant addition to the excavation and research activities, is the fact that by realizing the restoration and reconstruction implementations that continue in parallel with the ongoing excavations with local opportunities and with methods that are the most suitable to the environmental conditions, especially by Peter Neve, has made the city become understandable for visitors (Neve, 1998; Seeher, 2011).

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Site Name	**Nemrut Dağ**
Year of Inscription	**1987**
Id N°	**448**
Criteria of Inscription	**(i) (iii) (iv)**

Crowning one of the highest peaks of the Eastern Taurus mountain range in southeast Turkey, Nemrut Dağ is the *hierothesion* (temple-tomb and house of the gods) built by the late Hellenistic King Antiochus I of Commagene (69-34 BC) as a monument to himself. With a diameter of 145 meters, the 50 meter high funerary mound of stone chips is surrounded on three sides by terraces to the east, west and north. Three separate antique processional routes also radiate from the east and west terraces of the Tumulus.

Five giant seated limestone statues identified by their inscriptions as deities face outwards from the Tumulus on the upper level of the east and west terraces. A pair of guardian animal statues – a lion and eagle – at each end flanks these. The heads of the statues have fallen off to the lower level, which accommodate two rows of sandstone stelae, mounted on pedestals with an altar in front of each stele. One row has relief sculptures of Antiochus as a descendant of Darius through his father Mithridates as his paternal Persian ancestors, the other as a descendant of Alexander through his mother Laodice as his maternal Macedonian ancestors.

Inscriptions on the backs of the stelae record the genealogical links **Criterion (iii).** This semi-legendary ancestry translates in genealogical terms the ambition of a dynasty that sought to remain independent from the powers of both the East and the West.

A square altar platform is located at the east side of the east terrace. On the west terrace there is an additional row of stelae representing the particular significance of Nemrut, the handshake scenes (*dexiosis*) showing Antiochus shaking hands with a deity and the stele with a lion horoscope believed to be indicating the construction date of the cult area. The north terrace is long, narrow and rectangular in shape and hosts a series of sandstone pedestals. The stelae lying near the pedestals on the north terrace have no reliefs or inscriptions.

The tomb of Antiochus I of Commagene is a unique artistic achievement. The landscaping of the natural site of Nemrut Dağ is one of the most colossal undertakings of the Hellenistic epoch (some of the stone blocks used weigh up to nine tons) **Criterion (i).** Its complex design and colossal scale combine to create a project unequalled in the ancient world and in building the colossal statues and orthostats (stelae), a high technology was used, which was seen nowhere else in that age. The syncretism of its pantheon and the lineage of its kings, which can be traced back through two sets of legends, Greek and Persian, is evidence of the dual origin of this kingdom's culture **Criterion (iv)**.

Mount Nemrut Tumulus

Nemrut Dağ

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INTRODUCTION

The Mount Nemrut Tumulus (MNT), one of the fifteen UNESCO World Heritage Sites in Turkey, is located in Karadut Village at Kahta County of Adıyaman Province. The MNT was included on the UNESCO World Heritage List (WHL) in 1987 due to its specific features.

Belonging to the Kingdom of Commagene period, the MNT was constructed to the north of Karadut Village on a mountain with an altitude of 2206 meters dominating the environment. The mound is at a distance of 77 kilometers from the city of Adıyaman and 43 kilometers from Kahta County. The MHT is within the borders of Kahta, which is surrounded by Gerger County to the east; the city of Şanlıurfa, Euphrates River and Atatürk Dam to the south and southeast; Samsat, the ancient capital of the Kingdom of Commagene to the southwest; the city of Adıyaman to the west; and Sincik County and the city of Malatya to the north. The mountain ranges with an altitude

Mount Nemrut
Tumulus and vicinity

East terrace of the
Mount Nemrut
Tumulus

of 2000 meters are to the north of Kahta, the southern part is covered with plains and lowlands; the southern boundary of the county is formed by the Atatürk Dam spreading throughout the Euphrates River basin.

History of the Kingdom of Commagene and Nemrut Dağ Tumulus

The greater region called the Fertile Crescent amidst the Euphrates, Tigris and Nile Rivers, where Commagene was located, has a strategic importance due to its dominance of the passages at the Euphrates Basin and Taurus Mountains and has been inhabited ever since the Paleolithic Period.

It is supposed that Ptolemaeus who revolted against the Seleucids established the Kingdom of Commagene in the area covering the important intersection points in the Euphrates Valley where it ruled for more than 200 years (~163 B.C.-A.D. 72). After Ptolemaeus, Samas II (130-100 B.C.) founded the Kingdom's capital Samosata. Subsequently, Mithridates I Callinicus (~100-69 B.C.) maintained the welfare of the Kingdom through rational diplomacies relying on marital relationships committed with the Seleucids to the south and the Parthians to the east.

Related to Alexander the Great from Macedonia on his maternal side and to the Persian King Darius on his paternal side, King Mithridates I Callinicus amalgamated the beliefs, culture and traditions of his eastern and western ancestors and named the Kingdom "Commagene" meaning "a collection of genes" in Greek. The Commagene Kingdom lived its most prosperous period and reached its largest boundaries during the reign of King Antiochus I (69-32 B.C.) (Dörner & Goell, 1963; Goell, 1952, 1961; Sanders, 1996).

The MNT, which was constructed during the reign of King Antiochus I, is the most significant

monument of the Kingdom of Commagene that has survived until today. The Kingdom of Commagene was a unique Anatolian civilization. The Commagene region, which remained mostly within the boundaries of today's Adıyaman Province, consists of many historic vestiges and sites, such as Arsemeia, Yeni Kale, Severan (Cendere) Bridge and Kızılin Bridge, Gerger Citadel, Karakuş tumuli, Sofraz and Sesönk.

Architectural Features of the Mount Nemrut Tumulus

The *Hierothesion* (sanctuary) of Mount Nemrut that was constructed by King Antiochus I as his tomb encompasses a conical tumulus with a 30-35 degree slope at the center, three surrounding terraces to the east, west and north and three sacred processional roads approaching the sanctuary from the northeast, east and southwest. Currently the height of the Tumulus from its apex to the terraces is 50 meters and its diameter is 145 meters. It spreads over an area of approximately 2.6 hectares together with the surrounding terraces. While the East and West terraces were configured in a similar way, the North terrace was constructed in a completely different manner.

Five limestone sculptures of the deities and King Antiochus I and two pairs of animal protectors, a lion and an eagle on both sides, stand facing backward in front of the Tumulus on the east and west terraces. The deities between the animal protectors stand in the same order on both terraces from left to right: King Antiochus I, Commagene /Tyche, Zeus/ Oromasdes, Apollo / Mithras-Helios-Hermes and Heracles/Artagnes-Ares. An inscription (*nomos*) comprising the will of King Antiochus I written in ancient Greek is placed behind the row of sculptures that are identical at both terraces. Both the Hellenic and Persian names of the gods are mentioned in

General view of the East Terrace

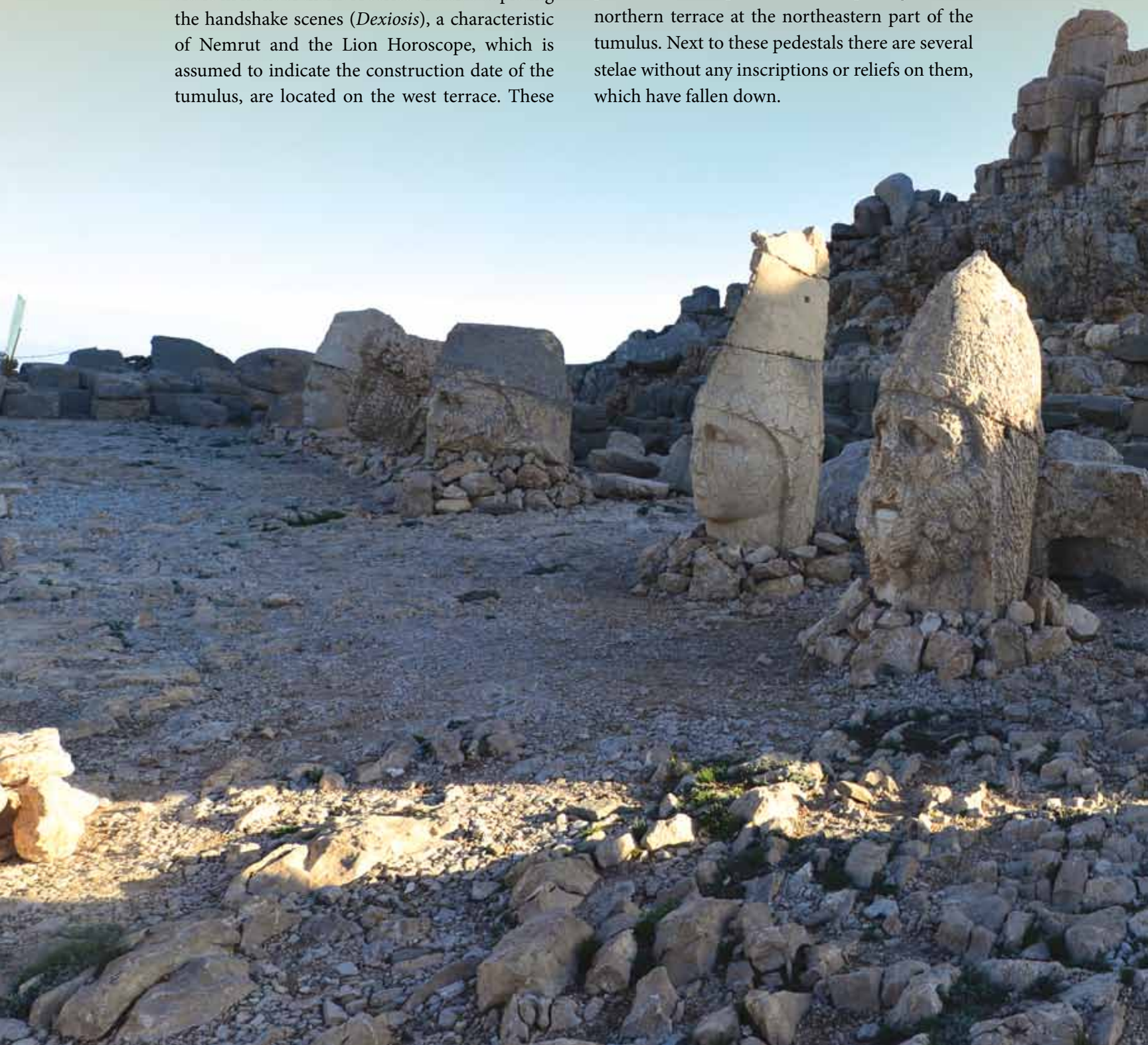
East Terrace, Head block of statues of Protective Eagle, King Antiochos I and Goddess Commagene

Head block of statue of King Antiochus I on the East Terrace

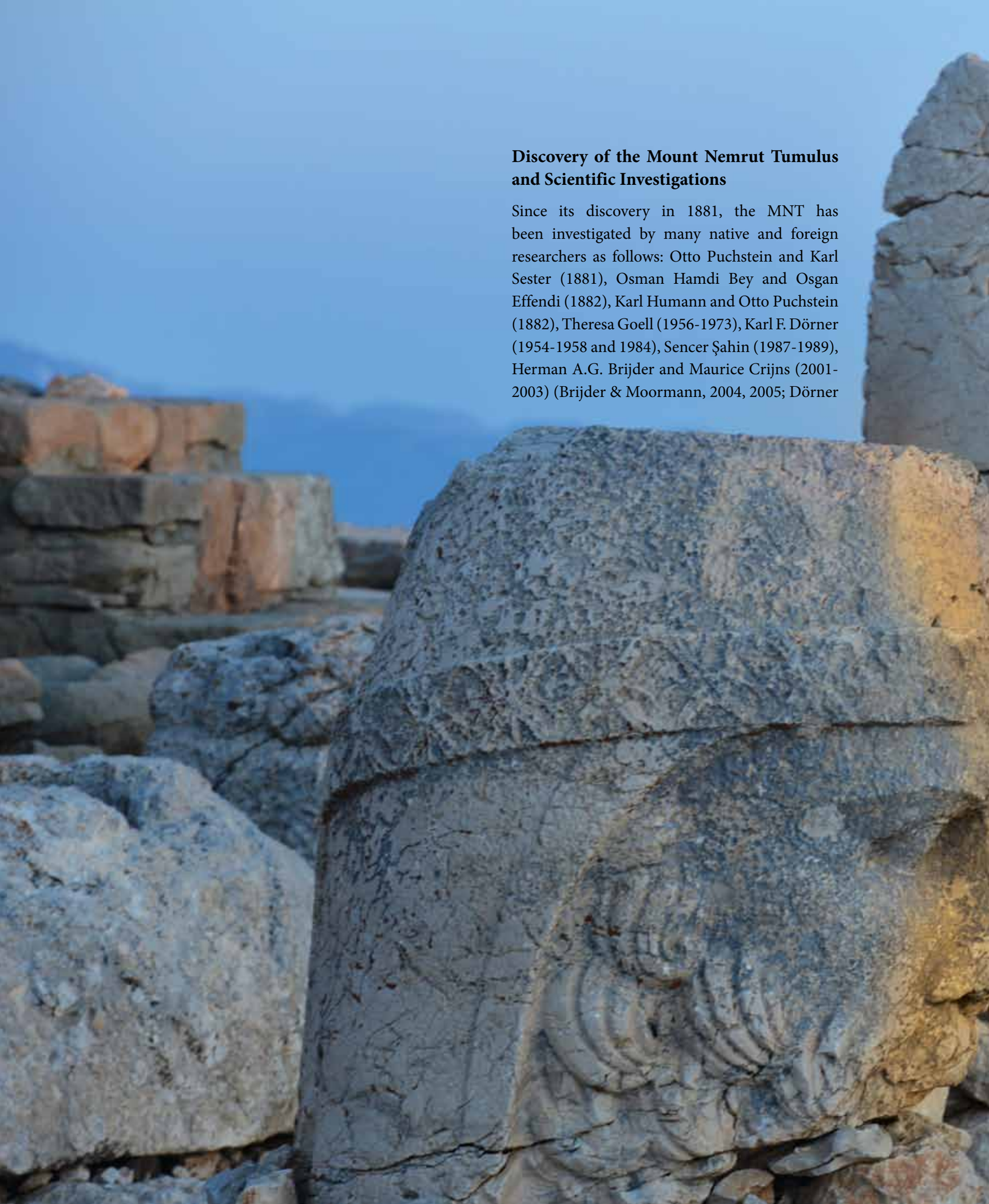
Head block of statue of Herakles on the West Terrace

the inscription, due to the strategic location of the Kingdom of Commagene on the Euphrates River, accepted during antiquity as the border separating the east and west.

In addition to the colossal sculptures on the east and west terraces, there are also bases of stelae with altars in front of them. A series of stelae depicting the handshake scenes (*Dexiosis*), a characteristic of Nemrut and the Lion Horoscope, which is assumed to indicate the construction date of the tumulus, are located on the west terrace. These stelae were transferred to a Temporary Laboratory to the northwest of the tumulus in 2003. There is also a square platform that is defined as a "stepped pyramid" by Theresa Goell and an "altar" by the other researchers/scholars on the east terrace (Sanders, 1996). There is a long row of sandstone pedestals interrupted with two openings on the northern terrace at the northeastern part of the tumulus. Next to these pedestals there are several stelae without any inscriptions or reliefs on them, which have fallen down.



General view of the East Terrace

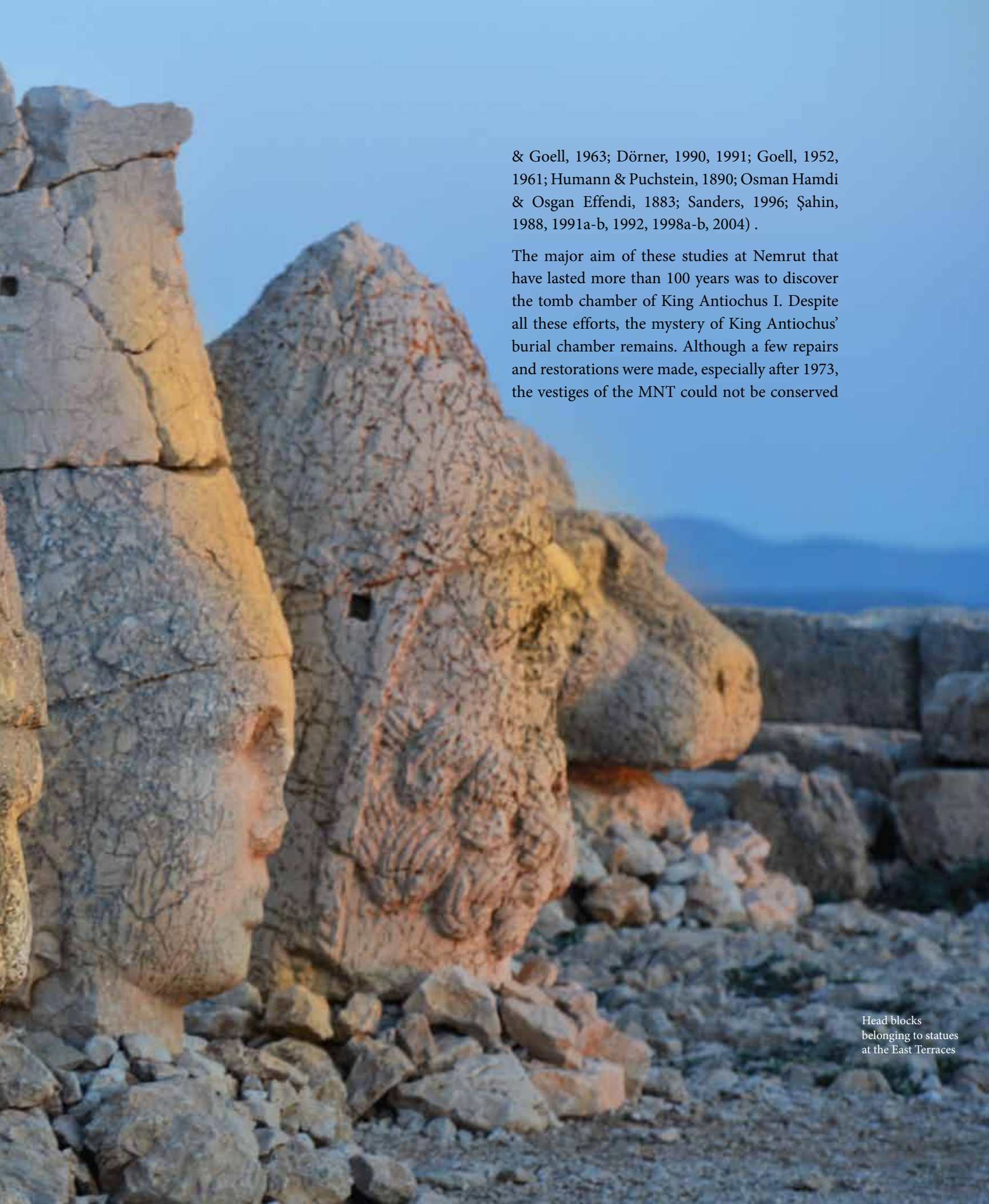


Discovery of the Mount Nemrut Tumulus and Scientific Investigations

Since its discovery in 1881, the MNT has been investigated by many native and foreign researchers as follows: Otto Puchstein and Karl Sester (1881), Osman Hamdi Bey and Osgan Effendi (1882), Karl Humann and Otto Puchstein (1882), Theresa Goell (1956-1973), Karl F. Dörner (1954-1958 and 1984), Sencer Şahin (1987-1989), Herman A.G. Brijder and Maurice Crijns (2001-2003) (Brijder & Moormann, 2004, 2005; Dörner

& Goell, 1963; Dörner, 1990, 1991; Goell, 1952, 1961; Humann & Puchstein, 1890; Osman Hamdi & Osgan Effendi, 1883; Sanders, 1996; Şahin, 1988, 1991a-b, 1992, 1998a-b, 2004) .

The major aim of these studies at Nemrut that have lasted more than 100 years was to discover the tomb chamber of King Antiochus I. Despite all these efforts, the mystery of King Antiochus' burial chamber remains. Although a few repairs and restorations were made, especially after 1973, the vestiges of the MNT could not be conserved



Head blocks belonging to statues at the East Terraces

effectively nor are they presented to visitors in an appropriate contemporary manner. In fact, some implementations even damaged the monuments (Sanders, 1996; Dörner, 1991; Şahin-Güçhan, 2011a, 2010a; Brijder & Moormann, 2004-2005; Şahin, 2004).

The Ministry of Culture and Tourism (MCT) formed in 2005 the Nemrut Dağ Academic Advisory Steering Committee (NDAASC), composed of top-level experts in this field in Turkey, in order to solve the conservation problems of the MNT. Based on their on-site investigations, the NDAASC identified the priorities and a work plan for the conservation of the MNT together with the MCT. In the light of these priorities, the Commagene Nemrut Conservation and Development Program (CNCDP) was defined with a protocol signed between the MCT and Middle East Technical University (METU) in 2006 comprising the necessary investigation and implementation projects to conserve and present the MNT (Şahin- Güçhan, 2010a, 2011a).

PROBLEMS AND POTENTIALS RELATED TO THE CONSERVATION OF THE MOUNT NEMRUT TUMULUS

According to the studies made for the protection of assets at Nemrut, the problems that formed the basis of the CNCDP are as follows (Şahin-Güçhan, 2010a, 2011a):

Deterioration of Assets

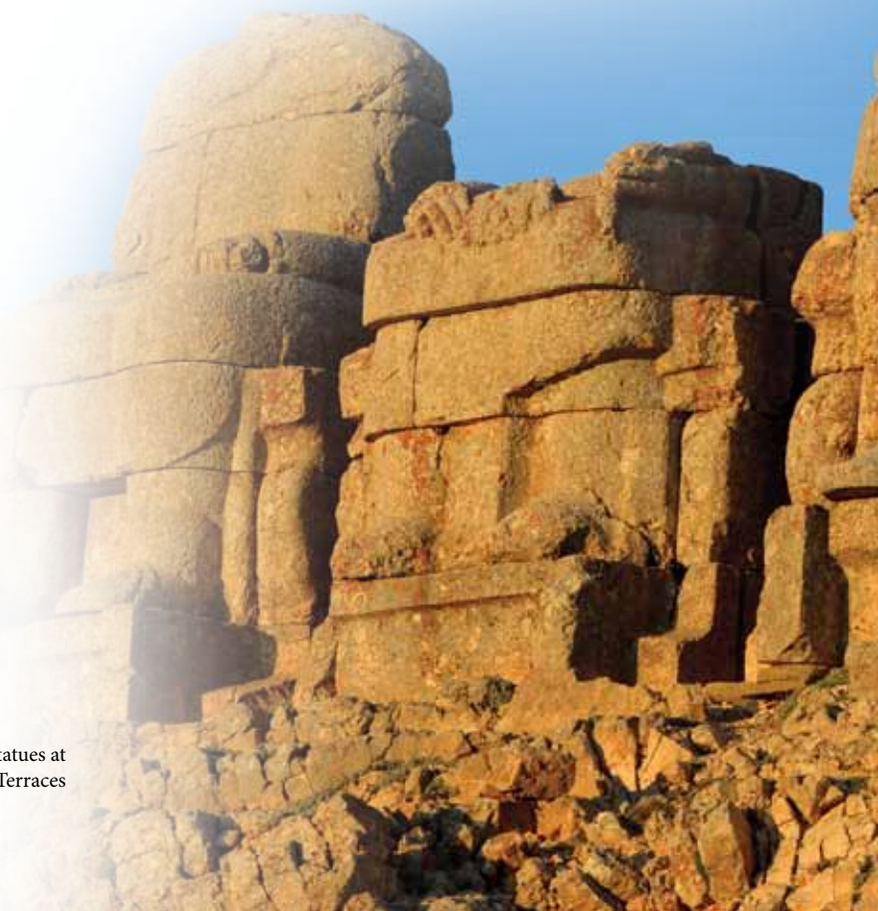
Besides the natural factors, such as harsh climatic conditions, snow loading and earthquakes; vandalism and improper implementations have caused the deterioration of assets at Mount Nemrut and this situation is still continuing. It is necessary to make an investigation of the attributes and dimensions of the deterioration of the works of art and according to this investigation, to determine, implement and monitor the forms of intervention that would not damage the works of art in order to prevent this situation. Within this framework, the most significant conservation problem is to slow down the deterioration of the stones in a controlled manner.

Deficiency of Archives

Although Nemrut has been studied for more than 100 years, there are neither central nor local archives in Turkey to bring these studies together. The records of scholars who investigated Nemrut are kept in private or university/research institute collections in countries, such as the United States, Germany and The Netherlands. In this respect, Turkey needs to establish its own archives to be used as the basis of present and future studies.

Scientific Evaluation

Although the MNT was researched archaeologically, the conservation studies on the area are very inadequate. The applications have not been defined and conducted in the scope



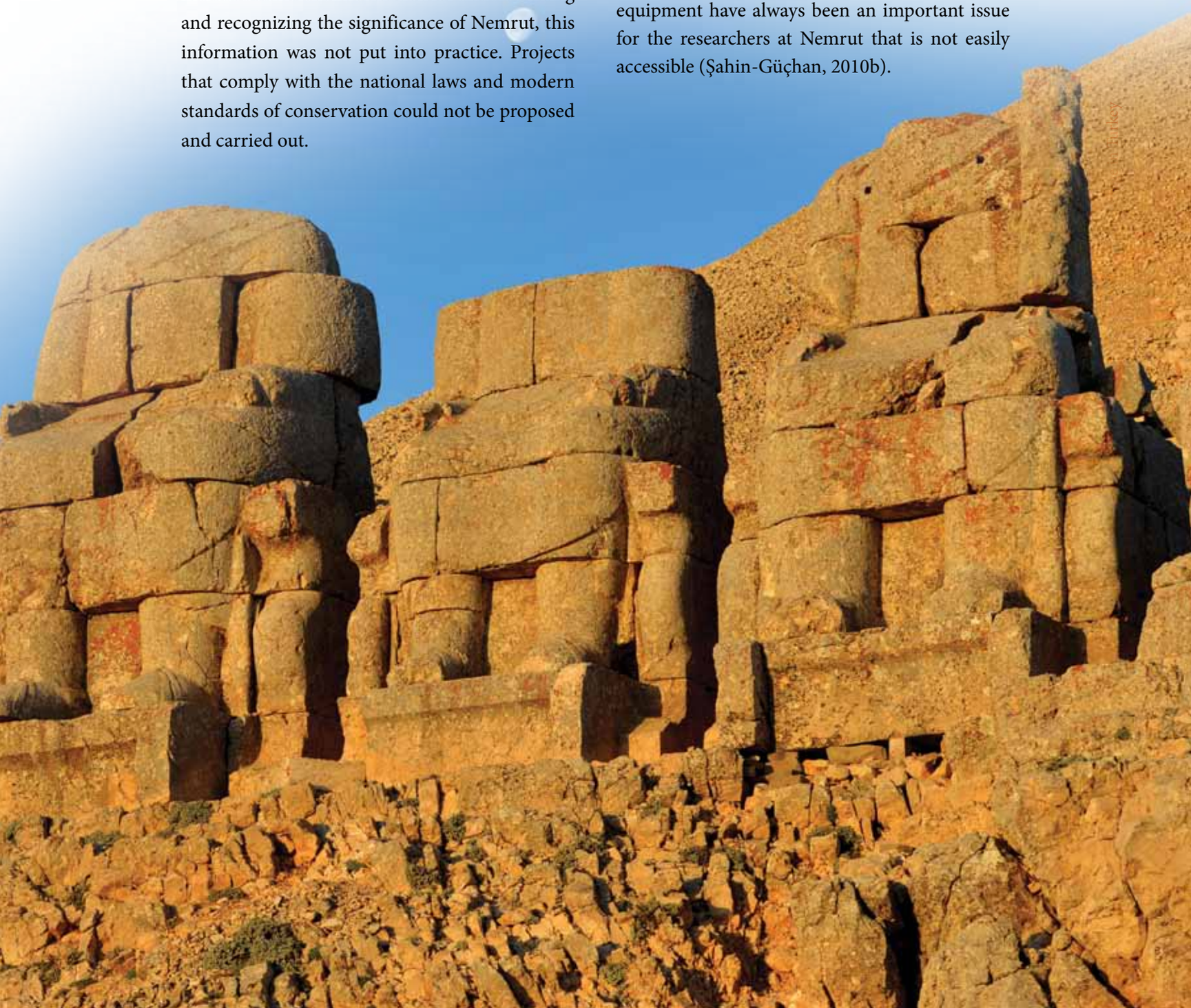
Blocks belonging to statues at the East Terraces

and detail required by science. Up until 1985, some limited conservation activities have been made, but in the long-term these interventions harmed the monuments. The implementations in 2003 were made without preliminary research and insufficient knowledge and had certain detrimental effects on the monuments.

Although the archaeological studies made included sufficient information for understanding and recognizing the significance of Nemrut, this information was not put into practice. Projects that comply with the national laws and modern standards of conservation could not be proposed and carried out.

Uses of the Area, Safety and Presentation

The MNT is open to visitors for about 7 months, between April and October, and is a location, especially for watching sunrise and sunset. Unlike the other archeological sites, the MNT is open 24 hours. The guards work in shifts throughout the season and reside in shanties at the site. Meeting the needs of the research, conservation and excavation teams, storing the devices and equipment have always been an important issue for the researchers at Nemrut that is not easily accessible (Şahin-Güçhan, 2010b).



There are serious preservation and hosting problems at the MNT, which welcomes approximately 100,000 visitors annually according to 2012 data (Şahin-Güçhan & Kabasakal-Coutignies, 2008). On the other hand, the number of visitors attending the annual Nemrut Festival organized by the Adıyaman Governor's Office is increasing dramatically. The needs of neither the visitors nor the festival performers can be addressed at the site.

Considering all these different uses and users, it can be said that the MNT is not presented properly to visitors and the spatial capacity to meet the demands of current usage is very limited.

The MNT is presented to visitors together with Arsameia, Karakuş Tumulus and Yeni Kale, which belong to the Commagene civilization and Cendere (Severan) Bridge from the Roman period. Although this limited presentation makes Adıyaman a touristic magnet, the duration of stay at Adıyaman Province is very short. The Kingdom of Commagene is a unique Anatolian civilization and its remaining monuments constitute the greatest part of the cultural assets of Adıyaman. Including these monuments in Nemrut's presentation within a more extensive historical and geographical context could increase the touristic potential of the region. In this respect it is remarkable that the focus of the CNCDP on the MNT provides policies and actions to prompt this potential in the province (Şahin-Güçhan, 2010a-b).

The Interest and Perception of Local Society

It was revealed during interviews with authorities and local people in Adıyaman that people perceived the name "Nemrud" negatively due to religious reasons and this situation hampers the embracement of the monument locally. When the name Nemrut/Nemrud is studied etymologically from this perspective, this name is in various sources or those semantically equivalent to it.

There are two different mountains in Turkey named Nemrut: The first is at Adıyaman Province where the Nemrut monuments are located. The second is at Tatvan County of Bitlis Province, a volcano at the Nemrut Crater Lake that is also called by the same name. Since some scholars studying the MNT in the past did not know about the second mountain they have misidentified the limestone used in the monuments as volcanic tufa.

The local people recognize *Nemrut/Nemrud/ Nimrud* as Nimrod, the king of Shinar who is mentioned in holy books as well as Arabic and Persian legends. In fact these variations of the name are mentioned in the Holy Scriptures and Islamic tradition. *Nemrud* was a ruthless tyrant

Looking Mount Nemrut Tumulus from west

Head block of Goddess Commagene / Tyche statue on the West Terrace

who rebelled against God. He is correlated with the Abrahamic period. It is believed that Abraham lived around the beginning of second millennium B.C. However considering the fact that King Antiochus I who built the monument lived in the first century B.C. (69-32 B.C.) it is not possible think that these two figures were the same King. Thus, there are around 2000 years between the Nimrod in the holy books and the building of the MNT. Moreover, there is no evidence that this mountain was named Nemrut/Nemrut/Nimrod during the reign of Antiochus I. Coming up with similar results in "Le Tumulus de Nemroud Dagh" Osman Hamdi states:

> For Muslims Nemroud Dag was named after the first tyrant Nemrod a man of power who built enormous edifices. In folklore every natural and artistic work that exceeded normal sizes were attributed to him. Consequently, there are many Nemroud Hills, Nemroud Mountains and Nemroud Citadels in Syria, Mesopotamia and Asia Minor (Osman Hamdi, 1987).

Head blocks of statues on the West Terrace

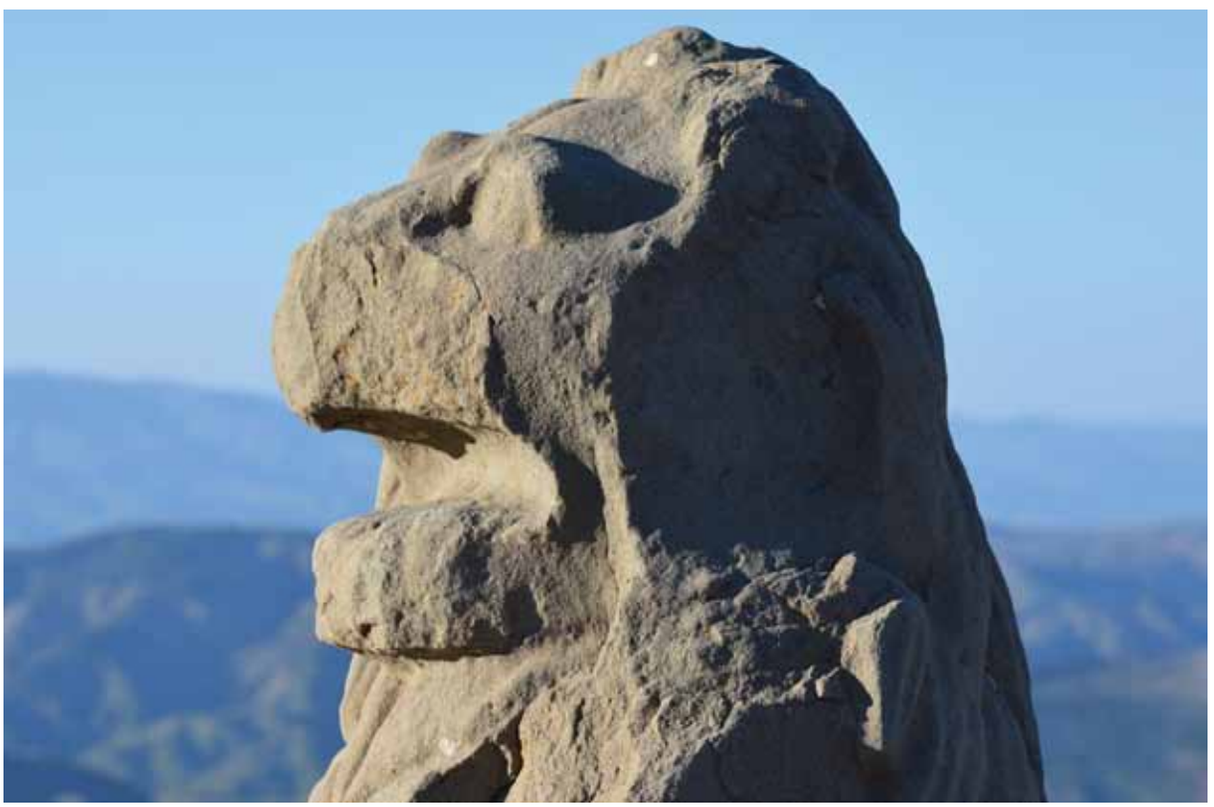
Considering the places with this name in Turkey, Osman Hamdi's approach seems reasonable. However, Prof. Dr. Sencer Şahin (2004: 31) suggests another explanation:

> Instead of the widespread spelling of "Nemrut Dağ", the "Nemrud Dağ" form should be preferred, because here Nemrut is not associated with Nimrod in the Tanakh, but is an adjective derived from it. Therefore, the Mountain we speak of is not Nemrut's Mountain, but Nemrud-Dağ (Grim-Mountain), an adjective clause, just like Boz-Dağ (Grey-Mountain) and Ulu-Dağ (Great-Mountain). Lenition of the dental T is due to the dental lenis that follows it.

In addition to Şahin's explanation, it should also be kept in mind that while the variations of the word end with the letter D in Arabic, it might turn into the letter T in speech due to Turkish phonetics and habit. Lexically, Nemrut means "grim, cruel, merciless" in Turkish (http://tdk.gov.tr). Although the etymology of the word has not been studied yet, the aforesaid legends should be considered as its possible origin.

As mentioned before there is not any historical, temporal or spatial correlation between Nemrod, Nimrod, Nemrut in the holy books and legends and the monument at Nemrut Dağ. Perhaps the use of Nemrut was because the statues evoke idols to people or because the natural or man-made monumental structures are often named in this way in Mesopotamia.

The reason behind the negative image of Nemrut is probably due to these traditional legends, tales and religious beliefs. This viewpoint is crucial for embracing the monument by local people and visitors. To prevent these rejections, prejudices



Lion Statue on the East Terrace

and negative approaches the local people should be enlightened on the subject that these statues do not belong to King Nemrut as they had thought.

The Importance of the Site for Adıyaman Province

Although there are studies, most of which were made by foreign teams, about the Commagene civilization and the MNT, so far these could not be utilized to improve the context of conservation works at Nemrut. While Nemrut's role in Adıyaman Province's development was included in the upper scale planning works, these decisions did not influence the studies on Nemrut and therefore, their contribution to the physical and social environment could not be achieved.

Yet, when the local scale is considered, Nemrut is the most important cultural resource for Adıyaman, which is among the least developed cities of the Southeastern Anatolian Region. Adıyaman has lost 80% of its fertile lands to the dam basins of the Southeastern Anatolia Project (SAP). In this regard, Nemrut is considered to be an important economic source for the province of Adıyaman to become a national and international brand. Nevertheless, the visitor statistics indicate that Nemrut lags far behind the similar World Heritage Sites (Şahin-Güçhan, 2010d).

View from West Terrace, Heracles on the left and King Antiochus I at the back

When conservation of Nemrut is extended beyond the individual conservation problem of the MNT and statues and taken as a whole together with the other remnants of the Commagene, then its probable social and economic potential for Adıyaman will be activated. Consequently, the ways for developing touristic activities in Adıyaman should be planned and different social projects for improving the local people's education and employment should be included in the main Nemrut project.

The Status and Administration of the Site

The MNT and the important historic vestiges in the close vicinity were first declared a 1st Degree Archaeological Site by the Supreme Council for the Conservation of Cultural and Natural Assets (SC) with Decree No. 2036, dated March 13, 1986. The greater region of 13,850 hectares comprising the MNT, which was previously nominated as a World Heritage Site in 1987 and other historical and natural sites, were declared as the "Nemrut Dağ National Park" (NDNP) by a Decree of the Council of Ministers on December 7, 1988 (Official Gazette No. 20052, January 17, 1989). With this decree, another condition for the conservation of the area enlisted in the World Heritage Area (WHA) was brought, which ensured the conservation of a wider buffer zone around the monument and its vicinity; thereby, the national and international status of the Nemrut Dağ Tumulus was identified. Decree No. 781, dated January 25, 2008, determined the current Grade 1 Archeological Site boundaries of the MNT and Decree No. 44, dated October 26, 2011 by the Şanlıurfa Regional Council defined the boundaries of the Interactive Transition Zone (or Buffer Zone). With this status, the MNT became a site upon which international and national claimants have administrative and legislative authority and responsibility. The concrete results of this as of 2006 when the CNCDP was launched can be described as follows:

Although the MNT is directly under the responsibility of Ministry of Culture and Tourism (MCT) in accordance with Turkey's law on cultural assets, the authority of the NDNP, which covers the MNT and its vicinity, is under the Ministry of Environment and Forests (MEF). However, the Ministry of Public Works and Housing (MPWH) is the authorized central organ for the approval of plans at all scales within the National Parks in accordance with the planning legislation in Turkey. The authorized regional

Head block of statue of King Zeus on the West Terrace

and local institutions at the MNT and NDNP are the Republic of Turkey Prime Ministry GAP Administrative Chairmanship, the Şanlıurfa Regional Council for Conservation of Cultural and Natural Assets (RC), Kahta and Pötürge Provincial District Offices under the Adıyaman Governor's Office, Directorate of the Adıyaman Museum and the NDNP Natural Protection and National Parks Branch Office Directorate.

The conservation efforts directed at the Nemrut Dağ Tumulus could not be implemented effectively and the problems for providing services at the site could not be resolved until today, due to inconveniences caused by the dispersion of power and authority, the expertise on different subjects at the institutions and their lack of widespread and effective experience in developing joint programs and projects.

TOWARDS A HOLISTIC CONSERVATION: COMMAGENE NEMRUT CONSERVATION DEVELOPMENT PROGRAM

Conservation and presentation of the MNT is composed of a number of intricate components, as was indicated by the problems and potentials mentioned above. Together with a holistic approach and a strong coordination for the solution of these complicated problems, the components of conservation and presentation should be defined; the projects/works, phasing, procurement, implementation, responsibilities and resources must be determined and planned; and the process must be directed and monitored as an integrated whole. On the other hand, the active participation of all stakeholders with different decisions and authorities must be achieved. Based on these foundations, the METU, under the direction of the Restoration Graduate Program, developed the Commagene Nemrut Conservation and Development Program (CNCDP), which went into effect with the protocol signed between the MCT and METU in August 2006. The projects defined under the Program were finished in 2011. The main goal of the CNCDP, which includes a series of research and application projects, was defined in the protocol signed as follows:

> To conserve, interpret, present and secure the continuity as an entirety, the architectural, archaeological, historical, economic, social, cultural, natural and ecological assets in accordance with the international principles of conservation of the region including the monuments belonging to the Commagene civilization whose names are given below and that are remaining within the boundaries of the Nemrut National Park, led by the Nemrut Dağ Tumulus, which is on the UNESCO World Cultural Heritage list.

Within the scope of the CNCDP the Commagene Nemrut Management Plan (CNMP) was prepared that included 15 works of art/sites in Adıyaman Province in general with a majority belonging to the Commagene Kingdom with successive research and projects for conservation and presentation focused on the MNT. Brief accounts of the projects realized or partially applied within this scope are given below:

Studies focused on the Mount Nemrut Tumulus

The works on the conservation of the MNT include various research studies and projects composed of urgent on-site interventions, analyses on the structural condition of monuments, estimation of the deterioration levels in stone materials and determination of adoptable methods and materials for restoration and architectural and presentation projects.

Primary steps for Introduction and Presentation of the MNT

At first, the CNCDP digitalized almost all of the Nemrut Archives, which became the basis for future studies. The content of the archive was published online at www.nemrut.org.tr. Additionally, the "CNCDP 2006-2008" an exhibition of the first two years of studies was organized.

Realization of Landscape Design Projects and Visitor Centers at the MNT

While long-term conservation works were continuing at the MNT, the Preliminary Landscape Design Project was prepared in order to provide for contemporary presentation and better impressions of the site and then the related architectural implementation projects were completed by the SAYKA Limited Company with the support of the METU. The goal of this

Head blocks of statues on the West Terrace

project was to meet the needs of various users, including visitors and visitors with disabilities and maintaining on-site security.

After the spatial capacity for the uses at the site was arranged, in addition to guardhouses, site offices, restroom units and a festival area for the annual Nemrut Festival was designed. A CCTV system was installed for the security of the site and the visitor capacity of the site was determined. A *management model* was developed for organizing the circulation of visitors and preventing damages to the assets. Moreover, pedestrian walkways, an itinerary for visitors with disabilities, information/orientation signs and the arrangement of vista points and landscape elements, such as benches/trash containers have been designed. The contract for the implementation of the MNT Landscape Design Project was handled by the MCT in October 2012.

Preliminary projects and development plans for two Visitors' Centers to provide information and meet the needs of visitors before arriving at the site, one on the way to Adıyaman and the other on the way to Malatya, were prepared by the METU. The construction of these Centers, with the application projects prepared by SAYKA Ltd. and the support of the METU should be completed by autumn 2013.

Measured Drawings, Restitution and Restoration Projects of the MNT

Main Theme: Conservation of Stones and Solution for Structural Problems

The characteristics of the sandstone and limestone materials used in monuments were determined in the research studies made, the types and mechanisms of micro-scale deterioration in stones were analyzed and the geological structure of the area and the stone quarries used were established. According to these determinations, mortars that would be used for partial or long-term plastic repairs were prepared with chemical solutions in different concentrations that were compatible with the natural materials for the consolidation of the sandstone and limestone blocks, which display different resistances to harsh climatic conditions. These chemicals were first tested under laboratory conditions and then implemented in-situ and observed for 18 months. According to the results, the successful mixtures will be applied on stone blocks at the site (Topal, Deniz, Şahin-Güçhan, 2012; Akoğlu, 2012; Güney, 2012; Caner, 2011).

In addition, laboratory and field experiments were made for different textile material coverings that are water-resistant, vapor-permeable, but that permit drying in order to prevent another type of deterioration in stone material that is caused by the wetting-freezing-melting cycle, and according to the positive results of the experiments, textile covers were made from the successful materials to protect statues during winter when the site is closed to visitors.

In the structural analyses conducted in parallel with the material studies, it was attempted to understand the structural problems and the probable causes at the NDT, led by the seismicity with the Reverse Engineering methods, and the necessary measurements, including climate data related to the site were made. The results of these analyses were shown with simulations on how the statues were demolished by earthquakes and snow loading and the requirements for supporting restoration structurally were defined (Türer, Aktaş-Erdem & Şahin-Güçhan, 2012).

Archaeological and Architectural Evaluation of the MNT

The 1:50 scale measured drawings were documented in detail for the archaeological and

Lion Statue on the
East Terrace Altar

architectural evaluation of the present status of the Nemrut site. Furthermore, the *Architectural Blocks Database* including 748 stone blocks from the site was prepared. The 408 blocks with priority have been drawn in the 1:10 and 1:20 scale, and their *decay maps* have been prepared. Later a Restitution Project was prepared demonstrating how the original design of the site was made.

Consolidation of the limestone and sandstone pieces and interventions to solve structural problems were evaluated as a whole in the Restoration Project at the NDT and interventions for different decays in terraces were proposed. Especially, the removal from the site of some heavily decayed sandstone blocks, such as the Lion Horoscope and Dexiosis stelae, to be preserved in a covered place and so that visitors could understand them better, replicas were put in their places. Other arrangements were made for the enhanced understanding of the site, such as the use by visitors of processional routes to the site, by installation of replicas for vestiges that are non-existent today and the benchmarks/ elements of the ritual at this sanctuary were made recognizable.

Certainly, the restoration at the MNT is not a short-term process. It is anticipated that the implementation, which encompasses the consolidation of each single stone block, will be completed in several years, while providing access to the site for visitors. On the other hand, the principle has been adopted to design this process so that it would create an area of employment for the people in the environs and that will increase the local awareness of the people.

Mount Nemrut Tumulus Restitution Project, East Terrace, courtesy of Dr. Donald Sanders

Mount Nemrut Tumulus Restitution Project, East Terrace, courtesy of Dr. Donald Sanders

Studies on Adıyaman as a Whole: Commagene Nemrut Management Plan

It was necessary to prepare a Management Plan within the CNCDP for the MNT as a World Heritage site. However, when the MNT is compared with similar heritage sites in the world, has a rather low number of visitors and its economic value as a cultural source. Therefore, the Management Plan was planned and prepared by including the other cultural assets in Adıyaman by determining them as a special destination together with Nemrut. The aim of the plan is to add other places in Adıyaman to the Nemrut-focused route, to increase the periods of accommodation in Adıyaman and consequently, to increase tourism revenues throughout the province and to increase the multiplier effect of the conservation projects and implementations continuing at Nemrut through cultural tourism. This aim is fully compatible with the Final Communiqué of the 17th ICOMOS General Assembly and Scientific Symposium: "Heritage, driver of development" held in Paris on 27 November-2 December 2011.

With this aim, starting as of 2006, all of the cultural heritage assets of Adıyaman were studied, so that while establishing the Cultural Inventory of Adıyaman Province, an itinerary was formed based on the various destinations with tourism qualities and strong relations with each other that will have the capacity for presentation after a few interventions. Among the scenarios developed for these destinations, the most realistic and feasible in the short term were selected jointly by the MCT and the CNMP, with full consideration for the areas and vestiges within the scenario. As most of the chosen areas and edifices belong to the Kingdom of Commagene period, the

plan has been named the *Commagene Nemrut Management Plan* (CNMP).

The CNMP, which was prepared for the next five years and has to be updated every five years in accordance with the national legislation, focused on four counties of Adıyaman. It is possible to extend the borders of the project in case the expected results are achieved in the desired period of time. In fact, the scenarios and priority places were determined during the research to designate the borders of the CNMP. The properties and sites comprised by the CNMP are as follows:

1. Kahta County: The Mount Nemrut Tumulus, Arsameia Archaeological Site, Yeni Kale, Cendere Bridge and Karakuş Tumulus
2. Sincik County: Heroons of Derik
3. Adıyaman Central County: Perre Archaeological Site (Pirin Village), Palanlı Cave (Palınlı Village), Haydaran Rock Tombs (Taşgedik Village), Turuş Rock Tombs, ancient stone quarries and Tuzhan and Otrakçı Bazaar Site Area in Adıyaman city center
4. Besni County: Atmalı Village and Rock Tombs (Özbağlar), Archaeological remains of Old Besni, Sofraz Tumuli and Kızılin Bridge and Village

Initially, the historical, architectural and natural attributes of these places have been determined. In parallel with this, meetings were held with the stakeholders to obtain their opinions and suggestions in the villages where the vestiges/sites were found. Subsequently, the vision, policy and strategies related to each of the vestiges/settlements were established and sub-projects to be realized for each strategy area were determined.

In the last phase that was completed in 2012, then approved in 2013, the priority projects to be realized in the first five years were determined in detail. The responsibilities of the local stakeholders for each project were determined and an Action Plan and Spatial Strategy Plan were prepared with the participation of administrative units, such as the Ministry of Culture and Tourism, Adıyaman Governor's Office, Adıyaman Municipal Mayor's Office and the County officials from Kahta and Besni, and institutions, such as the Adıyaman University, Adıyaman Chamber of Industry and Commerce, Chamber of Merchants and Artisans, Adıyamanlılar Foundation, Besni Foundation for Culture and Education and also including some nongovernmental organizations.

The CNMP Site Management Unit was formed in 2012 and a collaborating Project Office will be established in the structure of the Special Provincial Administration of the Adıyaman Governor's Office in order to implement the CNMP in conformity with Law No. 5226. Concomitant to the national legislation, in addition to these offices, after the establishment of the Board of Coordination and Supervision and the Advisory Committee, the CNMP is expected to be approved at a central and local level and to be put into practice within the next five years. Thus, after the CNMP becomes a reality, Commagene will be presented to visitors according to the following scenario:

Visitors who come to Adıyaman for cultural tourism will start their tour at a very special center of attraction at Mount Nemrut in Kahta and the exhibitions at the Visitors' Center. Subsequently, they will continue on to Arsameia where the summer palace of the Commagenian Kings is located. They will enjoy the panorama at Yeni Kale, a Commagenian, then a Memluk citadel and used later by the Ottomans, which is on the opposite hill and dominates the Kahta

Valley below. Next, they will arrive at the Cendere Bridge, a Roman-period vestige, and will be able to cool off in the Cendere Canyon where local people used to come for picnics.

While tracing the history of Commagene, visitors will arrive at the Karakuş Tumulus, which offers evidence of the importance that the Commagene Kingdom placed on women, and form a visual relationship with King Antiochus I who rests on Nemrut with the gods, and on the other side, to the north, King Mithradates, the father of Antiochus I.

After Karakuş, following a road that passes through a deep valley, visitors will arrive at Sincik, the Roman period Heroons, where they will have the opportunity to experience the harsh geography that bore witnesses to the settlement of the region throughout history. In these places during the early spring, the visitors will also be able to see the Inverted Tulip (*Fritillaria imperialis*), locally named Crying Bride, which is an endangered endemic species of Adıyaman. Traveling downwards from Sincik, they will pass through small villages that have preserved their local character in the Palanlı Valley, after which they will arrive at the Palanlı Cave and the Haydaran Relief, and will complete the trilogy with the Perre Necropolis, close to the Adıyaman city center. Visitors will arrive at the Adıyaman city center after a two or three day trip through the preserved original landscape of the Commagene from 2000 years ago and will step into a huge, entirely rock-cut necropolis, which is one of the richest examples of its kind. In the Adıyaman city center, they will visit Tuz Khan and the traditional commercial center, namely the Otrakçi Bazaar, which is famous for its local produce, and will have the opportunity to taste the delicious local food.

The visitors will then continue their journey to the south, where they will visit the modest Atmalı Rock Tombs on the way to Besni. They may then rest in the teahouse of the Old Village of Atmalı and visit the mud brick houses with flat earthen roofs, and may browse the traditional village market place where they will be able to become acquainted with the local products made by the women of the village. Continuing south from Atmali, they will arrive at the ruins of a Turkish bath and mosque in Old Besni, which has been transformed into a vineyard. Afterwards, when stopping for lunch in Besni, they will be introduced to Besni grapes and their various by-products. The visitors will then head east to Sofraz, where they will experience the original interiors of two Roman period *tumuli* that are different from those found at Nemrut. In the evening, they will dine in a fish restaurant on the banks of the Sofraz River.

The next day, the visitors will continue south and will arrive at Kizilin Village, where they will relax in the rock-cut teahouses and restaurants along the banks of the Euphrates. From here they will climb down 20 meters on the rock-cut footpath to reach the banks of the Euphrates, where they will take a boat from the landing pier and sail through a 20-30 meter high rock canyon on the Euphrates that is considered to be sacred in many religions. On both banks of this canyon, rock-cut spaces, which have seen inhabitation since the early periods of history, can be found. They will be refreshed by the icy waters of the Euphrates, which throughout its history was famed for being wild and impassable, and will then pass on to the Abul-Deyş Caves to the north.

After following the route of a newly built wooden pier, the visitors will scale the narrow rock-cut stairs to reach the upper levels of this multi-story

early-period settlement. At the uppermost level, they will pass into a main central space where traces of different productions from the antique period can be observed and will arrive at a point 8-9 meters above the Euphrates and admire the sight of the turquoise color of the river. After exploring the cavern, they will again board the boat and continue north to Göksu Canyon. After a journey of 2.5 kilometers through this lower canyon, they will reach the Roman Kızılin-Göksu Bridge, although partly destroyed; it still bears the evidence of centuries of wheel tracks on the approach ramps on both sides. From here the visitors will also be able to see a number of cavern settlements and burial chambers to the south while watching the stunning yellow/orange/violet colors of the sunset.

When the day is over, they will again board the boat, and on the return journey to Kızılin they will be entertained with stories and ballads related to the river while watching a light show on the canyon walls of the Euphrates after dark. Thus, visitors will have completed the itinerary for the Call of the Euphrates, and this part of the journey will come to an end with a dinner prepared using local products obtained from the unpolluted soil of the village and fish caught from the Euphrates, before retiring for the night at accommodations in the village.

The next morning, after a rich traditional village breakfast, the visitors will arrive at the Turuş Rock Tombs in Kuyulu Village, which is on the way back to Adıyaman. Here, they will be able to observe the burial tradition on flat areas, in contrast to the steep slopes of the other areas. In Turuş, which was used both as a stone quarry and for the creation of rock tombs, visitors will be able to see how the stones were quarried in the antique period, from which they will gain an understanding of the traditional building methods. On the following morning, they will continue to the south along the Euphrates, and following the canyon, will arrive first at Rumkale, and then at Zeugma (Görkay, 2010, 2011), where they will observe the rich daily life of the city from mosaics that date back 2000 years that can be found in the pavilions. This point represents the final city of Commagene's expansion.

By following this itinerary, visitors will be able to realize the vision defined in the CNMP that the Ancient Commagene was a civilization that ruled over the Euphrates River's passageways, considered at the time to be the boundary between the *East and West*. The Commagenian King Antiochus I, referring to the particular location of his country and its existence on an arduous geography, aimed to demonstrate how he was able to unite the East and West by binding his family's roots to the *East, based on his Persian ancestry,* and to the *West, based on his Macedonian ancestry* in his will (*Nomos*) at Nemrut, also illustrating himself as facilitating a handshake between the *Eastern* and *Western* gods.

In the region, the relationship between the *natural environment* and the *built environment* is still preserved, especially where the cultural assets exist. Nemrut, which is a World Heritage Site, will unite the small villages and the people in the *locality* with people coming from all over the *world*. When the projects defined under the vision of the CNMP are realized, visitors will become acquainted not only with Nemrut itself, but also with the *material* and *immaterial* features by *following the traces of the Commagene*. It has been the vision of the CNCDP to reflect all of these features with the slogan:

"Tracing Commagene: Where East and West, nature and structure, local and global meet."

The CNMP, which was prepared in accordance with the Management Plan in Law No. 5226, will no doubt be an important example as the first Management Plan of this scope in Turkey and at the stage of approval of the CNMP. Besides, the CNCDP, which has been prepared with a team reaching 50 researchers from time to time at METU since 2006, can be defined as Nemrut's first generation management plan.

Looking back from the point reached today, many sub-projects have been formed that are designated under the name of the Commagene Nemrut Conservation and Development Program. Firstly, the needs of the MNT were determined and the required projects were prepared in accordance with the conservation laws in Turkey in order to fulfill these needs. On the other hand, the required research studies were made in a scientific manner and compatible with international standards to provide for the conservation of Nemrut, a World Heritage site.

Finally, the scope of the CNMP was not restricted to the MNT, instead a model in which the greater part of Adıyaman is turned into a cultural-touristic destination and Nemrut is the headliner was suggested in order to improve the economy of Adıyaman, which is among the least developed provinces in Turkey. After completion of the preparatory phase, many projects started to be implemented as of 2013. Noticeable changes at the MNT and Adıyaman Province will indicate the success of the Program. Consequently, despite all of the obstacles, the success of implementation will be the collective product of the people from Adıyaman in the lead and the Ministry of Culture and Tourism, the Adıyaman Governor's Office and the Middle East Technical University.

Karakuş Tumulus belonging Commagene Kingdom

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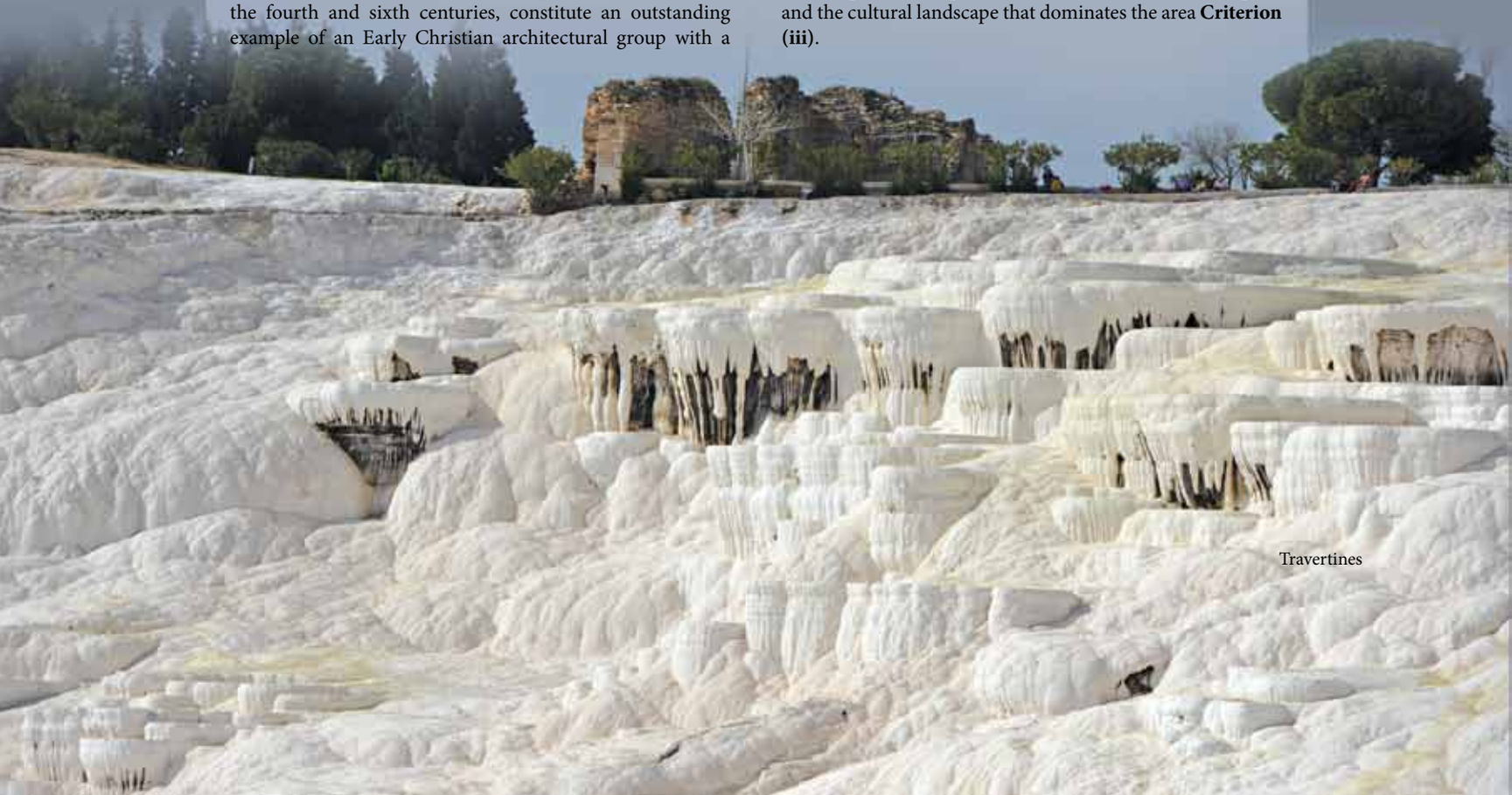
Site Name	**Hierapolis - Pamukkale**
Year of Inscription	**1988**
Id N°	**485**
Criteria of Inscription	**(iii) (iv) (vii)**

Calcite-laden waters from hot springs emerging from a cliff almost 200 meters high overlooking the plain have created a landscape at Pamukkale that is visually stunning. These mineralized waters have created a series of petrified waterfalls, stalactites and pools with step-like terraces, some of which are less than a meter in height, while others are as high as six meters. Fresh deposits of calcium carbonate give these formations a dazzling white coating. The Turkish name Pamukkale, meaning "cotton castle", comes from this striking landscape **Criterion (vii)**.

Located in the province of Denizli, this extraordinary landscape was a focus of interest for visitors to the nearby Hellenistic thermal spa town of Hierapolis founded by the Attalid kings of Pergamum at the end of the second century BC at the site of an ancient cult. Its hot springs were also used for scouring and drying wool. Ceded to Rome in 133 BC, Hierapolis flourished, reaching its peak of importance in the second and third centuries BC, having been destroyed by an earthquake in 60 BC and rebuilt. Remains of the Greco-Roman period include baths, temple ruins, a monumental arch, nymphaeum, necropolis and a theater.

The Christian monuments of Hierapolis, erected between the fourth and sixth centuries, constitute an outstanding example of an Early Christian architectural group with a cathedral, baptistery and churches. The most important monument, situated outside the north-west wall of the city, is the martyrium of St. Philip. At the top of a monumental stairway, the octagonal layout of the building is remarkable because of its ingenious spatial organization **Criterion (iv).**

Hierapolis is an exceptional example of a Greco-Roman thermal installation expressly established on an extraordinary natural site bringing the thermal water to nearby villages and fields. The therapeutic virtues of the waters were exploited at the various thermal installations that included immense hot basins and pools for swimming. The springs are the source of a hydraulic system extending 70 kilometers northwest to Alaşehir and westward along the valley of the Menderes River. Hydrotherapy was accompanied by religious practices, which were developed in relation to local cults. The Temple of Apollo, which includes several Chthonian divinities, was erected on a fault from which noxious vapors escaped. The theater, which dates from the time of Severus, is decorated with a frieze depicting a ritual procession and a sacrifice to the Ephesian Artemis. The necropolis, which extends over 2 kilometers, affords a vast panorama of the funerary practices of the Greco-Roman epoch. Pamukkale forms an important backdrop to the original Greco-Roman town of Hierapolis and the cultural landscape that dominates the area **Criterion (iii)**.



Travertines

Hierapolis-Pamukkale

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> There are some cities after passing Mesogis, which is on the land between Caria and Nyssa. They are on the other side of the Maiandros (Meander River) that extends up to Nyssa, Cibyratis and Cabalis (Caralitis). First of all, there is Hierapolis opposite Laodoceia and close to Mesogis. Here there are thermal springs and Pluto's Gate, both of them are extraordinary (Strabo, first century B.C.).

Strabo in his book titled *Geografia* evaluated Hierapolis as extraordinary for natural resources in the section including Anatolia that he wrote in the first century B.C. Hierapolis/Pamukkale, which is located within Denizli Province with its geographical location and history, was shown as a part of three different antique geographical regions in the environs. Writers on antiquity could not reach a definite conclusion on the subject of whether the city belonged to the Lydian, Phrygian or Carian regions. Denizli can be evaluated as one of the most important regions of Turkey with the synergy of this cultural diversity and its unique natural assets.

Hierapolis/Pamukkale that is related to these regions constitutes a unique collocation and a vital unity with its thermal springs, the archaic city of Hierapolis and travertine terraces. The first information about this unity reached the present day from the travel notes of the eighteenth and nineteenth century researcher travelers (Pococke, Chandler, Laborde, Texier and Trémaux).

Bean (1939) traveled in Anatolia in the first half of the twentieth century and stated, "There is nowhere that appears more beautiful than Hierapolis with the effect of tourism that is developing in Turkey and this even includes Ephesus," when expressing the importance of the area for tourism in that period. Whereas, for the abandoned travertines, archaic buildings and tombs, he gives his impressions of the area with the statement, "it invites visitors within for a free single-person bath."

It still continues its existence of alluring enchantment spaces for tourism of that in 1939 and the area is qualified as an archaic/sacred pool and attracts the user and visitor today as well as with the seductive and provocative elements of the travertine pools.

The area has been researched since 1957. The interest in the area has increased a lot and due to its being one of the tourism centers of Turkey and the universal values it embodies, the area became the second most visited historical ruins

site in 2011 (www.kultur.gov.tr). However, this increase in the number of visitors is in specific time segments and in time, the forms of use of the site by visitors have also constituted a risk for the assets of the site.

Naturally, such an increase in the tourism of the region through the years has created both the interest and attention of those who benefit economically from the visitors to the site, and the other participants as well, who are responsible for the conservation of the cultural and natural heritage of Turkey. Consequently, while hotels and enterprises were established on the site area in the 1970s, the nearby towns of Pamukkale and Karahayit were developed in a similar manner as "tourism settlements". During these years, along with the tourism demands, the landscaping related to the natural assets of the site area, the roads and infrastructure that passed within the area that provided for the transport to the tourism buildings constructed were the technical facilities that increased the intensive use of the area. In this process, the scientific excavation and restoration activities made by the Italian archaeological excavation team and the re-use as a museum of a portion of the bath building from the archaeological building remains were components presented to the visitors in the area.

In 1988, when the area was placed on the UNESCO List of World Cultural and Natural Heritage, it drew the attention of the international community to Pamukkale and the national and international organizations started activities on the subject of preserving the site area that has "superior universal assets". The preparation and adoption of the Master Plan in 1989 by the Denizli Governor's Office for the Conservation and Development of the Pamukkale (Hierapolis) Archaeological and Natural Site Area was a subsequent step in the destiny of such an important archaeological and natural heritage area in the contemporary life situation of the twentieth century. It was taken with the awareness of the need felt for complete targets, strategies and action plans in the conservation of the site area by considering the interventions as a whole for the preservation of the assets of the area and at the same time providing for the development so that the local and international community could benefit. In 1991, the Development/Master Plan for Conservation of Pamukkale was prepared and approved by the Regional Council for the Conservation of Cultural and Natural Assets.

Ten years after the approval of the 1991 Master Plan, the Assessment Project of the Pamukkale/ Hierapolis Conservation Development Plan was made, which studied carefully the results of the Conservation Plan during the time that had passed, within the scope of the "Societal Development and Cultural Heritage Project of Turkey", which was the joint project of the World Bank and the Republic of Turkey. In 2000, the Hierapolis/Pamukkale Management Plan was prepared by taking into account the data of the Assessment Project. However, it could not be concluded, since the laws in that period did not refer to the preparation and approval mechanism of a management plan. The implementations made in the area from 2000 up to the present-day are changing and developing with the implementations made by a local unit formed at the Provincial Private Administration for the decisions on the 1991 Conservation Development Plan and the Regional Council for the Conservation of Cultural and Natural Assets.

CHARACTERISTICS OF THE WORLD HERITAGE SITE

Hierapolis/Pamukkale is one of Turkey's most important natural and cultural assets that include values with different characteristics. It forms a

unique natural and cultural entirety with the thermal springs, travertine terraces and archaic city of Hierapolis. One of the parts of this whole is the natural assets, which have occurred after a period of thousands of years and which were perceived as of antiquity and Pamukkale/ Hierapolis has continued to be an important health recovery center in every period.

Geographical Location

Hierapolis/Pamukkale, the travertines and the archaic city of Hierapolis, which constitute a whole, are located to the northwest of Denizli, to the north of the town of Pamukkale and at a distance of 20 kilometers from Denizli. The area is defined as a *Grade One Archaeological Site Area*, with a size of 1100 hectares. The boundaries of the site cover the travertines at the Çukurbağ location to the northeast of the Çürüksu Plain, the Kayraklık hill to the northeast, the Domuzçukuru to the southeast and the town of Pamukkale to the south. Laodoceia is another archaic city related to Hierapolis, to the south of the Çürüksu Plain in the same region.

Physical and Natural Characteristics

The Mediterranean climate, which can encounter changes due to its altitude and distance from the sea, is dominant in the region. The attributes of rivers and mountains are important in the morphological structure of the region. The Büyük Menderes (Meander) River joins at the Çürüksü Valley and by extending in an east-west direction opens to the Aegean Sea. The plains and high plateaus that descend in the form of steppes throughout this valley formed of alluvial deposits constitute the flat areas of the region. The land at Pamukkale starts to rise to the north and south from the Çürüksu Valley and is structured by the Babadağları (2308 meters) mountains to the south and the Büyük Çökelez (1840 meters) and Küçük Çökelez (1733 meters) mountains to the north.

The land rises in steppes towards the north as of the valley that has the characteristic of a depressed ditch where the Çürüksu stream flows by winding between the mountains and forms the Pamukkale travertines at the area where the archaic city of Hierapolis is located. These travertines are at an altitude of 100-150 meters above the plain at the foot of the Çökelez Mountain. This formation starts from the area given the name of Domuz Çukuru close to the Kadı stream and extends to the final structure to the north of the Necropolis. The travertine formations with a height of 50 meters, a length of 3 kilometers and a width of 250-600 meters were created by the thermal waters reaching the surface of the tectonic fault line located in the Menderes River valley. The characteristics of the region stem from this thermal spring/hydrogeological structure.

The travertine formation is the dominant element of the natural assets of the site. There are 17 thermal spring areas at Pamukkale and its environs with temperatures varying between 35-100°C that were formed as the result of similar geological events. The Pamukkale thermal spring is one of the thermal springs in the region and has been used since antiquity. The thermal water that emerges from the source reaches the travertines at the end of a 320 meter canal and after spilling on the travertine terraces that have a 60-70 meter precipitate portion, the water traverses a route of 140-300 meters.

Since there is an excessive amount of calcium bicarbonate compared to water in the thermal spring water at the same temperature and normal conditions emerging from the source, the thermal spring water releases the carbon dioxide and tries to reach normal conditions by leaving the calcium carbonate as a precipitate. The calcium carbonate

The sunset from Travertines

that is precipitated in the location where it is found is in the form of a soft gel in the beginning. In time, this precipitate hardens and forms the travertines. This reaction changes connected to climate conditions, loss of heat, spreading of the flow and period of time.

CULTURAL CHARACTERISTICS OF THE AREA

The cultural features of the area have been the abode of different lives by changing from its founding until the present-day. The archaic city of Hierapolis can be defined with the historical past of its physical, sociocultural and economic structure.

The geographical location of Hierapolis in history has been defined as a part of three different archaic geographical regions surrounding it. Writers on antiquity could not reach a definite conclusion on the subject of whether Hierapolis belonged to the Lydian, Phrygian or Carian regions. Paulus said that the city was close to Phrygia, to the southwest and close to the Carian border, and that the city of Colossae was to the northwest of Hierapolis. Whereas, in the descriptions given by Strabo and Ptolomy in the first century B.C. that Hierapolis with its proximity to the cities of Laodoceia and Tripolis, which are the boundary to the Carian region, claimed that it could be a Phrygian city like them. Whereas, Stephen from Byzantium mentioned that the city was between the Lydian and Phrygian regions and was known for its rich hot water sources. Stephen mentioned that the city was a sacred place, that there were many temples in the region, but conveys that these lost their functions during the reign of Augustus. D'Andria defends more rationally that Hierapolis is a Phrygian city located on the border of Caria.

Today the archaic city of Hierapolis is in a location that is interconnected with the travertine area and the borders of the town of Pamukkale. The city has been identified since its founding together with the natural water element and the Pluto's Gate cave where the water emerges and has been defined throughout history as an archaic "water city".

In the literature, the existence of the city in history, just like its location, has been defined differently and there are various evaluations on its time of founding and name. It could be dated back to pre-Hellenistic periods from the knowledge that the oldest settlement in the area dated back to the thirteenth century B.C. According to some sources, the founding of the city dated back to around 2000 B.C. There are interpretations that it could have been a settlement since the Luwis and that it subsequently could have been from the Hittite Empire periods (1800-1200 B.C.). However, it is also emphasized that there are no archaeological documents for proving these.

It is thought that the city was founded in the Hellenistic Age close to the underground cave given the name of Pluto's Gate said to have been the previous religious place where the Magma Mater (Great Mother) cult was worshipped. The scant information for the founding of the city in the pre-Hellenistic period is explained with the interpretation of the dating of the existing places by the complicated events in the first periods of the city. Strabo gives detailed information about Pluto's Gate cave and the priests of Cybele called Galli who served here. The settlement started with life at Pluto's Gate and its environs and in time, Pluto's Gate became concrete with its being taken into the temple of the God Apollo, the founder of the new city. The oldest tablet found about the city is the mandate containing information on the city written in honor of Apollonis, the mother of King Eumenes.

St. Philip's Martyrium

Despite the fact that the information about the first periods of the city are limited, it was founded in the second century B.C. by the Pergamum King Eumenes II and the name of the city was Hierapolis because of Hiera, the wife of Telephus, the legendary founder of Pergamum. Whereas, in some sources, it is stated that the name of the city came from the word "Hiera", which has the meaning of "sacred" due to the religious functions assumed by the city.

After Alexander the Great, the region was administered by the Seleucus dynasty in the third century B.C. and after the Battle of Magnesia in 190 B.C., it passed to the Pergamum Kingdom in 188 B.C. The city was transformed into an Asian city-state of Rome in 133 B.C. as the result of all the lands of King Attalus III of Pergamum being left to Rome. However, Hierapolis was able to preserve its Hellenistic characteristics up until the earthquake during the reign of Tiberius in 17 B.C. As of 129 B.C. it was administered by proconsuls connected to the Asian state of the Roman Empire. It first joined the Kibyra Conventus Union administratively and the Phrygian Pacatiana after the third century A.D.

At least four earthquakes were experienced in the two hundred year period between the reigns of Emperor Claudius and Severus Alexander. The city was completely demolished with the earthquakes in A.D. 17 and A.D. 60. After the earthquake in A.D. 60, the city was restored between A.D. 54 and 68 during the reign of the Roman Emperor Nero and it was constructed according to the *Hippodamian* (grid-iron) plan, just like the other Hellenistic cities. Great development activities were realized in the city between A.D. 81 and 96 during the reign of the Roman Emperor Domitian. The title *Neokoros* (temple-keeper) was given to the city during the reign of Caracalla (A.D. 211-217). Consequently,

St. Philip's Martyrium

by giving the right of sanctuary to the city, it was exempted from taxes and this honor also continued during the reign of Septimius Severus (A.D. 193-211). In these periods, important public buildings were constructed in the city and it was transformed into a typical Roman city as a result of the new structuring.

In the third century A.D. Hierapolis was depicted as one of the most developed cities of Anatolia. The production and dyeing of textile products, weaving, the export of the fabrics woven to distant regions, such as Italy and Egypt, the commercial relations established with the Western Anatolian cities and the minting of union coins as a result of this are indicators of the importance of the city.

The city passed into the hands of the Byzantines in the fourth century A.D. and the importance of religion in the city was renewed with the Martyrium constructed on behalf of Philip the Apostle who was assassinated in A.D. 80-87. Constantine made Hierapolis the capital of the Phrygian Region in the fifth century A.D. with the new religious buildings constructed and the city church hierarchy received the title of *Metropolis*, which was a rank of honor. The city was demolished by an earthquake in the seventh century A.D. during the reign of Emperor Heraclius (A.D. 610-641) and lost its magnificent

identity. The city was able to preserve its importance up until the eleventh century and shrank physically and economically in the twelfth century. The city passed into the hands of the Seljuks for a period of time in the twelfth century and was removed from the administration of the Byzantines after the fourteenth century. It was completely abandoned after the great earthquake in 1354. No information was found regarding the settlement of the city in subsequent periods.

The city that was founded as a military and a commercial city was constructed according to the *Hippodamian* (grid-iron) plan used intensively in the Hellenistic Period and also observed in Miletus and Priene. The dimensions of the city were approximately 1000 meters x 800 meters. The average width of the city streets was 10 Attic feet (3.0 meters) and the streets were divided into northeast-northwest and southeast-southwest directions. In the grid-iron plan city, every *insula* (building island) formed by the streets had the

St. Philip's Martyrium

Basilica Bath

dimensions of 29.6 meters x 70.0 meters, was rectangular in form and sheltered 10 houses.

The *cardo* (main street), which formed the backbone of the city plan, with a width of 13 meters extended in parallel to the topographical incline in a northwest-southeast direction, was approximately one kilometer long and divided the city into two. It had street columns and monumental public buildings located on top of them. There were monumental gates of the city at both ends of the road asserted to have been constructed during the Roman period.

The city structure changed after the earthquake in A.D. 60. An arch was constructed at both ends of the main street and new neighborhoods were added to the northern and southern parts of the city. The Apollo Temple and theater were reconstructed during this period. It is understood that the monument was dedicated to Emperor Domitian from the inscription in Latin and Greek on the frieze above the *Southern Byzantine Gate*.

The city reached the summit of its rich and prosperous periods as a health center in the second half of the second and third centuries. The important statues and public buildings, such as the thermal bath complex and nymphaeum, which were constructed during these periods, were structures that enriched the city. According

Ruins of buildings on
the colonnaded street

Colonnaded street between the Byzantine Gate and the Frontinus Gate

Toilet / the Latrina building

Ruins of Triton Fountain (Nymphaeum)

to a law promulgated in A.D. 396, the city was surrounded by city walls aimed at defense, just like the other Roman cities. The grid-plan of the Hellenistic Period was continued up until the fourth century A.D. and the implementation of the plan was terminated after this period.

The necropolis area, which existed ever since the first settlement of the city, was spread on an area to the east and west of the road north and south outside the city. The northern necropolis area transfers a lot of illuminating information on different subjects about the physical, sociocultural and economic structure of the period with the tomb epitaphs written by craftsmen and prepared by the individuals of different cultures and the diversity presented with different tomb structures and urban characteristics makes it one of the special, unique necropolis areas of the Anatolian geography.

Byzantine Gate and
Triton Fountain
(Nymphaeum)

Theater

EXCAVATIONS AND RESEARCH MADE IN THE AREA

The founding years of the Republic of Turkey were in the first half of the twentieth century in the Anatolian geography. There was intensive activity during this period. Consequently, Madran (2000) mentions that there were very few comprehensive archaeological excavations and research activities during the first years of the Republic Period and that the excavations previously started by foreign boards could not be undertaken for a period of time due to World War I (1914-1918) and the Turkish War of Independence (1919-1922). However, during the second half of the century, excavations and research were started in many archaeological areas by foreign delegations and local delegations. After the war, in 1957, the Turkish Government proposed to Paolo Verzone a research on the subject of Hierapolis/Pamukkale's history and architecture. At that time he was a

professor at the Istanbul Technical University, Department of Architectural History. Thus, in the second half of the twentieth century, the first scientific activities were started in the area with the excavation activities by the Italian team.

The excavations were started where the Martyrion of Philip the Apostle is located during the first years of the excavations, due to the interest in Byzantine architecture of Verzone, who acted as chairman of the excavations. At this time, the Italian Archaeological team mainly researched the buildings from the Christianity period, led by the Martyrion of Philip the Apostle. Besides, excavations for understanding the city plan, the excavation activities at the Apollo Temple sacred area and the restoration of some monuments at the Frontinus Gate and the Necropolis area were the activities undertaken. During Verzone's chairmanship between 1957 and 1987, the excavation activities for the theater and agora,

Theater

the documentation of the buildings and the determination of the Hippodamian plan of the city were important activities that contributed to the understanding of the city of Hierapolis in the Roman period.

As of 1987, Daria De Bernardi Ferrero assumed the duty of excavation chairman. After Ferrero worked for a short period of time, Italian teams once again carried out the activities in the area.

As of 2000, the activities at Hierapolis were carried out by the Italian excavation team under the chairmanship of Francesco D'Andria, the Classical Archaeology Professor at the University of Lecce in Italy and the Denizli Museum Directorate. In recent years, the Italian team has intensified its activities at Frontinus Street, the main axis of the city, in the environs of Pluto's Gate cave and the Apollo Temple. Furthermore, they have emphasized the inventory and restitution activities for the stage portion of the theater structure. Whereas, the Museum Directorate is another group working in the area and they are engaged in activities at Tripolis Avenue and its environs, the Northern Necropolis and the Large Bath building that is being used as a Museum. The excavation activities are being carried out in parallel with the main decisions of the Conservation Development Plan that was approved in 1992.

THE DECISIONS MADE BY THE PRESERVATION BOARDS FOR THE SITE

In the activities started in 1989 for the preservation and development of Hierapolis/Pamukkale, the developments both in the preparation of projects and at the application level have been followed and supervised continuously by the conservation councils. These councils have been established to undertake the duties specified in Article 57 of the amended Law No. 3386 of the No. 2863 Law for the Conservation of Cultural and Natural Assets and has a regional characteristic. The decisions related to Pamukkale from 1988 when the conservation councils were formed up until 2012 have been taken by the Izmir No. 2 Regional Council for the Conservation of Cultural and Natural Assets. When a general evaluation is made of the decisions, the following matters become evident:

Between 1960 and 1980 permission has been given with the decisions of the High Council for Real Estate Antiquities and Monuments (GEEAYK) for usage aimed at tourism in the area where the archaic and natural formations of Hierapolis/ Pamukkale are located and the tourism facilities at the site have been formed in accordance with these decisions.

In parallel with these developments, requests have also come for new uses within the site. The following are the implementations of this period: To make a museum by renovating a portion of the Roman baths, a museum administrative building at the site where the Pamakkule thermal ruins are located, a fixed information office within the archaic area and infrastructure requests at the touristic facilities. The use of the area that has developed in a piece-by-piece manner and the physical intervention created by this, has changed with time, and has been the cause of illegal implementations at the site.

Firstly, GEEAYK considered the area totally with Decision No. A-2587 and dated 13 December 1980. With this decision, the area was registered and announced as a First Degree Archaeological Site due to the structures from the Roman period and as a First Degree Archaeological and Natural Site due to the travertine formations that form a whole with the city.

The High Council, along with registration procedures, also decided on the preparation

of conservation development plans within the framework of a protocol that would be made with the participation of related institutions and it has attempted to provide coordination among institutions. The decision also indicated the subjects that should be taken into consideration in the planning activities. Decisions were made on these subjects: to re-investigate the planning activities of the facilities that have been made on the site up until the present-day, not to use the thermal waters for field irrigation, to determine the areas of correct thermal water use, to be able to investigate the decisions made previously by the Council, not to make procedures in accordance with the Council decisions made previously in the plan preparation period and to enclose the site area with a wire fence for its physical protection.

After such a list of decisions open to general, comprehensive and all types of development, when the decisions of the Council are evaluated in 1980-1990, the decision that was accepted for the "proposal for a new road within the grade one archaeological and natural site area", constitutes the first of the decisions that is in contradiction with the general decisions made by the Council. The Council made the decision "to reject the request for the construction of touristic facilities until the conservation development plan is made." It rejected the individual development requests and it was decided to tear down the illegal additions made without permission from the Council and to begin legal proceedings. In this process, the agenda of the Council has mainly been composed of requests related to infrastructure, other than the requests for use and structuring.

Frontinus Gate

The most important decision for planning in the 1980-1990 period was composed of Decision No. 309 and dated 12 July 1984. The 1/25,000 scale plan was approved with this decision and the land use decisions proposed for the region became legalized.

The most significant of the Council decisions between 1991 and 2000 was the No. 2172 Law and dated 2 October 1991, which approved the Development Plan for the Conservation of Pamukkale-Hierapolis (DPC). In parallel to this, the changes in the use of the land were re-evaluated by revising the 1/25,000 scale Landscaping Plan, due to the area being a special environmental protection region.

After the plan was approved with Decision No. 2172 and dated 2 October 1991, it was observed that the sub-scale projects for implementation came onto the agenda of the Council and that implementations were made.

Project and Implementation Activities for Conservation

The greatest problem of the Hierapolis/Pamukkale World Heritage area is the presence of tourism facilities within the area, the problems created by these facilities and the problems at the travertine formations. The nationalization activities for removing the facilities within the site are listed in the lead of the activities for conservation.

Among the other subjects for transport and accessibility, the infrastructure activities (north and south roads), gates and visitor reception centers, construction of a service road to connect the ruins to the south transport road and the transport and pedestrian entrance check points have been approved and implementations have been made.

The special public transport road that provides access within the site has been a problematic subject for the Council. It has been approved as a project for the road that unites the north and south gates of the area/city, the nature road and the treatment terraces and progressive implementations have started according to the project.

The projects and revision projects, including the conservation and development projects of the travertines and canals and the landscaping related to the canals, have been found appropriate in some cases and were approved conditionally in other cases by the Council and implementations have been realized within the framework of these projects. The Kocaçukur User Recreation Area Project, which is the travertine area where the visitors will be able to experience the travertines, has been approved and implementations have started.

It has been observed that the subjects including the renovation of the archaic buildings are very few. The most important reason for these subjects being few is stemming from the use of a technique called "anastylosis" in the excavation process, which does not require a Conservation Council decision. Important projects are on the subjects of the problems created by the new function of the bath building that is used as a museum. They can be listed as strengthening in the sections of the bath used as a museum, regulating the circulation in the museum and renovation of the tomb structures at the necropolis.

Other than transportation, travertines and archaic buildings, various subjects are on the agenda of the Council, such as making the awnings, barriers and signs, elements for presentation at the area and making protective fences; illumination; problems emerging during implementations with the closing of the main road that crosses the travertines; problems related to the sarcophagus revealed in the renovation at the south gate; tomb structure found during the north gate

construction; change of route due to problems occurring during the implementation of traffic roads; illegal buildings in the Ruins District and Pamukkale town; and organization of the green area at the places where the Beltes and Tusan Motels were demolished.

The Council decisions from the breakdown that covers three periods were composed of the following: In the first period, the immensity of the tourist-aimed requests coming onto the tourism agenda in the area and sometimes the decisions were made in a contradictory manner; in the second period, no decisions for the site were made and the Council waited for the conservation plan decisions; and in the third period, the problems created by implementation after the plan were composed of subjects on which decisions had been made and that were debated even more.

The project subjects of the Conservation Council between 2000 and 2010, within the basic principles of the Development Plan for Conservation approved in 1992, were the landscaping of the treatment terraces at the site, the main pedestrian transport project connecting the north and south gates, the maintenance of the travertine areas and providing for the water arrangements.

ACTIVITIES UNDERTAKEN AFTER THE PLANNING

No matter what the objective and present-day situation is at Hierapolis/Pamukkale, a great number of activities were accomplished. These activities can be collected in eight groups according to topics. They are as follows:

- Preparation of plans with different scales and contents at the area scale (1/25,000 scale Landscaping Plan, 1/5000 scale Master Development Plan, 1/1000 scale Conservation Development Plan);
- Project services (Visitor reception centers, urban design, infrastructure, architectural projects and implementations);
- Archaeological excavations and restoration activities for conservation;
- Travertines and thermal water distribution activities (Scientific and technical research studies for the conservation and development of the travertines);
- Activities on the subjects of transport and access;
- Infrastructure activities;
- Presentation activities (orientation, making of informative signs, presentation and elucidation activities for the entire site); and
- Administrative activities.

GENERAL EVALUATION OF THE ACTIVITIES

Whatever the level of realization of the subjects considered from 1992 when the Development Plan for Preserving Hierapolis/Pamukkale went into force up until the present, if a general evaluation is made, then the greatest success has been the implementation for nationalizing the areas of the facilities that create problems at the site and removing the facilities for conservation, which is one of the main targets of the Plan. However, on the subject of programming and administration of the implementations, the structuring required for becoming an organized group has not been formed.

On the other hand, the implementation of the matters envisaged in the plan has been realized in accord with the plan. On this subject, not defining every detail in the plan scale and plan

notes has played a positive role. Thus, the project realized and the implementation activities could be defined within the special conditions required for that area or structure, provided that they conformed to the general principles of the plan. The implementations have been intensified in six areas. These are as follows:

- Construction of transport roads to the site,
- New structuring and arrangements,
- Nationalizations,
- Establishment of the new thermal water distribution system,
- Activities for making travertines in some sections, and
- The restoration and use of cultural assets.

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Site Name	**Xanthos- Letoon**
Year of Inscription	**1988**
Id N°	**484**
Criteria of Inscription	**(ii) (iii)**

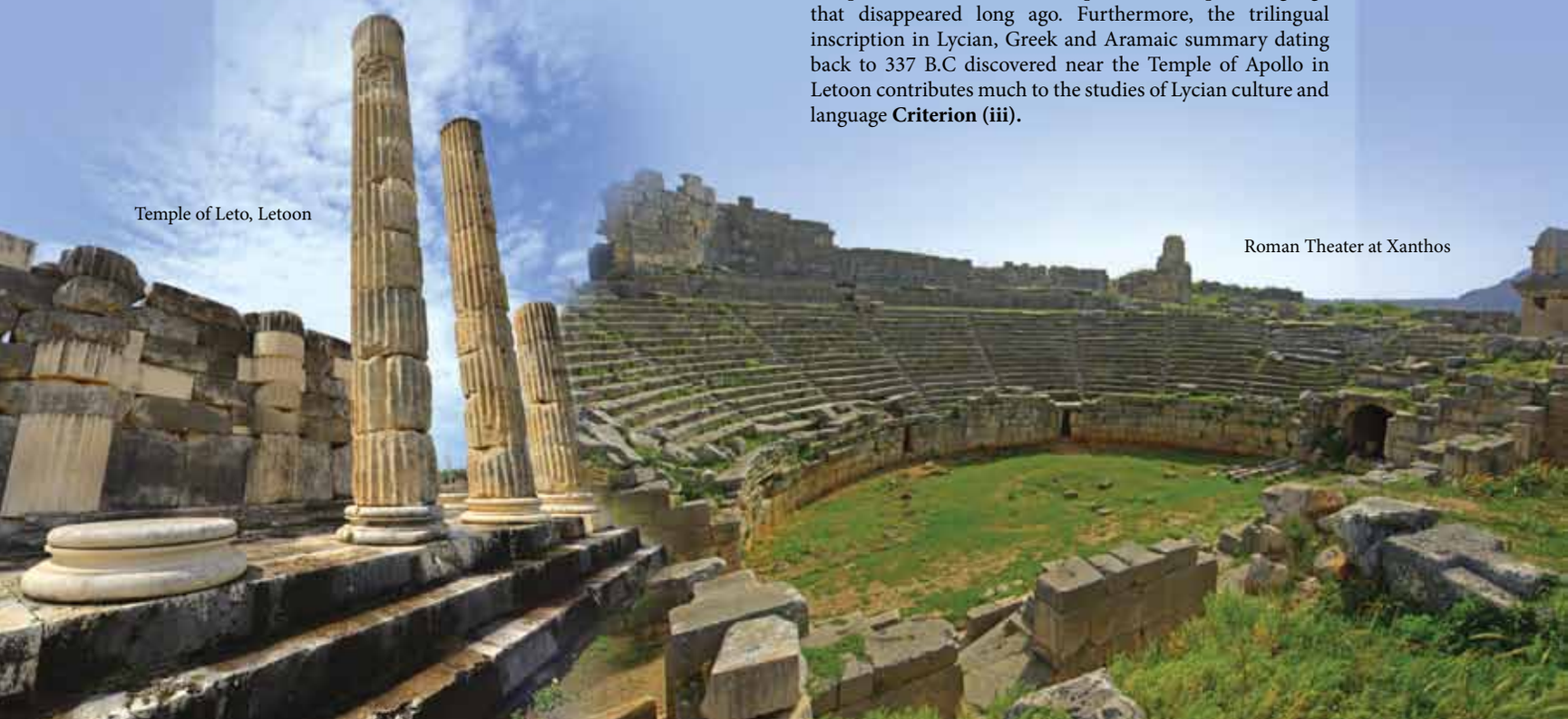
The Xanthos-Letoon complex is one of the most remarkable archaeological sites that consist of two neighboring settlements located in the southwestern part of Anatolia, within the boundaries of Antalya and Muğla Provinces, respectively. The complex represents a unique and extant architectural examples of ancient Lycian Civilization, which was one of the important cultures of the Iron Age in Anatolia. Moreover, the two sites illustrate a striking way of the continuity of civilization and a unique combination of Anatolian, Greek, Roman and Byzantine civilizations. Xanthos and the Letoon Sanctuary are also the places where the most important texts in the Lycian language have been found.

Xanthos, which was the capital of ancient Lycia, illustrates the blending of Lycian traditions and Hellenic influence, especially in its funerary art. The rock-cut tombs, pillar tombs and pillar-mounted sarcophagus in Xanthos are unique examples of the ancient funerary architecture. The fact that some architectural and sculptural pieces of the sites including the Monument of Harpy, the Tomb of Payava, and the Nereid Monument were taken to England in the nineteenth century caused a word-wide recognition of their merit and consequently, the Xanthos marbles became an important part of ancient art and architectural history.

Letoon, on the other hand, was the cult center of Xanthos, ancient federal sanctuary of the Lycian province and Lycian League of Cities. As many inscriptions founded at the site demonstrate, the federal sanctuary was the place where all religious and political decisions of the ruling powers were declared to the public. The famous trilingual inscription in Lycian, Greek and Aramaic summary dating back to 337 B.C. was discovered near the Temple of Apollo. In the sanctuary of Letoon, there are three temples dedicated to Leto, Artemis and Apollo. In addition, the site includes the ruins of a nymphaeum dating back to Hadrian, built on the water source that was considered to be sacred and served in the creation of the sanctuary.

The monuments at Xanthos and Letoon have exerted considerable influence on the architecture of the principal ancient cities of Lycia, such as Patara, Pınara, and Myra throughout Antiquity. However, they also influenced the neighboring provinces. The Halicarnassus Mausoleum, which was ranked as one of the Seven Wonders of the Ancient World, is a direct descendant of Xanthos' Nereid Monument **Criterion (ii).**

Xanthos and Letoon bear exceptional testimony to the Lycian civilization through the remarkable funerary monuments as well as a great number of inscriptions that are extremely well preserved in the area. The inscriptions, most of which were carved in rock or on the huge monoliths, are considered exceptional evidence of the unique Indo-European language that disappeared long ago. Furthermore, the trilingual inscription in Lycian, Greek and Aramaic summary dating back to 337 B.C discovered near the Temple of Apollo in Letoon contributes much to the studies of Lycian culture and language **Criterion (iii).**



Temple of Leto, Letoon

Roman Theater at Xanthos

Xanthos

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The Lycian capital of Xanthos and Letoon, which has the attribute of the Lycian Union's sanctuary, are at a distance of 4 kilometers from each other. They are on the World Heritage List as the most significant representatives of the Lycian civilization. The unique tomb monuments are considered to be among the most important findings that date back to the eighth century B.C. A stele accompanies a tomb structure that has the longest inscription discovered in the Lycian language. The Lycian Union, of which Xanthos was the capital, was founded in the second century B.C. The area became a Patriarchate center in the Early Byzantine Period and lost its importance after the Arab raids in the seventh century.

The Letoon sanctuary is a cult center that had a parallel historical development with Xanthos. What is told about the god Zeus' children Apollo and Artemis and their mother Leto in mythology is related to the Letoon sanctuary. There are temples dated to Apollo, Artemis and Leto in Letoon. There is also a *nymphaeum* (fountain) close to the temples. Furthermore, an inscription prepared in Lycian, Ancient Greek and Aramaic is among the most important findings at Letoon.

The monuments in both cities show the traces of the Lycian civilization and the Lycian inscriptions present the proof of a language that long since became extinct belonging to the Indo-European family of languages.

HISTORY OF THE RESEARCH

The slumber of Xanthos where evidence of urban settlement was not determined after the twelfth century A.D. ended with the travels of the English traveler Charles Fellows around the middle of the nineteenth century. Fellows made examinations of the Anatolia shores towards the end of the 1830s and Xanthos was the most important among the many Lycian cities he visited. After Fellows' visit many architectural and sculptural works of art, led by the Nereid Monument, the most monumental and embellished tomb structure of the Lycian Region, were transported to England by ships to be exhibited at the British Museum. Despite the fact that Xanthos had become known after the far from scientific excavations and research visits realized in 1840, 1842 and 1844 by Charles Fellows and other than a few visits by Austrian researchers with the objective of collecting inscriptions at the end of the nineteenth century, it was enveloped in silence for a long period of time until around the middle of the twentieth century when the first scientific activities were started with the official permission of the Republic of Turkey. The French Archaeological

Mission under the direction of Pierre Demargne assumed the Xanthos research studies in 1950. Pierre Demargne started the excavations in 1951 and later Henri Metzger, Christian le Roy and Jacques des Courtils continued them, respectively. After the cancellation for reducing expenditures by the Republic of Turkey, Ministry of Culture and Tourism in 2010 of the permissions for excavations and research carried out by the French Archaeological Mission at Xanthos, the duty of carrying out the excavation and research at the city and area of sovereignty was given to Burhan Varkıvanç on behalf of the Akdeniz University.

HISTORY OF THE CITY

At the conclusion of the paleo-geomorphological studies it was understood that a large part of the settlement area of the city and close environs remained below sea level in the fifteenth millennium B.C. After the ebbing of the waters in the Bronze Age, it became favorable for human life and the earliest known existence was dated to the second millennium B.C. when the Kınık Plain that extends to the south became land. The city was mentioned as Awarna in the Hittite written sources in this period and was called Arñna in the local language. The earliest transfer to written sources of the historical events of the city is in the sixth century B.C. Xanthos underwent Persian occupation and destruction together with the region around 540 B.C. Despite the fact that it suffered a second destruction during the campaign of the Athenian commander Cimon around 470 B.C., other than a brief participation in the Attic-Delos Union, it continued to remain under Persian sovereignty until the Hellenistic Period. As of the sixth century B.C. a large number of administrators belonging to a dynasty, led by the Kuprilli, Kherei and Arbinas dynasts, could be determined with the assistance of inscriptions and coins and as was indicated by the quality and types of the remains, it became the leading city of a great portion of Lycia in the Archaic and Classical Periods. Around 330 B.C. the Persian sovereignty over Xanthos, just like a large portion of Anatolia, ended with the conquest of Alexander the Great. This political change brought with it the rapid loss of the local culture, led by Lycian, the regional language that was replaced by the Hellenic traditions. In the late fourth-early third centuries B.C. the city changed hands for a short period between the Diadochis, the successors of Alexander the Great and in the first half of the second century B.C. remained under the sovereignty of Rhodes for approximately 20 years. After the Roman Senate announced Lycia as a free state in 167 B.C., it remained as an independent city that preserved its importance in the region with 3 voting rights within the Lycian Union, that preserved its existence up until the Late Antique Period. It was conveyed in a written source that Xanthos underwent occupation and destruction under the leadership of Brutus around the middle of the first century B.C. and as the monumental urban development indicates, it passed a very great part of the Roman Empire Period and Byzantine Period in a peaceful and rich environment. The city, along with Patara's Early Empire Period, continued to be the capital of Lycia until it rose as the center of the Lycian and Pamphylian State. The 4 monumental churches constructed at different points of the city show that Xanthos, especially in the Early Christian Period, was one of the important patriarchate centers of the region. The city gradually weakened in response to the Arab and Persian raids that negatively influenced the entire region, and after the seventh century A.D. it continued its existence with rather small and inferior quality buildings and it is understood that it was abandoned in the thirteenth century.

Roman Theater

SETTLEMENT AND MONUMENTS

The city was founded on the rocky areas rising on the eastern bank of the Xanthos River that is called the Eşen Creek today and it is dominant over the broad Xanthos Plain to the south. The river changes its course frequently at the plain and its flowing from the steep and rocky western boundary of the city has been of vital importance for every period. The land has a rather active structure and although there are written statements dating back to the second millennium B.C. about the settlement located on a large number of rocky hills and slopes, it has so far only been possible to date back to around the beginning of the first millennium B.C. with the present-day archaeological evidence. Recently, ceramics containing decorations from the Protogeometric and Geometric Period found at the side of the Nereid Monument indicates that the settlement even in this period was not limited to the area called the Lycian Acropolis and that it spread in an east-west direction at a size close to the present-day dimensions of the city.

The location of the Lycian Acropolis and the cult buildings it sheltered within and in the close proximity already as of the Early Archaic Period, besides the administrative and storage spaces, it has been the most important area in every period of the settlement, as is shown by the high quality buildings, such as displaying the decorated tomb structures for the local traditions of the Classical Period. The architectural data and sculptural works of art that have been revealed in the excavations in recent years to the southeast of the city and the Lion's Tomb, which is the earliest known tomb monument at the city, also found to the southeast of the city, it is possible to draw the broad boundaries of the Archaic Period settlement.

Tomb
Structure from
Classical Period

The high-quality urban development that continued up until the Early Byzantine Period has been the cause of the disappearance or loss of the original structures by undergoing major changes at a majority of the urban buildings, other than the monumental tombs. For example, a classical period construction probably with a similar function spread on the area was the cause of the disappearance of a villa from the Late Antique-Early Byzantine Period spread on a rather broad area at the Lycian Acropolis. Besides the monumental tombs and other than some remains revealed at the Lycian Acropolis and some findings to the east of the city, the city texture of the Archaic and Classical Period is still in need of being studied. For example, the excavations and studies have been almost nonexistent on the northern slopes used as the residential settlement area of the city in every period and the southeast areas containing the probable concentrated cult buildings.

So far not much information could be obtained through the excavations on the Hellenistic Period settlement at the city. Other than the tomb monuments, a majority of which are stemming from the Classical Period and that were mentioned above, the structural texture that is dominant in the city in the present-day belongs to the Roman and Early Byzantine Periods. In the current partial excavations, the city squares that are called the Western Agora, Upper Agora and Lower Agora and are connected to each other with the Main Avenue and the public buildings, such as the theater, hammam and basilica in the surroundings determine the Roman Period silhouette.

The final magnificent stage of the settlement was experienced in the Early Byzantine Period. Four monumental basilicas were constructed in this period at points that were different and distant from each other, such as the Western Agora, the

Carved ornamentation on the Tomb Structure from Classical Period

northern height called the Roman Acropolis, the side of the Upper Agora and the Lower Agora. Of these buildings, the Eastern Basilica located at the side of the Upper Agora has been excavated and studied comprehensively.

PROBLEMS, SOLUTION PROPOSALS AND APPROACHES

Xanthos has been one of the indisputable foremost cities of the Lycian region in all the periods that it continued it existence, as was mentioned briefly in the sections above. Unfortunately, it has not received the interest expected and deserved in the 62-year period of scientific excavations and research. This situation is the cause of a series of problems emerging for those who are continuing the scientific excavations and research today. The excavations and landscaping at the Upper Agora and the main avenue of the city could not be completed as well as at the Lycian Acropolis, Western Agora and the Eastern Basilica, which are the areas with the longest activities. The direction and presentation signs are extremely insufficient and incompatible with the texture of the settlement. A great majority of the waste soils at some areas where the excavations have been made, especially at the Lycian Acropolis, Eastern Basilica and Southern Sector, have been left at the edge of the excavation area or stored close by. The fact that the activities, other than the Lycian Acropolis, the theater to the north and agora, which have been completed to a great extent, have been realized in pointed areas and broken off from each other, and not being able to establish an organic connection between these areas has made it difficult for the city to be perceived

Main Avenue

as a whole by the visitors. The deficiencies in security of the area and visitors are also among the largest problems at the city. The fact that the Visitor Reception Center is located at the center of the area, that there is no fence system at the city and the uncontrolled asphalt road extending throughout the north-south direction of the area makes it difficult to provide for the control and security of the flow of visitors.

Despite the settlement having high-quality tomb monument living spaces in the local tradition of Lycia, it is necessary to take some steps on the subject of the re-establishment and exhibition, especially of the Inscribed Pillar Monument and the Nereid Monument. As far as it could be determined up until the present-day, an initiative should have been taken for the exhibition of the mosaics at the city, which has an intensive mosaic structure, determined at the Western Agora, Upper Agora and the Eastern Basilica, for the scientists and culture visitors who are aware of their existence and look for them with curiosity.

Due to some of the difficulties mentioned briefly above, the settlement deserved to be placed on the World Heritage List with its existing cultural texture, but has not been shown the required care and interest up until recently. The new period started with a new excavations chairmanship and a change of team in 2011 and besides the scientific activities, it has started to solve the present problems in stages, to provide for the preservation of the remains as well as the security of the area and visitors, to complete and exhibit the excavations at some areas, to carry out visual and security aimed landscaping, especially at the intensively visited areas and to realize the activities for reinforcing, keeping, planning and restoring of the buildings and areas where the excavations are completed according to order of importance and urgency.

Entrance of the Roman Theater

Roman
Theater

Carved ornamentation on the ruins

Within this scope, the plan activities for the Nereid Monument, whose excavation is partially completed, the plan and restoration projects for the Inscribed Pillar Monument and the naos door of the Eastern Basilica have been completed and the restoration implementations will be realized in 2014.

The three-stage "Xanthos Ruins Site Present Map and Landscaping Project" has been designed with the support of the Ministry of Culture and Tourism, General Directorate of Cultural Assets and Museums. The first and second stages of the building and implementation projects were completed in 2012 and obtained the required approvals and permissions. Within the scope of the projects expected to be implemented in 2013, it is aimed to provide for the controlled entrance to the city surroundings and connected to this, to gradually clear the asphalt road of general traffic, to construct different tour routes and viewing terraces, to organize information signs and to move the "reception center" at the center of the city to an area outside the antique city that has various service places. After completion of the project, besides taking important steps in the management of the area, it will open the way for the completion of the Main Avenue excavations that could not be continued, especially due to the location of the present reception center.

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Letoon

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The sacred site of Letoon created exclusively for worship, with all of the structures it contains, is one of the most outstanding sanctuaries ever built. In this context, it hosted celebrations and religious festivals and due to the close ties between religion and politics in the ancient world, Letoon was also an area where political decisions were proclaimed in writing to the public. Copies of the treaties signed between various cities were kept there, making Letoon a memorial and an archive of immense importance for Lycia. Archaeological remains at Letoon have influenced the Lycian and subsequent Western architecture. Well-preserved inscriptions have allowed the Lycian language to be partially understood, making this area a very important center of Lycian civilization, both politically and religiously. The extraordinarily rich geomorphological past on the lowest level of the Eşen Plain where Letoon is located, as well as the archaeological and epigraphic history of the region, are invaluable for the history of world civilizations. Furthermore, the unique sacred area at the heart of Letoon, together with the *temenos* (piece of land assigned as an official domain or dedicated to gods) walls and porticos surrounding this area, were constructed using a grid plan that is unrivaled in the Lycian context.

The Letoon Sanctuary was dedicated to the Mother of Gods, known in the Luwian language as *Annis Massanassis* and was built on rocky terrain surrounding the sacred spring. It was the most important cult center of Lycia. It is the only settlement in the world bearing the name of the goddess Leto (Bryce, 1986, 81-93; Keen, 1998, 195; Metzger, 1998, 4-9). *Annis Massanassis* translates into the Lycian language as *Eni Mahanahi. Eni Mahanahi* is the common center of worship for *Ertemi, Natri* or the deities known as Leto and her children Artemis and Apollo in the Hellenic religion. The earliest traces of the site date back to the second millennium B.C. A Hittite text includes a sentence meaning, "*it has a temple across the Siyanti River* (Eşen River)" (Mellink, 1995, 37). The Lycian word for Leto is Lada / and the association with Lady, recalling the ancient goddess of Anatolia, cannot be mere coincidence (Işık, 2010, 81). What gives this

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place of worship its meaning, is the sacred spring (*Melite*?) associated with the rocks that surround this resource and with the source's cult goddesses, firstly *ali(ya)* in Luwian and then *eliyana* in Lycian, *hwrnys* in Aramaic and later nymph in Greek. That is why the Lycians perceived divine power to emanate from the mountains and rocks, as in the ancient Anatolian tradition (Metzger, 1979, 31-48; Laroche, 1980, 4; Humbach, 1981, 30; Eichner, 1983, 63; Bryce, 1986, 174; Des Courtils, 2009, 65; Işık, 2001, 216 ff.). This sacred place became the shared and most important sanctuary of the Lycian civilization after being established as the official place of worship of the Lycian League in the Hellenistic Period where the league's decisions were announced during the invasion of Lycia by Rhodes in 168/167 B.C.

Although the earliest archaeological evidence to be discovered in Letoon so far is understood to date from the end of the eighth century B.C. (Des Courtils, 2003, 131; Des Courtils 2009, 65), procedures for the worship rituals conducted around the sacred spring flowing from underground sources and recent findings obtained in the 2015 excavations on trimming of the cliff around it (Atik Korkmaz, et al., 2016, in press) are all evidence of the Lycians' care for the water source, rocks and mountains. Even though its earliest history still has not been precisely determined, these elements are all tangible archaeological evidence for a multi-layered, complex and multifaceted past (Tiryaki, 2006, 33-52). The glorious history of Letoon, as is also the case for the western region of Lycia, continued during Persian rule, the invasion of Alexander the Great, the subsequent Hellenistic period and the Roman and Byzantine periods. It probably came to an end with the Arabs gaining control over Rhodes and their subsequent control throughout the Mediterranean. Successive and massive earthquakes also hastened its collapse. The region was buried in deep silence until the settlement of the Kınık Yörük tribe, connected to the Üçoklar (Three Arrows) faction of the Oghuz Turks in the twelfth century (Gömeç, 1996, 71-73). Migrants from Rhodes settled in this region in the eighteenth century during the Ottoman Empire Period (Des Courtils, 2003, 39). The uninterrupted care shown towards the water resources and rocks at Letoon continued throughout this period, even when political will and forms of administration changed, until the end of the Byzantine period.

THE FOUNDING MYTHS

There are few myths related to the establishment of Letoon. While there are different elements in the ancient sources, which have allowed these myths to reach the present-day, their common theme is that they include water sources and goddess motifs. An investigation on this aspect would reveal the Hellenization of local cults through the elements of metamorphosis that can be seen in the narratives of the famous Roman poet Ovid (43 B.C. - 17 A.D.). However, when mentioning local inhabitants, it was also emphasized that there was a settlement in the area before the arrival of Leto. According to Ovid, (Met. 6. 317-81) Leto, pregnant by Zeus with her divine twins Apollo and Artemis, flees to Lycia to escape the wrath of Hera. While resting at a water spring there, she is not welcomed and is rejected by the locals, apparently driven by the fear of Hera. Angered by their hostility, Leto turns the peasants into frogs as a punishment (Bryce, 1986, 176). According to Antoninus Liberalis (second century A.D.), Leto brings her children to the spring of *Melite* (Luwian: *Mallit*, Hittite: *Milit,* ancient Greek: *Melit*, all of which mean honey), to bath them and after being driven away by shepherds, wolves guide her to the River Xanthos. There she bathes her children, before returning to the shepherds,

General view of architectural remains of three tempels of Letoon

whom she turns into frogs, so that they would be trapped forever in the water source from which they expelled her. That is why the country's name, hitherto *Tremiles*, became *Lycia* (Wolf) (Met. 35; Celoria, 1992, 94).

This is echoed in the late period by Stephanus Byzantinus (sixth century A.D.), who described the transformation of the early period Anatolian goddess of Luwian origin into Leto, a narrative that contains some very important clues. Stephanus Byzantinus refers to an elderly woman named Syessa, who provides shelter for Leto. He explains the meaning of the non-Greek word Syessa as *hut* in Lycian. The ties established between Leto and the *elderly woman* and her *home* in the narrative are obviously faded memories of the evolution of the ancient indigenous cult into Leto (Bryce, 1986, 176-177). Regardless of what all of these myths embracing examples of metamorphosis may tell, it is known that the site, best known as Letoon, is a place that sustains the concept of holiness with its ancient cults, witnessing continuous worship from ancient polytheistic religions to monotheistic ones, in the history of world civilization.

THE GEOGRAPHY OF LETOON

Although the borders of the Lycian Region are still debated, it is composed of the shores extending to include the provincial boundaries of Antalya to the east and as of Köyceğiz to the west and the lands where the Taurus Mountains are dominant to the north (Homer, *Iliad,* 2.877; Herodotus, Thucydides 2.69; SEG XXVII, 942.1.3; Çevik, 2015, 19-26 along with references). The Lycian Region has a patchwork geographical structure with the delta plains between the mountains extending in a northeast-southwest direction.

It has few areas suitable for settlement and agriculture. The Trmmil people lived in the west of Lycia, while the Milyas people lived in the central north and the Solymar people inhabited the west and Xanthos was the largest valley in the region. Centers that have both religious and political importance, such as Tlos (Düver), Xanthos (Kınık) and Patara (Ovagelmiş), can be found in this landscape where Letoon is also located.

The Eşen Plain, located on an area of tectonic subsidence, was formed by the alluvial deposits from the Eşen River (*Sianti* in Hittite language, *Xanthos* in ancient Greek and *Sarıçay* in Turkish, all of which mean "yellow"). Letoon was established on the skirts of the Tümtüm Hill, a small peak on the mountain ridge stretching to the northwest on the slopes of the Koca Tepe, which is to the northwest of this plain. Like other coastal settlements in the region, Letoon is now located in an area that was originally a bay, but gradually transformed into a lagoon and then a land mass with the alluvial deposits. In the Bronze Age, there was a drop in the sea level and although it rose again toward modern times, the coastline could not penetrate as far inland as in the past, because of the accumulation of silt on the plain (Fouache et al., 2010, 234-236). Therefore, Letoon is roughly six kilometers from the sea in the present-day.

Analysis of the alluvial exploration data obtained during paleogeomorphological research at Letoon revealed a layer of ashes four meters below the present sea level in relation to the volcano that erupted some 4,000 years ago on the island of Thera (Santorini) in the Aegean Sea. The surface covered by the ash layer was a terrestrial environment. It was understood at the conclusion of the examination of the data collected that Letoon was founded in the first millennium B.C., just like the other antique cities on the plain. It was understood that the sea level was somewhat low during the periods when Letoon was founded (Öner, 1999, 51-82).

HISTORY OF RESEARCH

Letoon was buried in deep silence after being covered with a layer of alluvium, which is eight meters thick in some places, carried by the Xanthos River. Its ruins were found in 1840 by British lieutenant Richard Hoskyn. (Hoskyn, 1842, 143-152; Metzger, 1998, 4-9; Des Courtils, 2003, 41-42; Atik Korkmaz, et al., 2012, 71). The following year Hoskyn made a presentation at the Royal Geographical Society of London and provided for Letoon to be known in the Western world for the first time. There was great interest in the Lycian Civilization at that period, due to the fact that at the same time, Charles Fellows found the remains of Xanthos and carried many works of art to London (Fellows, 1841, 164; Fellows, 1842, 435-436; Slatter, 1994, 219). Charles Fellows visited Letoon on 17 April 1840 and subsequently published his notes. Later, Thomas Abel Brimage Spratt and Edward Forbes visited the ruins in 1842 (Spratt & Forbes, 1847,16-17). After a long hiatus, Austrian epigraphers, Otto Benndorf and George Niemann, traveled to Letoon in 1881 to make more detailed investigations, specifically of the epigraphic documents (Benndorf & Niemann, 1884, 120). The first settlement plans were prepared in 1892 by Officer Ernst Krickl, a member of an Austrian research group (Benndorf & Niemann, 1884, 120; Krickl, 1892; also see Metzger, 1998, 4-9; Des Courtils, 2003, 41-42; Hansen & Le Roy, 2012, 15-17; Atik Korkmaz, et al., 2013, 71, 201). The fact that most of these explorers had military backgrounds is certainly noteworthy. Although the work undertaken throughout Lycia by the nineteenth century travelers is important for documentation, which coincided with the period prior to the *Asar-ı Atika* Regulation (Ottoman Law of Antiquities), we cannot deny that such efforts were made not only for logistical purposes, but also for enriching museum collections in their own countries and keeping geopolitical records.

ARCHAEOLOGICAL RESEARCH STUDIES

The first systemized studies at Letoon were started in 1962 by a French team that also realized the research studies at Xanthos under the direction of Henri Metzger with the permission of the young Republic of Turkey. The works of the French team at Letoon continued until 2011. The excavation campaigns were conducted under the direction of Henri Metzger, Christian Le Roy, Jacques Des Courtils, Didier Laroche and Laurence Cavalier. The excavated artifacts are currently being exhibited at the Archaeological Museums of Antalya and Fethiye.

Letoon Archaeological Research Project (LAAP) - Başkent University

Since 2011, the second phase of the systematic archaeological research has continued under the direction of Sema Atik Korkmaz, on behalf of the Başkent University, with the Decree of the Council of Ministers, permission and financial support from the Republic of Turkey's Ministry of Culture and Tourism and the General Directorate of Cultural Assets and Museums. The interdisciplinary Letoon Archaeological Research Project (LAAP) was initiated following a management review of the area. The components for the LAAP include the prompt creation of a sustainable area management plan, both for a new management strategy and the need to study and transmit knowledge to subsequent generations, due to the importance and uniqueness of the cultural values. The LAAP is accompanied by the following: meticulous cleaning, inventory keeping, architectural documentation, emergency protection, straightforward emergency repairs, conservation, planning and preparation of future restoration work, anastylosis studies, geophysical surveys, geomorphological research,

Temple of Artemis seen from the north

epigraphic research, 3D measurement studies, site management, research and excavations. The second phase of research at Letoon is being carried out in conformance with the mission and strategic objectives of the UNESCO and by taking the fragility of the concept of cultural memory into consideration.

THE TRILINGUAL INSCRIPTION – *TRILINGUE* – AND IMPORTANT EPIGRAPHICAL DOCUMENTS

The trilingual inscription, which constitutes one of Letoon's most outstanding universal values, and of which only rare examples have been discovered, was found in 1973 on the ceremonial route between Letoon's Temple of Apollo and the man-shaped bedrock to the east. The inscription, displayed at the Fethiye Museum, is written in three languages, Lycian, Aramaic and Ancient Greek, and has a very special place among the inscriptions discovered in Lycia. There are two different proposals for the exact date of the stele: either 358 B.C. or 337 B.C. (Funke, 2008, 603-612; Önder, 2015, 438).

The 41-line Lycian text is on the front surface of the stele, the 27-line Aramaic text is on the side surface and the 35-line Ancient Greek text is on the other side surface. The inscription provides various clues about both Carian-Lycian

Northeast corner
of krepis of Temple
of Leto

Re-erected columns of
the Temple of Leto

relationships and relationships between the kingdom and the people who lost their freedom to the Persians, as well as those of satraps and the Persian great king.

Besides the tremendous contribution this inscription provided for deciphering the Lycian language, another great significance was the proof of the existence of the "polis=city-state"

system in the Lycian region. Since the names of the administrators who had the local power in the Lycian region were no longer seen in the prehistoric period sources, on the inscriptions and coins starting as of 360 B.C., shows that these dating proposals are appropriate. According to an opinion, Pixodares, satrap of the Carian and Lycian regions and the brother of Mausolus, published this decree in Xanthos in 358 B.C. during the Persian Great King Artaxerxes III's first year of rule. In this decree, it is projected to form a cult for the Carian god "Basileos Kaunios". The text includes the rules that should be complied with and regulations on the subjects of meeting the financial needs at the sanctuary, the priesthood institution, the other cult personnel that will provide services at the sanctuary, the number of religious holidays and the sacrificial offerings and it ends by stating that those who do not comply with these rules will be punished with the wrath of the gods. In this text, we observe Pixodarus in an attempt to annex Lycia to Caria with a more solid bond. The cult of *Basileos Kaunios* can no longer be traced at Letoon in the period of Alexander the Great and his successors. It had been replaced by the traditional deities of Lycia: Leto, Artemis and Apollo. The Lycian text of the trilingual stele also provides detailed information on the relationships between the inhabitants of the city-states and those living in the *Perioikoi* (peripheral regions) of Lycia.

Apart from the trilingual inscription, the fact that the Letoon sanctuary aroused great respect among the Lycian cities was documented with the discovery of an inscription, which consists of the letter of agreement at Letoon, indicating the resolution of a land dispute between Tlos and Oinoanda dating back to the second century B.C. This is also evident from the fact that among the places where the letter of the agreement was to be erected for everyone to see, Letoon was also mentioned, in addition to Tlos, Oinoanda and Kaunos. This inscription is also the earliest document showing that Letoon was one of the places where decisions of the Lycian League were officially announced to the public.

The important epigraphic documents uncovered at Letoon can be summarized as follows: a copy of the Isopoliteia Treaty, an agreement of equal citizenship rights between Xanthos and Myra, dated to the Hellenistic period, was erected on a marble stele at the Temple of Artemis in Myra, while another copy was found at the corner of the northern portico at Letoon. Likewise, it is probable that Letoon is the location where the bronze plate containing the agreement between the Lycians and Romans dated 46 A.D. was archived. The discovery of another agreement reached between Kaunos and Kalynda at the Letoon Sanctuary indicates that the prestige of this important sanctuary continued through the Roman Imperial Period.

ARCHAEOLOGICAL REMAINS

Although their historical developments are parallel, the urban development of Letoon does not display a parallel development with Xanthos. In addition to the written documents, the sanctuaries contribute to keeping alive achievements from the near and distant past, due

to the spectacular oblations made in the area. Also, the monuments and statues, dedicated to important individuals, mean that their names could be remembered for generations to come. Therefore, Letoon is one of the most remarkable examples in the world of an entire settlement organized around the concept of sanctity.

Temenos and Temples

The heart of Letoon's known ruins comprise the sacred spring and the *temenos*, where the temples built for Leto, Artemis and Apollo are located. Just like all ancient sanctuaries, Leto's *temenos* is unique. It is separated from other areas with northern and western stoas, a massive man-trimmed bedrock eastwards and continues with a magnificent Hellenistic wall and a *propylon* entrance to the sanctuary to the west. It is evident that the entrance to the area is also special (Le Roy, 1991, 341-351, Horster, 2004, 139-191; Ehrhardt, 2014, 9-12). The eastern of the three temples, built side- by-side, is dedicated to Apollo, the middle one to Artemis and the western one to Leto. It is evident that they were very meticulously planned, both from their being located parallel to each other and their facing towards the sacred spring in a north-south direction. The location of the ancient sacred spring and its clear impact on the planning of the cult ceremonies of this exceptional ancient architecture is undeniable. All three temples probably survived until the early Byzantine Period. Building blocks from the temples of Artemis and Apollo were fragmented and used in the construction of the church in the sixth century A.D. It is understood from the

An original geison block with lion's head waterspout

continuity of cross graffiti on the Leto Temple that it continued to be used, by being linked to the church built to the south.

The Temple of Apollo

The temple attributed to Natri/Apollo is at the eastern end of the *temenos*, right at the foot of the spectacular bedrock, trimmed and leveled by human hand due to the three-tier floor mosaic in its *cella*, depicting the *rozas* (?) motif limited by triangles in the middle, bordered by a lyre to the east and a quiver and arrow to the west. The first excavations of the building began in 1966 (Llinas, 1974, 313-340). The final stage of the temple, which is 27.97 m by 15.07 m, is a *peripteros* with 6 x 11 columns outside. It rises on a *crepidoma* with three three-stepped *krepis* resting on the leveling course. An earlier temple, which was 4.9 m by 7.6 m and the massive wooden pillars, which were unique to Lycian architecture, indicate that it was built on stone foundations. Nowadays, it is located *in situ* at the point where the *cella* of the Hellenistic Period Temple is thought to have been located. Apart from the Temple of Apollo, there is no other example of wood being used in "monumental architecture" in Lycia (Des Courtils, 2003, 143-144; Heinze 2014, 78). This structure has still not been precisely dated.

The *stylobate* blocks of the Hellenistic building were partially preserved *in situ*. In 2014, as a result of investigations of the numerous fractured column grooves and a small number of superstructural elements of the building, it was understood to have been built using a

Ruins in Letoon

Cella (the cult room) of the Apollon Temple which was decorated a spectacular floor mosaic depicting Apollons symbols

combination of Doric and Ionic elements. This mixture of elements, combined as in the entrance and stage building of the Letoon Theater, is not a very exceptional practice and examples have been found in many structures of the Hellenistic Period, primarily in Pergamon (Atik Korkmaz, Ergüder, & Babayiğit, 2015, 419; Atik Korkmaz, Demirtaş, Sayar, & Tek, 2015, 63). The practice we have seen at the Temple of Apollo is a synthesis of both layouts. Along with the restarting of the architectural documentation and archaeological work, reconstruction of the Temple of Apollo and dating problems were discussed once again in recent studies.

The Temple of Artemis

The 9.5 x 18.5 m structure located in the middle is the worst preserved of the three temples. The structure was built in the Ionic order and is believed to have a *Templum in antis* plan (Metzger, 1979, 14; Des Courtils, 2003, 142, 147). It is a structure, which due to the two inscriptions discovered at the entrance, is thought to have been dedicated to Ertemiti/Artemis. One of these inscriptions, the local Erbbina/Arbinas dynasty, is preserved today in the storehouse and has been dated back to 380 B.C. The other is a plinth dated back to 360 B.C. and dedicated to Artemis by the Zemuri/Limyra born Ntemukhlida/Demokleides (Des Courtils, 2003, 147; Bousquet, 1992, 178-179; Çevik 2015, 81). What makes this magnificent small temple unique is the roughly trimmed parent rock rising in the middle of the *cella* that is matchless in the world. While this unusual design increases the problems for solving reconstruction, the Anatolian mother goddess being associated with rocks does not surprise us, because mountains and cliffs were perceived as the home of the Mother Goddess. It is also possible that the rock was also used in worship when the sanctuary was comprised only of rural land and a water source. Nevertheless, our knowledge of the early stages of the temple is still incomplete. Likewise, how the rock was used and its relation to cult ceremonies in the second stage has yet to be explained. On the other hand, it should be kept in mind that the previously partially swampy area, due to the power that rock/mountain held, was used in worship long before the construction of the temple and perhaps it was even perceived as an abstract cult statue of the goddess. This rock is witness to the Ertemi not being of Hellenic origin (Işık, 2012, 364, ff.). The Ionic elements of the building are examples of magnificently elegant stonework. The Erbbina/Arbinas inscription, due to the resemblance of its decoration style to the Leto Temple second phase of construction, has been dated back to the early fourth century B.C.

The Temple of Leto

One of the world's best-preserved temples, with 80% of its architectural blocks surviving to this day, the Temple of Leto is slightly larger (15.75 m by 32.25 m) than the Temple of Apollo and located to the west of the area at the closest point to the sacred spring sources. The structure, which is a *peripteros* with 6 x 11 columns in the Ionic order, has a deep *pronaos* and pseudo *opistodomos*. The Half Corinth heads are located on 4 x 5 half-columns in the *cella*. The *cella* of the building, on which studies began in the 1960s, has been completely excavated and exposed from the 1970s onwards (Hansen & Le Roy, 2012; Heinze 2014, 80-82). The first row of the northern polygonal wall inside the *cella* has been completely preserved. To the northwest, the early construction phase is visible with a partially preserved *in situ* floor covering (Des Courtils, 2003, 152; Laroche, 2007, 169-174; Hansen, & Le Roy, 2012). The ground level of the new phase is located *in situ* of the old one to the northwest. Therefore, unlike the Apollo Temple, it cannot be said that the earlier

structure was preserved inside the Hellenistic building. The new construction phase must have shifted eastward compared to the former one and just as with the Temple of Apollo, it must have been relocated eastward due to the relocation of water resources. Although the structure is dated precisely back to 160-130 B.C. due to a group of coins discovered in the *cella*, the decorative elements and construction techniques indicate that a review of the date is required. Traces of repair work are to be seen as well. Especially *in situ* clamps indicate strong static information and earthquakes.

Architectural documentation and restoration was carried out between 2001 and 2005 by Didier Laroche, the former Director of Excavations (Laroche, 2007, 169-174). Combining of the architectural elements, surface cleaning and conservation of the architrave blocks were completed prior to the anastylosis application during the second period of work in 2012 within the scope of the restoration and conservation program for the Leto Temple. Through the process of implementation aimed to minimize the deformation of materials and the subjection of architectural elements to weather conditions has led to surface corrosion formation, biological degradation and loss of materials. As a part of the research studies, precision architectural measurements for the planning of settlements were initiated in 2013 in the process of documenting and monitoring cultural heritage. The first task undertaken was the creation of a coordinate system where the plan of the work area was placed. The aforementioned coordinate system constitutes the first stage in the grid system of the area. Within the system of coordinates established, all elements for Leto's Temple up until the *stylobate* level were processed with precise point measurements on the total station.

The documentation of architectural elements for the Leto Temple continued in 2014 as well. Besides documenting the architectural elements, a 3D model of the temple was created. In 2014, 59 blocks of the pediment were identified during the second period and the anastylosis work was carried out on paper and in practice. Traces of the transition from polytheistic to monotheistic religions are evident in the 49 graffiti crosses on the architectural blocks of the Leto Temple.

It was understood that during the planning stages of the *temenos*, not only the temple, but also the surrounding porticos to the north and west, the terraces extending eastward (the links of which have yet to be investigated), the sacred road and *propylon* to the west, the *nypmhaion* and sacred spring structure, even the theater that held the *Rhomai* festivals, had been planned in advance and their locations determined. However, research on the terraces to the south, east and the northern parts have not yet been completed. Altars, which could have been expected in this area as the temples face south, have been lost without a trace, due to a church built in a later period. Work on the precise architectural measurements is still underway for the planning of the settlement.

Early Christianity Church

During the first years when Christianity spread in Anatolia, a church connected to a monastery complex was built to the south of the temples, but this time, in an east-west direction in a different manner from the old religious buildings. While there is no certainty on the construction date, it was thought until recently to have been built in the sixth century A.D. during the periods of Justinian and Heraclius and destroyed in the seventh century as a result of the Arab invasion. The church has three naves and a part is placed

over the Hadrian Nymphaeum in a western direction. The central nave is separated from the side naves with six pedestals. The most significant change realized in the building is the blockages between the central and side naves. It is difficult to say whether these were made before or after the seventh century A.D. Eutyches, the name of the financer of the building, is located on the *triconhos,* the three-leafed clover and in a floor mosaic in the annex building complex, thought to be a planned monastery. The central and side naves of the building are decorated with vegetal and geometrical mosaics that also include animal motifs. The apsis is located to the east and has a three-step *sythronon* (cathedra). This area is covered with an *opus sectile* (materials cut and inlaid into walls) formed with marbles dismantled from the temples or the *nymphaion*. There is no narthex at the entrance to the west. Here there is an atrium with terra cotta covered floors. In 2011, condition reports for the floor mosaics and brick-base flooring for the entire *opus sectile* structure as well as the terra cotta floor covering, were prepared as planned. Urgent, but straightforward repairs and wall consolidation were also undertaken. Work on architectural documentation was carried out on the structure and liturgical material obtained during the excavations, was analyzed for essential restoration and conservation work. During 2015, excavation work was carried out to determine the function of the previously unexcavated area to the northeast and it has been understood that these were later additions to the building, due to evolving needs. Preliminary studies of the excavated coins indicate that they are from the Early Byzantine period. Studies conducted previously suggested that the church was built in the sixth century A.D. and demolished in the middle of the seventh century. Studies determined that the northeast venues currently being excavated were added to the church during the same period and were still in use during later centuries. Documentation of the building has been completed and studies have been conducted on the architectural sculpture and ceramics uncovered during the French excavations.

Nymphaion and Sacred Spring

A monumental fountain structure was built to the southwest of the temple area in the Roman Period surrounded by a portico having a half-circular plan and an upper structure with *rankhe* decoration and to the west of the front of the sacred spring and to the west of the church. Two exedra are located at a space to the west of the building with a rectangular plan. The inscription of a statue dedicated to the Emperor Hadrian was found in this place during excavations. To the east of the fountain's pool, a room with vaults was built, in a form that would remind one of a cave, which was the fashion as of the Hellenistic Period, that is above the boiling sacred spring to the south of the former spring with the change of location from the first sacred spring, perhaps as the result of earthquakes. According to Jacques des Courtils, one of the former excavation directors, there was a stone bench inside the artificial cave on which the visitors and pilgrims would leave the gifts they brought. A rectangular terrace covered with stones and extending in a north-south direction and oriented to the west was built in front of the cave. The axis of the sacred spring cave must have been taken into consideration when planning the fountain construction and the space with rectangular plan mentioned above.

Sacred Road and The Arrunti Monument

A Ceremonial Road or Sacred Road extends on a stone-filled ground that continues from the Hadrian Fountain to the north and extends in

an east-west direction, rises to the first *krepis* elevation of the temples with steps connected to the topography of the Leto Temple to the south and goes up to the Arrunti Monument to the east. The road is connected with a *propylon* that provides entrance to the sanctuary to the west. There are Greek inscriptions and statue pedestals on both sides of the road dated to the Roman Period. The statues on the pedestals have disappeared today. The existing remains of the road have the traces of the organization made during the Roman Period.

The axis of the sacred road reaches the front of the Arrunti Monument to the south of the temple area and southeast of the Temple of Apollo. M. Arruntius Claudianus, considered to be Lycia's first senator during the reign of Vespasianus, had for a decade been a successful soldier in the cavalry. Arruntius' rise to the *senatus* class was undoubtedly an important political opportunity for the region (Dönmez Öztürk, 2012, 4-6). Letoon has two honorary inscriptions erected to commemorate this senator. This suggests that his rise to power benefited his hometown.

Porticoes

Porticoes in the Doric order, which were probably planned with the temples to the northwest, surround the sanctuary found at the temples. These porticoes were constructed in the Hellenistic Period and were broadened by making additions and transformed into a *stoa dyple* with a double corridor form, during the Roman Period of Emperor Claudius' sovereignty. The area where the addition was made is to the east and continues at the inner part of the portico. Also a room was planned related to the emperor cult in the northern part during the Roman period. The statue bases for the emperor cult were obtained in this area. An inscription uncovered here also mentions that there was an *ethnikon Kaisareion* in Letoon. (Balland, 1981, 27; Cavalier, & Des Courtils, 2001, 159-160). Architectural documentation of the north portico and frieze *bukranion* altar in this area was completed during the second phase of research in Letoon.

Terraces

Man-made terraces, starting at the foot of Tümtüm Hill and the southern outskirts of the theater gate, extend to the temple area in a northwest-southeast direction. It has been established that measures taken to support the walls in this area were made after the end of the Classical Period. Excavation in this area during 2015 has revealed that the bedrock was trimmed to form a stepped altar. A stone ax made of liquid ceramic and andesite, which is important for the region's prehistory, was discovered over the rocks (Atik Korkmaz, et al., 2016, in press).

The terraces take the form of parallel double terraces at the level of the temple. Various spaces carved out of the rock on the upper terraces have been created in this area. The function of these places that fit into the grid plan is not yet known. They may have been used as housing or during religious ceremonies and probably belong to the Hellenistic period. The floor of the lower terrace is formed from the perfectly trimmed bedrock.

Theater

The theater located to the northwest of the heritage area is the best preserved ruin in the region. The reason for this is that the center of the structure's *cavea*, leaning on Tümtüm Hill's foot to the east, was carved into the bedrock. The south wing and the relatively ill-preserved north wing were built with blocks extracted from the bedrock. The *cavea* consists of 36 rows of seats divided

into 11 *kerkides* (wedge-shaped sectors) and a single *diazoma*. The two barrel-vaulted *vomitoria* towards northeast and southwest lead to the *diazoma*. The *prohedria* (seats of honor directly in front of or around the orchestra) seats surround the *cavea.* The celebration of the *Rhomai* festivals has been acknowledged from epigraphic sources (SEG XXXVII 1218 Rhomai A = Letoia). Due to its similarity to the Alabanda and Kibyra theaters, it has been dated from the late second century to the early first century B.C. (De Bernardi, 1970, v. 2, 61-75, 77-82, 167-188, 207-218; Badie, et al., 2004, 145-186; Atik-Korkmaz, 2013, 215; Atik-Korkmaz, et al., 2013, 72-74). The exterior of the *vomitoria* was planned in the basic Doric layout, but uniquely different from each other. *Metopes* located at the northeast entrance are adorned with 16 masks, including the satyr, Silenus, bearded and beardless male figures, and has survived to this day at its full height. The northeast *cavea* entrance was planned without a pediment and with three *fasciae architrave,* enriched with Ionic elements and a magnificent stonework example has been created with a combination of Doric and Ionic elements used in a "mixed layout". The west entrance has a pediment and is planned in the Doric layout with undecorated *metopes*. A Point Cloud scan of the rather poorly preserved northern wing of the theater, and a restoration project, have been completed.

The preliminary study of the artifacts, improving the storage conditions, data matrix application and input operation to the prepared database are being carried out in the storehouses where some of the findings are kept from excavations and research that have been conducted since 1961. Boundaries of the 1st degree archaeological sites have been expanded with the parcels north of the area that were acquired in 2013.

The Letoon Ruins Landscaping Project, prepared in 2012 by the Republic of Turkey's Ministry of Culture and Tourism, the General Directorate of Cultural Heritage and Museums and the Directorate of Department of Implementations, began in 2015. A drainage project to solve Letoon's long-term and chronic base water problems was prepared and drainage excavation was completed during the 2015 excavation season. Trip itineraries, information and publicity signs and a reception center are all under construction for the area to better serve visitors to the project.

In addition to the field work, current maps of the UNESCO World Heritage Site listed Letoon Sanctuary have been created under the Statement of Outstanding Universal Values. In 2014, UNESCO's sixth periodic reporting year, following the required work with all the stakeholders, the completed questionnaires were sent to the UNESCO data center. In addition to these interdisciplinary studies, as part of the later work on Letoon, the preparation of an implementable, holistic and comprehensive site management plan for the protection, planning, management and promotion of universal values has commenced. In this context, the strengths and weaknesses of the heritage site have been identified, opportunities for the location and threats posed by agricultural greenhouses and commercial development in the region were determined and joint studies for minimizing their impact were carried out with the stakeholders. These studies form the most important stages of the planning process. The titles and scope of the action plans to be prepared have been identified. The creation of a strategic management plan in cooperation with local governments and all stakeholders is planned for 2016 with the development of project packages and indicators.

Temples at Letoon
(Erhan Küçük, Letoon Excavation Archive)

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SEG XXXVII 1218

SEG XXVIII 1246

Site Name	**City of Safranbolu**
Year of Inscription	**1994**
Id N°	**614**
Criteria of Inscription	**(ii) (iv) (v)**

Safranbolu is a typical Ottoman city that has survived to the present day. It also displays an interesting interaction between the topography and the historic settlement. By virtue of its key role in the caravan trade over many centuries, Safranbolu enjoyed great prosperity and as a result it set a standard for public and domestic architecture that exercised a great influence on urban development over a large area of the Ottoman Empire **Criterion (ii)**. The architectural forms of the buildings and streets are illustrative of their period.

Human settlements since prehistory, as evidenced by rock-cut tombs and a Roman temple in the vicinity, have occupied the site of Safranbolu. The present settlement developed as a trading center after the Turkish conquest in the eleventh century. In thirteenth century, it became an important caravan station on the main east-west trade route. Its layout demonstrates the organic growth of the town in response to economic expansion and its many old buildings are representative of its evolving socioeconomic structure up to and beyond the disappearance of the traditional caravan routes. The caravan trade was the main commercial link between the Orient and Europe. As a result, towns of a characteristic type grew up along its route. With the coming of railroads in the nineteenth century, these towns abruptly lost their raison d'etre, and most of them were adapted to other economic bases. Consequently, Safranbolu has preserved its original form and buildings to a remarkable extent **Criterion (iv).**

Safranbolu consists of significant districts: the marketplace district of the inner city, known as Çukur, the Kıranköy District and the Bağlar (Vineyards) District. Çukur is so named because it lies in the lower part of the town, defined by two rivers. Its center is the marketplace, which is surrounded by the houses and workshops of craftsmen, such as leather workers, blacksmiths, saddlers, shoemakers and textile workers. The segregation of the city center displaying a density of artisans and tradesmen, whose houses are, unlike European cities of the same age, outside of the marketplace, is very typical for Anatolian cities. The guild organization was settled at the *arasta,* the covered part of the market where shops of the same trade are built in a row.

Kıranköy was formerly a non-Muslim district, with a socio-architectural pattern similar to that in contemporary European towns where artisans and tradesmen live in the upper stories of their shops. The houses here are built of stone rather than the wooden houses in Çukur.

The settlement pattern of Bağlar (Vineyards) is one of single houses set within large gardens. This district on the northwest slope of the city looking to the south was the summer resort for the city.

The collapse of the caravan trade had a catastrophic effect on Safranbolu. Its proximity to the Karabük steel works has given it a new socioeconomic role, but it is still vulnerable to external pressures. Therefore continuous efforts must be made to preserve the traditional townscape **Criterion (v)**.

General view of city of Safranbolu

City of Safranbolu

İbrahim CANBULAT

Safranbolu is located at the eastern tip of the Ottoman lands and was the residence, even if temporarily, of the "nomads" who continuously left Asia. The population required was shifted from the regions as lands were acquired in the movements of the Ottomans towards the West that lasted for centuries. In the past, two different local governors in the *Medine-i Taraklı Borlu* District where the town people lived and the *Yörükan-ı Taraklı Borlu* District where the nomads lived administrated Safranbolu. Even today, this different dual structure is still influential in Safranbolu and should be taken into consideration in order to understand the preservation processes in the city, from the shaping of the Safranbolu nobles' residences, which used the nomads as sharecroppers, to the new urban/rural life of the residences when they were abandoned by the first owners and taken over by the nomads.

It is necessary to evaluate Safranbolu together with Karabük, to which it is presently attached administratively, in order to understand better the present-day Safranbolu. To what extent the simultaneous occurrence of Turkey's first heavy industry investment, the Karabük Iron and Steel Enterprises affected the disappearance of the socioeconomic structure that Safranbolu had in the 1930s, Safranbolu's socioeconomic environment was affected to the same extent by the Karabük Iron and Steel Enterprise's privatization in 1994. Even today, 20 years after the unplanned formation of privatization that is called "deindustrialization," it continues to affect Safranbolu strongly.

First of all, as of the 1990s, the Turkish Touring and Automobile Association purchased the Havuzlu Asmazlar Residence on Beybağı Street and after its restoration, it started to be operated as a hotel. Thus, Safranbolu became acquainted with tourism and it emerged as a tourist destination. Although it is a pathological relationship, it is almost impossible to think of the heritage areas separately from cultural tourism. In this context, a significant number of registered residences in Safranbolu have been restored and started to operate as hotels in the past 20 years. Today, along with the 2,650-bed capacity in Safranbolu, tourism is a sector with problems due to insufficient occupancy.

The Çarşı, Kıranköy and Bağlar Districts are in very different situations from each other today as a result of the different processes they underwent. However, the problems confronted by the Çarşı District are much more complicated than the others. Besides the Çarşı District losing its economic and administrative centrality function, it is attempting

Kale, Old
Government House
and Clock Tower

to cope with the negativities brought by mass tourism and on the other hand, it has encountered physical as well as social disintegration as a result of the loss in life standards of the working population living there.

THE FORMATION OF SAFRANBOLU (PRIOR TO THE 1930s)

We know that the Hellenic Greeks (first millennium B.C.) called the region where Safranbolu is located Paphlagonia. According to Umar (2005), this name, which is not Hellenic Greek, is the name of the region where the Kaskas, one of the native peoples of Anatolia, lived. We obtain information about the Kaska people from the Hittite sources (second millennium B.C.). Whereas, in *The Iliad* that was collected in the ninth-eight centuries B.C., Homer mentions the Paphlagonians, when describing the Anatolian peoples who went to help Troy. Until Anatolia passed into the sovereignty of the Turks, it was ruled by the Hittites, *Dor* ("Sea People"), Paphlagonians, Cimmerians, Lydians, Persians, Cappadocians, Hellenic Greeks, Pontians, Galatians, Bithynians, Romans and Byzantines, respectively. Although geographically the region presents excellent opportunities for life, it was hardly affected at all by the significant movements of destruction and carnage in Anatolia because there are no works of affluence and civilization.

The local historian Hulusi Yazıcıoğlu (Yazıcıoğlu & Al, 1982, 33-38) lists as follows the names of Safranbolu throughout history: Dadybra, Zalifre, Borglu, Burglu, Borgulu, Borlu, Taraklı-Borlu, Taraklı, Zağfiran-Borlu, Zağfiranbolu, Zağfiran-Benderli, Zağfiranbolu, Zafranbolu and Safranbolu. Osman Turan (Turan, 1971, 219) stated that the place called Dadybra in the Byzantine sources was called Zalifre by the Seljuks and proved that the location of Dadybra, which was debated until recently, is Safranbolu.

Gümüş, Hüseyin
Çelebi District

Even though it was set forth in many books and articles that it was not an important settlement throughout history, it is known that money was minted by Dadybra in the second-third centuries A.D. (Ramsey, 1890, 193; Oaks, et al., 2001, 4: 43-44). Cramer (Cramer, 1832, 1: 238) writes that Dadybra was a patriarch settlement based on the Byzantine historians. In the official registers of Rome, it was stated regularly to be one of the 6 cities of Paphlagonia starting as of A.D. 325 (Ramsay, 1890, 196-197). Most important of all, it has always had the attribute of being a strategic point due to the fact that it is at the junction of the secondary caravan roads connecting Central Anatolia to the Black Sea ports. In fact, Cahen (Cahen, 2000, 61) wrote that during the reign of Manuel Komnenos boundary fortresses were constructed in the region where Dadybra was located. Unfortunately, no detailed information could be provided, because urban archaeology studies have not been made here.

It is thought that the height called "*Kale*" (citadel) today was not what the Seljuks took after the siege of Dadybra that lasted for 4 months. In fact, the conclusion was reached that the first settlement must have been rather large (Magoulias, 1984, 475-476), from the eastern foot of Kıranköy's vineyards it descended to the Gümüş stream, to the houses belonging to the Christian subjects at Gümüş Canyon and what is more important, from the Dışkale Street located here, since it was called continuously "Dadybra Town" when describing the conquest of Dadybra. The height called "*Kale*" today must have been an inner citadel at that time where the palace of the local administrator and the buildings used by a group of security forces were located.

In 1196, after a 4-month siege, Muhiddin Mesud Shah, the ruler of the Ankara Region and son of the Seljuk Sultan Kılıç Aslan II, took possession of Dadybra by making an agreement with the Byzantine Emperor Alexios III Angelos. It is thought that the Seljuks, as was accustomed, established a simple settlement in front of the gate to the citadel that was half market and half control. Today, calling the region immediately underneath the Citadel "Below the Citadel" is significant proof of this. It is rumored that the Old Mosque (Gazi Süleyman Mosque) to the south of the Citadel was transformed from a church. The proximity of the Citadel, Mosque and the Marketplace Below the Citadel, the three important elements creating a Seljukid city, is proof that the first Seljukid settlement was here.

Today there is no architectural structure in Safranbolu that can be dated completely to the Seljukid period. Despite this, it should be accepted that the city structure of Safranbolu came from the Seljukids. It shows characteristics of a typical Seljukid city, such as the housing region that is formed with dead-end streets and established on a slope, the lack of a structured street system and squares and industry settled at the point where water leaves the city.

After Byzantium, Safranbolu was governed by the Anatolian Seljuks, Ilkhanids, Çobanoğlus, Candaroğlus and Ottomans, respectively.

There were only 16 shops at the Safranbolu Marketplace written in the records of the land registrations for taxes made in 1530. In the same context, it appears that the Gebran District, which is called Kıranköy today, was mentioned as a small settlement with 27 households. From this data, it can be considered that Safranbolu regressed up until the sixteenth century. Even the traces of leather tanning and the leather industry, which would emerge in later periods, were not found in the land registrations.

We are indebted to Hüseyin Effendi (Cinci Hodja) for the most important development that changed the destiny of Safranbolu. Hüseyin Effendi was a young student at the madrasa. He solved Sultan İbrahim's psychological problems and provided for him to obtain a prince. Subsequently, Hüseyin Effendi acquired great wealth within a short period of time with the position and opportunities provided by the Sultan. After the death of İbrahim, Hüseyin Effendi was assassinated and his fortune was distributed to the Janissaries as accession to the throne gratuities on the occasion of Sultan Mehmet IV's ascension to the throne. Along with the charitable acts of Köprülü Mehmet Pasha, who had a mosque and social complex built in Safranbolu, the rich texture of the historical city of Safranbolu today practically emerged in the seventeenth century. The new Safranbolu was formed in the canyon composed of the Akçasu stream to the east of the Citadel by moving outside of the Citadel as a typical Ottoman city.

Safranbolu, connected to the Kastamonu Sanjak (provincial subdivision) had tax revenues even higher than Kastamonu and the largest economy of the Sanjak in the eighteenth century, if the port duties of Inebolu are excluded from the evaluation. Safranbolu had to connect its success in industry and trade to a more liberal economic

Cinci Karavansarai

environment after the Celali Uprisings, due to the fact that the Ottomans were governing from the capital with the order of notables. We know that the most important element of the Safranbolu economy in the eighteenth century was the operation of caravans. This not only brought material wealth to Safranbolu, but it also brought cultural wealth as a result of the intercultural interactions. Safranbolu's second important economic activity was leather processing and the production of leather goods. We know that over 80 tanneries operated to the south of the city and that they produced very high quality leather. Safranbolu's industrial function was not only limited to the processing of leather. Very high quality *yemeni* (light, flat-heeled shoes), saddlery, packsaddles and similar products were made and had there was virtually a production line at the artisan's shops spread throughout the city and at the guild order. In fact, the processing of meat,

Kıranköy,
Misak-i Milli District

as a subsidiary product was also an important source of livelihood connected to the tanneries in Safranbolu that imported 5,600 cattle and water buffalo (Faroqhi, 1993, 273-278).

We also know that there was a very developed weaving culture in Safranbolu (Yazıcıoğlu & Al, 1982, 71-73). It was stated that there were 350 cloth-weaving looms and 120 looms for making horsecloths or feedbags of goat-hair in Safranbolu in 1923. However, the research studies carried out by the author, other than one "horsecloth/ feedbag workshop" on the western façade of Cinci Khan, a structuring reflecting the space was not determined (Yazıcıoğlu, 2001, 99). Consequently, the weaving looms must have been set up in their houses.

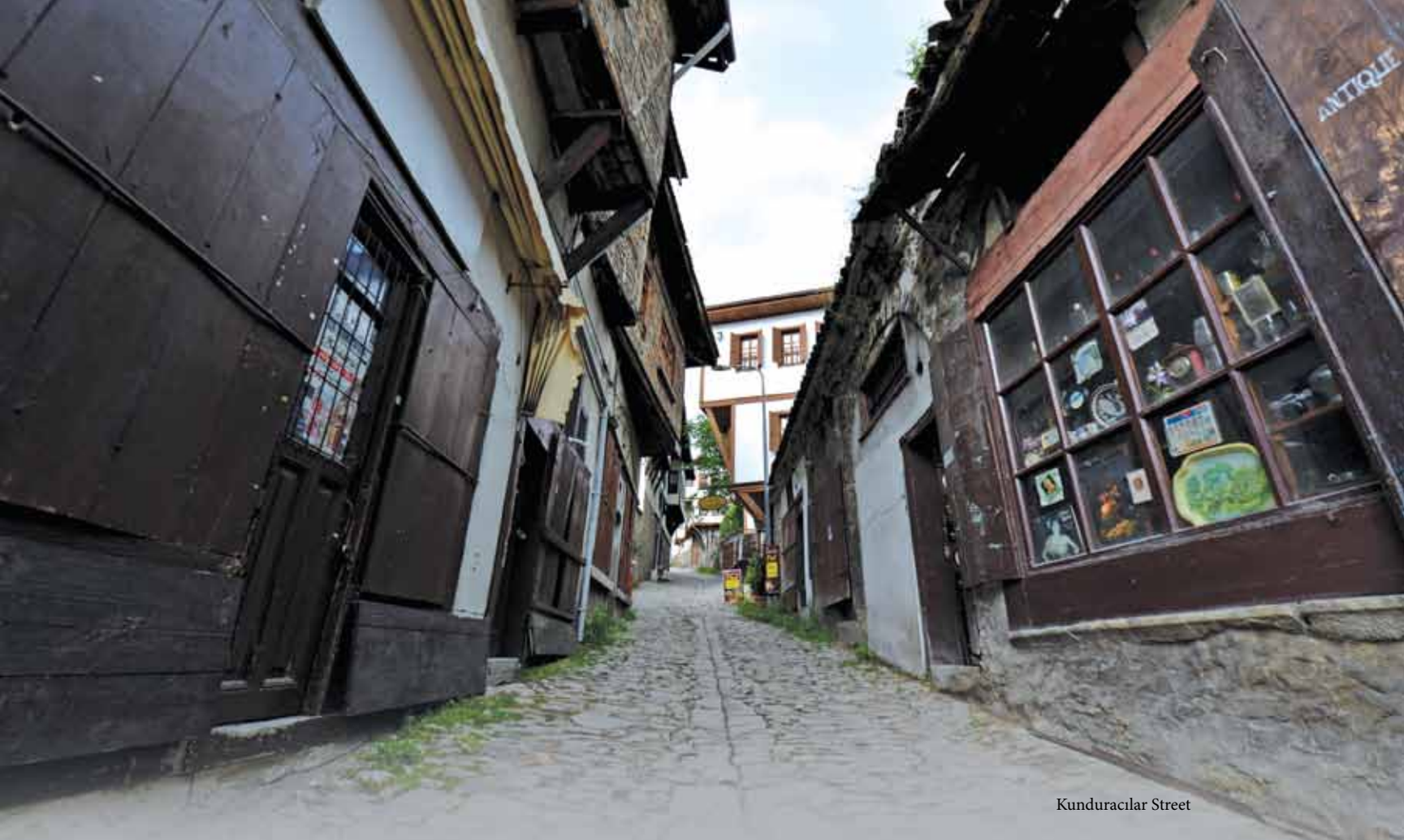
The importance of the Safranbolu Marketplace can be better understood by stating that at the end of the nineteenth century, while there was

Hükümet Street,
Kırımlılar Mansion

1 shop per 16 persons in Kastamonu, the sanjak center, this number was 1 shop per 8 persons in Safranbolu (Aktüre & Şenyapılı, 1976, 69). The economic structure of Safranbolu is completely characterized when it is stated that it was the administrative and commercial center for a region of approximately 50,000 persons. Thus, this material and cultural affluence created the influential physical structure that has remained up until the present-day. The existence of the *Bedesten* (Covered Bazaar) is proof of how developed the commercial function was in Safranbolu. The Covered Bazaar not only served the function of keeping valuable goods, at the same time, it also undertook the financing functions realized by banks today. Whereas, the Cinci Khan was not a simple caravansary. The rooms on the upper story served as offices for merchants (Aktüre & Şenyapılı, 1976). Moreover, it was stated that there were foreign merchants who engaged in interregional trade by hiring rooms at the Cinci Khan. In this context, Safranbolu was a "break-of-bulk point".

Cerasi (1999, 101) wrote that the Turks created the first country residence (suburbanization) in the world. The Bağlar District, which was formed as a result of the nomadic lifestyle of the Turkomans, has a very striking texture with the splendid summerhouses built in gardens filled with vineyards, kitchen gardens and fruit trees by the conscious use of abundant water sources.

At the beginning of the nineteenth century, Safranbolu's physical structuring reached the summit together with the Çarşı District where the Muslim population lived at the marketplace and walls, the Kıranköy District where the Greek Orthodox subjects lived and the Bağlar District where they spent their summer months.



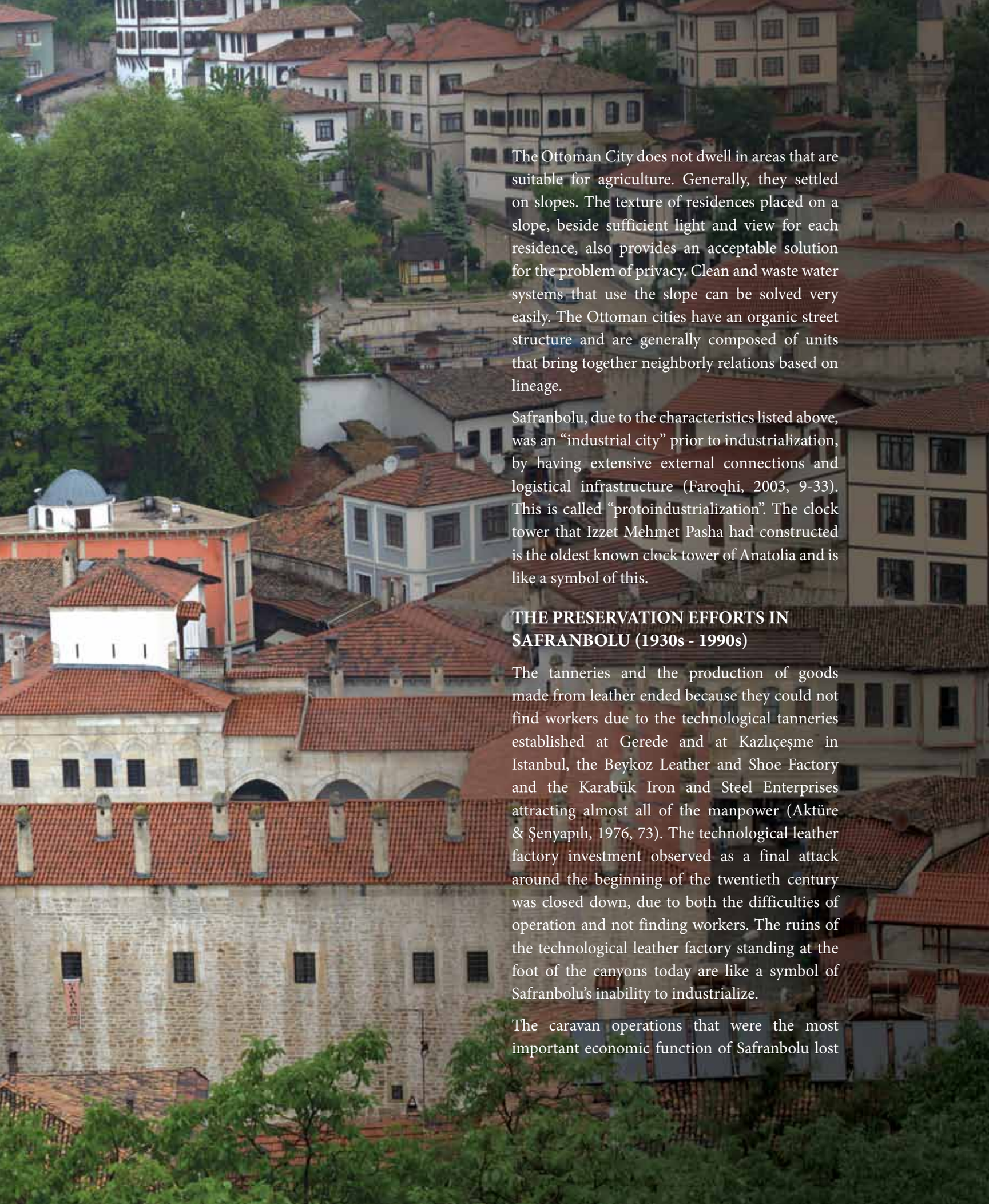
Kunduracılar Street

The spatial problem brought by settling within the canyon and solving it by placing the public structures at the exact bottom of the canyon and moreover, on top of the stream in some places is another one of the influential characteristics of the city of Safranbolu. However, the Çarşı District was formed by immediately surrounding the public structures with the single-story, one-light illumination shops at a size in which only two people could work by bringing them together according to a guild order. Generally, the name of the vocational groups settled on a specific street still live today in the names of the streets: The tanneries are positioned at the point where the Gümüş stream and the Akçasu come together and leave the city and use the water at that point. The tanneries, with these features, are one of the significant examples of a physical structuring that is environmentally friendly.

There are no squares in the Ottoman cities. The social areas in the Ottoman cities are only the mosques and courtyards as a continuation of the Islamic tradition. There were also no official offices in the Ottoman city up until the nineteenth century and the official functionaries used their own residences for work. In contrast to this, there were a significant number of buildings providing public services, such as primary schools, madrasas and dervish lodges. It is especially necessary to mention the mosque and real property that yielded an income, the watchtower, the aqueduct that brought water to the city and the water network that Ismet Mehmet Pasha from Safranbolu, who later became the Grand Vizier, had built in the eighteenth century.

What is most important is that Safranbolu displays both urban and rural features. There are the highest quality arable fields on the flat areas above the canyons where Safronbolu is located. As a natural result of this, the attribute of being half rural and half urban was also reflected in the spatial structure of the residences.

Cinci Karavansarai and
Köprülü Mehmet Pasha Mosque



The Ottoman City does not dwell in areas that are suitable for agriculture. Generally, they settled on slopes. The texture of residences placed on a slope, beside sufficient light and view for each residence, also provides an acceptable solution for the problem of privacy. Clean and waste water systems that use the slope can be solved very easily. The Ottoman cities have an organic street structure and are generally composed of units that bring together neighborly relations based on lineage.

Safranbolu, due to the characteristics listed above, was an "industrial city" prior to industrialization, by having extensive external connections and logistical infrastructure (Faroqhi, 2003, 9-33). This is called "protoindustrialization". The clock tower that Izzet Mehmet Pasha had constructed is the oldest known clock tower of Anatolia and is like a symbol of this.

THE PRESERVATION EFFORTS IN SAFRANBOLU (1930s - 1990s)

The tanneries and the production of goods made from leather ended because they could not find workers due to the technological tanneries established at Gerede and at Kazlıçeşme in Istanbul, the Beykoz Leather and Shoe Factory and the Karabük Iron and Steel Enterprises attracting almost all of the manpower (Aktüre & Şenyapılı, 1976, 73). The technological leather factory investment observed as a final attack around the beginning of the twentieth century was closed down, due to both the difficulties of operation and not finding workers. The ruins of the technological leather factory standing at the foot of the canyons today are like a symbol of Safranbolu's inability to industrialize.

The caravan operations that were the most important economic function of Safranbolu lost

all of their importance, led by the completion of the Gerede-Safranbolu Highway in 1954, the developing highway networks and the Ankara-Zonguldak railroad. The Greek-Orthodox population in Kıranköy moved to Greece starting from the 1920s. The Muslims coming from Rhodes within the scope of the exchange of population, could not get well-established in Safranbolu and migrated to other places a short time later.

The wealthy notables of Safranbolu collected their capital and work skills and migrated to large cities, led by Istanbul. At this stage, Safranbolu had shrunk to the status of only a local marketplace and administrative center (Yazıcıoğlu, 2001; Aktüre & Şenyapılı, 1976).

Shelter City (1930s - 1970s)

Finally, Safranbolu had lost its most important economic functions and consequently its capital and adult manpower and became an isolated small town. Safranbolu's yield from being an administrative center and marketplace also shrank. Only the elderly couples who could not leave Safranbolu and the girls who had not yet married remained during these years. The Safranbolu houses were just about vacant and enveloped in silence. Sometime later, the residents of Safranbolu completely abandoned the Çarşı District and starting from the 1960s, they worked at the Karabük Iron and Steel Enterprises, sold the houses to people who had money and withdrew to the Bağlar District (Aktüre & Şenyapılı, 1976, 82).

Yemeniciler's Arasta

Gümüş, Taşminare Street

Kapucu Street

Preservation Years (1970s - 1990s)

It is definite that it was the nomads who kept old Safranbolu alive, who were obliged to take shelter and who in time took possession of the houses where they resided. As was mentioned above, one of the most important reasons that the historical buildings remained almost without any deterioration up until the 1970s is the fact that the residences had both urban and rural features. This attribute, while it provided for the nomads to participate in urban life, it also provided for them not to make concessions from their rural habits.

The first sensitivity (Iller Bankası, 1968, 111) on the institutional preservation of Safranbolu came onto the agenda during the project competition that was made for the Karabük and Safranbolu Development Plans. The Karabük-Safranbolu Development Plan was made according to the proposal project bid by Gündüz Özdeş. In the project, along with preserving the administrative and commercial region features of the Çarşı District without changing anything, the surroundings and the highest quality arable fields were evaluated as new housing regions. While Özdeş gave a central function to Karabük, he designed Safranbolu more as a housing region.

The Council of Europe announced 1975 as the European Architectural Heritage Year. The Turkish Foreign Ministry authorized the Istanbul Technical University and the Institute of Architectural History and Restoration to organize Turkey's participation at the European Architectural Heritage Year. Yavuz İnce, who was aware of the values of Safranbolu at the time when he worked as an architect at the Karabük Iron and Steel Enterprises, made evaluations for a period of time with a conscious group, both in

Ottoman Room

Yörük Village,
Muradoğlu Mansiom

Safranbolu and in Karabük, and discussed how they could preserve Safranbolu.

The meeting, whose name would later be designated as "Safranbolu Architectural Values and Folklore Week", was the first one in Turkey. The meeting was held between 30 August-5 September during the same year and was an important activity for the people of Safranbolu to understand the heritage value of what they possessed. Besides, the foremost academicians of Turkey, a significant number of writers, illustrators and the upper level bureaucrats from the ministries, led by the Ministry of Culture, came to Safranbolu. The guests were received and treated with hospitality at the residences. The residents of Safranbolu hosted an unforgettable event, shared their problems and established permanent and reliable friendships.

On 23 September 1976, in a protocol made between the representatives of the Istanbul Technical University, School of Architecture and the Ministry of Culture, the task for making the Safranbolu Development Plan for Preservation was given to the Istanbul Technical University. The Safranbolu Development Plan for Preservation, which was the second plan in Turkey after Bodrum, started its plan activities with Prof. Dr. Doğan Kuban as the Project Administrator. The Official Safranbolu Preservation Decision became operational on 8 October 1978. The list of buildings that should be taken under preservation was published in the Official Gazette on 2 May 1985. The Istanbul Technical University Revolving Fund Project was started under the administration of Doğan Kuban and Metin Sözen, was completed by Ismet Okyay and was approved on 27 November 1990. Along with the plan, the Çarşı and Bağlar Districts were determined to be Urban and Natural Site Areas.

Fifteen years after the Safranbolu Architectural Values and Folklore Week, the residents of Safranbolu are in a completely different situation. The preservation decisions have been formed with a very sensitive approach, from the buildings to the green texture, to the street paving and from the materials and profiles, to the garden walls in the "Urban Regulations" prepared by Okyay. The measures that should be taken for beautifying and preserving the appearances of a large number of streets and squares have been proposed with the same sensitivity under the heading of "Arrangement Proposals".

Thus, the Safranbolu that we see today has been filtered through these processes.

The Threats Confronted by Safranbolu as a "Touristic-Historic" City (After the 1990s)

Safranbolu once again became a center of attraction and a rapid emigration has started. A new Safranbolu is being established. Especially, a large housing region has developed to the northwest of the Çarşı District and the geometrical center has shifted to Kıranköy.

The attribute of Safranbolu being a center of attraction has not slowed down with the effect of Karabük's developing economy. Finally, Safranbolu will start to receive intensive emigrants from the settlements not connected to Safranbolu, from other cultural basins, in the north, such as from Ovacuma, Abdipaşa and Ulus; Ovacık, Eskipazar and Yenice.

In the 1980s, statements against the "Official Preservation" were gaining votes in the local elections. On the other hand, the Çarşı District had completely fallen out of favor. The second owners of the houses had died and many heirs owned the residences.

Yörük Village,
Sipahioğlu Mansion

Up until the 1990s, preservation was not on the agenda of both those elected and those appointed. Attempts were made to direct the developments of the Preservation Law and the Development Plan for Preservation prepared by Okyay. In this period, three important projects realized by the Ministry of Culture changed the appearance of Safranbolu. These were the restorations of the Shoemaker's *Arasta* (the covered part of the market where shops of the same trade are built in a row), the Office of the Provincial District Governors and the improvement projects realized at the Government and Behind the *Arasta* streets. Despite the fact that years have passed since these three projects, the appearance of Safranbolu continues to brighten. The opening of the "City Historical Museum" by restoring the Historical Governmental Office that burned in 1976 was another important acquisition.

If the restoration implementations realized by a few private individuals with their own resources are not taken into consideration, then almost all of the restoration activities have been realized with the support and financing provided by the state. The restorations of almost all of the official and public buildings of Safranbolu have been completed in one way or another. Whereas, the monetary support of the state still continues.

CULTURAL TOURISM IN SAFRANBOLU

The beginning of the 1990s was the years when significant advances were realized on the path for Safranbolu becoming a touristic city. The Turkish Touring and Automobile Association restored the Havuzlu Asmazlar Residence and operate it as a hotel. The Home Pension Development Center was established during the same years, with the initiative of the Provincial District Governor Muammer Aksoy. Innovators entered into tourism by restoring some residences. The foundations for the socioeconomic status within the Çarşı District today were taken at this period. The unplanned or lack of programs of the liberal economy have dragged Safranbolu to its present-day situation. The increase in bed capacity still continues and increased 15-fold between 1997 and 2009, while the number of nights spent only increased 3-fold. What is more serious than this is the fact that the average ratio of occupancy in 2001-2009 was only 18%.

When Safranbolu started tourism, it was marketing through travel agencies. However, this was the cause of catching the mass tourism spiral even at the beginning. The dream of every hotelier is to have a bed capacity that can take a busload of 40-45 persons. As a result of this, there are enterprises formed from a minimum of 2 residence hotels with a total of 20 beds with an average of 3 beds in each room. On the other hand, the fact that Safranbolu is "a Living City", which is under serious threat, is one of the most important reasons for its being on the UNESCO World Heritage List. The structuring aimed at high density ignores the irrevocable damage to the residences (Canbulat, 2010).

Almost all of the tourists coming for cultural tourism in the world visit museums. It was very appropriate to restore the historical government office that burned and give it the function of the City Historical Museum. In contrast to this, the tanneries, which were the most important economic functions in the past of Safranbolu, are in ruins. Although industrial museums are very popular in the present-day, a leather tanning and processing museum has still not been established in Safranbolu. The fact that the New Hammam was restored recently and opened for operation is another one of the important acquisitions. Going to the hammam is a very attractive experience, especially for foreign guests.

Another deficiency of the Safranbolu Heritage Area is that it does not have a tour plan and direction signs. Consequently, the culture tourist cannot utilize completely the Safranbolu Heritage Area. Tourists overlook the Kıranköy and Bağlar Districts.

Only shoemaking has remained as a handicraft in Safranbolu (Orbaşlı, 2000, 185). Unfortunately, it is being kept alive by a single shoemaker. The efforts for developing shoemaking were not successful. The "house models" that emerged in the 1990s rapidly became "commodities" and were transformed into poor quality kitsches that were copies of the copies. There is almost no tourist who comes to Safranbolu and leaves without buying Turkish delight. The fact that Safranbolu's rich folksong tradition is kept alive by amateur musicians who come together in the evenings at the coffeehouse at the Shoemaker's *Arasta* is the sharing of perhaps the only valuable intangible cultural heritage at Safranbolu.

If the restorations and services are shaped according to the wishes and tastes of insensible tourists, then it negatively influences the sustainability of the architectural heritage (Orbaşlı, 2000, 47-51). Besides the noise, vibrations and pollution formed by automobile traffic, the disorder brought by automobiles parked haphazardly, obliterates the silent and peaceful environment, which is the right of those who tour the historical city, and practically does not permit the taking of a proper photograph of the heritage area.

THE SAFRANBOLU HERITAGE AREA

Today the Çarşı, Bağlar and Kıranköy Districts are in different situations, due to the different processes they underwent. The Bağlar District is in the residential region of the wealthy sector of not only Safranbolu, but of Karabük as well. The Kıranköy District has undergone changes in economic and physical structure, since it has remained under the area of influence of the new center. As was stated above, since shops or workshops are on the ground floors, they can be refunctioned more easily. It is the Çarşı District that is really under threat. Besides losing its functions of being the center and marketplace, it cannot join in the Safranbolu urban unity due to remaining on the walls of the city. On the other hand, the residences and tourism that share the Çarşı District do not have a positive interaction with each other. The residences in the Çarşı District have been fragmented by inheritance. They have been divided into independent sections where more than one family can reside. A significant number of the residences are vacant and neglected. Unfortunately, the work realized under the name of street improvement is only make-up for this structure.

The population of the Çarşı District is aging rapidly. The owners of the houses do not have the economic capacity to restore the houses. The prices of everything have increased due to tourism. Whereas, Safranbolu's historical bazaar that is held on Saturday is no longer economically feasible. Today the residents of Safranbolu practically do not use the Çarşı District at all, other than visiting it with their guests who come from time to time.

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Site Name	**Archaeological Site of Troy**
Year of Inscription	**1998**
Id N°	**849**
Criteria of Inscription	**(ii) (iii) (vi)**

Troy, with its 4,000 years of history, is one of the famous archaeological sites with significant remains of a Bronze Age city and a substantial fortification. The siege of Troy by Mycenaean warriors from Greece in the thirteenth century B.C., immortalized by Homer in *The Iliad*, and Virgil's *The Aeneid*, which provided and continue to provide lasting inspiration on the creative arts for over more than two millennia **Criterion (vi)**.

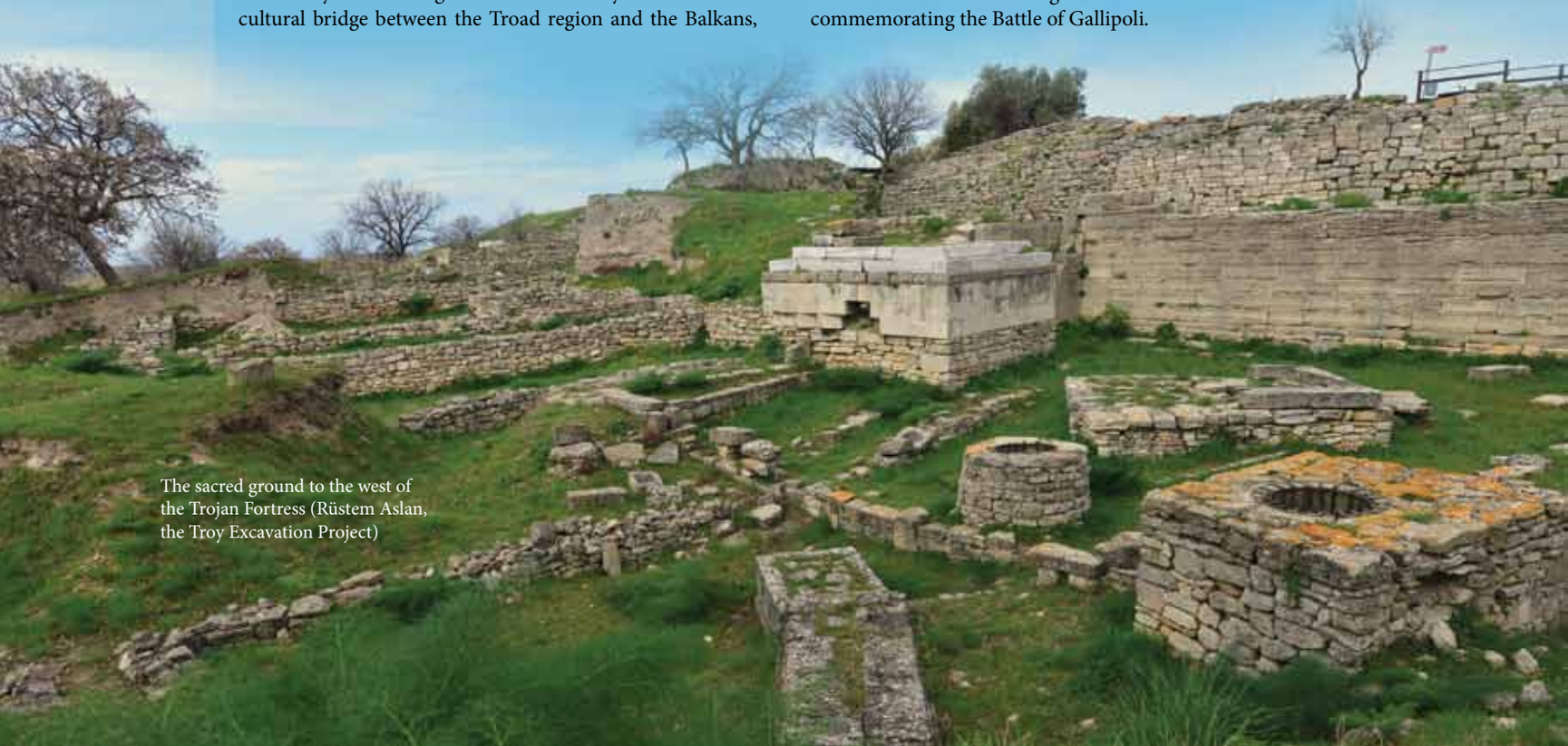
The archaeological site of Troy is of immense significance in the understanding of the development of European civilization at a critical stage in its early development. It exhibits a more than 3000-year long unbroken settlement sequence where a succession of civilizations may be seen and studied. Of special importance is the role of Troy in documenting relations between Anatolia, the civilizations of Anatolia and the burgeoning Mediterranean world **Criterion (ii).**

Troy is located on the Hisarlık tumulus, which overlooks the plain along the Turkish Aegean coast 4.8 kilometers from the southern entrance to the Dardanelles. Heinrich Schliemann undertook the first excavations at the site in 1870. It may be considered to represent the starting point for modern archaeology and of its public recognition. Research and excavations that have been conducted in the Troy and Troad region reveal that the region has been inhabited for 8000 years. Throughout this time Troy has acted as a cultural bridge between the Troad region and the Balkans, Anatolia, Aegean and Black Sea regions through migrations, occupations, trade and transmission of knowledge.

Excavations have revealed many features from all the periods of occupation in the citadel and the lower town. These include 23 sections of the defensive walls around the citadel, eleven gates, a paved stone ramp and the lower portions of five defensive bastions. Troy II and Troy VI provide characteristic examples of an ancient oriental city in an Aegean context **Criterion (iii)**. A section of the earliest wall (Troy I) survives near the south gate of the first defenses.

In the last years it has become clear that a Lower City existed south of the tumulus in all prehistoric periods reaching a size of about 30 hectares in the Late Bronze Age. Several monuments including the temple of Athena and the recently excavated sanctuary represent the Greek and Roman city Ilion at the site of Troy. Two major public buildings on the edge of the *agora* (central market place), the *odeum* (small building used for public performances of music and poetry) and the nearby *bouleuterion* (council of citizens), reflect the Roman urban organization.

The surrounding landscape contains many important archaeological and historical sites. These include prehistoric settlements and cemeteries, Hellenistic burial mounds, monumental tumuli, Greek and Roman settlements, Roman and Ottoman bridges and numerous monuments commemorating the Battle of Gallipoli.



The sacred ground to the west of the Trojan Fortress (Rüstem Aslan, the Troy Excavation Project)

Archaeological Site of Troy

Prof. Dr. Rüstem ASLAN
Çanakkale Onsekiz Mart University

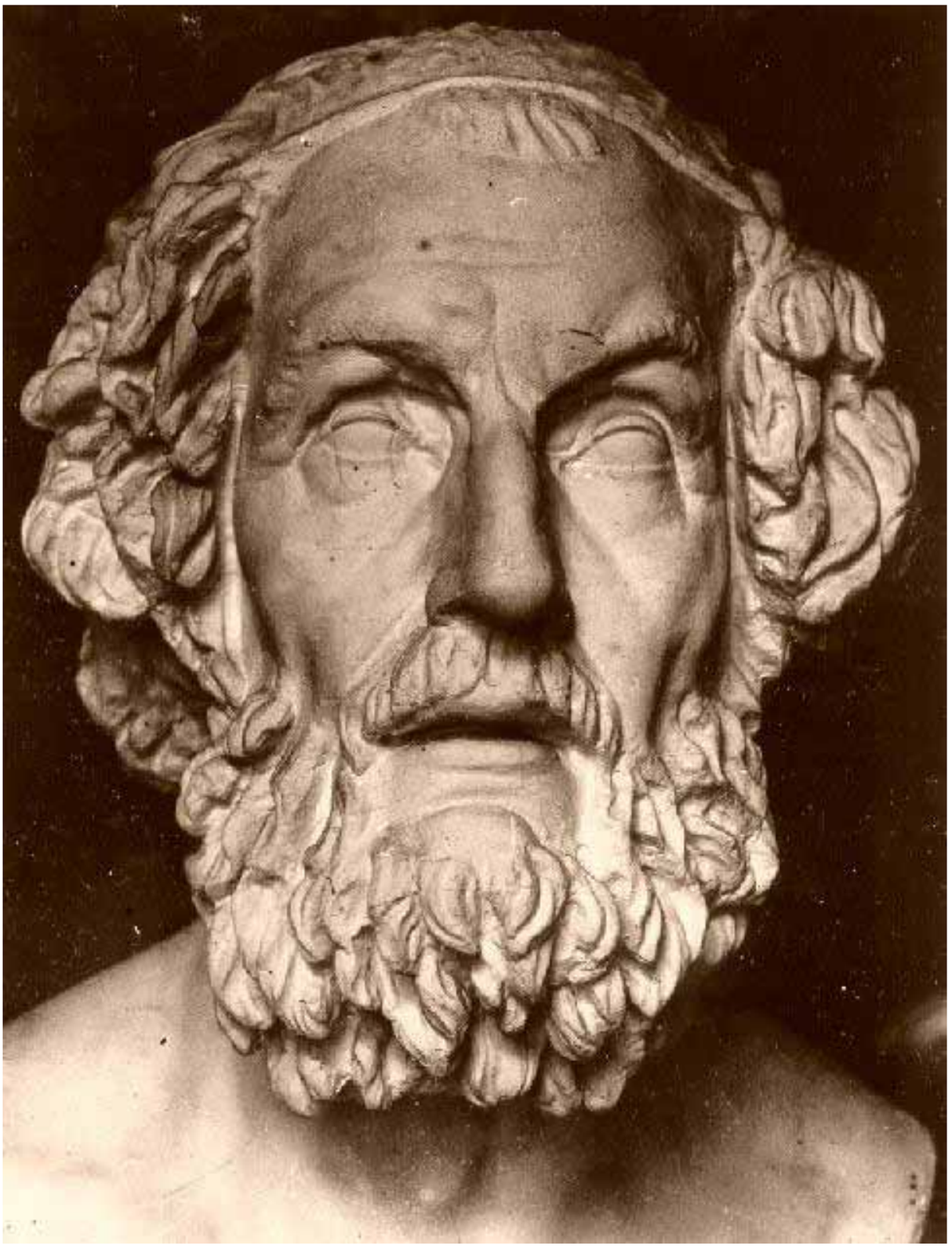
GEOGRAPHIC LOCATION

The world heritage site of Troy is located at the western end of Anatolia, on the southern entry to the Dardanelles. Known as *Troas* in the ancient period, the region today is called the Biga Peninsula. The region is located between the Eastern Mediterranean, Aegean and Marmara Seas, as well as the Asian and European continents. The heritage site is located at the foot of a plateau between the Karamenderes (known as *Skamandros* in the ancient period) valley and Dümrek (ancient *Simoeis* or *Simois*) River, 6 km from the Aegean shore and 4.5 km from the Dardanelles shore. It was considered to be strategically important from 3000 B.C. onwards (Kayan et al. 2003, 379-401). Because of its location straddling East and West, this region has been the site of settlement since prehistoric times and has been a battleground in many wars because of its strategic importance.

CULTURAL CHARACTERISTICS: HOMER AND LEGENDS

Legend has it that Paris, son of Troy's King Priam, chose the goddess Aphrodite in a beauty contest, who had promised him the love of the most beautiful woman on Earth, thus starting a long period of wars and deaths. Once the beauty contest was over, the Trojan prince Paris abducted the beautiful Helen, wife of King Menelaus of Sparta in Greece, and took her to Troy. In response, kings of the Greek land (Achaeans) laid siege to Troy with their 1000 strong flotilla of allies. The ten-year siege finally came to an end with a trick the Achaeans devised. To create the impression that they were ending the war and turning back, the Achaeans hid their ships behind the island

Location of Troy (Rüstem Aslan, the Troy Excavation Project)



A Replica of the Bust of Homer, second century B.C. (Rüstem Aslan, the Troy Excavation Project)

of *Tenedos* (Bozcaada today) and left a wooden horse before the Fortress of Troy upon Odysseus' advice, who was known to be the smartest soldier in the Achaean army. The Trojans considered the wooden horse to be a gift for the gods and took the horse into the city. Upon nightfall, the Achaean soldiers hiding inside the horse opened the doors of the city to the soldiers waiting outside and Troy was conquered. The rich and powerful Troy was plundered and the city was razed to the ground. The Greeks won a great victory, but on the return journey to their homeland, the Achaean soldiers roamed the seas for ten years. Thus, the so-called Heroic Age came to an end with a great war (Latacz, 2004, 45-74).

Historians of the Ancient Period estimate that the Trojan War took place between 1250-1135 B.C., but experts have identified many items in the legend that go back to 2000 B.C. The most significant development in this process was that *Homeros* (Homer), who was born in *Smyrna* (Izmir), collected Trojan War-related events circa the 730s B.C. and wrote the story of the city of Troy/Ilion in his epic poem the *Iliad*. However, in the *Iliad*, Homer did not cover all of the Trojan War-related events. The story of the Trojan horse, for example, is not included in the *Iliad*. The *Odyssey*, another epic poem attributed to Homer and considered to have been written some 20 years after the *Iliad*, tells the story of the events that took place after the Trojan War and the adventures that the Achaean soldiers had on their return journey. The Mykonos Vase, dated to around 670 B.C., depicts the Trojan Horse and other war scenes, indicating that details about the war were well-known in the Aegean region at that period. Other authors continued to write stories about the Trojan War in the following centuries. One of the most important of these authors was the Roman poet Virgil. His epic, the *Aeneid*

The oldest known depiction of the Trojan Horse (Rüstem Aslan, the Troy Excavation Project)

(ca. 29-19 B.C.), depicts Trojans as ancestors of the Romans, an idea that became widespread particularly from the Middle Ages onwards.

After Homer, the epic *Iliad* was copied many times and transferred from generation to generation. The oldest and the most well-preserved intact copy of the epic is the tenth century copy in Istanbul. The *Iliad* was published as a book for the first time in France in 1488. From that time onwards, it became the subject of countless studies and was treated as one of the foundational texts of European culture and literature. Researchers, however, kept questioning whether the events told in these epics actually took place and whether there really was a city called Troy (Aslan, 2014, 18-31).

TROY AND THE HITTITE EMPIRE

Documents from the Hittite Empire, which mark the beginning of recorded history in Anatolia, show that political conflicts similar to contemporary ones frequently took place on the western and eastern borders of the Empire. In this sense, relations between Troy and the Hittites offer many historical lessons. The Kingdom of Troy, which controlled part of Western Anatolia, enjoyed only a brief period of peace when their relations with the Hittites, an Anatolian superpower at the time, were peaceful. Troy, which was an Anatolian city according to cultural findings (pottery, architecture, belief systems, etc.) and as their relations with the Hittites indicate was also Anatolian for thousands of years in terms of political geography (Korfmann, 1997, 51-73). Studies on Troy's relations with the Hittites and the name used for Troy in Hittite texts started in the first quarter of the twentieth century. In efforts to map the cultural geography of the Hittites, the name *Wilusa*, in particular, posed a significant problem because it was difficult to locate. The earliest mention of Wilusa in the Hittite texts was in the context of the Great King Tudhalija I (ca. 1420-1400 B.C.). In this text, the details of the military campaign Tudhalija I organized against the *Arzawa* countries was told and the name Wilusa was also mentioned. Wilusa must have been related to the "Arzawa Countries", which fought with the Hittites during the reign of Hattusili I (ca. 1565-1540 B.C.), who lived about one hundred years before Tudhalija I. After this text was deciphered, researchers started working on identifying where the "*Arzawa Countries*" were located. The "*Arzawa countries*", such as Mira, Seha and Wilusa were first located in Western Anatolia in the 1950s. Later, John Garstang and Oliver Robert Gruney located the regional capital of *Apasas* (it is today accepted that this is the same as the late Greek *Ephesos*) between the Büyük Menderes Valley to the south and the Hermos Valley to the north. This location was independently confirmed in 1997 by Frank Starke and David Hawkins (Starke, 1997, 447-488). Thus, the question of *Wilusa*'s location finally found a satisfactory answer. According to the text on Tudhalija I's military campaign, on their return journey to Hattusa after conquering the Arzawa country and its neighbors, the king also surrounded other enemy countries who had declared war and neutralized them. It was recorded that on the way back to Hattusa, the king took some cattle together with slaves. This event was described by Tudhalija I as the destruction of the *Assuwa* countries. Researchers noticed the similarity between *Assuwa,* the Greek word *Aswia*/*Asia*, the contemporary word *Asia* and the ancient *Assos* in southern Troas. However, this is a very controversial subject. Approximately 20 different names are mentioned in the context of countries who had declared war on Tudhalija I. Those names are usually accepted to be administrative centers of various sizes in

the *Assuwa* region. The last two items on this list of names are "*Wilusija Country*" (a version of *Wilusa*) and "*Taruisa Country*". Etymologists Emil Forrer and Paul Kretschmer argued as early as 1924 that *Wilusija* / *Wilusa* was the name of the place 700 years after the Tudhalija campaign, the same as *Ilios* in the epic *Iliad*, which Homer wrote in the 730s B.C. and was known as *Wilios* before Homer. They also argued that *Troia* (written as *Troiē* in the Ionian dialect) in the epics of Homer was derived from the Hittite word *Taruisa* (pronounced as Truwisa in Hittite), *Trowija,* or *Trowisa* and refer to the same place. As was mentioned above, Garstang and Gurney accepted these claims in their 1959 study. According to findings from different disciplines (Hittitology, archaeology and Mycenaeology), especially in the last decade, the names *Ilios* and *Troiē* in the epics of Homer, who was the last representative of the Bronze Age oral tradition, are based on historical facts and events that took place in the Anatolia of the second millennium B.C. We learn about the role played by Wilusa in the history of the Hittites from the *Alaksandu or Alaksandus Treaty*, which was discovered in 1907, published in 1920 and interpreted from 1922 to 1924 (Beckman, 1999, 245-295). This treaty was made in 1280 B.C. between the Great King Muwattalli II of the Hittite Empire (ca. 1290-1272 B.C.) and King Alaksandu/s of Wilusa. The contents of this agreement also shed light on the history of Hittite-Wilusa relations. The agreement consists of 21 paragraphs and refers to the king of Wilusa as *Alaksandu* 23 times, also mentioning that he

A picture of Troy and its surroundings taken from the south (Rüstem Aslan, the Troy Excavation Project)

was the successor of *Kukkuni*. This King *Kukkuni* of *Wilusa* was a friend of Muwattalli's grandfather, the Great King Suppiluliuma I (ca. 1355-1320 B.C.) and the two exchanged ambassadors. Suppiluliuma I was also the great-grandson of the Great King Tudhalija I (ca. 1420-1400 B.C.) of the Hittite Empire. He was referred to as "a friend of the Wilusa country, who received many ambassadors from Wilusa".

If the Alaksandu/s Treaty was made in 1280 B.C., then this means that friendly relations between the Kingdom of Hattusa and Wilusa country started 140 years prior to the treaty. Another indicator of the long history of good relations is the honorific title of *labarna*, which dates back to the pre-1600 B.C. period in the history of the Hittites. Thus, as of the date of the *Alaksandu/s Treaty*, the Hittites and Wilusa country had a history of peaceful relations for 320 years (Beckman, 1999, 218-236). Tablets in the Hittite archives show that kings in Hattusa, the capital city of the Hittite Empire, wanted to take all of the countries in Southern and Western Anatolia under their control, either by war or by treaty. They had reached this goal to some extent, but were resisted by kings in Western Anatolia. When this happened, the king usually sent a commander to re-establish control and his authority. The names of many Western Anatolian kingdoms have been mentioned in this context. Wilusija or Wilusa Country was one of these kingdoms. Beyond these kingdoms to the west, there was the *Ahhija* or *Ahhijawa Empire* in the overseas region. Texts indicate that the king of this empire was an important one and was considered to be equal with the Great King of the Hittites. For many years, researchers thought that the name *Ahhijawa* was identical to the Greek name *Akhai(w)oi*. Homer uses the word *Akhaio* frequently to describe the Greeks. Accordingly, Ahhijawa may be the Greek Empire or the Great Mycenaean Empire. Although it is problematic from an etymological point of view, many researchers accept that *Ahhijawa* and *Akhai(w)oi* are identical. In 2000 B.C., it would have been almost impossible for an overseas empire to the southwest to be anything other than the Mycenaeans. What is uncertain, however, was whether the said Empire was centered on an island, such as Rhodes, on the Greek mainland, at Mycenae, or at Thebes.

According to the treaty made in 1280 B.C. between King Alaksandu/s of Wilusa/Ilios/Troia and the Hittite King Muwattalli II, what Alaksandu/s was required to do was different from what was asked of the principalities in Western Anatolia and Northern Syria. With this treaty, Wilusa became a Hittite vassal state and was incorporated into the Hittite Empire. Incorporation into the Hittite Empire provided Wilusa with internal stability and external protection. A couple of years after this treaty, the famous Battle of Kadesh occurred between the Hittite King Muwattalli II and Egyptian King Ramses II, which was won by the Hittites. Egyptian texts also mention the city of *Dardany -Dardanos-* (in the Troas region, the main settlement in Troy according to mythology) that fought alongside the Hittites with their 25 war chariots. As per the treaty they made, the Kingdom of Troy fought on the side of Anatolia in the Anatolian-Egyptian war (Latacz, 2004, 214-238).

RESEARCH HISTORY

The city of Troy, the setting for Homer's epics, is located on the Asian shore of the Dardanelles Strait, opposite the Gallipoli Peninsula. Residents of the Classical City of Ilon, located at the western end of a plateau approximately 5 km from the coast, called their city Troy from the eighth century B.C. onwards. This city was destroyed in a powerful earthquake around 500 B.C. and

Hisarlık Hill (Rüstem Aslan, the Troy Excavation Project)

deserted. However, the name Troy remained in circulation in the region. In the Middle Ages, travelers who visited the region thought that they spotted the ruins of Troy at different points along the coast. However, travelers were more critical about the location of Troy in the seventeenth century. Some of them claimed Troy was located inland and started examining inland areas. The first discovery regarding the location of Troy was made by Jean Baptiste LeChevalier in 1784 during a study conducted by a French team in the northeast section of the Aegean region. This study claimed that the ancient settlement found on the Ballıdağ Hill at the end of the Trojan Plain, about 15 km southeast of Hisarlık and above the Pınarbaşı Village, was the ancient city of Troy. LeChevalier thought that the river below this hill, which faced the Trojan Plain, islands and the Dardanelles Strait, was the Skamandros River, the stream created by the Kırkközler spring was the Simoeis or Simois River and the four tumuli on the hill (grave hill) were tombs for the heroes of the Trojan War. Events related in the epic *Iliad* were thus thought to have been confirmed by topography. This theory was widely accepted for about 100 years. In 1793, however, engineer Franz Kauffer discovered another settlement on a hill called *Hisarlık* or *Asarlık* in Turkish (Aslan, 2014, 18-23). In 1801, mineralogist Edward Daniel Clarke of Cambridge University, after examining the coins and inscriptions found on the hill, identified the place as the classical city of Ilion. Following this discovery, it was usually accepted that Hisarlık Hill was the location of the classical city of Ilion and Homer's Troy was located in Pınarbaşı at Ballıdağ. Some researchers, however, were critical of this view. The British researcher Charles MacLaren, in an article first published in 1820, argued that the stream below the Pınarbaşı village could not be the Skamandros mentioned by Homer in the *Iliad*, because Homer described Troy/Ilion as being between two rivers and the only place fitting this description was the Hisarlık Hill. According to this

Cutting edge archaeological techniques (Rüstem Aslan, the Troy Excavation Project)

Ballıdağ Hill near the Pınarbaşı Village (Rüstem Aslan, the Troy Excavation Project)

view, the classical city of Ilion and Homer's Troy are located at the same place. The fact that two names, Troy and Ilion, were used in Homer's epics to refer to the city, also supports this view. MacLaren later developed this idea further and published a book in 1863 detailing his views on the subject (Easton, 1994, 221-243). Frank Calvert (1828-1908), a member of the Calvert family residing at Çanakkale, knew about MacLaren's ideas and had excavations conducted in 1863 and 1865 on the land they owned at Hisarlık Hill. The results of the Calvert excavation showed multiple strata from different periods, in support of MacLaren's views, but Calvert did not have the financial means to conduct more comprehensive excavations. Frank Calvert wrote a letter in 1865 to Charles Thomas Newton, who was director of the British Museum at the time, saying that Hisarlık Hill could be the site of Troy and if assisted, he could prove this by undertaking a comprehensive excavation, but he did not receive a positive response. At this critical juncture, Heinrich Schliemann (1822-1890), a wealthy German businessman, inadvertently met with Frank Calvert at Çanakkale (Allen, 1999, 84-88).

HISTORY OF EXCAVATIONS

Heinrich Schliemann, who was not aware of MacLaren's Hisarlık/Troy thesis, conducted a weeks-long excavation at Ballıdağ in Pınarbaşı in 1868, with the hope of finding Troy. However, he was not happy with the findings. When he missed the ship leaving from Çanakkale to Athens, he had to spend two days at Çanakkale and that was how he met Frank Calvert. Calvert told Schliemann about the Hisarlık Hill and his own excavations and introduced him to MacLaren's thesis and studies. Schliemann was persuaded by what he heard and decided to conduct an excavation at

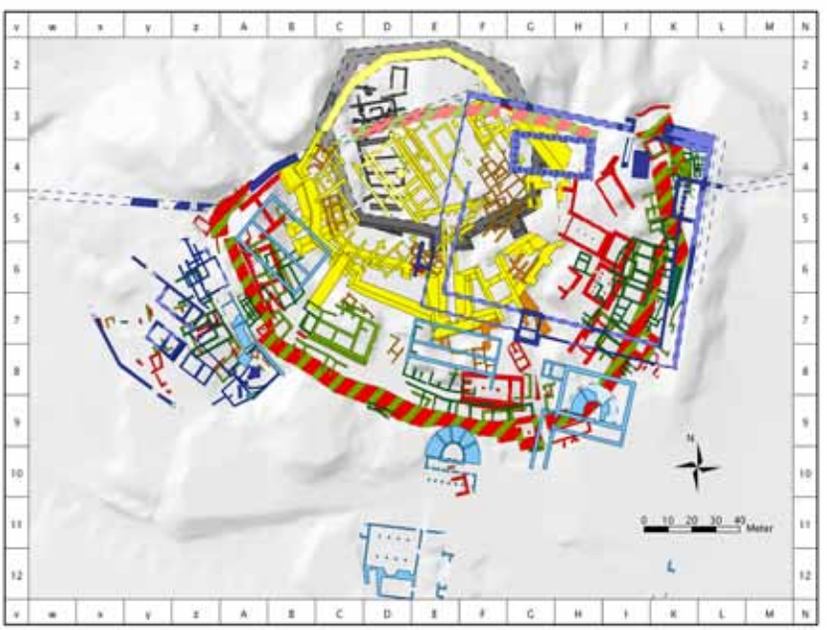
Heinrich Schliemann, Frank Calvert, Osman Hamdi Bey and experts during a meeting at Hisarlık/ Troy in 1890 (Rüstem Aslan, the Troy Excavation Project)

Hisarlık Hill. Schliemann submitted an account of his travels in Greece and Troas as a PhD dissertation at the Rostock University in 1869 and claimed that he had discovered Troy on his own. In 1870, Schliemann visited the region one more time to conduct excavations, this time as a historian/archaeologist with a PhD. Excavation work started at the Hisarlık Hill, but was later suspended, because he did not have the necessary permits and the owner of the property lodged a complaint against him. Permits were granted after great efforts and the real excavation work started in 1871 and continued, with intervals, until 1890 (1871-73; 1878-1879; 1882; 1890). The treasure Schliemann found in 1873 and he named "Priam's Treasure," were a great sensation at the time, but he misdated the items by about 1200 years. Schliemann first smuggled the treasure to Athens and then to Germany. Items of the treasure were taken to Russia as war spoils at the end of World War II and are still on display at the Pushkin Museum in Moscow (Easton, 1994, 221-227).

Following Schliemann's death, further excavations were conducted between 1893 and 1894 by the German architect and archaeologist Wilhelm Dörpfeld (1853-1940), a friend of Schliemann's. After a long interval, American archaeologist Carl Willliam Blegen (1887-1971) conducted excavations at the site of Troy between 1932 and 1938. With his publications in later years, Blegen laid the foundations for modern Troy-centered Aegean archaeology. The ongoing excavation work, which resumed after a 50-year period, was conducted by Manfred Osman Korfmann of Tübingen University until his death in 2005. From 2013 onwards, excavation at Troy has been led by Prof. Dr. Rüstem Aslan of the Çanakkale Onsekiz Mart University, on behalf of the Turkish Ministry of Culture and Tourism.

RUINS AT THE HERITAGE SITE OF TROY

Troy was a site of continuous settlement for 3000 years, because it was located at the strategically important intersection between two continents (Asia and Europe) and two seas (Black Sea and Aegean Sea). As is typical in many parts of Anatolia, houses were made of adobe. Many layers of destruction were found in the excavations caused by fires, wars and earthquakes. Since adobe shatters easily and is not reusable, old layers were smoothed over and new structures were built over them during the reconstruction of a destroyed building. Consequently, a continuously increasing artificial mound reaching as high as 16 meters was formed over many years (Korfmann, 2013, 72-110). The excavations so far have unearthed ten vertically stacked main settlements (cities) and hundreds of construction phases. Initially, the settlement was on the coast. As a result of sediments carried and deposited by two rivers (Karamenderes – Dümrek Stream), the Trojan Plain was created and by the end of the Late Bronze Age, the city had lost its geopolitical significance. From the eighth century onwards, the city became a sacred place, thanks to Homer's epics. The lowest seven layers of settlement at Troy (Troy I-Troy VII, from the Early Bronze Age to Early Iron Age) consist of the ruins of more than 50 phases of construction. Following these layers are the ruins dated to ancient Greece (Troy VIII),



Settlement plan from 3000 B.C. to 500 A.D. and different architectural phases (Rüstem Aslan, the Troy Excavation Project)

Reconstruction of the nine different cities at the site of Troy (Rüstem Aslan, the Troy Excavation Project)

the Roman city of Ilion (Troy IX) and finally, the Byzantine settlement (Troy X).

The Troy I (2990-2550 B.C.) settlement was more of a village, but it had a strong defense system, which underwent multiple repairs. The settlement consisted of rectangular buildings with stone foundations and adobe walls, adjacent to one another. During the phase of Troy II (2550-2250 B.C.), a more magnificent fortress settlement was built. Troy II was a rich city with a wide ramp and high towers. Large *megaron*s (rectangular buildings with an anteroom and a main room) were first built in this period. The first use of a fast potter's wheel also dates back to this period. All 23 of the treasure finds, including those found and smuggled by Schliemann in 1873, have been dated back to this period of urban settlement. There are also many archaeological finds indicating long-distance trade. Traces of destruction by three large fires were discovered in the Troy II layer. A lower urban settlement outside the fortress emerged for the first time in this period. Troy III (2250-2200 B.C.) has many similarities with Troy II. In this period, houses were built closer to each other. However, there are also indicators that living conditions became harsher towards the end of this period. This settlement came to an end following a large fire. Troy IV/V (2200-1730 B.C.) was an Anatolian type of settlement. In the early stages of this period of settlement (Troy IV), living conditions have changed, as evidenced by the sudden increase in the share of game animals in the overall diet. This city was also destroyed by a great fire. Troy VI (1730-1300 B.C.) is also known as Homer's Troy (Ilion/Wilusa). In this period, magnificent castles and palaces were built, the ruins of which are still visible. The

Troy in the Roman Age (Rüstem Aslan, the Troy Excavation Project)

Schliemann's Trench in present-day Troy (Rüstem Aslan, the Troy Excavation Project)

lower city was surrounded by a defensive ditch and a defensive wall in the Troy VI period. This settlement was an important trading center between the Hittite Empire in Anatolia and the Mycenaean Empire in Greece that can be dated back to the Late Bronze Age on the basis of archaeological finds and architecture. The Troy VII-a settlement (1300-1180 B.C.) emerged as a

The Eastern Fortress and City Gates at Troy VI, also known as Homer's Troy (Rüstem Aslan, the Troy Excavation Project)

result of the reconstruction of the city following its destruction by an earthquake. The walls of the fortress were fortified by towers in this period. The city had an estimated 6000 residents and according to the archaeological finds, it was destroyed in circa 1180 B.C. by a disaster, most possibly a war (possible Trojan War). Troy VIIb1 (1180-1130 B.C.), also known as the period of

Reconstruction of Homer's Troy (1700-1200 B.C.) (Rüstem Aslan, the Troy Excavation Project)

transition to the Iron Age was not very different culturally, but experienced a great decline in the quality of both architecture and pottery. In the Troy VIIb2 period (1130-950 B.C.) that followed, some new cultural elements from the Northeast Balkans and Western Black Sea were observed. This period also marks the beginning of the Iron Age. This phase of settlement was destroyed in a large fire and was followed by an interval (Dark Ages) from 950 B.C. to 720 B.C. Troy VII (720-85 B.C.) is also known as Archaic or Hellenistic Troy. The Greeks who arrived at Hisarlık Hill during this period saw this place as the sacred city of Troy (Ilion) mentioned in Homer's epics and transformed the settlement into a rich city with temples and sacred areas. The sacred nature of Troy/Ilion reached its apex during the Roman period, also known as Troy IX (85 B.C.-500 A.D.). Many Roman commanders visited the city and many large structures were built during this period, such as the magnificent Athena Temple and the Great Amphitheater. The city was completely destroyed by two consecutive earthquakes during the 500s. (Rose, 2013, 240-268). The first traces of settlement after the earthquakes date back to the twelfth century. This settlement, also known as Troy X (twelfth century-thirteenth century A.D.), came to an end when the region was captured by the Ottomans at the end of the fourteenth century. Although it was not completely forgotten that Troy was in this region, knowledge of the exact location of the city was gradually lost (Korfmann, 2013, 28-31).

The Southern Gate at Troy VI, stone paved road and steles in front of the Fortress Gate (Rüstem Aslan, the Troy Excavation Project)

THE LOST TREASURE: "PRIAM'S TREASURE"

The treasures, which are among the most important artifacts excavated from Troy, have been the subject of many studies during the 130 years after the discovery of Troy. Many people, considering the contradictions in Schliemann's writings, did not believe his account. However, Prof. Korfmann found that Treasure A, the so-called "Priam's Treasure", was right in front of the walls of Troy II, at the same level as the visible upper part of the wall. The treasure was inside a stone structure, some sort of a stone vault. It was buried under a thick layer of fire debris. Schliemann did not know about the city wall when he discovered the treasure on 31 May 1873 and thought that the large, multi-room structure he found was part of Priam's Palace (Easton, 2002, 84-88).

Today we know that the treasure was inside an old tower dated back to the period of Troy II (2500 B.C.) and this place was later completely walled over during the construction of the stone ramp. Schliemann mistook Troy II for Homer's Troy / Ilias for which he was looking, because of the layer of fire and the stone ramp that he thought was the "Skaia Gate" and thereby missing his target by 1250 years. Schliemann realized that he had made a mistake in 1890, the very last year of his life (Easton, 2002, 245-251).

Schliemann took the treasure, first to Greece, and then to Germany. The Ottoman Empire brought charges against Schliemann and in the

hearing held in Paris, Schliemann was sentenced to pay a heavy fine. The Ottoman Empire made many efforts to get the treasure back (Aslan and Sönmez 2013, 137-141), but upon realization that the efforts were futile, it settled the case in return for fifty thousand gold Francs. Most of the treasure was smuggled from Germany to Moscow and to St. Petersburg after World War II. Today, pieces from the "Treasure of Troy" are found at nine different museums in seven different cities around the world, with the largest collection being on display at the Pushkin Museum in Moscow. Some pieces of the treasure were brought from the United States to Turkey in 2012 following persistent efforts by the Turkish Ministry of Culture and Tourism.

THE SACRED TROY: TRAVELERS, SOLDIERS AND POLITICIANS

There was no new settlement for a long time after the Troy/Ilion settlement was plundered and destroyed in 1180. Greeks started establishing trading colonies in distant regions during the period of increasing commercial activity in the

Palace Structure from Troy VI, 1893
(Rüstem Aslan, the Troy Excavation Project)

Palace Structure from Troy VI, 1987 (Rüstem Aslan, the Troy Excavation Project)

Palace Structure from Troy VI, 2015 (Rüstem Aslan, the Troy Excavation Project)

entire Mediterranean from the eighth century onwards. It was during this period that they came to Hisarlık Hill (Troy/Ilion), where ruins of the Late Bronze Age were visible and they treated this place as a sacred site of settlement. After this period, Troy became a center of political and military encounter, integration and conflict between East and West. As a result, many important historical persons came to visit Troy. The Persian King Xerxes visited Troy in 480 B.C. and Alexander the Great visited the city in 334 B.C. Other Roman Emperors including Hadrian and Augustus also visited the city and made offers to the gods on behalf of heroes. In 1462, Mehmed the Conqueror visited the city and called attention to the historical significance of the site. Mehmed the Conqueror's visit to Troy has been narrated in a book on Mehmed's military campaigns by Michael Critobulus from *Imbros* (Gökçeada), who was the official historian of the palace.

RESTORATION AND PRESERVATION EFFORTS AT TROY

Ideas and perspectives on the preservation and presentation of archaeological findings and heritage sites have changed from the first excavations by Frank Calvert in 1863 to the present-day. Today, there is a mutual interaction between tourism and archaeology, with positive and negative effects on both. The excavation resumed in 1988 by Manfred Osman Korfmann prioritized preserving the ruins, whether newly excavated or found earlier, in their "ideal" form and presenting them to visitors in this manner (Aslan, 2010b, 175-182).

The emphasis between 1988 and 1991 was on the preservation of the ruins unearthed during the Schliemann excavations. In this context, first, the "Schliemann Cut" was cleaned and measures were taken for the preservation of the house foundations in this area dating from the Troy I period. The eastern profile of the north-south cut, which used to keep collapsing after rain, was fortified with an abode wall. This prevented a possible collapse of the *megaron* structures from Troy II found in the upper layers, together with the profile. In addition, the visitors' trail that passed through this area and continued onto the ramp of Troy II was rerouted. The new visitors' trail was constructed out of wood and passed over the city walls of Troy I and Troy II. This has prevented, at least partially, the damage done to the prehistoric walls of the mound by visitors walking on them. Later, information boards were placed at the observation points along the visitors' trail, describing and explaining the heritage site to visitors in three languages (Turkish, English and German). After these "emergency measures" at the heritage site, which had become a desolate place following Blegen's excavations due to neglect and lack of interest, a wider preservation and restoration plan was put into action, one that covered the entire heritage site. To this end, all architectural ruins at the heritage site were documented using three- dimensional mapping. The complex architectural layers and phases at Troy were re-drawn in the form of "models." First, a 1:200 scale plan of the Fortress of Troy was prepared, followed by a 1:500 scale plan of the lower city and the conservation site around the city. The preservation of the architectural ruins at the entire site, their presentation, visitors' trails, the refilling of some areas and other measures to be taken were put together in a single, holistic plan with these models of the heritage site.

Some of the walls that are not very significant for the history and chronology of the heritage site were properly buried in order to preserve them for

Ramp and City Gate at Troy II, 1873 (Rüstem Aslan, the Troy Excavation Project)

Ramp and City Gate at Troy II, 1887 (Rüstem Aslan, the Troy Excavation Project)

Ramp and City Gate at Troy II, 2015
(Rüstem Aslan, the Troy Excavation Project)

Columns near
Odeion (Troy IX)

City Walls of Homer's Troy (Troy VI)
(Rüstem Aslan, the Troy Excavation Project)

future generations. Various information boards, similar to those used in museums, were installed to explain the ruins at the heritage site. The 12 x 12 km area surrounding the archaeological site of Troy was declared a Historical National Park in 1996 and the archaeological site of Troy was declared a World Heritage site by the UNESCO in 1998, increasing the archaeological, historical and touristic significance of the site. However, a major problem was that the ruins, which cover a period from 3000 B.C. to the fifth century A.D., were underwhelming for tourists compared to other archaeological sites. The wooden walkway built during the Korfmann excavations, directional signs and information boards in three languages with pictures and reconstructed figures on them made a positive impact on the perception of the site (Aslan, 2010a, 82). Construction work has already started for the Museum of Troy, which is planned to be opened in 2016-2017. The Museum, built by the Ministry of Culture and Tourism, will offer a holistic presentation of the finds from the site and is expected to make a positive and lasting impact on the perception of Troy and the heritage site.

Excavation, restoration, preservation and landscaping work at the heritage site and publication of the findings are currently being undertaken by an international team. Excavation of the defensive systems and palace structures has resumed at Troy IV, also known as Homer's Troy. The international effort, led by Prof. Dr. Rüstem Aslan from 2014 onwards, focuses on the prehistoric fortress and aims to provide more accurate answers to some of the chronological questions that emerged in the excavations during the past 25 years. Efforts are also under way to publish findings and excavation results from the 1987-2012 period (Pernicka et al., 2014, 10).

The Eastern Wall and City Gate after the 1893 Dörpfeld Excavations (Rüstem Aslan, the Troy Excavation Project)

The Eastern Wall and City Gate at Troy VI, 1987 (Rüstem Aslan, the Troy Excavation Project)

The Eastern Wall and City Gate at Troy VI,
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Site Name	**Selimiye Mosque and its Social Complex**
Year of Inscription	**2011**
Id N°	**1366**
Criteria of Inscription	**(i) (iv)**

Dominating the skyline of Edirne, the former capital of the Ottoman Empire, the Selimiye Mosque and its Social Complex commissioned by Selim II is the ultimate architectural expression by Architect Sinan. The imposing mosque ascending to its single great dome with four soaring slender minarets, spectacularly decorated interior space, manuscript library, meticulous craftsmanship, brilliant Iznik tiles and marble courtyard together with its associated educational institutions, outer courtyard and covered bazaar, represent the apogee of an art form and the pious benefaction of sixteenth century imperial Islam. The architectural composition of the Selimiye Mosque and its Social Complex in its dominant location represents the culmination of the great body of work by Sinan, the most outstanding architect of the Ottoman Empire **Criterion (i)**, recognized by himself as his masterpiece.

The single great dome supported by eight pillars has a diameter of 31.5 meters over a prayer space of 45 meters x 36 meters and with its four soaring minarets, it dominates the city skyline. The innovative structural design allowed numerous windows creating an extraordinarily illuminated interior.

The Selimiye Mosque with its cupola, spatial concept, architectural and technological ensemble and location crowning the cityscape, illustrates a significant stage in human history **Criterion (iv)** and the apogee of the Ottoman Empire. The interior decoration using Iznik tiles from the peak period of their production testifies to a great art form never to be excelled in this medium. The mosque with its charitable appendages represents the most harmonious expression ever achieved by the *külliye*, this most unusual Ottoman type of complex.

Exterior view of
Selimiye Mosque

Selimiye Mosque and its Social Complex

Assist. Prof. Dr. Timur KAPROL
Trakya University
Yavuz GÜNER
Trakya University
Assist. Prof. Dr. Sennur AKANSEL
Trakya University

> **a colossal building standing in space between heaven and earth**
> *Usul-i Mi'mari-i Osmani*

Edirne was a small Thracian settlement when it was transformed into a garrison town with a fortress during the eastern campaign of the Roman Emperor Hadrian between A.D. 123 and 127. Especially as of the third century, the feature of being a military camp changed with the increase in public buildings, understood from the depictions on coins, but that are not extant today. Although Edirne was transformed into a city, a basic change was not observed in its spatial structure and it did not spread outside of the fortress due to the political formation of the region throughout the entire Middle Ages. After the conquest of Edirne by the Ottomans in 1361, connected to new conditions, the focuses of the new city were established by exceeding the boundaries of the Byzantine and Roman city within a short period of time. No doubt, this change does not have only a quantitative meaning. There was a basic change in the urban space construct due to a change in the socioeconomic structure of the city.

The city was constructed starting with the reign of Sultan Murat I, continued during the reigns of Sultan Beyazıt I and Sultan Mehmet I and actually expanded with the monumental works of art built during the reign of Sultan Murat II and acquired a Turkish-Islamic character. The boundaries of Ottoman Edirne, shaped around the public kitchen and the masjid, were determined in the first half of the fifteenth century. Edirne, with the distinction of being the capital, was adorned with a large number of works of art and close to the focus of the city defined as the Eski Cami and Bedesten (Covered Bazaar), the Üç Şerefeli Cami and its Complex reflected the excitement of the Early Period Ottoman Architecture. No doubt, the reason why Edirne has such a privileged place within all the Ottoman cities is that besides the early period examples mentioned, it has the Selimiye Mosque and Complex, which are the most important works of art of the classical period of Ottoman architecture. Edirne draws attention

Exterior view of the Dome

as a museum city where the development of Ottoman Architecture can be followed to a great extent.

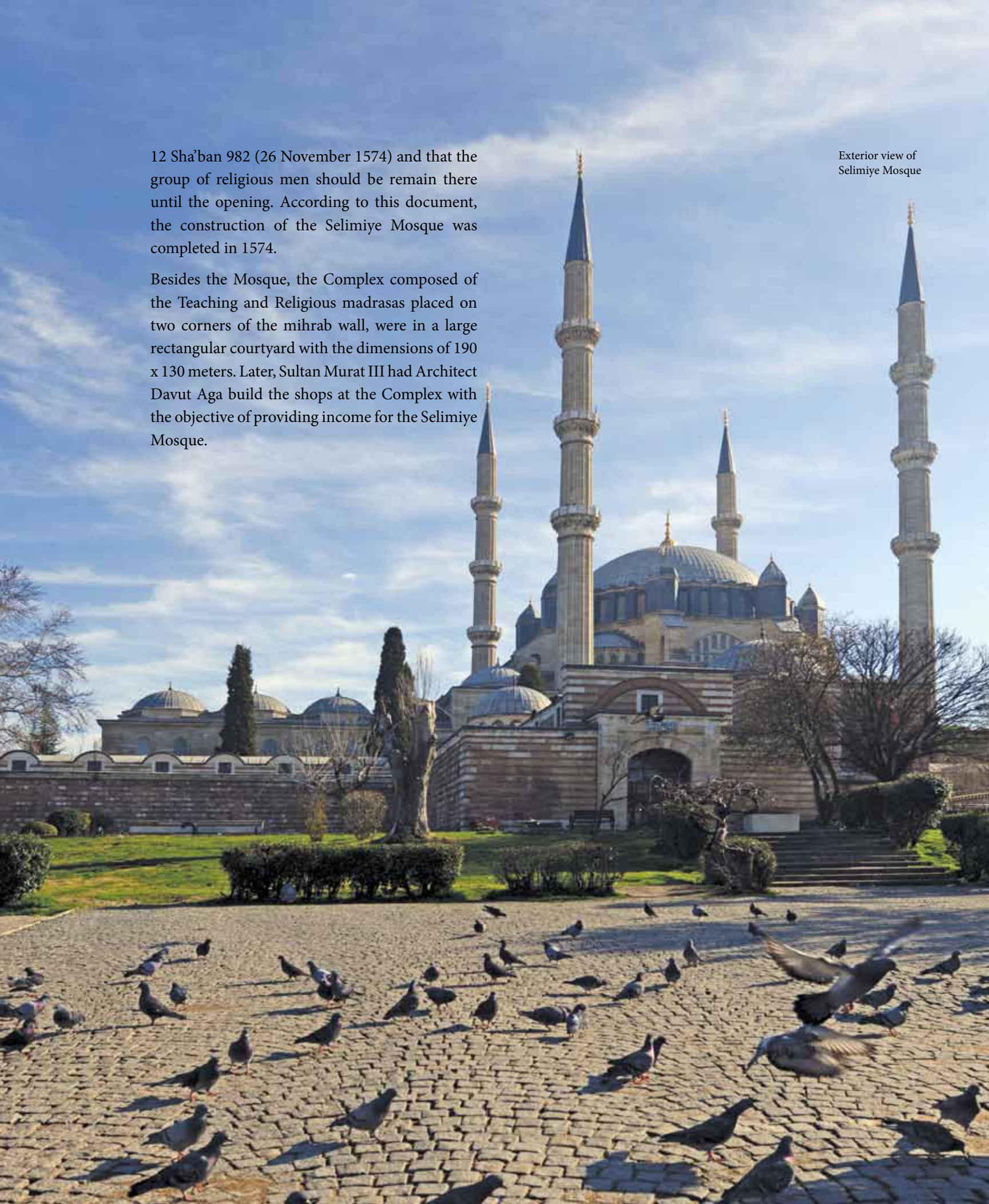
BRIEF HISTORY

The construction of monumental structures that show the strength and wealth of the state is a traditional approach for many cultural regions as well as for the Ottoman Empire. When Sultan Selim II ascended the throne in 1566, by following the tradition, he requested that a magnificent Great Mosque should be constructed in Edirne.

According to the inscription on the portal of the courtyard with the gallery of the Mosque, written by Poet Sofi-zade Dai Çelebi from Edirne, it was constructed between the years of A.H. 976-982 (A.D. 1568-1574). There is information about the date of construction in the correspondence of the period. In a command written by the Council of State dated 3 Shawwal 975 (1 April 1568) to the commander-in-chief of the Janissaries, it was stated that the construction of the mosque was continuing and it was requested that new workers be sent to the construction by selecting them from the Janissary conscript boys. It is known that Selim II went to Edirne in July 1567 and that he left Edirne on 26 April 1568. When the period that Selim II was in Edirne and the command written from the Council of State are taken into consideration, it can be thought that the decision for the construction of the mosque was made in this period and that the base laying in 1568 was made with the personal participation of the Sultan. In a command written by Selim II to the *Edirne Kadı* (Judge) close to the completion of the mosque construction, he requested that the mosque be opened at the Friday prayers on

12 Sha'ban 982 (26 November 1574) and that the group of religious men should be remain there until the opening. According to this document, the construction of the Selimiye Mosque was completed in 1574.

Besides the Mosque, the Complex composed of the Teaching and Religious madrasas placed on two corners of the mihrab wall, were in a large rectangular courtyard with the dimensions of 190 x 130 meters. Later, Sultan Murat III had Architect Davut Aga build the shops at the Complex with the objective of providing income for the Selimiye Mosque.



Exterior view of
Selimiye Mosque

Ever since the Selimiye Mosque was constructed, people have been affected by its beauty and technical perfection and it has been the subject of many stories and legends among the people, just like many monumental buildings. This is an indicator of how much the people like the building. The fact that the Selimiye Mosque was constructed in Edirne rather than in the capital of Istanbul is a subject that has drawn the attention of people, both in the past and the present. Dayezade Mustafa Effendi who wrote the "Treatise on Selimiye" dated 1741, stated, "Those who come to see this holy mosque, are unable to find a defect or imperfection after studying it thoroughly," and continued, "the only defect of the mosque is that it is in Edirne and not in Istanbul." According to an account, a dream by Sultan Selim II was influential in the mosque being constructed at Edirne. Accordingly, the Prophet Muhammad indicated Edirne to Selim II in his dream. On the other hand, there is also the view that Sultan Selim II's special interest in Edirne was valuable in the decision.

Monumental buildings, such as the Selimiye Mosque, can express societal, political and artistic foundations, not only the religious foundations of the period in which they were produced, by placing on them multi-layered meanings. From this aspect, it is an area that can be displayed by making the architecture, government and power concrete. When it is considered from this framework, the fact that Edirne was selected for the construction of the Selimiye Mosque can be considered to be a political objective, such as confronting the Ottoman strength long before the capital for those coming from the west to Edirne, which has been on the much frequented

road connecting Istanbul with Central Europe ever since the Romans. The role of "the Great Wall of Islam" used for Edirne by the Prophet Muhammad in Selim II's dream was cited by the traveler Evliya Çelebi about the place the Selimiye was constructed and has the attribute of supporting this thought, because from this expression, despite the fact that Edirne is an interior city, it is understood that it is perceived as the defense line of the Ottoman lands and Islam.

LOCATION OF THE SELIMIYE MOSQUE

Edirne was founded in a curved half circle of the Tunja River prior to reaching the Maritsa River. The ground remaining within this curve that rises slightly from the west towards the east and the hill rises, which can be qualified as the acropolis of Edirne, at the center of a slightly sloping area where the city is settled in this direction. The Selimiye Complex was constructed on this hill at an elevation of 75 meters above sea level. The area where the Complex was constructed was placed within the city construct that had just been determined and completed to a great extent in the fifteenth century. The statement by Abdurrahman Hibrı Effendi, "The land of this holy mosque was separated from the Ancient Palace" shows that the mosque was constructed on the former palace area. Proximity to the city center and a high place that would not be closed in by the city silhouette in the future were effective in the selection of the construction location of the Selimiye Mosque. This choice of location is one of the most successful aspects of the Selimiye as an architectural work of art. Ernst Egli indicated this aspect of the Selimiye by stating, "despite the fact that the hill is not very high, from no matter

Courtyard of the Mosque

Location of the Selimiye Mosque within the city

which direction persons approach the city, they always see the Selimiye opposite them as a target point" and commented that Sinan's mastery played a great role in the choice of location.

THE SELIMIYE'S PLACE IN CULTURAL HISTORY

Ottoman architecture in the sixteenth century had reached a specific level for organization of mass and establishment of space with experience dating back approximately 200 years. Sinan used this experience spread over an extensive geography and left his impression on the sixteenth century by succeeding to attain the most monumental and evident expression of the plans he frequently used in Ottoman architecture. "I made the Şehzade Mosque in Istanbul during my apprenticeship and completed my mastery at

the Süleymaniye Mosque. However, I expended all of my efforts on the Sultan Selim Khan Mosque and showed and explained my expertise." Architect Sinan highlighted the Edirne Selimiye Mosque with these words and it was his last great work of art and of the Classical Ottoman Architecture.

The characteristics that are the reason for evaluating the Selimiye as most innovative building of the period and the summit reached by Classical Period Ottoman Architecture and Sinan are in the similar praises in the works of all art historians and architectural historians, Turkish or foreign. In the past as well as the present day, writers unite on the subject that the Selimiye is a masterpiece. Evliya Çelebi in his Book of Travels defines it as unique "in one-fourth the land of the world" and as "a select work of art whose imitation is even unacceptable". Whereas, Bruno Taut depicted the Selimiye as "The City Crown" for expressing the integral magnificence of the Mosque rising above the city of Edirne. Godfrey Goodwin drew attention to its unattainability by stating, "The Selimiye is an insurmountable success in the context of religion with mathematics, belief with reason and emotional with scientific."

Historically, in the Turkish mosque architecture, the unique character of the design has been constituted connected to the attributes and ratios of the transition elements between the plan and the upper roof. Sinan succeeded in reaching the most rational order and proportional perfection at the Selimiye compared to the previous buildings by the alternative solutions he tried in order to connect a circular roof to a square plan. The 31.30-meter dome of the Selimiye Mosque, which is famous throughout the world among buildings with domes, rises with an octagonal baldachin on a square base having 42.25-meter sides. The selection of the octagonal plan kept the structural elements proportional to the main dome at a scale that could not be contested and the main dome become dominant in the space. The centralized dome at the Selimiye Mosque was strengthened by drawing attention to the perpendicular dimensions of the four minarets with heights of 85.67 meters reaching to the finials, which are located at the four corners of the main mass and the pointed domes of the load-bearing system reflected to the exterior. Sinan, by placing the

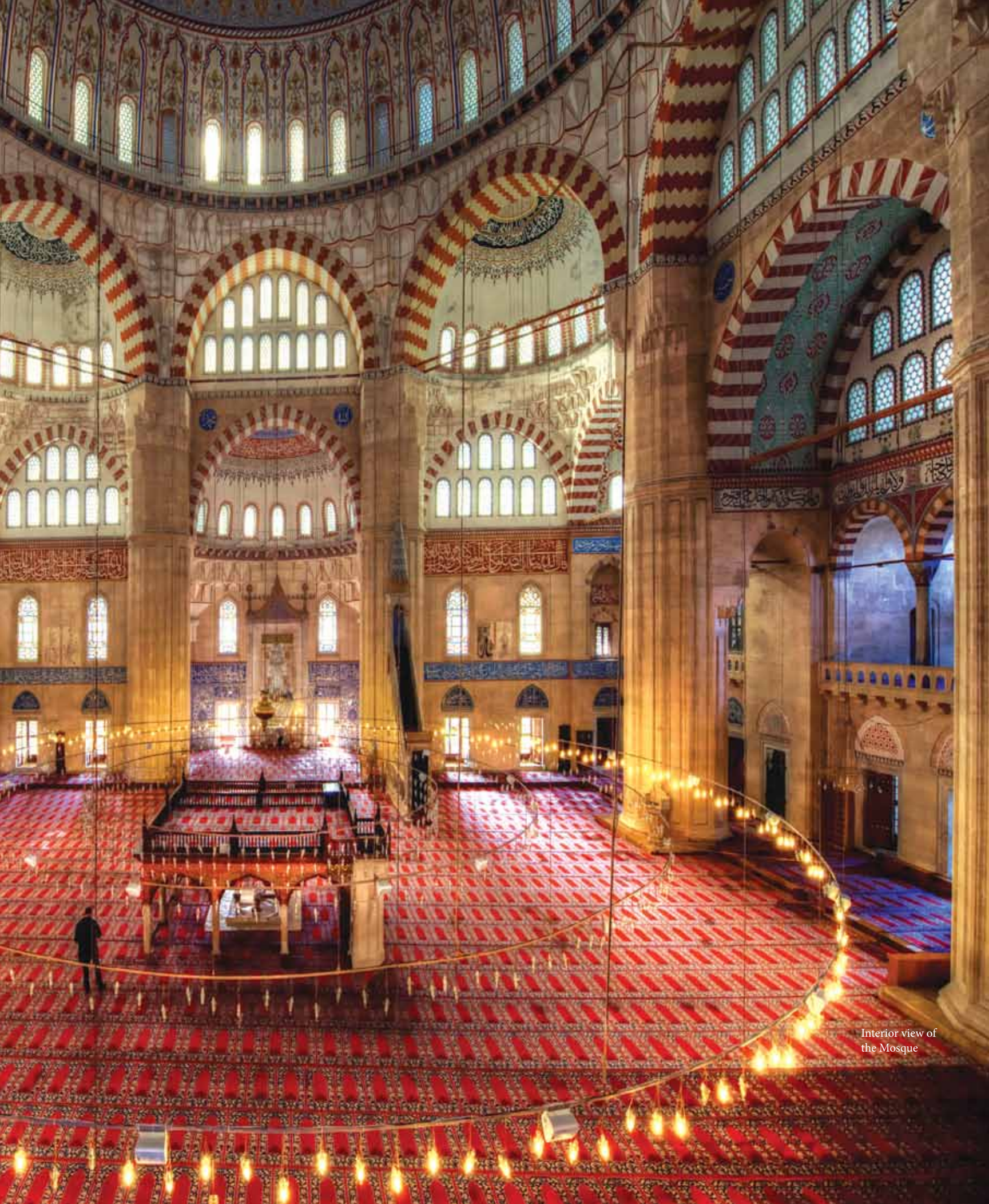
interior fountain and the upper muezzin gallery exactly at the center of the mosque, on the one hand, tried to increase with a third element the centralized feeling of space created by the main dome, and on the other hand, could have wanted to emphasize the use of the water element, traditionalized in Anatolian architecture.

Sinan, besides the solution brought to the collective space problem of the Middle Ages as a space structure with dome, also enriched it with other unique attributes. The load-bearing system reflected to the exterior is the work of a great master with the walls lightened in weight by windows in various dimensions and the composition of the galleries. Sinan succeeded with the Selimiye Mosque to create an effective inner space reflected to the exterior that he had tried to achieve throughout his professional life.

THE DECORATIONS OF THE SELIMIYE MOSQUE

The decorations of the mosque are in harmony with the architecture. Sinan's basic understanding was to purify the structure from unnecessary decoration and provide for perceiving the architecture. Decorative components were utilized for establishing a relationship with the structure. The adornments made with red stones between the ashlar on the exterior façade made the lines and proportions of the façade more active. The other important examples of stone decoration are the mihrab produced from white marble and the marble mimbar, which are among the most imposing works of the age.

The bases supporting the muezzin gallery located at the center of the inner space and the sectioned fountain below the gallery are of marble. The thick column at the northwest corner of the gallery has been separated into rectangular panels with molding. The inverted tulip motif on the base at



Interior view of
the Mosque

the northern corner of the gallery has been the subject of a legend during the construction of the Selimiye Mosque.

The glazed tiles with their rich designs and color harmonies decorating the inner space of the building are among the most important examples from the second half of the sixteenth century. Although this period was the most brilliant for the Turkish art of glazed tiles, the moderate use observed at the Selimiye suits Sinan's perception of adornment. The Selimiye Mosque glazed tiles are original and have a very special place in Ottoman architecture and the Turkish art of glazed tiles. For example, the glazed tile panel depicting an apple tree at the special place where the sultan prayed at the mosque is unique. Besides the architectural success of the Selimiye, it is also very important for the art of glazed tiles.

The Selimiye Mosque is the single representative of many immaterial cultural characteristics that continue today. For example, it is the most important religious center visited by the Muslim population living in Western Thrace during the month of Ramadan. The opening ceremony held for the Kırkpınar Oil Wrestling matches and the blessing of the wrestlers for the wrestling to go well have been made at the Selimiye Mosque for centuries. Another special feature that continues today is to bring children to the Shops before circumcision ceremonies and to have a souvenir photograph taken in front of the Selimiye Mosque after being clad in new outfits.

Another abstract cultural feature is the "Inverted Tulip" motif, which is interesting and also unique, and is still used related to the mosque. Not only in Edirne, but also in all the old Ottoman areas, the

Interior decoration of the Mosque

Interior view of the Mosque

Selimiye Mosque was recalled with the "Inverted Tulip" motif. According to the legend, the location of the Selimiye Mosque was the tulip garden of an elderly woman. Architect Sinan told the sultan that he wanted to build his work of art here. However, the woman did not want to give up her garden and was stubborn. Finally, the woman said that if there were a memory of her in the building, and then she would give up her garden. Architect Sinan had a figure made on the marble base of the muezzin's gallery. This figure is the Inverted Tulip. The tulip symbolizes the woman's garden and its being inverted symbolizes the woman's being obstinate and bad-tempered. The "Inverted Tulip" symbol is used intensively in the books, documents and visual documents prepared about Architect Sinan, Edirne and Ottoman Art.

MANAGEMENT AREA

The management area of the Selimiye Mosque Complex is 40 hectares (1 hectare=2.47 acres). After the conquest of Edirne by the Ottomans in A.D. 1361, a large portion of the historic city center formed outside of the city walls in the fourteenth and fifteenth centuries. Consequently, there are many cultural assets that are monumental works of art within the area.

The boundaries formed from the uniting of the Selimiye Mosque and the Buffer Zone are the Military Barracks built during the reign of Sultan Selim III, to the north; the Atik Ali Pasha Mosque built in the sixteenth century, to the east; the Public Education Center (The Committee for Union and Progress building) and the Trade

High School, to the southeast; the Rüstem Pasha Khan and the Çilingirler Bazaar, to the south; the Ali Pasha Bazaar, the Macedonian Tower and the Urban Archaeological Park that form a line, to the west; and the Üç Şerefeli Cami and the line passing through the Karanfiloğlu District, which is one of the earliest Ottoman districts in Edirne, to the northwest. Whereas, the point where Saraçlar Avenue and the Çilingirler Bazaar are joined forms the end point that narrows towards the south of the area.

The Eski Cami and the Üç Şerefeli Cami, which have been the witness and symbol of the architectural, social, cultural and economic standards for every period and which provide functional unity with the Selimiye Mosque Complex, form the Center of the Management Area.

The Shops, which are among the units of the Selimiye Mosque Complex, are the main components that keep alive the cultural and economic life of the Mosque and its surroundings. The management boundary has been determined to include the Bedesten, Ali Pasha Bazaar, Saraçlar Avenue, Çilingirler Bazaar, Rüstem Pasha Khan, Sokullu and Saray Hammams (bath house) and other pious foundation cultural assets, which have continued their commercial and cultural ties with the shops from the periods of their construction to the present-day.

Besides the pious foundation works of art within the area, there are also civilian architectural examples, historical houses, historical fountains that are not used today, historical buildings that are used as service buildings for various administrative units and covered shopping arcades.

PRESERVATION PROCESS AND PROBLEMS

Architectural heritage can be kept alive only if the public and especially, the younger generation know the value of it. Consequently, educational programs at every level are obliged to show an increasing interest on this subject. International, national and local nongovernmental organizations should be encouraged to assist in awakening the interest of the public.

Understanding the value of a work of art can only be realized by becoming acquainted and knowing it. It is of importance to increase the awareness of the public and to establish a relationship based on rational foundations with the surroundings in which the works of art are located. Besides the public becoming acquainted, cultural heritage for values should be treated together, both at the scale of a single building and with the components that form the structure of the surroundings. When we discuss chronologically the awareness activities related to the Selimiye Mosque within the context of laws, we are confronted with the following:

- The Selimiye Mosque and Complex was registered as a Monumental Work with the Decision No. 9514 and dated 13 November 1976 of the Chairmanship of the High Commission for Real Estate Antique Works and Monuments.

- The area in which the Selimiye Mosque and Complex are located was defined as a Historic Urban Site with the Decision No. 1447 and dated 04 October 1985 of the High Commission for Real Estate Cultural and Natural Assets.

- The management area was defined with the Decision No. 1715 and dated 13 December 2007 of the Edirne Board for the Preservation of Cultural Assets. The Decision No. 3238 and dated 14 October 2010 evaluated the proposal of the

International Council on Monuments and Sites (ICOMOS) and expanded the management area to its final form.

- In 2008 the Edirne Municipality simultaneously started activities on the Nomination File prepared for putting the Selimiye Mosque, which was on the UNESCO World Heritage Tentative List, on the real list, the preparation of the "Management Plan" and the establishment of the Site Management. The formation of the "Site Management" and the preparation of the "Site Management Plan" activities carried out by the Edirne Municipality was followed by the Law No. 2863 and Regulation No. 26006. A team was formed at the Edirne Municipality for the preparation of a draft Management Plan. The team prepared this plan by providing communications among the parties (shareholders) at the Site Management and by setting forth the authorities and responsibilities of each party for the plan.

Despite all of these legal regulations, the lack of societal awareness on the subject of preserving World Heritage and Cultural assets, the fact that the Edirne populace does not have a sufficient level of knowledge about the importance of the cultural assets located at the center of the historic city and the requirements of these assets, formed problems in the transfer of cultural assets to the future. The preference of the Edirne populace for the multi-storied settlements constructed to the east of the city, rather than the districts located at the historic city center, is the cause of the relative deterioration in these districts. The designs of new buildings are realized without taking into consideration the concept of historic environment and the new developments in the renovation activities at historic buildings virtually depart from the essence of the historical structure.

PRESENT-DAY PRESERVATION PROBLEMS FOR URBAN PLANNING AND CITY SILHOUETTE

Since ancient times, locating monuments at the intersections of main roads has been perceived and implemented for creating an effective appearance. Many researchers have emphasized the location of the Selimiye within the city is not coincidental. It also played a role in the design of the building and in placing the minarets at specific places of the building. It is evident that the Selimiye Mosque is negatively affected today by the general development activities of the city. There are two components that threaten the appearance of the Selimiye's city silhouette when the past is compared with the present-day. The first of these is the multi-storied constructions around the entrance to the city. The other is that when it is considered from the aspect of what affects the silhouette of the Selimiye and the constructions in the environs, the main exterior walls of buildings are no longer perceived today.

The monuments are an indicator of the architectural development of the world in the Middle Ages, reflected to the present-day. The preservation of their authenticities in the city silhouette and the sustainability of their appearances are only possible with planning and preserving the use of urban areas.

In the Declaration of Amsterdam the importance of architectural heritage and the discussions on preserving it were considered with clarity. Historical continuity must be preserved in the environment if we are to maintain or create surroundings, which enable individuals to find their identity and feel secure despite abrupt social changes. In the Declaration, it states,

Courtyard of
Selimiye Mosque

> A new type of town-planning is seeking to recover the enclosed spaces, the human dimensions, the inter-penetration of functions and the social and cultural diversity that characterized the urban fabric of old towns. But it is also being realized that the conservation of ancient buildings helps to economise resources and combat waste, one of the major preoccupations of present-day society.

The twentieth century was a period when efforts were observed throughout the world for the conservation of the architectural heritage. It is emphasized in the Declaration of Amsterdam, "Regional planning policy must take account of the conservation of the architectural heritage and contribute to it. In particular it can induce new activities to establish themselves in economically declining areas in order to check depopulation and thereby prevent the deterioration of old buildings." Today, when we observe the traditional pattern surrounding the Selimiye Mosque, we are confronted with very small-scale changes, especially in the housing scale. When the new development plans are considered that include historic districts, we are confronted with the design of new city mass housing that does not take into account and forms a threat to this historic structure. Consequently, preparations are being carried out in the present-day for a new development plan with a sensitive approach to the historical city structure of Edirne.

It is of vital importance to realize all kinds of activities by civilian initiatives and universities that would increase the awareness of the Selimiye Mosque and Complex as a cultural heritage in overcoming the preservation problems of the present-day. The Edirne City Council organized a meeting that draws attention with its extensive participation on 9 April 2012.

The Trakya University, as a regional university, contributes to the formation of an awareness of cultural heritage in a spectrum from traditional to modern at the symposia, panel discussions and conferences it organizes on "design philosophy, architectural education, sustainability, preservation of the historical environment, conservation theories, problems, process of construction, materials and implementation".

The photograph, painting and composition contests on the subject of the UNESCO World Heritage Edirne Selimiye Mosque and Complex opened by the Edirne Municipality in the primary schools draw attention as positive activities for the formation of preservation awareness.

Exterior of the Mosque

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Site Name	**Neolithic Site of Çatalhöyük**
Year of Inscription	**2012**
Id N°	**1405**
Criteria of Inscription	**(iii) (iv)**

The vast archaeological site of Çatalhöyük comprises two tells rising up to 20 meters above the Konya plain on the Southern Anatolian Plateau. Excavations of the Eastern tell have revealed 18 levels of Neolithic occupation dating from 7,400-6,200 B.C. that have provided unique evidence of the evolution of prehistoric social organization and cultural practices, illuminating the early adaptation of humans to sedentary life and agriculture **Criterion (iii)**. The Western tell excavations primarily revealed Chalcolithic occupation levels from 6,200-5,200 B.C., which reflect the continuation of the cultural practices evident in the earlier Eastern mound.

Çatalhöyük is a very rare example of a well-preserved Neolithic settlement and has been considered one of the key sites for understanding human prehistory for some decades. The site is exceptional for its substantial size and great longevity of the settlement, its distinctive layout of back-to-back houses with roof access, the presence of a large assemblage of features, including wall paintings and reliefs representing the symbolic world of the inhabitants **Criterion (iv)**. On the basis of the extensively documented research at the site, the above features make it the most significant human settlement documenting early settled agricultural life of a Neolithic community.

General view of the 4040 excavation area under the north shelter

Neolithic Site of Çatalhöyük

Helen HUMAN
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Çatalhöyük is a Neolithic mound site located on the Konya Plain in central Turkey. Some 9,000 years ago, this site was the location of a major change in human lifestyle – the beginnings of urbanization.

Today, two mounds, Çatalhöyük East and Çatalhöyük West, constitute the site. Until Çatalhöyük's discovery in 1958, it was widely believed that there had been no Neolithic habitation on the Anatolian Plateau. There was little evidence to suggest an early development of the first farmers and the first towns and villages outside the Fertile Crescent. Consequently, the British archaeologist James Mellaart's discoveries at Çatalhöyük during excavations in the early 1960s inspired widespread interest. Early measurements of the site indicated that it was the largest Neolithic site hitherto known in the Near East. Furthermore, the rich corpus of art and symbolism discovered at the site suggested that Çatalhöyük had been a center of advanced culture in the Neolithic period (Mellaart, 1967).

Today we know that Çatalhöyük was neither the earliest nor the largest farming community in Anatolia and the Levant; however, it was a major participant in the cultural and economic changes that swept across the Near East in the Neolithic Period. Excavations at the site since 1993, headed by archaeologist Ian Hodder of Stanford University (USA), provide a better understanding of both early settled agricultural life and the overall process that led from settled villages to urban agglomerations (Hodder, 2010; see also Cauvin, 1994; Mithen, 1998).

DESCRIPTION OF THE WORLD HERITAGE SITE

Çatalhöyük is located on what was the alluvial fan of the Çarşamba River, which is today represented by a line of trees along the ancient river course running through the center of the site between the East and West Mound. Settlement at the site began approximately 9,400 years ago during the Neolithic Age. Social life, which centered on a set of values associated with hunting, feasting and ancestry, encouraged sedentism and agglomeration. It was not until 9,500 B.C. however, that the Konya Plain's environment and soil conditions became suitable for farming. Researchers believe that Çatalhöyük developed

View of a mudbrick building with red wall painting in the 4040 excavation area, north shelter

as people from small local communities in the region settled together, turning the site into a "town" and leading to the development of longer-term and larger-scale social relations (Baird, 2005; Farid, 2006; Rosen & Roberts, 2005).

Settlement began first on the site of the East Mound, which today covers 13.5 hectares and consists of 21 meters of Neolithic deposits dating from 7,200 to 6,400 B.C. In the early phases of settlement growth, Çatalhöyük expanded in height and in all directions. Inhabitants lived in densely clustered mud-brick houses. There were no streets or alleyways between the houses. People moved around the settlement at roof level and entered houses with a ladder through a hole in the roof. Çatalhöyük's residents constructed new buildings on top of midden deposits, after some decades or even centuries of use. They also threw waste off-site around the edge of the settlement and as it accumulated in these locations, the waste provided the basis for the construction of new buildings. Buildings towards the edge of the settlement were terraced down the slope (Farid, 2006). The population of the site at any one time has been estimated at between 3,500 and 8,000 (Cessford, 2005). During the last phases of occupation on the East Mound, Çatalhöyük's inhabitants began to occupy the West Mound, which covers 8.5 hectares and rises 6 meters above the surrounding plain. The West Mound is "almost exclusively Chalcolithic" dating from 6,000 to 5,500 B.C. (Göktürk et al., 2002; Hodder, 2006).

Owing to the work of the Çatalhöyük Research Team, we now know more about the effects of the major changes in human lifestyle that occurred in the Neolithic Period. Depositional processes at Çatalhöyük, soil conditions and the careful and deliberate process of dismantling houses by inhabitants at the site ensured that Çatalhöyük provides a richly textured record of the minutiae of daily life. The excavation team has uncovered approximately eighty buildings and their findings provide us with an improved understanding of the social and spiritual life of residents at Çatalhöyük (Hodder, 2006). Archaeologists group the phases of occupation at Çatalhöyük on a house-by-house basis, allowing for the reconstruction of contemporary neighborhoods. None of the sampling shows evidence of large

public buildings, ceremonial centers, specialized areas of production or cemeteries. There exists no division of buildings into “shrines” and “houses.” This evidence indicates that society at Çatalhöyük was egalitarian without large-scale centralized administration (Düring, 2001; Hodder, 2010).

Houses at Çatalhöyük contained an oven and hearth and art, ritual and burial spaces, where people slept, ate and made food and tools. The internal plan of the houses was generally the same across the site. Buildings consisted of one large approximately square room, often with a side room attached for storage and food preparation. Wooden posts set in large pits against the internal walls supported the roof, made of oak and juniper cross beams overlaid with clay and reed. A large clay oven, with a small circular hearth for cooking nearby, was generally positioned against the south wall, underneath the access hole to the roof. Inhabitants may have slept on brick and plaster platforms. The internal walls of the

house, niches and posts were plastered in white lime based clay and replastered at least once a year. It was these plastered wall surfaces that were sometimes elaborated with paintings and three-dimensional moldings. Typically each house was occupied for about eighty years, after which the house was generally emptied of portable items and carefully and systematically dismantled. Niches were blocked up before the roof and walls were disassembled. Mud-brick, mortar and fallen roof debris were crushed and compacted down, filling the old building and making a consolidated foundation for a new building to be built on top. This practice left the lower parts of structures well protected and preserved (Farid, 2006; Hodder, 2006; Hodder & Cessford, 2004).

One of the most striking characteristics of Çatalhöyük's houses is that the dead from the settlement were buried below the floors. Some houses were used as "ancestral" burial locations where people were preferentially buried. Certain

View of the mudbrick buildings and the 1960's excavation trench in the south excavation area, under the south shelter

excavated houses had up to sixty burials inside, others as few as two or three and some none at all (Farid, 2006). Archaeologists have excavated over four hundred burials, which reveal that there were general rules about how and where people were buried at the site. The very youngest infants and neonates can be found in hearth and oven areas, which are normally in the southern corner of the house. Adults are buried beneath platforms in the northern part of the house. There appears to be a special category of neonate burial at Çatalhöyük, which is further ritualized from other child burials. Neonates often appear as foundation deposits initiating a change in the use of a space or beginning of construction (Moses, 2006).

There is extensive evidence for the circulation of human body parts at the site. Archaeologists found adult men and women with their heads removed after burial. In one instance, not the head but the limbs were removed from an adult skeleton, and in another, a plastered male skull was discovered in the arms of an adult female. The human remains team working at the site has found cases in which teeth from earlier burials were taken and placed in jaws in later burials (Hodder, 2010). Before a body was buried, it seems that it was known whether body parts would later be removed. Once removed these parts may well have circulated for some time before being specially placed in specific abandonment or foundation contexts, such as the base of the posts that supported the house walls. All this suggests particular rather than generic links to ancestors (Hodder, 2006).

As made evident by these burial practices at Çatalhöyük the domestic context provided the setting for ritual and symbolism. This unique use of domestic space is further substantiated by the

View of the mudbrick buildings in the south excavation area, south shelter

remarkable discoveries of installations, plaster reliefs and mural paintings, both non-figurative and with complex narrative content. Animals are central to the art found in the settlement. The narrative paintings mainly show dangerous or flesh-eating wild animals and birds. Wall paintings discovered in the 1960s show humans in narrative scenes teasing, baiting, and dominating wild bulls, boars and a bear (Hodder & Meskell, 2010). In several buildings, wild bulls are the centerpiece of the north wall, which is painted with a variety of animals and human figures. While no intact leopards have been definitely identified in the paintings, leopard skins, usually worn as clothing, are very common. Among the intact animals portrayed, deer, goats and vultures are most common. The only painted animals that might be domestic are a few quadrupeds that could be dogs and goats, which have large wild type horns, but might represent domestic herds (Russell & Meece, 2005).

Mellaart's excavations uncovered a number of relief sculptures, figures modeled in clay on the walls. Archaeologists discovered modeled heads of cattle and other animals, as well as representations of the entire body of animal figures. These full-body representations can be divided into two types: pairs of spotted leopards facing each other and splayed figures. The leopards all have their tails held over their backs. Some have been replastered and repainted numerous times with slightly different patterns of spots. The splayed figures, of which at least ten have been discovered, are stylized with outstretched and sometimes upturned arms and legs. In all cases the splayed figures' heads, and usually their hands and feet, were knocked off in antiquity, apparently as part of a closing ritual. Many have navels indicated. It has never been clear whether these figures were meant to be humanoid, animal, or a therianthropic blend. In one case, the surrounding plaster retained signs of what seemed to be rounded ears. A stamp seal found recently at the site strongly suggests that these are animal figures, probably bears. A similar figure, but with a tail, is engraved on a stela at Göbekli Tepe in southeast Anatolia, roughly one thousand years earlier (Russell, 2006; Russell & Meece, 2005).

Archaeologists have also found numerous installations at Çatalhöyük, in which animal parts are incorporated into the architecture in both visible and invisible ways. The installations in the houses of the early and middle levels at the site comprise primarily wild animals, bulls and raptors. Many of the more elaborate buildings had installations featuring bucrania – plastered wild bull, wild ram and goat skulls complete with horns, either mounted on the wall or on special pedestals or benches on the floors. In some cases real skulls were used; in others, the horn cores were embedded in stylized plaster sculptures of the massive heads. Cattle horns are particularly prominent, set into clay heads, benches and pillars (Russell et al., 2009). In one building, there was a long plaster bench from which a row of seven sharply pointed horn cores protruded (Balter, 2005). Boar jaws and carnivore and vulture skulls were occasionally set into walls and later covered with clay. Cattle shoulder blades were often placed in houses at abandonment and sometimes built invisibly into the walls. The teeth of foxes and weasels, the lower jaws and tusks of wild boars, the claws of bears and the beaks of vultures were placed in rounded plaster protuberances on the walls (Russell et al., 2009). There is evidence, furthermore, that Çatalhöyük's inhabitants dug down into earlier houses in order to retrieve sculpture for reuse (Hodder & Cessford, 2004).

All of these deposits suggest that animals played an important role in the social and spiritual life

of the settlement's residents. The animal remains discovered at the site reveal that when the first settlers came to Çatalhöyük, they brought with them domesticated sheep, goats and dogs. In sum, about seventy percent of the animals at Çatalhöyük were domestic sheep and goat. Sheep provided the meat for most daily meals. Çatalhöyük's inhabitants also hunted wild cattle and equids and brought the entire bodies of these animals back to the site. Only the heads and feet of boar, deer, bear and wildcat have been discovered at the site, indicating that these animals were likely eaten far from the site, and only the hides, with head and feet attached, were brought home. Fox, wolf and badger were eaten in small quantities, but may also have been used for their fur (Russell & Martin, 2005). Çatalhöyük has one of the largest assemblages of bird bones in the region, of which eighty percent are water birds, mostly geese and ducks (Russell & McGowan, 2005). Birds were prized for their feathers and their eggs were eaten and used for craft activities (Sidell & Scudder, 2005). Chemical analysis of human bones from Çatalhöyük shows that wild animals contributed insignificantly to the diet; however, collections of wild animal bones indicate that special ceremonies were celebrated with feasts including large pieces of wild animals. Houses with more internal art and elaboration in the settlement may have been central to the provision of these feasts, which may have had mythical and spiritual components (Hodder, 2010).

In addition to discovering more than one million bones at the site, archaeologists have been able to collect botanical samples that tell us more about aspects of the human diet, the development of agriculture and craft production at Çatalhöyük. Analysis of botanical materials has revealed the presence of domesticated cereals and pulses from the earliest levels of the site, which were cultivated by Çatalhöyük's inhabitants. The principal crop plants were cereals, primarily emmer wheat and bread wheat with smaller quantities of einkorn and naked barley. Cultivated pulses included bitter vetch and lentil, alongside pea and chickpea. Archaeologists have uncovered stored plant food, including high concentrations of cereal grains, peas, tiny crucifer seeds and almonds. In addition to serving as sources of food, Çatalhöyük's inhabitants used wild and domesticated plants to make crafts, such as matting and basketry. The infilling of

Experimental Bucrania (bull head) installations and wall paintings in the experimental house

abandoned houses and the frequent replastering of walls and floors resulted in the preservation of traces of baskets, wooden containers and the impressions of mats on the floors. Even some cloth fabric is preserved in burials (Asouti & Fairbairn, 2002; Bogaard et al., 2009; Bogaard & Charles, 2006; Fairbairn et al., 2002).

In addition to these finds, archaeologists discovered the remains of numerous tools and other forms of craft production. In the domestic sphere, the excavation team recovered pottery, obsidian objects, clay balls, beads, bone tools and small figurines. Figurines depicting animals and schematic or stylized figures that are neither completely animal nor human came to light in both the 1960s and 1990s excavations. While the anthropomorphic figurines are better known, the zoomorphic figurines are more numerous (896) and they extend throughout the history

of the site. Researchers have identified cattle, boar, sheep, goats, bear and canids, as well as independent horns (504). Most of the figurines at Çatalhöyük are small, were quickly made and then discarded in middens. Leopards or felines appear linked with human figures in some more carefully made figurines of stone and fired clay. Anthropomorphic and zoomorphic figurines and statuettes occur throughout the levels at the site, but both increase in the uppermost levels. The well-known image of a naked woman sitting on a pair of felines was discovered in the upper levels of the site in a grain bin. The number of clearly female figurines is small (40 of 1,800 so far discovered) and such images do not occur in the early and middle levels of the site. The figurines at Çatalhöyük seem to have had a variety of functions including daily domestic use (Hodder & Meskell, 2010; Meskell, 2007; Meskell et al., 2008; Russell & Meece, 2005).

In addition to figurines, Çatalhöyük has yielded the earliest examples of prehistoric stamp seals – or pintadera (painted seals). They are made of fired clay and with their variety of forms and motifs, compose a significant and distinctive group among Neolithic stamp seals dating between 8,000 and 5,000 B.C. found at various settlements in the Near East. To date archaeologists have found a total of forty-eight such seals at Çatalhöyük. Two of the most frequently encountered motifs on the seals are hands and interlinked zigzag patterns resembling basketwork. These motifs continue throughout successive levels of the settlement and are repeated in the wall paintings found at the site. The motifs were also preserved in the Pisidian seals of the Early Chalcolithic period that followed Çatalhöyük in Anatolia. While most of the stamp seals found at the site bear geometric patterns, in recent years archaeologists found two that echo motifs from earlier reliefs, even to the posture of the figure. One depicts a leopard with its tail arched over its back. The other is a splayed figure that, unlike the reliefs, retains its head and feet. These identify it as a bear. Classification of the seals suggests that Çatalhöyük's inhabitants used them on various different surfaces, including textiles and loaves of bread. No seal impressions on clay have been found at Çatalhöyük or any other Neolithic settlements in the Near East or the Balkans. It is certainly possible that the stamps were used as symbols of ownership. Four seals discovered in three graves at Çatalhöyük provide evidence that these were private possessions valued by individuals, and additionally, the holes in the knobs of many of the seals indicate that they were strung and worn by individuals (Türkcan, 2007; Türkcan, 2005).

Many of the tools archaeologists have discovered at Çatalhöyük were made from ground stone and obsidian. Ground stone artifacts include grinding stones, mortars and pestles, stone vessels, palettes for grinding pigment and smaller items such as axes, mace heads and incised pebbles. Ground stones were used in cooking, as well as to grind ochre, polish plaster and make pottery, figurines and beads (Baysal & Wright, 2005). Throughout the history of its occupation, obsidian represented the main raw material with which Çatalhöyük's inhabitants made their flaked stone tools, despite the fact that the nearest sources of this material lay some 190 kilometers away. The vast majority of the obsidian archaeologists found at Çatalhöyük thus far came from two different volcanoes in southern Cappadocia: Göllü Dağ and Nenezi Dağ. The expedition up to the mountains to collect this raw material would have been a ten to thirteen day walk from the site around the edge of the Konya plain. Obsidian may have been brought to the site both by the inhabitants of Çatalhöyük themselves and by itinerant traders.

While obsidian was the raw material of choice for making knives and piercing tools (arrows and spearheads in particular), archaeologists have also discovered a few obsidian mirrors at the site. The fact that the number of mirrors found is small and that some of them were used as grave goods, suggests that these objects were much prized and further indicates that in certain forms and contexts obsidian could enjoy a highly symbolic role, alongside its utilitarianism (Carter, 2011; Carter & Shackley, 2007).

Pottery first appears at Çatalhöyük when inhabitants begin to make shallow vessels with thick walls from clay mixed with vegetable matter. These vessels were not likely used for cooking, because it would have been difficult for heat to penetrate the thick walls. Moreover, the extremely small quantity of pottery shards discovered in the lower levels of the site suggests that pottery did not as yet play a frequent and crucial part in the lives of Çatalhöyük's inhabitants. At that time foodstuffs were likely stored, cooked and carried in baskets, wooden vessels and gourds. Archaeologists propose that the clay balls found in great quantities may have been used as "heating stones." After being heated in a fire, the stones may have been placed amongst the grain in a basket, for example, and stirred around to roast the grain. Overtime, the pottery at the site changed. Vessels from later periods have thinner walls, are deeper and are also darker in color. The clay itself and the additional materials it contains differ, suggesting that inhabitants found new sources of clay. Still more significant is the large increase in the number of vessels. In the latest levels of the site, there is an increase in the variety of forms of pottery vessels. It is not until the Chalcolithic levels of the West Mound, however, that painted decoration on pottery, which is extremely common and varied, emerges (Yalman, 2006).

SIGNIFICANCE OF THE WORLD HERITAGE SITE

Owing to archaeologists' significant discoveries, many of which have been reviewed here, it is clear that Çatalhöyük is a site of great importance for understanding human prehistory. The evidence of burial practices, artistic and craft production and processes of agriculture and animal domestication combine to make Çatalhöyük the most representative archaeological site of the Neolithic. The site reflects the beginnings of urbanization and the accompanying social and spiritual developments. The Turkish Ministry of Culture and Tourism, knowing the significance of Çatalhöyük and desiring to preserve the site for future generations, nominated Çatalhöyük to the UNESCO World Heritage List in 2012.

On July 1st, 2012, in St. Petersburg, Russia, the UNESCO World Heritage Committee decided unanimously to inscribe the Neolithic Site of Çatalhöyük onto the World Heritage List, making Çatalhöyük Turkey's eleventh World Heritage site and the only Neolithic site in the Middle East on the List.

The World Heritage Committee, advised in its decision by the International Council on Monuments and Sites (ICOMOS), concluded that Çatalhöyük is a very rare example of a well-preserved Neolithic settlement and that the site's outstanding value to humanity lies in its substantial size and the great longevity of the settlement. Çatalhöyük, the Committee agreed, is of great importance for understanding the early forms of animal domestication, as well as the development of Neolithic communities from villages to urban settlements. Furthermore, the site is exceptional for its distinctive layout of back-to-back houses with roof access and its concentration of symbolism, ritual and art. These discoveries make Çatalhöyük the most significant human settlement documenting early settled

agricultural life of a Neolithic community and therefore, a key site for inclusion on the World Heritage List.

PROTECTION OF THE WORLD HERITAGE SITE

The World Heritage Convention is about more than simply identifying cultural and natural heritage of outstanding value to humanity. When nominating a site, the state party must be able to show that the property is well protected and that there is a commitment to ensure the future conservation of the site. The World Heritage Committee concluded that Çatalhöyük has been well preserved, meeting the conditions of integrity and authenticity. Over forty years of research and excavation at the site bear testimony to the site's authenticity. The relevant remains of the prehistoric settlement are protected and remain undisturbed by development pressures. Additionally, the landscape has been largely preserved to date because the area surrounding the site is dedicated to non-damaging agriculture. The Çatalhöyük Research Project's approach to conservation, which avoids highly interventionist techniques, significantly contributes to the integrity of the site (Matero, 2000; Pye, 2006). The emphasis is to leave features in situ as long as feasible and to display not only the products, but also the processes of excavation and conservation.

Since 1958, Çatalhöyük has been designated under Turkish law as an ancient monument and placed under the protection of the General Directorate of Monuments and Museums. The Supreme Council for Immovable Antiquities and Monuments registered the property as a conservation site on the national inventory of 1981. Law No. 2863/1983 on the Protection of Cultural and Natural Heritage, amended in 1987 and 2004, also protects the site. The legal status of the site and the Çatalhöyük Research Project's promotion of it ensure that Çatalhöyük continues to be respected and preserved.

In 2004, the Çatalhöyük Research Project, in cooperation with regional and local stakeholders, with assistance from the European Union and support from the Turkish General Directorate for Cultural Heritage and Museums, developed the current site Management Plan (Orbaşlı, 2007; see also Hodder & Doughty, 2007). The objectives of the Management Plan are the site's evaluation and management in the context of its setting and surrounding landscape; better access to information, training and site presence; to minimize impacts on exposed and underground archaeological material; the storage and display of finds under proper conditions for conservation; the involvement of local communities as partners in the protection and interpretation of the property and surroundings; good interpretation, educational materials and security for visitors; and the sustainability of all policies put forward in order not to endanger the values of the site. The 2004 Management Plan is currently being reviewed and updated by the Ministry of Culture and Tourism. The new Management Plan will take into account issues such as visitor management, tourism, access, education, research and the needs of the local community. The overarching aim of the new plan is to sustain the Outstanding Universal Value of the site for present and future generations.

World Heritage status can contribute greatly to capacity development, adoption of international standards and increased consciousness and sensibility towards preservation of cultural heritage, especially at the local level. World Heritage status may, however, be simply most important for the long-term conservation and promotion of Çatalhöyük. This status will help to ensure the protection of the site for current and future generations, thereby preserving a vital piece of the cultural heritage of humankind.

General view of the 4040 excavation area under the north shelter

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Site Name	**Bursa and Cumalıkızık: The Birth of the Ottoman Empire**
Year of Inscription	**2014**
Id N°	**1452**
Criteria of Inscription	**(i) (ii) (iv) (vi)**

Located on the slopes of Mt. Uludağ in the northwestern part of Turkey, Bursa and Cumalıkızık represent the creation of an urban and rural system establishing the first capital city of the Ottoman Empire and the Sultan's seat in the early fourteenth century. In the empire's establishment process, Bursa became the first city, which was shaped by külliyes (social complexes of buildings) in the context of the vakıf (public religious/ charitable foundation) system determining the expansion of the city and its architectural and stylistic traditions.

The specific development of the city emerged from five focal points, mostly on hills, where the first five sultans established social complexes consisting of mosques, madrasahs (schools), hammams (public baths), imarets (public kitchens) and tombs. These social complexes, which were also related to rural areas through the foundation system, were gradually surrounded by neighborhoods and determined the boundaries of the city.

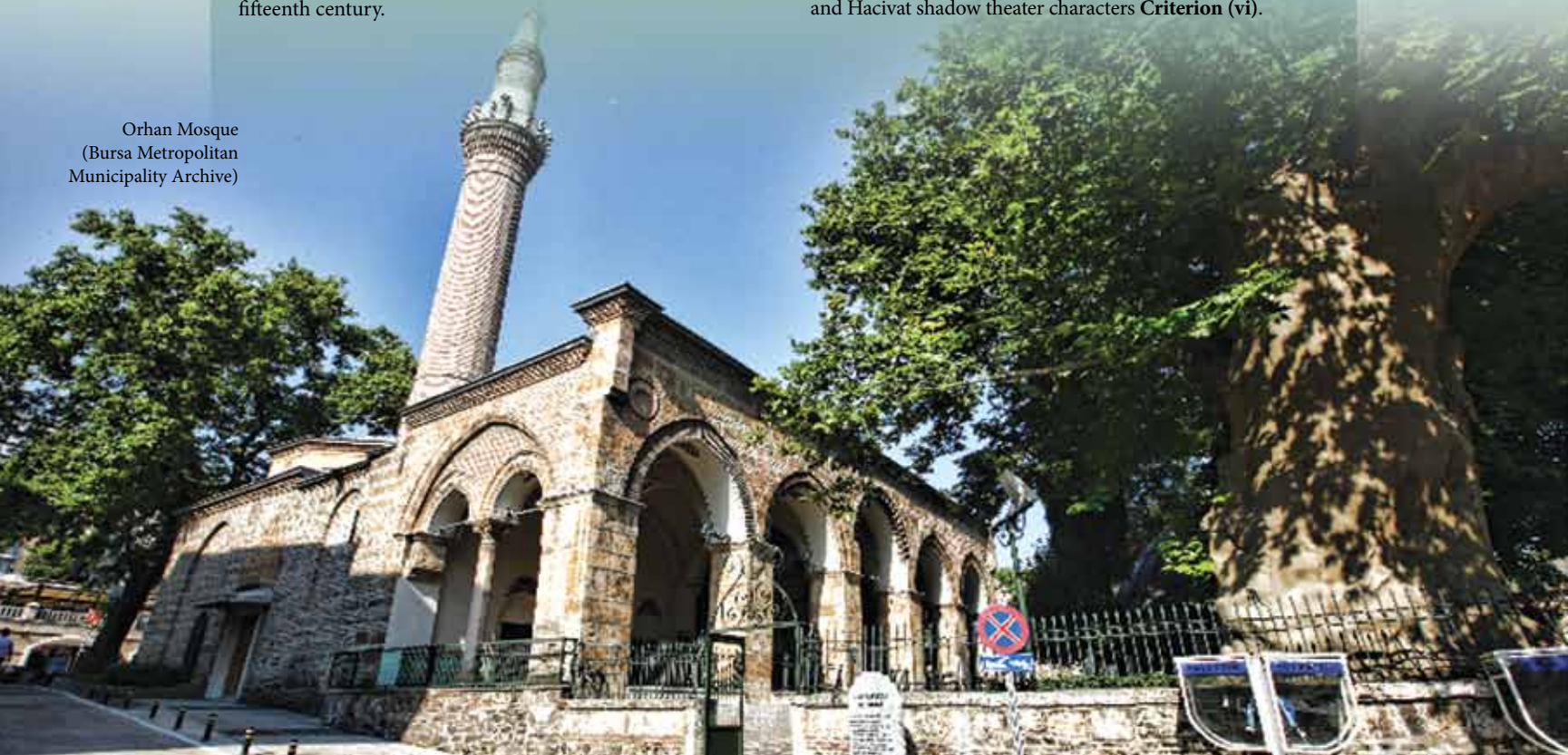
The exceptional city planning methodology is expressed in the relationship of the five sultan social complexes, one of which constitutes the core of the city's commercial center and Cumalıkızık, which is the best preserved foundation village in Bursa. This methodology developed during the establishment of the first Ottoman capital in the early fourteenth century and expanded until the middle of the fifteenth century.

Bursa was created and managed by the first Ottoman sultans through an innovative urban planning system. Using the semireligious Ahi (Akhi) brotherhood organizations to run commercial life and making the best use of the Foundation system, the sultans established social complexes as nuclei providing all public services prior to the creation of neighborhoods. These centers allowed for the fast establishment of a vivid, sustainable, new capital for one of the most rapidly expanding empires of the world **Criterion (i)**.

The new capital, with its social, religious and commercial functions, reflects the values of the society and the values it accepted from its neighbors during the long years of migration from Central Asia to the West. This is also reflected in the integration of the Byzantine, Seljuk, Arab, Persian and other influences in architectural stylistics **Criterion (ii)**.

The multifunctional inverted T-plan is an exceptional building type, illustrating the urban planning system in Bursa. Social complexes, with their individual buildings constitute the urban nuclei of this system. While individual architectural components in Bursa can be considered to be outstanding examples of architectural type, this criterion is met through the ensembles, created by these components **Criterion (iv)**.

Bursa is directly associated with important historical events, myths, ideas and traditions from the early Ottoman period. The mystic image of the city was created through the presence of the tombs of early Ottoman sultans and the famous Karagöz and Hacivat shadow theater characters **Criterion (vi)**.



Orhan Mosque
(Bursa Metropolitan Municipality Archive)

Bursa and Cumalikizik: The Birth Of The Ottoman Empire

Prof. Dr. Neslihan DOSTOĞLU
Istanbul Kültür University; Bursa Site Manager

Bursa, the seat of the first sultans of the Ottoman Empire, which ruled many regions of Western Asia, Europe and North Africa for centuries, sheds light on an important stage in human history with its individual buildings (*han*s {khans, inns}, mosques, madrasahs, tombs, *hamam*s {hammams, public baths} and houses) and complexes (*külliye*s {social complexes generally adjacent to a mosque}, bazaars and villages).

The birth of the Ottoman Empire is usually dated to the conquest of Bursa in the early fourteenth century by Orhan Gazi, the son of Osman Gazi, who gave the Dynasty and the Empire his name, and to Orhan's decision to settle in Bursa and turn the city, which had been a small Byzantine fortress, into the capital of the nascent Empire. Bursa was the laboratory where the physical, legal, economic, administrative, social, religious, military and royal components of an Ottoman city were first shaped.

The boundaries of Bursa expanded as a result of the implementation of a unique city planning system by the first Ottoman sultans and the city was administered based on an innovative methodology. The use of the semireligious *Ahi* (Akhi) brotherhood organizations to administer the commercial life and the economy as a whole, the utilization of *vakıf* (public religious/charitable foundations) and the integration of villages and the city through social complexes (Yenen, 1988) emerge as the distinguishing features of this system and were instrumental in the rapid and sustainable development of the lively capital of one of the most rapid growing empires in history.

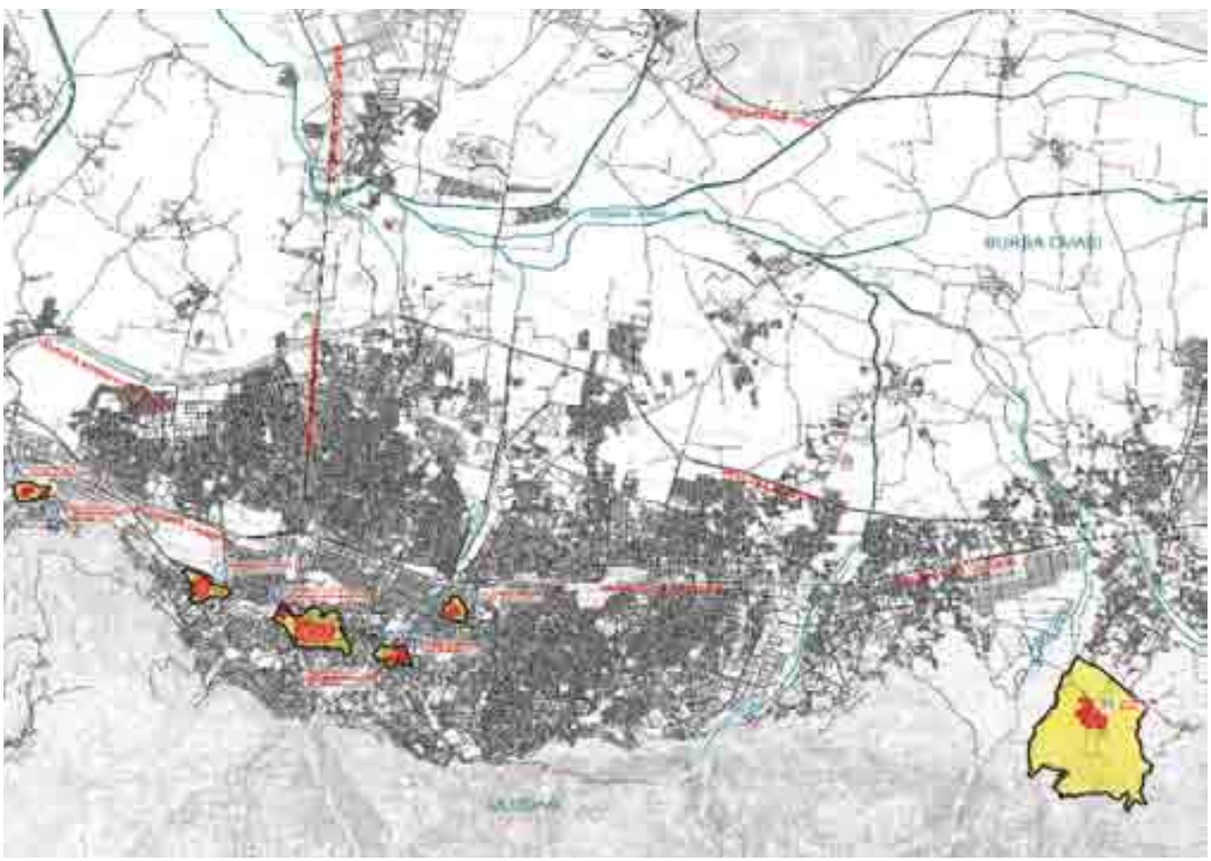
The city was built quickly, thanks to the creation of a safe agricultural and commercial hinterland and the development of new centers, called social complexes, with public functions outside the existing city walls. The first social complex was developed by Sultan Orhan and later sultans continued this system by building social complexes on different hills of the city, thus marking its boundaries and added new

khans and other public buildings around the first social complex built by Orhan Gazi. Thus, focal points around which residential neighborhoods were developed and a commercial center (Khans Area) were established simultaneously. The revenues of the waqf system, which were used by the Ottomans to maintain the sustainability of the social complexes, were based on the taxes levied and products transferred from villages. Cumalıkızık, one of the waqf villages built in the vicinity of Bursa as part of this system in the early Ottoman period, is one of the best-preserved rural settlements of its kind and still retains its way of life and original land use pattern.

In summary, Bursa has outstanding universal value with its unique city planning system implemented in the period from the early fourteenth century until the mid-fifteenth century when Istanbul became the new capital. Bursa was comprised of six areas, i.e., the Khans Area (Orhan Gazi Social Complex and its vicinity), Sultan Social Complexes (Hüdavendigar, Yıldırım, Yeşil, and Muradiye) and Cumalıkızık, the best preserved example of a rural settlement from the period (Bursa Alan Başkanlığı, 2013a).

GEOGRAPHICAL LOCATION AND BOUNDARIES OF THE HERITAGE SITE

Bursa is located on the northwestern slopes of Mt. Uludağ (Mt. Olympus of the Bithynians), to the south of the Marmara Sea. Bursa currently has an urban population of about 2,800,000 persons and is the fourth largest city and a major metropolitan area of Turkey.



World Heritage Listed Sites in Bursa (Bursa Metropolitan Municipality Archive)

The six serial components that together were designated as the UNESCO World Heritage Site in Bursa are the five centers built in the period when the city was the capital of the Ottoman Empire (the commercial center and Sultan Social Complexes from the early Ottoman period) and a village also built during the same period. Buffer zones were defined for each of the six areas.

In order to simplify the explanation of the Heritage Site in Bursa, the six serial components are discussed under three main headings in this study, based on their physical, social and architectural characteristics: Khans Area, Sultan Social Complexes and Cumalıkızık Village.

Boundaries of the Management Site for the Khans Area were defined by taking the natural landscape of the area into consideration, with the monumental and civil buildings that have retained their integrity and originality and with the registered and qualified buildings that form the street pattern also being included in the buffer zone. The Orhan Gazi Social Complex and the Tombs of Osman Gazi and Orhan Gazi, which are in the vicinity of the Social Complex, but which form a separate focal point, are included in the Khans Area Management Site.

The boundaries of the Sultan Social Complexes, which played a very important role in the creation of an Ottoman urban identity and settlement structure and their buffer zones, were defined by paying careful attention to the natural landscape. Boundaries of the core areas were drawn according to the placement of original and well-preserved

Khans Area (Bursa Metropolitan Municipality Archive)

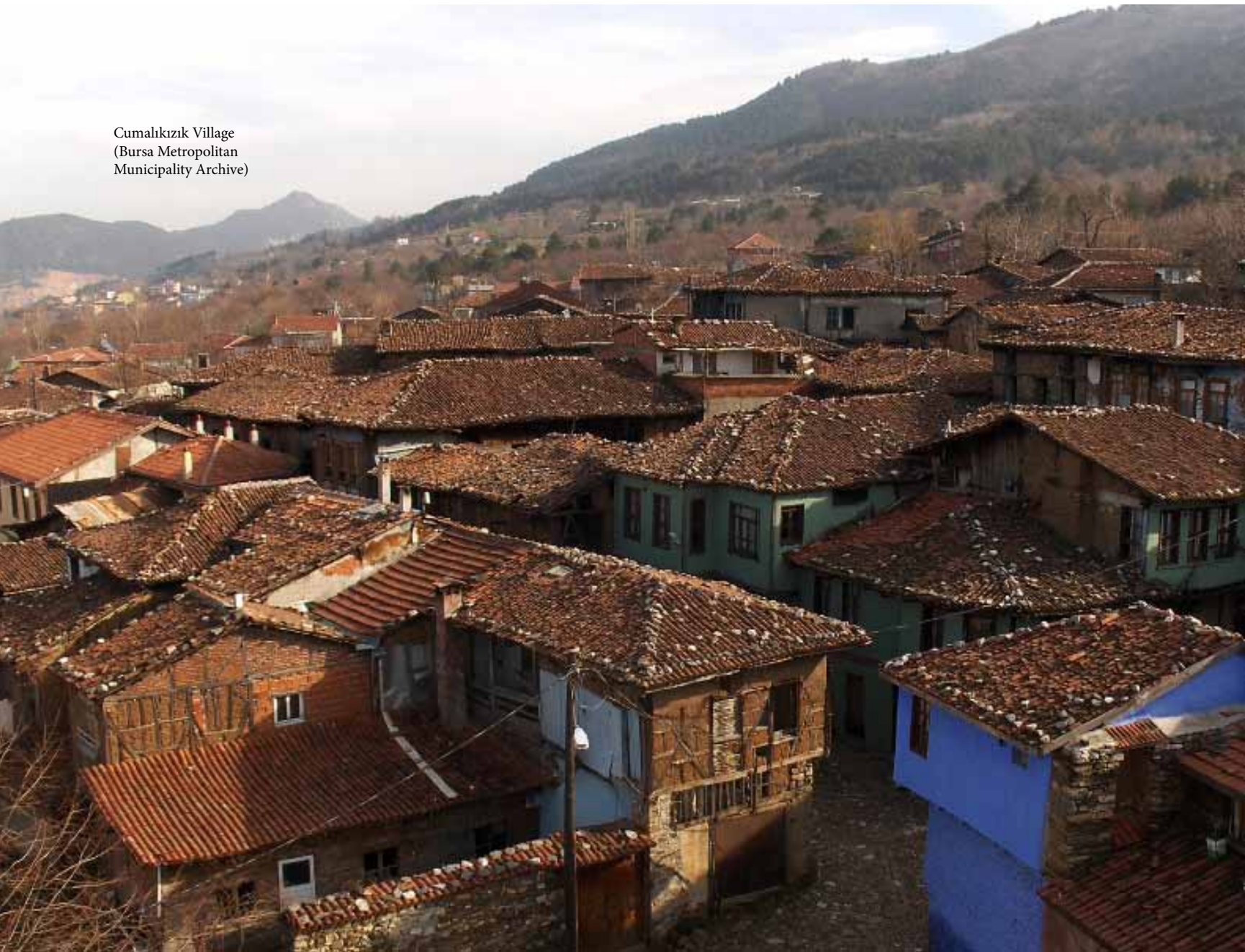
Osman Gazi and Orhan Gazi Tombs (Bursa Metropolitan Municipality Archive)

monumental buildings by taking the topography into account; and the buffer zones were defined to include other monumental buildings, streets, and examples of civil architecture that surround these social complexes and form an integrated whole with them.

In *Cumalıkızık*, the core area covers the entire rural settlement. The buffer zone was determined by taking the natural landscape, forests and highways in the area into account, and includes the agricultural fields surrounding the village, which belong to the inhabitants.

PHYSICAL, NATURAL AND CULTURAL CHARACTERISTICS OF THE HERITAGE SITE

First established by the Bithynians in 185 B.C. on a hilltop and surrounded by city walls, Bursa (initially Prusa) retained its boundaries during the Roman (74 B.C. – A.D. 395) and Byzantine (A.D. 395 – A.D. 1326) periods. The city started to expand outside of the city walls during the Ottoman period until Istanbul became the capital and kept growing with the addition of new neighborhoods that developed around the

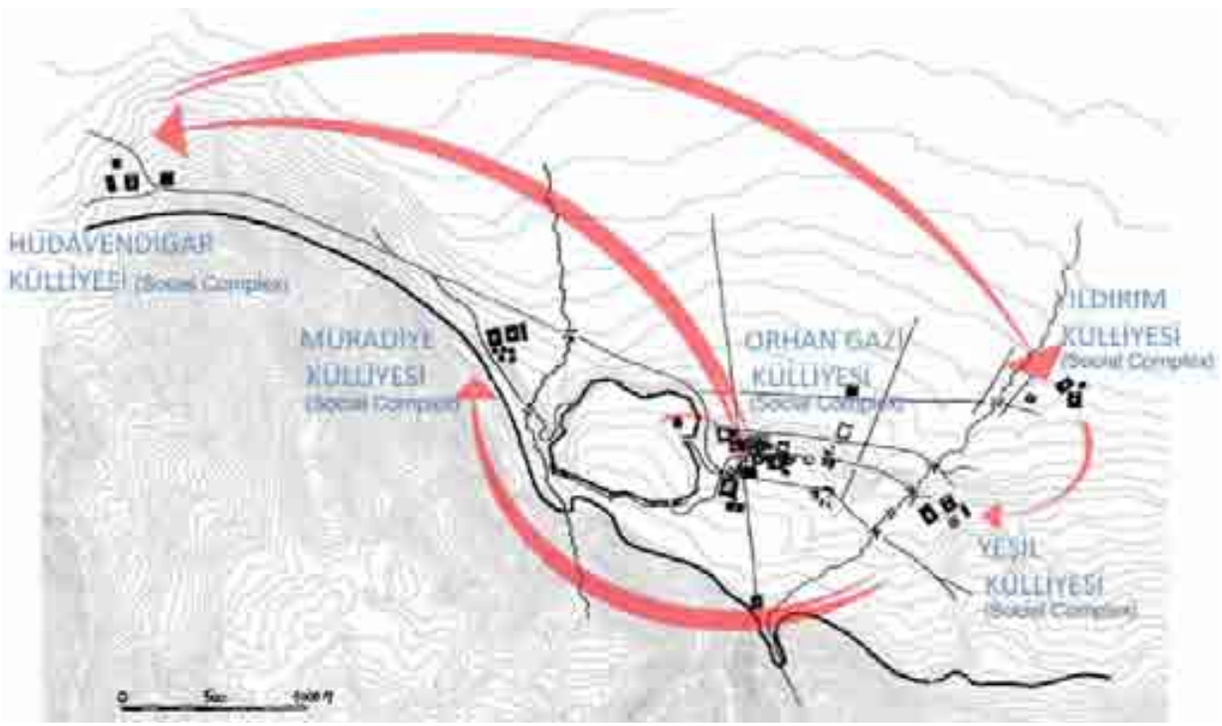


Cumalıkızık Village
(Bursa Metropolitan
Municipality Archive)

social complexes built by the reigning sultans on different hills in various parts of the city. The first social complex to the east of the Bursa fortress was built by Sultan Orhan between 1339 and 1340 and consisted of a mosque, an *imaret* (soup kitchen), a madrasah, a hammam and a khan. Emir Khan, which is part of the social complex, is considered to be the first Ottoman khan ever built. The commercial center, which consists of many historical khans, bazaars and markets, developed around the first social complex built by Orhan Gazi. The other social complexes, in chronological order, are the Hüdavendigar Social Complex built by Murad I, Yıldırım Social Complex built by Bayezid I, Yeşil Social Complex built by Mehmed I (Çelebi Mehmed) and the Muradiye Social Complex built by Murad II. All of these social complexes were built in different parts on the northern side of Mt. Uludağ and marked the boundaries of the city at the time they were first built. Cumalıkızık, on the other hand, is a rural settlement on the slopes of Mt. Uludağ to the east of the city and a waqf village that was part of the Orhan Gazi Foundation.

Sultan Social Complexes, built on hilltops for visual effect, have imposing plane and cypress trees and water elements, such as fountains and faucets that have survived to this day, reinforcing the spiritual atmosphere. The oldest plane tree in Bursa is in the inner courtyard of the Orhan Mosque, which is part of the Orhan Gazi Social Complex. Looking at the city from Tophane or from the slopes of Mt. Uludağ, the social complexes are easily distinguished from their surroundings with their intense greenery.

Within the Khans Area, greenery exists, especially in the courtyards of the khans. The trees in the courtyards make outdoor spaces more comfortable in the summer with their shadows and the fountains provide a natural cooling effect.



Schematic diagram of the location of the Sultan Social Complexes in Bursa (Bursa Metropolitan Municipality Archive)

Among the natural riches of Cumalıkızık Village, another component of the heritage site, special attention should be paid to the historical graveyard at the entrance to the village and the two registered plane trees in Eğrek Square. Eğrek Square is the widest open space in the entire village, which has a dense pattern. All of the village streets are paved with natural stone, slightly sloping towards the middle to discharge rainwater. The mosque and the two coffeehouses in the village open to the Mosque Square, which also has many trees. All of the houses have courtyards, mainly used for agricultural activities, creating other meaningful spaces in the village. Buildings in the village have retained their original plans and construction techniques and the village as a whole successfully reflects the atmosphere of the Early Ottoman Period. The land surrounding the village is still being used for agricultural and forestry activities, as was formerly the case.

The components of the heritage site still perform their original social and cultural functions. All of these areas are still significant for the city, the Khans area as the commercial heart and center of Bursa, Sultan Social Complexes as focal points and public spaces for their neighborhoods and Cumalıkızık sustains its meaning and importance in the city as a unique village that has engaged in agricultural activities for hundreds of years, complemented by trade.

HISTORY OF THE HERITAGE SITE AND ITS COMPONENTS

Bursa and Cumalıkızık represent the birth of an urban and rural system that created the first capital and the first seat of government of the Ottoman Empire in the early fourteenth century. The five Sultan Social Complexes, one of which forms the core of the commercial center of the city and Cumalıkızık, which is the best preserved foundation village at Bursa, are integral parts of a unique city planning system. This system first became operational during the establishment of the first Ottoman capital in the early fourteenth century and shaped the development of the city until the mid-fifteenth century. Sultan Orhan's decision to turn Bursa into a capital city in the fourteenth century and the subsequent development of the city outside of the old Byzantine city walls, eventually made the city the most important hub for international trade in the Empire.

With its social complexes and bazaars that lie at the heart of its unique urban system, Bursa served as a model for the rest of the Ottoman Islamic world and influenced later Ottoman settlements, including Konya, Kayseri, Edirne, Istanbul, Aleppo, Cairo, Samarkand, Skopje and Sarajevo (Bierman, et al., 1991; Kuran, 1996).

This section is concerned with the history and preservation of the components at the Bursa Heritage Site. Overall, it can be observed that monumental buildings at the Bursa Heritage Site have been maintained and repaired on a regular basis, preserving their original characteristics to the present-day.

The Khans Area of Bursa (Orhan Gazi Social Complex and its Vicinity)

Bursa, the first Ottoman capital, has also been an important commercial center in the history of the Ottoman Empire and the Republic of Turkey. Trade routes during the Mongolian period (thirteenth century) linked East to West either through the maritime route via Tabriz and Trabzon, or overland via the Erzurum-Erzincan-Sivas-Konya route, both of which bypassed Bursa, which was a Byzantine fortress at the time. The main items of trade were silk from the Far East and Iran, high-quality fabrics from Europe and furs from the north that were exchanged with

spices from the south. The rise of the Ottomans from the fourteenth century onwards changed the trade routes and Bursa became an important center in Anatolia for the east-west trade (İnalcık, 2000; Tanyeli, 1986).

The important commercial role played by Bursa and its status as the first Ottoman capital, are reflected in the great khans, *bedesten* (vaulted and fireproof part of a bazaar where valuable goods are kept) and bazaars of the Khans Area. This area has been the center of economic activity in the city since the fourteenth century, when it was first built and has retained its aesthetic and social value to the present-day, becoming an attractive public space with its pedestrianized roads. The khans and bazaars have maintained their functions without interruption from the day they were built, almost 700 years ago, to the present-day.

The Orhan Gazi Social Complex consists of a mosque, a madrasah (no longer present), a soup kitchen (demolished and replaced by the municipal building constructed in the nineteenth century), a hammam and a khan (Emir Khan). The first building to be erected at the social complex was the Orhan Mosque, which was also the first example of a mosque with an inverted T-plan, including *zaviye* (dervish lodge) and *tabhane* (guestroom). The desire to meet the physical, cultural and social needs of the nascent state was instrumental in the creation of this plan.

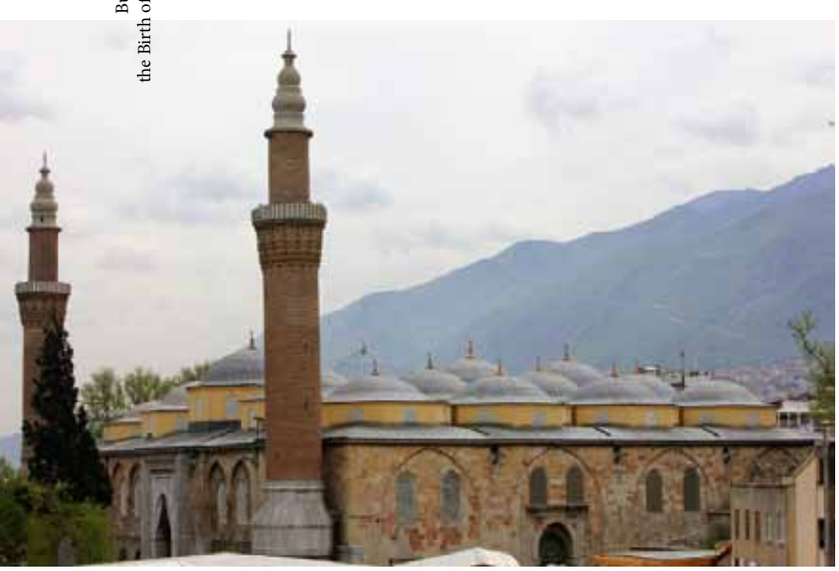
In contrast to the other Sultan Social Complexes in Bursa, the Orhan Social Complex also contains a khan building, which is used as a commercial building today, similar to its original use. What used to be the hammam of the complex in the past, serves as a bazaar at present. The Orhan Social Complex also contributed to the enrichment of the intangible cultural heritage of the city. According to legend, *Karagöz* and *Hacivat*, who are the main characters of the shadow play included on the UNESCO Intangible Cultural Heritage List, were workers employed in the construction of the Orhan Gazi Social Complex.

Commercial buildings in the Khans Area can be divided into three groups. The first group consists of the khans built by Sultans or senior state officials to provide revenues for the social complexes and other monumental buildings. Khans, which served both for commercial and accommodation purposes, generally had two stories with square or rectangular plans and an

Geyve Khan
(Bursa Metropolitan Municipality Archive)

inner courtyard, where there were fountains most of the time and sometimes under a prayer room. The upper story of khans was used for accommodating traders or wholesalers and the ground floor served as a storage space. In some cases, the lower story was used for retail trade. The twenty-four khans constructed in Bursa by the Ottomans, the majority of which are dated from the fourteenth to sixteenth centuries, played a very important role in the development of commercial activities in the city. As Faroqhi observes, the building of so many khans in Bursa is an indicator of the commercial significance of the city at the time (Faroqhi, 1994).

The second type of building observed in this historical commercial center is the *bedesten*. *Bedesten*s were covered markets where foreign and local traders engaged in retail trade during the day and safely stored their goods at night. The *bedesten* in Bursa, built by Bayezid I, was the center of banking and trade in goods at the time and served as a place where the most valuable trading items in the Empire were stored and sold. Today, the building serves as a jewelers' market.



Ulucami
(Great Mosque)
(Bursa Metropolitan
Municipality Archive)

Ulucami
(Great Mosque)
Ablution Fountain
(Bursa Metropolitan
Municipality Archive)

A third component of the Khans Area is the Bazaar with its labyrinthine streets and many markets and shops. There are streets reserved for specific types of goods and various spaces for trading in the traditional bazaar area. There are also ateliers located at the outer edge of the Khans Area where manual production takes place.

This commercial center, basically built in the period from the fourteenth to the sixteenth centuries, was an important component in the rise of the Ottoman Empire. Before Istanbul became the capital, the reigning sultans built various monumental buildings in this central region of Bursa in addition to their social complexes in different regions of the city. The khans were named after the goods they specialized in and bazaars, consisting of networks of long and narrow streets on which shops were located, developed around them. In addition, the *Ulucami*, the Grand Mosque of Bursa, which is considered to be one of the holiest of Islamic places, was built in this central area by Bayezid I between 1396 and 1400.

The importance of Bursa continued after Istanbul became the new capital and new khans were built in the Khans Area, including Fidan Khan and Koza Khan, to provide revenues for monumental buildings to be constructed in Istanbul, as Bursa remained one of the most distinguished commercial centers in the world from the fifteenth to the seventeenth centuries.

The Khans Area expanded in size over time and many residential neighborhoods developed around it, including the Alacamescit, Selçuk Hatun, Tahtakale and Reyhan neighborhoods, which have retained their original names to this day. The best view of the Khans Area is from the Tophane Park inside the fortress, where the tombs of Osman Gazi and Orhan Gazi add to the spiritual significance of the place.

Koza Khan (Bursa Metropolitan Municipality Archive)

Social Complexes

Another component of the heritage site is the five Sultan Social Complexes: Orhan Gazi, Hüdavendigar, Yeşil, Yıldırım and Muradiye. The Orhan Gazi Social Complex was discussed in the section on the Khans Area, as it forms the core of this area.

Social complexes feature mosques, madrasahs, soup kitchens, hammams, tombs, and in singular cases, a hospital and a khan and were meant to form the nucleus of a neighborhood that would develop in their vicinity and to guide the expansion of the city in a certain direction. Sultans built social complexes in different parts of the city, but also added new public buildings to the area near the Orhan Gazi Social Complex, built in 1339, to reinforce the status of this area as the center of the city.

Social complexes were designated as focal points in different parts of the city and residential development in their vicinity was encouraged through tax reductions. Individual social complexes represented the power of the reigning sultan and contained prominent buildings that symbolized the state, aimed to be long-lasting. The residential areas surrounding the social complexes, on the other hand, varied according to topographical conditions and other needs, and were less permanent because of the construction materials used. The ability of monuments to be long-lasting, unlike private residential buildings, is also related to rules governing land ownership in the Ottoman Empire, according to which subjects were given the right to use the land, but ownership of land ultimately belonged to the state.

Mosques and hammams were the first buildings to be erected in the construction process of a

Hüdavendigar Mosque (Bursa Metropolitan Municipality Archive)

social complex. At the outset, mosques, which typically occupied the central place at the highest point of the hilltops on which social complexes were built, had a dervish lodge plan type for facilitating political discussions, judicial decisions, the activities of Akhis and dervishes and to meet education and accommodation needs. Once the construction of the social complex was completed, mosques kept serving as places of worship, madrasahs as educational institutions and soup kitchens as food providers.

The social complexes built in Bursa by reigning sultans, are as follows in chronological order:

Hüdavendigar (Murad I) Social Complex

Built by Sultan Murad I between 1363 and 1366, this social complex enabled the westward expansion of the city. It has a mosque, madrasah, a soup kitchen, a hammam and a tomb. The most important distinguishing feature of the Hüdavendigar Mosque is the madrasah located on its second story. It is a unique example of an Ottoman mosque with porticos on both stories and has some Byzantine components as well. The Gir-Çık Hammam to the east of the mosque is much smaller compared with the other social complex hammams, which indicates that the social complex featured all of the necessary functional units, but that the *Eski Kaplıca* (old thermal bath), defined as the second nucleus of this heritage site, was also utilized for bathing purposes.

This social complex has given its name to the surrounding neighborhood, which is a thermal area where there are hot springs with healing waters, and it is still significant in this respect.

Eski Kaplıca (Old Thermal Bath) (Bursa Metropolitan Municipality Archive)

Yıldırım (Bayezid I) Social Complex

Construction work on this social complex, built by Sultan Murad I "the Thunderbolt", started in 1390. Considered to be one of the most important architectural works in Bursa, the social complex became a center of education with its madrasah and *darüşşifa* (hospital) and marked the eastern boundary of the city. The core area contained a mosque, a madrasah, a soup kitchen, a hammam and a tomb, all of which were built in harmony with the topography of the area. The water brought to the area prior to construction of the social complex resulted in the establishment of a dense neighborhood nearby. Similar to the other social complexes, the mosque at this social complex also has an inverted T-shaped plan and what is known as the "Bursa Arch" in architectural literature was first implemented in this mosque. The Yıldırım Social Complex was built about a kilometer to the east of the central area in Bursa and bridges were constructed over the Gökdere River to connect the Social Complex with the center, which in return shaped the main roads in this part of the city.

Yeşil (Mehmed I) Social Complex

Built by Sultan Mehmed I (Çelebi) in 1419, the social complex features a mosque (Yeşil Mosque),

Yeşil Social Complex (Bursa Metropolitan Municipality Archive)

a madrasah, a tomb (Yeşil Tomb), a hammam and a soup kitchen. A lot of artists, including the architect Hacı İvaz Pasha, contributed to the construction of the buildings for the social complex. The buildings at the social complex and their ornaments have drawn the attention of researchers and artists for centuries, which has added to Bursa's fame. At present, the hammam is used as an art workshop, the madrasah serves as the Museum of Turkish Islamic Works of Art and the soup kitchen still serves in its original function.

Muradiye (Murad II) Social Complex

This is the last social complex constructed by an Ottoman Sultan in Bursa. Built by Sultan Murad

Yeşil Tomb (Bursa Metropolitan Municipality Archive)

Yeşil Tomb
(Bursa Metropolitan
Municipality Archive)

II in 1426, this social complex initially consisted of a mosque, a madrasah, a hammam, a soup kitchen and a tomb for the Sultan. The Muradiye Social Complex gained distinction as a place for monumental tombs, the first of which belonged to Sultan Murad II and which continued to be built until the reign of Süleyman the Magnificent (sixteenth century) and it featured the first ever collection of such tombs, called a *hazire* (enclosed graveyard, especially on the grounds of a mosque). In later years, similar structures were built in Istanbul as well. There are twelve tombs at the Muradiye Social Complex, belonging to the wives, sons, daughters, close relatives of the Sultans and various other members of the Ottoman Palace. Selection of this social complex as a burial place for the close relatives of the Sultans shows that the religious significance of Bursa continued even after the capital was moved to Istanbul. The madrasah was later used as a dispensary for some time and is currently under restoration to serve as a museum. The soup kitchen currently functions as a restaurant specializing in Ottoman cuisine and the hammam is used as a rehabilitation center for the disabled. A number of neighborhoods developed around the social complex, including Muradiye, Koca Naib, Yahşibey and Hamzabey.

Bursa remained a special place for later Ottoman Sultans, owing to its status as the first capital of their ancestors who founded the Empire. Until the conquest of Istanbul, Ottoman sultans were educated in Bursa madrasahs, and buried at social complexes bearing their names. As the site of the tombs of Osman Gazi and Orhan Gazi, the two founders of the Ottoman Empire, Bursa retained its spiritual significance for other members of the dynasty. Many sultans and other members of the dynasty saw Bursa as the spiritual capital of the Empire after the conquest of Istanbul and displayed their attachment to their ancestors by asking in their wills that their loved ones be buried at the last Sultan Social Complex built in Bursa (Akkılıç, 2002; Ayverdi, 1989; Baykal, 1993; Dostoğlu, 2011; Gabriel, 2008; Goodwin, 2003; Kepecioğlu, 2009).

Cumalıkızık Village

Cumalıkızık is an early Ottoman village on the slopes of Mt. Uludağ, to the east of Bursa, located at the 12th kilometer on the Bursa-Ankara highway. This village, together with a number of other villages in the area, was founded a short time before the Ottomans conquered Bursa. These villages, founded by Turkoman groups, contributed logistical support and manpower for the conquest of the city and continued their support in different ways after the conquest. There are numerous waqf registers documenting the existence of these villages. Registers of Sultan waqfs also show that villages were an important source of revenue for the social complexes built in Bursa. The Sultans ensured the continuity of both the social complexes (dervish lodges) and the physical and social structure that developed around these social complexes through the foundation system, which linked the city to the countryside.

Many of these villages lost their original physical structure and functions over the centuries. However, Cumalıkızık, one of the Kızık villages formed in early 1300s in the environs of Bursa, succeeded in preserving its original social and physical characteristics to the present-day.

The settlement of Cumalıkızık also illustrates the Ottoman strategy of conquering the countryside first and the city later, which made sure the army had a safe hinterland to rely upon during its campaign. Waqf villages were settlements that permanently belonged to a public institution (social complex in this case) and were meant to provide revenues for the building of new

Muradiye Social Complex (Bursa Metropolitan Municipality Archive)

Cem Sultan Tomb (Bursa Metropolitan Municipality Archive)

social complexes and other buildings as the city developed. The Orhan *Vakfiye* (Charter of a Foundation), dated 1339, mentions a social complex named after Orhan Gazi and a soup kitchen that was part of this social complex. The soup kitchen in question needed various agricultural products to be procured from the countryside. This model of urbanization was adopted by later rulers as well and the practice of designating specific villages to provide rural products for social complexes continued. These links also indicate that urban-rural integration was an important element in the development of Bursa.

An *istibdalname* (interchange certificate) added to the Deed of Foundation of the Bayezid I Foundation, dated 1400, provides concrete information on Cumalıkızık. In the 1390s, the Yıldırım Social Complex was planned to be built on agricultural land that belonged to the Orhan Gazi Foundation and in order to materialize this, the Orhan Gazi Foundation had to be compensated with agricultural land of a similar size, because construction on waqf land was not permitted. Thus, Cumalıkızık Village was transferred to the Orhan Gazi Foundation in return for the plot of land on which the Yıldırım Social Complex was eventually built and Cumalıkızık retained its status as a foundation village from then on. The name *Cumalıkızık* (Friday Kızık) is attributed to its status as the only one among the Kızık villages in the area (there were six more in addition to Cumalıkızık: Derekızık, Hamamlıkızık, Değirmenlikızık and Fidyekızık that have survived to the present-day and Bayındırkızık and Dalkızık that did not) that featured a mosque with a minbar (pulpit),

allowing Friday prayers to be held (Kaplanoğlu and Elbas, 2009).

Cumalıkızık consists of 270 households, of which 180 are still in use. The village has narrow streets which allow passage for people and small carts only and which meander through the village in line with the topography, with houses built adjacent to each other on both sides of these streets. When the snow in the mountains melts, it freely flows through the stone-paved streets of the village and is used in the irrigation of fields. The settlement plan of the village can be attributed to a desire to make agricultural land sustainable, to make it easier to defend the village against potential attacks and to concentrate residents in one place. The village features some of the best preserved examples of Ottoman rural architecture with its history dating back 700 years.

The village also has some historical public buildings: the 300-year-old Cumalıkızık Mosque, the Zekiye Hatun Fountain next to the mosque and the hammam. Most houses have two or three stories. The walls of the ground stories are constructed with local stones, with a lime-and-soil mortar between them and the second and third stories are built with adobe or wood.

The Cumalıkızık houses, which all have tiled roofs, were built according to two plan types. The first plan features an inner courtyard, surrounded by high walls that create a closed space. To enter these houses, one first has to pass through the wooden double doors serving as a threshold between the street and the inner courtyard and to walk across the courtyard to the door of the house itself. Various production activities, such as cooking and baking, take place in these courtyards, where different units with functions such as toilet, storage space, chicken coop and stable, exist. In the second type of plan, there is no direct access from the street to the inner courtyard. Instead, an entrance space, which is illuminated by light from a wooden grill, needs to be passed first. The house and the inner courtyard, which contains storage spaces and the stable, are accessed through this entrance.

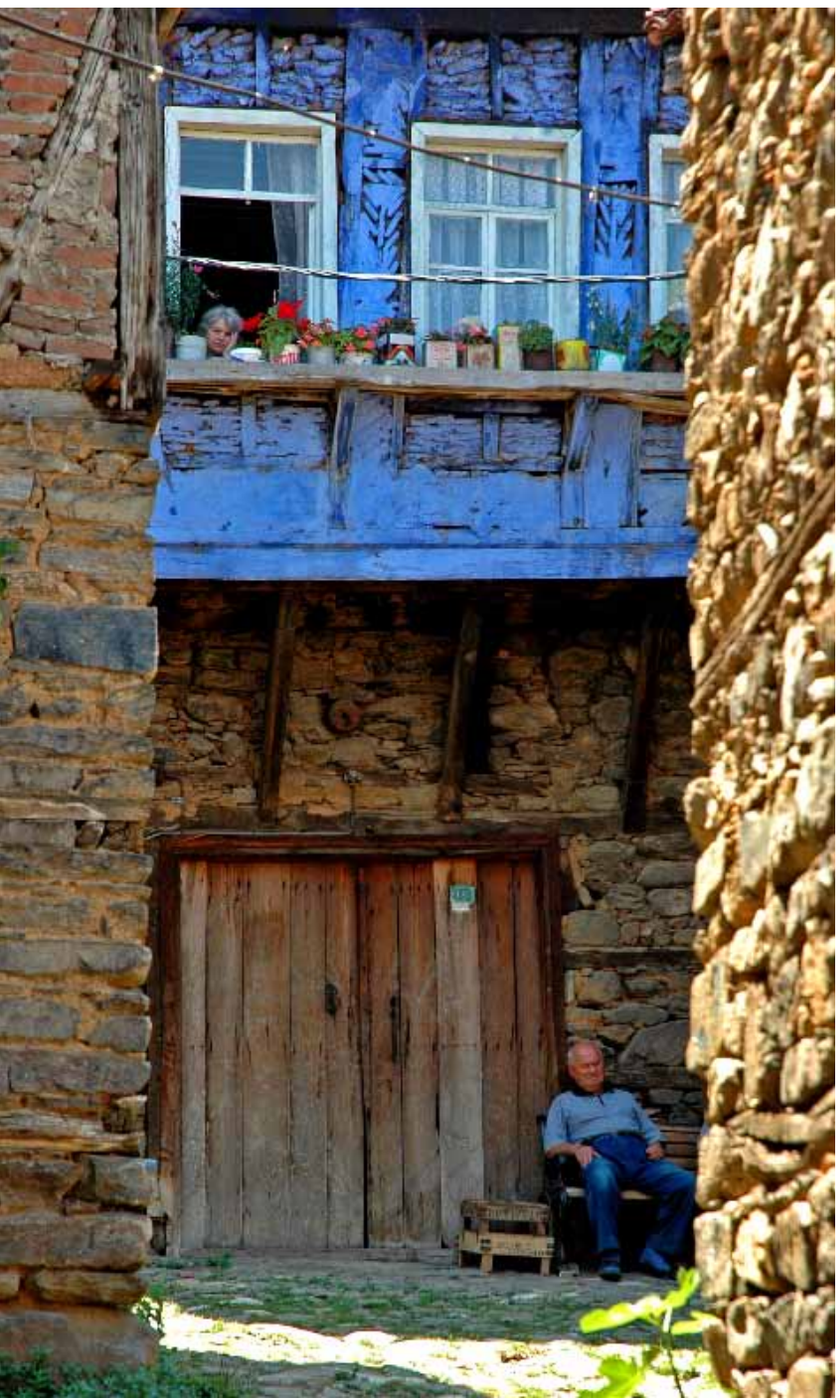
DESIGNATION AS A WORLD HERITAGE SITE

Bursa was first included on the World Heritage Tentative List in 2000, but no further steps were taken for a long time. In 2009, the Bursa Metropolitan Municipality decided to resume work on the World Heritage List process. First, the reasons for the placement of the heritage site on the tentative list were examined and a candidacy file was prepared that included Cumalıkızık Village and the Khans Area. Boundaries for the management site, defined by the Ministry of Culture and Tourism on the basis of recommendations from relevant bodies, were approved in 2010.

After meetings and consultations with experts, the Sultan Social Complexes were added to the proposed management site to strengthen the application and to better explain the outstanding universal value of the heritage site. In this context, work started on the preparation of a new candidacy file with a new title, which also revised the boundaries of the Khans Area and Cumalıkızık. Revisions were approved by the Ministry of Culture and Tourism in 2012, after consultation with relevant bodies.

At this stage, numerous meetings were conducted with experts and stakeholders and the Advisory Council and the Coordination and Supervision Council were consulted. The candidacy application and the management plan that accompanied the application were submitted first to the Ministry of Culture and Tourism and then to the UNESCO

Headquarters. The draft report, which was prepared after reviews conducted on site and in Paris by the International Council on Monuments and Sites (ICOMOS) experts, was submitted to the 38th session of the UNESCO World Heritage Committee. Eventually, in its 38th session held in Doha, Qatar, in 2014, the World Heritage Site Committee declared Bursa (Khans Area and Sultan *Külliye*s) and Cumalıkızık as a world heritage site with outstanding universal value, under the title "Bursa and Cumalıkızık: The Birth of the Ottoman Empire", the twelfth site in Turkey to earn this distinction and the 998th worldwide.



Housing in Cumalıkızık (Bursa Metropolitan Municipality Archive)

CONTRIBUTION OF THE UNESCO PROCESS TO THE SITE MANAGEMENT PLAN

The Bursa Metropolitan Municipality established a Site Management Unit in December 2011. The Bursa Site Management Unit works under the Directorate of Historical and Cultural Heritage, which is a part of the Department of Culture and Tourism of the Bursa Metropolitan Municipality and consists of the Site Manager, Site Management Working Group, the Advisory Board and the Coordination and Supervision Board, as per relevant legislation. In this process, the Candidacy File was prepared and work was carried out for drafting the Management Plan, with the participation of all stakeholders, to preserve components of the heritage site in line with internationally accepted norms. Preparation of the management plan that covers all of the sites, which are located at some distance from each other, but which together form an integrated whole due to their shared history and spatial relations, was made possible thanks to the UNESCO process. The Site Management Unit continues implementing the management plan after the inclusion of Bursa on the UNESCO World Heritage Site List in June 2014.

The Bursa and Cumalıkızık Management Plan aims to plan, protect, use and develop tangible and intangible historical, cultural and natural heritage inside the management site; ensure active participation of all stakeholders in the planning and implementation processes; manage resource allocations by taking strategic priorities into consideration; coordinate, supervise and assess implementation; manage economic, social

Streets and Houses in Cumalıkızık
(Bursa Metropolitan Municipality Archive)

and cultural development of all stakeholders residing in the area; and establish a balanced and sustainable preservation system.

The Bursa and Cumalıkızık Management Plan consists of three main sections. The first section defines the management site. The second section contains the mission and vision statements of the management plan, which was prepared in a participatory manner, to serve as a guide for the work of relevant bodies, action plans created on the basis of main principles, mechanisms of implementation, monitoring and supervision, stakeholder analysis and site management model. This section also contains proposals for actions to be taken by local and central administration units and other stakeholders to ensure the sustainability of the outstanding universal value of the Bursa and Cumalıkızık sites. The third section consists of annexes. Annexes provide information on registered monuments at the sites, the planning process, construction in the area, work planned, ongoing or completed as of May 2013 by relevant bodies whose jurisdiction covers the sites and the names of the contributors to the management plan (Bursa Alan Başkanlığı, 2013b).

INTANGIBLE CULTURAL HERITAGE AT THE HERITAGE SITE AND RELATED ACTIVITIES

The arts of the *Meddah*, *Karagöz-Hacivat* and *Gezek* are some of the items on the UNESCO List of Intangible Cultural Heritage from Turkey that are practiced in Bursa.

The art of the *meddah* (public storyteller and mimic) can be described as a single person theatrical play. This play does not require a curtain, stage, props or actors and depends entirely on the wit, knowledge, and quips of one person called a *meddah*. The art of the *meddah* reflects the wit and ability of the common man to make caricatures of events and has been a popular form of entertainment among the Turkish people.

The *Karagöz-Hacivat* shows, shadow theater with folkloric value, are still performed in Bursa. According to legend, *Karagöz* and *Hacivat*, representatives of the shadow theater in Turkey, were residents of Bursa and worked on the construction of the Orhan Mosque in the fourteenth century. The Museum of the Karagöz House at Çekirge keeps this tradition alive and trains new masters in the art to ensure its transfer to future generations.

The *Gezek* meetings are opportunities for men of different occupations and social classes who are interested in culture, arts and music, to come together on a certain night every week and perform music. The history of Gezek goes back to Central Asia and the Seljukid period.

When the intangible cultural values of Bursa and Cumalıkızık are evaluated for the tangible heritage and the physical environment, it can be observed that these cultural assets have sustained their cultural and socioeconomic characteristics, material properties, building techniques and other details of their period until the present-day. Traditional activities and ways of life are still observed at the social complexes, bazaars and villages. Social complexes are unique in that they still serve as focal points for the social life of the neighborhoods surrounding them. Since they have become a part of the metropolitan city at present, their general standing and nearby environment has changed; however, they still dominate the residential neighborhoods in their vicinity, due their location on hilltops that are visible from a great distance.

The Khans Area, which has the first social complex at its center, carries the culture of Ottoman shopkeepers to the present and allows

visitors to experience the spatial organization of an Ottoman Bazaar. Daily life practices, such as handsel, bargaining, master-apprentice relations and good neighborliness among shopkeepers, which featured prominently in the traditional commercial life of the Ottoman Empire, are still alive in the Khans Area. Apart from laws governing commercial activities, the Khans Area has brought daily practices involved in traditional Ottoman commercial life to the present and is as colorful and lively as it has been for the past 700 years.

Cumalıkızık, an old Ottoman waqf village according to historical records, is different from the other foundation villages in that its residents have kept their agricultural activities and original way of life mostly intact, despite being close to the city center. Cumalıkızık is one of the best-preserved examples of Ottoman rural settlement and architecture, with its organic network of streets, monumental buildings, agricultural fields and most importantly, residents who value and preserve these assets.

SCIENTIFIC STUDIES AT THE HERITAGE SITE

Some of the most important research at the Bursa Heritage Site was conducted as part of "Our Neighborhood", "Our Bazaar" and "Our Village" projects jointly carried out by the Foundation for Bursa Studies and the Osmangazi Municipality since 2005 and published in various books.[1] In this context, oral history studies were made with the long-term residents at the historical neighborhoods in Bursa, the bazaar area at the heart of the city and mountain villages. Their narratives about the past, their way of life, social relations, customs and traditions have been recorded. These projects are expected to serve as models for members of the Union of Historical Towns and other cities in their efforts to preserve intangible cultural heritage.

The Bursa Metropolitan Municipality has published about 150 books on the tangible and intangible cultural assets of Bursa, most of them after 2009.[2] Some of these books were prepared by the Center for Bursa Studies and some by Basın ve Kültür A.Ş. (Press and Culture Inc.) of the Bursa Metropolitan Municipality. The Osmangazi and Yıldırım Municipalities, where the Heritage Sites are located, have publication programs of their own, and in addition, they carry out joint projects with the Metropolitan Municipality. The Bursa Metropolitan Municipality has also undertaken the publication of books targeting different age groups that are prepared by the Bursa Site Management Unit aiming to educate and raise awareness on cultural heritage.

There are also numerous master's theses and PhD dissertations, conference papers and articles in academic journals on the Bursa and Cumalıkızık heritage site. The journal *Bursa'da Zaman* (Time in Bursa), in particular, published by the Bursa Metropolitan Municipality, regularly includes articles on various aspects of the UNESCO process.

[1] Since 2005, the Osmangazi Municipality has published numerous books on the sites and environs that have been included on the UNESCO World Heritage List, including the following: *Kavaklı Mahallesi* (Kavaklı Neighborhood), *Osmangazi Mahallesi* (Osmangazi Neighborhood), *Mollagürani Mahallesi* (Mollagürani Neighborhood), *Alaaddin Mahallesi* (Alaaddin Neighborhood), *Muradiye Semti* (Muradiye District), *Çekirge Semti* (Çekirge District), *Okçular Çarşısı* (Okçular Bazaar) and *Koza Han* (Koza Khan).

[2] Some of the more prominent books published by the Bursa Metropolitan Municipality on the heritage sites include the following: *Uludağ'ın Beşibirliği: Bursa Kızık Köyleri* (Bursa Kızık Villages: The Ornaments of Uludağ); *Çarşının Öyküsü* (The Story of the Bazaar); *Bursa'nın Tarihi Mahalleleri I* (Historical Neighborhoods of Bursa I), {*Alipaşa-Hocaalizade-İbrahimpaşa-Maksem-Nalbantoğlu-Tahtakale*}; *Bursa'nın Tarihi Mahalleleri II* (Historical Neighborhoods of Bursa II) {*Hocataşkın-Kurtoğlu-Meydancık-Namazgah-Yeşil*}; *Bursa'nın Tarihi Mahalleleri III - Karaağaç-Mollaarap-Umurbey-Yenimahalle* (Historical Neighborhoods of Bursa III) {*Karaağaç-Mollaarap-Umurbey-Yenimahalle*}).

FUTURE EXPECTATIONS

Following the inclusion of Bursa onto the UNESCO World Heritage List in 2014, with its Khans Area, Sultan Social Complexes and Cumalıkızık Village in the category of "Cultural Heritage", the Bursa Site Management Unit has revised the scope of its work. The Site Management now focuses on the preservation of the sites included on the World Heritage List in line with the Management Plan prepared.

Within this framework, the Bursa Site Management Unit currently gives priority to promotional and awareness-raising activities. To this end, various social and cultural events have been held in Bursa, promotional films on the UNESCO have been shown, flyers have been distributed and exhibitions have been held at various indoor and outdoor venues. Presentations have been made at schools, organizations and official bodies on the process of Bursa's inclusion onto the UNESCO World Heritage List. Books and other educational materials for different age groups have been distributed to schools, workshops have been organized with various organizations and information and publicity activities are being held on a regular basis.

These activities aim to raise awareness about the preservation of cultural and natural assets among all of the residents of Bursa since preserving and sustaining tangible and intangible assets on the sites included on the World Heritage List and protecting the environment are considered to be public duties. According to a widely accepted norm in the world, preserving monumental works is no longer considered to be sufficient. The adoption of a holistic approach, preservation of the landscape and the settlement pattern surrounding historical monuments are also expected. The sociocultural environment of the site is also important. Historical pattern becomes valuable when integrated with the way of life of local residents and elements of intangible cultural heritage play a very important role in establishing this relationship. Social relations among residents, shopkeepers and artisans, the culture of the Akhi, neighborhoods surrounding social complexes still retaining their original names and the still strong tradition of good neighborliness add to the historical value of the Khans Area and Sultan Social Complexes in Bursa. Furthermore, the ability of the local residents to maintain their way of life, more or less intact, for hundreds of years at Cumalıkızık is a remarkable achievement for preserving intangible cultural heritage.

Inclusion of Bursa and Cumalıkızık on the UNESCO World Heritage List was the result of the combined efforts of the Bursa Metropolitan Municipality, the Site Management Unit, the Advisory Council, the Coordination and Supervision Council and other stakeholders. Continued interest and participation by all stakeholders in the implementation of the management plan of these sites, which have gained international recognition, is crucial in preserving this heritage for future generations and ensuring the sustainability of the outstanding universal value of Bursa.

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Site Name	**Pergamon and its Multi-layered Cultural Landscape**
Year of Inscription	**2014**
Id N°	**1457**
Criteria of Inscription	**(i) (ii) (iii) (iv) (vi)**

The site rises high above the Bakırçay Plain in Turkey's Aegean region. Pergamon was the capital of the Hellenistic Attalid dynasty and a major cultural center of the ancient world. Monumental temples, theaters, stoas or porticoes, the Great Gymnasium, the Altar of Zeus and a library were set into the sloping terrain surrounded by an extensive city wall. A rock-cut Kybele Sanctuary lies to the north-west on another hill visually linked to the Acropolis. Later, the city became briefly the capital of the Roman province of Asia and was internationally recognized for its Asklepieion healing center. The Acropolis crowns a landscape containing burial mounds and remains of the Roman, Byzantine and Ottoman empires in and around the modern town of Bergama on the lower slopes.

The erection of Pergamon on the slopes at the top of the city hill, exploiting the topography with man-made terraces and grand monuments dominating the surrounding plain, is a masterpiece of Hellenistic and Roman urban planning and design. The Acropolis remained as Pergamon's crown, while the city developed on the lower slopes during the Byzantine and Ottoman periods, extending its domination over the landscape **Criterion (i)**.

The urban planning, architectural and engineering works of Pergamon reflect a synthesis nourished from the cumulative background of Anatolia. The Kybele Sanctuary at Kapıkaya, with local Anatolian roots, represents the continual use, synthesis of cultures and interchange of human values through time. The Red Hall, Roman Sanctuary dedicated to Egyptian and other Deities, exhibits the interchange of human values, as did the relocation of the Kybele meteorite to Rome, facilitated by the Attalids **Criterion (ii)**.

The site bears unique and exceptional testimony to Hellenistic urban and landscape planning. The architectural monuments including the Asklepieion, Sanctuary of the Egyptian Deities (Red Hall), Kybele Sanctuary at Kapıkaya and Tumuli are exceptional testimonies to their period, culture and civilization **Criterion (iii)**.

The Acropolis and the city hill of Pergamon, with its urban planning and architectural remains is an outstanding ensemble of the Hellenistic Period. The Sanctuary of the Egyptian Deities (Red Hall), Asklepieion, water supply system and amphitheater combine to illustrate the Roman period in Anatolia as a significant stage in history. The site is an outstanding historic urban landscape illustrating significant stages of human existence in the geography to which it belongs **Criterion (iv)**.

Pergamon is associated with important personalities, schools, ideas and traditions concerning art, architecture, planning, religion and science. The Pergamon school of sculpture contributed the "Pergamon style" to the history of ancient art. The Kybele Cult represents a continual tradition and belief in Anatolia. Pergamon is directly associated with the creation of the Eastern Roman Empire, following the transfer of the Kybele Cult idol to Rome supported by the Attalid dynasty and due to the consequent settling of Romans in Anatolia and the subsequent inheritance of the Pergamon Kingdom to Rome in 133 B.C. The Sanctuary of the Egyptian Deities (Red Hall) of the Roman Period, continued its religious function as a Christian basilica dedicated to Saint John during the Late Antique and Byzantine Periods, while its northern annex has been used first as an orthodox martyr chapel and then from the 1950s onwards as a mosque. Therefore, the Red Hall provides a significant example for the continuous religious functions of one particular place. The physician, surgeon and philosopher Galen was trained in Pergamon and his works were disseminated from there. There is the tradition of parchment production specific to Pergamon **Criterion (vi)**.

Pergamon
Acropol
(Can Yücel)

Pergamon and its Multi-Layered Cultural Landscape

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INTRODUCTION

Bergama is located 105 km northeast of Izmir and about 30 km inland from the sea. The settlement area of Bergama consists of a valley section and elevations surrounding it. The valley section, called the Bakırçay Plain, is a fertile land filled with alluvium from the Kaikos River (*Bakırçay*). The two confluences of the Kaikos River, Ketios (*Kestel Çayı*) and Selinus (*Bergama Çayı*) are the two main components of the Bakırçay Plain. The Bakırçay Plain is defined by elevations both to the north and south. The foothills of the Madra Mountains (1338 m), including the city hill of Pergamon (331 m), define the northern part of the contemporary settlement area of Bergama. To the west, Boztepe (358 m) and Geyikli Mountain (1051 m) define the limits of the settlement area. To the south is Yunt Mountain (1080 m). These main topographical features played an important role in shaping the physical form of the town from Pergamon to Bergama[1] throughout history.

Due to its location and geographical features, Bergama and its environs have been subject to continuous inhabitancy beginning from prehistoric ages and throughout the Archaic, Classical, Hellenistic, Roman, Byzantine, Turkish Principalities, Ottoman and Turkish Republican periods until the present-day. Hence, different civilizations with different social, cultural and economic structures have been continuously present in Bergama. As a reflection of the social, cultural

[1] Within this text it has been preferred to use Pergamon when mentioning the town in antiquity, including the Byzantine era, whereas, Bergama when referring to the town in the Turkish Principalities, Ottoman and Turkish Republican eras.

View from the Red Hall towards the Acropolis and the Ottoman settlement at the skirts of the hill (Ayşe Güliz Bilgin Altınöz)

and economic structure of the society, each period generated its physical evidence. In contemporary Bergama and its environs, the physical remains and traces of these different eras and cultures superimpose and co-exist sometimes side by side, sometimes on top of each other. The superimposition of different eras and cultures through continuous inhabitation in Bergama, finds its reflection in architecture, urban form and cultural landscape as continuities, formations, transformations and losses due the material existence and use of space from different eras and cultures. The physical, social and cultural remains and traces of all the layers constituting the town's continual history from Pergamon in Antiquity to today's Bergama co-exist and constitute the contemporary urban form and cultural landscape of Bergama today, as a "multi-layered town and landscape" (Bilgin Altınöz, 2002; Bilgin Altınöz, 2003).

Bergama, as a "multi-layered town and landscape", has not only witnessed its own continual settlement history. Since Bergama is at the crossroads of Anatolia and the Aegean, it also becomes outstanding evidence of the historical, physical and cultural depth of the region and geography to which it belongs.

THE "LAYERS" OF THE MULTI-LAYERED CULTURAL LANDSCAPE OF BERGAMA

The Ancient and Byzantine Layers of Pergamon[2]

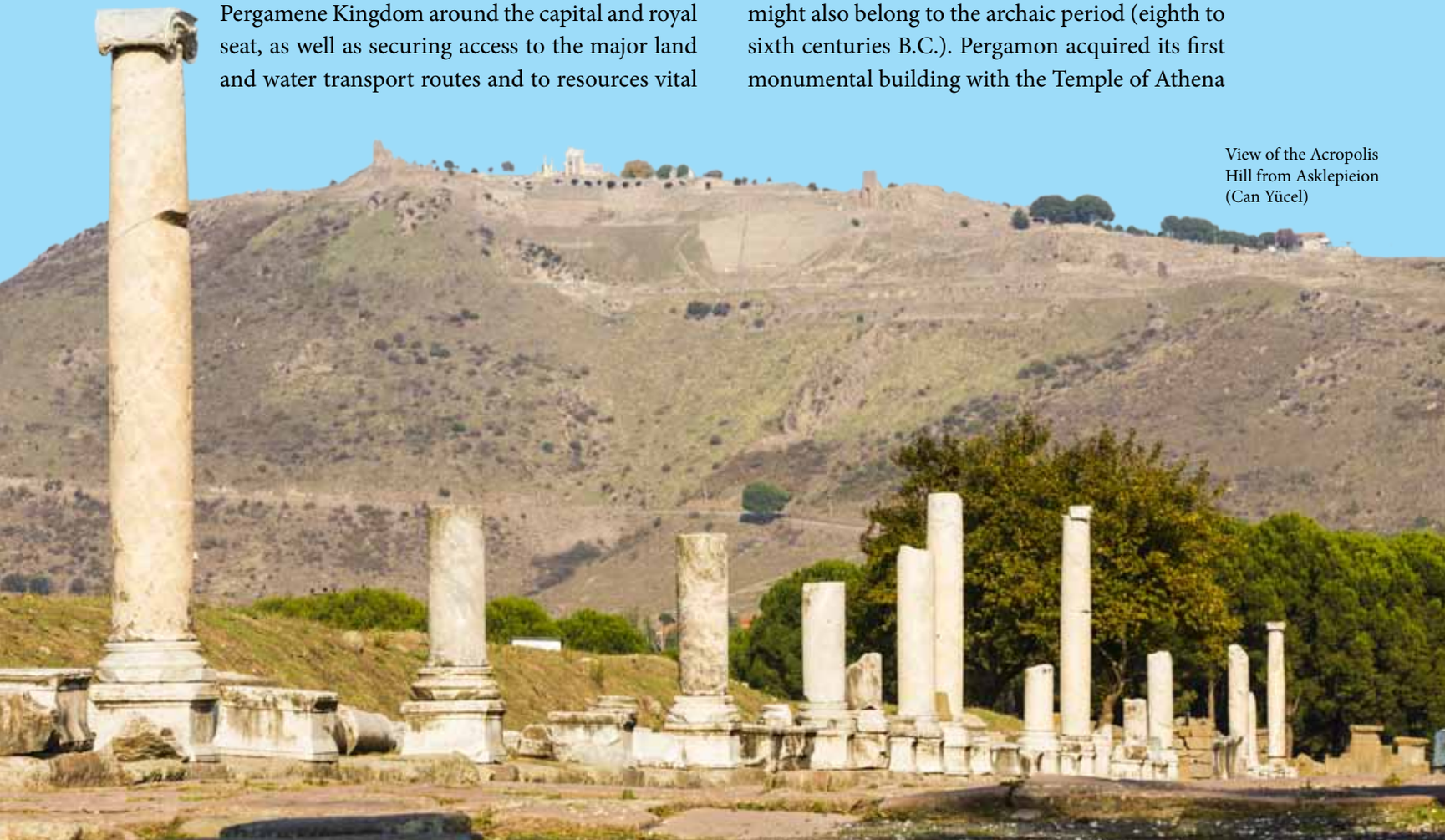
"…from every side glorious to behold, a solitary summit of the province" – this was the description that the orator Aelius Aristides (117-181 A.D.) gave of the city's architectural ensemble (Aristid. 23, 13 p. 35 [Keil]). Aristides' judgment – couched in the exalted style of a professional rhetor – conveys a sense of the visual impact made on contemporary observers by Pergamon's grand Hellenistic and Roman architecture: Like a mountain peak, the Acropolis as a whole is

[2] This section was taken directly from the text written by Prof. Dr. Felix Pirson for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Pirson, Felix (2014). "2. The Multi-layered Context: The Ancient and Byzantine Layers of Pergamon", *Pergamon and its Multi-layered Cultural Landscape,* limited edition published specially for the 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 9-18. The same text has been submitted as well for the book on the UNESCO World Heritage Sites of Turkey, which will be published soon by the Ministry of Culture and Tourism.

aesthetically most impressive when viewed from a distance, and thus, is organically integrated into the landscape from the viewpoint of the beholder.

In antiquity, cities consisted of an urban (*asty*) and a rural (*chora*) zone; hence, agricultural land and mountain ranges – suppliers of raw materials – belonged to cities as much as the urban zones did and were populated by their citizens. This was also the case with Pergamon, whose rural territory we can reconstruct approximately within its Roman imperial period boundaries (first to third centuries A.D.). As numerous border disputes attest, it was very important for cities to stake out their territory. For Pergamon, which was not only a *polis* (city), but also the royal seat of the Hellenistic dynasty of the Attalids in the third and second centuries B.C., the symbolic occupation and military defense of the *chora* was particularly significant. Not only was the production and supply of raw materials at stake, but it was also a matter of protecting the heartland of the Pergamene Kingdom around the capital and royal seat, as well as securing access to the major land and water transport routes and to resources vital for the city's survival. A symbolic network of rural sanctuaries and grand funerary monuments linked city and countryside and formed a cultural landscape whose development can be traced from the Hellenistic to the Byzantine period (third century B.C. to thirteenth century A.D.). Considering the loss of other Hellenistic centers and their surroundings, such as Alexandria and Antiochia (Antakya), due to post-antique overbuilding and recent urban sprawl, Pergamon provides a unique testimony for a city and its countryside in Hellenistic times. In this period, the foundations for the political, cultural and religious structures of the Roman Empire were laid and Pergamon played a central role in these processes.

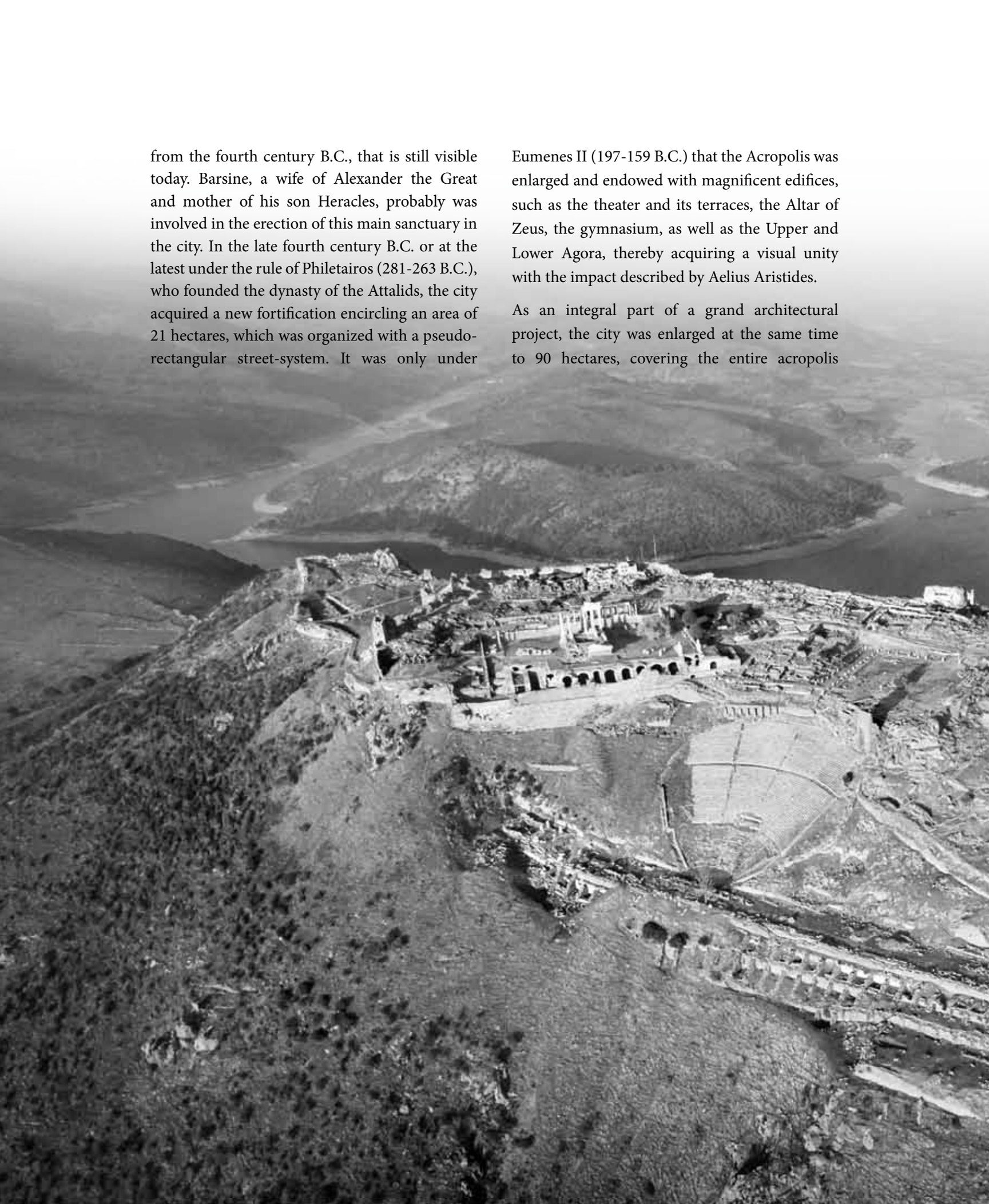
Dating back to the second millennium B.C., a first settlement was attested on the Acropolis Hill by finds from the Middle Bronze Age and possibly also by remains of a defensive wall. Its dating, however, is still disputed and the wall might also belong to the archaic period (eighth to sixth centuries B.C.). Pergamon acquired its first monumental building with the Temple of Athena



View of the Acropolis Hill from Asklepieion (Can Yücel)

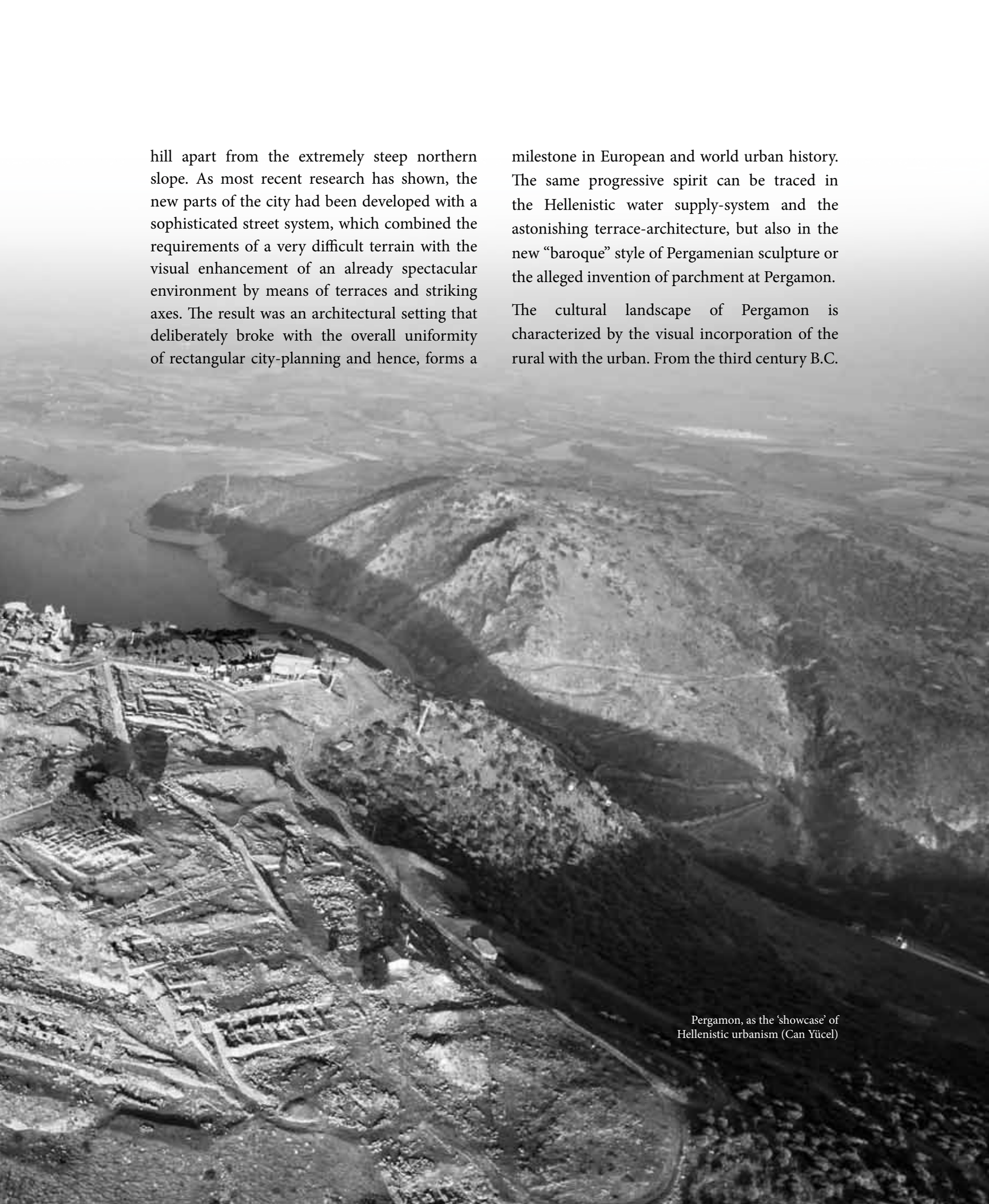
from the fourth century B.C., that is still visible today. Barsine, a wife of Alexander the Great and mother of his son Heracles, probably was involved in the erection of this main sanctuary in the city. In the late fourth century B.C. or at the latest under the rule of Philetairos (281-263 B.C.), who founded the dynasty of the Attalids, the city acquired a new fortification encircling an area of 21 hectares, which was organized with a pseudo-rectangular street-system. It was only under Eumenes II (197-159 B.C.) that the Acropolis was enlarged and endowed with magnificent edifices, such as the theater and its terraces, the Altar of Zeus, the gymnasium, as well as the Upper and Lower Agora, thereby acquiring a visual unity with the impact described by Aelius Aristides.

As an integral part of a grand architectural project, the city was enlarged at the same time to 90 hectares, covering the entire acropolis



hill apart from the extremely steep northern slope. As most recent research has shown, the new parts of the city had been developed with a sophisticated street system, which combined the requirements of a very difficult terrain with the visual enhancement of an already spectacular environment by means of terraces and striking axes. The result was an architectural setting that deliberately broke with the overall uniformity of rectangular city-planning and hence, forms a milestone in European and world urban history. The same progressive spirit can be traced in the Hellenistic water supply-system and the astonishing terrace-architecture, but also in the new "baroque" style of Pergamenian sculpture or the alleged invention of parchment at Pergamon.

The cultural landscape of Pergamon is characterized by the visual incorporation of the rural with the urban. From the third century B.C.



Pergamon, as the 'showcase' of Hellenistic urbanism (Can Yücel)

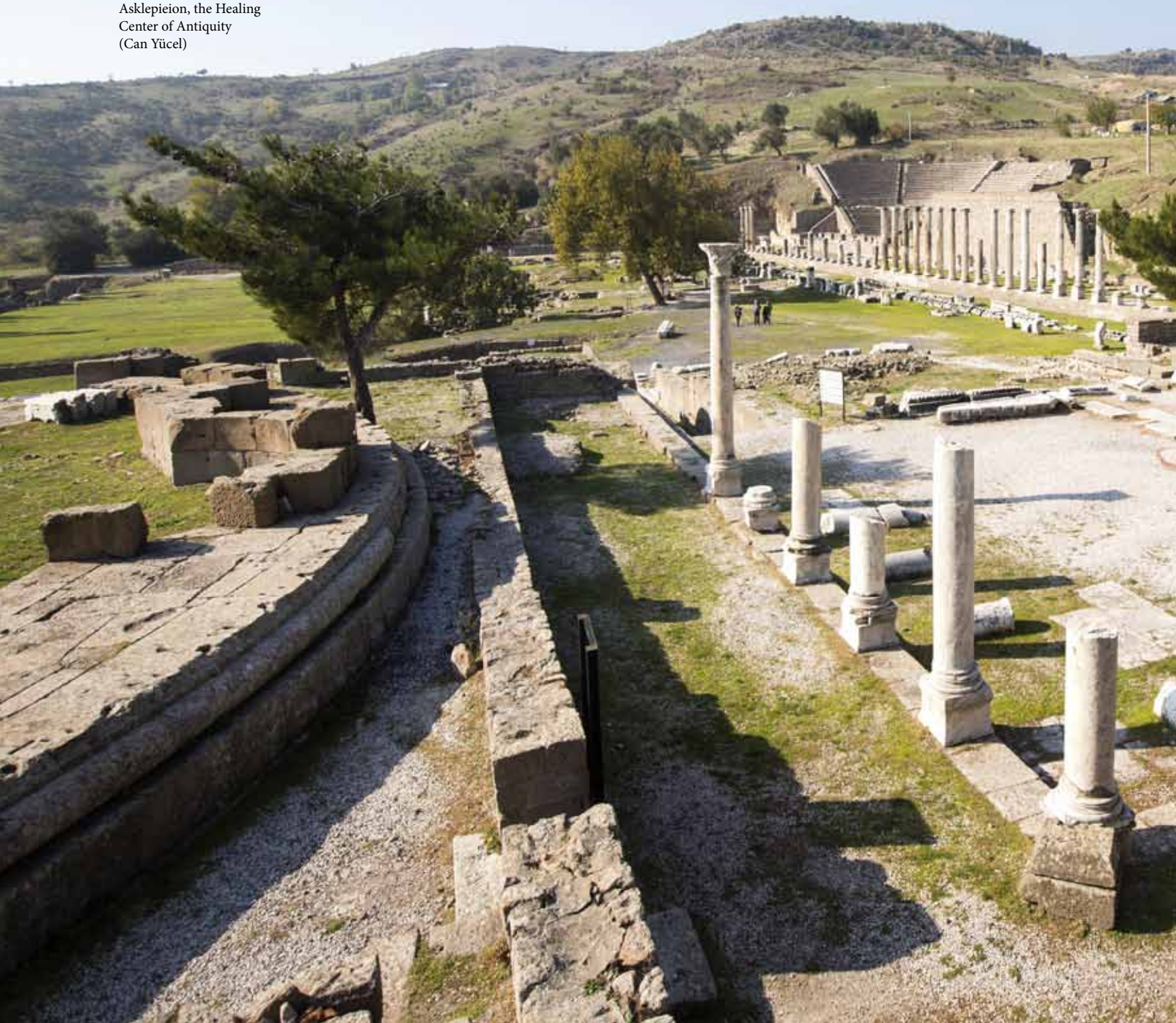
Yığma Tepe Tumulus, an example of several grave mounds characterizing the cultural landscape of Pergamon (Can Yücel)

The Roman Period
Trajaneum at the
Acropolis Hill
(Can Yücel)

onwards, the city was encircled by a ring of grave mounds of various sizes, which demonstrated Pergamon's claim to the plain of the Kaikos River, as well as preparing visitors for the architectural spectacle of Pergamon. The giant mount Yığma Tepe (diameter 138 m; height 30 m) served and still serves as a foretaste of the Acropolis for travelers approaching from the southwest via the coast road. In addition to grave mounds, there were forts and sanctuaries sited on prominent hills and mountain peaks in the area surrounding the city and these in particular marked the landscape as Pergamene territory. Some of these sanctuaries, such as Kapıkaya to the north and Marmut Kale to the south of the town, are linked moreover with the Acropolis of Pergamon by means of unobstructed lines of sight, further emphasizing their interrelatedness. With the inclusion of several grave mounds and the Meter-

Kybele Sanctuary at Kapıkaya, together with its recently discovered inner-city counterparts at the World Heritage Site, a significant as well as unique ensemble of great authenticity and integrity could be saved for future generations.

The close links between the city and its environs were one of the principal issues investigated in the first two decades of the Pergamon Excavations, i.e., between 1880 and 1900. In the following phases, efforts were focused entirely on the excavation, study and conservation of the Acropolis, the Sanctuary of Asclepius and the Red



Asklepieion, the Healing Center of Antiquity (Can Yücel)

Basilica. It is only since 2006 that the Pergamon Excavations by the German Archaeological Institute have concentrated once again on exploring the surrounding area and examining its significance in the evolution of Pergamon into a Hellenistic royal seat and a metropolis of the Roman province of Asia. This evolution goes back as far as the Bronze Age, as has recently been shown by the discovery of several settlement sites from the fifth to the second millennium B.C. at the Bakırçay Plain and the dating of Pergamon's oldest settlement to the second millennium B.C. Another key aspect of current research is the reconstruction of historical environment scenarios, intended to reveal the appearance of the landscape in past epochs.

The Roman period saw the enhancement of the Hellenistic achievements to the acropolis by the addition of the imposing Trajaneum, i.e., the temple for Zeus and the deified Roman emperors Trajan (98-117 A.D.) and Hadrian (117-138 A.D.). At the same time, the suburban sanctuary of Asklepios was monumentalized as well and became an international healing center. However, new chapters were added as well under Roman rule to the multi-layered history of Pergamon, such as the systematic extension of the city into the plain south of the Acropolis Hill. A complex of buildings for entertainment with an amphitheater – which is the best preserved in the entire Eastern Roman Empire – a theater and a stadium stand together with the unique complex of the so-called Red Hall for the great ambitions of the Pergamenian's competing against cities such as Smyrna (Izmir) and Ephesos (Selçuk). The Red Hall or sanctuary of the Egyptian gods consists of an enormous rectangular square (270 x 100 m), which is still clearly visible in the layer of late Ottoman architecture of Bergama's old town. With its huge Egyptian-style caryatids, one of which has been carefully restored and presented to the public in 2013, the complex provides a striking example of Pergamon's cultural diversity even in antiquity. Remains of a Roman road recently discovered and preserved in modern Bergama attest to a rectangular relation between the street-system of the Roman lower city and the Red Hall.

The Red Hall, the Sanctuary of the Egyptian Deities constructed in the Roman Period (Can Yücel)

Pergamon's Roman layer also offers significant continuities concerning the town-countryside relations: Referring to the great Hellenistic past, the Roman grave mound Maltepe not only copies the older tumuli, but establishes a planning axis with the temple of Trajan similar to the axis between the Hellenistic Yığma Tepe and the temple of Athena. To the northwest of the city, the sanctuary at Kapıkaya was transformed into a sanctuary for Mithras, an oriental god particularly popular in the Roman imperial age.

A multi-layered concept of urban history, however, is not limited to continuities, it has to take breaks into consideration as well. While the flourishing phase of the Roman imperial age was characterized by monumental building activities at the Acropolis Hill and in the southern plane, the late antiquity and early Byzantine periods were only scarcely attested at the hill. In the third century a new fortification was erected that follows the early Hellenistic wall. Therefore, the main focus of the settlement appears to have shifted to the plain where rebuilding is attested at the Asklepieion and a great basilica dedicated to Saint John was erected inside the Red Hall. This church is an important example of the conversion of an ancient temple into a Christian church, a very common phenomenon in ancient urban centers. Remains of a further early church are preserved on the Hellenistic Lower Agora; together they reflect the importance of Pergamon in this period as is shown simply by its status as a metropolis alongside Ephesos, Smyrna and Tralleis. The most important source of this period is the Revelation of John the Apostle, who named Pergamon as one of the seven early churches in the diocese of Asia.

The seventh century was characterized by strong fortifications, as a reaction to Arab invasions, on the top of the hill by reusing the material of the Great Altar of Zeus. The following Middle Byzantine Period was clearly a dark age in Pergamenian history, while the twelfth-thirteenth centuries showed intense settlement and burial activities at the newly fortified Acropolis Hill. Thanks to intensive archaeological investigations from 1970 to 1990, Pergamon is the best known late Byzantine settlement in Western Anatolia. Apart from the magnificent fortification walls, several small church-buildings from this period are preserved. Interwoven with the Hellenistic and Roman remains at the southern slope of the Acropolis Hill, they significantly contribute to Pergamon's value as a multi-layered cultural heritage. Latest archaeological surveys show that the Byzantine occupation stretches over large parts of the hitherto unexcavated eastern and western slopes of the Acropolis Hill. A newly discovered and only partly excavated small settlement with graveyard at the rural northern slope provides a glance into the Byzantine countryside and preserves valuable testimonies for this layer of Pergamon's history.

The Ottoman Layer of Bergama[3]

At the end of the thirteenth century, another phase started with the reign of the Turks and

[3] This section was taken directly from the text written by Prof. Dr. Demet Ulusoy Binan with contributions from Dr. Mevlüde Kaptı and Dr. Martin Bachmann for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Ulusoy Binan, Demet, Mevlüde Kaptı, & Martin Bachmann (2014). "3. The Multi-layered Context: Ottoman Layers of Pergamon", *Pergamon and its Multi-layered Cultural Landscape,* limited edition published specially for the 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 19-26. The same text has been submitted as well for the book on the UNESCO World Heritage Sites of Turkey, which will be published soon by the Ministry of Culture and Tourism.

Bedesten constructed in the Ottoman period (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

16th century Hacı Hekim Turkish Bath (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

The late 19th century House (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

Karesi Principality, resulting in the formation of the new Muslim city of Bergama centered on the river bank. Bergama passed under the reign of the Ottoman Empire from the fourteenth century onwards and continued to be an important city in the region due to its location on the main axis.

The city extended towards the plains from the walled Acropolis during the Ottoman Period. The city of this era was developed and enriched by mosques, masjids, khans, *arasta* (Ottoman bazaars), *imaret* (soup kitchens) and Turkish baths alongside the residential quarters and neighborhoods with regard for the distinction between Muslims and non-Muslims[4].

[4] As a part of the Turkish Academy of Sciences Turkish Cultural Sector (TÜBA-TÜKSEK) Cultural Inventory Project carried out by the Turkish Academy of Sciences in collaboration with the Ministry of Culture and Tourism, the documentation and inventory of the urban heritage of Bergama was carried out by the Mimar Sinan Fine Arts University under the direction of Prof. Dr. Demet Binan between 2003 and 2005. Besides the extensive inventory and documentation of the Ottoman heritage in Bergama, the project also lead to the registration and conservation of various heritage buildings at the site. For detailed information please refer to: Ulusoy Binan et al. 2005; Ulusoy Binan et al. 2006; Ulusoy Binan et al. 2007.

During this period, residential areas of different ethnic groups were located according to the Selinus Creek (*Bergama Çayı*). The Orthodox Christian *Rum*s (Greeks with Turkish citizenship) were settled on the lower slopes of the Acropolis at the northern bank of the Selinus Creek, the Gregorian Christian Armenians and Jews were living at the north and south sides of the Selinus Creek, whereas, the neighborhood of the Muslim Turks was located at the south bank of the Selinus Creek.

The historic *Rum* quarter of Bergama is a unique testimony to the perception of the ancient city. Mostly built between 1850 and 1920, the residences are located directly on top of the lower section of the Hellenistic settlement at the Acropolis Hill. In many places, vaults and substructures of the ancient monumental buildings have been incorporated into the modern structures. So is one of the urban centers of the district, the *Gurnellia* or *Domuz Alanı* which is an open space, most likely the palestra of a huge Roman gymnasium. The artificially created topography of the ancient city with great terraces was maintained by the new structures.

In addition, about 80 to 90 percent of the building materials of the houses have been derived from ancient structures. The walls were assembled from recycled stone blocks and bricks. The architectural elements were struck from ancient blocks. Not infrequently, decorative ancient pieces or inscriptions have been included deliberately into the walls as an eye-catcher. Most of the marble components of the more sophisticated buildings that derived from ancient materials were either adopted or reshaped. In conclusion, the nineteenth century buildings form an extensive material memory of the ancient city of Pergamon.

Furthermore, there is also a spiritual level of perception. None of the buildings have a

The early 20th century Ottoman Lycee (*Bergama Lisesi*/high school) (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

neoclassical style. In many places the architectural language of ancient Pergamon has been directly incorporated into the style elements of the *Rum* buildings in the old town. A particularly impressive example is the early twentieth century *Bergama Lisesi* (high school) in the lower town, in which the material and the formal language of ancient Pergamon were implemented. Thus, the strip-like articulated masonry depicts a typical element of Hellenistic architecture and the marble elements repeat column orders from Pergamon.

Finally, there are even construction aspects which connect the houses of the *Rum* quarter with ancient Pergamon. In many cases, iron was preferred as a means of connection in the stone architecture of the nineteenth century. In the *Rum* quarter, it was used in a manner that can be found in the ancient ruins. The closed architecture of many of these building techniques were developed directly from the study of ancient ruins.

Thus, in many cases, the preserved and closed architecture of the *Rum* district is closely related to the ancient time layers of Pergamon. This was

Traditional Ottoman/ Turkish House with open/ exterior "sofa" (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

certainly greatly promoted at the beginning of the German excavations in Pergamon around 1870. The traces of the first excavation years in the immediate vicinity and the influence of the research results on the capital of the Attalids are still present at many parts of the area. Also delicate beginnings of archaeological tourism have been handed down through these buildings, such as the former *Attalos Hotel* at the *Gurnellia*.

The examples of civil architecture in Bergama, which still sustain the traces of ancient heritage by means of spatial planning and reused materials, are also visible at the urban areas developed on the southern plain of the Selinus Creek.

Moreover, both the traditional eighteenth century Ottoman housing with features, such as *hayat* (the open / exterior sofa), chamfered room entrances and small opening as skylights over main room windows, which had survived until the first quarter of the nineteenth century outside Istanbul and examples of pre-industrial traditional housing development dating back to the first half of the twentieth century can be observed in continuity.

Additionally, there are many monumental buildings dating back to the foundation of the Ottoman Empire, which had been built by re-using the ancient building materials and share the same plots with the existing ancient heritage. Many of them are authentic and rare examples of the early Ottoman period. These buildings are the architectural expressions of the city's multi-layered structure and continuity. The Bergama *Ulucami* (Great Mosque) dating back to fourteenth century; the Tabaklar Bath; Taşhan dating back to fifteenth century; and the Mescitaltı Masjid can be given as the most prominent examples.

Besides, the buildings, streets, squares and bridges of the public space also present and sustain the coexistence of ancient and Ottoman-era heritage within the context of tangible and intangible values. Bridges

14th century the *Bergama Ulucami* (Great Mosque) with its reused Antiquity Period materials (Can Yücel)

The acre of Taşhan: Roman Period Wall used as the unit of land measurement since 15th century (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

Ottoman Period *Tabakhane* (tanneries) near the Selinus Creek (*Bergama Çayı*) (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

that were built in ancient times have been used during the Ottoman Period and are still in use. The *Virankapı* (ancient gate) and the path leading to it, the *Mermer Direkler Caddesi* (Marble Colonnaded Avenue) and many other squares and roads, which have been used during the Ottoman and Republican periods, are among the most noticeable elements that emphasize the city's multi-layered texture.

The acre of Taşhan, which is the Roman Period wall of the Ottoman Period Taşhan, has been used as the unit of land measurement since the fifteenth century. This is a concrete example of the continuity of the city's intangible value for its multi-layered structure. Also, Ottoman Period *Tabakhane* (tanneries) located at the banks of the Selinos River, still represent the manufacturing techniques of parchment within the context of the continuity of intangible values at ancient Pergamon.

Additionally, many religious rituals, which have continued from antiquity to Ottoman and

Republican Periods in the cultic areas, epitomize this above-mentioned continuity within the context of the Red Hall spirit of place, the Roman Period Sanctuary of the Egyptian deities, that had been used as a church during the Byzantine Period and as a mosque during the Ottoman and the Republican Periods. Bartholomeos, the Patriarch of the Greek Orthodox Church, still performs services that are open to the participation of the public in this area during a certain period of the year.

Moreover, the "saint's tombs" during the Byzantine Period, which were adopted as *yatır* (dervish grave) during the Ottoman and Republican periods, have continued their semantic and physical existence. All of these customs exemplify the continuity of the tangible and intangible values of the multi-layered texture of Bergama.

A considerable number of cultural assets still exist in contemporary Bergama that represent the civil and monumental architecture of the Ottoman Period. However, these are in different states of physical condition and authenticity. Through the extensive documentation and inventory carried out between 2003 and 2005 by the Mimar Sinan Fine Arts University as a part of the TÜBA-TÜKSEK Project, 1,471 authentic buildings out of a total of 1,501 cultural assets have been evaluated as 20% good, 54% moderate and 26% poor for their physical authenticity. Extensive inventory and documentation of Ottoman cultural assets in Bergama was the first step for the conservation of those that need to be preserved among the Ottoman heritage that were built on the fabric of the existing ancient period. This also led to the registration of 14 residential and commercial buildings from the Ottoman Period located in the front yard of the Red Hall (Ulusoy Binan et al., 2005; Ulusoy Binan et al., 2006; Ulusoy Binan et al., 2007).

The Republican Layer of Bergama[5]

Together with the establishment of the Republic of Turkey in 1923, Bergama continued to be settled in the valley section over the Roman and Ottoman settlements, while developing extensively towards the south, especially after the 1980s.

The roads, squares, monumental structures, public structures and residences of the Ottoman Period urban fabric have continued to function actively during the Republican Period. Residential structures are observed among the traditional fabric during the Republican Period. There are many public and civil architectural examples of the Republican Period, which constitute the twentieth century modern architectural heritage[6].

Bergama is defined as the first city among Turkey's historical cities that has been investigated for construction plan during the Republican Period in accordance with its rich cultural heritage. It is one of the first examples that has set forth during the 1940s significant developments in urban preservation and planning history for how the historical urban texture can be preserved and

[5] This section was taken directly from the text written by Prof. Dr. Demet Ulusoy Binan with contributions from Dr. Mevlüde Kaptı for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Ulusoy Binan, Demet, Kaptı, Mevlüde, & Bachmann, Martin (2014). "4. The Multi-layered Context: Republican Layers of Pergamon", *Pergamon and its Multi-layered Cultural Landscape,* limited edition published specially for the 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 27-30. The same text has been submitted as well for the book on the UNESCO World Heritage Sites of Turkey, which will be published soon by the Ministry of Culture and Tourism.

[6] Documentation and inventory of the urban heritage of Bergama as a part of the TÜBA-TÜKSEK Cultural Inventory Project, carried out between 2003 and 2005 by the Mimar Sinan Fine Arts University under the direction of Prof. Dr. Demet Ulusoy Binan, also covered the extensive inventory and documentation of the Republican Period cultural assets in Bergama. For detailed information please refer to: Ulusoy Binan, et al., 2005; Ulusoy Binan et al., 2006; Ulusoy Binan et al., 2007.

Bergama Museum which is constructed in the Republican Period (Can Yücel)

sustained together with the archaeological sites in Turkey. There are public and civil structures from the Republican Period built in accordance with the historical texture of the city, which have fabrics from the Ottoman and even previous periods. The Republican Period buildings also show continuity and balance for setting and design with the historical texture of the city.

The Ottoman urban texture located on the archaeological site of Bergama has enabled the preservation of both traditional and new structuring over the remains of the Hellenistic and Roman Period, starting with the 1943 construction plan and continuing with the 1968 construction plan.

Since the city is surrounded to the north and northwest with archaeological sites and with fertile agricultural areas to the east, the construction activities spread out in directions to the south and southwest during the planning work that started in the multi-layered city with the 1943 construction plan and continued with the 1968 construction plan.

City development has occurred in accordance with the construction plans of the Republic Period along the main transportation line of the city during the Antique and Ottoman periods. Today, this route starts with the Cumhuriyet Street and ends with the Bankalar Street, Istiklal Square and Red Hall. The main entry line of the multi-layered city, which was built during the second half of the nineteenth century, has developed in accordance with westernization and advanced in the first half of the twentieth century with the addition of the Municipality Hall, Government Office, Bergama

Wholesale Market Hall which were used in the Ottoman and Republican Periods (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

High School, Zübeyde Hanım Elementary School, Bergama Museum, Hotel, Bus Terminal, Stadium and other public buildings, which have high-quality architectural structures.

The original structures of these buildings have been preserved and they are used today for either the same or different public functions. These public structures have become centers of attraction, which the city has developed accordingly. Commercial buildings have been built along Bankalar Street located to the north of Cumhuriyet Street, which is the main transportation line of the city, comprising the first examples of early period concrete architecture. In addition, the *Kapalıçarşı* (Fruit/Vegetable Covered Wholesale Market) with an entrance right across from the Hacı Hekim Mosque, has been built by the municipality with the same traditional texture of commerce. Another important line is Osman Bayatlı Street, which intersects Cumhuriyet Street and continues towards the *Ulucami* (Great Mosque). This street has been used actively during the Republican Period.

In addition to the historical road lines, the *Gurnellia* Square on the Acropolis Hill and the Istiklal Square located to the south of the Red Basilica that was used as a marketplace in former times, as well as the Cumhuriyet Square, which is specified on the old maps as a square, are still used for their original purposes.

Building permits for more than two stories have not been issued for the ongoing development of the city during the Republican Period in accordance with the Ottoman Period traditional structuring as well as the 1943 and 1968 construction plans, due to the fact that the Roman period Bergama is located under the current city texture and that there are places which are archaeological sites, but there is no information on what lies underneath. Therefore, houses have been built in both the traditional texture as well as the new settlement areas during the establishment of the Republic and later years

that reflect the architectural understanding and construction system of the period.

There are single and two-story buildings dating back to the first half of the twentieth century Republican Period built in accordance with the traditional Bergama houses, the first examples of which have been built using a mixed system (masonry+wood skeleton) followed by masonry walls and reinforced concrete. In addition to the two-story houses, 3-4-story apartment buildings reflecting the architectural properties of the period have been built on these development areas following the 1943 construction plan.

These are houses that provide for the continuation of the traditional Ottoman residence heritage in accordance with the inner hall and closed outer hall plan properties of the Bergama houses by using the new reinforced concrete building system in a partially multi-layered texture towards the south and southwest of the city. Another reason for the low story structuring during the first half of the Republican Period is to prevent any possible damage to the archaeological layer of the multi-layered structure of the city.

The Reflections of "Multi-layeredness" in Bergama[7]

As Zanchetti and Jokilehto emphasized (1997: 42-44), the capacity to procure a line of continuity between different periods within the unity of its diversity / specificity is one of the most important values that a town acquires. Different layers and their components play an important role in the configuration of the contemporary structure of Bergama as well as in the formation of its urban identity. It is the admixture of these different layers and their relations with each other that form the urban identity and constitute the "diversity" as well as "specificity" that Bergama has acquired within its historical continuity[8].

House constructed in the half of the 20th century, Republic Period (Demet Ulusoy Binan, Mimar Sinan Fine Arts University TÜBA-TÜKSEK Bergama Urban Cultural Properties Inventory Archive)

Every successive epoch in the historical development process of Bergama with its own "way of conducting their lives", constitutes the plurality of the culture and identity of the town. It is impossible to define an "identity" that is based on sameness and stability for the case of

[7] This section was taken directly from the text written by Assoc. Prof. Dr. Güliz Bilgin Altınöz for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Bilgin Altinöz, A. Güliz (2014). "1. Introduction: Pergamon and its Multi-layered Cultural Landscape", *Pergamon and its Multi-layered Cultural Landscape*, limited edition published specially for 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 1-8. The same text has been submitted as well for the book on the UNESCO World Heritage Sites of Turkey, which will be published soon by the Ministry of Culture and Tourism.

[8] The conceptual and methodological discourse on "multi-layeredness" and its reflections in Bergama have been the subject of the Master's thesis and PhD dissertation by Assoc. Prof. Dr. A. Güliz Bilgin Altınöz (Bilgin 1996; Bilgin Altınöz 2002). In addition, the discourse on multi-layeredness and the extensive analysis and assessment of multi-layeredness in Bergama have been the focus of various publications: Bilgin Altınöz 1998; Bilgin Altınöz, Erder 1999; Bilgin Altınöz, Erder 2000; Bilgin Altınöz 2003; Bilgin Altınöz 2014.

Bergama. On the contrary, there is the multiplicity of identities formed of fragments, differences and transformations. The continuity of history does not reflect itself as the continuity of identity, but as continuously changing, renewed and reproduced identity resulting in plurality (Bilgin Altınöz 2014).

The reflections of the "multi-layeredness" can be visualized in two different ways in Bergama. First, one is through the outstanding features of different cultures and periods in the town. According to this point of view, the city hill with the Acropolis and all of its monumentality stands as the representative for the Hellenistic Pergamon, while the Sanctuary of the Egyptian Deities (Red Hall) for the Roman Pergamon, the Selçuklu Minaret and Ulucami for the Principalities and Ottoman Bergama, as the identical landmarks of the town. They are the symbols all together of different epochs that add plurality to the townscape.

The second reflection of the "multi-layeredness" in Bergama is related to the zones that carry the traces of different eras. These are named "identity areas". In these zones, it is not necessary to have outstanding architecture from each period, or in other words, the components of these identity areas are not necessarily outstanding by themselves. The outstanding and specific feature of identity areas, is the existence all together of the traces of each period in the town's historical continuity. Hence, at these zones, it is possible to visualize how different cultures have shaped the urban fabric through the continuous historical development process. These zones carry the traces of plurality and multiplicity of the identity (Bilgin, 1996; Bilgin, 1998).

The street network of Bergama can be considered among the identity areas of Bergama, due to its continual existence and use through different periods. The probable main street of the Roman era has always conserved its importance as the main axis of the city. Even today, the development of the town is through this main axis. The main reason for this can be the unchanging relations of Bergama and the other settlements within the territory. Although, it has not been proven yet archaeologically and should be supported by archaeological evidence through further studies, the study of the urban morphology of the town reveals possible continuities in the intra-settlement layout and the street system from antiquity onwards (Bilgin, 1996; Bilgin Altınöz, 2002). In addition, the street system of the Ottoman era is still in use today, except for some of the streets widened in the 1980s. Last, but not least, the continual use of the colonnaded street leading to the Asklepieion, has always been in use. This continuity of use can be traced through the names of the streets, such as the colonnaded street of Antiquity being named *Direkli Yol* (Road with Colonnades) in the Ottoman and Republican periods.

When urban spaces are concerned, *Gurnellia* – the substructions of a Roman gymnasium or bath-complex – becomes an outstanding identity area for the multi-layeredness of Bergama. *Gurnellia* preserved its physical form as an open space in between the residential buildings during the Ottoman era. Also named the *Büyük Alan* (Big Area), *Gurnellia* today still sustains its form as a public open space within a traditional residential zone. The physical reflections of this continuity can both be observed through the open space as well as through the multi-layered buildings surrounding this open space. Thus, together with some changes in its use and meaning in time, *Gurnellia* has sustained its urban form and use as an integral part of the everyday life of the inhabitants.

Multi-layeredness is also reflected in single structures. Most of the Ottoman buildings at Bergama are built on the remains of earlier periods or at least they have spolia integrated

within their construction and sometimes even with their meanings. This can be observed in almost all of the construction dating back to the Ottoman Period. Taşhan, a fifteenth century Ottoman khan in Bergama, is a good example of the integrity of antique and Ottoman structures as a reflection of multi-layeredness. The same characteristic can also be exemplified in the Red Hall. The Red Hall which was originally built by Romans as a Sanctuary of the Egyptian Deities, has served continuously for religious use for different cultures up until today. The Sanctuary of the Roman era was converted into a Christian basilica in Late Antiquity and later a part of it was transformed into an orthodox church and finally, to a mosque in the 1950s, which is still in use.

These examples can be increased considerably, since there are many traces and remains of continuous settlement in Bergama. All of these contribute to the outstanding value of Bergama as a multi-layered town, with each stratified context becoming the material evidence of how the physical space was sustained, converted and re-created by changing societies and cultures through time in this region of Anatolia.

For Bergama, the geographical and natural context including the topography, has been the first layer –the "zero point" or the "baseline"– and the main factor shaping the following layers throughout time. Each layer of Bergama was formed in complete consideration of its natural context and thus reflects the interrelations of men and nature. The sanctuaries, such as the Kybele Sanctuary, are outstanding early examples of such a contextual integrity. The tumuli are physical evidence of the treatment of the rural territory by the town in Antiquity. The agricultural land divisions and farms are evidence for the use of natural resources during the Ottoman and Republican Periods. The Selinus Creek is a very important natural feature in Bergama, which has been very influential in the urban form of Bergama and which has been shaped by man from Antiquity onwards by the interventions on its river bank and by the bridges built over it, also including the substructure of the Red Hall on top of it. Therefore, Bergama is "an illustrative example of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal"[9], thus emphasizing it as a "multi-layered cultural landscape".

OUTSTANDING UNIVERSAL VALUE, AUTHENTICITY AND INTEGRITY OF "PERGAMON AND ITS MULTI-LAYERED CULTURAL LANDSCAPE"[10]

"Pergamon and its Multi-layered Landscape" possess various values to be considered as "World Heritage". From the early settlement onwards, the way of handling urban form and architecture

[9] Definition of "cultural landscapes" as stated in "Annex 3: Guidelines on the Inscription of Specific Types of Properties on the World Heritage List, Article 6", in *Operational Guidelines for the Implementation of the World Heritage Convention*, UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, World Heritage Center WHC. 08/01 January 2008.

[10] This section was taken directly from the text written by Assoc. Prof. Dr. Güliz Bilgin Altınöz with contributions from the Bergama Municipality UNESCO World Heritage Management Office for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Bilgin Altınöz, A. G. (2014). "Justification for Inscription, Integrity and Authenticity", *Pergamon and its Multi-layered Cultural Landscape*, limited edition published specially for the 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 33-38. Besides, this text written by Assoc. Prof. Dr. Güliz Bilgin Altınöz for the limited publication for the 38th UNESCO World Heritage Committee Meeting in Doha, was used directly, to a great extent for the justification of the outstanding universal value, authenticity, integrity and management of Pergamon and its Multi-layered Cultural Landscape on the official website of the UNESCO World Heritage Committee: "Decision: 38 COM 8B.38 Pergamon and its Multi-layered Cultural Landscape (Turkey)" (http://whc.unesco.org/en/decisions/6124/).

in an integrity with topography and nature in Pergamon, is a representation of human creative genius. The planning of Pergamon as the capital of the Hellenistic Kingdom is referred to by most of the recognized scholars in architectural and urban history as a distinctive and sophisticated case, that later has been effectual in the planning of many other sites[11].

Among such scholars, Spiro Kostof mentions Pergamon as "an articulate overall system of urban design" formed by sets of man-made terraces making "monumental design inherent in the natural contours" and providing "integrated series of visual and kinetic experiences"[12]. Therefore, without doubt, the overall urban plan of the Hellenistic settlement on the city hill represents a masterpiece of human creative genius.

Besides the overall plan of Pergamon, different buildings belonging to different periods in Bergama are also referred to as masterpieces by archaeologists, architects and historians of art and architecture. The Hellenistic theater integrated with the steep topography of Kale Hill, the temples and sanctuaries, the Great Altar, gymnasiums, stoas, baths, palaces, library, agoras and tumuli reflecting the human articulation of nature and expression of power over territory and landscape and the high pressured water pipeline system can be mentioned among the architectural and engineering masterpieces of the Hellenistic Period. The Sanctuary of the Egyptian Deities (Red Hall), the Roman Theater, Amphitheater, Aqueducts, Asklepieion, bridges and infrastructure are among the well-known architectural and engineering masterpieces of the Roman Period. Besides all of these, there exist many important monumental buildings, such as *mosques*, *minarets*, *khans*, *bedesten* (vaulted and fireproof part of a bazaar where valuable goods are kept) and *hammam*s, which are referred to as noteworthy representatives of the Karesi Principality and Ottoman Periods in Bergama. All of these buildings and building complexes representing different periods of continuous inhabitation in Bergama can definitely be considered to be urban, architectural and engineering masterpieces of human creative genius. Besides, most of them have been emphasized as the highlights of the development process in architecture, technology and monumental arts, as well as urban and landscape planning. In this regard, the urban and landscape planning of Pergamon in the Hellenistic Period is considered to be the climax in planning. Besides, it is also regarded as a notable outcome of a synthesis nourished from the cumulative background of Anatolia[13]. Similarly, the Kybele Sanctuary at Kapıkaya, with local Anatolian roots, represents the continual use, synthesis of cultures and interchange of human values through time.

In fact, as a multi-layered city inhabited continuously from early ages onwards, the urban form and architecture in Bergama are the result of the material existence and use of space from different eras and cultures, as well as the interchange of human values through time.

"Pergamon and its Multi-layered Cultural Landscape" bears unique and exceptional testimony to Hellenistic urban and landscape planning. Besides, all of the architectural masterpieces mentioned above are exceptional testimonies representing their period, culture and civilization.

[11] Owens, E. J. (1992). *The City in the Greek and Roman World*. London: Routledge.

[12] Kostof, S. (1991). *The City Shaped: Urban Patterns and Meanings through History*. London: Thames and Hudson, 212-214.

[13] Spiro Kostof also mentions this property of the Hellenistic city plan of Pergamon in his book: Kostof, S. (1991). *The City Shaped: Urban Patterns and Meanings through History*. London: Thames and Hudson, 213.

Aqueducts of Pergamon, an engineering masterpiece (Ayşe Güliz Bilgin Altınöz)

Pergamon, with its urban and landscape planning and architectural masterpieces emphasized extensively in architectural and urban history, is a significant and distinctive illustrator of the Hellenistic Period. Besides, the above-mentioned architectural masterpieces, such as the Sanctuary of the Egyptian Deities (Red Hall) and the Asklepieion, are also architectural masterpieces illustrating the Roman Period in Anatolia as a significant stage in history.

Pergamon is associated with important personalities, schools, ideas and traditions concerning art, architecture, planning, religion and science. In this sense, it is particularly worth mentioning the Pergamenian school of sculpture that contributed to the production of the "Pergamon style". The Kybele Cult represents a continual tradition and belief in Anatolia. In addition, the continual religious use of the Sanctuary of the Egyptian Deities (Red Hall) – which was first constructed as a temple during the Roman period, converted and used as a church during the late Roman and Byzantine Periods and then continued to be used as a mosque from the Early Republican Period onwards– can be shown as another outstanding example of the continuity in beliefs and traditions and their tangible association with place. The physician, surgeon and philosopher Galen, who was trained in Pergamon and whose works were disseminated from Pergamon, should also be considered in that sense. Last, but not least, the tradition of production of parchment specific to Pergamon should also be mentioned.

"Pergamon and its Multi-layered Cultural Landscape" is composed of various components, such as Pergamon, the Multi-layered City, Kybele Sanctuary at Kapıkaya, İlyas Tepe Tumulus, Yığma Tepe Tumulus, İkili Tumuli, Tavşan Tepe Tumulus, X Tepe Tumulus, A Tepe Tumulus and the Maltepe Tumulus. Different Components of "Pergamon and its Multi-layered Cultural Landscape" meet the conditions of authenticity through different attributes.

Above all, authenticity and integrity should be assessed from multiple perspectives in a case, such as Pergamon, that has had continual inhabitation from very early ages onwards resulting in multi-layeredness regarding urban form and architecture of successive periods

and cultures (Bilgin Altınöz, 2014). Continual inhabitation, besides the continuities, generates the continual use of space, which inevitably embraces new formations, transformations and even eradications. In this case, changes become an integral part of the whole process and also contribute to the authenticity of such heritage places. Similarly, integrity is redefined for the same property differently in different periods.

"Component 1: Pergamon, the Multi-layered City" should be assessed from multiple perspectives for authenticity and integrity. First of all, the Hellenistic settlement at the city hill as well as the Asklepieion are the sites that have not been inhabited after Antiquity and there are no existing settlements above these sites today. Therefore, these sites, together with the architectural remains they embrace, are archaeological sites having integrity in themselves. They have authenticity in form and design, materials and substance, location and setting and even spirit and feeling. The amphitheater is also separate from the settlement area and as an archaeological site, which still has not been excavated completely, similarly expresses integrity in itself as well as with its natural context and authenticity in form and design, materials and substance, location and setting, spirit and feeling. Although there is no settlement on top of the Roman theater, it is surrounded by a squatter district. The excavation of the theater has not started yet, making it a reserve area for the future. Today, only the curvature of the theater and a few remains can be perceived. As it is not an excavated site, the integrity of it cannot be assessed, but it can be assumed that most of the remains of the theater still exist intact underground. It can be assumed as well that its authenticity can be expressed after the excavations through form and design, materials and substance and technique.

The Sanctuary of the Egyptian Deities (Red Hall) possesses a different kind of authenticity and integrity. It has been used continuously as a place for different religions throughout history. Consequently, there have been changes in the structure for its adaptation to reuse. The building regained a new meaning and a new integrity in each period of its continual use. Its authenticity is expressed through form and design, materials and substance, use and function, traditions, spirit

and feeling, also incorporating all of the changes, due to its continual use. A similar kind of integrity and authenticity is relevant for the entire urban fabric within "Component 1: Pergamon, the multi-layered city". The superstructure fabric is composed of religious, commercial and residential buildings mainly from the Ottoman Period, which have then been subjected to new formations and transformations during the Republican Period, each time regaining another integrity with its context. Besides, the fabric, its built-up and open components also have an integrity with the remains of the Roman town underground. In this sense, the authenticity of the urban fabric should also be considered, so that the changes occurring in time are included as its fundamental property. In this respect, the urban fabric today reflects an integrity and authenticity in accordance with its main character of multi-layeredness expressed through form and design, materials and substance, use and function, traditions and techniques.

"Component 2: The Kybele Sanctuary at Kapıkaya" conserves both its internal integrity as well as its integrity with its natural context. The authenticity of it is expressed through form and design, materials and substance, traditions, techniques, location and setting as well as spirit and feeling.

The integrity and authenticity of "Components 3-9: The Tumuli", present a different state. Some of the tumuli, such as İlyas Tepe Tumulus, Tavşan Tepe Tumulus, X Tepe Tumulus, and Maltepe Tumulus are intact and sustain their authenticity expressed though form and design, materials, substance and techniques. The shape of the mount at Yığma Tepe Tumulus is altered, due to post-antique attempts at plundering and archaeological excavations in the early twentieth century. At A Tepe Tumulus, although its artificial hill- like form is conserved, the tomb chamber was destroyed due to illegal excavations. The İkili Tumuli have already been excavated and the only visible in-situ remains are the crepis. However, when the tumuli are considered as a reflection of power in the natural territory of Pergamon in antiquity, they possess altogether an integrity and authenticity in meaning and design for the cultural landscape.

PROTECTION AND MANAGEMENT OF "PERGAMON AND ITS MULTI-LAYERED CULTURAL LANDSCAPE"[14]

Conservation of heritage sites and buildings in Bergama has a long-term legislative, institutional and social background. Conservation and planning in Bergama is a long-term issue, respectively, when compared with the other Anatolian towns. In this respect, Bergama is one of the pioneering cities, which has been subjected to conservation activities at a local and national scale after the foundation of the Republic of Turkey in 1923. The first master plan for Bergama dates back to 1943, which aims at providing a balance between the development requirements of the "living city" and the conservation of the "museum-like city". Following the designation of Bergama and its surroundings as a "Historical National Park" by the Ministry of Forests in 1969, the "Pergamon Historical National Park Master Plan for Protection and Use" was prepared by the Ministry of Forests in cooperation with the National Park Service of the United States with the

[14] This section was taken directly from the text written by Assoc. Prof. Dr. Güliz Bilgin Altınöz for the limited publication specially prepared for the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014: Bilgin Altinöz, A. G. (2014). 6. Protection, Conservation and Management of Pergamon and its Multi-layered Cultural Landscape, *Pergamon and its Multi-layered Cultural Landscape*, limited edition published specially for the 38th UNESCO World Heritage Committee Meeting, Contributors: A. G. Bilgin Altınöz, F. Pirson, D. Binan, M. Kaptı, & M. Bachmann, 39-43. Parts of this text have been used for an extended retrospective analysis and evaluation of the protection and management of "Pergamon and its Multi-layered Cultural Landscape", written by Prof. Dr. Demet Ulusoy Binan and Assoc. Prof. Dr. A. Güliz Bilgin Altınöz for the book on the UNESCO World Heritage Sites of Turkey, which will be published soon by the Ministry of Culture and Tourism.

aim of directing development and management of Antique Bergama as a national park. Also, this can be considered to be a pioneer plan in Turkey, as it reflects the attempts for integrated conservation and management of an antique site, together with living urban heritage and its wider natural context. The preliminary indications for conservation of a cultural landscape and management can be traced in this plan. Following the acceptance of the Ancient Monuments Act No. 1710 in 1973, the Republic of Turkey's first Conservation Act, the first conservation activities on Bergama began in 1976 with the declaration of the city as an "antique city" by the Committee on Ancient Real Estate and Monuments. As a result, site boundaries were set in such a way that they would enclose the entire settlement area of that period. Since then, conservation of the designated archaeological and urban sites as well as cultural properties have been under the continuous control of the State.

Today, there are different bodies responsible for the conservation of the cultural heritage at different levels. First of all, according the Conservation Law of Turkey (Act No. 2863), conservation and maintenance of all designated heritage sites and properties are ensured and controlled by the State and are under the responsibility and control of the Ministry of Culture and Tourism. Besides the responsibilities of control, approval and decision-making, the Ministry of Culture and Tourism also provides financial support for conservation of cultural heritage, including activities, such as the conservation and maintenance of cultural properties, archaeological excavations, infrastructure, cleaning and security works.

Accordingly, all kinds of decisions and interventions concerning the heritage sites and buildings in Bergama are subject to the control and approval of the Regional Conservation Council of Izmir No. 2 of the Ministry of Culture and Tourism. Besides, the Ministry of Culture and Tourism provides differing amounts of financial support for the maintenance and conservation of the designated cultural heritage sites and properties according to criteria and procedures defined by the law and regulations.

The boundaries of the core zones for the components of "Pergamon and its Multi-layered Cultural Landscape" are all designated sites and properties. Hence, their conservation and maintenance are assured by the State and all the interventions concerning them are controlled by the Ministry of Culture and Tourism. Besides the Ministry of Culture and Tourism, the General Directorate of Foundations, as another major state institution, is responsible specifically for the inventory, conservation and monitoring, conservation and maintenance of the *vakıf*-owned (religious/charitable foundation) buildings and sites, which are mostly the religious and public buildings dating from the Turkish Principalities and Ottoman Periods in Bergama, and has a budget allocated for such activities. There are many important foundation-owned cultural heritage properties within the boundaries of Component 1: Pergamon, the multi-layered city, most of which belong to the Principalities and Ottoman layers in Bergama. Accordingly, their inventory, conservation, maintenance and monitoring are provided by the General Directorate of Foundations under the control and approval of the Ministry of Culture and Tourism. Furthermore, as the local authority, the Municipality of Bergama supports the conservation activities in Bergama. It also has different financial sources to be used for the conservation of cultural heritage under public ownership. The Pergamon-Excavation by the German Archaeological Institute (DAI) Istanbul Department should also be mentioned as an important stakeholder by taking an active role in the conservation of cultural properties in Pergamon for almost 130 years. With the support of various sponsors, it finances and conducts

archaeological excavations and restorations in Pergamon. At the same time, the DAI provides technical and scholarly support for conservation projects executed by other institutions.

Besides all of these, the Conservation Plan of Bergama has been completed and is in force since its approval by the Conservation Council in 2012. This shows that there is a plan, which defines the conservation and development activities in Bergama, besides the regulations and control over the designated cultural heritage sites and properties defined by law.

Bergama's application to the UNESCO World Heritage List in 2011, initiated another phase in the conservation history of Bergama, changing its focus and status from local and national to global and international. In 2011, "Pergamon and its Cultural Landscape" entered onto the UNESCO World Heritage Tentative List. In parallel with this, the World Heritage Unit of the Bergama Municipality was founded to manage the entire process. Along with the studies of the World Heritage Unit of the Bergama Municipality in coordination with the Ministry of Culture and Tourism, the nomination dossier was prepared and submitted in 2013. The boundaries of the components and buffer zones for the World Heritage Site of "Pergamon and its Multi-layered Landscape" were redefined following the comments of the International Council on Monuments and Sites (ICOMOS) and were approved as the 999th site on the UNESCO World Heritage List during the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014.

Accordingly, the "management area boundaries" were revised in parallel with the approved boundaries of the components and buffer zones of the World Heritage Site of "Pergamon and its Multi-layered Landscape". The Management Plan would be prepared following the revision of the management area boundaries. However, the management plan preparation process is not handled as a participatory planning process requiring the involvement of all the stakeholders. Hence, there is no information as to its progress or accomplishments.

Last, but not least, are the inhabitants of Bergama. Conservation of cultural properties reflecting the deep roots and long-lasting history of Pergamon is an inherent issue for the inhabitants of Bergama when compared with the other Anatolian towns. The inhabitants of Bergama have always been in touch with the remains of earlier periods and have considered them to be an integral part of their lives and collective memory. Ever since 1937, the "Bergama Festival" has been organized continuously up until the present-day, following the visit to Bergama of Atatürk, the founder of Republic of Turkey, with his will and support as well. The settings for the different activities of the festival have always been the heritage sites, such as the Acropolis Hill, Asklepieion and Red Hall, which also foster the role and meaning of the remains of earlier periods in the contemporary lives of the inhabitants. The organization committee for the Bergama Festival in 1937 formed the "Association of the Lovers of Bergama" as the earliest non-governmental organization (NGO) in Bergama. This has been the first local association, as a local NGO working for the benefit of the society, that obtained a legal status with the decision of the Council of Ministers in 1946. This also shows the distinction of Bergama and the inhabitants of Bergama, in a country like Turkey, where a tradition of NGOs does not exist.

The inhabitants of Bergama are aware of the cultural values of their city and support their conservation, which is, perhaps, more than the laws and regulations, one of the most important reasons why Pergamon could sustain up until the present-day the remains of different periods and cultures constituting its multi-layeredness.

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Site Name	**Diyarbakır Fortress and Hevsel Gardens Cultural Landscape**
Year of Inscription	**2015**
Id N°	**1488**
Criteria of Inscription	**(iv)**

Diyarbakır is located at the eastern side of Turkey on a slightly sloped wide basalt plateau extending from Mt. Karacadağ towards the Tigris River. The city of Diyarbakır's location and 7000 years of history have been closely related to its proximity to the *Dicle* (Tigris) River.

Diyarbakır Fortress and Hevsel Gardens Cultural Landscape is located on an escarpment of the Upper Tigris River Basin. The fortified city with its associated landscape has been an important center and regional capital since the Hellenistic, Roman, Sassanid and Byzantine periods, through the Islamic and Ottoman periods to the present-day. The property includes the impressive Diyarbakır City Walls with a length of 5800 meters –with its many towers, gates, buttresses and 63 inscriptions from different historical periods and the fertile Hevsel Gardens that link the city with the Tigris River and that supplied the city with food and water. The City Walls and the evidence of their damage, repair and reinforcement since the Roman period, present a powerful physical and visual testimony to the many periods of the region's history. The attributes of this property include the *İçkale* (Inner Fortress) in which the Amida Mound is located, Diyarbakır City Walls (known as the *Dişkale* or Outer Fortress), including its towers, gates and inscriptions; the Hevsel Gardens, the Tigris River and Valley and the *Ongözlü* (Ten-eyed) Bridge. The ability to view the walls within their urban and landscape settings is significant, as are the hydrological and natural resources that support the functional and visual qualities of the property.

The rare and impressive Diyarbakir Fortress and the associated Hevsel Gardens illustrate a number of significant historical periods within this region from the Roman period until the present-day through its extensive masonry city walls and gates (including many repairs and additions), inscriptions, gardens/fields and the landscape setting in relation to the Tigris River **Criterion (iv).**

Diyarbakır Fortress and Hevsel Gardens (Maco Vargas, Diyarbakır Metropolitan Municipality Archive)

Diyarbakır Fortress and Hevsel Gardens Cultural Landscape

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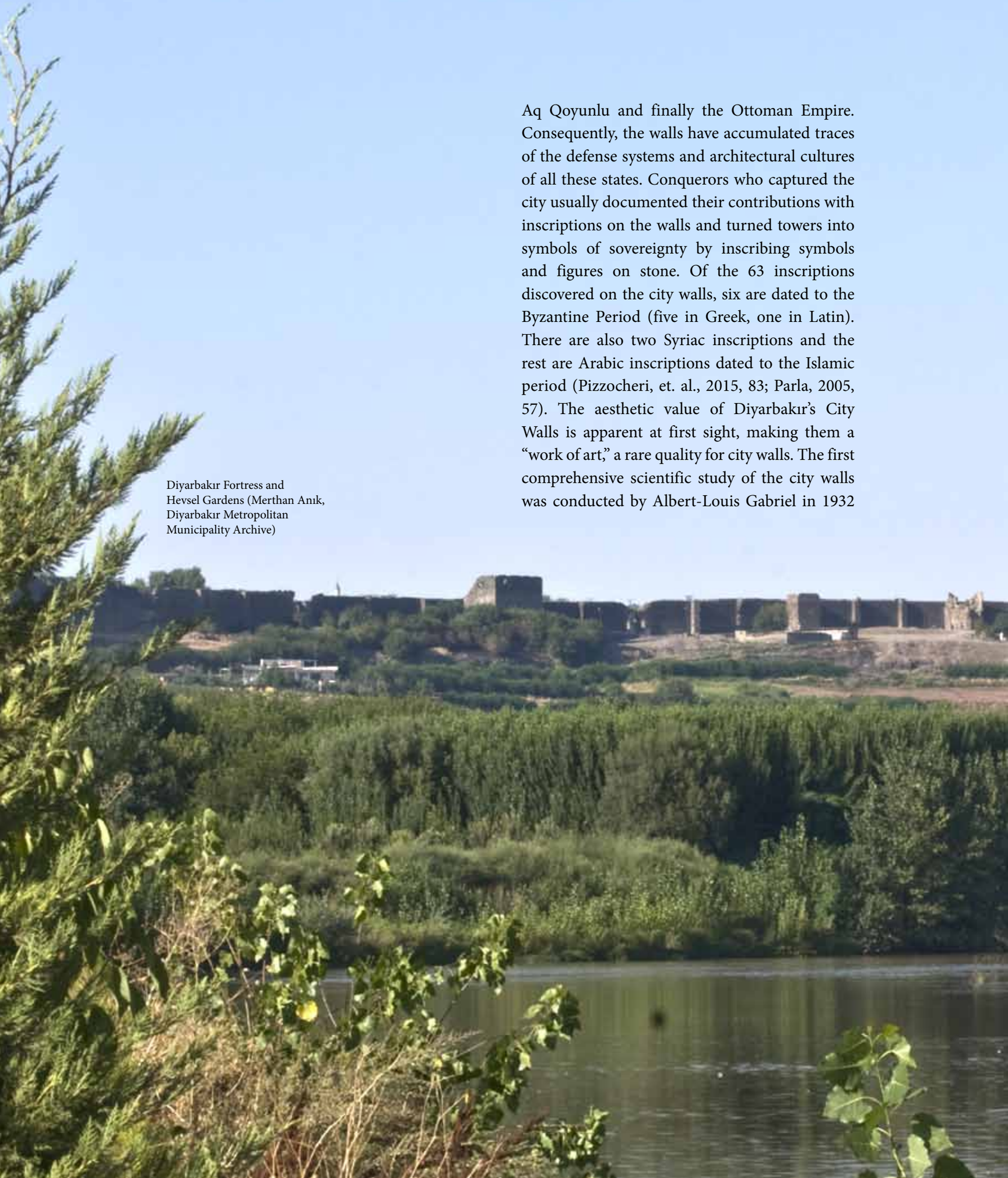
DIYARBAKIR CITY WALLS

History

Known as Amid or Kara Amid until the early twentieth century, Diyarbakır has always been a walled city. It is located on the eastern end of the basalt plateau that extends from Karacadağ, which is a volcanic mountain, to the Tigris River, with an average elevation of 60-100 meters above the Tigris riverbed. The terrain is steep and rocky on the eastern and southeastern parts.[1] Slopes to the south give way to the flood plain called *Ben-u Sen* to the southwest. The terrain is less steep on the western and northern sides. This varying topography in different directions also affected the shape of the defensive walls (Beysanoğlu, 1961, 2).

The Diyarbakır Walls are considered to be one of the most important defensive structures in the world and an important cultural treasure for Turkey. Work on the construction of the defense system started in the third century during the Roman Period. It reached its current extent in the fourth century and it had to remain "resistant enough to meet the vital defense needs of the city" and have "uninterrupted functional integrity" throughout the period it was ruled from the second half of the seventh century onwards by the Umayyads, Abbasids, Banu Shayban, Hamdanids, Buyids, Mayyafariqin (Silvan) Marwanids, Great Seljuks, Damascus Seljuks, Inalids, Nisanids, Hasankeyf Artuqids, Egypt and Damascus Ayyubids, Anatolian Seljuks, Mardin Artuqids,

[1] According to Vedat Toprak (2012, 129), this steepness is due to the use of the basalt terrain as a quarry, with the excavations creating an artificial slope.



Diyarbakır Fortress and Hevsel Gardens (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

Aq Qoyunlu and finally the Ottoman Empire. Consequently, the walls have accumulated traces of the defense systems and architectural cultures of all these states. Conquerors who captured the city usually documented their contributions with inscriptions on the walls and turned towers into symbols of sovereignty by inscribing symbols and figures on stone. Of the 63 inscriptions discovered on the city walls, six are dated to the Byzantine Period (five in Greek, one in Latin). There are also two Syriac inscriptions and the rest are Arabic inscriptions dated to the Islamic period (Pizzocheri, et. al., 2015, 83; Parla, 2005, 57). The aesthetic value of Diyarbakır's City Walls is apparent at first sight, making them a "work of art," a rare quality for city walls. The first comprehensive scientific study of the city walls was conducted by Albert-Louis Gabriel in 1932

and his book titled *Voyages Archéologiques dans la Turquie Orientale* was published in 1940.

The defense system consists of two parts: the outer walls and the inner walls. In addition, traces of another outer wall, parallel and standing approximately ten meters away from the main walls, are visible in some places. It was also recorded that there was a moat in front of the northern, western and southern sections of the outer walls, which disappeared over time (Ammianus Marcellinus, 1986, 174; Evliya Çelebi, 1989, 30).

Outer City Walls

The outer city walls are 5400 meters long and encircle an area of 148.2 hectares. The defensive walls have a thickness varying between 3-5 meters and are fortified with 82 towers and several buttresses in between. The towers maintain their architectural features, apart from seven towers, which have been partially or completely demolished.

There are four gates on the outer walls. These gates are connected to each other through linear road axes that intersect perpendicularly and they are named after the city to which they extend: The Harput (*Dağ* {Mountain}) Gate to the north, the Urfa (Rum or Anatolian) Gate to the west, the Mardin (Tell) Gate to south, and the *Yeni* (New) (*Dicle* {Tigris}) Gate to the east. There are also the newer *Çift* (Double) Gate and *Tek* (Single) Gates on the walls, opened between 1940 and 1950 and 1959, respectively. In addition, 24 other entries were discovered at the walls, which are thought to be used for military purposes.

West side of the Diyarbakır Fortress (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

The outer city walls follow concave and convex lines that intersect with each other and together with the inner walls to the northeast, they form a shape that is reminiscent of a turbot. The points at which the walls change direction are marked by three fortified towers of different shapes and size: *Ulu Beden* (Grand Wall) *Yedi Kardeş* (Seven Siblings), and *Keçi Burcu* (Goat Tower). The size and shapes of the towers, as well as distances between them, vary at different sections of the wall. This variance is attributed to different defense requirements in different directions, due to varying levels of terrain steepness[2] and to adjustments in the defense system made during different historical periods.

The height of the walls from the ground to the walkway varies between 8 and 12 meters. Sections with original details show that the walkway is protected by crenellations that are 0.7 m thick and 2 m high. Gabriel (1940, 14) argued on the basis of written records and traces on the Mardin Gate that there was also a 2 m wide vaulted passage under the walkway, which faced the city and had arched crenellations.

Towers

There are 37 U-shaped, 28 rectangular, nine polygon-shaped and two cylindrical towers on the walls. The *Keçi* (Goat) Tower, in particular, has a most unusual shape. Some of the towers are named after inscriptions or symbols on them, or their distinguishing shapes: *Tek Beden* (Single Wall) *Akrep* (Scorpion) Tower, *Selçuklu* (Seljukid) Tower, *Melikşah* (Melik Shah) / *Nur* (Light) Tower, *Leblebi kıran* (Roasted Chickpea Cracker) Tower and *Fındık* (Hazelnut) Tower. All of the towers protrude outwards from the main wall.

[2] Vedat Toprak (2012, 136) argued that from the *Ben-u Sen* valley onwards, terrain morphology is not the main factor that determines the shape of the western and northern sections of the walls.

Urfa (*Rum* or Anatolian) Gate (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

Akrep (Scorpion) Tower (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

The towers on either side of the three main gates of the city are all U-shaped. This shape, which is highly resistant to attacks and allows unobstructed views of the surroundings, is also seen in the towers facing the battlefield to the west, which bore the brunt of fighting, and in the towers facing the north. These towers are usually 15 m wide and placed at regular intervals and in between the towers, there are rectangular buttresses that are of equal height as the walls. The rectangular towers are regularly placed in the section from the Ben-u Sen Valley to the Seven Siblings Tower. The width of these towers varies between 5 m and 17.5 m. The wall changes direction one more time between the Grand Wall and Mardin Gates and the towers here are polygon-shaped (rectangular but with broken corners) and placed at irregular intervals. The width of the polygon-shaped towers varies between 10 m and 18 m. There is great variation in the size and shape of, as well as the distances between, the towers placed on the steep rocks between the Mardin Gate and the Tigris Valley. Along with the Goat Tower, with its unusual shape, rectangular towers and U-shaped towers are placed at irregular intervals on this line. Gabriel (1940, 94) reported that a 100 m section to the south of the New Gate was destroyed in an earthquake. The walls that extend to the north from the New Gate and limit the inner walls, are placed on a steep cliff and look like retaining walls supporting the platform on which the inner walls are placed.

The average height of the towers, measured from outside, is 17 m for the U-shaped towers, 11 m for the rectangular towers, and 15 m for the polygon-shaped towers (Alper, 2015, 66). However, it is impossible to measure the original heights due to the increase in the ground level and deformation of the tower tops.

The towers' layout and relationship with the main walls were defined by their size and shapes. Towers have either one or two stories, and have flat terraces on top that are surrounded by a defensive wall. Originally, the lower stories were used for storage of military equipment and the upper stories were reserved for defensive action.

The ground stories of the U-shaped towers have entrances from the city, which lead to an entrance hall with staircases on either side. This section of the tower is sited in the width of the main wall. The internal layout of the tower has one or two sections depending on the width of the tower. The place is covered with a brick vault, a dome, or a half-dome depending on the plan and receives light from narrow and deep loopholes on each side. Two symmetrically placed staircases lead from the ground story to the first story, which have an observation cell and arrow loops looking out. From the landing on the first story, a staircase parallel to the wall leads to the wall walkway and then to the tower terrace and tower walkway above.[3]

3 The U-shaped towers on either side of the Urfa Gate have a different plan. The entrance hall on the ground story is connected via a narrow passage to the circular area at the center of the tower. At the center of this area, there is another circular and domed area surrounded by four pillars and arches connecting these pillars to each other. In other words, the plan contains a vaulted corridor surrounding the central area. This unusual place receives light from five symmetrical loopholes. The first story has a similar plan to that of the ground story. However, since the outer wall is thinner at this level, the circular area is larger. There are seven loopholes looking out from the vaulted observation cells.

Keçi (Goat) Tower (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

Keçi (Goat) Tower (Diyarbakır Metropolitan Municipality Archive)

Selçuklu (Seljukid) Tower (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

Melikşah / Nur (Melik Shah / Light) Tower (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

There is no staircase connecting the ground story and the upper story in the rectangular towers, and as a result, the wall walkway is not interrupted. The entrance to the tower is on the ground story behind a niche that is as thick as the wall itself. Ground stories are either square or rectangular and are covered by a brick barrel vault or dome on pendentives. Some of the rectangular towers have a second story and a terrace with a battlement. Others have a single story with terraces that are surrounded by 1.5-2 m thick battlements with parapets and a second staircase leads to the walkway. Polygon-shaped towers have plans that are similar to those of rectangular towers.

Gates

The three monumental gates, Harput (Mountain) Gate, Mardin (Tell) Gate, and Urfa (*Rum*, Anatolian) Gate, have been subjected several times to many interventions and alterations throughout their long history. All three towers are protected by U-shaped towers on either side and originally had three entrances with two passages. There is a long, rectangular, vaulted space in between the two passages. According to Gabriel, these vaulted passages were added during the Middle Ages and in their restitutions, the gates leading to the city with porticos that have watch rooms were added on either side (Gabriel, 1940, Fig 99, 112, 119). The small mosque above the Harput Gate is considered to have been built during the Marwanid period (447 A.H./1056 C.E.). The Mardin Gate's five-spacing portico facing the city was enclosed and transformed into the Ömer Şeddad Mosque, which was repaired during the Nisanid period between 1145 and 1154, according to its inscription. The entrance to the Urfa Gate retains its original shape and is adorned by an inscription band on top. This inscription is dated to the Artuqid period and bears the date of 579 A.H./1183 C.E. (Beysanoğlu, 1987, 313).[4]

The *Yeni* (*Su {Water} / Dicle* {Tigris}*)* Gate that connects the city to the Tigris is much simpler compared to the other gates. It is a single-entry gate with two passages, accessed via a ramp.

Grand (With Houses) Wall Tower

This is the westernmost point of Diyarbakır's city walls. From the inscription on the tower, we learn that it was last renovated by architect İbrahim bin Cafer on orders from the Artuqid ruler Melik Salih Mahmud in 605 A.H./1208-1209 C.E. (Altun, 1978, 230).

The Grand Wall Tower has a cylindrical shape with a diameter of 26 m. Surveys conducted by Gabriel in 1932 documented the tower with four stories, due to the two-storied plan of the terrace level and the architectural elements of the tower and apart from the ground story and the first story, they are in ruins. The entry on the ground story leads to the interior of the tower, which has an inverted T-shape. The square area at its intersection is covered by a dome on pendentives and the other areas in three directions are covered by barrel vaults ending with half-domes. At the same level, there are seven cells that surround the area at the center and that have loopholes looking out.

Entry to the first story is from the wall walkway. The three-directional interior, which is accessed through a brick vaulted entry, looks segmented, because of niches on the walls, diagonal and barrel vault roof elements. Cells at the same level are accessed through passages from the main area and have loopholes looking out.

[4] According to Gabriel (1940, 139) this inscription is a clear indication that the gate, which dates back to the Byzantine Period, underwent renovation.

Urfa (*Rum* or Anatolian) Gate (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

Most of the polygon-shaped portico, that surrounds the central area at the defense terrace above the first story, and all of the second terrace story above this portico, are in ruins. There are seven symmetrically placed loophole niches at this level, which protrude from the main wall with stalactite consoles. Remnants of these consoles, which have a downward slope and are thought to have been used for vertical defense purposes, are visible from the outside. Gabriel has produced a restitution based on the ruins of a staircase leading above from this terrace, which shows the tower ending in a shallow walkway and dentils.

The exterior of the Grand Wall Tower, made of basalt stonework, is noteworthy for its inscription dated to the Artuqid period and figure reliefs.

Seven Siblings Tower

The Seven Siblings Tower is located at the southwestern end of the Outer City Walls and is considered to have been built in 605 A.H./1208-1209 C.E. by the Hasankeyf Artuqids (Beysanoğlu, 1987, 323). According to the last sentence of the long inscription on the main wall, it was built by İbrahim as-Şarafi's son Yahya, by following El Malik as-Salih Mahmud's plans.

The layout of the cylindrical body, which has a diameter of 28 m, does not reflect the exterior geometry. The transverse rectangular area is entered through a door on the main wall and is covered by a pointed vault, which doubles the height of the structure. There is a rectangular niche separated from the main area by three arches supported by two pillars on the wall directly opposite the door. There are wide and deep niches with pointed arches on the walls of this niche and the main area, which are high above the ground and end where the vault starts.

The corridor system that provides access to the seven cells with loopholes on the first story circles the elevated area on the ground story. These narrow corridors are covered by low vaults.

There are no traces that could serve as clues to the layout, apart from the exterior façade of the walls and the eight loophole niches above them on the terrace story of the tower.

The massive cylindrical body is built using basalt stonework and is decorated with moldings, an inscription band that surrounds the entire tower and figure reliefs.

Goat Tower

The Goat Tower sits on a rocky foundation and protrudes 60 m from the main walls. The ground story is accessed through a door on the main wall and has two consecutive rectangular areas, each divided into three transverse naves and ending in the two-story circular tower. Both naves are covered by barrel vaults in the main area. Pillars separating the naves and wall buttresses are connected to each other with circular stone arches. The basalt pillars have basalt tops with plain volutes on them. These tops may have been salvaged from other ruins, or may be indicators that the structure dates to the pre-Turkish period. Other details that indicate different historical periods are the pillars that separate the fourth nave, which are joined with half pillars on two sides. The tower is two-storied, and the circular area on the lower story is connected to the main area behind with a passage. This area is covered by a dome and has loopholes looking out in three directions. Gabriel's drawings and Gertrude Margaret Lowthian Bell's sketches give an idea of the layout of the upper story, which is now in ruins (Berchem, 1910, 282).

Yedi Kardeş (Seven Siblings) Tower (Merthan Anık, Diyarbakır Metropolitan Municipality Archive)

The exterior wall of the Goat Tower has traces of repairs conducted during different periods, but the architectural elements of the interior are well-preserved. The only Arabic inscription above the entry door mentions indirectly about work carried out between 1029 and 1037.

Inner City Walls

The area surrounded by the inner city walls used to be a settlement area in 2000 B.C.E., but evolved to become the defensive and administrative center of the city over time. The inner walls took their present shape during the reign of Sultan Süleyman the Magnificient (1520-1566), when the city came under Ottoman rule (Beysanoğlu, 1990/2, 535). The Ottomans used part of the old inner city walls as a foundation and added 16 towers and more walls (Yılmazçelik, 2001, 37; Lorain, 2015, 49).

The inner city walls join with the northeast section of the outer walls and define an area of 6.9 hectares. There are 17 towers placed at close, but irregular intervals on the wall facing the city. There are four gates on the inner city walls: *Oğrun* (Secret) Gate that leads to the Tigris valley and the *Küpeli* (Wattled), *Fetih* (Conquest) and *Saray* (Palace) Gates leading to the inner city.

Towers

Towers on the defensive system of the inner city walls have a great variety of geometric shapes. Apart from the two U-shaped towers protecting the Conquest Gate, there are five rectangular, three pentagonal and seven nonagonal towers, two of which protect the Palace Gate. The Wattled Gate can be considered to be a decagonal tower. Currently available sections of the inner city walls are the first stories, which have an average height of 4 m from the ground. The different stories of

the towers on either side of the Conquest Gate are connected through staircases placed inside the thickness of the wall, similar to the U-shaped outer towers. On the other hand, the upper stories of the other towers are accessed through an intermediate landing on a staircase paralleling the wall and leading up to the wall walkway. Entry to the lower story is located below this landing.

The towers of the inner city walls are polygonal, but some of them with different shapes. The sections that protrude from the city walls are octagonal. The interior space design does not reflect the tower's planimetrics. The layout consists of a tetragon joined to a rectangle paralleling the city walls. This area has three observation cells with barrel vaults that narrow to become arrow loops looking out.

Gates

The Conquest Gate at the northwestern end of the inner city walls is similar in shape to the main gates of the outer walls. The gate is protected by two U-shaped towers, has a single entry and two passages. The most magnificent gate at the inner city walls is the Palace Gate, which is still in active use. It is located in between two polygon-shaped towers and has two stories. The surbased gate is emphasized by a deep gap with a pointed arch on a surface that protrudes from the wall. The Wattled Gate is in the form of a tower with a decagon protrusion from the city wall. There is a rectangular hall with a pointed vault, with doors on each of its short sides on the ground floor of the two-storied structure. The surbased-arched opening to the exterior is placed in a deep niche with a pointed arch. There are staircases that are parallel to and run the width of the wall and lead to the upper story through a landing on either side of the opening to the city. A rectangular space running parallel to the city wall is joined by a half-hexagon and there are observation cells with loophole cells looking out in three directions.

GEOGRAPHICAL FEATURES AND SIGNIFICANCE OF THE TIGRIS VALLEY AND ITS VICINITY (HEVSEL GARDENS)

The Tigris River and valley were among the most important factors that determined the location of the walled city of Diyarbakır. The Tigris River valley and its vicinity, which house the agricultural and cultural area of the "Hevsel Gardens," are very important for the historical city of Diyarbakır, exemplifying rational land use in the past and that have a rich habitat containing endemic and unique species, as well as a special and original natural landscape.

The Tigris River in the Diyarbakır Basin flows through wide valleys cut into alluvial basin fills. The north-south direction of the river flow is modified by the volcanic mass of Mt. Karacadağ. The barrier formed by lava from Mt. Karacadağ causes the Tigris River to take a sharp turn to the south of Diyarbakır, directing it towards the east and in this section of the basin, the river has an east-west direction, still flowing in a wide valley.

The Tigris River has a width of 510-650 meters, occasionally forming meanders during its flow through the Diyarbakır Basin, has a braided drainage pattern in some places and a linear one in others and goes underground in places.

The Tigris River valley has an asymmetric transverse profile in the vicinity of the city. This is because there are different rock formations on the opposite slopes. Terraces on the eastern slope of the valley are more visible and relatively well-preserved.

The Tigris River has entrenched meanders in the vicinity of the city of Diyarbakır. At the section to the south of the city where the river has its widest meander, the valley is very wide, because clay deposits are easily eroded over a short period of time

Inner City Walls (Rodi Yüzbaşı, Diyarbakır Metropolitan Municipality Archive)

and meander terraces with young alluvial deposits have formed, which are called the Hevsel Gardens.

The steep basalt slopes are relatively well-preserved, because the flow of the Tigris River moves further away from the basalt slopes over time. On the one hand, the flow of the Tigris River to the south and to the east has deepened the riverbed and on the other, has created rhythmic meander terraces, which was how the Hevsel Gardens came into being. This mechanism fits Bridgland's and Westaway's (2008, 285-315) model of climatically controlled terrace staircase formation.

Waste water discharged from the city, water from the basalt aquifers and gardens and alluvial soil with high organic content that is formed on the young alluvial terraces around the Tigris River are indicators of agriculture-settlement relations that go back thousands of years and are still present. The gardens provide fruits and vegetables for the urban population in a sustainable manner and provide a natural landscape with visual and recreational functions.

The river plays an important role in shaping the active geomorphological structure in the vicinity of the city. The river occasionally displayed a braided pattern inside a valley with entrenched meanders, but today its flow has a mature meander pattern. The river displays braided and linear flow characteristics in some places, but usually forms meander belts in the valley floor and creates geomorphological erosion and deposition structures, such as incised meanders specific to flood plains, braided drainage, abandoned meander channels, meander scars, sand dunes, eroded slopes, meander bend deposits and terraces (Karadoğan, 2015, 11).

The topography of the Tigris River valley is unstable, because of the active geomorphological processes. The dynamic nature of the geomorphological conditions in the Tigris Valley also gives rise to a sensitive ecosystem. This is because areas where rivers undergo frequent flow

and geomorphological regime changes tend to be ecologically rich and sensitive.

Leftover swamps, swamp deposits, oxbow lakes, islets and reed beds created by changes in the course of the Tigris River are rich ecological habitats. In addition, these areas serve as a breeding, stopover and feeding grounds for migratory birds and the Euphrates softshell turtle (*Rafetus euphraticus*), a species endemic to the region, lives in the swamps and sand dunes of the Tigris River.

The Euphrates softshell turtle is a semi-aquatic reptile species under threat of extinction and lives only in the Tigris and Euphrates water systems. The species is losing its habitat at an alarming rate because of dams and sand mines (Taşkavak and Atatür, 1998, 20; Biricik and Turğa, 2011, 101).

Although named after the Euphrates River, the Euphrates softshell turtle today is found almost exclusively in the Tigris River system, because of dams built on the Turkish section of the Euphrates River. The largest concentration of this species in the Tigris River is found in the section to the south of the walled city of Diyarbakır (Taşkavak and Atatür, 1998, 25). In archaeological excavations conducted in the vicinity of Bismil, bones of the Euphrates softshell turtle were discovered in graves dating back to two thousand years ago, indicating that this reptile was slaughtered in rituals. The Euphrates softshell turtle still forms part of the local culture, with many stories told about the reptile.

Junonia orithya, a butterfly species native to tropical areas, was discovered at the banks of the Tigris River in 2010. Discovered in Turkey for the first time within the boundaries of the proposed UNESCO World Heritage site, this species was named *Dicle Güzeli* (Beauty of the Tigris) and added to the list of species in Turkey (Biricik, 2011, 131).

The Tigris River forms a migration corridor for many migratory bird species. The river plays an indispensable role in the seasonal journey of many migratory bird species, both as a geographical marker of the route of migration and because of the habitats formed in its vicinity. Thousands of individual birds of prey were spotted, including Hawks, European honey buzzards (*Pernis apivorus*), Black kites (*Milvus migrans*), Lesser spotted eagles (*Clanga pomarina*) and Hobby species, in the migration monitoring studies. The Hevsel Gardens, which are accorded a unique status in the culture of Diyarbakır, are an important habitat for resident birds, as well as a safe stopover spot for migratory birds of prey at night or during bad weather (Kaya, 2011a, b, [11 November 2015]).

A total of 89 bird species, a great majority of which were songbirds, were caught and ringed in sections of the Dicle main campus, which is close to the river (Biricik, 2006, 3; Filar and Biricik, 2006, 139). A total of 189 bird species were recorded at the Dicle University campus. Of these species, the Olive-backed pipit (*Anthus hodgsoni*), Little bunting (*Emberiza pusilla*), Blyth's reed warbler (*Acrocephalus dumentorum*), Willow warbler (*Phylloscopus trochilus*) and Wood warbler (*Phylloscopus sibilatrix*) are important species for Turkey, all ringed at the Tigris Bird Ringing Station. In addition, the Pallid scops owl (*Otus brucei*), Baillon's crake (*Porzana pusilla*), Corn crake (*Crex crex*), Jack snipe (*Lymnocryptes minimus*), Rosefinch (*Carpodacus*), Savi's warbler (*Locustella luscinioides*), Sedge warbler (*Acrocephalus schoenobaenus*), River warbler (*Locustella fluviatilis*), Radde's accentor (*Prunella ocularis*), Barred warbler (*Sylvia nisoria*), Eastern Orphean warbler (*Sylvia crassirostris*) and Ortolan bunting (*Emberiza hortulana*) are important species for Southeastern Anatolia (Biricik, 2006, 10).

Inner City Walls (Rodi Yüzbaşı,
Diyarbakır Metropolitan
Municipality Archive)

The Tigris River is one of the most important rivers in all of Asia for fish variety and contains a total of 51 species from 12 families, with 45 of them natural and six exotic (Coad, 1996, 80; Ünlü, 2013, 324). Of these species, 28 are endemic and are vulnerable to changes in the river system. Of these, *Luciobarbus subquincunciatus* (Mesopotamian barbell), *Paraschistura chrysicristinae* (species of ray-finned fish) and *Cobitis kellei* (*Diyarbakır spined loach*) are critically endangered and *Carasobarbus kosswigi* (Kiss-lip himri) and *Luciobarbus xanthopterus* are categorized as vulnerable.

Glyptothorax kurdistanicus (Kurdestan catfish, Mesopotamian sucker catfish, Iran cat) and *Glyptothorax armeniacus* (Armenian mountain cat) species of the genus *Glyptothorax,* which is common in Southeast Asia and *Barilius mesopotamicus* (Mesopotamian barilius) species of the genus *Barilius* are also endemic to the Tigris-Euphrates Basin (Ünlü, 2013, 318; Ünlü, 2015, 2).

The Tigris Valley forms the ecosystem of a river and its surroundings in the vicinity of Diyarbakır. This ecosystem is an important habitat for many unique plant species. Although a large section of the main stream of the river is destroyed, small tributaries of the river are surrounded by thick woods, forming a gallery forest. In addition to dominant species, such as willow species and the Euphrates poplar, these gallery forests also contain climber species, shrubs and herbaceous plants in the lower section. Gallery forests give way to thick shrubbery and reed beds consisting of blackberries, licorice, common reed and tamarisk. Rich habitats in the Tigris Valley, including swamps, meadows and steppes are home to many species.

Of the flowering plants, the Summer pheasant's eye (*Adonis aestivalis*), Figwort (*Scrophularia*), Chamomile (*Asteraceae*) and Crocus (*Crocus*) are among the endemic species of the Tigris Basin (Saya and Ertekin, 1998, quoted by Ünlü, 2015, 2).

Dams already built and under construction will turn the Tigris River into a series of artificial lakes, similar to what happened to the Euphrates. As a result, the only section of the Tigris River that remains as a stream and is most valuable from a nature conservation perspective is the section neighboring the city of Diyarbakır.

Natural areas within the Tigris River valley in the vicinity of Diyarbakır are sensitive and unprotected areas that are vulnerable to many destructive forces. However, if protected and

Tigris River and Hevsel Gardens (Fatma İşmen, Diyarbakır Metropolitan Municipality Archive)

rehabilitated, these areas also have the potential to serve as a wildlife refuge for many species.

Gardens located adjacent to the original settlement of the old city of Diyarbakır (Amid), in the way of expansion of the Tigris River valley, were critical for meeting the nutritional needs of the city and the advantages they offered for defense, transportation and access to underground water, meant that they were one of the most important factors determining the location of the city. These gardens are considered to be sacred places, because of their role in nutrition. They are even compared to the Garden of Eden and in some accounts are claimed to be the place where Adam and Eve met on earth after they were expelled from paradise (Gümüş, 2015, 144).

The advantages of natural resources and location meant that many ancient civilizations and cities were established in this region and that ancient cities, such as Amid, survived to this day, thanks to the advantages offered by the natural environment.

Amid and the Hevsel Gardens gave life to each other. In ancient sources, Amid and the gardens are always mentioned together. According to Lipinski, as cited by Antoine Pérez, the Assyrian king Ashurnasirpal II laid siege to the city in 866 B.C.E., killed many soldiers, put their bodies on display at the gates of the city and destroyed the gardens as a form of punishment. The destruction of the gardens, which were vital for the city, served as a punishment to emphasize the victor's dominance (Gümüş, 2015, 146).

Evliya Çelebi visited Amid in 1655 and gave details about the Hevsel Gardens in his *Seyahatname* (Book of Travels). After describing Fiskaya and the inner city walls, Çelebi also mentioned the gardens and recorded that both banks of the Tigris River were surrounded by vineyards, fragrant orchards, rose gardens and basil gardens, and that residents of the city spent six months a year celebrating in the gardens (Evliya Çelebi, 1989, 439).

The variety of products grown at the Hevsel gardens was also noted by European travelers. In his *Reisen im Orient 1852-1855*, Julius Heinrich Petermann noted how he visited gardens full of all sorts of fruits surrounding the city and saw the famous watermelons named after the city. Dr. Lamec Saad, who visited the city in 1890, described gardens, most probably the Hevsel Gardens, in which watermelons, melons, apricots and grapes were grown. Lord Warkworth visited the Hevsel Gardens in 1898 and wrote about mulberry trees in the gardens. Another traveler, Gertrude Margaret Lowthian Bell, also mentioned mulberry trees in her letters (1914-1926) (Haspolat, 2011, 265). The emphasis on mulberry trees is significant, because the silkworm lives in mulberry trees and serves as raw material for silk production. Many sources recorded that silk production continued in the city in the nineteenth century. Thus, the gardens also played a role in industrial production (Gümüş, 2015, 148).

Trees at the Hevsel Gardens were also used for lumber production and rafts called *kelek* were made of lumber and reed. Lumber is used as construction materials, as raw materials for urban industries and as fuel. The Hevsel Gardens served as an important source of timber. Annals dated to the year A.H. 1301 / 1883 C.E. record that poplar and willow trees grown for timber in the gardens were loaded onto *kelek* rafts and sent to the province of Mosul. The same source also mentioned the variety of fruits and vegetables grown and recorded that all fruits, except dates, oranges and lemons were grown at the Hevsel Gardens (*Salnâme-i Diyarbekir*, vol. 3, 1999, 222). Until recently, the Hevsel Gardens were a major source of the fruits and vegetables consumed in the city.

Today, approximately one-third of the Hevsel Gardens is used for poplar production. Major agricultural products grown in the Hevsel Gardens include spinach, lettuce, green onions, parsley, watercress, cabbage, radishes, chard and arugula as winter vegetables; tomatoes, peppers, eggplants, beans, and squash as summer vegetables; and nuts, figs, apricots, plums, cherries, mulberries and peaches as fruits.

The settlement within the walled city and the Tigris River valley (Hevsel Gardens) in its vicinity complement each other and together form an almost indivisible, integrated system for man-made and natural landscape patterns. Initially, much care was taken to preserve this system and ecological balance, while making maximum use of the land. Ancient land use patterns and plans in the Tigris Valley, particularly in the city of Diyarbakır and its environs, are admirable.

The use of the Hevsel Gardens is also remarkable. For example, the boundaries of vegetable gardens, irrigated by water from the city, were marked by using fruit trees and poplars. Water from the city, flowing down the slopes, were used in the gardens and in water mills before reaching the river. There were many water mills and other water structures, with their remnants still visible, on the slopes leading from the old city to the gardens. On the other hand, terraces on the eastern side of the river were suitable for grain farming. The Tigris River flows in its wide valley in the vicinity of the city and displays a braided flow pattern in some places, depending upon slope conditions, and forms sand islets. These sand islets are close to the groundwater and consist of aerated sandy soil. This is where the famous giant Diyarbakır watermelons are grown. Traditional summer houses (mansions) were built on the steeper slopes of the river, which usually face north and northeast. The Mardinkapı Cemetery is located on a basalt flow ridge right next to the city and overlooking the Tigris River valley. This meant that traditional cemetery visits became a recreational activity, as well as being a religious ritual (Karadoğan, 2015, 14).

The Tigris Valley is a unique place that should be examined from the archaeological, ecological and geomorphological perspectives. Although a number of studies[5] were

conducted, information on the geographical history of the region is still limited. Data to be collected from the region can potentially fill an important gap in the literature. Studies in the region can shed light on many issues, including the current and past dynamics of the local and regional hydrographic and river ecosystem, human activity and control in the region following the last glacial period and the development and evolution of human communities in the Tigris Valley from prehistoric times to the present-day.

Local and regional studies should be conducted with a geomorphological and paleogeographical focus on the Hevsel Gardens and on the Tigris River valley in its vicinity. Within this framework, tectonism, gypsum sinkholes, local earthquakes, incised terraces, volcanic phases and ages affecting river drainage, stream capture and paleoclimate should be studied.

Findings from these studies would initiate a healthy debate and help reconstruct the relationship between climate, environment and

[5] See Algaze, et al. (1991), *Anatolica,* 17, 175-240; Doğan, Uğur (2005), *Quaternary International,* 129 (1): 75-86; Doğan, Uğur (2005), *Geomorphology,* 71 (3-4): 389-401; Karadoğan, Sabri, & Kozbe, Gülriz (2013), Ege Üniversitesi Yayınları, Edebiyat Fakültesi Yayın No: 181, 539-566; Kuzucuoğlu, Catherine (2014), 131-146; Parker, Bradley J. et al. (2002), *Anatolian Studies,* 52, 19-74.

human communities and as part of this discussion, connect regional centers of settlement (particularly Diyarbakır) with other settlements in the region that became important in different periods (e.g., Körtik Tepe, Çayönü and Hasankeyf).

HISTORICAL - MYTHOLOGICAL STUDIES

In recent years, many historical and mythological studies have focused on the Hevsel Gardens. Assyrian texts mention a city that the King failed to conquer and gardens that he destroyed as punishment, which were probably the Hevsel Gardens (Perez, 2015, 133). On a similar note, Lemaire (1981, 329) argued that the story of man's fall from paradise depicts an epic deportation on the basis of the story of the Arameans who had to leave Aram-Naharaim under pressure from the Syriac army.

Although this is a very interesting hypothesis, the paradise that Genesis 2:8 describes as being "toward the East," which meant beyond the Euphrates, is in Upper Mesopotamia and comprehensive historical and geographical studies may add a new dimension to this debate. The search for this legendary garden takes us to Upper Mesopotamia. In the early Iron Age, Amid must have been a remarkable habitat with its unusual landscape, easy irrigation, thanks to proximity of the river, abundance of water resources and gardens in its vicinity, particularly so in an arid region dependent on rainfall. At a time when the Arameans were looking for a suitable place of settlement, famines and epidemics caused by a lack of water in the Syriac lands must have emphasized the symbolic and economic significance of habitats, such as the Hevsel Gardens. Thus, the Hevsel Gardens became the material of legends, even before they first appeared, or reappeared, in history.

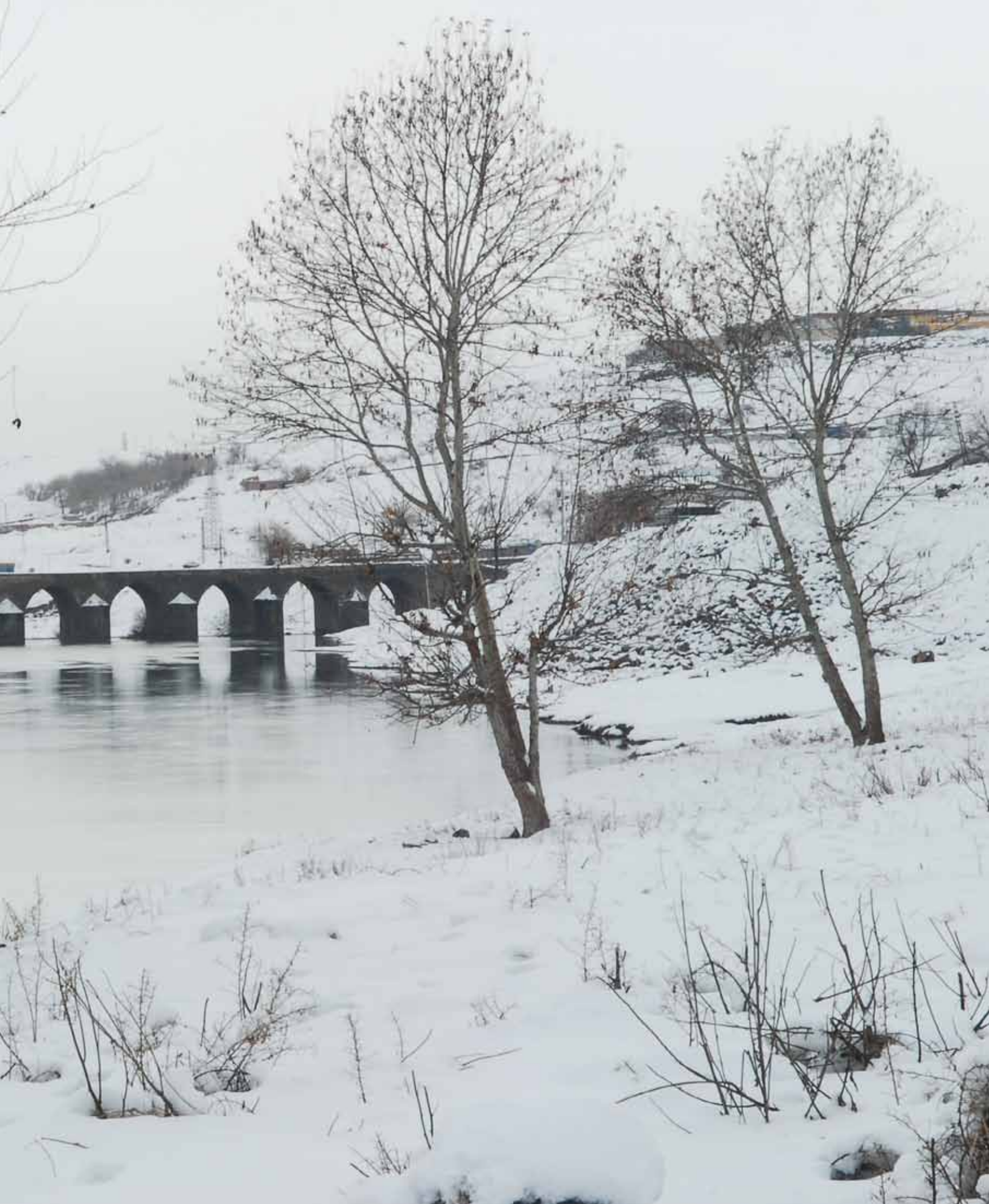
WORLD HERITAGE CANDIDACY OF THE DIYARBAKIR FORTRESS AND HEVSEL GARDENS CULTURAL LANDSCAPE

The heritage site consists of the Tigris River, Hevsel Gardens, city walls, Anzele water spring and the *Ongözlü* (Ten-eyed) Bridge, all of which are important components of the historical topography of the city of Diyarbakır.

The UNESCO added the Diyarbakır Fortress and City Walls to the World Heritage Tentative List in 2000. The boundaries of the site were drawn up by a team consisting of representatives from the Ministry of Culture and Tourism, Diyarbakır Metropolitan Municipality, Diyarbakır Branch of the Chamber of Architects, Museum Directorate, Diyarbakır Regional Board of Cultural Heritage Conservation, Provincial Directorate of Agriculture and Provincial Governorship. Local stakeholders were also consulted. The administrative boundaries of the site, approved on 7 October 2011 were revised twice to reflect new requirements and recommendations of the International Council on Monuments and Sites (ICOMOS).

In January 2012, the Diyarbakır Metropolitan Municipality initiated work on the Site Management Plan for the Diyarbakır Fortress and Hevsel Gardens Cultural Landscape and on the preparation of an application for the UNESCO World Heritage candidacy. The candidacy application and site management plan were submitted to the UNESCO World Heritage Center in February 2014 and August 2014, respectively. Diyarbakır Fortress and Hevsel Gardens Cultural Landscape was added to the World Heritage List with a decision adopted by the UNESCO World Heritage Committee at its 39th session on 4 July 2015. The candidacy application

Ongözlü (Ten-eyed) Bridge
(Selmet Güney, Diyarbakır
Metropolitan Municipality Archive)



and the management plan were prepared in close cooperation and in a most participatory manner among the public sector, private sector and local stakeholders.

Efforts to Achieve Participatory Decision-Making

From the outset, the UNESCO and Site Management Unit was established within the Diyarbakır Metropolitan Municipality to initiate the candidacy process, consisting of experts from diverse disciplines and a site manager was appointed. To achieve and sustain participatory decision-making, the diverse Advisory Board was created within the Site Management Authority, consisting of representatives from relevant groups and organizations, chambers, nongovernmental organizations (NGOs), city volunteers, scientists, village and neighborhood headmen/women in the area. The Coordination and Supervision Board was established to consist of representatives from the NGOs and relevant groups, elected from among the members of the Advisory Board. The Science Board was established to conduct scientific studies and to consist of scholars from different universities and with different nationalities. The Education and Information Board was established to raise awareness about the process and the heritage site, to share information and to conduct training activities and to consist of volunteer educators and cultural heritage experts. These boards and their operating procedures were defined in the Site Management Plan (Site Management Plan, Diyarbakır Metropolitan Municipality, 2015, 237). All boards and committees work on a voluntary basis and are coordinated by the Site Management Authority.

As part of the Site Management Plan, participatory work was carried out to conduct analyses and to update current knowledge about the site.

Within the framework of the "Project for the Analysis of Socioeconomic Conditions in Diyarbakır," a survey was conducted with 400 households inside the city walls and nine separate focus group meetings were held on the management of historical sites and tourism, general site management, the Hevsel Gardens and Tigris Basin, intangible cultural heritage, social issues (education, health, recreation, culture, security), women, children, youth and the disabled. These meetings aimed to reach 68 groups/organizations, residents, and headmen/women in the area and to collect different opinions and information. In addition, two workshops were organized to conduct Strengths Weaknesses, Opportunities and Threats (SWOT) analyses and findings from these workshops were published in the form of reports.

Scientific studies are being conducted and published on the Amida mound surface, inscriptions on the Diyarbakır City Walls, agricultural production at the Hevsel Gardens, sources of water and water structures at the Old Diyarbakır City Settlement and Hevsel Gardens, history of human activities in the vicinity of Diyarbakır and fluvial development of the Tigris River. These studies aim to examine and document the site from different perspectives and to make recommendations on the basis of their findings. In addition, an annual "Hevsel Gardens Workshop" hosted by the University of Montpellier in France has been organized since 2014 with cooperation among the University of Montpellier, French Institute for Anatolian Studies (Institut Français d'Etudes Anatoliennes{IFEA}) and the Diyarbakır Metropolitan Municipality. This workshop serves to share and publish the latest findings from the scientific studies on the site.

CONSERVATION AT THE MANAGEMENT SITE

The city of Diyarbakır has been a site of continuous settlement for thousands of years, from its foundation to the present-day. The Hevsel Gardens have also survived together with the city as a rural landscape adjacent to the city, which is a rare achievement. The management site is mostly well-preserved, but there have been projects that would affect the integrity and originality of the site. However, the UNESCO process created a synergy and awareness in the city, spurring the NGOs and city volunteers to action and mobilizing the public opinion against projects that could damage the heritage site and its buffer zone. Consequently, the "Tigris Valley Project," three separate projects for building hydropower plants that would transform the rural landscape and natural habitats created by the valley and the Hevsel Gardens on the boundaries of the management site into an urban landscape and the "Project for a Reserved Construction Site" that would remove the agricultural designation of an area inside the management site that has been used for agricultural purposes for thousands of years, were overturned. Thus, it prevents the negative effects from projects that would damage the integrity and the originality of the site and disrupt the ecosystem.

In addition, upon the request of the ICOMOS, ongoing restoration work was halted to ensure the implementation of appropriate conservation practices and a Science Board was established by the Ministry of Culture and Tourism to supervise the preparation of a master plan for the city walls.

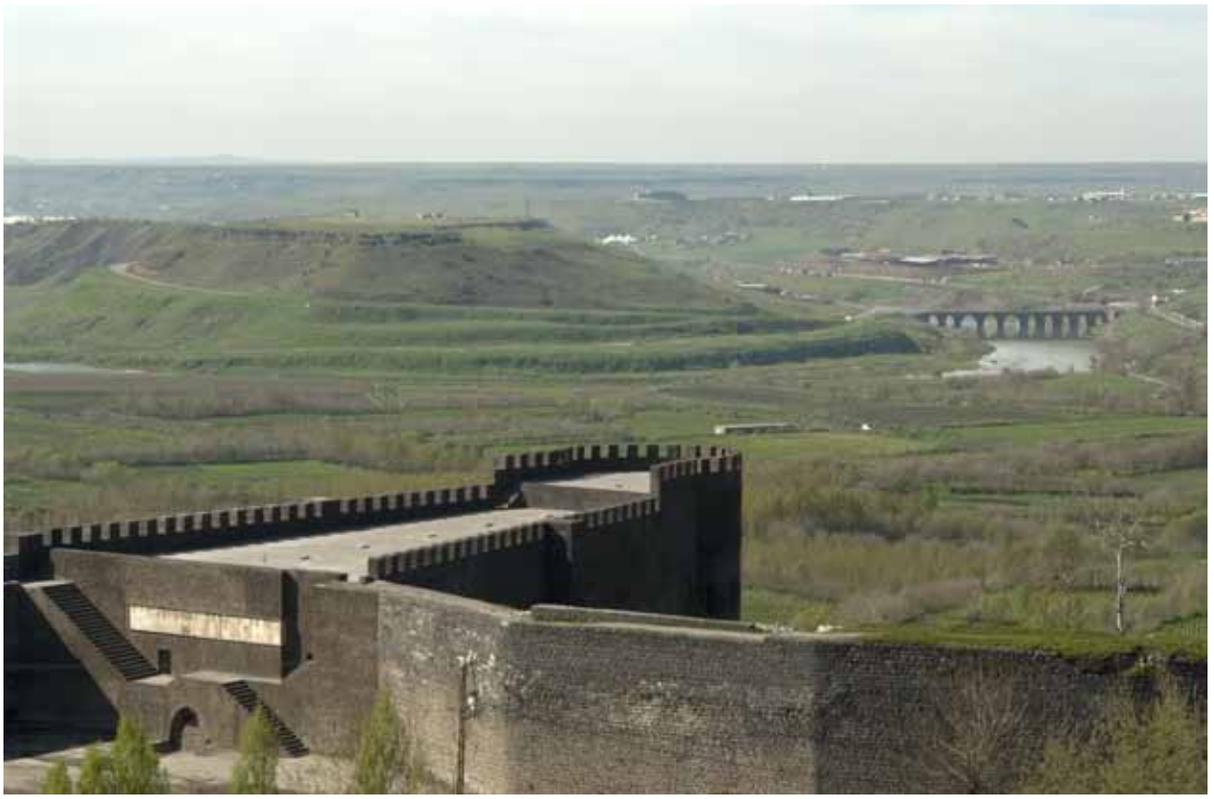
To create the legal framework for the integrated conservation of the heritage site and the buffer zone, the Diyarbakır Regional Board of Cultural Heritage Conservation designated the Tigris Valley, including the Hevsel Gardens, as an "Impact Transition Zone," thus paving the way for the coverage of the entire management site by Law No. 2863 on the Conservation of Cultural and Natural Assets. Within this framework, a decision was adopted by the Metropolitan Municipal Council to revise the 1:25000, 1:5000, and 1:1000 plans for the site in conformance with the UNESCO criteria and the Site Management Plan and to initiate work on the revision of the plans.

SITE MANAGEMENT PLAN

The main spatial functions identified in the spatial plans for the city of Diyarbakır are mostly well-preserved. The Hevsel Gardens function as an "agricultural area", the *İçkapı* (Inner Fortress) functions as a "management and cultural center," the Tigris River and Tigris Valley function as a "natural habitat" and "public river banks," the *Suriçi* (Inner City) functions as an "urban center" and the Mansions Area functions as a "unique building area."

One of the main objectives of the Site Management Plan of the Diyarbakır Fortress and Hevsel Gardens Cultural Landscape is to preserve the spatial functions defined and to strengthen functions that were observed to have declined or weakened over time.

To reach the objectives defined in the plan, six planning themes were identified in accordance with the spatial, social and economic conditions at the site and planning decisions were made on the basis of these themes (Site Management Plan, Diyarbakır Metropolitan Municipality, 2015, 73). These themes are as follows: Effective Conservation and Management of Tangible and Intangible Cultural Heritage; Structuring Economic Sectors; Risk Management; Provision of User Services; Spatial Function and Spatial Planning; and Organizational Structure and Management Competencies.



Tigris River and *Ongözlü* (Ten-eyed) Bridge (Merthan Anık Diyarbakır Metropolitan Municipality Archive)

Given the need for the integrated conservation of the Tigris Basin and for the development of the Site Management Plan that would provide basin-wide conservation, decisions were adopted for the preparation of the "Tigris Basin Conservation Plan" to conserve the ecological balance, natural habitats, biological diversity, flora and fauna and to manage environmental risks; to perform cultural landscape impact assessments as well as environmental impact assessments for large and medium-sized spatial projects at the management site, according to the 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage and for the revision and/or cancellation of projects, when necessary (Site Management Plan, Diyarbakır Metropolitan Municipality, 2015, 45).

Major conservation decisions were made, paying careful attention to the balance between use and conservation. The following recommendations were made: restoration of the Diyarbakır city walls should be conducted in conformance with the "Integrated Restoration Program for City Walls" to be prepared; the Inner Fortress should be treated as an archaeological park and the management functions of its cultural center should be strengthened; action should be taken to improve the competitiveness of agricultural production at the Hevsel Gardens; the "Hevsel Gardens Ecological Farming Area" should be established by public authorities for the implementation of good farming practices and for the provision of agritourism services; swamps, reed beds and islets, which are an integral part of the ecological system and serve as habitats for various bird

species and the Euphrates softshell turtle, should be conserved; sub-regions should be identified for the conservation of biological diversity; a rural landscape inventory should be taken and afforestation, planting and landscape practices that are foreign to the region should be prevented; an inventory of flora and fauna inside the management site should be taken; wildlife in the area should be monitored and threats to wildlife should be eliminated; a "Strategic Spatial Plan for Tourism at the Management Site" should be prepared to develop cultural, faith and culinary tourism at the *Suriçi* (Inner City); all activities that might damage water quality, decrease water amount, shift the course of the river or cause water pollution should be banned; existing licenses should be cancelled; and projects for the restoration of damaged areas should be conducted according to scientific criteria; urban transformation processes at the Inner City, *Ben u Sen* and *Feritköşk* areas should respect the right to housing and avoid gentrification; strategic spatial plans should be prepared for urban transformation projects to identify reserved areas, to define mass housing typologies and to conduct residential-business zone analyses for revising the transportation system; and good farming practices should be mandatory in the agricultural areas that lie within designated natural parks at the management site.

Improving the Effectiveness of Planning and Implementation

Site management monitors, evaluates and manages the implementation and sustainability of the plan, takes the loading capacity of the site into consideration when evaluating proposed interventions, pays attention to the preservation of the environmental and ecological value of the site; adopts a participatory, cooperative and integrated approach to management; and aims to perform planning and budgeting activities that will support gender equality and encourage the participation of disadvantaged groups in social, economic and cultural life. Planning and implementation activities related to site management aim to provide comprehensive services on the basis of energy efficiency, gender equality, environmental protection, financial management, control and auditing mechanisms and are developed according to these principles.

Diyarbakır City Walls through Ongözlü (Ten-eyed) Bridge (Dündar Uğurlu, Diyarbakır Metropolitan Municipality Archive)

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Site Name	**Ephesus**
Year of Inscription	**2015**
Id N°	**1018 rev**
Criteria of Inscription	**(iii) (iv) (vi)**

A continuous and complex settlement history can be traced in Ephesus, beginning from the seventh millennium B.C. at the Çukuriçi Mound until the present at Selçuk within what was once the estuary of the Kaystros River. Although favorably located geographically, Ephesus was subjected to continuous shifting of the shoreline from east to west due to sedimentation, which led to several relocations of the city site and its harbors. The Neolithic settlement at the Çukuriçi Mound, marking the southern edge of the former estuary, is now well inland and was abandoned prior to settlement on the Ayasuluk Hill as of the Middle Bronze Age. The sanctuary of the Ephesian Artemis founded by the second millennium B.C., became one of the largest and most powerful sanctuaries of the ancient world. The Ionian cities that grew up in the wake of the Ionian migrations joined in a confederacy under the leadership of Ephesus. Lysimachos, one of the twelve generals of Alexander the Great, founded the new city of Ephesus in the fourth century B.C., while leaving the old city around the Artemision. Ephesus was designated as the capital of the new province of Asia when Asia Minor was incorporated into the Roman Empire in 133 B.C. Excavations and conservation over the past 150 years have revealed grand monuments of the Roman Imperial Period lining the old processional way through the ancient city, including the Library of Celsus and the Terrace Houses. Little remains of the famous Temple of Artemis, one of the "seven wonders of the ancient world" that drew pilgrims from all around the Mediterranean until it was eclipsed by Christian pilgrimages to the Church of St. Mary and the Basilica of St. John in the fifth century A.D. Pilgrimages to Ephesus outlasted the city and continue today. The Isa Bey Mosque and the medieval settlement on Ayasuluk Hill mark the advent of the Selçuk and Ottoman Turks.

Ephesus is an exceptional testimony to the cultural traditions of the Hellenistic, Roman Imperial and early Christian periods as reflected in the monuments at the center of the Ancient City and Ayasuluk. The cultural traditions of the Roman Imperial Period are reflected in the outstanding representative buildings at the city center, including the Celsus Library, Hadrian's Temple, the Serapeion and in the Terrace House 2, with its wall paintings, mosaics and marble paneling showing the style of living of the upper levels of society at that time **Criterion (iii)**.

Ephesus as a whole is an outstanding example of a settlement landscape determined by environmental factors over time. The ancient city stands out as a Roman harbor city, with sea channel and harbor basin along the Kaystros River. Earlier and subsequent harbors demonstrated the changing river landscape from the Classical Greek to Medieval Periods **Criterion (iv)**.

Historical accounts and archaeological remains of significant traditional and religious Anatolian cultures beginning with the cult of Cybele/Meter until the modern revival of Christianity are visible and traceable in Ephesus, which played a decisive role in the spread of the Christian faith throughout the Roman Empire. The extensive remains of the Basilica of St. John on Ayasuluk Hill and those of the Church of Mary at Ephesus are testament for the city's importance to Christianity. Two important Councils of the early Church were held at Ephesus in 431 and 449 A.D., initiating the veneration of Mary in Christianity, which can be seen as a reflection of the earlier veneration of Artemis and the Anatolian Cybele. Ephesus was also the leading political and intellectual center, with the second school of philosophy in the Aegean. Besides, Ephesus as a cultural and intellectual center had great influence on philosophy and medicine **Criterion (vi)**.

Aerial view of Ephesus (Can Yücel)

Ephesus

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Director of the Ephesus Excavations; Austrian Archaeological Institute

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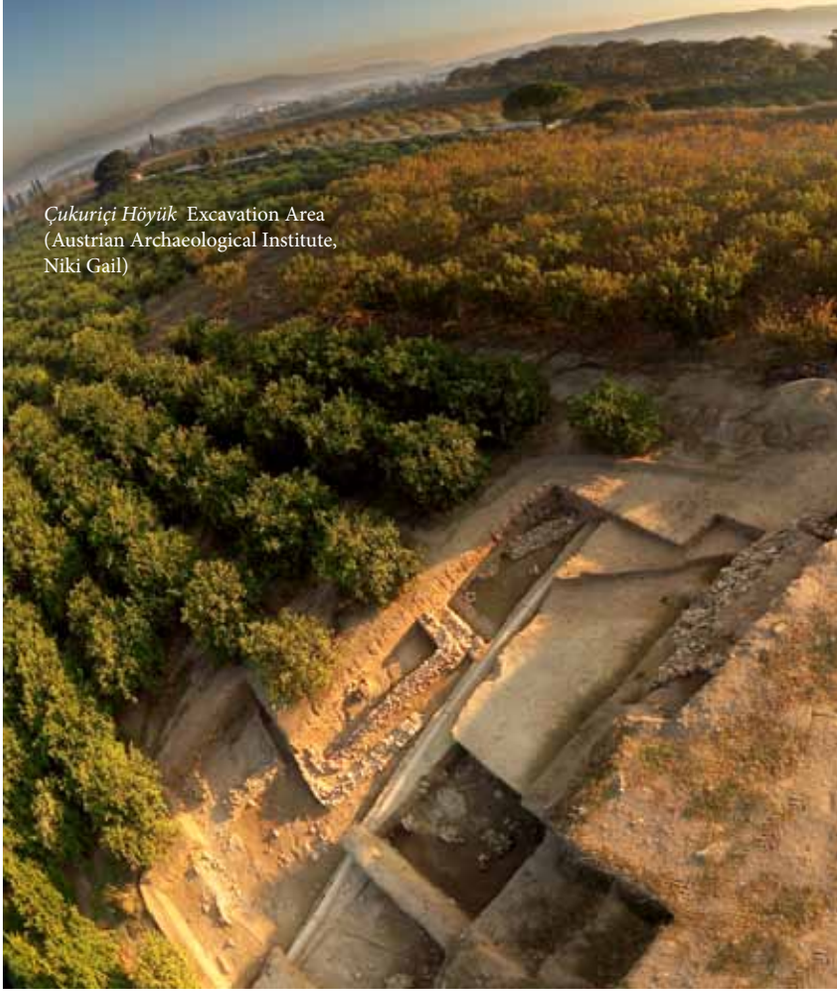
GEOGRAPHIC LOCATION AND BOUNDARIES OF THE PROPERTY

The serial property of Ephesus lies approximately 70 km southwest of the metropolis of Izmir that is on the Turkish Aegean Sea coast and has approximately four million inhabitants. The property comprises four components located at the Selçuk County of Izmir Province, currently with 35,000 inhabitants: the prehistoric settlement of the *Çukuriçi Höyük* (Mound); the Ancient City of Ephesus; the Ayasuluk Hill, Artemision and Medieval Settlement with the Basilica of St. John and the Isa Bey Mosque; and the *Panaya Kapulu* or *Meryemana* (House of the Virgin Mary). The first two components lie on the plain between two mountains (Bülbüldağ and Panayırdağ) while Ayasuluk Hill is located to the east of the Selçuk County center and the House of the Virgin Mary is hidden in a forest of olive, pine and plane trees at a height of 420 m and to the west of Mt. Bülbüldağ. The four components attest to consequent changes in locations of settlements and sacred sites that parallel the geographical and historical changes in the area. Therefore, the overall property area of 584.66 hectares (ha) can be defined as a distinctive cultural landscape where, over a period of more than 9000 years, central settlements of historical, commercial, religious, cultural and intellectual importance developed to a unique complexity and diversity.

The settlement history in the Greater Ephesus area is closely connected to the natural conditions and can thus be considered to be one of the most impressive examples of the relationship between humans and their environment and their direct mutual dependency. Geologically, Ephesus lies in the Selçuk trench, which transects the metamorphic rocks (metagranite, gneiss, schale and marble) of the Menderes Massif.

Ephesus Cultural Landscape from above Mt. Bülbüldağ where the House of the Virgin Mary is located (Selçuk Municipality)

During the Holocene period, this trench formed a narrow sea harbor that extended far into the interior of the country. It was successively filled up with debris and deposits from the ancient *Caystros* (Küçük Menderes) River. The greatest marine transgression was attained approximately 6000 years ago, when the coastline lay some 18 kilometers inland where we now find the Belevi Tumulus. Therefore, the flood plain is the product of fluvial and estuarial delta sedimentation, which was deposited over marine deposits. Continuous sedimentation had posed great challenges for the inhabitants of the area, forcing them to abandon settled land and follow the coastline towards the west for resettlement. Additionally, the area was and still is exceedingly active tectonically, with very high risk of earthquakes, as evidenced in dramatic seismic catastrophes of Antiquity recorded in the literary tradition and archaeological finds.



Çukuriçi Höyük Excavation Area
(Austrian Archaeological Institute,
Niki Gail)

The Ancient *Caystros* (Küçük Menderes) River Delta
(Austrian Archaeological Institute, Niki Gail)

These natural spatial phenomena, also including volcanic activity and climate changes, had the consequence that today no single, continuously occupied site is extant in the area. Instead, there are a number of temporarily inhabited settlement units extending over a distance of nine kilometers, that are partially below sedimentation.

This has confirmed the principle of delimiting boundaries of the property's components in reference to the ancient circumstances. The Çukuriçi Höyük at its entire original extent of 1.5 ha has been placed under protection, although large areas of it are no longer visible today. Likewise, the 546.28 ha Ancient City of Ephesus consists of not only the largely excavated Hellenistic-Roman city center, but also the Hellenistic city walls that mark the peaks of Mts. Bülbüldağ and Panayırdağ, as well as the necropolis and the

nearby silted harbor and the harbor channel. A unique testimony for the progression of the delta is the six-kilometer long harbor channel, already laid out in the early Roman Imperial Period for connecting the harbor with the sea and which over the course of time was successively elongated and architecturally equippe.

The ancient remains of the sanctuary of Ephesian Artemis also lie buried beneath up to six meters of compact alluvium and consequently, the south boundary of the 36.33 ha Ayasuluk Hill, Artemision and Medieval Settlement component has been delimited in reference to the probable *temenos* (piece of land assigned as an official domain or dedicated to gods) wall of the ancient sanctuary. From there, component boundaries extend towards the Ayasuluk fortress and its skirts in all directions in such a way as to reach the Gate of Persecution to the south and the Isa Bey Mosque to the southwest, incorporating the Artemision and the surface area of the Medieval-Early Modern Period Turkish town into a protected zone. Boundaries of the House of the Virgin Mary enclose a 0.55 ha area with the House, water fountain or well in front of it and a baptism pool in its vicinity, following the topographic contours.

The first three of the components are located in a buffer zone of 911.70 ha, which also covers the less explored areas between the known historic settlement centers and the Selçuk urban conservation areas, whereas, the fourth component has its own geometrically delineated buffer zone of 83 ha. The buffer zones largely overlap with site registration boundaries according to the Turkish national legislation for the protection of cultural and natural heritage, except in an enlargement that follows the ancient harbor channel towards the east, up to the main vehicular traffic road crossing at the county center. By these means, the large and contiguous area created forms a historic unity and its heritage extends from the Neolithic Era up until the present-day.

The Silted Roman Period Harbor at Ephesus (Austrian Archaeological Institute, Ludwig Fliesser)

The Artemision (Austrian Archaeological Institute, Niki Gail)

Extensive geophysical investigations as well as surface surveys formed the foundation for the basis on which the extent of the city could be confirmed in its essential features. Naturally, it is impossible in a complex region, such as Ephesus, that has been inhabited for millennia, to protect comprehensively the surrounding environs and the rural establishments, such as villas, without endangering regional development as well. However, the immediate neighborhood of the settlement nuclei is also protected through the creation of a broad buffer zone. Furthermore, the Site Management Plan represents a dynamic process: in case the ongoing, continuous survey work reveals additional significant ancient structures, then these could be taken into account in future versions of the plan.

PHYSICAL, NATURAL AND CULTURAL CHARACTERISTICS OF THE PROPERTY

Ephesus is located at the modern Selçuk County of Izmir Province, whose economic foundation is formed by tourism, inseparably connected with the property, followed by agriculture, namely, fruit cultivation (olives, grapes, stone fruits, citrus fruits), cotton production and animal husbandry. In the past as well, the extremely fertile hinterland constituted the basis for intensive agricultural production, the farming of cereals, wine and

The Ayasuluk Hill and Medieval Settlement with the Basilica of St. John and Isa Bey Mosque (Orhan Durgut)

olives in particular and also the cultivation of varieties of fruits. Favored by a rainy, sub-tropical climate, with relatively mild winters and hot dry summers due to the influence of the Aegean, the region produced supplies not only for Ephesus, but also for export.

Tourism in the region consists of a number of components. On the coast there are large hotel complexes, which primarily cater to seaside vacationers. An absolute hot spot for this is the town of Kuşadası, located 25 km to the south. Here and at Izmir, large cruise ships anchor and their mainland visits include a day-trip to Ephesus. While the Çukuriçi Höyük is closed for visits due to ongoing scientific research at the site as of 2015, the other three components of the property can be visited daily. The Ephesus Museum and Urban Memory Center at Selçuk also enrich these daily itineraries. Cultural tourists also visit the region individually and generally stay for a few days at Selçuk to visit the ancient sites at greater depth. A definite growth of domestic tourism in Turkey can be observed in recent years, pointing to an increased historical awareness of the population. For the inhabitants of Izmir, a visit to Ephesus is a popular weekend journey, which is combined with a trip to the seaside or a few vacation days in the comfortable climate of the nearby mountains.

The slopes of Mts. Panayırdağ and Bülbüldag consist of metamorphic limestone, which is

The House of the Virgin Mary (Austrian Archaeological Institute, Niki Gail)

also referred to as local marble, with quartz-rich green phyllite between them. The exterior surface of the limestone is strongly karstified and in part, also densely sintered. The foot slope of Mt. Bülbüldag is covered by massive slope debris of intensely hardened limestone scree, which itself was covered over at the ancient city by cultural debris. On the other hand, the Ayasuluk Hill consists of muscovite schist, which in a detailed view displays a shiny-shimmering outer surface, due to the high proportion of mica. The region is rich in raw materials, of which white marble, particularly valued in Antiquity, may be mentioned. The prestigious edifices at Ephesus, with the Archaic and Late Classical temple of Artemis leading the way, were built of local marble. In contrast, imported marble is only seldom attested as a building material, for example, in the so-called *Serapeion*, which was constructed of Proconnesian marble.

The property does not reflect a homogeneous development, but has instead been the product of a very long settlement history in the area, first at the Çukuriçi Höyük and then at the Ancient City, up until its final abandonment for the Ayasuluk area in the fourteenth century A.D. Subsequently, the Greek population moved to Şirince village 10-12 km to the northeast of Ephesus during the first half of nineteenth century. Inside the Ancient City as well, the two city centers of the Hellenistic gridiron foundation were connected by the Curetes Street, which continued from an earlier-dated sacred processional road, for trade around the port area and for administration further up on an elevated plateau. “Continuity despite social change” characterizes the region, even after the Turkish conquest and the development of the town of Ayasuluk as the capital of the Aydınoğulu Principality. Ephesus/ Ayasuluk is an impressive example of the merging

of Byzantine and Turkish cultur. The Turkish city of Ayasuluk with its citadels, fortress hill and the lower city, is paradigmatic for a regional center where the ancient heritage remains immaterially perceptible.

Ephesus is distinguished by a highly complex sacred landscape that evolved over millennia under the influence of a variety of cultures. The exceptional religious and historical significance of Ephesus is based on the fact that the site was continually used as a cult center. No other ancient settlement documents better than Ephesus the change from city sanctuary in Archaic-Classical times to an extra-urban cult center from the Hellenistic period onwards and the close connection between the sanctuary and its associated city. The considerable presence of early Christian saints, the religious and political significance of the site and well-known local martyrs led to the establishment of an extensive pilgrimage enterprise in the Christian Era. Additionally, three monastic sites that developed at the Galesion mountain ranges to the north of the Caystros Valley, slightly inland from Ayasuluk, became famous for their spiritual instruction. Christian pilgrimages also continued demonstrably under Turkish rule and was respected by Muslims, with pilgrims reportedly paying a fee for admission to the Basilica of St. John in the fourteenth century. Apart from that, the Greeks at Şirince bequeathed from generation to generation the Christian pilgrimage routes in Ephesus up until and into the twentieth century, as they visited the ruined church on Mt. Bülbüldağ and held an annual service on August 15 for the Assumption of the Virgin. After the doctrine was dogmatically defined in 1950, Pope John Paul II visited the site in 1979 to declare it a place of pilgrimage for the Catholic Church. Amongst the millions of people who visit Ephesus today can be enumerated numerous pilgrims who, in the footsteps of St. Paul and St. Mary, come to see the ruins and to perform their worship in the Christian sacred buildings.

Finally, the intangible cultural heritage of Ephesus, as a center of philosophy, medicine and religious

Isa Bey Baths (Orhan Durgut)

history, should also not be disregarded. The works of Ephesian philosophers from Heraclitus in the sixth century B.C. to Nikephoros Blemmydes in the twelfth century A.D. reflect not only 1800 years of the history of philosophy, but influenced philosophy in the modern era and the present-day. The development of medicine was strongly influenced by the Ephesian doctors Rufus and Soranus, whose gynecological writings had a significant effect on gynecology and obstetrics in the Middle Ages and in the early modern period. In addition to the tradition of St. Paul's missionary visits and stays at Ephesus and his "Letter to the Ephesians" in the New Testament, the fact that the foundation for the veneration of Mary in Christianity was laid at Ephesus is of universal importance. The dogma announced at the Council of Ephesus in 431 A.D. that Mary gave birth to the Son of God and should therefore be called *Theotokos* (God-bearer, Birth-Giver of God and the one who gives birth to God), crucially affected the Western and the Eastern Churches alike, as well as the Coptic Church and shaped the history of Christianity for the next millennia.

HISTORY OF THE PROPERTY AND ITS COMPONENTS

Located close to the sea and provided with an extremely fertile hinterland, the site of Ephesus developed even early on into a focal point of traffic with far-reaching trade connections and cultural contacts. The earliest finds date back to the Neolithic era, that is, to the seventh millennium B.C. We are aware of two settlement hills from this period, the *Arvalya Höyük* and the Çukuriçi Höyük, which has recently been intensively studied. Obsidian, which was brought to the Anatolian west coast from the island of Melos or Milos located at a distance of 400 kilometers and tuna fish bones also provide evidence of long-distance sea traffic. Female idols from the Neolithic, the Chalcolithic and the early Bronze Age are the oldest testimonials to religious concepts and permit the suggestion that mother goddesses were worshipped.

The reason why the prehistoric settlement was ultimately abandoned at the beginning of the third millennium B.C. still cannot be answered with certainty. The fact is that at approximately the same time an urban center on the Ayasuluk, the acropolis hill of Selçuk, existed, which is referred to in the second millennium Hittite sources as Apasa. The regional culture that would also be characteristic for later epochs evolved during the Iron Age in the first half of the first millennium B.C. This epoch is characterized by indigenous elements as well as new impulses brought to the area by Greek immigrants. The cultic center was the sanctuary of a mother goddess who received the name Artemis from the Greeks, but who is of Anatolian origin in her iconography and character. The settlement pattern was distinguished by numerous small towns and villages, such as those attested around the sanctuary, on Mt. Panayırdağ, beneath the later agora of Ephesus and on Çanakgöl Hill.

One must imagine the cult site of Ephesian Artemis as a natural sanctuary. Here, in a sacred grove a tree stump was most probably worshipped originally, before a temple was erected in the seventh century B.C. It was the Lydian legendary King Croesus, however, who erected the first marble temple around the mid-sixth century B.C. on the site of the first peripteral temple. This temple appeared to be unparalleled and attracted great attention for its size, layout and technical finesse. Even though the tale on the burning of the temple, known today as the older Artemision, by Herostratos in 365 BC is not supported by historical evidence, there is no doubt that in the Late Classical Period a new building was erected over the destroyed ruins

Sanctuary of Meter at the foot of Mt. Panayırdağ (Austrian Archaeological Institute Archive)

of the old one. This newer Artemision, where construction was carried out for decades and which was perhaps never completed, developed into a veritable magnet for visitors as one of the canonical Wonders of the Ancient World.

The era of Alexander the Great introduced to Ephesus probably the most decisive transformation in its history. The city, as part of the Macedonian Kingdom, underwent a new foundation under King Lysimachos in 300 B.C. at the site where the ruins can still be seen today. Fortification walls more than 9 kilometers in length surrounded the urban region laid out between Mts. Bülbüldag and Panayırdağ. The development of the city was based on an orthogonal street system. The expansion of new Ephesus occurred only haltingly and in stages. A unified building program was first instituted by the kings of Pergamon, the Attalids, who took command of Ephesus after the Roman-Selucid War and the resulting Treaty of Apamea in 188 B.C. To these rulers can probably be attributed the expansion of the harbor of Ephesus, the theater and the residence lying above it. The establishment of the two agorae, the political center in the upper city and the commercial market immediately near the harbor, may also be associated with the Pergamenes.

Further points of emphasis were created after 133 B.C. by the Romans who made Ephesus capital of the province of Asia, by embellishing it with splendid public buildings and private foundations. The basis for its wealth was its favorable location for transportation and its functional harbor, whereby the city developed into one of the largest trading centers of the ancient world. In addition, there was

the renown and the power of Artemis of Ephesus, whose sanctuary not only increased in importance under the Romans, but also went down in history as an economic center of power as well as a well-known asylum for those who were persecuted. For example, Arsinoe IV, the half-sister of Cleopatra, fled here, but nevertheless was unable to escape death at the hands of Mark Antony in spite of the protection of the goddess. Recent excavations in the vicinity of the House of the Virgin Mary revealed traces of habitation dating back to the same period of the first century B.C.

The magnificent expansion of Ephesus dates back to the Roman Imperial Period. Many of the buildings are still standing today, such as the so-called Temple of Hadrian on Curetes Street and the Library of Celsus are evidence of this heyday. As the capital city of the rich province of Asia, Ephesus was the political, administrative and economic center and the city profited from a functioning harbor and a hinterland that was fertile and rich in raw materials. The lifeline of the city was its harbor, with a functioning connection to the sea. Ephesus developed into a hub between Anatolia and the Aegean and as the capital city of the province of Asia tolls were also levied here. Public building programs and private sponsorship contributed to the splendid appearance of the metropolis. The Terrace Slope houses, private residences located at the center of the city, are testimony to the wealth and desire for ostentation of the urban élite citizens. However, the prosperity should not conceal two problems with which the city had to contend: the gradual, but continual process of sedimentation that resulted in the silting-up of the Bay of Ephesus as well as its harbors. Even in the early Roman Imperial Period, it had been necessary to connect the harbor and sea with a canal, which over the course of time was continually extended to the west. The external harbors were intended to maintain the connection to the city, while in addition, the basins and the canal had to be cleaned and dredged continuously. Furthermore, earthquakes afflicted the architectural substance

The Artemision at Ephesus (Austrian Archaeological Institute, Niki Gail)

The Great Theater at Ephesus
(Can Yücel)

of the city repeatedly, although reconstruction took place immediately. This situation was drastically altered in the late third century A.D., when a seismic catastrophe accelerated the decline of Ephesus. The inhabitants lived amongst rubble for decades, heavily damaged structures were only superficially restored and new buildings were not erected.

A distinct revival can first be identified in the second half of the fourth century A.D., after which the building program instituted by Emperor Theodosius II in the early fifth century A.D. occurred. Particular attention was paid to the monumentalization of the Christian sacred buildings, above all, the Church of St. Mary, in which the Third Ecumenical Council of 431 A.D. was held; the Cemetery of the Seven Sleepers and the Basilica of St. John. Late Antiquity ushered in a period of prosperity, in which Ephesus established itself as an administrative, mercantile and also a sacred center. A brisk tourism of pilgrims developed, due to the fact that the city could point to renowned saints, such as Timothy, the Seven Youths and naturally above all, to the theologian and disciple of Jesus, John, and—closely associated with him—Mary, the Mother of Christ. The Emperor Justinian and his wife Theodora, through their patronage, established a symbolic victory over paganism with the reconstruction of the Basilica of St. John, enthroned on the Ayasuluk Hill above the Artemision. Ephesus became one of the most important Christian pilgrimage sites throughout the Byzantine period. Due to the fact that the Seven Sleepers and Mary, as mother of the Prophet Jesus, were mentioned in the Koran, the Cemetery of Seven Sleepers and the house

The Library of Celsus on Curetes Street at Ephesus (Austrian Archaeological Institute, Niki Gail)

where Mary died, the *Meryemana*, are popular pilgrimage sites today not only for Christians, but also for devout Muslims.

The walled Byzantine settlement of the sixth-seventh centuries attested to the continued prominence of Ephesus as the largest fortified city of the military Thracesian unit up until the ninth century when Samos and then Smyrna took over political and military prominence. While the old city, as Ephesus was referred to in the Middle Ages, gradually fell into ruin and ultimately was abandoned in the fourteenth century, a settlement grew up around the Ayasuluk Hill, which was expanded into a residential seat by the Aydınoğlu Principality after the Turkish conquest of the region in 1304. Even today numerous buildings, amongst them the impressive Isa Bey Mosque, as well as small prayer houses, baths and tomb buildings, attest to this last great heyday of Ephesus. The Turkish rule brought back stability and affluence and the resident Byzantines, Venetians, Genovese, Armenians and Jews were able to conduct their business unhindered. On the one hand, internal strife led to political destabilization after the conquest by the Ottomans, while on the other hand, a change in climate, known as the "Little Ice Age", resulted in a dramatic decline in the quality of life. Ultimately, the inhabitants of Ephesus/Ayasuluk felt compelled to abandon their settlements in the plain and to retreat to the protected and climatically more favorable mountain regions.

STATE OF CONSERVATION AND CONSERVATION MEASURES

Knowledge about Ephesus was never lost. Medieval and early modern travelers described the ruins and undertook the search for the World Wonder, the Temple of Artemis at Ephesus, which was buried under meters of sand and had completely disappeared. In the end, it was John Turtle Wood (1821-1890), a British railroad engineer working on the construction of the Izmir-Aydin railroad, who first brought to light the ruins of the temple in 1869, thereby laying the foundation for archaeological research at Ephesus. The ruins of today's House of the Virgin Mary were discovered in 1891 by a Lazarist mission and identified as the Virgin's place of death.

Scientific research at the Ancient City was begun in 1895 under the auspices of the Austrian Archaeological Institute and continues up until the present-day. The Roman civic center with its splendid public buildings as well as luxurious residences has been successively brought to light. Highlights were the discovery of the Terrace Slope houses as well as the Late Classical altar of the Temple of Artemis and also the finding of three statues of Artemis in the Prytaneion of the Roman city. Research on Ephesus always followed comprehensive scientific sets of questions. After the first years of excavation (1895-1913) characterized by extensive uncovering of monuments, the focal point in the years between the wars (1926-1935) lay on the water supply of the city and the culture of bathing, on the Christian monuments with a focus on the Basilica of St. John and on the search for the Ionian city. After a phase in which the city quarter around the Curetes Street was excavated immediately after the war (1954-1958), there followed a concentration on Roman domestic architecture as well as the study of the sanctuary of Artemis of Ephesus.

Ephesus has been officially open to visitors since 1951, the year after the Catholic Church dogmatically defined the doctrine of the Assumption of the Virgin Mary, which was followed by the restoration of the House of the Virgin with arrangements for visitor access and circulation. In the ancient city as well, the constantly increasing number of visitors was

also taken into account in parallel with research endeavors and an attempt was made to make Ephesus comprehensible for the layman through conservation measures. The once desolate, ruined city was transformed slowly into an archaeological park. Today, after 150 years of research, the sense of daily life in the ancient city of Ephesus can be comprehended through the excavation of plazas and streets as well as private houses. Anastyloses since the 1950s facilitate legibility of the ruins and provide an impression of the former glory of the buildings. The Basilica of St. John, the so-called Temple of Hadrian on Curetes Street and the Nymphaeum Traini were the first with collaboration from the Ephesus and Izmir Museums and financed by the private George B. Quatman Foundation, followed by the configuration of the Plaza of Domitian and the reconstruction of a column in the Artemision. The reconstruction of the façade of the Library of Celsus, of the Gate of Mazaeus and Mithridates and of the nearby Gate of Hadrian formed the

highlight of this activity. Further excavations and restorations are being planned for the period between 2012 and 2017 at Ayasuluk and its environs where the latest excavations since 1990 revealed Neolithic and Bronze Age remains among later monumental structures.

The Ancient City of Ephesus is possibly the most impressive lesson for interaction with anastyloses in archaeology during the course of the twentieth century, as well as for the development of implementations for conservation of monuments at archaeological sites. The artificial landscape of ruins experienced today is not based on any unified concept; rather, it represents an assemblage of architectural samples, collages and re-erected structures over the decades. However, reconstructions and anastyloses require permanent maintenance, without which their building substance is endangered. The greatest challenge to the sustainability of these structures is their lacking a protective roof without which they are mercilessly exposed to the deteriorating

The Cemetery of the Seven Sleepers (Austrian Archaeological Institute, Niki Gail)

Curetes Street at Ephesus in 1954 (Austrian Archaeological Institute, Archive)

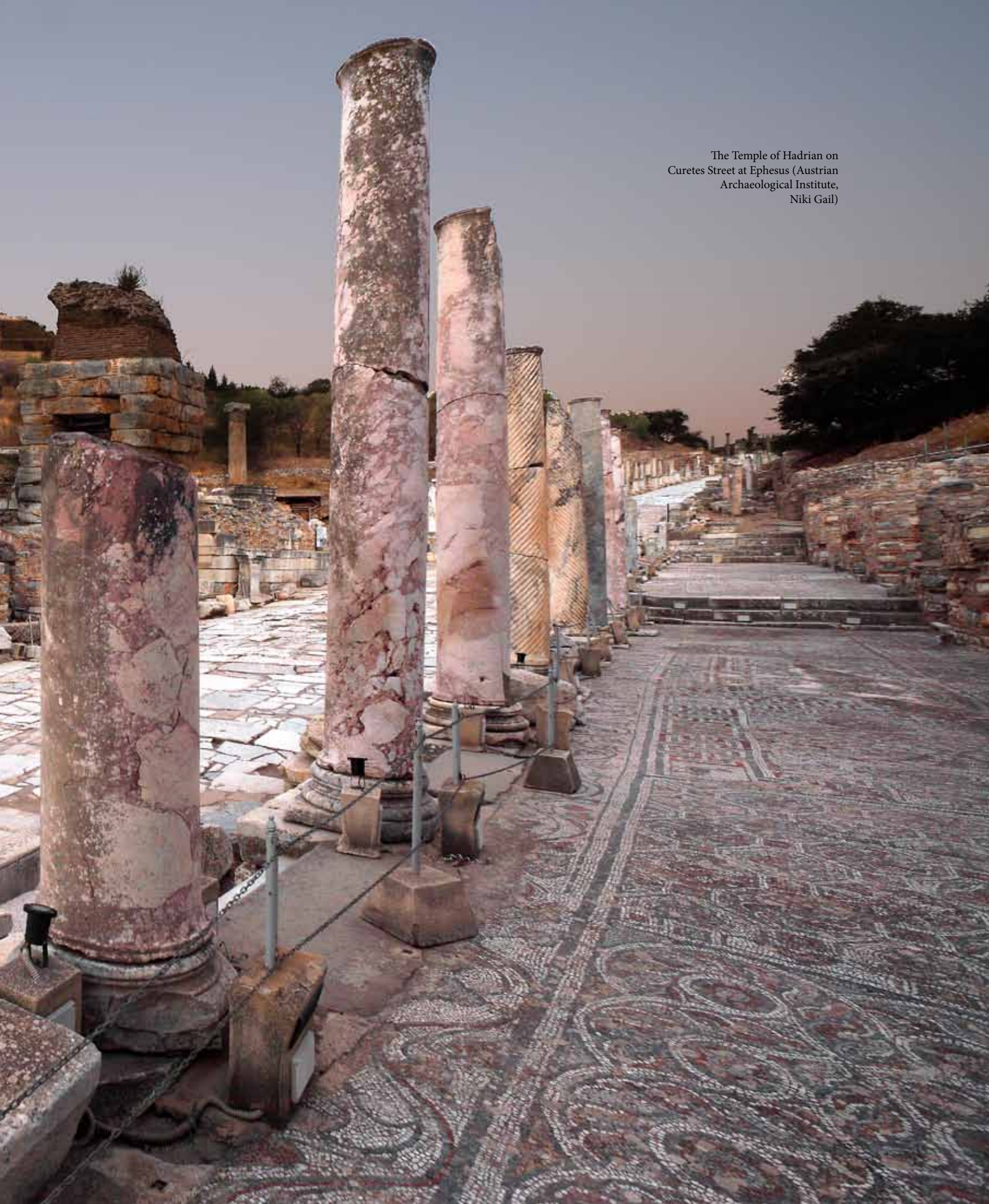
Curetes Street at Ephesus in 2015 (Austrian Archaeological Institute, Niki Gail)

impact of weathering that is worsened in the absence of proper maintenance. An example is the so-called "sugar decay" process on the marble outer surfaces everywhere at Ephesus. Conservation-related breaking points also develop in modern elements without permanent monitoring, for example, at the juxtaposition of ancient and modern materials. Initial results of a recent survey and mapping of damage on reconstructed buildings forced the introduction of immediate safeguarding measures on the so-called Temple of Hadrian on Curetes Street where the façade was deconstructed for conservation measures that is also planned for the façade of the Fountain of Domitian, which displays equally serious deficiencies.

A particular challenge was the permanent protection of the Terrace Slope House 2, where rich mosaic, marble and wall painting decorations with an area of over 4000 m² have been brought to light. In 2000, a protective structure which markedly differs in construction, color and choice of material from the architectural elements of the Terrace Slope House 2, but which in appearance should recede in contrast to the ruins, was erected and opened to visitors in 2006. Absolutely crucial requirements were its protective function against weather elements, its reversibility and its ability to be easily dismantled. The result is a stainless steel construction with membrane roof and lamellar-form façade panels. Walkways and galleries were subsequently erected to guide the flow of visitors inside the Terrace Slope House and to enable an extraordinary view into the Roman domestic architectural setting. The covered area also serves as a conservation workshop after completion of excavation and archaeological documentation, by establishing communication between the public and the scientific community, with the goals of creating an understanding of conservation measures, of presenting the work procedure in a transparent and comprehensible fashion and of clarifying the concepts, which form the foundation of the work. The protective roof over the Terrace Slope House 2 has been monitored carefully and maintained year-round since 2014 and the valuable decorated surfaces underneath are protected as well as being able to react immediately to threats, such as infiltrating water, dust and vibration as well as biogenic infestation by the heavy flow of visitors.

Ephesus is confronted with further conservation and restoration challenges. Many factors are responsible for this. Over the course of the long history of excavation, large areas were laid bare in the developed urban area and these needed to be preserved. The heavy erosion on the slopes of both city slopes, Mts. Bülbüldag and Panayırdağ, has led to successive reburial of already excavated areas. Therefore, the entire slope areas at Ephesus have been faced with dry stone walls, so that the process of erosion could be hindered in the intermediate term and the appearance of the ancient city has been substantially improved. The raising of dry stone walls is a local cultural technique that has been nurtured in the region for millennia up until the present-day. Their usage in ancient landscapes is also a successful implementation of traditional craftsmanship. These dry stone walls can be seen today along Curetes Street and Marble Street.

The top priority in the multi-phase conservation and maintenance plan for the Ancient City has been safeguarding the excavated inventory of walls, since the ancient material is exposed to a rapid process of deterioration immediately after excavation, due to weathering and the great fluctuations in temperatures. A specialized work team under the leadership of trained restorers carries out these consolidation measures during the campaign season. The conservation of excavated buildings



The Temple of Hadrian on Curetes Street at Ephesus (Austrian Archaeological Institute, Niki Gail)

always occurs first, after a precise ascertainment of their condition and scientific processing as well. In the framework of conservation activities, great value is being given to authenticity and originality. Modern additions are only carried out where it is absolutely necessary, mainly due to static or weathering-related conditions. A precise recording of the inventory provides the basis for the working out of conservation projects, which are currently in preparation for the Turkish monuments in Ayasuluk as well as for the Cemetery of the Seven Sleepers.

Furthermore, a monitoring system has been developed for Ephesus, which provides for a permanent examination of the ancient material and potential alterations. The basis for this system is a careful documentation as well as the long-term observation of external criteria, such as temperature and weathering conditions, hydrologic balance and environmental influences. Ultimately, all of these efforts have only one aim: to preserve Ephesus with all of its facets for posterity.

UNESCO WORLD HERITAGE LIST NOMINATION PROCESS AND MANAGEMENT PLANNING

Preparations to nominate Ephesus for the UNESCO World Heritage List were started in 1990 by the Ministry of Culture's General Directorate of Antiquities and Museums, and the property was inscribed on the Tentative List in 1994. This initial serial nomination consisted of the Ancient City of Ephesus, the Artemision, the Basilica of Saint John and the Ayasuluk Citadel. After a failed attempt at nominating the property for the main list in 1994, preparations took a new direction with the added requirement of management planning and preparation of management plans for the nominated property and the new legislation in Turkey on this subject. Thus, the UNESCO World Heritage List nomination process resulted in the preparation of a management plan for Ephesus.

The Ephesus Management Area boundaries were defined by the Turkish Ministry of Culture and Tourism in 2010 by consulting the related institutions, which resulted in an extension of the initial nomination to comprise Çukuriçi Höyük, Isa Bey Mosque and the House of the Virgin Mary as well. Inclusion of the registered Urban Site of the Atatürk Neighborhood into the defined management area authorized the Selçuk Municipality for management planning.

A protocol signed between the Selçuk Municipality and the Ministry of Culture and Tourism initiated the management planning for the Ephesus serial nomination. This protocol also assigned a Site Manager to coordinate the related administrative groups for the preparation of a management plan with a participatory approach. The Selçuk Municipality opened a bid for selecting a contractor for procurement of services and for a group of experts in urban planning, economy, management, archaeology and architecture. The contractor started working in the fall of 2011, according to the work plan and technical specifications that were conveyed to the Municipality by the Ministry. Three distinctive principles adopted during the management planning preparations were: to develop the management plan in synchrony with the physical conservation plan required for registered heritage sites, to implement innovative methods that would ensure the widest and most effective stakeholder participation in the management planning activities and to assign people for site management groups through participatory processes. Since individual components of the serial property of Ephesus are managed by different stakeholders (i.e., the Austrian

Terrace Slope House 2, after the excavations in 1965 (Austrian Archaeological Institute, Niki Gail)

Terrace Slope House 2 protective roof in 2015 (Austrian Archaeological Institute, Niki Gail)

Terrace Slope House 2 under the protective roof in 2015 (Austrian Archaeological Institute, Niki Gail)

Archaeological Institute, Ministry of Culture and Tourism, Selçuk Municipality, House of the Virgin Mary Association), an integrated exchange of information and actual collaboration had to be developed, both in the management planning and in the nomination processes.

The strategy adopted was implemented through the organization of two inclusive workshops in Selçuk for all stakeholders, besides focus group meetings with representatives of various sectors to collect basic data and trends for the management plan. These complemented the analytical studies carried out by the contractor on various subjects to shape the management plan around scientific data. Stakeholders who would take an active part in the site management process were designated through the contractor's analysis of their contribution throughout the participatory process as well as their level of expertise in the management area. Thus a draft list for the Advisory Board for the Ephesus Site Management was prepared and the final list was approved by the Selçuk Municipality and the General Directorate of Antiquities and Museums in late 2012, which also designated a Coordination and Audit Board.

The contractor presented a draft management plan to the Advisory Board in early 2012 and agreement was achieved on the subsections that adopted innovative administration, publicity, protection and visitor management approaches. A guiding principle in the plan has been to follow a scientific and participatory, learning and flexible process. This necessitated working through negotiations with the local and central governments, nongovernmental organizations and research institutions, in synchrony with physical planning. The fact that the development plan for conservation was undertaken by the same contractor facilitated the site management plan's conformity with it, making use of its preparatory research and notes. The Site Management Plan was approved in September 2014, after the nomination file for Ephesus was submitted in February 2014.

As to the key policies outlined in the Ephesus Management Plan, provisions were made to regulate and prevent further extension of intensive agricultural usage in the immediate vicinity of Ephesus, which poses a serious threat for the preservation of the cultural property. Since Ephesus is already a popular tourism destination, tourism strategies address the fact that the property is one of the most prominent examples for the commercialization of cultural heritage. The expectations and goals as well as the demands of science, monument conservation and the tourist industry could hardly be more different. Alternatives for the present entrances into the archaeological park, both of which lie at the middle of the ancient city, were formulated through physical planning, which also aimed to disperse the heavy concentration of visitor flow on one single route for dealing with the negative impacts of the already developed mass tourism. A multi-phase conservation and maintenance plan for the Ancient City was also part of the management plan to guarantee conformity of all implementations on the listed property with the UNESCO criteria for authenticity and integrity.

In addition to management planning, Ephesus faced numerous other challenges during the enrollment process. It was necessary to close a bracket between the topographically widely scattered and chronologically diverging sites that, nevertheless, formed a cultural unity through space and time. Geographically, the problem was solved through a protection area connecting individual components, with the exception of the House of the Virgin Mary. This policy brought about a great success in integrating the harbor landscape of Ephesus—from the harbor basin of the Roman city up to today's coastline at Pamucak—with all of the flanking buildings into the protected zone. The history of sedimentation as well as human reactions to it are now protected in a sustainable and lasting manner due to this important step. Chronologically, however, the sequential nature of the component series forming the property rendered it difficult to fulfill the Advisory Group requirement that each component had to fulfill all of the nomination criteria and contribute to the outstanding universal value of the property. Consequently, a convincing arc from prehistory to the modern era had to be traced for each criterion, which was not always easy to manage in detail. It was necessary to emphasize traditions that extended beyond chronological and cultural borders and to stress their significance for human history.

In the Statement of Authenticity for nomination, it was considered valid to place the anastyloses in the Ancient City, which do not fulfill the criteria of current regulations regarding protection of monuments into a historical context and to view them as part of the history of the site. It certainly cannot be denied that these buildings compromise the authenticity of the ancient site. Nevertheless, they have characterized that same appearance and furthermore, are an impressive object lesson in the creative interaction with reconstructions during the course of the twentieth century as well as in the development and implementation of strategies for the protection of monuments.

PRESENT AND FUTURE SCIENTIFIC RESEARCH ON THE PROPERTY

Today Ephesus is understood to be a research platform that offers numerous international research institutes the possibility of implementing projects. The Pamukkale University in Denizli, works on the Ayasuluk Hill with its partners. The license to work is awarded annually by the Turkish Ministry of Culture and Tourism. It is held by the Austrian Archaeological Institute for its work at the Artemision and in Ephesus, including its harbor

Roman Period Artemis "the Beautiful" Statue in the Ephesus Museum (Austrian Archaeological Institute, Niki Gail)

landscape as far as Pamucak. The permission to work at the Çukuriçi Höyük was ceded in 2014 to the Republic of Turkey. The Ephesus Project is distinguished by high internationalism and interdisciplinarity. Annually, approximately 200 scholars and scientists from up to 20 different countries work at the site. The area of duties encompasses essential research, monument conservation, training of students, knowledge transfer, site management and the presentation of ruins. The Ephesus Excavations have at their disposal a team of specialists, many of whom have years of on-site experience, an exceptional infrastructure, as well as the opportunity for long-term project planning. The productive roles in the international research landscape, the attractiveness of prestigious research institutes, great acceptance in the international scientific community, as well as the numerous awards for researchers and excellent up-and-coming scholars with demonstrable careers stand for the unabated relevance of the undertaking.

The research approaches are interdisciplinary and combine humanistic issues with processes of scientific analysis and technical documentation methods. Particularly important are (almost) non-destructive surveying methods, by means of which the entire region can be extensively studied. Among these can be enumerated the geophysical survey (magnetic, radar, electric and seismic) and archaeological surface survey, as well as the paleogeographic drilling to reconstruct the ancient landscape and climate. This work ultimately comprises the foundation for placing under protection and ongoing safeguarding of the cultural heritage, which is massively endangered by intensive agricultural production (plantation economy) and by building activities. Excavation and scientific analysis of the excavated finds constitute as before the core duty of any archaeological enterprise, even though the methods have drastically altered in recent years. Excavation surfaces are specifically selected based on sets of questions and meanwhile, extensive excavation as was common in the twentieth century is now avoided. The reason for this change in approach lies in the awareness of the preservation of each excavated object, be it the architectural remains on site or the numerous objects that must be appropriately stored in depots and museums and protected against further damage. This represents a great challenge for an archaeological site such as Ephesus, with an excavation tradition of 150 years. Archaeology is a highly specialized discipline, which serves numerous complementary scientific branches. These include, in addition to the traditionally related areas, such as history, art history, architecture, Byzantine studies and Turkish studies, increasingly disciplines in the natural sciences, such as geology, geography, anthropology, genetics, petrology, chemistry, archaeozoology and archaeobotany to name just a few examples. Only through serious interdisciplinarity it is possible today to manage the increasingly complex sets of issues involved in safeguarding such a resourceful World Heritage site as Ephesus.

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34. Karain Cave (Antalya, 1994)
35. Kekova (Antalya, 2000)
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60. Zeynel Abidin Mosque Complex and Mor Yakup (Saint Jacob) Church (Mardin, 2014)

The World Heritage Tentative List Of Turkey

Turkey is one of the world's crossroads, with evidence of at least 13 different civilizations from the Hattis to the Ottomans. In Turkey, as of the end of 2015, there are 14,840 registered sites, including archaeological, urban, historical, natural and mixed sites. The Archaeological sites with a number of 13,947 constitute the majority of the registered sites. There are 100,749 registered immovable cultural heritage properties composed of civil, military, religious architecture; industrial heritage; monuments or cemeteries as of the end of 2015. The civil architecture examples with a number of 65,513 constitute the majority of the registered immovable cultural heritage. As of 2014, museums house more than three million objects in their collections.*

The World Heritage Tentative List of Turkey was first prepared in 1994 and is a national inventory of the properties in Turkey that have the features of World Cultural and Natural Heritage. The List has been updated through the years.

The Turkish Ministry of Culture and Tourism has a legal responsibility concerning the conservation and management of the Listed properties under the World Heritage Convention. Turkey ratified the Convention in 1983 and has 15 properties inscribed on the World Heritage List by 2015. Today, there are 60 properties on the Tentative List and among these, there are 57 cultural, 2 mixed and 1 natural property. The 60 properties were selected as representing the abundant diversity of cultural and natural properties in Turkey. Archaeological sites compose a significant number of the properties on the Tentative List. These sites show the traces of world civilizations, starting from the Neolithic Period and including the Greek, Roman, Lycian, Lydian, Hittite and Phrygian civilizations.

Göbeklitepe should be mentioned in particular among these archaeological sites. It has been understood from the excavations started after

* For further statistical information please see www.kulturvarliklari.gov.tr

1994 that Göbeklitepe was a cult center that dates back to 12,000 years ago. There are approximately 20 round and oval buildings with diameters of around 30 meters and at the center, there are two "T"-shaped independent limestone columns with a height of 5 meters. There are also smaller columns on the interior walls of the buildings. The scientific data obtained from the site are so significant that it is necessary to re-consider the theoretical knowledge related to the Neolithic Period. It is understood that Göbeklitepe was a unique sanctuary for the Neolithic Period with its location, dimensions, dating and monumentality of the buildings. The site provides important archaeological findings, since it has remained within its natural environment without being disturbed for 12,000 years.

Another archaeological site in the Tentative List is Kültepe which was the capital of the ancient Kingdom of Kanesh. The site of Kültepe was the centre of culture and commerce among Anatolia, Syria, and Mesopotamia by the end of the 3rd millennium B.C. and especially during the first quarter of the 2nd millennium B.C. Kültepe-Kanesh became the core settlement for Assyrian merchants in Anatolia and thus, it is not only a site of utmost importance for Anatolian archaeology, but also important with the private archives of the Assyrian residents who have yielded 23,500 clay tablets and envelopes to date. Unlike royal or temple archives discovered in other ancient centres, the cuneiform archives of Kültepe-Kanesh represent the single largest body of private texts in the ancient Near East.

Archaeological Site of Kültepe-Kanesh (Orhan Durgut, Kültepe Excavation Directorate Archive)

The Yesemek Stone Quarry and Sculpture Workshop from the Hittite period is another important center of the ancient world where the Late Hittite technology and the art of stone sculpture can be observed. Yesemek is unique, not only because it was the largest open-air sculpture workshop of the Ancient Near East, but also due to the fact that it still has a number of preliminary study sculptures within it. At the same time, it is possible to learn many stages, from the cutting of the stone blocks at the stone quarry up to making different types of sculptural maquettes.

Since Anatolia is on the cultural transition route, it has given the possibility for different civilizations to rule on these territories, such as the Greeks, Romans, Lycians, Phrygians, Hittites, Urartians, Seljukids, Byzantines, Beylics and Ottomans. The properties on the Tentative List include monumental civil, religious and military buildings, cultural routes, historical cities and cultural landscapes that represent unique examples of the civilizations that existed in different centuries.

Anatolia is also a geography where all of the abundant religious beliefs have been reflected. These opinions reflected by Saints and Pirs were transformed into sanctuaries by becoming objectively perceptible with the architectural buildings. For example, the teachings based on the Universe, love of God and tolerance are not only in Anatolia today, but are also continuing their existence in the Balkans and Middle East. The tomb of Hacı Bektaş Veli, the great intellectual who lived in the thirteenth century

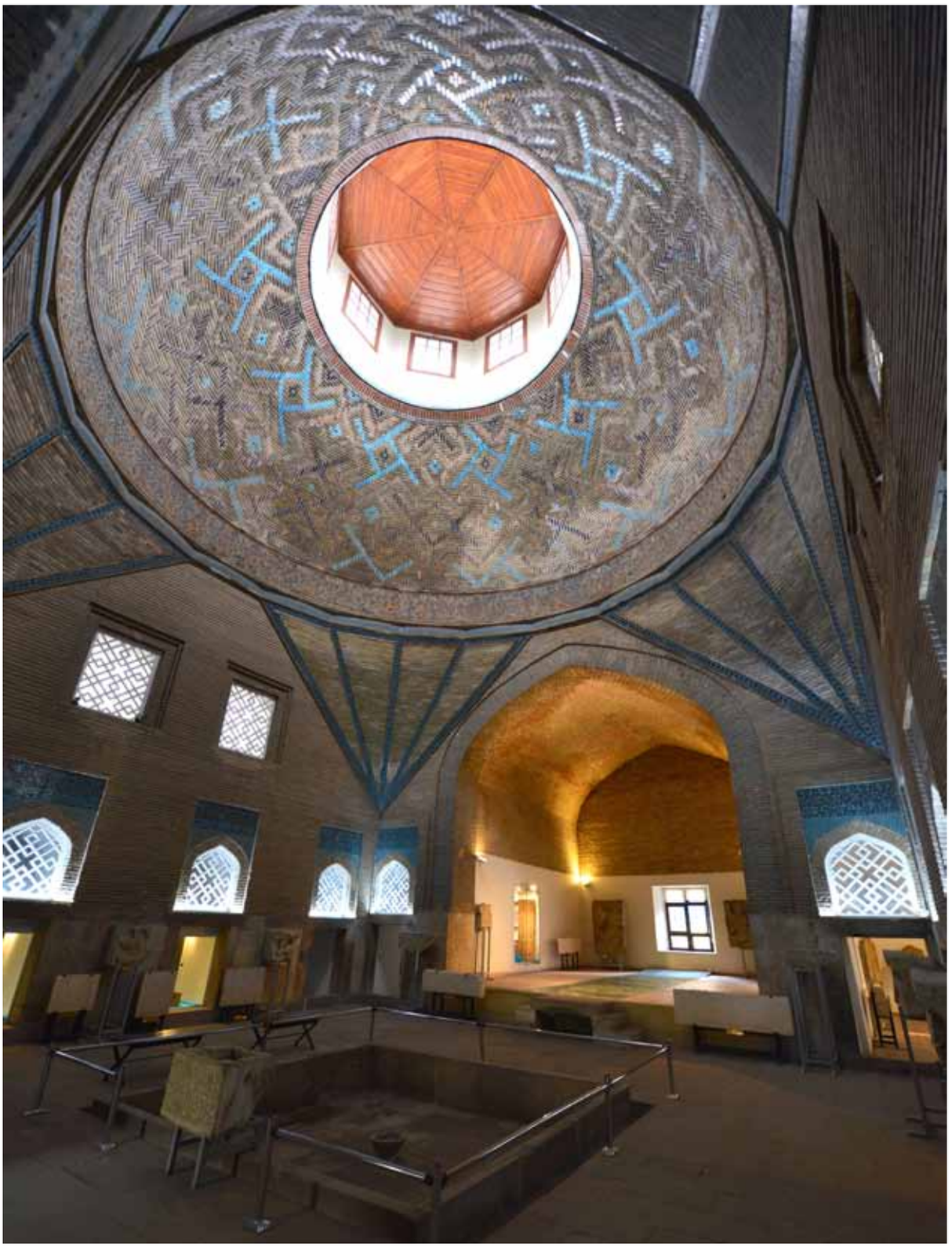
İnce Minareli
Madrasah, Konya

and the buildings surrounding it, are the center of where the Bektaşi system of belief emerged and spread. Another example is the St. Peter's Church at Hatay. This building, other than the cave where it is believed that St. Peter gave the first sermon, became a church with additions made after Christianity was accepted as the official religion by the Roman State.

The best quality examples where the Seljukid art of building can be observed are on the cultural route of the caravansaries via the caravan route from Denizli to Doğubeyazıt. The only high-quality residential, military and religious buildings remaining from the Seljukid Period in Konya, Niğde and Alanya are unique with these characteristics.

The Seljukid Capital of Konya is in the forefront among the cities that have important building examples reflecting the stone decoration tradition of the Seljukid Period shaped by the stone decoration traditions of Central Anatolia, Eastern Anatolia and Northern Syria. Among the foremost monumental buildings in Konya are the İnce Minareli Madrasah, Sırçalı Madrasah, Karatay Madrasah, Sahip Ata Social Complex and the portals with unique geometrical decoration constructs on them.

Güllük Mountain, besides its steep slopes and typical Mediterranean plant cover, is a special region that also shelters endangered animals. The Termessos (Güllük Mountain National Park) ancient city hidden between the mountains to the north of Antalya, is one of the cities that has



İnce Minareli
Madrasah, Konya

Kekova
(Grafiker Archive)

used the opportunities presented by nature in the best manner with its shape of settlement and defense systems. Another ancient site, Kekova, is the name of a region of islands, bays and ancient cities. The geological movements of the island caused the city to be submerged, creating a scene with half of the city under water and half above. Kekova is the only area where the flying fish can be watched. The site represents significant geological formations, undulated coastal line and hydrobiological features. Both sites are listed in the mixed sites category as a whole with these natural and cultural features.

The Lake Tuz, which is located in the central part of the Anatolian Plateau, is the only natural property on the Tentative List. Lake Tuz is mainly fed by underground water and is the second largest lake in Turkey after Lake Van. It is one of the saltiest lakes of the world. This feature brings an economic value that 70% of the salt used in Turkey is produced from the Lake Tuz. The site provides habitat for many important halophytic plant and bacteria species as well as many wintering birds. Lake Tuz has habitats ranging from terrestrial, aquatic and semi-natural habitats-farmlands and grasslands. These diverse habitats harbor high biodiversity with many endemic flora and fauna species. Especially, high halophytic plant biodiversity is important for development of salinity resistant crops in the future.

Lake Tuz
(Nizamettin Kazancı, Archive)

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