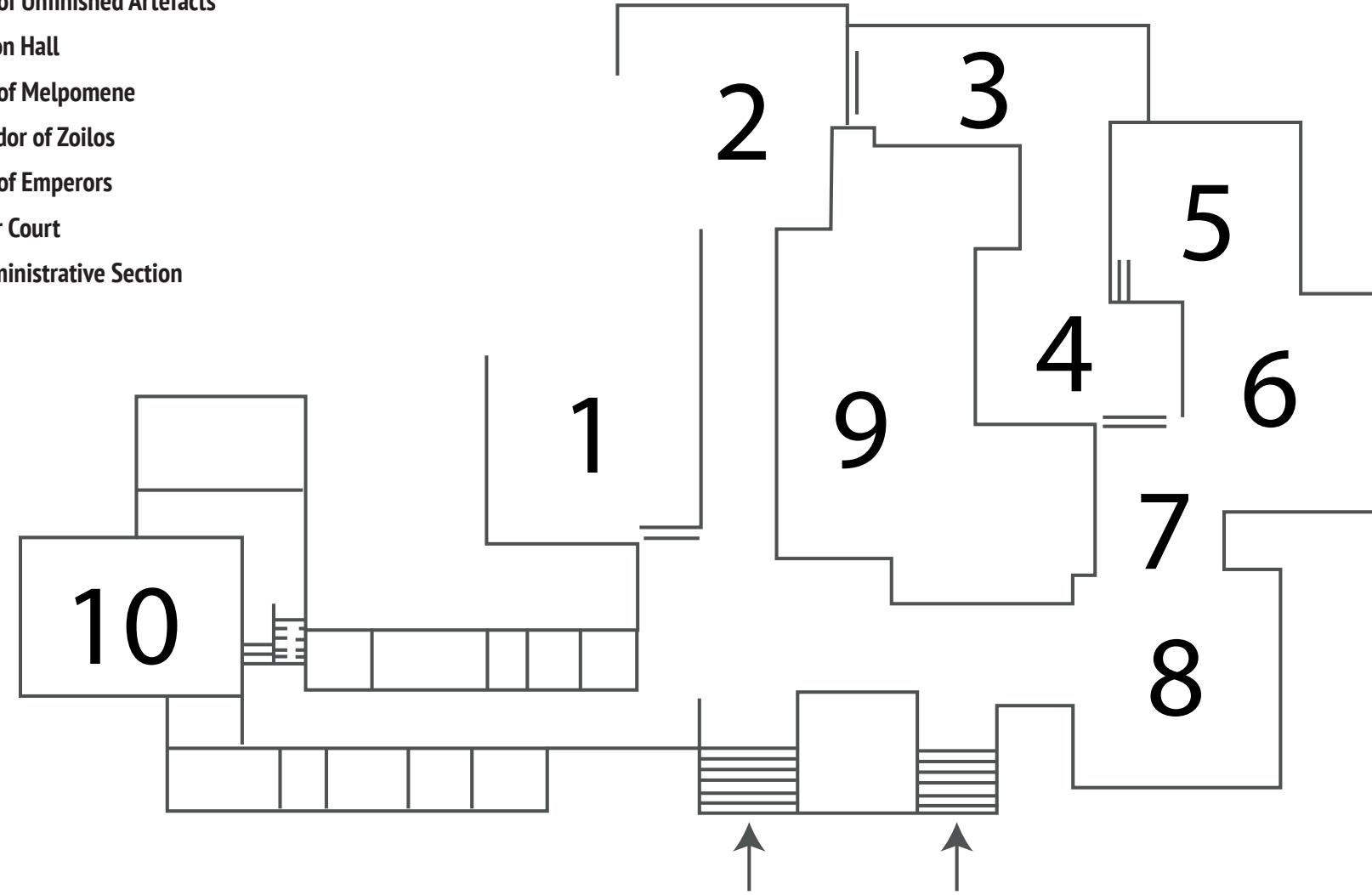


1. Hall of Aphrodite
2. Hall of Penthesilea
3. Hall of Small Artefacts
4. Hall of Unfinished Artefacts
5. Odeon Hall
6. Hall of Melpomene
7. Corridor of Zoilos
8. Hall of Emperors
9. Inner Court
10. Administrative Section



#### Visiting Hours

##### April 1-October 1

Opening Time: 08.30  
Closing Time: 19.00  
Ticket Office Closing Time: 18.30

##### October 2-April 31

Opening Time: 08.30  
Closing Time: 17.30  
Ticket Office Closing Time: 17.00

Open everyday.

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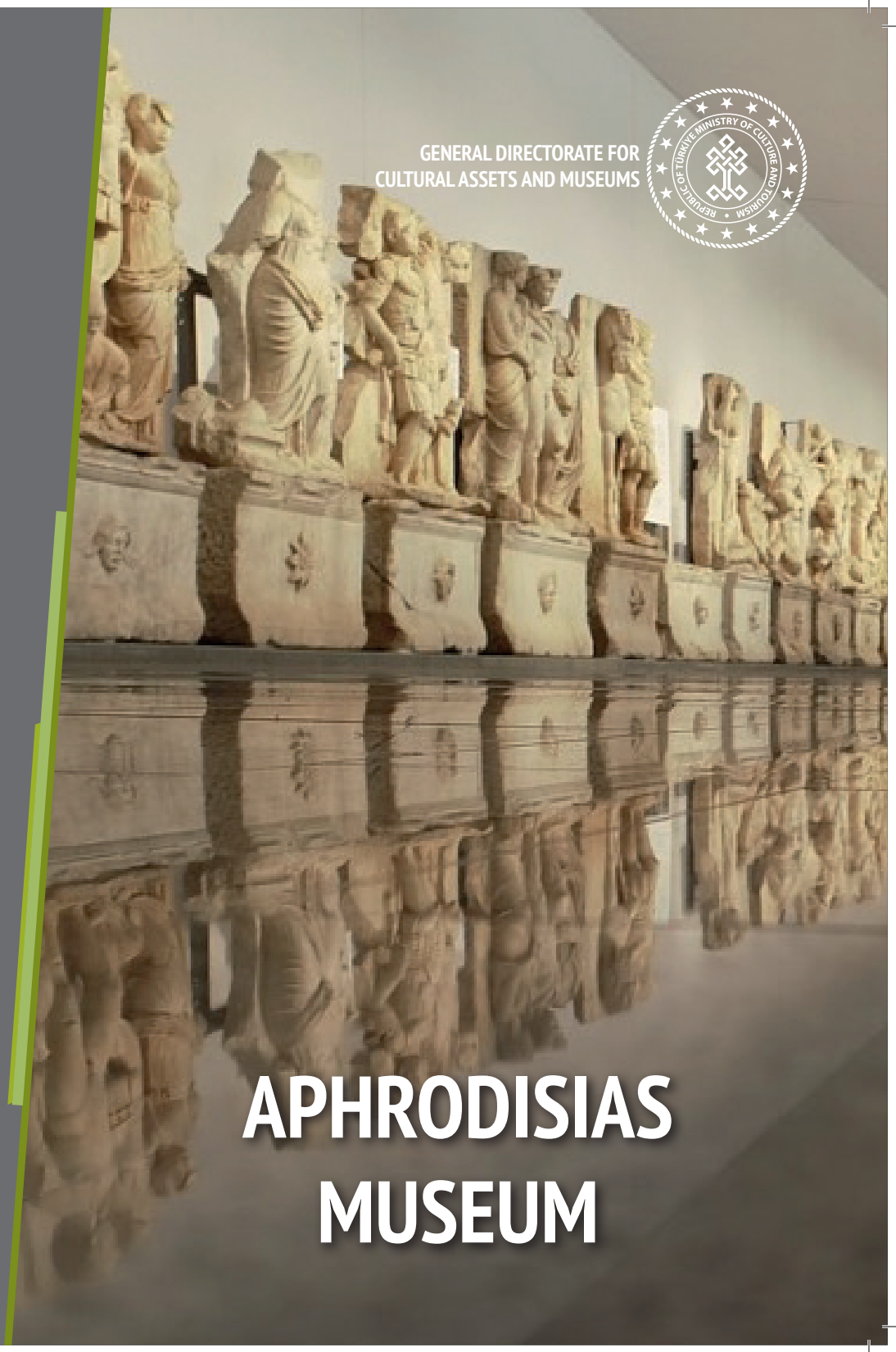
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GENERAL DIRECTORATE FOR  
CULTURAL ASSETS AND MUSEUMS



# APHRODISIAS MUSEUM

The Aphrodisias Museum is the last point reached by the excavation project that has been going on since 1961. It was thought much better to keep all the finds in their place, Aphrodisias. For this reason, it was decided to build a museum building within the ruins. The construction of the museum began in the winter of 1971-72 and was completed in the fall of 1977. The Aphrodisias Museum was opened to visitors on July 21, 1979.

The main purpose of Aphrodisias Museum is not only to present examples of the rich ruins excavated at the archaeological site, but also to highlight the excellence and diversity of the sculptures produced in the workshops in Aphrodisias during the Roman and early Byzantine periods. Enthusiasts and experts can easily understand that Aphrodisias was one of the main centres of sculpture in Asia Minor and the Roman Mediterranean by looking at the high quality and abundance of the works on display.

Undoubtedly, the presence of white and blue-gray marbles extracted from the Baba Mountain slopes in the northeast of the region played a role in this. Between the 1st century BCE and the end of the 5th century CE, the sculptors of Aphrodisias created wonders with their chisels, using techniques that were highly advanced for their time enabling them to work with full precision and speed, demonstrating that they were virtuosos of this art.

They produced wonderful sculptures in the classical Greek and Hellenistic styles and produced a number of highly original carvings and decorative reliefs that adorned residences and public buildings. In fact, the works of these sculptors not only freely reflect Greek or Hellenistic models, but also demonstrate a complex approach in which the tendency towards idealization (as in portraits of saints) is emphasized in the form of realism and ornamentation (as can be clearly seen in the details of the bodies).

This trend can be seen in a certain style, which is revealed in the polish of the body surface and in the design of the eyes, hands, and clothing, namely Baroque. This complex approach can be observed in statues of holy persons, varying greatly in quality and diversity, as well as in portraits of prominent philosophers, Aphrodite priests, royalty, and high-ranking officials.

At the same time, Aphrodisians were expert in the design of architectural decorations such as column capitals with human and animal figures, and acanthus leaves, wall decorations, panels, busts, reliefs depicting mythological scenes in an original style.

It is not surprising, therefore, that finished or semi-finished works were exported from the workshops in Aphrodisias, on request from other regions. Moreover, the skilled craftsmen of Aphrodisias went to other Mediterranean countries, such as Rome and North Africa, for example, to Libya, where they worked on the decoration of the Forum of Septimius Severus in Leptis Magna. The signatures of more than thirty sculptors bearing the title of Aphrodisieus (Aphrodisias) have been found in various parts of the empire, and many new and well-known names are seen on the statue or piece unearthed during the excavations carried out since 1961.

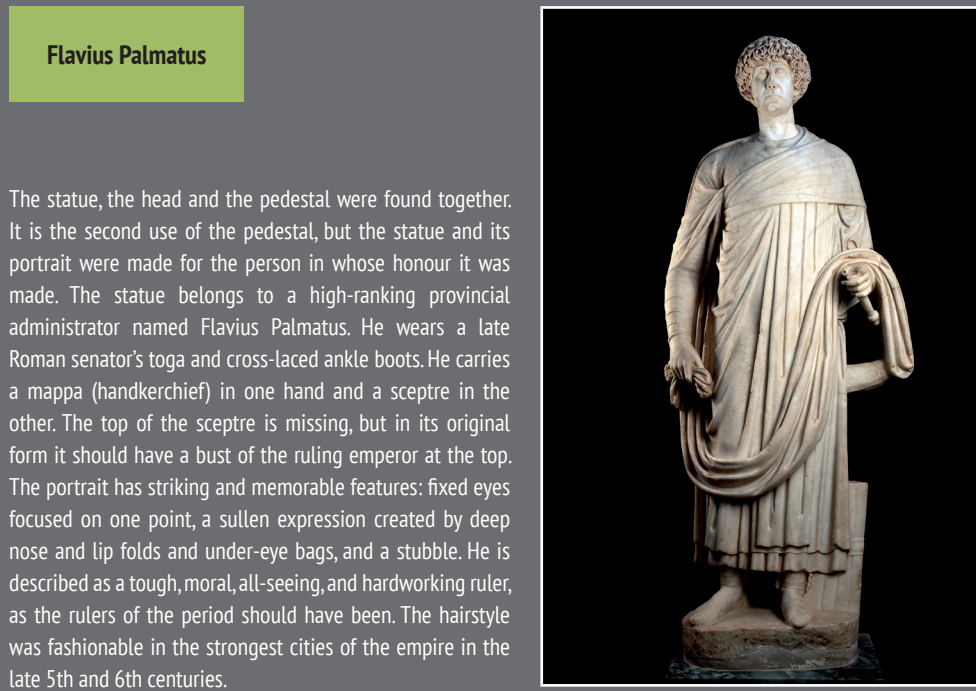
The halls of the Aphrodisias Museum are arranged around a central courtyard. Starting from the right of the entrance hall, the museum should be visited in a counterclockwise direction. The works of art are not arranged in historical order, but according to their theme. Thus, each room is dedicated to an aspect of the sculpture of Aphrodisias: Busts, decorative statues and sacred statues. Ceramics and other pieces can be seen in the Glass Display Cabinets.



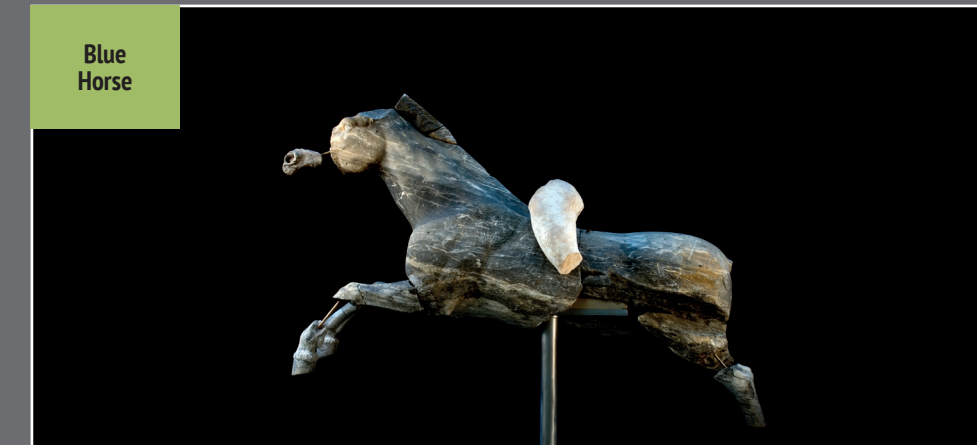
This work is the largest and best-preserved copy of the cult statue of Aphrodisias Aphrodite, the image of the gods made for the sanctuary of the settlement in the Hellenistic period. It marks the period when an earlier local fertility goddess was identified with Aphrodite of the Greek Pantheon. Standing upright like an ancient Anatolian goddess and depicted from the front, the statue was designed to remind us of this ancient identity of the goddess who now resides in Aphrodite. THE FIGURE'S THIN DRESS, WHICH IS DEPICTED WITH A HIGH CAP AND A HEADSCARF ON HIS HEAD, IS COVERED WITH A HARD AND THICK UPPER GARMENT. This clothing is divided into one decoration section on the chest and four decoration sections below it. In each of these four sections, there are figural decorations related to four different features of Aphrodite: (1) Aphrodite's personal assistants, the Three Graces (Kharites); (2) Selene (Moon) and Helios (Sun), the permanent extensions of Aphrodite in the world realm; (3) Aphrodite, depicted in her classical form on a sea goat with Tritons; (4) Three winged Eros figures, both the messenger and child of the goddess, are depicted in the sacrificial scene. The iconography of the statue was designed with the aim of combining the archaic elements of the ancient local goddess with the Classical and Hellenistic concepts of Aphrodite.



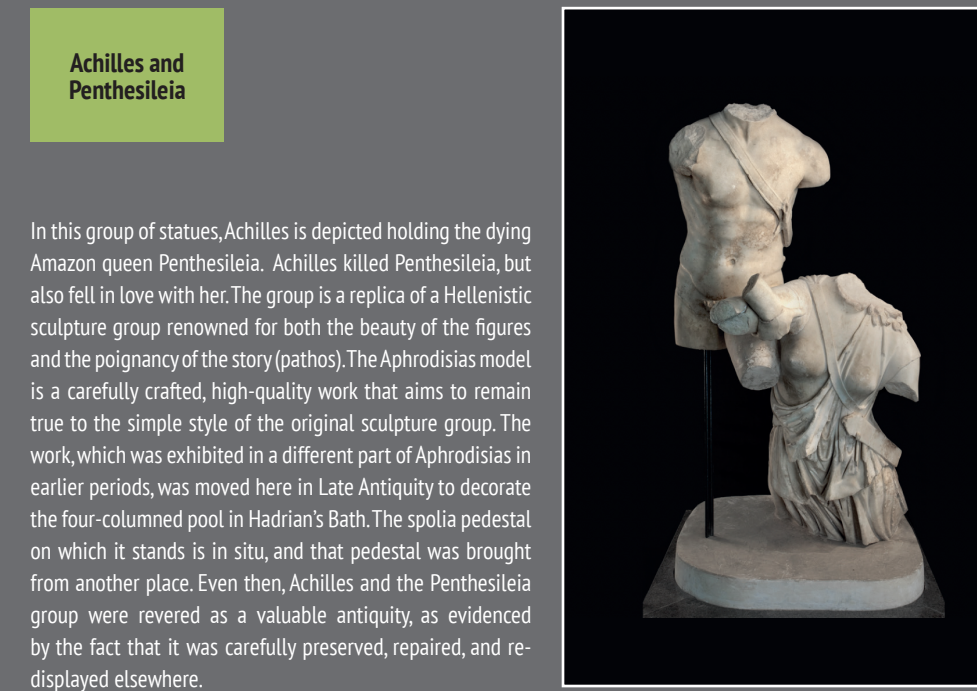
Creation of a master, this work is decorated with four Eros figures rising from acanthus plants, which are severely pruned from below. The columns are spiral grooved and have composite capitals. There is an Eros and acanthus calyx in each arched element. Eros A, representing autumn, has a chlamys on his neck, a band consisting of two bunches of ivy leaves between his hair just above his forehead, and he holds a sceptre in his right hand and a basket of grapes in his left hand. Eros B, representing the winter season, wears a cover of brook reeds and carries fruit (figs and pomegranates) in the folds of its cover. Eros C, symbolizing spring, is dressed in chlamys, wearing a band of ivy bunches, and holding a blanket with various fruits (pomegranates and grapes) in his left hand. Eros D, symbolizing the summer season, wears a goatskin covering his right shoulder and chest, and has ears of wheat in his hair. He carries a pruning knife in his right hand. On the partially preserved lid of the sarcophagus, there is an acroter depicting the reclining Ganymedes. The workmanship of the sarcophagus is of superior quality. Apart from this example, no sarcophagus with depiction of seasons is known in Aphrodisias. This subject became popular in the 3rd century elsewhere in the Roman empire.



The statue, the head and the pedestal were found together. It is the second use of the pedestal, but the statue and its portrait were made for the person in whose honour it was made. The statue belongs to a high-ranking provincial administrator named Flavius Palmatus. He wears a late Roman senator's toga and cross-laced ankle boots. He carries a mappa (handkerchief) in one hand and a sceptre in the other. The top of the sceptre is missing, but in its original form it should have a bust of the ruling emperor at the top. The portrait has striking and memorable features: fixed eyes focused on one point, a sullen expression created by deep nose and lip folds and under-eye bags, and a stubble. He is described as a tough, moral, all-seeing, and hardworking ruler, as the rulers of the period should have been. The hairstyle was fashionable in the strongest cities of the empire in the late 5th and 6th centuries.



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In this group of statues, Achilles is depicted holding the dying Amazon queen Penthesileia. Achilles killed Penthesileia, but also fell in love with her. The group is a replica of a Hellenistic sculpture group renowned for both the beauty of the figures and the poignancy of the story (pathos). The Aphrodisias model is a carefully crafted, high-quality work that aims to remain true to the simple style of the original sculpture group. The work, which was exhibited in a different part of Aphrodisias in earlier periods, was moved here in Late Antiquity to decorate the four-columned pool in Hadrian's Bath. The spolia pedestal on which it stands is in situ, and that pedestal was brought from another place. Even then, Achilles and the Penthesileia group were revered as a valuable antiquity, as evidenced by the fact that it was carefully preserved, repaired, and re-displayed elsewhere.