

Orhan Bingöl



MAGNESIA ON THE MEANDER • MAGNESIA AD MAEANDRUM

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ON THE
MEANDER

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AD
MAEANDRUM

1984

2020



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MAGNESIA ON THE MEANDER MAGNESIA AD MAEANDRUM (Aydın-Germencik Tekin Mahallesi)



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FOREWORD

My duty at the Magnesia excavations, which I ran as the scientific director and between 1986 and 2020 as the site director with the Council of Ministers' decree, comes to a close at the end of this year. My first thanks go to the Governorship of Aydın, which ensured the publication of our first guidebook as well, for making the publication of this third guidebook possible. I would like to thank both our honourable Governor and the Southern Aegean Development Agency (GEKA) for both these publications and for realizing the landscape plan in Magnesia awaited for years.

As always, I would like to offer my thanks to the Republic of Turkey Ministry of Culture and Tourism which bestowed me with the authority, responsibility, and honour of conducting the excavations at Magnesia, one of the most important ancient cities of our country. I thank our provincial and district governors, directors of culture and museums, municipal mayors, and village headmen one by one. For their continuous financial contributions, I offer my most sincere thanks to the Ministry of Culture and Tourism's General Directorate of Cultural Heritage and Museums and Central Directorate of Revolving Fund Management, and to the Faculty of Languages, History and Geography of Ankara University. I would like to thank the General Directorate of Cultural Heritage, Aydın Provincial Directorate of Culture, Ankara University Başkent Vocational School, the Turkish Historical Society, the Governorship of Aydın, the Association of Ankara Anatolian Civilisations Museum, Magnesia Söke Culture and Art Association, the Alexander von Humboldt Foundation, German Institute of Archaeology, Würzburg University 'Freundeskreis für Magnesia' and Würzburg Rotary Club, and Kuşadası, Torquoise Tours for their occasional contributions to our excavation. We owe thanks to Batı Söke, Söke Çimento TAŞ for supporting our excavation financially and logistically at all times. We convey our most sincere thanks to Ericsson, which contributed greatly to our excavation activities between 1999 and 2004, especially in preservation, reparation, and restorations. Excavations are the kind of professional work that participated by specialists and students from different professions and that require self-sacrifice and love. I offer my most sincere thanks to all professionals and students, workers, guards, and the inhabitants of the then-Tekinköy now-Tekin Neighborhood who participated in our excavation. The architectural documentation of our excavations was executed for a long time by the METU Architectural Documentation Group under the direction of my late friend Emre Mardan. I hope to have been able to convey my gratitude to him. My wife, retired Teaching Assistant Işık Bingöl both directed the small artifacts conservation-restoration studies conducted by the specialists from Başkent Vocational School and assumed all kinds of management of the campus, the modern version of which we owe to her, solved its problems, and also took a close interest in the team. I owe her thanks for the patience and toleration she displayed.

Orhan Bingöl

Magnesia, September 2020

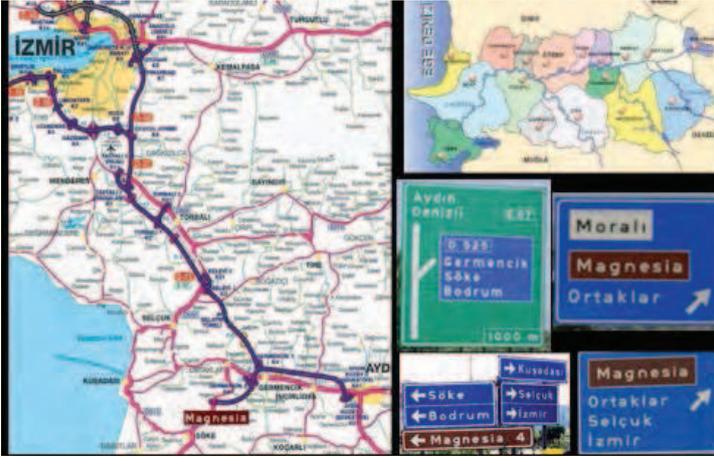
INTRODUCTION

In the excavations conducted by C. Humann at Magnesia between 1891 and 1893, not only inscriptions, sculptures, and findings valuable from an architectural perspective were unearthed but also truly important data were obtained about this ancient city. After the excavations, the Agora and the famed Zeus temple, Architect Hermogenes' masterpiece temple and the altar of Artemis Leucophryene disappeared in time with the overflows of Gümüŝçay and under the silt layer coming from the hills with erosion. Even the fact that the Ortaklar Söke road traversed did not suffice for it to attract attention. Magnesia sank into silence, was forgotten and lost. The appearance of Magnesia, which was a famous and ancient city, was like that of ninety years after 1893. There was no hope other than to watch Magnesia in the books or the findings exhibited in Berlin, Louvre, İstanbul, and İzmir museums. I believe these lines are enough to explain how accurate a step it was to restart the work in Magnesia in 1984, both scientifically and from the perspective of conserving the cultural heritage and bequeathing it to future generations. During the past thirty-six years, we have had the opportunity of developing our knowledge, reinforcing and testing what we know and producing new hypotheses within the framework of a very wide array, varying from small unearthed materials to recently discovered structures. We have shared these with both scientists and those interested in the subject through conferences, dissertations, articles, and papers. Furthermore, after retention, restoration, the environmental organization, and preservation studies, we have turned Magnesia, albeit a very small part of it, into a place to be sightseen. I think that in the successful continuation of the professional life in universities, official institutions, or private sectors of many participants who spent their student years in Magnesia, Magnesia has a large part.

We believe that signboards and directions, which are part of the landscape plan realised within the scope of SADA will help our visitors. While presenting this third guidebook, which also incorporates the data obtained in the intervening fifteen years (2007), in place of the out-of-print second Magnesia guide as part of a SADA project, we thank SADA once more.

TRANSPORTATION

Magnesia is located within the boundaries of the Tekin neighborhood of Ortaklar town in Germencik district of the province of Aydın, on the Ortaklar-Söke road. It is possible to reach Magnesia via the İzmir-Aydın road through Selçuk, or from Aydın through Germencik, or Söke. It is exactly 100 km from İzmir, four km from Ortaklar, and sixteen km from Söke. Those who prefer the highway reach Magnesia two kilometers after they turn toward Ortaklar before the Söke-Bodrum exit.



Magnesia's location and Highways transportation signboards

We believe that before coming to Magnesia through Selçuk, one should see the Locomotive Museum in Çamlık and 'Anıt Ağaç' (monument tree in Turkish) in Selâtin which lends its name to the famous tunnel on İzmir-Aydın highway which was the longest tunnel of Turkey in its opening (3043 m). Anıt Ağaç is in the center of Selatin, which, if traveled via the center of Ortaklar, is twelve kilometers away. The 800 years old plane-tree (*Platanus Orientalis*) has a perimeter of 8.65 m, a shadow radius of 35 m and a height of 17.5 m. It was taken under protection by decision no. 10448 in 2002 of İzmir II No Committee of the Protection of Cultural and Natural Heritage. By now, one can easily reach from Ortaklar to Şirince, as well. Our suggestion for those who come from the Aydın highway is that they first stop by Mursallı via Germencik and visit the church in the town center. From there, via a tarmac driveway of 3.5 km, it will be very easy to reach the Tekin neighborhood of Germencik, that is, Magnesia. Those interested in trekking can walk the Magnesia-Ephesus path that starts at Naipli, a part of which was created through carving rocks and which was opened by workers from Amyzon as indicated by the inscriptions.



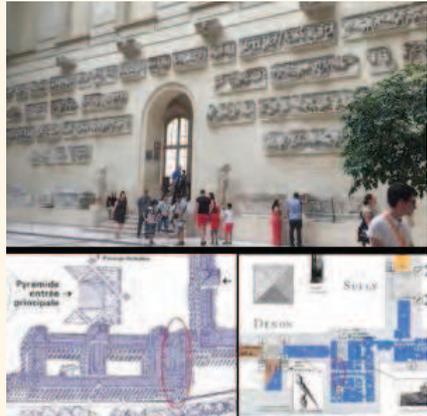
- ① Çamlık Locomotive Museum,
- ② Selatin Plane Tree,
- ③ Germencik Church and the Ancient Magnesia
- ④ Ephesus Road

MUSEUMS

After Texier took friezes of the temple of Artemis to Paris Louvre Museum, Humann took important architectural elements to Berlin. In the Pergamon Museum, when one enters the 'Hellenistic era structures' through the door of Pergamon Athena Propylon right next to the Altar of Zeus, four-columned front of Magnesia Zeus Temple is the first structure to catch the eye. In front of the long wall next to it, reliefs of the Artemis Altar, the superstructure of the temple above two columns, and an anastylosis of the superstructure, capital, and the fence of the opisthodomos are on exhibition.

Among the architectural elements brought to İstanbul Archaeology Museums, some belong to temples of Zeus and Artemis, Propylon, and those found in the theatre. The works of sculpture brought to İstanbul Museums from Magnesia are exhibited in the great hall. Among the sculptures exhibited in İzmir Museum, there are those brought from Magnesia.

PARIS LOUVRE MUSEUM



BERLIN PERGAMON MUSEUM



İSTANBUL ARCHAEOLOGY MUSEUMS



İZMİR ARCHAEOLOGY MUSEUM



AYDIN ARCHAEOLOGY MUSEUM

The findings from excavations in Magnesia are delivered to Aydın Archaeology Museum. With the final arrangement of the museum, in the section dedicated to Magnesia, artifacts that came from Magnesia through excavations and purchases, especially Scylla capitals, Metrodorus' double Herms, Apollo Musagetes, and four of eight sculptures found in a site, one of which depicts Artemis.

Four important museums, one in İzmir, one in Denizli, and two in Aydın, are museums that contain artifacts found in excavations conducted by foreigners (Ephesus, Hierapolis, Miletus, and Aphrodisias). The number of sculptures found in Magnesia is over fifty and many more of the ones exhibited in İstanbul, İzmir, and Aydın museums are in storage. We think that in saying 'Cultural property belongs where it is found' we should think of this based on the ancient city, not country-wide.

'Magnesia Awaits Its Museum'



ANCIENT SOURCES - INSCRIPTIONS

THE FOUNDATION MYTH (CTISIS)



... (The reason for their coming as far as is understood has remained a secret, the god's oracle not having been revealed.) When the time came, they founded a city in a propitious manner between Gortyn and Phaistos, bringing their wives and children, passing on to their kin the divine injunction in accordance with the oracle. About 80 years after their arrival the white crows appeared and straightaway, with sacrifices of thanks to the god, they sent to Delphi to ask about their return home. This happened when Themistos was priest in Argos and Xenyllos was head-priest at Delphi for the ninth year. Again a prophecy was made, giving the following advice:

"You Magnesians have come from distant Crete, having seen a bird with white wings in place of black ones. A sign appeared to you mortals, and now you ask whether it is fitting for you to return to your native land. But you must go and settle in a different country. In this way my father, myself and my sister will ensure that to the Magnesians is given land in no way poorer than that below Peneios and Pelion."

And so, having learnt from the oracle the truth about their return home, the Magnesians hastened to carry out the god's message. They sent again to ask where and in what manner he would send them. And the god prophesied as follows:

"O noble men of Magnesia, you have made your enquiry. Now return. The man who stands beside the doors of the temple will lead you and show you the way beyond Mount Mykale to the land of Pamphylia. There you will find the rich house of Mandrolytos with his rich possessions on the banks of the much winding river. There the Olympian will grant victory and great fame to the blameless and those who do not rule by trickery."

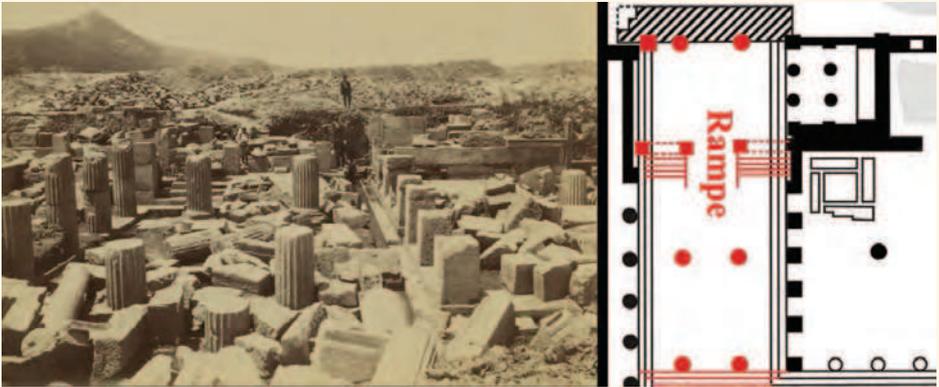
And when they asked who this man was who would lead them and where he came from, the god replied:

"There is in the sanctuary a certain man, a brave man, descended from the line of Glaukos. He will be the first to meet you when you leave the temple, for so it has been ordained. This man will show you to a land rich in corn on the mainland."

The encountered Leukippos as the god had prophesied and renewed their kinship with him. When he was told about the oracle, he gladly accepted it. Nevertheless, he enquired of the god on his own account and received the following reply:

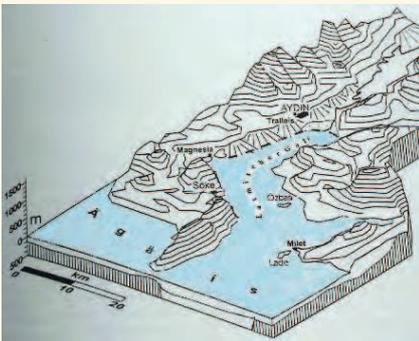
“Send the arms-bearing people of Magnesia, your kith and kin, to the Pamphylian gulf, Leukippos, to Mount Thorax and the Amanthios River, opposite Mount Mykale and Endymion. There the Magnesians will settle in the house of Mandrolytos and be rich and admired in their fortified city.”

(NOT PART OF THE TOUR)



Agora Southwest propylon 1893 (Antikensammlung FA-Mag09-001) Plan der SW-Corner (Kiirchner)

As the first piece of information on Magnesia, it would be to the point to touch on the foundation myth of Magnesia. Magnesia is one of the rare cities where an inscription narrating the foundation myth is found. This inscription was found in 1892, in the southwest corner of the West Stoa of the Agora. It was located on the front of a 91.5 cm tall and 68, 69 cm wide block belonging to the northern side of the southern short wall, enriched with plaster. From this inscription (Kern, IvM No 17), the beginning and end of which are missing and fifty-one lines of which were preserved, we learn much of the foundation myth of Magnesia.



In 4th century BC the sea reached as far as Aydin.

Let us review the myth once more, which presents one account of the foundation of Magnesia, compiled from numerous different and conflicting ancient sources and inscriptions, especially from the Foundation Myth: Upon a prophecy of Apollo, the reason of which escapes us, Magnets leave their motherland Thessalia and come to the island of Crete for some time. They found a city there by the name of Magnesia. The location, river, and city



The Argavli Strait, its location on a photo and on the map (A. Philippson, 1936)

names on the island of Crete are the same as those in Thessalia (Magnesia, Gortyna, Phaistos, Lethaeus...). They wait in Crete for the appearance of white crows, which signifies the second prophecy that was heralded to them by the first prophecy, for eighty years. Once white crows appear, they send a delegation to Delphi. They learn from Apollo that they can no longer return to their motherland Thessalia.

Leucippus, who is to become their leader, would take them to Anatolia, to the foot of Thorax (Gümüşdağ) in Mycale mountains (Samsun mountains). From Apollo, they also learned that they would land where the river then known as Manthios and later as Maeandrum (Menderes), defined as very bendy, flows into the sea in the Gulf of Pamphylia. The city they would migrate to was the city of Mandrolytus. Mandrolytus was the ruler of the Pamphylia region and the name of his city was Mandrolytia. Finally, Magnets reach the area where Mandrolytia is located, beyond the Mount Mycale, in the Gulf of Pamphylia, at the foot of Mount Thorax and next to the River Manthios. According to Parthenius: '...Leucippus would meet the daughter of Mandrolytus, Leucophryene here and Leucophryene would not hesitate to open the gates of her city and hand over the city of her father to his enemies for her love.'

MAGNET / MAGNESIA

Cities called Magnesia in Thessalia, Crete, or the one in its current spot alike derive their names from their founders, Magnets. It is known that this word means lodestone (Magnes, -etos; Magnetit). From Euripides and Plato, we know that lodestone was named as Magnesia stone. The reason is another city bearing the name of Magnesia, the modern-day Manisa. This city's name derived from this lodestone in the Mount 'Sipylos', at the foot of which it was founded.



A magnesium bullion

Besides, with its appearance resembling lodestone (Fe_3O_4 , manganese (MnO_2) is also called magnesia stone. Later on, from sulfate, which emerged upon examination of a body of water that came out of a well in Epsom, England in 1618 which was not even drunk by animals, its oxide was derived. Upon the proposal of Caspar Neumann (1683–1737), a Pharmacist and Professor of Chemistry from Berlin, this oxide was defined as ‘magnesia alba’ meaning ‘white Magnesia’, whereas manganese was defined as ‘magnesia nigra’, that is, ‘black magnesia’.

MAGNESIA STONE

Here, we witness a nearly unbelievable cycle. Lodestone is first called Magnesia stone. Following subsequent stages, due to the similarity of Magnesia stone’s appearance to manganese (MnO_2), manganese is also named just like ‘lodestone’ as ‘Magnesia stone’. Finally, Neumann defines magnesium oxide as ‘magnesia alba’ (white Magnesia) and manganese as ‘magnesia nigra’ (black Magnesia). It is understood that the definition that Magnets and chemists alike pursued was only ‘whiteness’, that is ‘leukos’. Magnets awaited white crows to migrate from Crete. Their leader mounted a White horse: Leucippus. They came to the sacred site of the goddess with white eyebrows’ (Leucophryene) and they called Artemis there ‘white-eyebrowed Artemis’, Artemis Leucophryene as well. Perhaps, they made the eyebrows of the statue of Artemis, which we know was made of wood, from Magnesia stone, that is, magnesium, which is a silvery-white solid that can be flattened, and defined her as ‘white-eyebrowed Artemis’.

However, it is understood that the interest in ‘white’ was not exhausted here. Indubitably, in building their cities in Anatolia on the holy lands of the goddess Leucophryene, Magnets knew about the relationship between the mountain there and ‘white’. The fact behind Thorax, where we know silver mines were located, being called Gümüşdağ (the silver mountain in Turkish) today must be this knowledge and appearance. Likewise, Lethaeus was called Gümüşçay (silver stream in Turkish) either due to silver mines or due to its appearance caused by the silica it contains. This was even so for a fish that we could once fish and hunt from this stream: Atherina, which is called gümüş balığı (silverfish) in Turkish.

Cities bearing the same name in ancient times would be distinguished by definitions denoting their locations added to their names. Accordingly, modern-day Manisa was called ‘Magnesia ad Sipylum’, denoting that it was Magnesia at the foot of Sipylus. With the naming of Magnesia on the River Menderes as ‘Magnesia ad Maeandrum’, meaning ‘Magnesia on Menderes’, confusions would thus be avoided, much as we distinguish between cities by stating their locations and calling them Karadeniz Ereğlisi or Konya Ereğlisi.

MENDERES (MEANDER) / BÜK



Meander (Piece of a Faience Plate)

Successive U-shaped turns or S-shaped bends formed by low-slope streambeds in low-slope valley floors and plains are called 'meander'. The second meaning of this word, which entered dictionaries with its geographical sense, emerged with its adaptation to a decoration resembling this geographical definition. This is found in encyclopedias under the article of 'meander' and is defined as 'a geometrical decoration created by intertwining vertical or curvilinear bends composed of a line or a band'. Though it is stated that this was known as 'bük', 'the drunk's path', 'the

lover's path' or 'menderes (meander)' in Turkish language, none of these is widely used in describing this decoration. We may prefer 'the drunk's path' by looking at its shape or 'the lover's path' because of Leucippus and Leucophryene, but it would be most appropriate to call this decoration 'Menderes (Meander in Turkish) decoration' from now on, remaining loyal to its essence and origin. In the meantime, we must not forget that its counterpart in Turkish is 'bük'.

LEUCIPPUS / LEUCOPHRYENE

We encounter Leucippus frequently on coins, together with a hump-backed bull, which became a symbol of Magnesia and came to be depicted on various documents. According to ancient sources, Heroine Leucophryene whose tomb is located near the sacred site of Artemis in Magnesia (Zenon of Myndos; Clem. Alex. Protrept. 3. 39) must be this Leucophryene who was either killed or committed suicide upon the crime she committed against her city.



A Magnesia coin
a, b: Leucippus.
c: humpbacked bull
nearby. Meander
decoration

MANDROLYTIA / PALAIMAGNESIA

It is presumed that the name of Mandrolytia, captured with the help of Leucophryene, was later changed to Magnesia. What is interesting is that the etymological source of 'Mandrolytia', the word 'Mandros' or 'Mandra', is the name of an Anatolian god ruling in the regions of Caria, Ionia, and Phrygia and this word means 'forage, herd, pasture' as in Turkish. Thus, this region hosting large pastures and herds of that

era is this mandra! Mandrolytia; and the river was named as Manthios. It is further known that Mandros is short for Maeander. Another interesting issue is that in a way remind of Mandra, the region where Magnesia is located was called İnek pazarı (Cattle market in Turkish) until the 20th century and Rayet's naming of the area located between Balatçık and Tekke, where Lethaeus passes from end to end, as İnek Ovası (Cow Plains in Turkish) that has black and fertile soil.

Though it is stated that it is located on the side of the River Menderes and defined as such in ancient sources, unfortunately, the location of Palaimagnesia has not yet been determined. Today, as we know that a sacred way linked the city of Miletus with its principal sanctuary at Didyma, a sacred way must have linked Palaimagnesia with the Temple of Artemis of Archaic period whose remains are known to be under the temple of the Hellenistic period. Besides, we know from Diodorus that Palaimagnesia is 120 stadia far from Ephesus, and Thibron went directly to Tralles from Palaimagnesia (XIV 36). This shows that Palaimagnesia is located somewhere between these two cities. Besides, the fact that Thibron took the Magnets to Mount Thorax to protect them from Persians indicates that Palaimagnesia cannot be much far away from Mt. Thorax. Moreover, according to Xenophon (Hell. III,2,19; IV,8,1; see also Strabo XIV, C647), there was a sandy-bottomed lake that stretched for one stadion in length around this sacred site and the lake was fed by streams running from hot springs. We can say that the marsh which is part of Humann's plan and rendered his studies more difficult is what remains of this lake. The source of the thermal spring in Gümüş Yeni köy today must be these springs. In light of all these, it does not seem irrational to assume that Palaimagnesia was located not much far from Magnesia of today. Magnets must have come from the open sea, passed through a narrow strait, and reached the Gulf of Pamphylia, as described in the foundation myth. This narrow strait might be the one on the Ortaklar-Söke road today, from where a railroad and a driveway pass, entered after passing Magnesia towards Söke. The bay they reached must be the bay that has already been filled up today and we can assume that Mandrolytia is located where it begins. This place seems to be most compatible with the information provided by Xenophon and Diodorus, which we will see below. It is located very close to Leucophrys, to where one could flee urgently in need of protection, which is twenty-five km far from Ephesus, between the latter and Tralles, and just at the foot of Mount Thorax, so it would not be wrong to search for it in the surroundings of 'Gümüş Yeni köy' which is also an abandoned settlement. Furthermore, it's being close to the thermal lake and in a position that might be connected to the Archaic Temple of Artemis with a sacred path support this theory.

What is transmitted by ancient sources on Palaimagnesia is more about individuals than about the city. For example, the information provided by Nicolaus of Damascus (Fr. 63. FHG II 395) is thus:

One of the celebrities pertinent to Palaimagnesia that we know was a bard from Smyrna called Magnes, traveling from one city to another and stealing the hearts of men and women alike with his beauty. Not being able to stomach how Magnes stole the hearts of the women of their city and seduced many of them, the people of Magnesia claimed that Magnes had slighted their city in his poems and, using this as an excuse, tore his clothes, cut off his hair and on top of all that, gave him a good beating. It is said that the Lydian King Gyges declared war on Magnesia because of this attack on Magnes, who was one of his favorites.

THEMISTOCLES

Captured by the Lydian King Gyges (680-652 BC) and destroyed by the Cimmerians in 657, Palaimagnesia was later rebuilt with the help of Ephesians. Seized by Mezares, the commander of the Persian King Cyrus around 530, the city fell under Persian rule much as other Anatolian cities. Among the most famed people of Palaimagnesia, the leading figure is the Athenian statesman and commander Themistocles. Ostracised from Athens in 471/470 BC, Themistocles reached Anatolia in 467/466 and was awarded five cities by the Persian King Artaxerxes I in Susa.

As royal gifts, Magnesia was awarded to him for bread, Myus for 'meat', Lampsacus for 'wine', and two small cities in Troas, Percote and Palaiscepsis for clothing and bedding. It is known that in addition to making Magnesia his capital, which had an annual income of 50 talents together with its surroundings, and ruling as a Tyrant, Themistocles also served as a Stephanephoros. We learn from Plutarch that a Dindymene temple near the Leucophrys temple in Magnesia was established by Themistocles and his daughter Mnesiptolema served as a priestess in this temple (Themist. 30.1). Portraits of Themistocles appear on coins of Magnesia. Some ancient sources state that his tomb is located in Magnesia. More on this will be said in the 'Tumuli' section below.



Themistocles Coins
(Nolle, AW, 8b)

LEUCOPHRYS / MAGNESIA OF THIBRON

Falling under Persian rule once more in 431 BC following Themistocles's death, Palaimagnesia was a city exposed to epidemic diseases resulting from the River Menderes continually changing its bed and overflowing. According to Diodorus (XIV 36), the Spartan commander Thibron comes to Palaimagnesia from Ephesus,

which was 120 stadia (25 km) away, and takes it from Tissaphernes in 400/399 BC. However, thinking that once he left Tissaphernes would take back this city without walls, he moves the city to the nearby mountain, Thorax. However, it is beyond doubt that Thibron must have moved not the city itself but its inhabitants to a more secure place. On where this place might be, the information provided by Xenophon (Hellenika III 2, 19) attains importance. According to Xenophon, the other Spartan commander Dercylidas moved his troops back to Leucophrys in Mount Thorax during the truce with the Persians. This must be the settlement where Thibron brought the Magnets for protection until the danger passed. The location of this settlement's (Leucophrys) remains, which must not be too far from Palaimagnesia, in Gümüşdağ have long been known. Known among the locals as 'the Great Monastery', despite being registered as a protected area with the Decision no 11605 of 14.05.2003, this settlement is about to disappear because of illegal excavations.



Leucophrys. Magnesia of Thibron (Dilattenti 1915 / G. Kökdemir / A. Philippon, 1936)

CHRONOLOGY

ANCIENT SOURCES AND INSCRIPTIONS			M A G N E S I A	ARCHAEOLOGICAL DOCUMENTS		
One generation before the Trojan Wars		The arrival in Anatolia (CTISIS)		OTHER	ARCHITECTURAL	
					RELIGIOUS	CIVIL
680–652	P A L A I M	Rule of Gyges				
657		Cimmerians (625 northern tribes)				
		Reconstruction with the help of Ephesus		BAITYLOS		
530		Persian rule (Mezares, the commander of Cyrus)				
The 520s					ARCH. TEM.	
460	A G N E S I A	The construction of the Throne of Amyklai by Bathycles of Magnesia	T H E M I S - T O K L E S - C O I N S	W E L L A N D F O U N D A T I O N S		
		Being Awarded to Themistocles				
431	I A	Persian rule	A R T E M I S I U M			
400/399		Capture and Move by the Spartan commander Thibron				
After 392		THE FOUNDATION OF THE NEW CITY				
330		Hellenistic Era				
240		Seleucid rule				
		End of Prytany's rule Stephanephoros rule				

ANCIENT SOURCES AND INSCRIPTIONS			ARCHAEOLOGICAL DOCUMENTS	
221/220	1. St. ZENODOTUS EPIPHANY 139/40 Olymp 1. LEUCOPHRYENA: Annual, continual, wreath rewarded games nationwide.	HELLENISTIC ARTEMISIUM	ARCHITECTURAL DATA	
220–207	2–14. St. @POLYCLEIDES		RELIGIOUS	CIVIL
207/206	14. St. @MOIRAGORAS DIAGORAS (?) 2. LEUCOPHRYENA: The five-year games which were the equivalent of ‘Pythia’ games. Open to all Greeks, fifty gold stater wreath rewarded. Dispatch of the ambassadors of invitation			
189	ANNEXATION INTO THE KINGDOM OF PERGAMON			
2. century 2. half	KATIDRUSIS: Placing of the cult statue of the goddess on her birthday on the sixth day of the month of Artemisium to the Parthenon section of the newly-built temple. The name of the sacred day: Isiteria			
133	ANNEXATION TO THE ROMAN EMPIRE	ARTEMISIUM OF THE ROMAN PERIOD	ZEUS TEMPLE ALTAR ARTEMIS TEMPLE	STATE AGORA THEATRON STADIUM THEATRE AGORA STOAS
87	RESISTANCE TO MITRHIDATES			
84	FREE CITY WITH SULLA			
BC 0 AD				
17–29	Earthquake: Sardis, Magnesia a. M. Philedelphia. The reconstruction of the cities destroyed by the earthquake in less than twelve years by Tiberius using his own budget.			
1. cent.	SPONSORS’ INSCRIPTION			
69–96	FLAVIANS			
114	CHRISTIAN COMMUNITY AND CHURCH			
108–140	IGNATIUS			
250–262				
343	Eusebius, Council of Sardis	BYZANTINE EMPIRE	GOthic WALL	
403	Macarius of Magnesia? Synod of the Oak			
431	Daphnus, Council of Ephesus			
451	Leontius, Council of Ephesus			
680	Leontius, Council of Chalcedon			
	Patricius, Council of Constantinople			



Artemesium and Ortaklar-Söke Road in 1891(D-DAI-Z-NL-WGD-5105) and 2020 (A. Yamantürk)

MODERN-DAY MAGNESIA



The Tekin Neighbourhood. From the west.

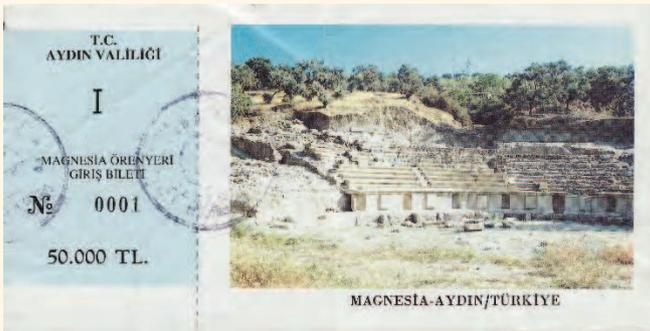
We do not have the archaeological data which would precisely determine how long the Magnets lived there and when they founded their new city on the bank of Lethaeus, a tributary of Meander, in the skirts of Thorax that we know today. The earliest may have been the aftermath of the truce in 397. However, we can presume that they at least waited until the Peace of Antalcidas in 386. Magnets founded their new cities at the foot of Mount Thorax (Gümüşdağ) where the sanctuary of Artemis is located, on the bank of River Lethaeus (Gümüşçay), a tributary of River Menderes. We do not know for certain whether Palaimagnesia was on Menderes. The name Meandros may have been chosen due to its being a famous name. Just as the newly-founded Magnesia being named as though it were on the bank of Maiandros. Interestingly, the new city was called only by Pausanias as 'Magnesia of Lethaeus' (I 35 4). All other ancient sources insisted on calling the city 'Magnesia ad Maeandrum', in a manner reminding of its location on the bank of the river that was a cult object for Magnesians, in the waters of which young girls had their virginity baths before marrying. Magnesia is a Hellenistic-Roman Era city covering approximately 1.5 km in diameter surrounded by walls.

It is located in the district of Germencik in Aydın within the boundaries of the Tekin Neighborhood, on the Ortaklar-Söke road, at the foot of Gümüşdağ (Thorax), on the bank of Gümüşçay (Lethaeus), which is a tributary of River Menderes. A city with significant commercial and strategic potential, located where the paths of Ephesus, Priene, and Tralles ancient cities crossed, Magnesia was famous for its cereal production and, as is today, for its figs. The city remained under Persian rule until the King of Macedonia, Alexander the Great (336-323 BC). Its time under first the Seleucids and then under the Kingdom of Pergamon is known as the most glorious era of the city. During the Roman Empire, Magnesia was an independent city and in the city coins belonging to the third century AD, it defined itself as the seventh city of the Province of Asia (Anatolia). It is known that in the Byzantine era it was a diocese until the 12th century.

RESEARCH HISTORY

The first excavation in Magnesia was carried out by the archaeologist and traveler Charles Texier on behalf of the French government and part of the friezes of the Artemis Temple were taken to the Louvre Museum in Paris. The major information on the city derives from the excavations conducted between 1891 and 1893 by Carl Humann on behalf of Berlin Museums. These excavations, lasting a total of twenty-one months, were conducted in Theatre, the Sanctuary of Artemis, the Agora, the Temple of Zeus, and Prytaneum, with the unearthed architectural elements and sculptures being sent to İstanbul Archaeology Museums and Berlin Pergamon Museum. After 1893, Magnesia was left abandoned. The alluvial silt brought by the Lethaeus river and the soil that washed down during the rains from Mount Thorax gradually buried the remains buried under 4-5 meters and those unearthed with the excavations alike. For ninety years, Magnesia was forgotten, despite valuable research conducted on Hermogenes in the meanwhile, which carries great importance for Magnesia.

After a few minor excavations that were not echoed in the world of science, under my scientific directorship, the Directorate of Aydın Archaeology Museum initiated continuous scientific excavations in 1984 and 1985. The Magnesia excavation was conducted from 1986 to 2015 under the auspices of Ankara University and the directorship of the present author with the Council of Ministers Decision no 85/98757 of 01.08.1985 on behalf of the Ministry of Culture and Tourism. Between 2015 and 2020, the excavation was conducted under the auspices of Karabük University and my directorship with the Council of Ministers Decision No 2015/7882 of 22.06.2015. We believe that the continuation of the excavation under the auspices of Karabük University with a team of academics participated by the Department of Archaeology and directed by Dr. Mevlüt Eliüşük will benefit Magnesia.



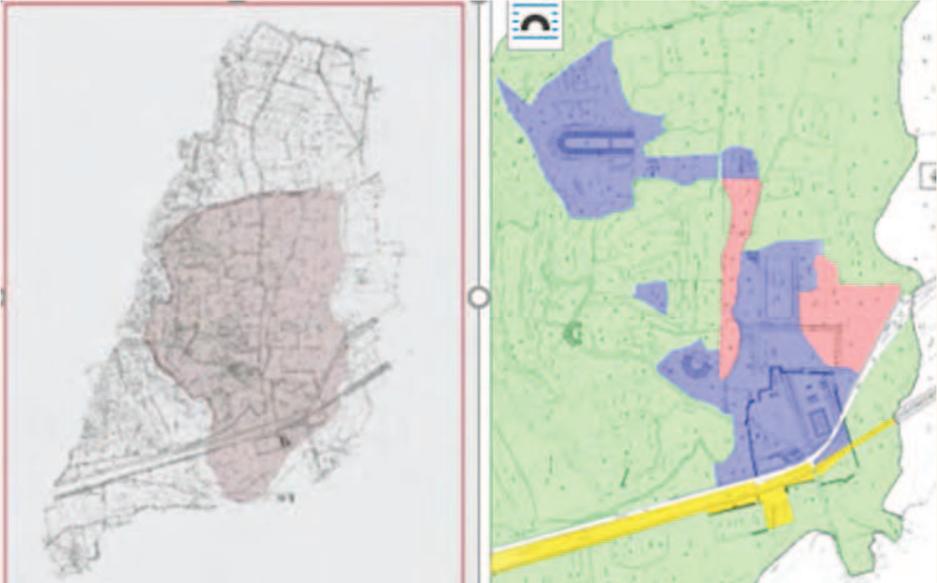
First Ticket to the Archaeological Site (1996)

MAGNESIA ARCHAEOLOGICAL SITE



Examples of works within the scope of the GEKA (SADA) project

With the decision no. 1694 on 26.12.1990 of Izmir II No Committee of the Protection of Cultural and Natural Heritage, the ancient city of Magnesia was registered as a 'First Grade Archaeological Site'. The first topographical site map of Magnesia was made in 1988 with the support of late Governor Recep Yazıcıoğlu. A large portion of the site is private property. Expropriation practices of the Ministry of Culture and Tourism remain to be inadequate.



Magnesia Archaeological Site in its entirety. Area covered by the city in pink. The same area col-oured in green in the plan on the right side, areas expropriated are in purple, those expected to be expropriated in orange.



Entrance Unit the end of the 1980s and today

From the excavation diary of Humann, we learn that on the 29th of July 1891, two individuals named Kara Hasan and Molla Osman were appointed as guards. After the first official guard of the Ministry of Culture and Tourism appointed to Magnesia, Süleyman Tutkun, who served between 1951 and 1981, Ekrem Bayır and Yüksel Ok held this post until their retirements respectively in 1999 and 2002. As a result of an accident at the archaeological site, unfortunately, we lost Ethem Yorulmaz, who was one of the two guards appointed in 2002. Our other guard Nazım Çoban and Security Officer Serdal Becerik continue their duties.

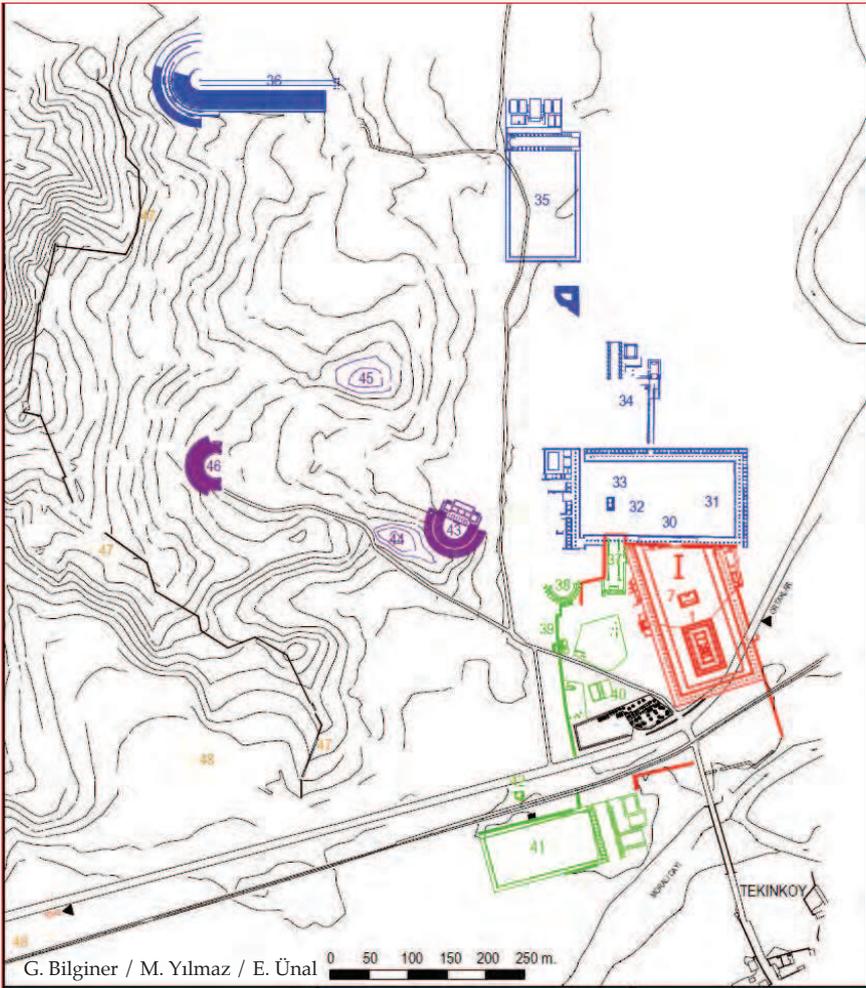
To endear, introduce, and ensure the protection of cultural property by especially the children of the Tekin Neighborhood, Işık Bingöl organised children festivals from 1996 to 2006 except for one year. From 1998 onwards, drawing competitions in these festivals were held in memory of painter and painting teacher Cemal Bingöl.

The 'Service Unit' project at the entrance of the site was constructed by master architect E. Madran and the construction was completed in 2005 as a result of the work under their supervision. On the first panel in the site, the city plan encompassing the tour scopes appears. **The first tour is the (ARTEMIS SANCTUARY) tour.** Once the first tour ends, you can start **the second tour (AGORA-STADIUM TOUR)** by passing through the Agora Propylon. For the Gymnasium and the Stadium, you need to return to the Entrance unit. **The third tour (THE MARKET BASILICA-CHAPEL TOUR)** begins. For **the fourth tour (THEATRE-THEATRON TOUR)**, you need to return to the service unit. For the Chapel (42) and the Lethaeus Gymnasium (41), you need to cross to the other side of the Ortaklar-Söke road and railroad.





MAGNESIA CITY PLAN



TOUR ROUTES

A large portion of the remains of the city, which is divided into two by the Ortaklar-Söke Road, is on the western side of the road. Those who come to Magnesia enter the city and Artemis Sacred Site through the service unit. Magnesia is an important archaeological site, a large portion of which remains buried underground despite all efforts. The visible structures in the city can be visited on foot. Those who do not wish to walk can reach these structures, for example, the stadium, easily with vehicles such as private cars and mini-buses. The information below is discussed per the tours' scopes to aid your visit. On the first panel in the site, the city plan encompassing the tour scopes appears.

I- ARTEMISIUM TOUR:

1-ARTEMIS LEUCOPHRYENE TEMPLE, 1a. WESTERN PEDIMENT 1b. REMAIN 1c. IONIC CAPITALS 2- SACRED SITE PROPYLON 3- MONUMENT WITH ANTAE, 4- WELL, 5- GEOTHERMIC FORMATION, 6- TEMENOS PAVEMENT, 7- ALTAR OF ARTEMIS AND SACRIFICE SITE, 7a- ALTAR ELEMENTS, 8- IONIC HONOURING MONUMENT, 9- TEMENOS WALLS, 10- ELEMENTS OF THE ARCHAIC TEMPLE OF ARTEMIS 11- THE NORTH STOA, 12- PUBLIC TOILET (LATRINE), 13- LIBRARY, 14- A STRUCTURE MADE OF SPOLIA, 16- RHOIMATAALKES' BASE 16- SACRED SPRING, BAITYLOS AND AN EARLY PERIOD FOUNDATION, 17- MEETING AREA, 18- ALTAR WITH RELIEFS, 19- IONIC HONOURING COLUMN, 20, EXEDRAE AND SCULPTURE BASES, 21- CONSOLLED INSCRIPTION, 22- INSCRIPTION'S MONUMENT, 23- SEWERS, 24- LIMESTONE PODIUM AND BASES, 25- STYLOBATE FOR BASES, 26- THE SOUTH STOA, 27- SPACES BEHIND THE STOAS (TRICLINIUM, HEROON, HALL OF THE EMPERORS), 28- INNER PROTECTING WALL

II- PROPYLON – STADIUM TOUR:

30- PROPYLON (MONUMENTAL ENTRANCE), 31- THE SACRED AGORA 31A- STOAS, 31B- CRYPTOPORTICUS, 31C- THE AGORA SQUARE, 31D- THE TEMPLE OF ZEUS SOSIPOLIS, 34- THE STATE AGORA AND THE COUNCIL BUILDINGS, 35- THE GYMNASIUM-THERMEN COMPLEX (CITY GYMNASIUM), 35A- STRUCTURE WITH TWO PILLARS, 36- STADIUM

III- THE MARKET BASILICA – CHAPEL TOUR:

37- THE MARKET BASILICA, 38- ODEON, 39- HYPOCAUSTIEN BUILDING, 40- ÇERKEZ MUSA MOSQUE, 41- THE GYMNASIUM-THERMEN COMPLEX (LETHAEUS-GYMNASIUM), 42- THE CHAPEL

IV- THEATRE-THEATRON TOUR:

43- THEATRE, 44- TEMPLE OF ATHENA, 45- TUMULUS OF THEMISTOCLES, 46- THEATRON

PLACES NOT TO VISIT

47- CITY WALLS, 48- NECROPOLIS, 49- HYLAI TEMPLE OF APOLLO, 50- THE ROMAN TEMPLE, 51- HOUSES

BEFORE BEGINNING OUR ARTEMISIUM TOUR, LET US FIRST DISCUSS THE GODDESS ARTEMIS, TO WHOM THE WEST PEDIMENT OF THE TEMPLE THAT WE NOW SEE IS DEDICATED AND THEN DISCUSS THE PEDIMENT ITSELF.

GODDESS ARTEMIS

Our knowledge of ceremonies conducted in honour of the goddess derive, again, from inscriptions: Inscription 100a and b are two blocks belonging to the west anta of the Agora's 'south stoa'. One of these (b) was unearthed in situ while the other (a) was found in the West Stoa in 1893. 100a has forty-nine lines. Rediscovered in 1985 near a lime-well at Ortaklar railway station, together with two other inscriptions (Kern 98 and 99), the inscriptions were subsequently brought back to Magnesia. In its translation by Mustafa Hamdi Sayar, it is seen how ceremonies were described in detail.

Inscription 100a

During the term of Stephanephoros Polycleides, son of Pythodelus, at the month of Hagnion. Issue: The installation of the wooden statue to Artemis Leucophryene in Parthenon, which was constructed for the goddess, the establishment of annual drinking and blood sacrifice ceremonies to be held on the sixth day of the month of Artemisium and the carrying out of sacrifices by every citizen in front of the doors of his house, each according to his household's situation, on the altars that he has made ready. The decision of the city and People's Council: The application was made by Diagoras son of Isagoras. After all, citizens had the distinct honour of reconstructing the temple with a divine signal and inspiration and after Parthenon, which now has a very different quality to its magnificence from what we inherited from our ancestors, we accept it as a patriotic duty towards our people, attached to the goddess with piety, to offer sacrifices and honouring befitting all gods and especially the patron goddess of our city Artemis Leucophryene. May it be auspicious! For the health of Magnesians and their wives and children, the city and the People's Council decided: Temple's warden and the priestess of Artemis must make as sublime sacrifices as possible during the re-erection of the goddess' statue in Parthenon on the sixth day of the month of Artemisium. From now on, this day shall be proclaimed a festival day and called 'Isiteria'. Peace of Gods must be valid for all men, a religious procession must be organised to proceed towards the temple, to which women attend, a worshipping ceremony must be held at the temple, and the cult must be cared for as it deserves. The temple warden must organise a chorus of virgins to sing hymns honouring Artemis Leucophryene, the children must be let off their classes, the male and female slaves shall be granted leave so that they can join in the day's celebrations, and priestesses of Artemis, together with Stephanephoros Polycleides and later with whomever the Stephanephoros of that year is, must perform sacrifices and organise a festival procession. And on this day, from Stephanephoros Polycleides' term in office onwards, a market must be established, just as on the first day of the year. Both the present heralds and those to come in the future, on the festival day, when the entire population is gathered in the Agora, the chief commander, the commander of the cavalry, military officers, chief clerk, council clerks, officers in charge of the economy, all in their ceremonial dresses and wearing laurel wreaths, must all be invited to silence from the council building in the presence of Stephanephoros, and then, following a prayer read by children, they must make the following announcement to the people: 'I invite those in and around the city of Magnesia to the beautiful festival of Isiteria. All must offer a sacrifice to Artemis Leucophryene today, proportionate to one's wealth so that ----- and Artemis Leucophryene provide health and many new generations to

Magnesians and especially to women. ----- both happiness and growing prayers.

Inscription 100B has forty-five lines and is located in Berlin. The location where the inscriptions were to be erected is indicated on it as 'Boreas stoa' where the head of a 'bull' was located. This is the south stoa where 'b' was found and Ionic capitals decorated with bullheads were used. The reason it was named Boreas was indicated as its being open to the northern wind, 'Bora'.



Boreas and Oreithyia

----- proposed to reconstruct the temple so that the inhabitants of the city and its surroundings, each according to their capacity of production, honour the Goddess during the aforementioned festival of Isiteria on the sixth day of the month of Artemisium every year and express their gratitude for the blessings she offers and will offer to our people. Moreover, he also proposed that, in compliance with the ancient custom, the children should be let off their classes, house servants granted leave, and for further intensifying the desire of people to participate the ceremonies on the day of the festival, the closing of shops and the withdrawal of itinerant peddlers. Besides, he stated in his application that in the institution where the people's council makes its decision and in other institutions where people are gathered to honour the goddess, libations of drink and blood should be performed and wishes should be made. For our people to be more interested in the issues discussed above with heart and soul and for better emphasizing the words below, in addition to honouring mentioned above, it is appropriate for this law to be erected in space on the western end of 'Boreas stoa' where the head of the 'bull' is located. As a result of the vote by show of hands, for the

inscribing of this law, a man is chosen who is to assume the writing of the whole of law together with the architect and whose payment will be made from the income of the current year. For every person to understand the necessity of the enhancement in the honouring of Artemis, current head clerk and council clerks in office must inspect the establishment of the festival of Isiteria, proposed by Diagoras son of Isagoras, and the council's decision every year on the second day of the month of Artemisium, following the election of the priestess and Stephanephoros. Should they not perform this inspection as stipulated, each one of them must pay a penalty of Drahmis, all citizens must have the right to denounce these individuals to the institution responsible for inspection and to receive half the penalty as the denouncement reward. The person chosen for the office of Stephanephoros must provide a report of activities to the head clerk and council clerk on his deeds while in office. Those who own a house and those who have a profession must erect altars at the doors of their houses, per their wealth, and have the following inscriptions written on them: 'To Artemis Leucophryene, the bearer of triumph. If any person is not to do this, let it be understood that he is malevolent. 'This people's council decision too must be put in the same place.' Added to the list of people's council decisions. The person who affirms the righteousness of this: Maiandrius Artemidorus.

1A- WEST PEDIMENT OF THE TEMPLE OF ARTEMIS



The situation at the discovery of western pediment:
Clarget, Humann, Madran, and the view after the removal of blocks

That the west front of the Temple of Artemis fell quite regularly towards the west was understood in the first excavations conducted by the French. Following an intervening period of approximately a hundred and fifty years incorporating the excavations of Humann as well, the western front was once more buried. As a result of our excavations at the western front, broken blocks of the pediment unearthed anew was restored and erected on a concrete base facing east and began to wait for the day it will be used in the restoration of the temple.



A modern-day view of the west pediment of the Temple of Artemis



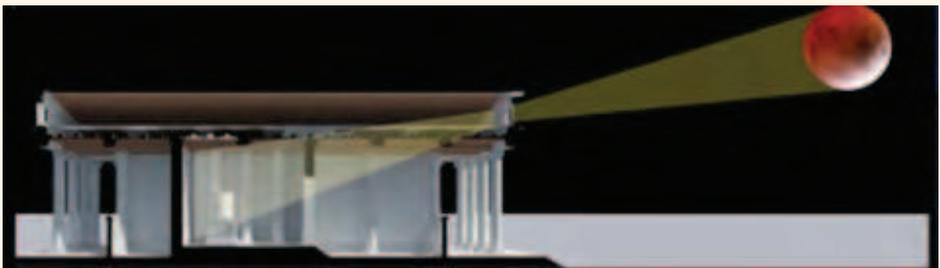
The Temple of Artemis on
a coin

The unearthing anew, repairment, documentation, and re-erection of pediment blocks of the west front caused the subject of the pediment doors' function to be reconsidered. An important common feature of the Temple of Artemis in Magnesia with the Temple of Artemis in Ephesus is that both temples have three doors in their pediments, the one in the middle being large and the ones to the sides small. These doors also appear in temple depictions on coins belonging to these cities.

According to Humann, these doors were used in the performing of 'Epiphany' every year on the day of the goddess' festival. Based on this theory, the door in the middle was named 'the epiphany door', the door of 'goddess' revealing herself'. According to Humann, Artemis thus proved her existence to her people every year. The reason behind this theory was the inscription no 16 found in Magnesia. According to this inscription, in 221/220 BC the incident of 'epiphany' took place and the goddess revealed her existence to her people. On how the epiphany happened, no information can be obtained from the inscription.

As indicated in the inscription no 98, epiphany took place at the full moon. Based on this, we have accepted a different theory than the one of Humann on the virtual repetition of Epiphany each year. According to computer data, at certain occurrences of the full moon, the moon rises immediately opposite the front of the Temple of Artemis at a certain angle, forming a line with the central doorway of the pediment and the statue of Artemis. Considering that in this way, the statue of Artemis would suddenly have been illuminated by the rays of the full moon and so would have revealed itself to those waiting outside the temple, we may assume that this incident was perceived almost like a true 'epiphany'. In this case, it is also possible to argue that the light of the moon entering from the small side doorways of the pediment would have illuminated one side of the statue first and the other side later by being reflected off the fluted columns on both sides of the Artemis statue. Based on these data and assumptions, we can assume that the gold-plated statue of Artemis remaining in the naos of the temple in pitch black would have illuminated with the light of moon entering from respectively the side, middle, and the other side doorways of the pediment and this would be perceived as an 'Epiphany' where Artemis came, revealed herself and left by those outside the temple

Perhaps all calculations and planning concerning architrave and ceiling through which the rays of the moon would pass from entering through the central doorway until reaching the statue were directed as much towards what was to be built



Theory on the illumination of the Artemis sculpture by moonlight (O. Saryıldız)



Full Moon in Magnesia and a view of full moon in a mirror positioned on the cult statue's plinth

where as, if not more, towards what was not to be built where. The rays had to pass through this distance without striking any obstacles such as a wooden construction covering the ceiling or architraves. On this matter, we do not know the location, measurement, and height of what exactly was changed how and in what manner. Because our knowledge on the internal architecture of the building is based solely on plans and sections created as assumptions derived from other examples. Nonetheless, once we regard this section as correct and reflect the rays of the moon on the cult statue positioned per this assumption, it is seen that a part of the statue is illuminated despite some architraves partially obstructing the rays. The moonlight would reach the sculpture without facing any obstructions if the sculpture was a



Apollo's Epiphany (part of a bell crater, Amsterdam) /
A similar view in the Abraham Lincoln monument

little smaller, the base was a little lower, the architraves were a little higher or lower than they were.

Unfortunately, we were unable to confirm this assumption with a computer program through 'virtual reality'. However, when the moon faces the temple directly, the mirror that we placed on the base of the cult statue at an angle of 23° reflects all



the brightness of the moon, which seems to prove the accuracy of this assumption.

Once it is assumed that Epiphany is related to a real celestial event, it seems that interesting coincidences appear. When days during the year of 139th Olympiad (221/220 BC) is examined with the help of a computer program, it is seen that on 23.10.221 BC in the afternoon a comet appeared in a position observable from Magnesia.

Setting aside the reliability of the program, we may think that this comet was Halley's comet and revealed itself to Magnesians for days. A more suitable environment could not exist for Artemis, the goddess of the night and moon, to reveal herself to her people. That the earliest documentation of Halley's comet, which has periods of 74-79 years, dates back to 240 BC lends support to this possibility. Furthermore, friezes in Hierapolis theatre depicting the tropic of Artemis seem to be about this as well. Here, we can relate three women appearing on the left side of Artemis turning their heads to the sky in awe and fear to this incident.

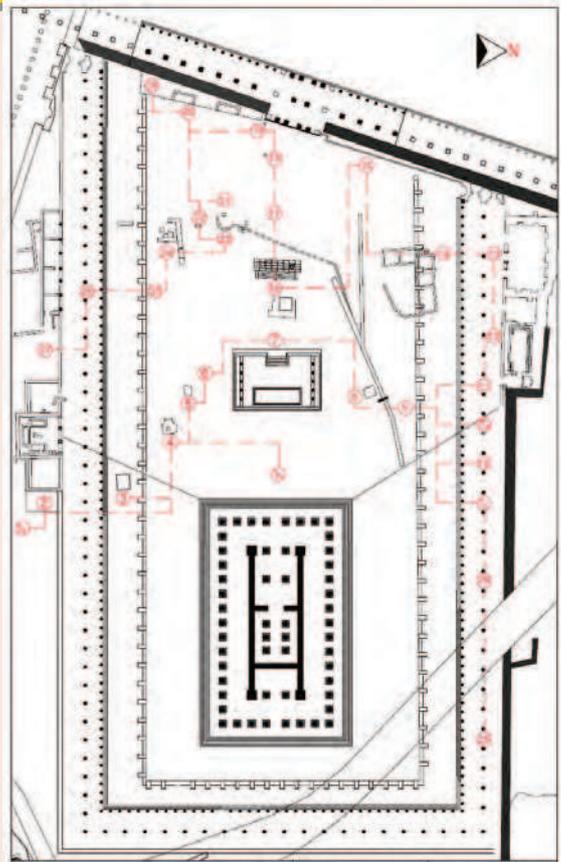


The route of Halley (computer data) and the theatre of Hierapolis, women observing this incident during the tropic of Artemis (D'Andria F.- Ritti, T 1985 Çiz. 96)





I. TOUR: THE SANCTUARY OF ARTEMIS (ARTEMISIUM) 6th Century BC- 13th Century AD



M. Yılmaz

E. Ünal

1-ARTEMIS LEUCOPHRYENE TEMPLE, 1a. WESTERN PEDIMENT 1b. REMAIN 1c. IONIC CAPITALS
 2- SA-CRED SITE PROPYLON 3- MONUMENT WITH ANTAE, 4- WELL, 5- GEOTHERMIC FORMATION, 6- TE-MENOS PAVEMENT, 7- ALTAR OF ARTEMIS AND SACRIFICE SITE, 7a- ALTAR ELEMENTS, 8- IONIC HON-OURING MONUMENT, 9- TEMENOS WALLS, 10- ELEMENTS OF THE ARCHAIC TEMPLE OF ARTEMIS 11- THE NORTH STOA, 12- PUBLIC TOILET (LATRINE), 13- LIBRARY, 14- A STRUCTURE MADE OF SPOLIA, 16- RHOIMATALKES' BASE 16- SACRED SPRING, BAITYLOS AND AN EARLY PERIOD FOUNDATION, 17- MEETING AREA, 18- ALTAR WITH RELIEFS, 19- IONIC HONOURING COLUMN, 20, EXEDRAE AND SCULP-TURE BASES, 21- CONSOLLED INSCRIPTION, 22- INSCRIPTION'S MONUMENT, 23- SEWERS, 24- LIME-STONE PODIUM AND BASES, 25- STYLOBATE FOR BASES, 26- THE SOUTH STOA, 27- SPACES BEHIND THE STOAS, 28- INNER PROTECTING WALL.

The panel you are standing before displays the sightseeing route of the Artemis sacred site, which is part of the first tour. From the earliest worshipping period (4, 15, 16) until the structuring in 13th century AD (14) in the sacred area, various structural remains and the names and numbers of the furniture of the area are presented in the plan. Information and QR code signs related to them are present in the area. These numbers are set so that you can visit the sacred area as orderly as possible.

Now, let us begin the tour of Artemisium by passing through the epiphany door in the center of the west pediment, and by structures indicated in the plan as **2- SACRED SITE PROPYLON, 3- MONUMENT WITH ANTAE**, where work continues. As you see on the plan, new findings were added to the important famous structure and furniture remains of Artemisium known from publications on Magnesia thanks to studies in recent years. Below you will find remains from the first examples of worship in Artemisium to the last inhabitation of the city under twenty-eight sub-headings.

2- SACRED SITE PROPYLON

It has not yet been precisely determined whether this structure with a rectangular plan, unearthed in 2019, is an entrance.

3- MONUMENT WITH ANTAE

The purpose of this structure, preserved with its rectangular plan and with elements belonging to its superstructure, has not been clarified yet.

4- WELL

The floor of Artemisium is mostly covered by pavement. A well unearthed in excavations in areas without pavement is one of the furniture used for the longest time in the area. A white layer surrounds the entirety of the well. It is understood that the well was sunk by drilling a bedrock of limestone. Findings from studies at the well have been systematically classified to obtain stratigraphical data. All in all, it is understood that elements that fill forty-five boxes, half of which are roof tiles, belong to the period between the 5th and 3rd centuries BC.



Well on the left, the geomorphological formation on the right, a view of the described section of the area in the middle

5- GEOTHERMIC FORMATION

In the southeast of the floor, a geological formation lowering towards northwest has been unearthed. Emphasizing the existence of a thermic environment, this geological formation and its white texture (Magnesium oxide, calcium carbonate) may be one of the reasons for Artemesium to be regarded as sacred even before Artemis. The relation of the area with thermal springs shows that this was a place where thermal springs sprang and thus, the place has a geothermic texture made up of meshes.

Now, we are before the ruins of the Temple of Artemis Leucophryene through the 'epiphany' doorway of which we passed. The area before us with a triangular plan and a broken floor is where the aforementioned pediment landed and fragmented when the temple fell. Later, you can see the architrave blocks and remaining columns as on the day they fell. Now let us introduce the temple in more detail.

1-ARTEMIS LEUCOPHRYENE TEMPLE



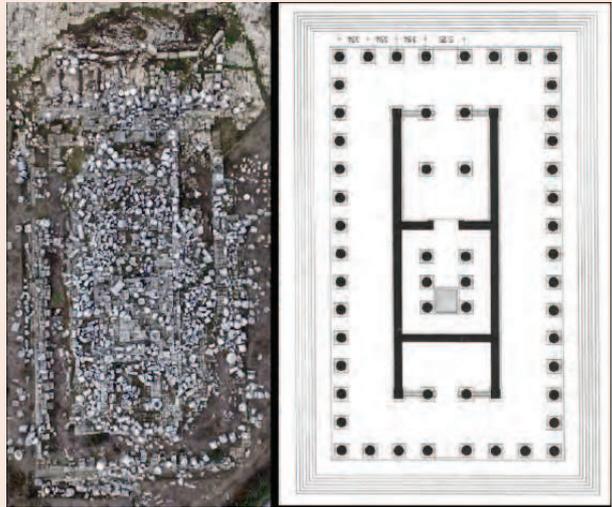
The ruin of the Temple of Artemis 1985

1b- REMAINS OF THE TEMPLE

Above, we saw the triangular pediment of the west front's pediment, on the tympanum of which the 'epiphany' (the doorway through which Artemis appeared) doors are positioned. Now, in the place where that pediment fell, we see the site of its ruin which suits its triangular plan, and behind it, we see the ruins of the temple. This famous temple of Artemis, the paramount reason for the research into Magnesia from the 18th century onwards, suffered the destruction of nature and humanity from the excavations in 1891-1893 to 1984.

Excavations started in front of the west front of the temple have been completed upon being conducted intermittently. As a result of these excavations, the remains of the temple's west front that fell towards the west as a result of an earthquake were unearthed laying on the floor, orderly as though standing erect. The magnitude of the collision can be estimated from structural members falling well below the level of floor by breaking pavement blocks. The triangular form of the structure and especially of its pediment is the most palpable evidence of this earthquake and orderly collapse,

with its appearance of having collapsed the floor. It can be seen that the column drums are also buried under the soil in the same manner, breaking the pavement. Among structural members, the empty spaces left by column capitals taken to Berlin and frieze blocks taken to Paris attract attention. Besides, stone chips that came out while the rears of the friezes were being cut to allow them to be transported more easily were also preserved. The



A drone's view of the Temple of Artemis and its plan (Humann, Abb. 30)

channels that had been made through dismantling the pavement blocks around the temple by Humann to channelise the water that filled the area were unearthed in these excavations.

As for other properties of the temple, it stands on a podium surrounded by seven steps. The temple was constructed per a checkerboard plan. That is, all columns and walls were laid out on a pattern of axes. According to the data obtained from the excavations, the temple facing west displays a 'pseudodipteros' (dipteros-like in appearance) plan.

Its internal structure, built in compliance with the same pattern, has three sections. Pronaos and naos are as deep as four transoms each while the opisthodomos is as deep as two transoms. Squares of 3.94 meters each, a row of which corresponds to the distance between axes of two columns (transom) constitute the unit of this plan. This plan further widens only between two columns in the center of the entrance and reaches 5.25 m. There are eight columns on the façades of the temple,



A 3D view of the Temple of Artemis (K. Karabağ)

fifteen on its sides, two inside pronaos, and six inside naos. Two columns stood in antis between the ante walls of opisthodomos and pronaos each. Thus, the total number of columns the temple had reached to fifty-four (had it had a dipteros plan it would have thirty-four columns in addition).

The column bases of the temple are of the Attic-Ionic type. These bases, some of which had upper torus decorated with laurel leaves while others with a plaited band, were perhaps first used in Anatolia in this structure instead of the Anatolian-Ionic Ephesus-type bases that had been employed until then. The first member of the superstructure that the capitals carried is an architrave with three fasciae. Above this was a frieze of 174.58 m in total length, which is also thought to be an innovation for Anatolia and in which an Amazonomachy, a scene of fighting between Amazons and Greeks, is depicted. As mentioned above, forty-one frieze blocks unearthed in Magnesia during excavations by the French were taken to Paris. A part of this frieze that is 134.51 meters long, in which 347 individuals are depicted, is now preserved in İstanbul Archaeology, Paris Louvre, and Berlin Pergamon museums. Above the frieze, there was a row of dentils, the geison and then the temple's front is crowned with the triangular pediment mentioned above. On the upper center, there is a very majestic acroter. Studies to change, correct, or confirm these data known since the time of Humann are ongoing.



The order of columns in the Temple of Artemis (Humann, Abb. 35) and the superstructure (Berlin Pergamonmuseum)

HERMOGENES

Following these data revealed by archaeological studies, let us now turn to the book of Vitruvius, who conveys much information on the temple from the ancient times to modern-day, titled 'De Architectura' (Ten Books on Architecture) on ancient architecture that he wrote around 30 BC. According to Vitruvius, Hermogenes applied the 'pseudodipteros' plan, of which he was the inventor, first in his masterpiece, the Temple of Artemis Leucophryene in Magnesia ad Maeandrum.

Vitruvius himself states that he learned the rules, novelties, and practices introduced by Hermogenes from the book the latter wrote. We know from hundreds of examples from Europe that the architects of the period of Imperial Rome learned these rules from Vitruvius and embraced them and thus his influence was felt not only in Roman architecture but even in Renaissance and in the Neoclassical movement. According to Vitruvius, Hermogenes has three important features. These were the pseudodipteros plan, column height, intercolumnium relationship, and third, economic application/visual achievement.

HISTORY OF THE MAGNESIA ARTEMIS TEMPLE
Based on prosopographic data:

<p style="text-align: center;">EARLY</p> <p style="text-align: center;">BC 220-190</p> <p style="text-align: center;">Based on inscription No. 16: BC 221/0: «epiphanië» and «Leukophryene open to the Asians» 206: «Leukophryene open to the Hellenes» 16,17 and based on response inscriptions 203/202: The history of the responses of the kings.</p> <p>*Both the temple and the west stoa Agora with these inscriptions must have been built by this date at the latest.</p> <p>*The stadium, which is not mentioned in the inscriptions, should have been built on this date.</p> <p style="text-align: center;">(Humann, Hahland, Linfert, Gros, Ebert, Kreeb and Özgan)</p>	<p style="text-align: center;">LATE:</p> <p style="text-align: center;">BC 175</p> <p style="text-align: center;">(Kern, Hahland, Linfert, Gros, Ebert and Kreeb)</p> <p style="text-align: center;">BC 150-130</p> <p style="text-align: center;">(v. Gerkan, Yaylali)</p> <p style="text-align: center;">BC 180-130</p> <p style="text-align: center;">(Şahin)</p> <p style="text-align: center;">PROCESS:</p> <p style="text-align: center;">BC 220-130</p> <p style="text-align: center;">(Hoepfner and Stampolidis)</p> <p>Inscriptions No. 16-84 do not mention the temple construction.</p> <ul style="list-style-type: none"> • There is no such order in the prophecy. * Since the Agora project started after 221/20, a large temple project cannot have started at the same time. * Inscription No. 100 (Nikephoros) * Temple of Zeus Inscription (Doesn't belong there?)
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In the intervening period, we were not able to conduct much work at the Temple of Artemis. However, through studies we conducted in Magnesia for thirty-five years, we were able to inform ourselves about the city, the structures, the Artemis sacred site, and the Temple of Artemis alike. Moreover, we had the opportunity to review the received knowledge. In this process, we have understood that especially in the last ten years, what we have found did not agree with what we knew.

From the beginning of the 18th century, for around two hundred years, the Temple of Artemis was the subject of much research concerning Vitruvius and Hermogenes and with publications and findings transferred following the excavations in 1891-1893 by Humann, became further well-known. Based on these publications and artifacts in museums, many viewpoints have been advanced on the temple and in the last twenty years of the 20th century, the Temple of Artemis, Vitruvius, and Hermogenes received intense interest. As is known, in three books of Vitruvius' ten books, the name of Hermogenes was mentioned five times. Based on these mentions and interpreting travelers and scientific publications together with artifacts in museums, it was attempted to determine the properties, structures, and the period of Hermogenes. Inscriptions came to the fore as a solution to the issue of periodization. Archaeologists could not detach themselves from datings proposed based on Vitruvius and inscriptions either. As is known, two different choices must agree with one another in evaluating inscriptions: 1- prosopographical, 2- paleographical assessment. To these, the orthographical assessment shall be added, as well.

HERMOGENES'
EVENT PERIOD/ CONSTRUCTIONS / PROPERTIES
ACCORDING TO VITRUVIUS

<p>BEFORE VITRUVIUS (BC. 90 - 20 BC. 84 - 27/10 BC. 55 - AD 14)</p>	 MAGNESIA ARTEMIS  TEOS DIONYSOS	<ul style="list-style-type: none"> *PSEUDODIPTEROS *CH-IC RELATIONS *EKONOMIC APPLICATION /VISUAL GAIN 	 	
<p>ACCORDING TO INFERENCE OF ARCHAEOLOGISTS , HISTORIKER FOR ANCIENT ARCHITECTUR AND ARCHITECTS FROM VITRUVIUS</p>				
<p>EARLY: BC AFTER 220 PROCESS BC 220-130</p>	 TEMPLE OF ZEUS  ALTAR	 AGOR  PROPYLON	<ul style="list-style-type: none"> *IONIC FRIESE *IONIC CAPITELL *ATTIC BASES 	
<p>LATE: A) BC First Years of the 2. Centr. B) BC. 160-130</p>				

According to assessments based on prosopographical data, the temple could belong to the end of the 3rd century and the beginning of the 2nd century; to the second quarter of the 2nd century; to the third quarter of the 2nd century; or was constructed in a process stretching from the end of the 3rd century to the end of the 2nd century.

If these arguments are valid, all options must retain their validity; however, these three options cannot be true simultaneously. Either one among them is true. Or they are all false and a fourth option must be sought.

In the table above, we see the state of the art in the literature on the periodization, structures, and properties of Hermogenes, based on Vitruvius, assumptions of archaeologists, and prosopographical assessment of inscriptions. This table demonstrates that possibilities for Hermogenes' time of activities are quite numerous and all indicate that he lived before Vitruvius. Indeed, since Vitruvius writes of the work of Hermogenes, Hermogenes had to be a contemporary of Vitruvius at the latest.



We cannot say that research conducted with this presupposition succeeded. Had they been successful, we would not be here still debating Vitruvius and Hermogenes. To tell the truth, we could not determine the period, structures and properties of Hermogenes because we approach neither Vitruvius nor inscriptions critically. We tried to integrate Vitruvius with inscriptions and did not doubt their veracity. Now, the question is this:

DO WE SUPPOSE THAT WHAT WE THINK WE KNOW IS ABSOLUTELY 'TRUE'.

We here delve into the issue of Vitruvius and Hermogenes and forget that the end of the world is coming due to global warming. I hope you have seen the documentary prepared and presented by Al Gore, who served as the Vice President of the United States between 1993 and 2001, and I recommend it to those who did not watch it.

It is there that Al Gore reminds a saying from Mark Twain to us:

***'WHAT GETS US INTO TROUBLE IS NOT WHAT WE DON'T KNOW.
IT'S WHAT WE KNOW FOR SURE THAT JUST AIN'T SO'***

It is, of course, up to us to determine how we will use ancient sources. For example, the information provided by Pliny on the Temple of Artemis in Ephesus was reflected in the plan in different ways by researchers. Some tried to reach the plan with 127 columns provided by Pliny, others proposed a plan with 117 columns suggesting that there was a typing error in Pliny's account and 127 had to be 117, whereas others came up with a plan with 106 columns based solely on the archaeological data.

Now, Pliny (nat 35, 36) Leonardo da Vinci (1452-1519) and Michelangelo (1475-1564) knew Vitruvius. We have before us fifty-five manuscripts from Vitruvius, all

connecting to the Specimen A. It is not known which one is the original. A, H, G, E? The earliest manuscript is H, which is from the 9th century. Manuscripts were first printed some thirty, forty years after Mehmed II the Conqueror took Istanbul (1487/1495/1496). Vitruvius has influenced Renaissance, between the years 1300 and 1600, and the Neoclassical style that emerged in the second half of the 18th century in Germany. For such a person what can we say? However, a certain Schulz could say this on the work titled 'Ten Books on Architecture': 'Let alone the reign of Augustus, Vitruvius did not write this book at any period of the ancient age', thereby excluding Vitruvius completely. I think that behind this there is less ignoring Vitruvius but more emphasizing the fact that the science of archaeology has come to the fore in our time. Do not we exaggerate in consulting ancient sources? Based on this sentence, cannot we ask ourselves this: Cannot the reason for the mystery of Hermogenes to remain unsolved by our blind adherence to Vitruvius?

PROSOPHOGRAPHIC EVALUATIONS		
(Inscription No. 16)	(Inscriptions No. 17 – 84 and 100)	(VITRUVIUS)
EARLY PERIOD:	LATE PERIOD:	
AFTER: BC 220	A) EARLY YEARS OF THE FIRST CENT. BC. B) BC 150-130 C) THE LONG AND STAGED BUILDING TIME	BC 90 - 20 BC 84 - 27/10 BC 55 - IS 14
PALEOGRAFIC EVALUATIONS (by letter characters)		
Inscription No.17 KTISIS LEGEND OF FOUNDATION	Inscriptions No. 16-84 do not mention the temple construction. THERE ARE INVITATIONS TO GAMES BUT THERE IS NO STADIUM IN THIS PERIOD	Inscription No 100 KATUDRISIS
First half of the 1. Cent. BC. KERN, BRLPHILWOCH	*Kern: it is not possible to establish precisely when these inscriptions were written on the stone (IvM S. 13; Hermes 36 S. 494)	BC 130/129 pntoep BC 160-130 pntoep

It appears there are also problems regarding the assessment of inscriptions, whereas Wilamovitz wrote 125 years ago how the inscription of the foundation myth, which is one of the most important inscriptions, is so unreliable. From this, we understand that in assessing inscriptions dated prosopographically we must be extremely careful (Wilamovitz -Moellendorff, Ulrich von 1848-1931). This inscription was found in 1892, in the southwest corner of the West Stoa of the Agora. It was located on the front of a 91.5 cm tall and 68, 69 cm wide block belonging to the northern side of the southern short wall, enriched with plaster. From this inscription no 17, the beginning and end of which is missing and fifty-one lines of which were preserved, we learn a large portion of the foundation myth of Magnesia.

I. TOUR THE SANCTUARY OF ARTEMIS

Inscriptions in the agora, which are dated to the 2nd BC based on the names, incidents, professions, and the like they contain (prosopographical data), are of key status. However, we know that paleographical (information about the font and type of writing) analyses provide us with completely different information. On inscription no 100 both methods agree. The Ctisis is dated to the 1st century BC. When the invitation inscriptions were written cannot be determined precisely. However, it is said that they must belong to the same era as the Ctisis. Now we can proceed towards the solution by asking this question. Why would people feel the need to inscribe on stones and announce everyone information such as foundation myths, in some versions of which people claim the myth took place a thousand years before their lifetime, or that fifty or a hundred years before their lifetime competitions were organised and games began and they invited kings to those games? The purpose of these was most likely obtaining acceptance through propaganda. Because, for a city to attain the Roman identity and to build a temple in the name of the emperor in their city, they had to obtain the rank of 'neocorate' by proving that they hailed from one of the cities in the motherland and descended from the Hellenes.



Technologische und handwerkliche Unterschiede beim Artemis-Tempel

Most likely, upon Anatolia becoming a Roman province in 133, Magnesians wished to prove their Helleness and to emphasise their roots by employing Artemis, through foundation myths, delegations sent to kings and responses from the latter, and similar practices. That they wished to open the games of Leucophryena to all the Hellenic world might be an indication of this. We know of a practice proving this. In 23 AD, eleven cities in Western Anatolia, Hypaipa, Laodicea ad Lycum, Magnesia ad

Maiandrum, Tralles, Ilium, Halicarnassus, Pergamon, Ephesus, Miletus, Sardis, and Smyrna sent delegations to Rome to build temples in the name of Tiberius, Livia, and Senatus, but only Smyrna was granted this right. Ilium (Troia / Hisarlık), basing themselves on Virgil's epic poem Aeneid, claimed themselves as the ancestors of Rome whereas the delegation from Sardis claimed to be related to the Etruscans. Yet, we know that their applications were rejected. Magnesia was among the very first to be rejected as its quality was insufficient for this rank (K. H. Oibopou, Anm. 49: IG II2 1091).

Let us now turn to the inscription no 100 which is dated to approximately the same era both from the perspective of prosopographical Epithetons (Nikephoros) and paleographically. This inscription mentions the erection of a wooden statue of Artemis in Parthenon (Naos), which was built for Artemis Leucophryena either in a rush or temporarily. This was a time when Anatolia just became a Roman province. To show and prove that their roots were connected to Artemis, perhaps they demolished the old temple and using its elements in the foundation, set out to construct a new temple. This causes us to think that the temple's internal structure may have been built first and its completion may have followed later. We must seek evidence on this in technological details and the archaeological data.

For example, let us indicate that the base, columns, and capitals in naos are different from those located outside. However, we must say that this does not indicate incompleteness since they were planned to be built to this stage. They were planned and completed in this way. I linked the reason for this to the epiphany and the economic application of Hermogenes. In both cases, we must say that this was a valid practice for a job to be completed quickly. Furthermore, as a technological detail and based on a preliminary study, it seems highly likely that the lifting sockets used inside and outside the structure are different.



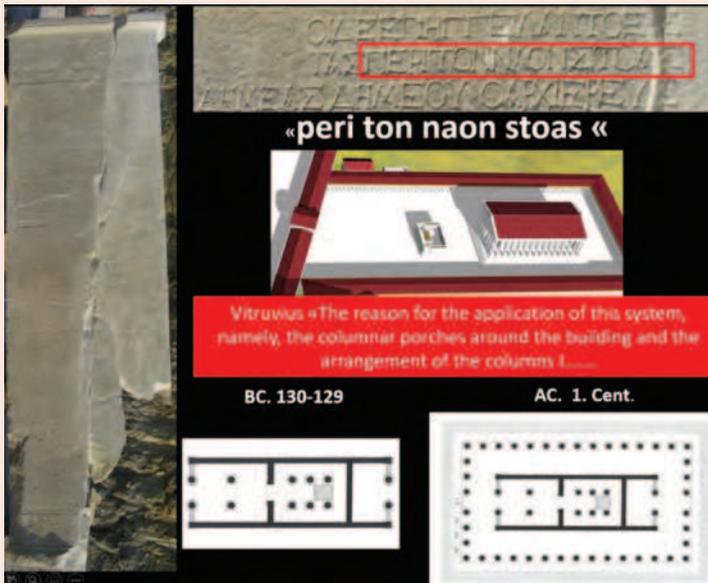
Workmanship differences in elements of the Temple of Artemis

Another archaeological data that can illustrate the existence of two different stages like this are the Ionic cymatium on pediment tympanums. If destruction is not misleading us, the difference may stem from workmanship or time difference. This is a subject to be considered. Though these archaeological data show us different stages, we do not know whether the construction of the temple continued or stopped after the erection of the Artemis' statue in Parthenon, or how long was the wait. We

cannot answer the question of whether Miletus and Priene battles, resistance to the Pontic king Mithridates IV and therefore the attestation of loyalty to Rome impeded the construction of the temple.

The answer to the construction process of the temple seems to be hidden in an inscription we found in Artemisium. This double-sided inscription found in front of the south stoa has a height of 3.12 m. The text of seventy-two lines on one side belongs to the Flavian period. This inscription, through which we learn the names of individuals who sponsored the construction of columns, epistyles and architectural decorations, might be proof of the temple's construction stage. The title of the inscription 'Peri ton Naon Stoa', 'Stoas Around Naos' seems to be the solution to the problem. I believe that the expression here defines the row of columns (stoa) together with the internal structure of Artemis (naos) and perteron.

The internal structure built in the first stage and the more newly-built stoa built around it fit the process above. There is no reason to hold a different view, that is, to assume that with naos, the whole of the temple was meant and with stoas, it was referred to the stoas surrounding the sacred site. To the contrary, the following reasons will lead us to reject such a possibility: the sacred site not being surrounded on four sides by stoas, the location of the inscription in the area, there not being any logical reasons for only twenty-nine columns out of a total of around a hundred in



Sponsors' inscription / Artemisium and its stoas (K. Karabağ) with Naos and its stoas (Peristasis) (Humann Abb. 19)

stoa being highlighted, and the existence of tens of topos names on stoa columns, which we may presume were sponsors. Furthermore, definitions in this inscription are notions also used by Vitruvius to refer to the area between the wall of the cella and columns. He refers to it as 'portico' **'Because (stoa) the thought of pteroma and the order of columns around the temple (peri ton naon) were designed for spaces between columns to give the impressive appearance of the high relief'** (III 3, 9).

To turn to the properties of Hermogenes, on the subject of pseudodipteros, the remarks of Vitruvius on Archaic temples whose appearances are alike 'pseudodipteros' being regarded as 'pseudodipteros' will be void. Moreover, among Hellenistic temples, Messa temple in Lesbos is a structure that is a candidate for this title. On the relationship between column height and intercolumnium, it would be naturally expected for Hermogenes to use these novelties in the Temple of Artemis, defined as his masterpiece by Vitruvius himself. Unfortunately, the findings make it clear that this assumption is not supported.

It was found that columns, the height of which was not precisely determined until now, have a height of 11.20 m. According to this result, the temple is lower than thus far assumed. The measurement of the ratio of column height to intercolumnium that was expected to be within the best range (eustyle) is almost close to the narrowest order of space, pynkostylos. The third most important property of Hermogenes according to Vitruvius, his practice of economic application/visual achievement, is a subject much studied.



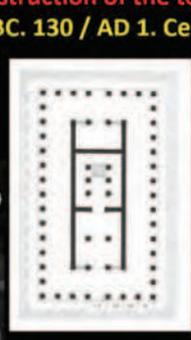
CHARACTERISTICS OF THE ARTEMIS TEMPLE
 PSEUDODIPTEROS / COLUMN SPACING AND HEIGHTS/
 LIGHT AND SHADOW/ IONIC PROPORTIONS / ION BASLIKLARI

EARLY:	LATE	THE LONG AND STAGED
after 220 BC	First Years of the 2. cent. BC	PROCESS:
	BC 150-130	BC. 220-130

The process of the
construction of the temple

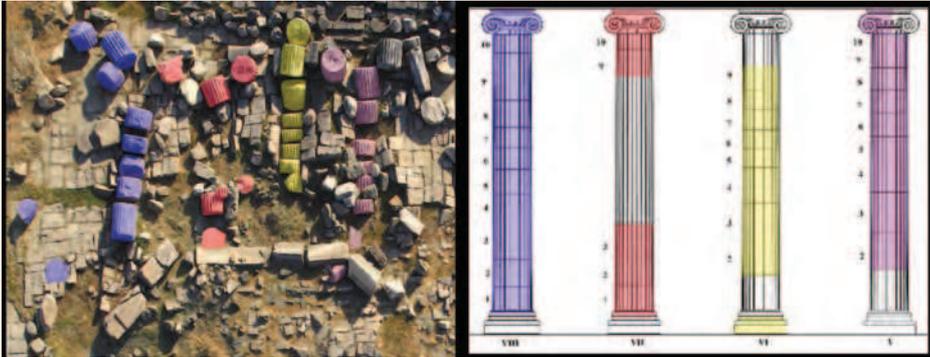
BC. 130 / AD 1. Cent.




The majority associated this application with the shadow effect of the light and believed that with the pteron widened by the disappearance of the row of internal columns, bright columns and the shadow wall of naos created this effect. The existence of individuals opposing this view did not stop it from being embraced in general. With the virtual reality images we obtained, it was proven that this view was inaccurate. It emerged that one of the most important properties of a great architect could not be a phenomenon that changed continuously according to the direction of the temple, to the appearance of sun and its angle, and to different times of the year and the day, and that did not even appear sometimes.

For this reason, starting from the idea that we must assume that the architect expressed this property of his not in the number of columns but in details, we have focused on structural members' details and their places of use, and we know from Vitruvius that this was especially so in pteron (III 3 8-9): *'Hence, without compromising its overall appearance and without making the lack of an already-surplus element felt, by attaining an excellent and wider walkway (pteroma) between the cella walls and columns, he did not reduce the nobleness of the entire structure with this new ordering but instead preserved it.'*

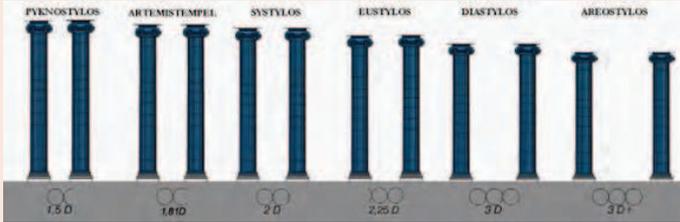


The ruin of the Temple of Artemis (Northwest) and remains of the four columns (G. Kökdemir)

What we see in Pteron can be defined as an update to the Temple of Hera Polycrates in Samos. The podium crown, the frieze of the cella, Attic bases, and renewed Ionic column capitals and wooden ceiling cassettes embroidered like a canvas reflect the nobleness emphasised by Vitruvius above. In workmanship, the volutes of capitals without astragals and profiles and decorations such as the Lesbian cymatium being engraved without details is as much a reflection of the economical attitude as they reveal visuality in the most striking manner. When appropriate, Hermogenes did not hesitate from applying detailed workmanship, such as in the cushions of the Ionic capitals or in syma decorations.



A proposal on the Temple of Artemis' column heights (Graphics: A. Acar)



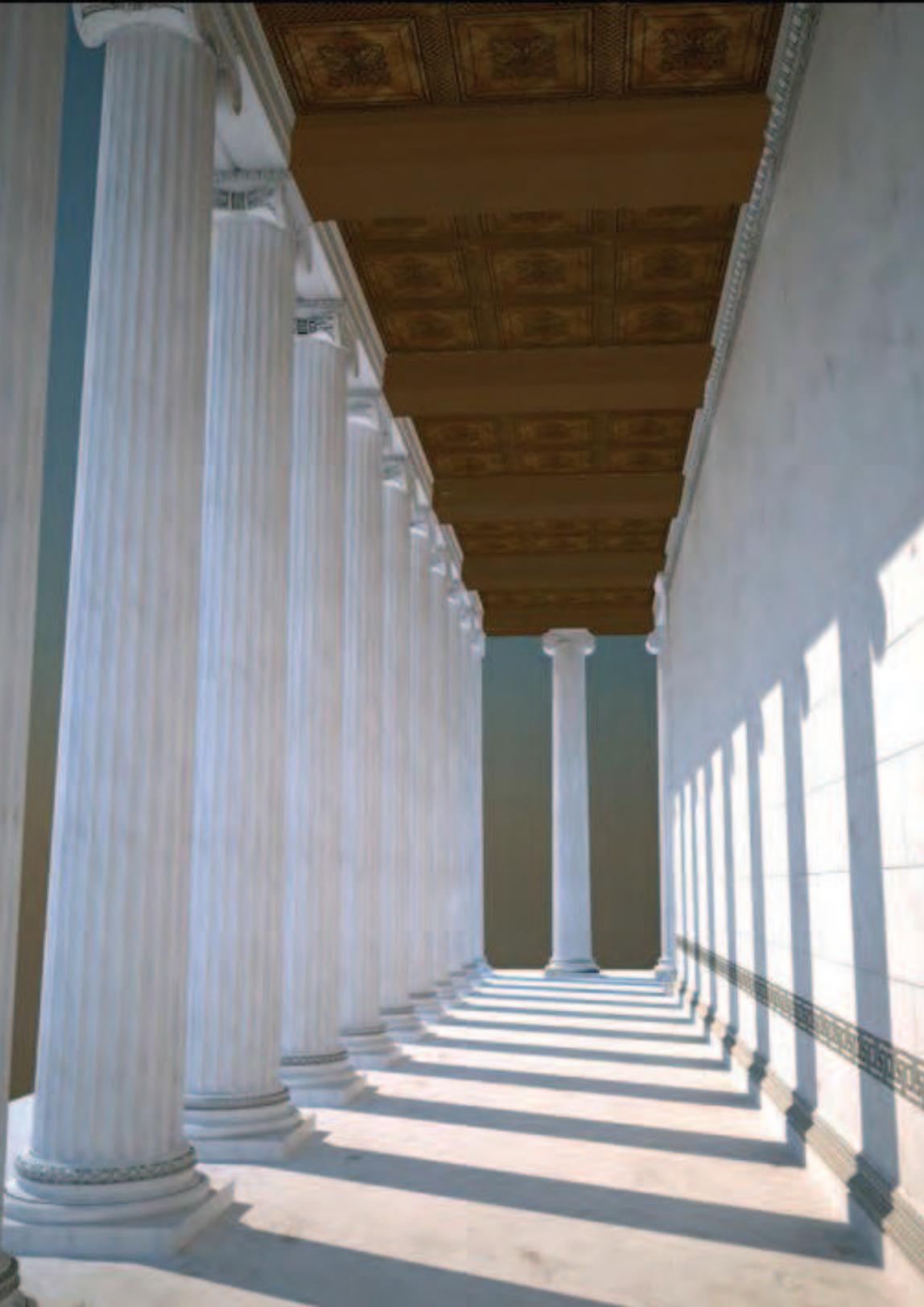
Artemis Temple CH/IC ratio in vitruvius arrangement (Grafik: A. Acar)



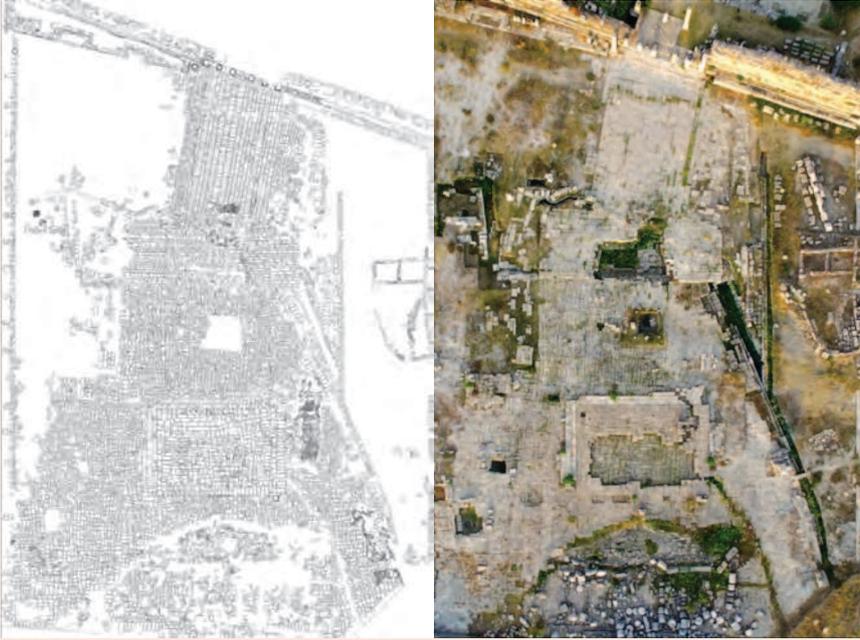
Views of the pteroma in the Temple of Artemis (M. Ulutaş)



The Temple of Artemis, virtual reality oriented towards time (M. Ulutaş / N. Yemişçi)



6- TEMENOS PAVEMENT



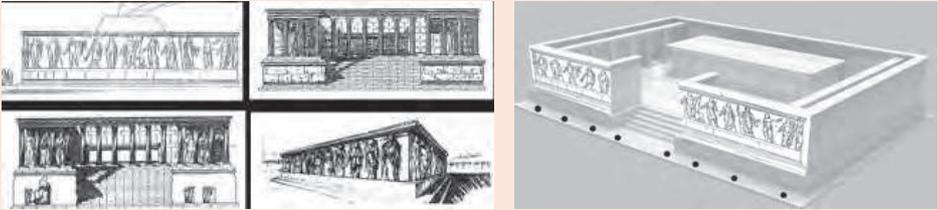
Temenos pavement stone plan (E. Madran and his staff) and a drone's view

Space between the temple (1) and the Agora Propylon (30) is covered with pavement displaying three distinct features. The first pavement covers the area between the Temple (1) and the Sacred Spring (16) is made of blockage and occasionally preserved cut blocks that were placed on top of it. It was restricted by the east Temenos wall (9) in the north. The pavement made of cut blocks without blockage transforms into the pavement of the Meeting Area (17) in the west and reaches Propylon.

7- THE ALTAR OF ARTEMIS AND THE AREA OF SACRIFICE

According to the information we have from the inscription no 100, the reconstruction of the Temple of Artemis and the erection of the goddess' statue in the naos (defined as Parthenon) of the newly-built temple turns into a festival. We do not know of the details of these celebrations, repeated every year on every sixth day of the month of Artemisium. However, we know the altar mentioned in this inscription where sacrifices were made thanks to its remains to the west of the temple. Between 1890 and 1893, in excavations conducted by Humann, only the upper layer of the foundation was unearthed. In the latest excavations, determining that there was a

layer of the lower foundation in the middle, it was unearthed anew together with its surrounding. Only this foundation and some structural members reached our day. The appearance of the altar is one of the most debated subjects on Hellenistic architecture. Different reconstruction proposals were made by researchers.



Altar restitution proposals (Kohte, Gerkan, Özgan, Hoepfner) and the final draft on the right (E. Ünal)



A piece from the snake of Asclepius (Aydin Museum)

Most probably, having a size of 15.80 x 23.10 m, the altar was a 'U'-shaped structure with a courtyard. The view that twelve Olympian gods appear on altar reliefs is espoused. It is most likely identical to 'the Altar of Twelve Gods' mentioned in the inscriptions. The reliefs, four of which are in Berlin (Hermes, Dionysus, Asclepius and Zeus or Poseidon) and three preserved in the archaeological site, composed of two pieces placed upon one another and with a height of 3.15 m passing the reliefs of the Altar of Bergama (2.05 m), depict six figures. Fragments from the reliefs depicting Zeus' hand holding a lightning bolt and his eagle, Asclepius' snake, Ares' armed body, Heracles' body covered in lionskin and his mace, and Apollo's special dress support our theory.



A relief on the use of rings (Pergamon. W. Radt), slot details and a general view of eleven slots

Eleven mortise slots where sacrificial animals were tied on the marble floor blocks in front of the west front of the altar were preserved. The twelfth slot must have been placed on the missing block on the northwestern corner. In the latest excavations, one more of these slots were unearthed on an in situ marble block further to the west on the axis of the twelfth ring. This finding made it possible for a completion proposal on how a hundred sacrificial animals could be tied in this space, which was defined by C. Çetin as an 'area of sacrifice' where sacrificial animals were bound. Rings to which sacrificial animals were tied indicate that the entrance of the altar was in the west.

7a- ELEMENTS OF THE ALTAR OF ARTEMIS

Sadly, the number of structural members found in the excavations of Texier and Humann that were or presumed to belong to the Altar of Artemis was very few. We know that Humann found a total of fifty-three structural members and plastic artifacts of twenty-eight different types. In our excavations, findings in addition to these are far from providing new information and had either been left in the excavation site or present new examples of previously known elements. All findings belonging to the altar are exhibited in the north of the sacred site under the protective roof completed in 2020.



Elements of the Altar of Artemis and exhibition

8- IONIC HONOURING MONUMENT

A foundation unearthed in the north of the altar and a base with a toichobate belonging to the monument on this foundation, three wall blocks and a free-standing pillar capital are among the most important furniture in the sacred site. Architectural elements unearthed in 2012 excavations were placed on the foundation they belong to as part of an architectural trial, together with the orthostates and wall blocks also presumed to belong to it. This honouring monument and the capital of the monument in the Agora the equivalent restitution of which we know from Humann (Humann, Abb. 171, 173) was found anew by us and placed under protection.



Piece of the capital in Humann was unearthed anew



Honouring monument temporary architectural trial and Humann's Restitution (Abb. 173)

9- TEMENOS WALLS

Where the blockage (6 Temenos pavement) covering the floor of Artemisium ends, a bossage wall composed of cut stone blocks stretches from the northeast to the southwest below the blockage level. The wall turns towards the temple in the east with an angle of approximately 30 degrees. Before where the wall ends in the west, a second wall, this time stretching from the east to the west, continues towards the west, leaning on the first wall from the north. It is assumed that these walls are Temenos walls from different periods demarcating the north of the sacred site.



A drone's view of the north Temenos Walls



Detail from the northeast Temenos Wall

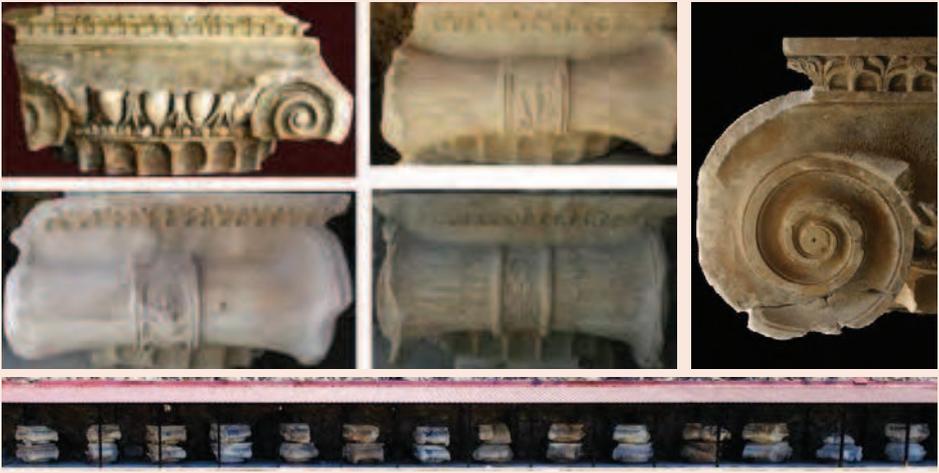
East Temenos Wall: The extension of the east wall could not be identified as it remained outside the boundaries of the excavation. The lowest layer of Temenos wall, its Euthynterie was unearthed. There is a row composed of horizontal rectangular blocks with glazed fronts on top of Euthynterie, on top of which, in turn, there are much higher, lightly bossaged and

with a chiseled surface, supported by lintel blocks. The row on top of them, two blocks of which were preserved, was composed of horizontal rectangular blocks with glazed fronts just like the second row. That the wall was even higher is understood from the prying slots on two blocks positioned on top. Thus, one of the most magnificent walls of Magnesia has been unearthed. The west end of the wall angles towards the non-blockage area where the early period foundation (16) is found as assumed. However, an architectural formation that supports our theory according to which it could be connected to a potential '4th-century Propylon' there could not be determined as it remains under blockage. What is interesting is that blocks located in the same direction but a little behind this thinly-chiseled block with a flat surface, to the vertical side of which a wide frame was opened, indicate that the wall continued towards the west.

West Temenos Wall: Although lower rows of the second wall's west end, which we assume to be an extension of the east Temenos wall belonging to later periods, was unearthed, a precise end or corner has not been completely identified. The wall is a single-sided, filled wall that fronting the south.

1c- IONIC CAPITALS

In both their construction together with the fluted upper section of the column and the variety displayed by cushion (polster) decorations on their sides, Ionic capitals perhaps form yet another 'first' for the Ionic architecture. When looking at twenty-eight capitals preserved at the archaeological site directly from a position that faces their center exactly, the sides of all columns can be seen and they have the appearance of a museum.



Examples of Ionic capitals with a detail and the protecting of the capitals (A. Yamantürk)

10- ELEMENTS OF THE ARCHAIC TEMPLE OF ARTEMIS

It is determined that underneath the remains of the Temple of Artemis that are visible today, there are remains of the older temple of Artemis, where Themistocles worshipped and about which Anacreon composed a song. The bases of this temple, made of limestone, were of the Anatolian-Ionic, that is the 'Ephesus' type and their columns had thirty-two flutes.



A drawing of the column plan in the archaic temple of Artemis (Hermann, Abb. 33) / Secondary use in the substructure / Column drums in exhibition

The number of columns on the long sides of the temple, which is assumed to have six columns on its façades, is unknown. In the excavations conducted in recent years, it has been understood that column drums belonging to this temple were used in the northwestern foundations of the Hellenistic temple. Drums with no connections to the foundation are exhibited in the area as part of the architectural arrangement. Some parts belonging to structural members of the archaic temple were also unearthed.

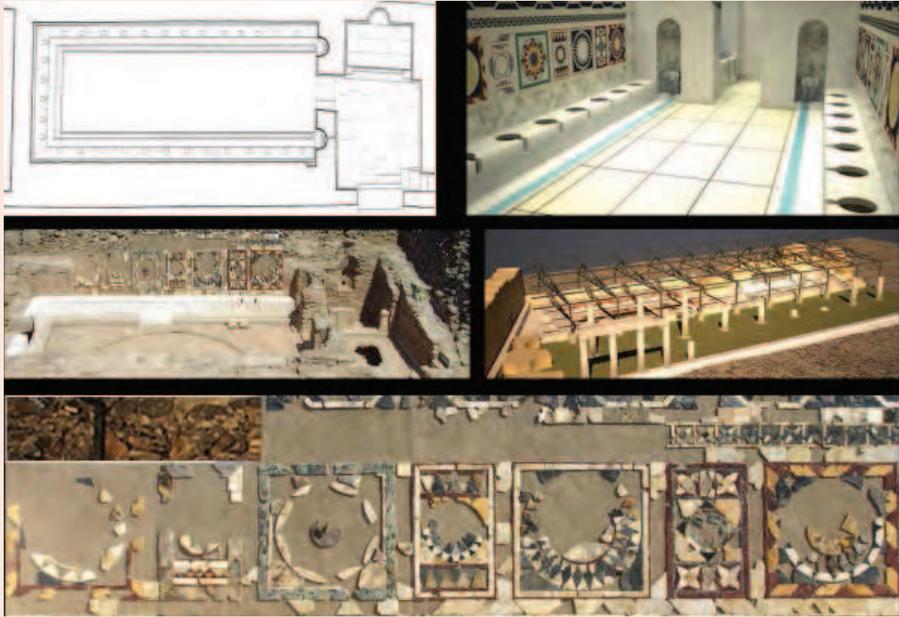
11 and 26- THE NORTH-SOUTH STOAS

One reaches the stoas in the north and south of the temple stretching in an east-west direction continuously with three steps. Stoas are naved and their façades are in the Doric order. Doric superstructure, which has a distance between column axes of 2.50 m, was employed together with Ionic syma combined with broken branches. The distance between axes in the central row in the Ionic order is twice that of the Doric order: 5.00 m. Ionic columns carried anthemions made of palmettes with necks open or covered and capitals the echinus of which was decorated with Ionic cymatium. In the Doric order, columns are Doric-fluted. In the Ionic order, instead, in the lower portion corresponding to three-five of the column, space between flutes was left filled whereas in the lower section the well-known Ionic flutes were applied. What is important is that on these columns appear the names of those who owned 'topos'. We may assume that two furniture with fountain characteristics and with oval pools, the width of which cover two naves located in the west end of stoas might be doors allowing access from the sacred site to the agora in their original use. The efforts to restore architectural elements belonging to stoas and to reerect the completed columns continue. It has been found that behind the stoas there are at least eight spaces, three in the north stoa and five in the south stoa.



The North Stoa: Superstructure Architectural Exhibition/ Echinus capital / A general view from the west and south

12- PUBLIC TOILET (LATRINE)



Plan of the Public Toilet (A. Akin) and a 3D view of it (H. Anay), Opus sectile decoration mounted on the north wall of the Public Toilet (Y. S. Şener)

On the northwest of Artemisium, while stretching towards the west, the inner protecting wall makes a sudden turn to the north and approximately 7 m later turns back to the west. It is understood that this structure unearthed where the wall angles was built before the wall, as the wall in this section was planned to incorporate this structure. The structure, which has brick walls, was placed in an east-west direction, with its back laid in the north and east on the wall. The structure, 15.85 m in length and 8.40 m in width is a public toilet (latrine) with two spaces.

Space D is located on the eastern side of the structure. It has a dimension of 5.20 x 3.34 m. It is bordered by the wall in the east and north. The entrance was from the door in the south. Furthermore, four steps just to the east of the entrance must have been used. The level the steps reach to is the floor of Artemisium's modern-day layer of fill. Its walls are covered with marble slabs and it has a quadra also made of marble. Though wallcoverings were occasionally preserved, marble coverings were, unfortunately, not found. Underneath the floor, there is a space. To the north, there is a pool with a width of 2.65 m, the front of which is covered by marble blocks. On this pool, the floor and walls of which were covered with marble slabs, there is a niche in the northern wall where, we assume, the fountain that brought water to the

pool was located. Through a door located in the middle of Space D's west wall, it is connected to the space with public toilets.

Space D's north wall reclines on the Inner Protecting Wall and has a length of 13.55 m and an inside width of 7.28 m. On the east front, there are two fountains located on both sides of the door. In front of these fountains, there is a clean water channel made up of marble blocks stretching to the west through north and south long walls and joining in the west end by turning towards each other, which is the most palpable proof of the structure being a toilet. There are a 0.50 m wide sewer between the channels and the walls. The sewer begins between the southeast fountain and south long wall and deepening, first reaches the southwest corner and then, further deepening in the southwest short side, reaches the northwest corner. Turning east there, it continues through the north long wall while further deepening, and reaches the outside through a channel to the north of the northeast fountain. This channel reaching outside the structure was most likely used in carrying waste to Lethaeus.



Public Toilet: With opus sectile decoration mounted on its north wall and its cover

On the wall-faces of the north, south, and west walls, in places corresponding to the sewer below, there are consoles placed with equal spacing. These are the consoles that carry sitting blocks with holes made of marbles, placed on the consoles from end to end. During excavations, no parts belonging to these sitting blocks were found. Based on other examples, the restoration of the latrine was realised in the north long side where the channels are preserved and the west short line. The production of a single newly-cast block for freshwater channels to be placed to their positions

again in the north and west sides and of all blocks for toilet sitting blocks and front covering blocks was necessary. As sitting blocks could not be found, based on the distance between footsteps near freshwater channels, it is understood that 32 people could use the toilet together.

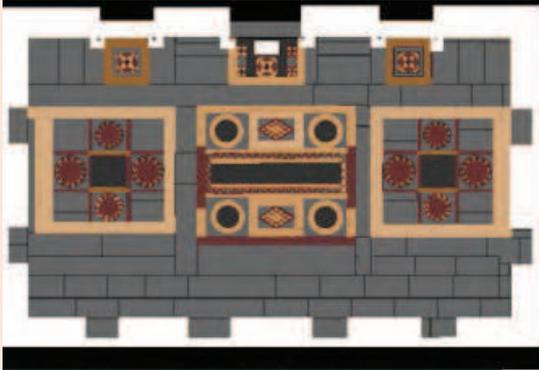
Those who used the toilet sat side by side here, relieving themselves and talking and discussing at the same time. Freshwater coming from the fountains would pass through marble channels before individuals sitting in the toilets, with those who needed to relieve themselves cleaning with this water and using fragrances, oils and scents there. As they were the places closest to clean water or where it could be reached most quickly, spots nearest to the fountains were most used. This is understood from the fact that their footrests near the clean water channels are much more eroded in comparison with other spots.

That the toilet floor in the middle of freshwater channels was covered by marble slabs is clearly understood from the marks left on the mortar on the floor. From hundreds of pieces belonging to it found in the sewer, it is found that the walls of latrine were decorated with opus sectile decoration. Nails preserved on the wall form another proof of this. With studies that began following the partial restoration of the toilet in 1995 and 1996, which was excavated in 1993 and 1994, the opus sectile decoration was erected on panels and mounted on its original place by Y. S. Şener and his team. It was placed under a protective cover together with the library, to which we will turn below.

13- LIBRARY

The library is located on the northwest corner of the sacred site of Artemis. To its south there is stoa, to its west there is the rear wall of the agora, and to its east, there is the latrine and between these space not identified yet. Its wide façade facing south and three entrances located there, podiums on other three inner protecting walls and galleries standing over them displaying a niched façade architecture and opus sectile decoration on the floor and podiums, in addition to comparisons with other examples, prove that this space was a library. Though the question of whether it had a corridor specific to libraries (Peristasis) outside its north, east and west walls has not been answered definitively yet, it must be said that this is extremely likely to be the case. Presentation of the structural members belonging to the internal architecture of the library as an architectural trial according to the latest reconstruction results was partially realised after the structure was covered on top.

Considering where the elements belonged to, it was decided to conduct the trial on the southwest corner and for this, some missing podium crown blocks and architraves were reproduced. As columns, bases and capitals belonging to the



Opus sectile decoration plan of the library and a 3D view of the northwest corner (M. Ulutaş) and views on details



Opus sectile decoration plan of the library floor and a 3D view of the northwest corner (M. Ulutaş)



structure have not yet been found, for now, it was opted to enhance the visibility by raising superstructures to be carried by these elements on podium bases ever slightly. In this architectural trial, a new method was applied and on the façades of the newly-produced architectural blocks, enlarged pictures of an original element of the same type on a 1/1 scale were used. Thus, the ‘concrete’ appearance of the newly-produced element was eliminated and the structure obtained a more complete appearance. The reparation of the opus sectile decoration is ongoing.

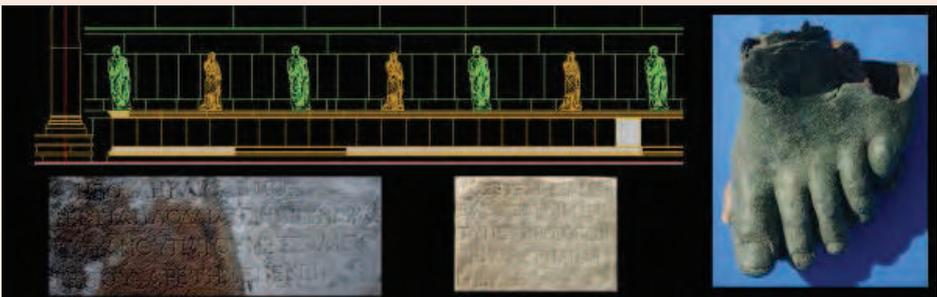
14- A STRUCTURE MADE OF SPOLIA



A drone’s view of the structure made of spolia

It is the most comprehensive remains to present the latest use of the site. In its irregular plan, four spaces were identified. It might have been used as a workshop. Though its west end has not been identified precisely, it is found that the structure has five spaces, three in the north and two in the west, angling in the southwest. South and east spaces were connected by a wall that did not angle and that began on their outer corners. This space has the characteristics of a courtyard, at the center of which there are pavement remains.

15- 1. RHOIMATALKES’ BASE



A view of the monument on which at least seven bronze statues were erected (E. Erdem, M. Uçar) and a part of a bronze foot (Aydın Archaeology Museum)

In the sacred site, as movable furniture, there are podiums built on the foundations in addition to the cylindrical and prismatic statue base. The largest of these is in the north of Propylon. It is the podium of a monument carrying bronze statues



The view of the podium with brick completion following the mounting of the inscriptions

of Rhoimatalkes I, the King of Thrace and his entourage, the names of which are mentioned in the inscriptions in orthostates. A few lead fillings belonging to bronze statues were preserved in situ. A section where the metatarsus and fingers of a bronze foot of another statue are preserved was delivered to Aydın Archaeology Museum.

16- SACRED SPRING, BAITYLOS AND AN EARLY PERIOD FOUNDATION



Sacred Spring: Drone, an overview and the plan (Ö. Özeke)

Sacred Spring: One of the findings possibly pointing to the sacredness of space prior to Artemis was unearthed in the largest space without pavement. At the center of where the area of sacrifice ends in the west, it is seen that limestone blockage turns into foundations of steps descending towards the west on the same axis as the temple and the altar. Two of the marble staircase blocks on the steps were preserved. Assuming that the pipe carrying freshwater that ends on an upper layer without reaching the staircase was put into operation following the depletion of a sacred spring reached by descending through this staircase, this space was interpreted and defined as a sacred spring.

Baitylos: Perhaps it signifies the earliest worship in Artemisium. It must not be inaccurate to stipulate that the upper surface of a large rock furnished with block stones around was a menhir cut upon losing its function and that with it the mother goddess Magna Mater and Dindymene were worshipped. Though we assume that the rock may have been refined following the arrival of the cult of Artemis, it's being

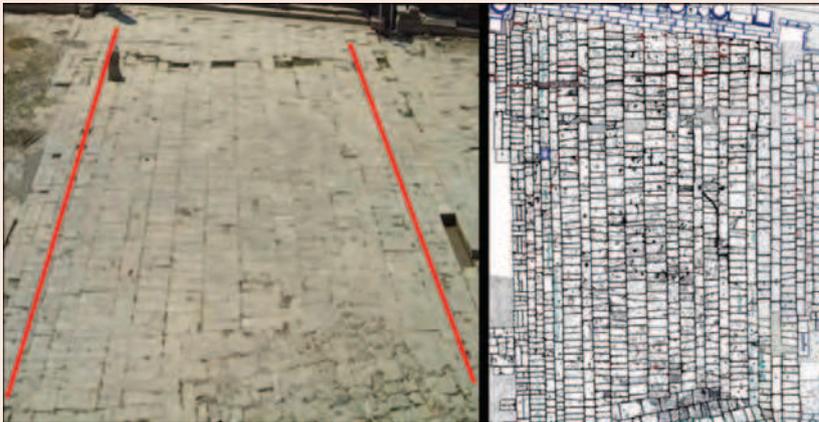


An early period foundation (left) and Baitylos (right) the ‘Sacred Spring’ and a drone’s view in the middle

in the same direction as the Hellenistic temple of Artemis and the cult statue and its being uncovered confirm the connection it has to the early cult.

Early Period foundation: It is a foundation composed of three undressed limestones in an east-west direction. Its character has not been identified and the studies have not been completed. This foundation acquired further importance following the unearthing of the earliest ceramic piece of the sacred site at the same level.

17- MEETING AREA



A drone’s view of the meeting area, locations of inscriptions (red) and a drawing of the area

It is seen that as the area of sacrifice ends, the limestone blocks of the blockage on both sides of the steps are replaced by a new pavement composed of marble blocks sitting on only a layer of sand. Contrary to the irregularity of the blockage blocks, here, marble blocks are in very orderly rows. The pavement stretching vertically to the temple and altar’s front until this area suddenly deviates from the direction of east-west and turns towards Propylon. The place where the axis difference emerges between the axes of the temple and Propylon known since the plans of Humann has thus been definitively revealed. It might be said that this deviation stems from the

rectification of the directional difference with Artemisium that emerged during the planning of the new city. Perhaps the boundaries of the old Artemisium reaching the sacred spring steps in the middle were furnished here with blocks on sand in parallel with the old direction, in a way incorporating both sides of the steps and beyond, and then rows were deviated from the east-west direction and directed towards Propylon. Thus, space between the sacrifice area that ends with the sacred spring and Propylon gained the character of a Meeting Area. That it was marked with a special floor pavement composed of marble blocks as well as the inscriptions on delimitating blocks on its both sides prove this character. For example, names of associations on gods such as 'Lovers of Artemis', 'Lovers of Zeus', 'Lovers of Dionysus', names such as 'the Youth', 'Women' and 'Musicians' and 'topos' location inscriptions indicating where these religious or social associations and groups were to stand are some of these.



Three examples selected from inscriptions on both sides

These inscriptions indicate the places where individuals belonging to groups, associations or similar communities that would join the aforementioned 'Isiteria' or other festivals were to stand before the ceremonies. As understood from these inscriptions, those who were to join the ceremony after the

offering of sacrifices in the altar of Artemis gathered here in places dedicated to their groups or associations. The procession would begin here, proceed towards the temple of Zeus in the Agora by passing through Propylon and then ceremonies there would be performed. Until the ceremony began, groups had to remain in these indicated spots dedicated to them.

18- ALTAR WITH RELIEFS



Views of the four sides of the altar bearing reliefs.

Most probably, at the beginning of ceremonies, a plaster offering was performed in the altar found in situ on blocks demarcating the southern border of the meeting area. On all four façades of this altar, which has the form of a rectangular prism and is defined as a 'house-type', there are reliefs. These depict a hump-backed bull and a female deer, which are very important for Magnesia, a garland hung between two torches, a lizard and a water bird. Besides, on all four façades, there are garlands hung on deer heads on the corners and in the middle, there is one head of Medusa in each figure.

19- IONIC HONOURING COLUMN

Approaching Propylon to enter the agora, there is an offering column right to its south. This column, which has an Attic base, has been re-erected with its three drums. The Ionic capital belonging to the column has also been found.

20- EXEDRAE AND SCULPTURE BASES



One of the exedrae

To the south of the offering column, there are podiums and exedrae side by side. Here, there are three podiums with rectangular plans placed side by side standing on bases and two exedrae in between. The exedrae, which end with lion feet in front, are 6.60 m in length

and 2.20 m (exedra I) in width, whereas podiums are 7 m in length. Following the last podium in the south, we reach an area that might be a pool, as read from the mortar marks left on the stylobate.

21- CONSOLLED INSCRIPTION



A 3D view of the consolated inscription (A. Barış)

As the inscription ends with a console on top it has been called thus. Its inscription was poorly preserved. Slots on top show that it carried a statue.

22- INSCRIPTION'S MONUMENT (Sponsors' Inscription)

This inscription, which was found broken right next to its base to the north of the South Bases' Stylobate, has great importance for Magnesia and especially the Temple of Artemis. It has a height of 3.12 m. It is inscribed on both sides. Only the inscription on one side could be read. It includes a list in which the names of individuals who sponsored the construction of columns and similar works, as well as the amount of contribution they made. It has

been discussed under the section on the Temple of Artemis.

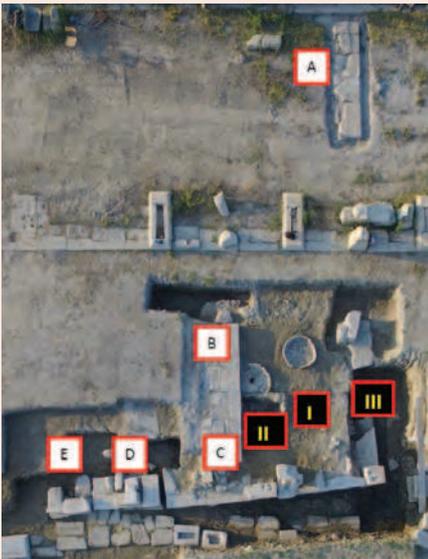
23- SEWER



The southern half of the sewer

The observable position of a sewer crossing Artemisium and cutting it in almost two halves on the northeast-southwest direction is between the west Temenos wall (9) and south stylobates base (25). Its beginning and endpoints are unknown. Most likely it was used in gathering the wastewater of fountains in the south with additional channels to the stream in the north and also in transferring the water that filled the area outside. That it angles oddly when turning south while passing underneath the meeting area upon proceeding towards the southwest brings forward the possibility that this was a channel that symbolised 'meander' and also served ritually. An approximate dating is possible with its passing under the meeting area.

24- LIMESTONE PODIUMS AND SCULPTURE BASES



Limestone podiums and sculpture bases

There are two foundations in parallel with each other and on the same axis as the columns of the stoa, one between the base of Stylobates (A) the other to the north of the base of Stylobates (B), in an east-west direction. These foundations are very important in that they are positioned right under the floor of Artemisium. Under the foundation B, there are three further podiums (C, D, E), on a different axis, facing north and getting smaller towards the east. In the podium C, there are three libation pools, one with a rectangular (a) and the other two a circular plan (b, c). The rectangular one (a) had its sides raised with roof tiles. The circular ones were furnished with stone outside and brick inside. Three blocks above the floor level with only their corners visible and later unearthed are also

part of this group and are concave front podium blocks (PB I-III).

Three of these are concave limestone blocks of an equal height with refined surfaces on top and bottom, above which there are mortise slots and which give the impression that they belong to an exedra. As they are right below the floor and composed of limestone, these three blocks must most probably belong to one of the podiums and be remnants of a period preceding the currently-visible structuring of Artemisium.

The inscription on one of these blocks' façade shows that such a possibility should be kept in view. One of the two names in the inscription, Thrasymedes son of Athenaeus, is particularly noteworthy. That he might have a relation to Thrasymedes the sculptor known to be from Paros does not seem a distant possibility. We learn from Pausanias that Thrasymedes built the golden and ivory statue of the temple of Asclepius in Epidaurus and he was a favorite sculptor of Phidias (Paus. 2.27.1–2; SEG15.208; see IG IV2 I 198). However, according to an inscription found in Epidaurus, the temple dates back to the 4th century and therefore there can be no connection between Thrasymedes and Phidias. These assessments bring forward the possibility that Thrasymedes the sculptor both made the statue of Asclepius in Epidaurus and renovated the wooden statue of Artemis in Magnesia, which must be an acrolith. If this is the case, that his statue was erected is also quite natural. The identification of the woman mentioned in the inscription can clarify this issue.



Limestone podiums and sculpture bases

25-STYLOBATE FOR BASES

The stylobate in front of the stoas of Artemisium and in parallel with them, in an east-west direction, composed of two blocks each side by side and also seen in the plan of Humann, has been preserved to the temple's front façade axis. On stylobate, there are thin, long bases with 5 m axis distance from one another, on the same axis as stoa's Ionic columns and placed vertically to them in a north-south direction. It is seen that prismatic bases belong to the original planning and then cylindrical bases on the same axis as Doric columns were added to them. Most bases were unearthed in situ. It is understood that they carried inscriptions or reliefs, whereas the cylindrical ones perhaps carried statues. Stylobate has been called thus due to the bases on it.



Three base types used on stylobate

26- THE SOUTH STOA



In the south of the sacred site, there is an identical stoa to the one in the north (11), the characteristics of which you have read above. Theories according to which the south stoa was more important as its columns had many more topos lists are backed by details that you will see below. In the latest studies, two further columns with topos inscriptions belonging to the south stoa have been unearthed. The efforts to restore architectural elements belonging to stoas and to reerect the completed columns continue.

One of the columns of the south stoa bearing topos names

27- SPACES BEHIND THE STOA

Spaces behind the south stoa are Triclinium, Heroa and the Hall of the Emperors.



Triclinium, Heroa, the Hall of the Emperors and South Propylon (?) (A. Yamantürk)

27A- TRICLINIUM (1. 2. Spaces)

Inscription on the stylobate of triclinium

The identification of this space, unearthed in the excavations by the Germans, can be conducted through the inscription on its stylobate and it is understood to belong to 'Acrobats', meaning the temple personnel. It is a narrow, long space. It connects to stoa with an eight-columned entrance

which has antae on its both ends. Internally, perhaps at a later time, it was separated into four sections with brick walls. This space connects to the second space with an entrance composed of bricks, apsidal in appearance. While the stoa's rear wall continues to the east the second space's rear wall ends in the west like an anta's end. Studies in this space are not concluded yet. The stoa wall of the second space continues towards the east. Here three important spaces (3-5) are located, with their depth in a north-south direction and with their walls in a north-south direction, the length of which overpass the known south rear walls of the stoa in the south.

27B- PAUSANIAS HEROON (3. Space)

Heroon plan and drone and the conditions of the seven statues when found

The third space has a square plan. With the widening of the stoa's rear wall towards the south, a space with more depth was obtained. In the center of its north front, it has a door and in front of the south wall it has a marble-covered high podium and the podium ends before reaching the southeast corner. Orthostates on its walls are also covered with marble. Space's floor was most likely raised by furnishing three rows of brick, which was unoriginal. The original floor has not been identified. In front of the east wall, there is a base on the front façade of which an inscription is mortared. Another block on the floor, the inscription of which can be discerned, was unearthed near the southwest corner.

After a dressed woman statue found here in 2016, the unearthing of six more statues in full or as torsos in 2018 excavations demonstrates the importance of this space. Five of the statues depict women, one a man, while another one is a statue depicting a dressed individual's body below his/her waist. The condition of the statues when found, their proximity to the surface, rear wall, and podium and that one was even found on rather than in front of the podium are the first indicators in casting doubt on the idea that these statues belong to this space. That on the statues there is a lower filling of clinker whereas under them there is a high and intense filling of clinker further intensifies the suspicion that they are not in situ. The non-inscribed base of one of them was found on the podium.



The seven statues found in Heroon

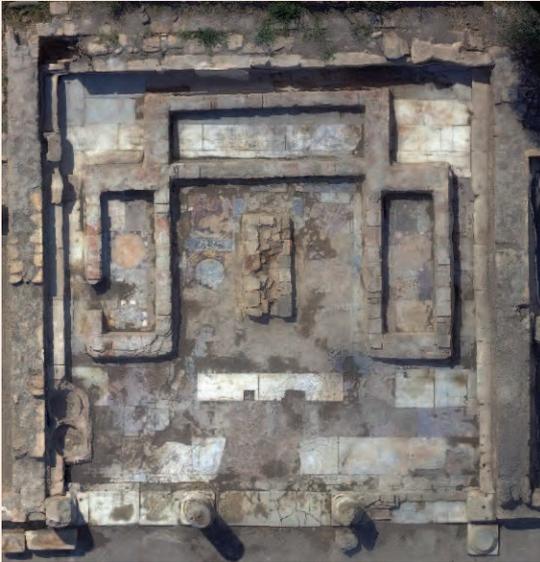
Though their condition when found awakens suspicion that the statues belong to this space, an assessment based on the accuracy of such an assumption will be limited to being directed towards defining the statues typologically. When the other possibility is assumed, that is, that the statues being found in this space is compelling evidence, it seems the following interpretations may emerge. It is known that spaces with this type of plan and furnishing belong to heroised, immortalised individuals. Therefore, Pausanias, son of Euphemus the Neocoron of Artemis Leucophryene, whose name is inscribed in the statue base inside this space must be the owner of the Heroon and the statue of a naked man must be Heros himself. As for other statues, the statue of a woman holding a spear at her hand raised to her right side, which is the longest statue here and the base of which was found on the podium, and which also has the same posture as the fresco of Artemis that we will see below in Cryptoporticus (32A), depicts Artemis, to whom the sacred site is dedicated. We can define other statues depicting dressed women as members of the Euphemus/Pausanias' family, as an example of which we will see below in Heroa (33B) Four of these statues are exhibited in Aydın Archaeology Museum.

27C- HALL OF THE FLAVIAN EMPERORS (4. Space)



Hall of the Emperors drone, façade and plan

To the east of this space, there is the fourth space which is deeper than it. Its entrance has a templum in antis plan. It is a space the floor of which is covered with opus sectile decoration and its walls and podium orthostates covered with marble. One of its most important characteristics is that along its two sidewalls to the west and east benches were employed. Two pithoses placed side by side after the unearthing of sitting blocks in the northeast of space must point to a later period. Just as in the previous one, in the south of this space too there is a podium built in front of the original rear wall.

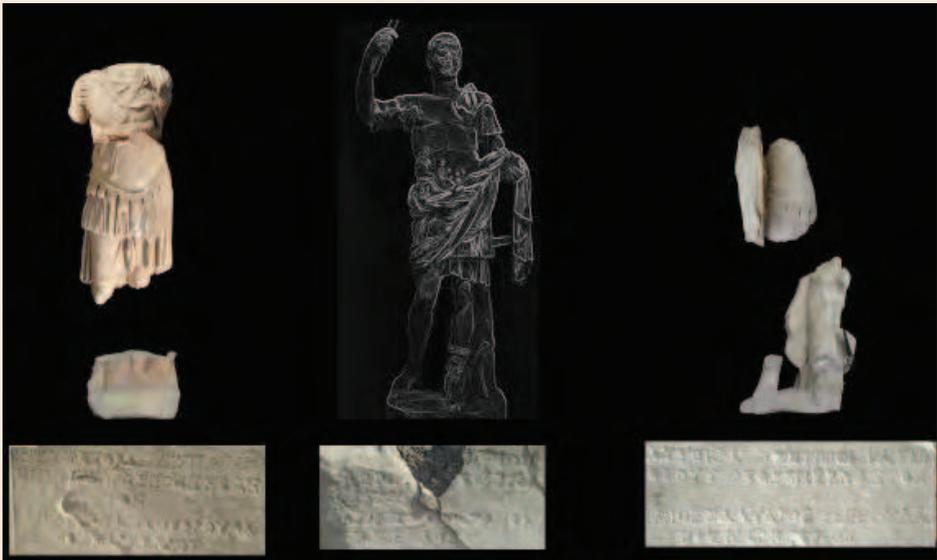


Hall of the Flavian Emperors

In this space, there are three units with rectangular plans, which are understood to be built at a later stage as they were built from brick on top of the opus sectile without regard for it. The one in the middle was placed close to and in parallel with the podium. The other two joined it on its northern corners and were placed in parallel with the sidewalls, on the direction of north and south. In the middle of these three, there is a unit that is in parallel with those on the sides and might be described as a brick altar, which also has a rectangular plan.

In this case, it is understood that this space was first an opus sectile-furnished meeting area where the sitting blocks on the sides were perhaps also found at the back. In the second stage, a podium in front of the rear wall and a triclinium with three units, the purpose of which has not yet been understood, must have been added.

Pieces of broken statues found in front of the podium in two groups, on which names are inscribed, show that the most accurate option is to define the middle space as 'the Flavians Hall' and that this was perhaps the most important space in the sacred site. On three inscriptions located on the podium's façades, the names of three Roman emperors are inscribed: Vespasian, Domitian and Titus. It is seen that the name on the inscription in the middle was erased. This means that the erasure took place after Domitian's damnatio memoriae. That his statue has not been found should, therefore, be regarded as natural considering this, whereas its location in the center proves that space was built in his honour.



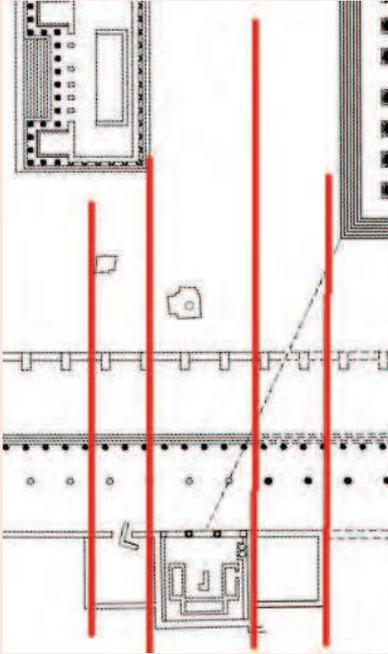
Hall of the Emperors and parts from two emperor statues found in it (Vespasian on the left, Titus on the right) Domitian in the middle, whose name was erased and whose statue was destroyed

27D- MARCELLUS HEROON (5. Space)

The fifth space has the same dimension and depth as the third space. Its rear wall is on the same axis as the rear wall of the third space. Another similarity is that in front of the rear wall of this space as well, there is a podium. In it, just as the fourth space, walls put up at a later time with mixed materials belonging to later periods were unearthed.

Just as in the two previous spaces, in this space too statues or statue parts were not found, though the podium in the back shows here too there were statues. While a limited number of bronze statue pieces support this theory, the possibility of

the statues' being bronze increases the importance of space. As a result of these interpretations, we are led to bring forward the theory that the fifth space might be a Heroon as well and the person heroised here was perhaps the person who had the emperor statues and the first Heroon built. The statues of the Heroon built for this individual being bronze should come as no surprise. Under all three emperor names, there is a common name inscribed: GAIUS CLAUDIUS AURELIANUS MARCELLUS.



The position of the Hall of the Emperors vis-à-vis the west front of the temple and the altar

Therefore, after two spaces of Triclinium, three spaces, the one in the middle being deeper and the ones on the size of the same size and which all pass the stoa rear wall towards the south, have been unearthed. All three of these spaces connect to the south stoa with openings of differing types located in their middle parts. Another common feature of the three is that they have one podium each in front of the south wall.

This complex of three located almost at the center of Artemisium's south stoa begins in the east with the west axis of the temple on the north-south direction and ends in the same axis as the center of the altar. The location of the complex with three spaces, which are understood to have a structural and functional unity, targeting the area between the temple and the altar, and also both their dimensions, their furnishings and the statues they contain, most importantly of emperors, emphasise the importance of this complex of three for Artemisium. These findings can be interpreted

perhaps in this way: these spaces were the starting point of ceremonies during Artemis festivals attended by temple personnel such as Acrobats leaving their own spaces, the temple warden, representatives of the heroised people and perhaps, if not the emperor, then the notables of the city.

We have mentioned above that the temple of Artemis had multiple construction stages and, based on the 'Sponsors' inscription (22), that the second stage occurred in the 1st century AD. The findings of spaces about which we did not know anything about and especially of emperor statues have provided important contributions in confirming our theory.

28- INNER PROTECTING WALL

Those who come from the direction of Ortaklar pass through the section of the wall destroyed during the German Excavations (1891-1893) for building the road and proceed towards Söke. The wall surrounds the east, north and west of the sacred site of Artemis. The middle of the section near the Agora was destroyed by the decision of Humann to reveal Propylon. Its parts located on both sides of Propylon are inclined to the west to an incredible degree and are in danger of demolition.

The inner protecting wall used a part of the west short wall and the south long wall of the Market Basilica in the southwest after using the boundaries of Artemisium in the north, and west and turned east from the 'Odeon'. It is not known whether the wall of another structure between the 'Odeon' and 'Lethaeus Gymnasium Public Bath complex' in the west was used. It is difficult to answer the question of whether the axis the wall follows in the east is the eastern border of Artemisium or the original city wall. It is seen in Humann's plan that one gate of the wall was at the entrance of the modern-day Tekin neighborhood. The opening through which the road leading to the Theatron, the theatre, and the stadium gymnasium in the south, found on the same plan, was not a gate, as understood from the excavations conducted there (39 Hypocausten structure).

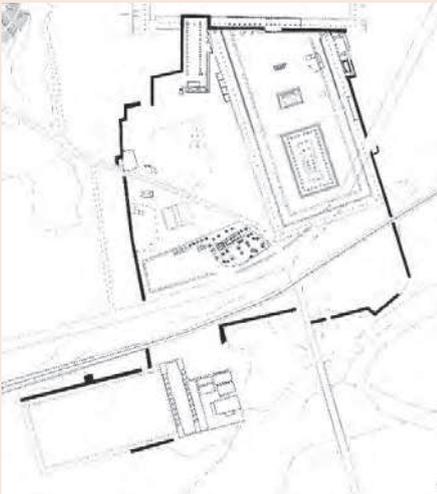


Views from the inner protecting wall

It is seen again on Humann's plan that for the road to Söke a wall in the south was destroyed as well and that in the north, near the street, the wall had a tower. As for the external covering of the inner protecting wall, blocks of the city wall's section in the plains were used. Inside of the covering was filled with an extremely hard mortar created from materials such as broken rocks or bricks.

The limestone blocks of the wall, which are 2-3 m thick, are 40-50 cms in height and were bordered by a frame of 5-6 cms in height. Their lengths range between 1.5 and 2 meters. Lintel blocks have a width of approximately 30 cms. Capitals and column

drums belonging to the agora was used as filling material in the structure, a fact attested by the pierced northern half of the wall facing the agora. The use of spolia attracts attention on both sides of Propylon. One of the most interesting aspects of the inner protecting wall is the slots of 4 meters in height that had a dimension of 50x50 cms on the inner side of the north wall, placed vertically at intervals of approximately 5 meters. It is understood from the bricks partially preserved inside these slots that these slots belonged to the plasters made of brick supporting the north wall of Artemisium, and with the fall of the Artemisium wall and the brick's removal, the insides of the plasters attained this appearance. Contrary to the theory that the inner protecting wall was built during the Byzantine period to protect the city from the Persians, M. Büyükkolancı advanced the thesis that the wall was built in the third quarter of the 3rd century AD against the Galatian threat.



Inner protecting wall (M. Yılmaz)



Evidence showing that the entrance of Propylon was closed by filling in a hurry

29- AGORA EAST/ARTEMISIUM WALL

While passing the western border of Artemisium, the inner protecting wall used both the east wall of the Agora and the west wall of Artemisium. Blocks belonging to the east wall row of the east wall of the Agora's east stoa became visible due to the demolition of the inner protecting wall to the south of the Propylon and the offering column. (20- EXEDRAE AND STATUE BASES) Five wall blocks side by side, composed of maroon-coloured blocks differently from the others, must perhaps indicate a special section within the agora.

On the lower portion of the south half of Artemisium's west wall's east front, there are frescoes. Frescoes can be seen quite clearly between the pool-like part to their



Maroon blocks in the east wall of the Agora

evidence suggesting a similar existence in the west. From the panels preserved, it is understood that this wall was later covered with marble.



Fresco texture on the façade of the east wall

stylobate-like appearance continued through the entirety of the area. The cylindrical base unearthed above these remains in its place. On top of the base which has an Attic profile below and an ending profile on top composed of an architrave, a row of dentils and frieze, there are mortises visible, on which figures stood.

ORTHOSTATE WITH LIONSHEAD



Orthostates with Lionshead

As you complete the Artemisium tour, the architectural elements and inscriptions displayed in the first space of the Triclinium will attract your attention. One of the most interesting of these is these orthostates, which we believe belongs to a heroon there since it was found among the bushes on the stadium road. You can imagine that this architectural element, which has a concave profile and has a crown on its heel, was produced in quantity to turn a circle-planned structure. In the middle of each one, a lion head like this one and a garland made from fruits symbolizing fertility complete the composition. Judging by the gem in the mouth of the lion, we can think that this immortalized sportsman must have been a very strong athlete who brought the lion to its knees.





II. TOUR: AGORA - STADIUM TOUR



30- PROPYLON (MONUMENTAL ENTRANCE)

31- THE SACRED AGORA

32- STOAS

32A- CRYPTOPORTICUS

33- THE AGORA SQUARE

33A- THE TEMPLE OF ZEUS SOSIPOLIS

33B- HEROA

34- THE STATE AGORA AND THE COUNCIL BUILDINGS

Please turn towards the entrance unit and follow the vehicle or pedestrian path.

35- THE GYMNASIUM – THERMEN COMPLEX (STADIUM GYMNASIUM)

35A- A STRUCTURE WITH TWO FREESTANDING PILLARS

36- THE STADIUM

30- PROPYLON (MONUMENTAL ENTRANCE)



German excavations 1893 (FA-Mag09-0032) / The beginning of excavations / A 3D animation of Propylon (M. Ulutaş) / A view of the eastern façade / Positioning of the current elements (G. Kökdemir)

The sacred gate that unites the Agora with the sacred site of Artemis is in the Ionic order. The structure with two façades was placed between Artemisium and the Sacred Agora by dividing the east stoa of the agora. It is composed of three rows of Ionic columns and freestanding pillars bordering these. The façades have four columns each whereas the central row has two columns. It has two naves, ten columns, six pillars and five transoms. The distance between column axes in the central row (3.57 meters) is wider than that of the side columns (2.50 meters). The column bases are of the Attic-Ionic type. Lower drums of the columns were only marked, not carved. From both in situ findings and the pieces discovered during the excavations, it is understood that door frames were placed between the columns of the eastern side.

After being unearthed between 1891 and 1893, it was buried underground once more. It was unearthed anew in excavations between 1993 and 1999. Between 1998 and 2005, preliminary studies on the restoration of the structure's architectural elements and its re-erection were conducted. A column of the west façade has been re-erected as a whole with no need for any completion and with its original drums. Therefore, after the Temple of Zeus, the column height of another structure in Magnesia is 7.974 meters, base, and capital included. Upper drums of the two other columns were

completed and placed on their places. Of the northwest foot, no blocks were found except for in situ base, while the southwest foot was re-erected with one block missing. The most important property of this foot is that it joins the doric half-column plaster that provides access to stoa. Differently from Humann's plan, here, half-column plaster, which sits on the same floor as the foot, penetrates the profile of the foot's Attic base.



Doric half-column plaster

31- THE SACRED AGORA



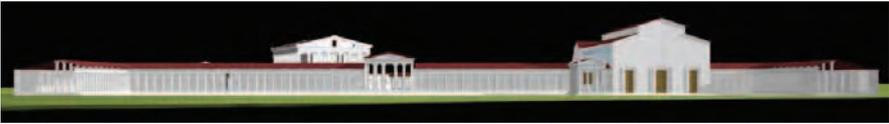
The Agora. Plan (C. Humann / A. Kirchner) and a drone's view of its boundaries underground

From Artemisium, the Agora is entered by passing through Propylon. It was excavated in sections between 1891-1893 and it was buried under a mile layer of 3 meters in the intervening time. Excavations initiated in the agora in 2000 cannot be completed due to this high filling. Even today, the north of the channel, which transfers the rainwater coming from the hills to Gümüşçay by passing through the center of the Agora's west side towards the northeast corner, is still non-expropriated private property.

The measurements of the Agora between the rear walls are given by Humann as 125.70 meters to the north, 120.90 meters to the south, 214.80 meters to the east and 214.66 meters to the west. Except for a small narrowing in its south, the structure forms a regular rectangle and is in north-south and east-west direction. This structure with 414 columns had walls reaching 700 m in length and covered a space of 26.000 m² surrounded by the stoas. The Agora had only three gateways. One of these was Propylon and the other were gates of nine meters width each located to the south of the east and west stoas.

32- STOAS

Stoas in the Doric order surround the Agora square on four sides. Two-naved stoas, indicated to have three steps by Humann, are entered from the square via two steps. It is planned in a way to correspond one Ionic column in the central row to the axis of one Doric column out of two, placed outside at intervals of 2.50 meters. Column rows of the Agora stoas are on the same axis as the west and central column rows of Propylon. Propylon cuts the east stoa into two halves right through its middle. On two sides of the Ionic west façade of Propylon, the Agora's eastern Doric stoas begin. In the front, a row of Doric columns after freestanding pillars and in the middle, a row of Ionic columns after freestanding pillars on the sides of Propylon continue on both sides, not undergoing any changes this time. The extension on both sides of the east façade of Propylon is this time the rear wall of the stoas. As this wall remains under the Inner Protecting Wall today, it can only be seen in the direction of Artemisium with its western façade that we mentioned above.



The view of the east stoa from the west, the Market Basilica on the right (K. Karabağ)



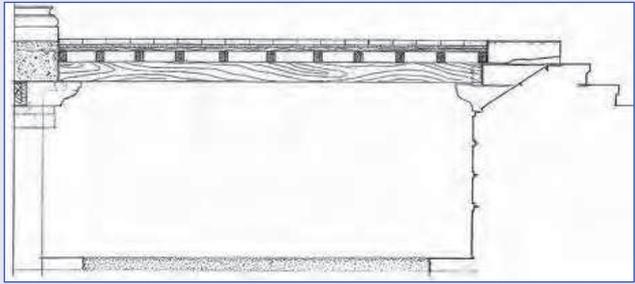
The east stoa columns after restoration

Excavation and restorations started in 1995 in the east stoa have provided us with new information. Fourteen Doric columns to the south of Propylon and five to its south were unearthed and between 2000 and 2005, Doric columns were re-erected in their original places. It is understood that as of the superstructure, only blocks of geison syma were preserved.

Behind the west and north stoas, there were spaces used for various purposes and that had one window each facing the outside. There was no row of spaces behind

the east stoa on the side of Artemisium and it ended with a wall. The south stoa had access to two streets. Between the streets, there as a cult structure belonging to Hestia, accessed from the same stoa, a Prytaneum and a library. It was detected that there was a fountain in the southwestern entrance.

32A- CRYPTOPORTICUS



The western nave of the east stoa (from the north) / An east-west section (N. Özgönül) / A piece of wood / Culverts (from the east)

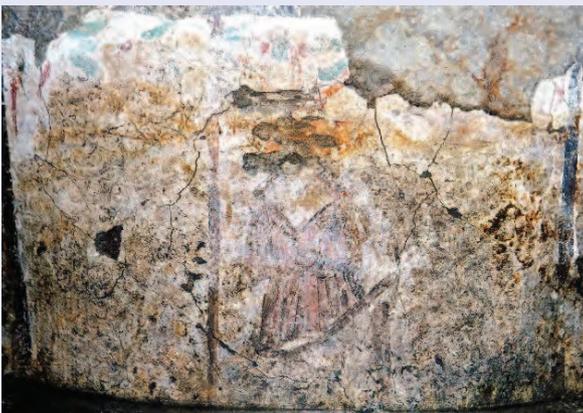
A previously unknown characteristic of the east stoa was revealed in 2001. Culverts located on the front façades of the east stoa's stylobate blocks and placed in the middle of two Doric columns, widening while inclining towards the inside, led to the conclusion that there are spaces under the stoa. As a result of the excavations of the probing type, findings showing that there was a cellar (cryptoporticus) under the stoas were discovered. These culverts ensured the illumination and ventilation of the cryptoporticus. On both sides of the culverts, there were consoles the length of which covered the distance between two culverts. Ionic columns belonging to the central row of the stoa were carried by double half-column freestanding pillars. Thus the culverted-section of the west half of the cellar, under the Doric and Ionic columns, has been found. Thanks to the piece of wood found on the cellar's floor, it was proven that the consoles of the double half-column freestanding pillars and the north culvert wall served as a bed on which pieces of wood to form the ceiling of the cellar would be slotted. Below the central row of columns, there was first an Attic

base with a circular plinth, and below this, respectively, there were the following: a middle block, a long beam console and a double half column-rectangular pillar bearing those were uncovered. These findings clearly show that the sacred agora was a two-storey structure and the floor downstairs was a cryptoporticus, that is a closed cellar, and that its ceiling or the ground floor's floor was constructed of beams, floorboards, fine gravel and bricks.



Cryptoporticus. The load-bearing system of the central row of columns (views from the north and west): Consoles on which there are beams positioned in a north-south direction on top of a double half-column freestanding pillar, on which, in turn, beams positioned in an east-west direction are located. Prismatic block, space between the ceiling and floor materials. Circular plinth, Attic base and column

On the façade of one of the double half-columns facing the west, a band of green leaves and redbuds on top and below it, a woman figure on the west façade facing



Fresco of Artemis on the east façade / Equivalent substructure below the south freestanding pillar of Propylon

the cellar, depicted with painting, that we think depicts goddess Artemis is located inside a black frame that has a dimension of 54.5 x 54.5 cms. If this female figure is Artemis, that means we see her on her chariot drawn by deers, with her spear in her hand. These findings have clearly shown that one could not doubt that in addition to the thirty-six double half-column freestanding pillars of the cryptoporticus in the



Agora's east stoa, its rear wall was also decorated with frescoes. Excavations under the freestanding pillar of Propylon have proven this, even if the frescoes found were very poorly preserved. We do not have enough data as of now to make any interpretations on eighty-five double half-column freestanding pillars and rear walls of the other three stoas. It should not be doubted that once the area is cleared of the ground and floodwaters and excavations continue, a large collection of paintings will be unearthed. These important findings once more emphasise the quality of being a sacred area that the agora has beyond being a mere 'marketplace'.

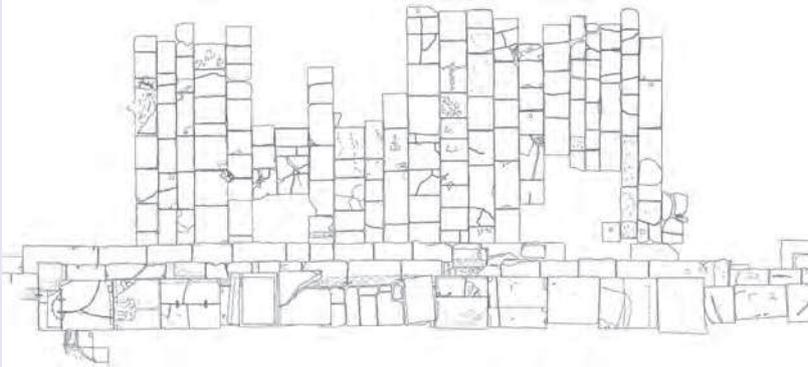
33- THE AGORA SQUARE



Marble furnishing of the Agora square

After passing by Propylon, one descends to a square surrounded by stoas on its four sides via two steps. The German excavations in this area, which we assume to have a purpose most related to religious ceremonies, were limited to probing only and the probes were filled, by themselves or purposefully, in the intervening time. Therefore, our data about this area is limited. That the whole area was covered with marble blocks was understood in the latest excavations from an area that has a dimension of 22 x 63 m and covers 1.400 m² located just to the west of Propylon. It is seen that in this area, rectangular marble blocks were placed in regular rows as floor pavement much as in the meeting area.

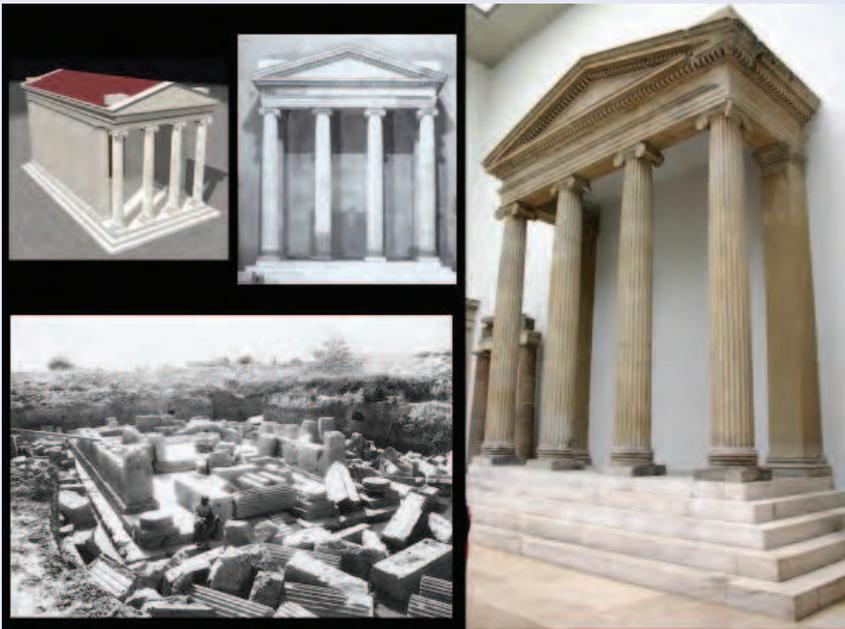
The existence of a channel, stretching through the steps of the east stoa in a north-south direction was revealed during these excavations. This channel, 1.50 m in width and 1.80 m in height, is understood to have been used for leading the rainwater filling the square to the stream. It is found that many small channels stretching in an east-west direction connect to the main channel, the floor of which was covered with regular blocks as well. It is seen that channel grates covering the top of the channel were all taken in the section opened.



Marble pavement of the Agora square (N. Özgönül)

33A- THE TEMPLE OF ZEUS SOSIPOLIS (NOT PART OF THE TOUR)

This temple, completely underground today, is at the center of the square's southern half. The temple facing the west was dedicated to Zeus Sosipolis, defined as the saviour of the city. The façade of the temple is exhibited in the Berlin Pergamon Museum.



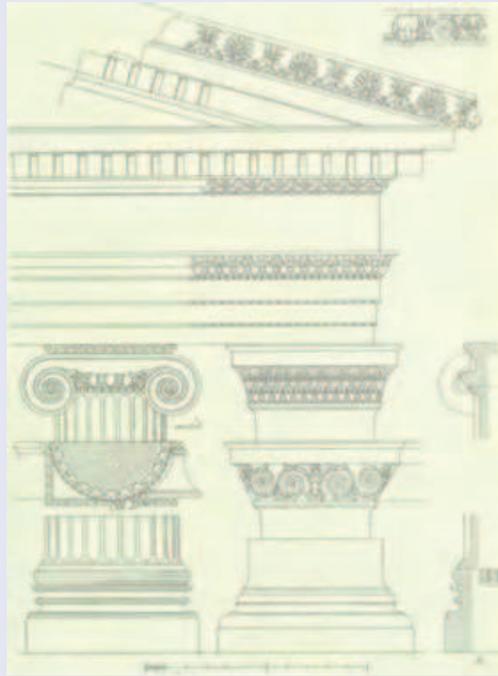
Restitution of the Temple of Zeus (K. Karabağ) / Its façade The first and final condition (Berlin Pergamon Museum) / During the excavations of 1891-1893 (Humann, Abb. 168)

That the Temple of Zeus fits the 'eustyle' (the one with the best intervals) type, a plan type organised by Hermogenes according to the distance between columns, has been interpreted as the Temple being another work of this innovative architect.

At the top of the steps, it measures 7.38 x 15.82 meters. With the use of two different planning systems used at the same time, its front being in 'prostyle' (four columns in front of antae) and its rear having an 'in antis' (two columns in between antae) arrangement, and with its similar innovations applied for the first time, the temple earned its place in the history of architecture as one of the most famed structures. The deep pronaos in its three-sectioned internal structure, composed of the pronaos, naos and opisthodomos, is perhaps the first of its kind in Anatolia.

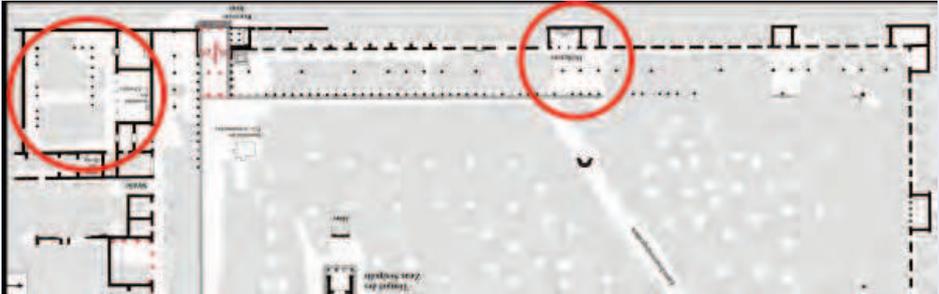
Ephesus-type column bases in the front are the only elements that continue the tradition. It is one of the rare temples in Anatolia whose column height was determined precisely (6.30 meters). With the lack of reliefs on its frieze located over the architrave, it competes with the Temple of Artemis on being the first in Anatolia. With its pearl rows bordering architrave fasciae which were a first in Anatolia at that period and its dentil decoration on the sloping geison of the pediment, it is among the most important structures in the history of architecture.

Humann states that the original structure stood on a base with five steps and following the refurbishing of the agora's floor, only two steps of it remained visible. However, in the excavations in the square, no evidence suggesting such a raising of the floor has been encountered.



A section of the Temple of Zeus
(Humann, Abb. 158)

33B- HEROA (NOT PART OF THE TOUR)



Heron? Their locations on the agora plan

To our knowledge, the west and south stoas of the agora currently underground and the section where these two stoas join and especially access the west through the southwest gate is the most important part of the agora. This place has been put under reconsideration considering that the Afranius space in Prytaneum and the sacred space of Athena at the center of the west stoa require reinterpretation.

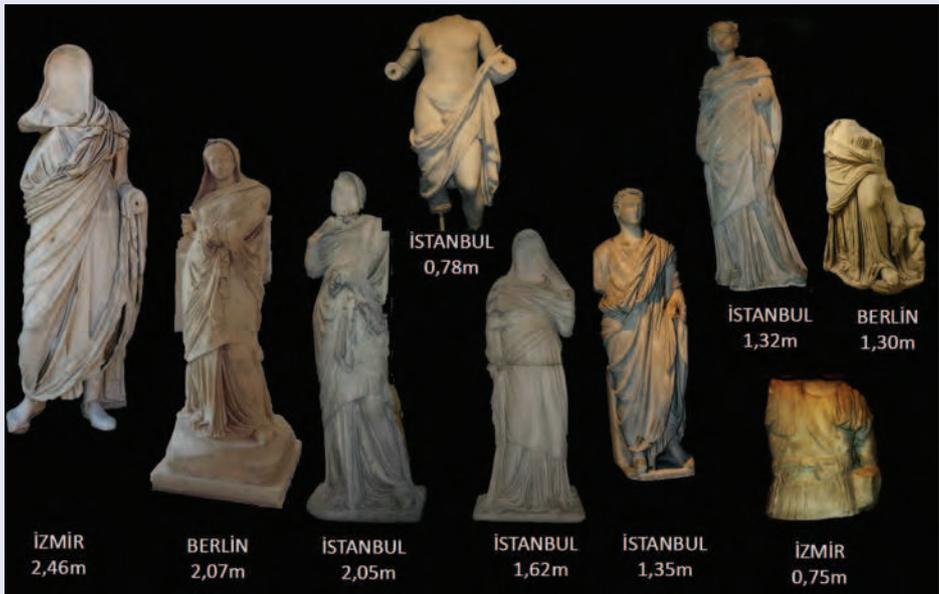
AFRANIUS HEROON (NOT PART OF THE TOUR)



The plan and a picture of space during the excavation (FA-Mag09-0005)

It may be assumed that space of the Prytaneum, which was unearthed during the German excavations in 1891-1893 and now buried under filling again, was dedicated to L. Afranius whose name is mentioned in the inscription on the statue base and therefore that place too might be a Heroon. Prytaneion is one of the structures where most statues are found. That the statue of a naked male might belong to the heroised Afranius and some of the other statues that were not in situ might belong to this space in a kind of family unity might be taken into consideration. The largest statue

with a toga in Magnesia (İzmir, 2.46 meters) might be his father and two female statues in Berlin (2.07 meters) and İstanbul (2.06 meters) might be his mother and wife.



Statues found in the German excavations. Zeus? (2,46 m), the nude statue of L. Afranius (?) and other members of the family (?)

L. V. FLACCUS HEROON (NOT PART OF THE TOUR)

Five statues were found, again during the German excavations, in one of spaces in the west stoa, now underground and in the section of the agora not expropriated yet.

Two of these are statues of Athena, whereas the other two are statues of the Proconsul Lucius Valerius Flaccus' mother Baebia, his wife Saufeia and his daughter Polla Valeria. Though a naked man statue has not been found in this space, it does not seem irrational at all to assume the existence of such a statue in this space. Therefore, it seems highly likely that this space was a Heroon as well.



The plan and a picture of space during the excavation (FA-Mag09-0001)



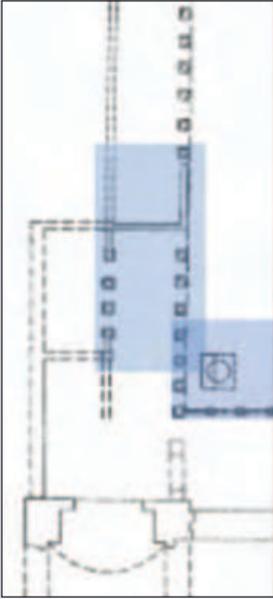
Statues found in the German excavations, Flaccus? (Theory) and family members with two Athena statues

34- THE STATE AGORA AND THE COUNCIL BUILDINGS



A view of the columns before the excavations

When creating a sightseeing route as part of the landscape plan initiated with the vision of our General Directorate, the route of visitors from Artemisium to Gymnasium and from there to the stadium was considered. The remains the existence of which between the Agora and Gymnasium were known came to the fore. It was envisaged to expropriate the parcels hosting the aforementioned structures to ensure that the sightseeing route included them. With the idea that it might make a positive contribution to the approval of the expropriation application, some of the columns



The plan of the unearthed part of the state agora's stoas (M. Yilmaz) and a drone's view

erected in situ, as seen from their parts remaining over the earth fill, were unearthed upon the permission of the landowner and the approval of the General Directorate. About this structure, which was a quite apparent structure between Artemisium and Gymnasium in Tremaux's Magnesia city plan and which was placed between the agora and Gymnasium instead in Kern's plan from 1900, though with a more lacking plan in comparison with the former, and which Kohte likened to a palace, those who made the plans did not provide detailed information.

Among the most noteworthy characteristics of this structure, which is one of the largest structures in Magnesia, is two parallel rows of columns in an east-west direction, which are understood to be standing erect in situ in a fill of four meters in height. Besides, its two long foundation rows composed of large vault haunches in the south and two high mass walls with approximately square plans attracted attention. Based on the suspicion that the wide spaces around it might be bordered by stoas, this building, the exact purpose of which is unknown, was long defined as 'Sebasteion' by us as an ascribed name. Efforts to identify the structure, which could not be initiated due to the lack of means despite the conclusion of the protracted expropriation processes, was performed in 2019, albeit partially.

In these efforts, the number of columns in situ erected on a stylobate in the southern column row reached seven. The drums of two columns in the west were found with

their drums down, together with an Ionic column. It is assumed that the columns continue to the east, possibly until the road between them and the agora. The southern row of columns and the parallel second row of columns in the north are interrupted by a wall in a north-south direction in the east, to which we will turn below.

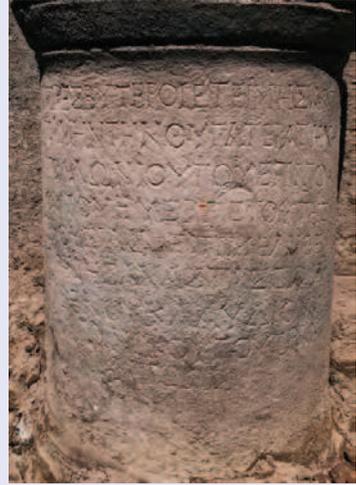
The beginning of this wall in the north is a freestanding pillar on the stylobate of the northern row of columns. The order is complete with four columns and another freestanding pillar found erect to the west of the freestanding pillar. Space between the freestanding pillars and the columns was closed with a parapet and thus this area was given the quality of a propylon with four columns between freestanding pillars rather than a row of columns, despite the fact that the workmanship in the columns was conducted in distinct stages and were uncomplete. In front of the two columns at the center, a small section with a sanctuary rectangular plan, the anterior of which ends with antae on both sides. The parapet of the east was found almost in situ together with its crown. Decorated architectural elements found just in front of it must be the railings and crowns on the parapet.



The State Agora. An entrance with four columns bordered by freestanding columns ?
Altar on the front? A drone's view

From the inscription on the circular-planned base in front of the parapet, it is understood that the statue on it depicts APAMA. Indeed, later in the excavations, the statue of a dressed woman right in front of the base was unearthed, and after the general cleaning of the statue, the original appearance was revitalised with the original pieces in situ. It is understood that the northern row of columns continues towards both directions. A parapet in a north-south direction joining the south of the first column of the southern row of column's west end and three rows of parapets with postaments that follow it reveal another arrangement here with which thinner columns are used and the first column of which was unearthed erect.

To the east of the column row with the parapet, there is a monoblock pool that has the form of a sacrificial bowl (Phiale) that is two meters in diameter, located near the northeast corner of a special floor with framed sides and furnished with regular



Parapet, the railing and crown on top of it, in front of it the statue base, the statue of a dressed woman and its inscription



Pool and the special floor under it

blocks. A circular water outlet near the northeast corner of the floor supports the idea that phiale might have been used as a pool. It is in a position that reminds of the corner pools in forums. Though it looks unbroken, it is fragmented. The earth beneath it was not emptied so that it does not come apart.

To the east of two-column rows and the west of the columns with parapets and postaments, the view created by emptying the insides of two walls parallel to the floor, the height of which are close to the erect columns, revealed that these walls

did not have any relation to the original structure. These walls are understood to have belonged to a new structure in which the columns were used as foundation stones.

The columns of the other two postaments, which we hoped to find down at least, were used as foundation stones under the east wall. Thus, an extension of two mass walls in the west, with characteristics of a tower, that continues until the floor has



The state agora. The row of columns with postaments and parapets.

been unearthed. The appearance is the same in the foundation of the wall to the east. It is understood that the structure was filled purely to enhance the foundational solidity of the high walls mentioned above.



The state agora. Columns used as substructure under the walls

The earth that slips and falls downwards when touched during excavations is then removed from here. It has been revealed that the inscription found on the upper section of a column drum in 2013 belonged to the in situ southern column row. This inscription was one that was published first by Deschamps/ Cousin (1888) and then by Kern (1900), together with its first section on the upper drum which has not been found to date, and it concerns olive oil trade. The upper drum has not yet been found.

The importance of this inscription is that it has content that will help identify this structure together with other excellently-preserved eight inscriptions. According to the information received thus far, it is understood that perhaps a plan was applied here according to which there was an honouring inscription, and therefore a statue in front of each column. The common heading in these inscriptions:

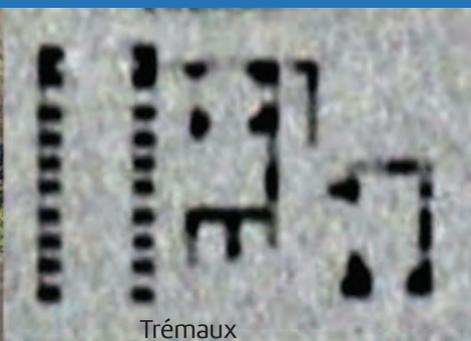
Ἡ βουλή καὶ ὁ δῆμος καὶ ἡ γερουσία ἐτείμησαν



The common heading of the inscriptions and the column with inscriptions

This expression shows that the statues were erected with the common decision of the City Council (Bouleuterion), the People's Council (Ecclesiasterion), and the Council of the Elders (Gerontikon). The inscriptions incorporating decisions made together by these three councils are not plentiful. It is also not quite common to find them inside a single structure. Here, the mentioning of especially Gerousia (Council of the Elders) and the fact that the locations of any council in Magnesia are unknown show it is not a far possibility that these three councils might be the structures mentioned above that are surrounded by stoas or those that are located behind them, in the area not excavated until now. The stoas located where the inscriptions were found must be the columns surrounding the state agora. In efforts to reach new findings within the scope of these assumptions and the sightseeing route mentioned above, maquis, scrub and the rubble were cleared away and it was attempted to have a general idea about the purposes of the structures. The pictures below is a view of the complex, in which we postulated that the councils are located, following the cleaning.





Trémaux

35- THE GYMNASIUM – THERMEN COMPLEX (STADIUM GYMNASIUM)



A 3D linear reconstruction of the gymnasium–bath complex /
A drone's view of the baths and Mouseion

To prevent confusions with the other gymnasium (Lethaeus-gymnasium) and to emphasize its approximately central position in the city, this place was named 'the city gymnasium'. The gymnasium is a structure the plan of which was drawn by Tremaux, Jean Nicholas Huyot and Jacques Jean Clerget so far as the intense vegetation allowed visibility, with these drawings being published by Humann. This structure with some walls belonging to its third floor preserved can be seen from the Ortaklar-Söke road despite being inside the city and in the background and it is one of the most magnificent remains of Magnesia. The structure is composed of three main sections placed side by side from west to east on the northern side of the Stadium street: 1) Baths, 2) Mouseion and Apodyterium, 3) Palaestra.



A view of the highest parts of the baths and of the southern façade

The bath's bottom floor, with two vaulted galleries with a width of 75 m each and eight rooms placed between these in two rows opposite one another might be a substructure or relate to the management of the baths alike. In the northeast, in the cleaned area, a vaulted gallery placed on a north-south direction and two spaces to its west were unearthed. The east gallery turns into a wide space in the south,

approximately at the center of the structure. This wide space has access to another space in the west that has the qualities of a front room. There is one door each on the west and south walls of this front room. With a staircase that began when one passed the door on the southeast corner and that rose by turning, one accessed the third floor level of the bath, which is no longer in existence. Through the west door, one enters a narrow room with a square plan. The vaulted gallery of this room unfortunately collapsed.



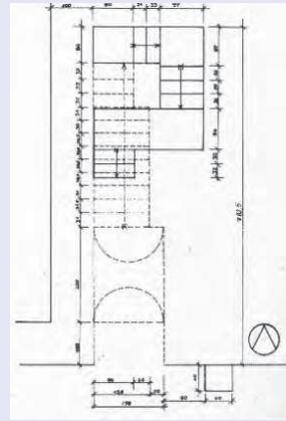
Vaulted gallery and spaces under the bath section

The masonry changes to the south of space that widens towards the southern end of the eastern gallery where stone walls were replaced with brickwork. The collapsed vault here prohibited us from conducting planned works in this area, which extends to the south as a symmetrical extension of the eastern gallery. This vaulted gallery, which was partially cleared away and has the appearance of a tunnel, was known by the locals as the beginning of an underground path extending from Magnesia to Ephesus. It is indubitable that this belief lost its validity with the completion of the excavation.

The second section is a two-storey rectangular structure section located between the bath and palaestra, with a vaulted gallery and thick walls, made of large blocks that remain quite high on the modern-day ground level. It had a length of 100 meters and a width of approximately 25 meters. Excavations and clearing operations were conducted in 1989 in three of its entrance units, which are doors located on its four

corners. Although those on the SW and NW were entrances that provided access to the second floor with straight or revolving staircases, those on the SE and NE corners had Propylon characteristics.

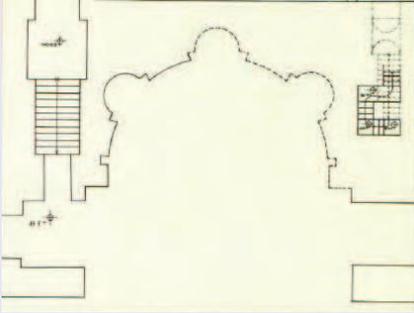
Mouseion: It has the form of an apse incorporating the eastern half of the area between the SW and SE entrances and the entirety of the southern short side. On this apse, there are niches with a half-circle plan. On both sides of this long hall, there are spaces with vaulted galleries. As is known, gymnasiums are sports-oriented education institutions. In addition to various sportive matches conducted in sports fields called palaestra, classrooms, meeting and conference halls were indubitably among the most important units of gymnasia.



South-eastern monumental entrance, Southwestern entrance and plan
(O. S. Zabcı - U. Serin)

Describing gymnasia, Vitruvius (V 11 2) says that in three stoas surrounding palaestrae, there should be wide exedrae, where philosophers, speakers and those interested in scientific discussions will sit, talk and debate. Again from Vitruvius (VI 1 1) we learn that Aristippus, a pupil of Socrates, landed on the coast of Rhodes following a ship accident he had and he immediately went to the gymnasium of the city and tried to earn his living with the gifts he received in exchange of his answers to philosophical questions.

Among examples showing that gymnasia are education institutions where mental education, scientific discussions, meeting and competitions are conducted and conferences and lectures are given Academy, founded by Plato in 385 BC in Athens, comes first. This institution provided education for around 900 years until its closure by Justinian in 529 AD and was the root of today's academies. Through excavations, it was found that there was a gymnasium within the boundaries of the Academy. That there are names of young people that came first in drawing, arithmetics, music



Hall of Muses Reconstructive plan (O. S. Zabcı – U. Serin) / Part of Hall of Muses' niches

and composition competitions inscribed on some columns of the 'Mouseion' in the Faustina baths in Miletus shows that this place was likewise used for education. The similarity of the upper floor of the structure unit in Magnesia gymnasium known as 'apodyterium' (changing room), belonging to the 1st or 2nd century AD, which has an approximate length of 100 meters, to the Mouseion in the Faustina baths in Miletus clearly shows that this place had the same function. Besides, the existence of a Mouseion in Magnesia too is proven by inscriptions. Therefore, this hall is identified as Mouseion.

Identifying the general usage scheme of the structure will play a vital role in defining the functions of its units. Entry to the structure must be from the southeastern and southwestern monumental entrances that access roads passing from the structure's south and north. As the other two entrances were very narrow and one was very bendy, they must be intended for the personnel alone. The place reached by all entrances is Mouseion on the second floor. There is no direct access to palaestra from this floor. Therefore, the second floor being the 'Mouseion' for reasons outlined above is much more plausible. Those that enter the structure and reach the second floor would access spaces there where mental education was given, where philosophers gave lectures and where debates were held. When it came to undressing for doing sports, they were most likely going downstairs through a staircase not yet found but most likely located at the center of the second floor. The lower floor is on the same level as the palaestra in the east. The young individuals undressing in rooms there would do sportive activities by reaching palaestra through the walls located on the long side of apodyterium, just like in the Faustina baths in Miletus. They would then enter inside through the same doors, pass to the bath on the other side and take a bath. The great similarity between the other 'Bath-Gymnasium' complex on the bank of Lethaeus and the Faustina bath in terms of their plans gives rise to the idea that a second Mouseion of Magnesia must be located there. The palaestra to the east of apodyterium is not found in the plans of Clerget and Humann. It is understood to be surrounded by columns in the Corinthian order.

35A- A STRUCTURE WITH TWO PILLARS



View of the structure from the west

This is a space next to the southeastern monumental entrance door of the gymnasium with a rectangular plan in an east-west direction. It was given this name due to two pillars at the center of its long axis. There has not been obtained any information on its characteristics or function. Late walls and the use of spolia material shows that it had a function belonging to the latest periods of Magnesia.

36- THE STADIUM



The stadium spendone 2008 and 2019 a 3D restitution (E. Ünal)

It was placed between two hills extending in the north-south direction, on the southwest of the city. The first studies were initiated in 2008. The length of the stadium (the track size) is 189 meters and had a capacity of approximately 30.000 people. In efforts to clear away the landslide filling in spendone came close to an end in 2018. Notwithstanding its blocks, which are the tribunes hidden under



the landslide filling and intense vegetation, damaged by nature through vegetation, earthquakes and rainwater or broken by humans for producing lime or taken for use, especially with the unearthing of sitting blocks covered by landslides, one of the most well-preserved stadia of Turkey as well as of the entire world has been unearthed. It has very different properties than what is known.



The stadium 11, 12. Cercises and a view of the gallery columns on sides

The Olympic games of Magnesia defined as ‘Leucophryena’ had three competition branches. The first of these was gymnastics, the second horse and chariot races, while the last one was about music. Had the Theatron (45), which we will consider below, been finished, Leucophryena would have a structure in which the music competitions would be held.



Reliefs unearthed on the arena podium

The stadium is very different from other stadia in that reliefs were placed on its Arena podium. Based on reliefs on the arena podiums, we can say that here various runs, boxing matches and hoop-rolling competitions of the youth and kids were held. Besides, we obtain information on the prizes awarded from reliefs on the

podium. We assume that the gladiator reliefs unearthed in recent years depict not a life and death struggle but sports matches oriented towards gladiator education and competition.



An inscription on the podium façade of the cercis, indicating that the latter belonged to the Ephesians

The reason for this assumption is that in fights to the death, barriers that either ensure that gladiators fight in a demarcated area, as in the stadia of Perge and Aphrodisias, or prevent them from escaping through the staircases were mandatory. There are no details or pieces of evidence suggesting prevention of climbing to the stands, or more precisely to prevent escapes, which would have caused us to assume that gladiators in the arena of Magnesia's stadium fought to the death against one another or wild animals.

We know that some podium reliefs were never carved, with their spaces empty, and some were unfinished such as the reliefs of gladiators. This structure, where it was planned to exhibit approximately 150 reliefs had they all been completed, together with those located in the upper diasoma, is today an open-air museum. Only twenty-six reliefs on a total of twenty-seven cercises have been unearthed.

Another key characteristic of the stadium is the existence of inscriptions on seats, on their backrest if they had one, or on podium façades. These inscriptions contain information that shed light on the social, economic and political structure of Magnesia. For example, it is understood from the inscription of 'Ephesians' on the podium that a practice equivalent to modern practices directed towards guest teams to join competitions was applied in Magnesia as well, as a stand was dedicated to spectators arriving from Ephesus.

Inscriptions on seats are in effect a large archive and can be separately grouped into two. It is seen that the names in the first group are mostly names of associations, unions and professional chambers. These should be thought of less as sports supporter groups like our modern-day 'Çarşı' group but more as spots allocated to them for union, foundation and cooperative meetings held here. That these inscriptions are located more on the eleventh, twelfth and thirteenth cercises seems to emphasise this as well. Individual names form another group. On the backrest of the tenth cercis, four rows located in front of the row on which it is written that it belonged to 'the Council of Elders' members, the names of Claudius Marcellus Artemon, son of Lucius Marcellus, and Aulus Claudius, son of C. Marcellus are inscribed. It is



Sitting rows dedicated to certain names. (Translations M. H. Sayar, B. Dreyer)

understood that four rows of the following three cercises each were allocated to Marcellus and Claudius too. Thus, we meet other members of the Marcellus family that had statues of the Emperors in Artemisium built. One of the most interesting examples among these is the inscription of Mangragoreiton inscribed, divided, on the sitting surface of two rows. On both ends of the rows, there are bullheads and on the bullhead to the right, which was sadly subjected to vandalism, a lion's head trying to bite the bull is visible. The word in the inscription is the name of a village and it is known that they applied to the Emperor to obtain permission to set up a market twice a week for their products.

Although the location of the village has not yet been determined precisely, the allocation of two rows to it in a commanding position best overlooking the finishing line in the stadium of Magnesia shows how important was the village and what it produced. This product was what we today call 'mandrake', which does look like a 'man'. It is a root with aphrodisiac effects, known since the ancient



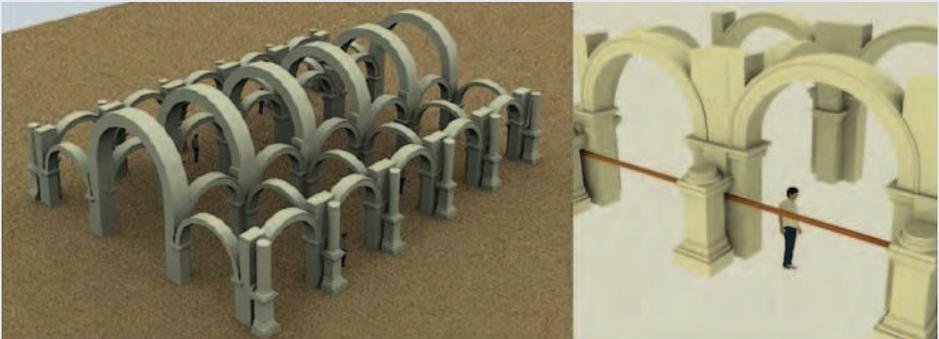
Root of the mandrake

Egyptian frescoes and was found in Tatarlı Höyük. Here we come face to face with a fact completely opposite to our modern mindset and practices: doping. That the producers were allocated the most special places in the stadium shows this practice was natural, legal and widespread.



Pillars of the start structure / beginning of the Start Structure's arch, a restitution attempt

The façade of the start structure with postaments below and five arches are connected with arches to the row behind it, which displays the same characteristics. With the repetition of this plan behind on the same axis but after a wider space, a structure with twenty-four pillars and twenty-four arches emerge. These two units were connected by arches too. Postaments in front of pillars of the south façade, empty spaces between the pillars and slots on the side rear's of postaments reflect the mechanism that ensured the application of the commands to initiate runs and therefore, based on other examples as well, it was identified to be 'the start structure' and was defined as such.



The Start Structure, restitution attempts (B. Odabaşı)



The finishing line's four double pillars and four 'Double Herms' on them

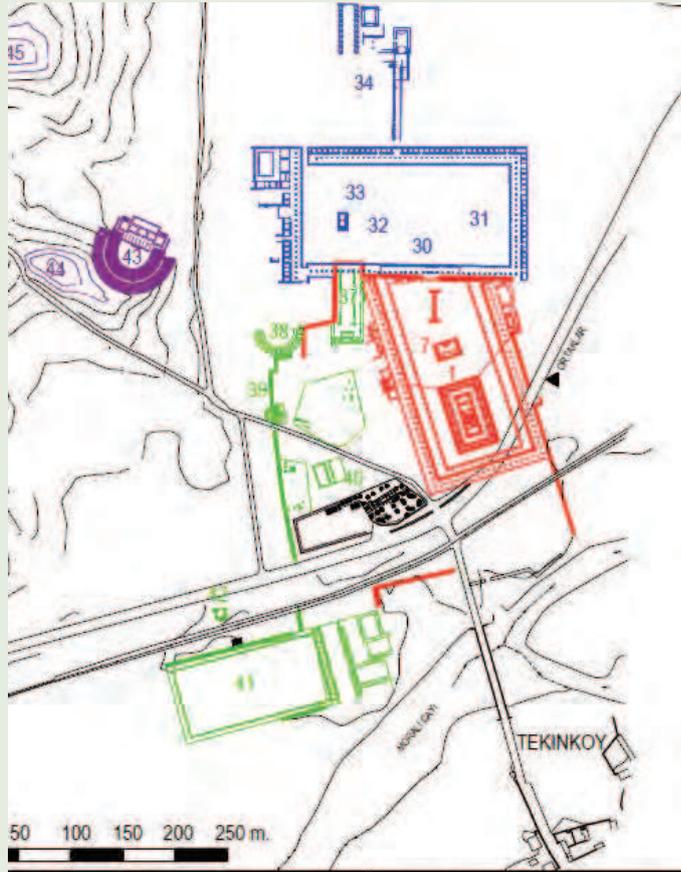
To a stadion (189 meters) south of the start structure, there are four double prismatic free-standing pillars, which represented the finishing line of races. Spaces between them are empty. These empty spaces must have been used to determine the end of the race through a ribbon passing through them that would fall after the first runner reached it, much as in the start structure. On double free-standing pillars, there were four double Herms. Two were bearded, one clean-shaven. The Herm whose head was not found must have been clean-shaven too. We can assume that the people whose Herms were built were famous athletes and artists of Magnesia. Our assumption that Tiberius Claudius Metrodorus of Magnesia, whose name is mentioned in an inscription found in the necropolis and who came first in Delphi, Isthmia, Nemea and elsewhere, was immortalised with this Herm retains its validity. Metrodorus is exhibited in Aydın Archaeology Museum. Herms of these important individuals facing front and back sides must emphasise a philosophical view on both race results and what the life brought and will bring, that is, both races and the life should not be taken too seriously.

It seems difficult to assume that there was not a hippodrome built or at least planned in Magnesia for horse and chariot races, another type of competition. The reason for this is that though horse and chariot races appear on reliefs, the fragility of the Herms at the finishing line and the free-standing pillars carrying them reveals that they were not suitable for inevitable hard turns and collisions of horse and chariot races. The start structure in the relief was decorated with Herms just like in Magnesia. These locations being not at the finishing line but at the exit removes the danger of collisions and the chariots having two wheels and two horses, as well as their rider being an Eros shows they presented no danger. However, what is to be noted is that the chariot was drawn by moles or deers and this can be compared to the drawing of chariots by ponies or moles in Magnesia.



An example of the starting line with Herms on a relief and horse and chariot races in the stadium

III. TOUR: THE MARKET BASILICA - CHAPEL



37- THE MARKET BASILICA

38- ODEON

39- A STRUCTURE FITTED WITH WARM AIR HEATING

37- ÇERKEZ MUSA MOSQUE

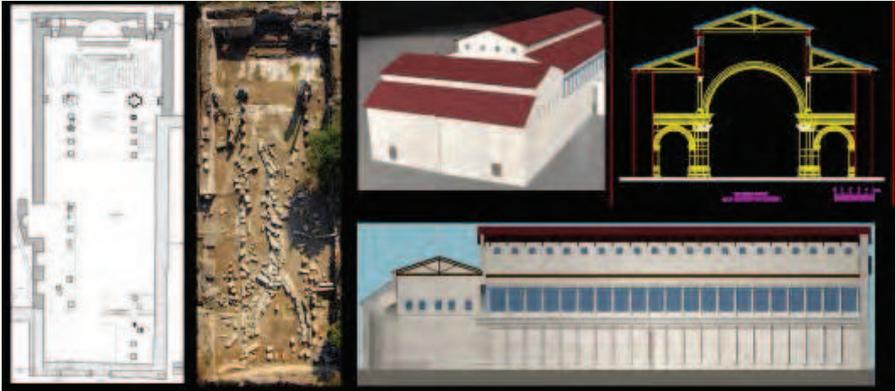
You need to cross to the opposite side of the Ortaklar-Söke road.

41- THE GYMNASIUM-THERMEN COMPLEX (LETHAEUS GYM.)

42- THE CHAPEL

37- THE MARKET BASILICA

This is a three-nave structure with an upper gallery, connected with a vertical angle to the Agora. There is an apse in its east. It is a covered market. As of now, there has not been found any evidence suggesting it was converted into a church. The studies conducted between 1989 and 2008 have been completed.



The Market Basilica. Plan, restitution and section (K. Karabağ) and a drone's view

The structure positioned in an east-west direction connects to the agora with a vertical angle. It has a dimension of 78 x 29.9 meters. One would enter 'Diaconicon' and 'Prothesis' from doors located on both sides of an apsis in the east, which has a half-circular shape 9.35 meters in diameter, and would access side galleries. Much like the basilica plan, it is understood that these sections were transferred to church architecture from structures of this type. Two rows of columns having twenty columns each in front of the apse carry Corinthian capitals. Thus, the gallery is divided into three naves. Three doors opening to the agora in the west were closed



Doors of Diaconicon and Prothesis

by the inner protecting wall. The inner protecting wall then turned east and used a large portion of the basilica's northern long side, just as on the northwest corner. Most of the marble elements of the structures were preserved.



Finding stages of the Scylla capital and restoration stages of the cross pillar, a restitution
(H. Öztaner)

Reaching sensational findings in archaeological findings partly requires chance. Such a finding was made in 1989 as a result of a coincidence. In a study conducted for new findings following a working day, a marble block positioned above ground, giving the impression of being 'refined' with its darkened and eroded part, was found on the southwest of Artemisium right next to the inner protecting wall. As a result of the examination to clarify this appearance, it was understood that this really was the foot of a Nymph relief. At the end of excavations started here the next day, not only a free-standing pillar capital with unique characteristics was found but also the excavation of a structure was initiated. This structure was known as 'the Byzantine Church' and had disappeared before; it is determined certainly with the latest studies that in its original form this was a 'Market Basilica' (covered market). Standing on a cross foot and representing the beginning of an arch with a width of 11.5 meters together with its twin to its east belonging to another cross foot, this freestanding pillar capital is a unique example with the subjects depicted in reliefs

on its three façades. Two capitals including the adventures of Scylla were located on top of the cross pillar. The capitals are in exhibition in Aydın Archaeology Museum. The capital on the south cross foot is a plaster imitation made by Murat Cura.

On the front façade of these monumental capitals, reliefs are depicting the adventures of Scylla whom we know from the famed work of Homer titled 'Odyssey'. As is known, one of the adventures Odysseus had on his return trip, full of difficulties, was the one with Scylla. Scylla is one of the scariest sea monsters. Beginning with the lines below (The Odyssey, Book XII, 80-108, p. 439ff) with the translation of A. T. Murray into English, a famed adventure of Odysseus was visualised in this capital. What is different is that contrary to the definition in the lines, Scylla appears in this capital as a young and beautiful girl. What reflects its monstrosity in the lines are dog heads on her legs turning into the body of a dog, standing ready to attack with their open mouths.

**'Therein dwells Scylla, yelping terribly.
Her voice is indeed but as the voice of a new-born whelp,
but she herself is an evil monster,
nor would anyone be glad at sight of her, no, not
though it were a god that met her.
Verily she has twelve feet, all misshapen,
and six necks, exceeding long,
and on each one an awful head,
and therein three rows of teeth, thick and close,
and full of black death.'**

This characteristic of Scylla separating it from other known depictions of Scylla is perhaps related to its appearance as described by Ovid. Ovid says that she has the face of a young virgin (Metamorphosen XIII 733). The following lines of Homer reflecting the horror Scylla invoked in Odysseus' seamen were visualised in detail in the capital.



Scylla capital front façade. Scylla before and after vandalism

Odysseus' ship enters a narrow strait with islands on one side of which there is Scylla and on the other Charybdis. Scylla dives into the ship and captures Odysseus' seamen. Odysseus sees and hears them in the air for the last time, yelling and calling his name for him to save them. His comrades are floundering in the air like fish on a rod. Seamen on both sides of Scylla floundering upside down, holding tails of two Tritons,

'and pale fear seized my men.
So we looked toward her and feared destruction,
but meanwhile Scylla seized from out the hollow ship
six of my comrades who were the best in strength and in might.
Turning my eyes to the swift ship and to the company of my men,
even then I noted above me their feet and hands as they were raised aloft
To me they cried aloud,
calling upon me by name
for that last time
...
in anguish of heart'.

one young the other old, on the corners of the capital or holding onto each other, all for avoiding the wrath of Scylla. The person behind Scylla that appears to be watching the incident from



Scylla capital, Tritons on the corners and Nymphs on the sides

a distance as described in the lines must be Odysseus himself. Tritons have two tails each. While one stretches towards the front façade, the other stretches towards the side façade of the capital. The appearance on both side façades is the same. On both side façades, one Nymph is lying down on each tail of a Triton. Nymphs and Tritons alike, together with the rows of acanthus leaves placed below all three scenes, presented on top of one another and thus giving the appearance of a wave, show that the incident took place at sea.

This capital, which has a width of 1.41 meters at its floor, a height of 80 centimeters and weighs approximately 3.5 tonnes, has already begun to take its place on mythology, plastics and architecture in the world of archaeology, together with its twin on the other foot. The capital was unfortunately on record also due to antiquities smuggling. The capital, which was nearly complete when found, was damaged many times. First the right arm of Scylla, then her head were broken and stolen, despite being put on the cross foot. Upon its transfer to the museum, a Triton head in the museum's garden was broken and taken, but was thrown back to the museum's garden and thereby found again. The Scylla head in the plaster imitation at the site was broken and stolen as well, although it does not resemble its original. This matter is considered in detail in an article we have written in Turkish called 'Skylla Başlığı ve Sapığı' (The Scylla Capital and its Psycho) following the occasional repetition of the attacks.

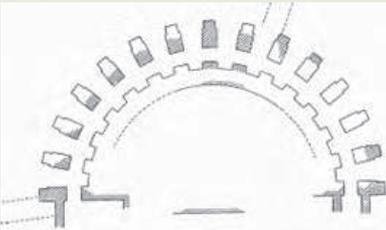


Scylla capitals, Aydın Archaeology Museum. Metrodorus in the center

38- ODEON



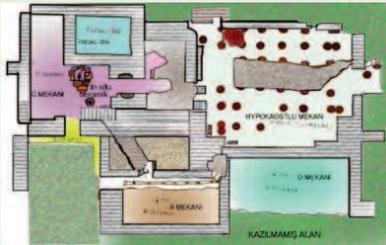
A modern-day view of Odeon. It has not been excavated



Odeon's plan (Claret/ Humann 18)

This is a structure damaged by the Inner Protecting Wall right to the south of the Market Basilica. Some of the piliars surrounding its rear can still be seen. It has not been excavated.

39- A STRUCTURE FITTED WITH WARM AIR HEATING



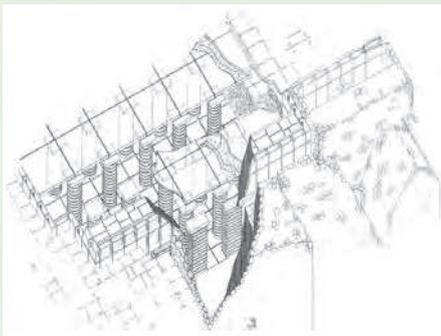
The plan of the excavated section of the hypocaust structure

Excavations to clarify the appearance of the inner protecting wall's southwestern corner resembling a door opening not only helped us understand there was not a door here belonging to the wall but also cause the excavation of a new structure to begin. The studies have not been completed.

Six spaces of the structure were revealed. It is understood that its west façade opening to the

south was closed by the inner protecting wall which has the appearance of a row of arcades perhaps covered inside with the wall. As its characteristics have not been identified yet, it derives its name from the warm air heating system (hypocaust) which was unearthed quite well-preserved.

The hearth (praeafurnium) located to the west of space that surrounds the east and north sides of this room opens to the hypocausten space. Here, pilasters, bricks that have a dimension of 80 x 80 cms covering their top and pipes (tubuli) in the wall ensuring the circulation of warm air were preserved, albeit partly. The room has a dimension of 3.25 x 2.25 meters. To the north of preaeafurnium, there is the staircase to the upstairs and under it, a passage that has a vault above, which cuts the structure diagonally towards the north. From here, one accesses the central one of the three spaces located side by side to the north of the hypocaust section in an east-west direction (A). From the preserved parts it is understood that this space



An axonometric drawing of the hypocaust system (M. O. Yılmaz) and its appearance

also had a vault above. As of yet, we do not have any information regarding two spaces located on both sides of this space and the extensions of the structure to the north, east and west.

The decoration on the walls of the eastern space, one of two spaces parallel to the inner protecting wall, was partly preserved. You can see the wall decoration of one of the rooms applied on the ticket booth wall in the entrance or the exhibition hall of the Aydın Archaeology Museum. The essence of the decoration is thick red rectangular panels placed on a cream background. Two horizontal bands and vertical bands the number of which vary according to the wall width form these panels. Inside the wide ones, there is a second red panel. These are framed by one panel each made with black lines from the inside and outside. On their corners, there are vegetation ornaments. Inside the narrow panels, there is another ornament



The preserved section of the walldecoration

composing of red and black leaves on a vertical row. It is seen that the decoration was made after the filling of the wide gap on the south wall. There is also a terrace located in front of this wall. Its top was covered for protection.

It is understood from the way it was filled with various materials, ceramic being the most prominent, to the top level, that the structure was used as a dumping ground (bothros) upon the expiry of its use. The conservation and restoration of ceramic pieces found in situ, crushed and broken in a section which was a furnace or a bath basin, at the entrance of praefurnium and a beautiful collection was created.

Among special findings found in the structure, we can count a terracotta bed and an erotic statue of a naked man found next to it. Another finding is the golden bezel. On the oval bezel, a winged Eros standing reclined on Heracles' mace appears. The relief is negative as the bezel is a seal. The positive face its rear side.



Examples of small artifacts found in the structure

40- ÇERKEZ MUSA MOSQUE



Mihrap

As this was built by a certain Çerkez Musa (Musa the Circassian in Turkish), it is called by his name. However, this individual should be not the person who had the original mosque built but one of the notables of the Çerkez village, the existence of which is known by us in Magnesia in the 18th century. It is understood that the mosque known by this name was related to Mehmet Şah Cebeci, son of Musa Çelebi as the Waqf Mosque at the market square of Ezine. It is known that this location called Cuma (Ezine) market in Magnesia is also called 'inek pazarı' (cattle market in Turkish). In light of these data, as we assumed from long ago, this was a mosque the community of which was made of individuals who came to the market on Fridays.

It is assumed that his father was Musa Bey, the Amir of the Aydinids that reigned in 1402-1403, and Musa Bey's father was İsa Bey (1360-1390) who had the İsa Bey mosque in Selçuk built. In light of these data, the precise dating for the mosque which belongs to the Beyliks period (1308-1426) must be



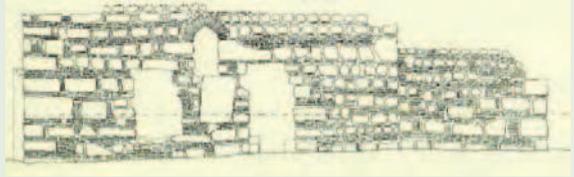
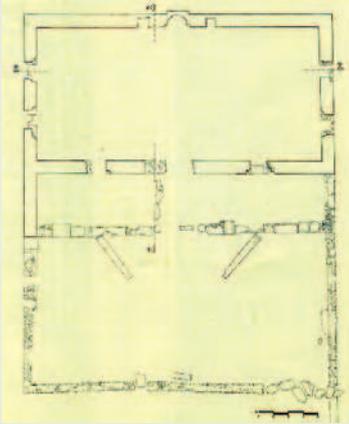
Its appearance in 1891-1893 and today

between 1410 and 1420. According to another record, its narthex was built in 1530 in exchange of 6000 akches.

It has a latitudinal rectangular plan, its entrance is located on the front wide façade in the north and it has no minarets. From the pictures taken during excavations of a hundred years ago, it is understood that it had a hipped roof. Its narthex in front was preserved. The walls of the mosque are composed of three lines of brick and one line of cut stone furnishing. Moreover, it is seen that spolia was used in the wall. Very small pieces belonging to mihrab's muqarnases and its wall decoration were preserved in situ. The cemetery of a certain Çerkez village, belonging to the 18th century located right to the southwest of the mosque, is around the mosque. The elders of the Tekin neighborhood, who are no longer among us, said that the

III. TOUR THE MARKET BASILICA - CHAPEL

mosque, used until the Turkish War of Independence (1919-1923) was burnt by the retreating Greeks in 1922. With a brief work in the mosque, the structure was rendered more visible. Repairing work in the Çerkez cemetery near it continues.



Plan and relievo (N. Özgönül, U. Serin, A. Orbaşlı)



The Çerkez cemetery and examples of tombstones

41- THE GYMNASIUM-THERMEN COMPLEX (LETHAEUS GYM.)

The majority of the remains that can be seen in Magnesia are located to the west of the Ortaklar-Söke road. The leading structure that can be seen on the eastern side of the road is the Lethaeus gymnasium-bath complex, one of the most magnificent remains of all. It is on the bank of Lethaeus (Gümüşçay) and is one of the few structures of the city deviating from the north-south direction. This must have been due to the necessity to fit the position of Lethaeus. It is the second gymnasium of

the city. It has been determined for certain that the structure, which was defined as 'barracks' in older publications, is a gymnasium-bath complex. The structure covers an area of approximately 5000 m². As is the case in the 'city gymnasium', this place is composed of three main sections, namely bath, mouseion and apodyterium and palaestra. The function of the structure is most probably like the 'city gymnasium'. Its bath section can be compared to the Faustina baths with its visible sections. The entrance to the building was most probably solely from the door of Mouseion on



A general view, drone and 3D and also two statues found here. Aydin Museum

the western short side, as there was Lethaeus to the left. We can assume that the first accessed floor was most probably a kind of 'Mouseion' with a large apse decorated with half-round niches on the western short side of its first floor, just like in the 'city gymnasium'.

Mouseion-Apodyterium is a section of the structure that covers approximately 2000 m². The floor of its atrium is understood to be covered with 3 cms thick marble slabs that have a dimension of 90.5 x 100 centimeters. There are two-storey spaces on the northern and southern long sides of this section which extends in an east-west direction. In the lower floor, there are thirteen vaulted spaces in each direction, with those on the north being small and those on the south large. The dimension of those in the upper floor must be the same as the length of the row of places downstairs and their numbers too must be per those located downstairs. Between this row of spaces on the northern and southern long sides, there is a wide, once covered atrium which is at least 70 meters in length and 25 meters in width. The fourth space of the southern long side count from the east was excavated in 1985 and gives an idea about the others. This space has an arched entrance with a width of 3 meters and a height of 4.57 meters that opens to the atrium. The front side of the entrance from the inside measures 2.22 meters in length and 3 meters in width, whereas the rear section widens by 0.35 meters towards both sides and creates a greater space of 3.70 meters in total width and 4.28 meters in length. The height of



Apodyterium from Nord, Bad and Apodyterium from West

this vaulted space is approximately 5 meters. A statue of a dressed woman made of black marble the waist-high height of which is 1.49 meters was found in this space during excavations in 1985.

One would reach the dressing rooms by descending through the staircase of the Mouseion that was perhaps located at the center of the latter and from here one could go towards both sides, to palaestra and baths alike. Another statue of a dressed woman found near the palaestra in 1989 is preserved today in the Aydın Archaeology Museum. These statues are harbingers of magnificent findings that will be unearthed in excavations here.

42-CHAPEL SAINT IGNATIUS OF ANTIOCH

Among the most significant information on Saint Ignatius, the Bishop of Antioch nicknamed 'Theophorus' (God-bearing) there is the fact that he was a saint very much attached to the rules of God and that he was killed in Colosseum in Rome by being thrown to wild animals. Ignatius was encouraging Christians by visiting them during the period of oppression under Emperor Domitian (81-96) and inciting them to become martyrs to be with Christ. Despite this, he was not captured.



The chapel's plan (M. Yilmaz), its appearance following the clearing efforts and a depiction of Ignatius

Emperor Traian ordered everyone to worship the emperor and the idols and locally oppressed Christians. Ignatius did not hesitate to declare his faith in front of Emperor Traian. When asked by Traian 'Why your nickname is "God-bearing"' he answered 'Because Christ lives in me', upon which Traian rendered his verdict, saying: 'Whoever bears Christ inside shall be taken to Rome in handcuffs and thrown to wild animals to amuse the people'. His trip begins from Antioch and he is then taken to Smyrna, modern-day İzmir. The Emperor believed that such a verdict on a great Christian spiritual leader like Saint Ignatius would be a fearsome lesson for all Christian on his path. Ignatius, sending letters to some Christian communities, invites their leaders to Smyrna and hands them letters he wrote for their communities. One of these communities is the Christian community in Magnesia. The common knowledge today is that his martyrdom took place between 108 and at the latest 117. Magnesia was a city with a Christian community at the beginning of the 2nd century AD. The Letter of Saint Ignatius to the People of Magnesia (Three sections of a letter composed of fifteen articles in total appear here).

'From Ignatius also known as God-bearer to the Church in Magnesia ad Maeandrum, a boon of God the Father and our saviour Jesus Christ. May the peace of Jesus Christ be upon you, I wish you all merriness from God the Father and Jesus Christ.

I. 1. I have been informed of all the names you acquired with the spiritual order directing your love to God. I wished to address you with these words, with the encouragement of my belief in Jesus Christ and happiness of heart. 2. God has given me many things with the honour of a great deed. Enchained, I tour churches. Seeing them united with the spirit and body of Jesus Christ gives me joy. Christ is our eternal life. I am joyful for seeing him united with God the Father and Jesus, this is the most important unity. 3. For only with the help of Christ we can shake off the burdens of this age. And enjoy reaching victory with God at the end.

II. I have deserved seeing your faces in the person of your bishop Damas, your presbyters Bassus and Apollonius and my comrade in service, Diacon Sotio. For he is subject to the Bishop as he is to God; he is as subject to the law of Christ as he is to the presbytery.

III. 1. The judgment of your bishop should not be in the form of an invitation extended to many of you to his friendship. You should respect the whole might of God in his person. The attitude of your old saints towards the bishop is most reputable. They do not take advantage of his apparent youthfulness. To the contrary, understanding the wisdom of God, they subject themselves to him. 2. What shall I say, their obedience is not to his person but to God, the father of Jesus Christ who ensures unity. Our obedience shall be beyond all doubt. For our true respect is for God who loves us. If we mislead the bishop we will have lied to the invisible bishop. In that case, our relationship is not with the body but with God who knows all that is secret.

MACARIUS OF MAGNESIA



46- THEATRON

45- TUMULUS OF THEMISTOKLES

44- THE TEMPLE OF ATHENA

43- THEATRE

IV. TOUR: THEATRE THEATRON TOUR



STRUCTURES YOU CAN REACH ON FOOT UPON LEAVING THE ENTRANCE UNIT

43- THEATRE

44- TEMPLE OF ATHENA

45- TUMULUS OF THEMISTOCLES

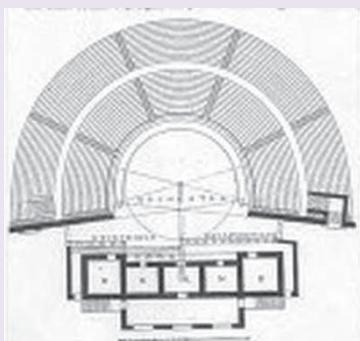
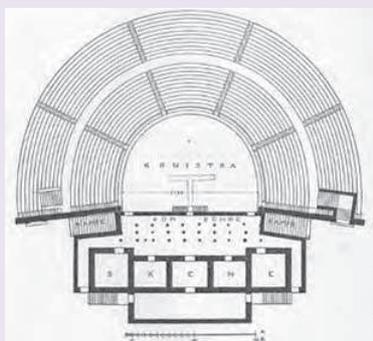
46- THEATRON

43- THEATRE



Its modern-day condition and a 3D view (M. Ulutaş)

The theatre is on the northwestern slope of the hill located to the south of the temple. Only one sidewall of it can be seen. It is understood that in the intervening centuries its sitting places and wall blocks were taken to be used elsewhere. In the intervening time, its orchestra was buried underground again. In the theatre, which was excavated between 1890 and 1891, the cleaning of the maquis is conducted occasionally.



Its phases (Dörpfeld, Fig. 63, 64)

The theatre of Magnesia first came to the fore already at the age of Strabo, interestingly, with its place in the latter's work. It first appeared in publications with the drawing of Huyot. Excavations in the theatre were run in 1890 and 1891 by Hiller von Gaertringen. It had a spectators' stand, with five cercises reached through six staircases, which had a diasoma on its twelfth row. It is not known whether the stand had a second diasome or how many rows it had. The sitting rows were quite well-preserved during the visits of Rayet and Huyot. However, in excavations, it was found only with a limited portion of it preserved and it was understood that these were not made of monolithic blocks. It is assumed that its total capacity did not exceed 3.000 individuals.

It is stated that three construction stages were detected in the theatre. According to this, the first stage is the stage that dates back to the 4th century BC or perhaps to the 3rd century BC. The limestone stage building with four sections is from this period. Behind the scene, at a later time, a building with staircases on both of its sides and corridors on both sides were added. This building was enlarged by the addition of a second floor, perhaps of a proscenium. The tunnel extending from the central space of the stage building to the center of the orchestra and the round orchestra which is 21.5 meters in diameter belongs to this period. This tunnel was used by artists when they needed to suddenly appear or disappear.

It is assumed that the second period of construction began in the 200s BC and its dating was performed thanks to inscriptions on the bases of two statues erected in honour of Apollophanes, who lent interest-free money for the construction of the theatre. It is assumed that the façade was built from analemma walls, 25.5 meters tall each, located on the façade's sides and the proscenium was built from marble blocks. Through doors located in the middle of these walls, one would reach the lower diasoma.

Among the findings from the theatre that also belong to this period is a very important inscription. This is an honouring inscription on Anaxenor the cithara master, also discussed by Strabo. Anaxenor is one of the most famous bards raised in Magnesia. From a statue of his erected in the theatre, we understand the importance the city attached to him. Strabo (Geographica XIV, 41 C648) writes that the inscription on the statue's base ended with a quote from Homer but due to lack of sufficient space, the letter i (iota) at the end of the word could not be inscribed and therefore the word was written in its nominative form rather than the dative form as required, leading to the city being denigrated for being ignorant. During the excavations of



The base of the statue of Anaxenor and the inscription incorporating the lines mentioned by Strabo (Gaartringen AM 19, 1894, S. 15)

Humann, this inscription containing the following lines of Homer's *Odyssey* (IX 3d) which included the calling out of Odysseus to Demodocus, was unearthed:

**What a beautiful thing it is, to listen to a bard
Especially if his voice is equal to the gods like this
bard'**

What is interesting is that the information provided by an ancient source is proven by the finding of the mentioned typographical error in the inscription. The inscription is taken to Berlin.

The third stage of construction dates to beyond the

2nd century AD. The advancement of the podium carried by three rows of columns at a height of 2.5 - 3 meters and the tunnel in the orchestra in the form of a T took place in this period.

The importance of the theatre stems from the fact that it is one of the leading theatres that most fit the scheme of the Greek theatre presented by Vitruvius. The assumption that Vitruvius often narrated novelties found and applied by Hermogenes without mentioning the latter's name may suggest that the theatre of Magnesia was also built by Hermogenes. Theatre was most probably damaged around 263 AD during the Gothic invasions, during which Ephesus was laid waste to as well.

44- TEMPLE OF ATHENA



The remains of the temple can be seen on the hill.



The architrave inscription indicating the structure was dedicated to Athena
(Gaertringen, AM 19, 1894, 47)

The temple is on the theatre hill. It is a tholos, that is a structure with a circular plan. Its foundations can be seen. It has not been excavated yet. On the hill where the theatre reclines there are remains of a small circular structure in the Ionic order. Four architrave pieces with inscriptions belonging to the structure were found in 1891 in the theatre during excavations. A block composed of a syma with gargoyles and lion heads, geison and a dentil row was found as well. Based on these elements, it was determined that the circular structure was 3.38 meters in diameter. Its architrave is approximately 2.20 meters in length and on the inscription on the architrave, the structure is defined as 'tholos' and it is indicated that it was dedicated to Athena by Apollonius. It is assumed that some blocks found in the theatre excavations may belong to this structure.

45- TUMULUS OF THEMISTOCLES



A view of votes on which the name of Themistocles is written and with which it was decided to ostracise Themistocles (ostrakismos) DAI Berlin.



A Magnesia coin depicting Themistocles committing suicide by drinking bull's blood (Rhosopoulos, 22)

Going towards Theatron from the Temple of Athena, the hill to the west of the road has a unique characteristic and gives the impression that it might be a tumulus. If this hill is a tumulus, it must belong to one of the two most important figures of Magnesia: Either to Heroine Leucophryene who committed suicide or was killed for betraying her city or to his father Themistocles who committed suicide, not able to stomach the thought of betraying his country.

His monogram and portrait that appear on Magnesian coins show that Themistocles was among the first tyrants who immortalised themselves on coins. One of the theories about the life of Themistocles is that he first accepted the offer to help the Persian against his motherland around 460, then regretted this due to feeling it beneath himself and committed suicide by drinking bull's blood during a sacrifice ceremony.



A view of the tumulus from the Theatron

According to one of five ancient sources on this, Thucydides (1,138), Themistocles has both a tomb and a 'mnemion', which means a monument, in Magnesia. Though the existence of one does not amount to the non-existence

of the other, that Themistocles committed suicide in Magnesia suggests above all that his tomb is there. However, his being a Stephanephoros, the religious activities he performed in Magnesia and his suicide during a sacrifice ceremony cause us to assume that his tomb should be not in Palaimagnesia, where he lived, but near that sacred site. If this hill is a tumulus, it must belong to one of the two most important figures of Magnesia. Either to Heroine Leucophryene who committed suicide or was killed for betraying her city or to his father Themistocles who committed suicide, not able to stomach the thought of betraying his country. The tumulus which is assumed to belong to either Leucophryene or Themistocles is not the only tumulus in Magnesia. The hill defined by Humann as a wall tower located on the wall to the south of the stadium also has the characteristics of a tumulus.

46- THEATRON

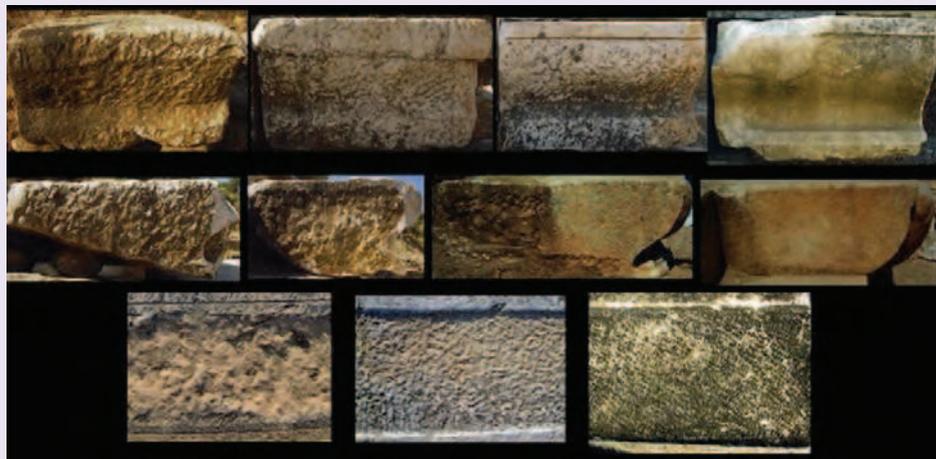


Views from the beginning of the excavation (1984) and the year it was completed (2004)



Theatron is a structure which is unfinished most likely due to its complete disappearance due to a landslide that happened during its construction. Its burial underground unfinished led to the excellent preservation of all its sections, finished or unfinished. Thus, the Theatron became a structure that allows for all its construction stages to be identified from its foundations to the refining of its structural members and that provides us significant information on how the theatre-planned structures were constructed.

It is understood that perhaps only the upper section of the Theatron was placed on a substructure to provide the necessary height and gradient for its sitting rows. On top of this substructure, rising foundations that were covered on top like a vault were placed with a gradient suitable to the gradient of the Theatron. We can define these as three gradient filling foundations vault-like in appearance placed side by side for all cercises. The construction stages of these foundations can be observed from the west to the east.



Sitting rows construction stages



The construction stages of the rows' lion and Griffin (on the right) feet

The next stage is giving their final form to marble blocks. Blocks that allow us to trace these stages step by step were also unearthed. Stages that begin with the cutting of marble blocks at the quarry and their transfer and that also include the finalization of the final touches for use after they were placed in their positions in the structure were identified in detail.

Another section of the structure made from marble is the podium before the Cercises, which has a height of 1.77 meters and carries a 1.47 meters-wide platform. Leaving the orchestra, through a door located right at the center of the fourth cercis that has a half-dome above, one enters a small rectangular-planned space and with staircases located on its both sides, one goes above diasoma.



The central door linking the Orchestra and the Theatron

There are a total of eight niches and eight tables on the right and left of the door. That a half-circle planned sitting block with a lion's claw on both sides of the façade was located inside the last niche in the west reveals that the niches were being transformed into proedria seats. The existence of a slot on the floor of the previous niche prepared so that a sitting block of the same form can be placed and a sitting block found right in front of this slot which was being refined to fit the slot but left unfinished shows that the construction and the placement of the seats were not complete.



Construction stages of the proedria

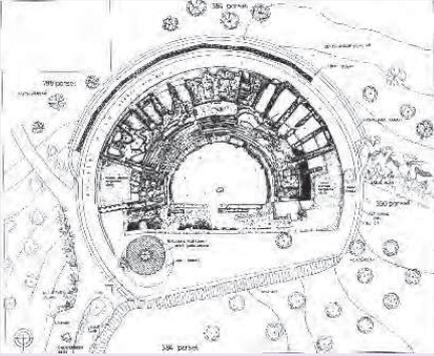
With the door located at the center of the podium, a direct link is formed between the orchestra and the Theatron, which does not suit the known functions of theatres. In theatres, there is no such link that allows spectators and actors to reach the same

spaces and come together. Moreover, the narrowness of the staircase, the narrowness and lowness of space and the impossibility of passing through the staircase when headed towards the diasoma without ducking down shows that this section served a purpose that was not for frequent use and not for everybody. Though the pillar of the sitting blocks next to the staircase generally had lion's claw per the customs, that some of these have griffin's claw seems to emphasise the religious purpose of the structure. Considering that the number of eight tables and eight proedrias would rise to twelve with the addition of two niches and proedrias on both sides and that this number could have a connection to the twelve Olympians or twelve phyle, this assumption will acquire more validity.

Had the theatron been completed, it would have two diasomas and twenty-four rows and a capacity of 4.700 people and there would be a structure built specifically for the 'musical' competitions of the Leucophryena games. The view that had it been completed, reliefs just like the ones in the stadium but depicting the kinds and prizes of the musical competitions instead of the specially-designed tables of its podium provides further support to this assumption. The works in the Theatron were completed following the landscape plan applied in 2004. As a precaution against landslides which present a danger to the structure in years to come and which may even create the risk of burying the structure underground once more in the medium or long-term, the construction of a retaining wall, which was composed of units (2x2x2 meters in size) that were created by the filling of rubble stones in the mainframe made of thick garden wire and concrete posts began in 2006. Its construction continued in 2012 but unfortunately, it has not yet been completed.



Had the structure been completed, on tables of the podium there would be reliefs much as the case in the stadium (below), but depicting musical competitions this time (above)



Theatron landscape plan (E. Madran–N. Özgönül) and a view following its application (2004)



Wire-mess filling wall that began to be constructed as a precaution against a new landslide behind the Theatron.

PLACES NOT TO VISIT

47- CITY WALLS, 48- NECROPOLEIS,
49- HYLAI TEMPLE OF APOLLO, 50- THE ROMAN TEMPLE, 51- HOUSES

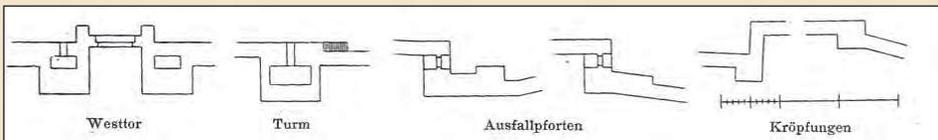
47 – CITY WALLS



City Wall: It is known as much as it was documented in Trémaux (1874) Kern (1900) and Humann (1904 Abb. 1) city plans and as much as it disappears.

As other structures on the three plans above, it is most clearly seen that the city wall is gradually disappearing as well. We know the wall, which is less observable today, only from its pictures. The city leaning on the slopes of Thorax is surrounded by walls in three directions. The wall to the south descends to the plains from the west and east. It was composed of rectangular blocks. It can be partly observed in the south and west quite well-preserved. In the plains, only a section of the city wall on the bank of Gümüşçay was preserved.

As the reason for the abandonment of Palaimagnesia and the move of Magnesia to its current place, Diodorus (XIV 36) cites its lack of city walls and therefore its indefensibility. Therefore, above all, we can assume that the new Magnesia was surrounded by a wall. That there was no structuring on the slopes proves that the



Gates of the city walls (Clarget/Humann, Abb. 4)

reason the city wall passed through the hills of Thorax was strategic. About towers with rectangular plans, small entrances and the gate located on Magnesia's northern exit which we may call 'the Ephesus gate' since there is a 'Magnesia Gate' on the southern exit of Ephesus, we derive our information through Clerget's drawings.

They broke parts of the wall, the underground part of which is known to have reached ten rows in parts, and used its blocks to erect the wall around Artemisium against the Gothic invasions. The inner protecting wall sustained the technique of the city wall belonging to the 4th century BC.



Details from the city wall

The wall, which starts on the slopes of Thorax in the east and rises towards the hills towards the southwest depending on the topographical data, then proceeds towards the west and upon a sudden turn towards the north, it continues towards the west again. The wall turns to the north/northwest where Humann defined as a watchtower to the southwest of the stadium and reaches 'the Ephesus gate'. Later, only remains that were presented in Humann's plan in Kern and that perhaps belonged not to a tower but a gate is observable. There is no trace of the wall in the north. Only a quite well-preserved angling section on the south bank of the stream can be seen. The Byzantine wall to the east must be identical to it. Remains of a bridge that can be seen both to the north and south of the modern-day Tekin neighborhood bridge show that the gate had two further gates there. The one to the north must be 'the Tralles gate'. We can assume that the wall continued until the narrow strait along the western long wall of the palaestra and then turned westwards.

48- NECROPOLEIS

Outside of the eastern and western exits of the city is the area of necropoleis. Though necropoleis are generally composed of sarcophagi, as indicated above, they might also consist of tumuli or chamber tombs. Sarcophagi are especially visible on the side of the road towards Söke. Following illegal excavations in 2016, in the eastern necropolis, which we call the Eucalyptus necropolis, the most comprehensive studies to date were conducted and the existence of examples of nearly all known tomb types was detected here. There are no parcels expropriated in the area of necropoleis. The Eucalyptus necropolis is the property of the Republic of Turkey State Railways.



A hipped roof tomb destroyed during illegal excavations. Before and after



Illegal excavations continue even after the salvage excavations initiated following the illegal excavations.

49- HYLAI TEMPLE OF APOLLO

It is known that there are temples in Magnesia the existence of which is documented with inscriptions and the locations of which are assumed to be identified based on where these inscriptions were found. Among these, we can count the Temple of Dionysus to the west of the Gymnasium, the Serapis sacred site to the northeast of the stadium and the Dioscuri sacred site to the northwest of the Theatron. We learn also from the inscriptions that in the planning stage of the city no space was allocated to a temple of Dionysus but following the finding of a statue of Dionysus inside the trunk of a plane tree that fell due to wind, this temple was built for him (Kern IvM No: 117, 215). The information on the Serapis sacred site derives from an inscription (Kern IvM No 99) belonging to the beginning of the 2nd century BC. Based on where the inscription was found, it is assumed that the sacred site is located there as well. This inscription, 76 centimeters in height and 90 centimeters in width found in the excavations of 1893, was left at the archaeological site and was found anew following an intervening period of over a century during the first years of the excavations of 1984 near a lime well around the Ortaklar train station, together with two inscriptions near it. The inscription (Kern IvM No: 229) on the Dioscuri sacred site was also unearthed during excavations a hundred years ago. An inscription dated to the 1st century BC and depictions on coins belonging to the 3rd century AD in which the carrying of a Hephaestus statue in a ceremony is depicted are documents that prove the existence of a temple of Hephaestus in Magnesia.



An assumption created by adding plastic pieces found in Argavlı to Magnesian coins

It is indicated by Pausanias that there was also a sacred site of Apollo in Magnesia. Apollo is a crucial god for Magnesia. Magnets left their motherland based on his orders and organised new games per his prophecy. Moreover, Apollo is a son of Zeus the saviour of the city and a brother of Artemis, the patron goddess. According to Pausanias (X 32,6), a cave in the district of Magnesia was devoted to Apollo and in the cave, there was a statue of the god in the old



Apollo Musagetes (Aydıń Archaeology Museum)

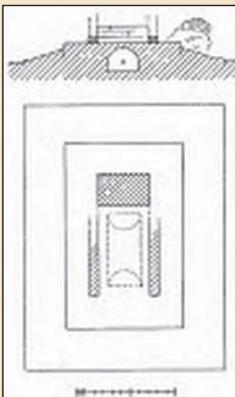
style. According to Pausanias, 'orgia' ceremonies (debauch) were held in this cave. The followers (Hieroi) of Apollo would run with stone pine roots on their shoulders and then jump down from high cliffs. It seems it was believed that the superhuman powers bestowed by Apollo protected them from being hurt. The servants of this cult Dendrophoren who could remove stone pines with their roots appear on Magnesian coins, with pine trunks on their shoulders. In Roman-era coins from Magnesia, Apollo is Musagetes, that is the protector of inspirational fairies (Muses). His protectiveness is understood from the special long Citharoedus dress he wears and the cithara he plays.

The expression of AULATITHS or AULAEITHS around the coins shows that Apollo at Hylai is a Musagetes. Torsos that belong to the statue of Apollo Musagetes and statues of dressed women unearthed in illegal excavations conducted on hills behind the Argavlı village in 1995 and located today in Aydın Archaeology Museum clearly show that Hylai sacred site is right around there, in the location called 'small monastery' where there are stone pines, caves and high cliffs, even though its exact position has not been determined yet.

50- THE ROMAN TEMPLE



The remains of the temple in the foreground, Thorax to the left in the back



When looking northwards above the ruins of the gymnasium, the remains of a structure on the bank of Lethaeus located on a high podium is easily visible. Only a clearing work was performed in these remains of a temple, to which god it was devoted is unknown. This temple in a north-south direction which had a vaulted space made of brick under was most probably a structure with a prostyle plan. Long naos walls and a part of the cult statue's base was preserved. The width of the cella inside is 5.5 meters. It is said by the locals that from this structure, which is called 'dungeon' there is an underground path to the Gymnasium.

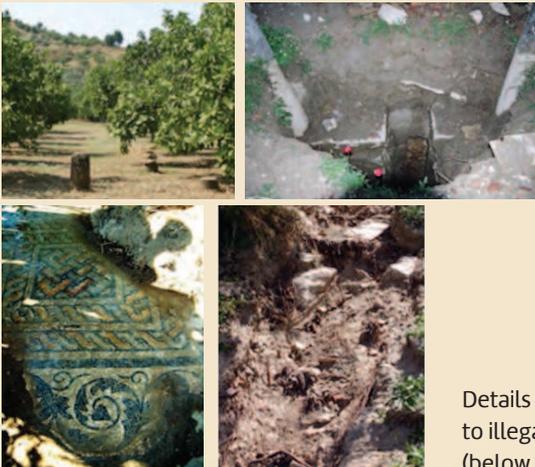
The section and plan of the temple (Clarget / Humann, Abb. 19)

51- HOUSES

Interested and informed readers must have noticed that the housing in the city has not been discussed at all thus far. This awareness is correct, as studies thus far conducted focused on structures of religious and civil architecture. We must say that nearly all areas in Magnesia except for those mentioned above were residential areas. The reason excavations are not performed in these areas is that most of them are private property. Our knowledge depends solely on findings unearthed through illegal excavations. For example, it is known that in the fig gardens between the city gymnasium and the stadium, that stretch to the Ephesus city gate starting from the theatre, there are house types with atriums that we call 'peristyle'. Examples presented below show that columns in the yards are still erect.

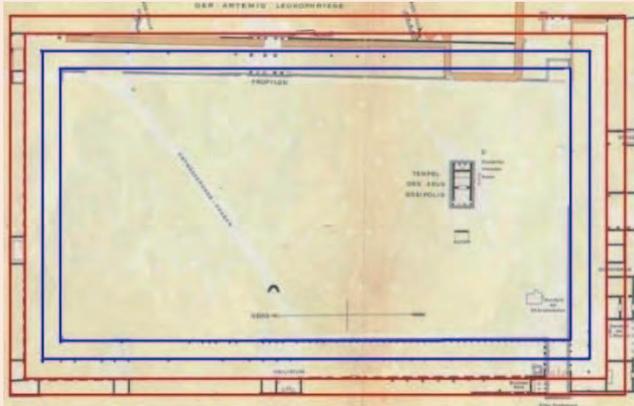


Residential areas between the Gymnasium–Bath complex and the stadium



Details of houses that were unearthed due to illegal excavations (above), agriculture (below left) and nature (rain)

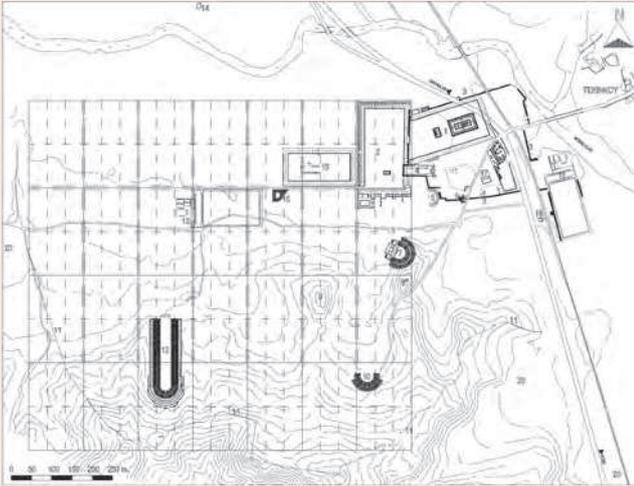
THE CITY PLAN AND THE SYSTEM OF STREETS



The plan of the Agora (Humann Blatt II/ Bingöl)

The information and data on the city plan of Magnesia are as of yet very inadequate. Considering that all known structures were positioned in a north-south or east-west direction, with the exceptions of Artemisium which was here before the foundation of the city, the theatre which had to be positioned per the topographical data and perhaps the Lethaeus gymnasium due to its dependence on Lethaeus, it is possible to assume that cardinal directions were kept in mind in the city's planning. It seems it can be advanced that the point of origin for this theory is the agora, which we believe to be a regular rectangle. According to such a theory, the three streets, which we assume to pass through the north of the agora, the propylon axis, and its very center and a position which unites its two doors, are the three streets in the east-west direction of this design. Based on the dimensions of the agora, the distance between these parallel streets must be 96.35 meters. Another street that will be placed after this length is added to the south is the main street that lies between the east and west gates of the city. That this street passed from the south of the city gymnasium shows that the street avenue system was preserved during the Roman period too. Moreover, the road dividing the ancient city in an east-west direction today is also an extension of that main street. The extension of the street which unites the two doors of the agora will be seen to pass through the north of the gymnasium.

It seems very likely that the street, the extension of which we assume to have passed through the center of the Propylon, perhaps led to the city's northwest gate to the west. The same assumption can be continued in the agora's design with streets that pass from outside the east and west stoas which we assume to have been in parallel with each other. When the extensions of the two streets unearthed to the south of



The city planning system (G. Bilginer, M. Yilmaz)

the dimensions of an insulae are 41.66 m x 96.35 m, 4.014 m².

We do not know the criteria in the planning of this new city on the bank of Lethaeus, but due to interesting similarities in this regard, we have found it appropriate to quote the section on city planning in **Plato's** theoretical scheme of *'The Republic'*. (*The Laws*, 4.:

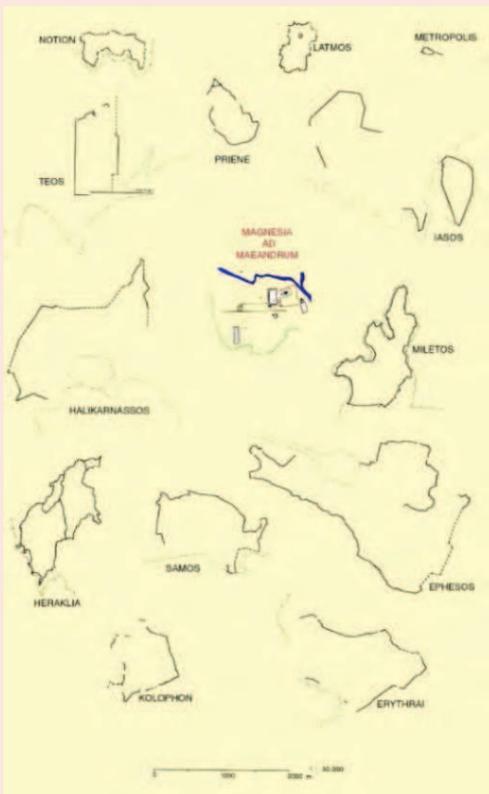
'(704b) ... the city will be established about eight stadia away from the sea with harbors on its sea-side, (704c) where everything grows and there is not a neighboring city in its (extreme) proximity, (704c) on rugged terrain, (737c) ... then, first, the population of the people, into how many classes these will be divided and how large these classes are to be will be determined, it is necessary to distribute land and houses to these classes as equally as possible. (737d) the land should be of a size large enough to sustain a certain number of people provided these lead temperate lives, more land is not necessary; the population should be enough to defend itself from attacking neighbors and to help its attacked neighbors rather than standing still (737e) ... The number of citizens to cultivate and defend the land must be 5040; ... The land and houses shall be divided into equal pieces with each person holding one draw share... Therefore... the city must be divided into twelve pieces. (745d) ... Then twelve shares shall be allocated to twelve gods, each share shall be sanctified by being named after a god and shall be called a 'tribe' (745b).. Then, it is necessary to designate sacred areas, especially the temples of Hestia, Zeus and Athena... (778c)- It is necessary to build temples around... the whole city with the marketplace, and near these, places where rulers and court members will be. (779b) ... if the wall is necessary for people, the foundations of

the agora by Humann are placed between these two avenues in parallels, the insulae plan inside the agora design will have appeared. The agora design was a unit consisting of six insulae and this unit was used in the formation of the city plan by the repetition of it as a whole or its sections, depending on the topographical data. Therefore, we can assume that the

houses belonging to private individuals shall be laid thus, so that the whole city is like one wall. All houses shall be uniform, lined on streets in an orderly fashion and appropriate for protection... As for the protection of the condition of these houses in the beginning, (779c) it is appropriate that those who live in it take care of it. Astynomes will coerce and punish those who do not take care of it, they will deal with the order and cleaning in the city and ensure that no private individual encroach on public property, whether by construction or excavation. Besides, they shall take care of the easy flow of the water sent by Zeus, and of all things they must be interested in or outside the city; (779d) the guardians will observe all these and what had to be left missing by the law on other aspects following their application and will introduce additional legislation. As the structures around the market, gymnasia and all schools are established, they are expected to be used and the theatres to be used by their spectators....'

It is interesting that in describing this exemplary city, Plato, saying that he is basing his words on a foundation myth, suggests that a new city called 'Magnesia' be

built where the city of Magnesia was in Crete, the existence of which we know from the foundation myth, following the migration of its inhabitants to Anatolia(IV,704c). The years Plato wrote his 'Laws' and the years Magnesia is said to have been built in Anatolia for the second time corresponding to the first half of the 4th century BC. The new 'Magnesia' is a city as described by Plato; away from the sea, surrounded by walls and having the topographical conditions stated by him. However, Plato's proposal of 5040 houses, that is 5040 families cannot hold for Magnesia. The entire area inside the walls covers approximately 1300 x 1100 meters and once areas unsuitable for structuring and those allocated to non-residential structures are excluded, the remaining area would not be enough for this many houses. The number of individuals that partook in a vote in



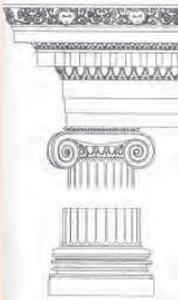
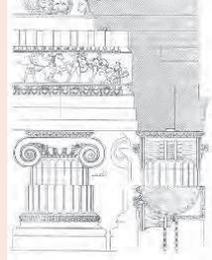
the 2nd century BC is 4678 as understood from an inscription. Only free individuals of a city can participate and vote in the people's council According to assumptions, free individuals make one-fourth of a city's population. This number suggests that the city's population around the end of the 3rd century and the beginning of the 2nd century was around 20.000. Considering the increase in the population in 150 years, we can assume that the city was planned to accommodate 10.000 to 12.000 people. Though not on houses and families, it is seen that another proposal of Plato is applied in Magnesia. Magnesia is the first known city to be divided into twelve tribes (phyle) named after gods as envisaged by Plato. The names of eight of these were precisely identified to be Aphrodite, Apollo, Ares, Hephaestus, Hermes, Hestia, Poseidon and Zeus. Plato suggests that the city should be divided into twelve tribes or districts named after twelve gods and the land should be divided into equal places with one share per each person for housing. The easiest way of distributing equal land is by choosing the simplest geometrical form. It is understood that the city, which emerged as a result of such a division and was composed of avenues, streets, the dimensions of which we have tried to hypothetically determine above, and city blocks, was planned according to the hippodamian plan, named after the first practicer of this type of a plan.

GLOSSARY

Abacus: The uppermost member of a capital.
Acanthus: A prickly plant of which the spiny leaves were copied in later Greek decoration, particularly in the Corinthian capital.
Acanthus: A prickly plant of which the spiny leaves were copied in later Greek decoration, particularly in the Corinthian capital.
Agon: Gatherings of people, usually for formal contest in honour of a god or local hero.
Agora: The market place in a Greek city.
Altar: Indispensable adjunct of sacrifice in ancient religion.
Amazon: Mythical race of female warriors. The name was popularly understood as 'breastless' and the story told that they 'pinched out' or 'cauterised' the right breast so as not to impede their javelin-throwing.
Amazonomachy: The battle between Amazons and men.
Analemma walls: Sloping walls bracketing and supporting the curved rows of seats in a theatre auditorium.
Anastylose/anastylosis: The practice of piecing together dismembered remains of buildings
Anta (pl.Antae): Pilaster (or corner post) of slight projection terminating the end of the lateral walls of a cella, and usually serving as respond to a column. In the latter case the columns are said to be in-antis.
Anthemion: A continuous pattern of alternating palmette and lotus, often rising from nests of acanthus leaves and connected by scrolls.
Aphrodite: The Greek goddess of beauty, love and reproduction.
Apodyterium: Changing room in a Roman bath.
Apollo: Greek god, son of Zeus and Leto. Among his numerous and diverse functions healing and purification, prophecy, care for young citizens, for poetry and music are prominent.
Apse: A semicircular termination of a building or recess in a wall, often vaulted.
Arcade: A series of arches on columns such as those between the nave and aisles of a church.
Architrave (Epistyle): The lowest member of the entablature, resting directly on the column capitals and tying the columns together. (see orders in glossary)
Archontes: The general Greek term for all holders of office in a state.
Ares: The Greek war-god as embodiment of the ambivalent (destructive but often useful) forces of war.
Artaxexes: The name of several persian kings.

Artemis: Daughter of Zeus and Leto, Apollo's elder twin sister, a very important Olympian deity, a virgin and huntress who presided over crucial aspects of life.
Asclepius: Greek hero and god of healing.
Athena: The Greek goddess of war, the patron of the arts and crafts and the personification of wisdom.
Attic Base: The favorite type of Ionic base, consisting of an upper and lower torus and a scotia between, with fillets; the upper torus was often decorated with horizontal fluting or sometimes with guilloche or scale patterns, and below the lower torus a plinth was added in later examples. (see orders in glossary)
Attica: The territory of Athens.
Basilica: The Roman exchange and court of Law. An oblong rectangular building usually with aisles around and provided at the middle of one side or at one or both ends with a recess used as the Tribune ; the name is derived from the Stoa Basileos at Athens.
Cella: The main room of a temple, where the cult image is usually housed. (see temples in glossary)
Delphi: One of the great pan-Hellenic sanctuaries on the lower southern slopes of Parnassus above the gulf of Corinth in Greece.
Dentil: Simple rectangular elements that form a decorative band or frieze immediately below the cornice in Ionic architecture. (see orders in glossary)
Diazoma: Horizontal passage separating the several ranges of seats in a theatre or stadium.
Dindymene: Cybele
Diodorus Siculus: He was a historian from Agriguntum in Sicily, he wrote a world history.
Dionysus: The god of luxuriant fertility, especially as displayed by the wine; and therefore the god of wine.
Dioscuri: Castor and Polydeuces (lat. Pollux), sons of Zeus, friendly gods to men, saviours, in a variety of spheres.
Dipteral: A temple surrounded by two rows of columns, a double peristyle. (see temples in glossary)
Doorpost: The vertical elements of door or window.
Drum: Cylindrical elements that form column.
Echinus: The convex moulding beneath the abacus of a capital. (see orders in glossary)
Ephesus: City at the mouth of the river Cayster on the west coast of Asia Minor.
Griphon: Mythological creature with lion body and eagle head.
Insula: Sections formed by streets.

Interaxial: The measurement of column spacing from centre to centre and thus greater than the intercolumniation.		
Ionian Capital: A type of capital used in Ionic order which bears volutes on the eyes and egg and dart between the volutes. (see orders in glossary)		
Monogram: Abbreviation.		
Moulding: A narrow profiled decorative member employed to divide or define the edges of surfaces, to support or crown more important members, or to separate other mouldings.		
Necropolis: Literally 'city of the dead'. Graveyard.		
Niche: Cove opened into the wall. Blind window.		
Nike: Goddess of victory in Greek and Roman pantheons.		
Opus sectile: Floor or wall decoration composed of thin marble fragments cut in a certain shape.		
Orders:		
Doric Order		
	<p>Sloping Sima Sloping Geison Tympanon Geison Mutulus, Trigliphe-metope (Doric frieze) Taenia, Regula Guttæ Architrave Doric capital (abacus, echinus) Column shaft Stylobate Crepidoma (with three steps)</p>	<p>Doric columns directly on the flat pavement (the <i>stylobate</i>) without a base; their vertical shafts were fluted with parallel concave grooves and they were topped by a smooth capital that flared from the column to meet a square abacus at the intersection with the horizontal beam that they carried.</p>
Ionic Order		

 <p>Priene, Athena Temple</p>	<p>Sima Geison Dentils Fries Architrave (with three fasciae) Ionic Capital Column Shaft Base (Ephesos) (Attic) Torus Spira Trokhilos Torus Plinthe</p>	 <p>Magnesia, Artemis Temple</p>
 <p>Corinthian Order</p>	<p>Created by an architect named Callimachus in 5th c. BC. Consists of acanthus leaves in shape of a basket combined with the elements of Ionic order.</p>	
<p>Palaestra: Place for athletic training requiring restricted as wrestling, boxing etc.</p>		
<p>Pamphylia: A region of southern Asia Minor bounded on the west by Lycia, on the east by Cilicia, on the north by the Taurus.</p>		
<p>Parapet: A low projecting wall at the edge of a platform.</p>		
<p>Parthenon: Name of the naos at the new temple of Artemis.</p>		
<p>Pausanias: Periegetic writer from Magnesia ad Sipylum, wrote an extant Description of Greece.</p>		
<p>Pediment: Gable. The triangular space at the end of a gabled roof, articulated by horizontal and raking geisa and by a solid tympanum wall. (see orders in glossary)</p>		
<p>Persia: Refers to the country lying on the folds of the southern Zagros mountains. From the people who lived there the kings Cyrus the Great and his successors created a large empire which is called Persian or Achaemenid Empire which lasted until the advent of Alexander the Great.</p>		
<p>Phrygia: A territory in the interior of Asia Minor, comprising the western part of the peninsula's central plateau.</p>		
<p>Pilaster: An engaged or semi-detached pier, analogous to the anta.</p>		
<p>Pillar: A firm, upright separate support.</p>		

Plinth: Literally, a brick, and hence used also of rectangular blocks in ashlar masonry, and of the brick-shaped member sometimes forming the bottom of a column base, used even of the abacus of a Doric capital. (see orders in glossary)
Plutarch: L. Mestrius Plutarchus: (50–120 A.D.) philosopher and biographer.
Podium: The Greek term for a low wall or continuous pedestal on which columns, or even entire temples, are carried. It consisted of a plinth, a dado and a cornice.
Polster (Pulvinus): The Lateral surface of an Ionic capital (as opposed to to a face with volutes.). (see orders in glossary)
Pontus: A region of northern Asia along the south coast of the Euxine between Bithynia and the river Halys to the west and Colchis to the east.
Portico: A colonnade or a colonnaded porch or entrance to a building.
Postamentum: Prismatic element below the column base in Roman architecture.
Praefurnium: Heating room in a Roman Bath
Priene: A city in Ionia, modern-day Güllübahçe.
Proedria: Private seat with either back or not reserved for the privileged ones in ancient theatres.
Pronaos: The frontporch of a temple. (see temples in glossary)
Propylaeum: The entrance gate-building of the Temenos or sacred enclosure of a temple
Proscenium: A colonnade six to eleven feet deep and eight to thirteen feet high between the orchestra and the scene building, often terminated at either end with a parascenium.
Prostyle: A temple with a portico of columns in the front. (see temples in glossary)
Prytaneum: Meeting place of the senate committee.
Pseudo-Dipteral: A dipteral temple with the inner row of columns omitted. (see temples in glossary)
Pteron: The wing or flank colonnade of a temple, and so used by Pliny of the colonnade carrying the superstructure of the tomb of Mausolus. (see temples in glossary)
Ptolemy: The name of all the Macedonian kings of Egypt.
Sarapis: The Hellenised form of the Egyptian Osiris-Apis
Sarcophagus: Wooden, lead, stone, marble or terracotta coffin for the storage of corpse or ashes and burial gifts.
Scene: A term used first of the player's booth, and afterwards of the building which replaced it, the back scene of the theatre ; hence the words proscenium, episcenium and parascenium
Seleucus I Nicator: (358-281 B.C.) fought with Alexander and created an empire called the Seleucids.

Smyrna: A city in Ionia, modern-day Izmir.	
Sparta: Lacedaemon: A city of Laconia (Peloponnesos, southern Greece.)	
Spolia: Building materials reused from earlier structures.	
Stadium: A racecourse of fixed dimension, viz. six hundred Greek feet; a term applied also to that measure of length.	
Stater: The principal gold coin	
Stele: 1-An upright Greek tombstone. 2-Any upright stone slab used for the sculptured reliefs or for inscriptions.	
Stephanephoros: Wearing a crown or wreath, the title of certain magistrates.	
Stoa: In Greek architecture a term corresponding to the Latin porticus, a building with its roof supported by one or more rows of columns parallel to the rear wall.	
Strabo: (64 B.C. - 24 A.D.) A geographer from Amisea (Amasya) in Pontus on the Black Sea.	
Stucco: The thin lime facing applied to mud-brick walls for protection, or to poros to conceal coarse inequalities; good Greek stucco on poros is of paper-like thinness and does not obscure the profiles, whereas the thick later stucco is full of sandy particles and alters the profiles.	
Stylobate: Pavement or platform on which the columns are placed.	
Tabula, tabuli: Framed table mostly bearing an inscription on column, sarcophagus or buildings.	
Talent: Highest denomination of coins.	
<p>Temples:</p> <ol style="list-style-type: none"> 1) Templum in antis 2) Amphi templum in antis 3) Prostylos 4) amphiprostylos 5) Peripteros 6) Dipteros 7) Pseudodipteros 	
A) Pronaos B) Naos (cella) C) Opisthodomos D) Pteron, pteroma E) Ante	
Terracotta: Baked clay. Particularly a term for figurines.	
Theatron: Stepped seats for spectators in theatres.	
Thessalia: A region in Northern Greece.	
Tholos: Round building.	
Tissaphernes: Satrap of Sardis, General commandant of Anatolia.	
Topos: Place, location.	

Tropaion, Trophæ: A symbolic element depicting war trophies such as helmet, armour and arms.
Tubulus, -li: An architectural element of baked clay used for the circulation of hot air at baths or side heated spaces.
Tumulus: Artificial hill on top of a tomb.
Tyche: Goddess of fortune in Greek and Roman pantheons.
Tympanum: The part within the triangular frame of temple pediment.
Vault: Roof that covers the opened space between two walls. Some types are cradle, cross and star.
Vitruvius: Roman architect and the author of 'De Architectura'. Lived 1st c. BC.
Xenophon: Author of Greek history (Hellenika, Anabasis) during 411-362 BC. (410 – 355 BC)
Zenon: Grammarian from Myndos (Gümüçlük). 1st c. AD.
Zeus: The head deity of the Greek pantheon.

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- YAYLALI, A. Der Fries des Artemisions von Magnesia am Mäander. IstMitt Bh. 15 (1976)

THE PARTICIPANTS AND MINISTRY REPRESENTATIVES

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MAGNESIA ON THE MEANDER

MAGNESIA AD MAEANDRUM

To those who enquire how long the excavations at Magnesia are expected to continue O. Bingöl was in the habit of replying, *"I have drawn up plans for the next 400 years but beyond that I haven't considered yet"* ! He did this to make clear to everyone that the kind of work that will confront archaeologists at a site like Magnesia will never end and to emphasize the difficulties and problems he encounters in trying to carry out his plans. In this, we present the information about earlier researches on the site as well as the results of Bingöl's 36 years of excavations, almost 1/10 of a very long program! Our aim is to present a clear picture of how important Buildings together with sculptures, inscriptions and other small findings can be examined comprehensively in Magnesia, which was protected under the natural covering and thus not obliterated by the remains of more recent periods and cultures.

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