

Survey of Selected Museums of Western Turkey

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The research¹ involved travel to selected museums of Western Turkey to collect, organize, and report on data related to underused resources in museum holdings and artifacts for illustrating New Testament historical, cultural, and social backgrounds. The primary focus was on Hellenistic and Roman aspects of first-century Greco-Roman society and culture as the context for the emerging story of Christianity. All three major streams of Christian tradition—Petrine, Pauline, and Johannine—have various connections in this region. Therefore, the research seemed pertinent to the task of finding and disseminating knowledge of unexplored or little-used illustrations of this historical-cultural matrix of the nascent Christian movement. Larger, more well-known museums, such as the Archeology Museum of Istanbul and the Ephesus Museum of Seljuç, are visited regularly by tour groups. These museums were visited as well, but the emphasis was on smaller museums that are pretty much left unexplored. The overall desire was to enhance classroom pedagogy and presentations and local church work.

Museum sites visited included those at Tarsus, Antioch (Syria), Karaman, Iconium, Antioch (Pisidia), Attalia, Side, Hierapolis, Aphrodisias, Miletus, Smyrna, Magnesia, Pergamum, Ephesus, and Istanbul. Each of these museum sites is detailed in this report, except for Ephesus and Istanbul, as these already are well-known even to typical tourist groups. Some of the other museum sites might be visited on occasion, but a few never are included in a tour of Turkey, and this oversight is a lost education for the expense of overseas travel.

For questions or more information, email GLStevens@me.com. Also visit the website www.drkoine.com for photos, videos, and updates on this report.

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Tarsus

Ancient: Tarsus
 Modern: Tarsus
 Museum: Tarsus Müze
 Location: Muaffark Uygur
 Cad. 75 Yil Tarsus
 Kültür Merkezi

Latitude: N 36° 54' 54.049

Longitude: E 34° 53' 20.307

Hours: 8:00–12:00, 1:00–5:00, closed Saturdays



Our visit took slightly less than an hour. The museum actually is the right, front building of a market development in the downtown district. The facility is small and had no admission fee at the time we visited. Of the few holdings, some are 1st AD, including some pottery, vases, jewelry, statuary, and coins. The coins are not marked well, and the cabinets are dark. The museum is lighted by motion lights, so one has to keep moving around so the lights will stay on to take any pictures. A few specific items include a Roman temple bowl, 1st AD; Roman lanterns; bronze bracelets, 1st–2nd AD; relief work from a Roman temple; a statue of Mythras; Roman perfume flasks and other glassware; terracotta figurines; Greco-Roman coins; oil lamps, 2nd AD; various rings, jewelry, and gold diadems; Aphrodite figurines, 1st AD; bronze figurines, a statue of Asklepios; a statue of Hermes, 1st AD; a gravestone, 2nd AD; a statue of an emperor, 3rd AD; and Roman treasure, 2nd AD. On the outside of the museum at the front entrance are a few sarcophagi of Roman origin, but not marked or dated.

The Catholic Church recently celebrated the work of the Apostle Paul, and the city of Tarsus had been featured in those festivities. The museum has some promise because of this connection to the birthplace of the apostle, which could energize tourism in the area and be of economic benefit. With just a little bit of attention, the museum could become an asset to the city. As of the moment, however, this potential development lies unrealized.

Antioch (Syria)

Ancient: Antioch (of Syria)
 Modern: Antakya
 Museum: Hatay Arkeoloji Müze
 Location: Gündüz Cad. No: 1
 Latitude: N 36° 12' 8.654
 Longitude: E 36° 9' 37.004
 Hours: 8:30–12:00, 1:30–5:00,
 closed Mondays



Our visit took 4 hours, in part because the mosaics, for which the museum is famous, really are extensive and full of mythology, legend, and lore, but also because of an unexpected discovery—the fascinating story of a sarcophagus and its remains. The main problem in visiting this museum is that parking is not provided. The streets are crowded, and nothing along the streets is clearly marked as to what is allowed parking. However, a general gravel lot back up the hill on the same street of the museum about two blocks away afforded what seemed to be permitted parking. Parking aside, the museum is wonderful and well worth the trouble.

One has numerous mosaics of geometric design, 2nd AD, found at Daphne. One is Narcissus at the Brook, 2nd AD; a Mersimilar mosaic, 2nd AD; decorative birds, 5th AD; the personification of Soteria, 5th AD; representative theater masks; Iphigenia in Aulis, 3rd AD; a pastoral scene with personification of life, 3rd AD; the triumph of Dionysus; a mosaic of Chresis, 4th AD; a crouching Venus, 1st–2nd AD; Tyche, 2nd AD; a theater scene, 3rd AD; a buffet mosaic, 3rd AD; a depiction of Oceanus and Tethys, 4th AD; a mosaic euphemistically called the "Happy Hunchback" for reasons obvious when viewed; Hercules strangling serpents, 2nd AD; a negro fisherman, 2nd AD; a depiction of the evil eye, 2nd AD; some Bacchi dancers, 2nd–3rd AD; a scene of Dionysus and Ganymede found at Tarsus, 3rd AD; Orpheus and beasts; jugglers; a drunken Dionysus, 4th AD; a scene of Dionysus and Ariande, 2nd–3rd AD; a mosaic known as the Orator, 1st–2nd AD; the god of the Orontes River, 1st AD. Along with these, other artifacts include a sundial, 4th AD; an entrance to a Hittite temple, 13th BC; a relief of Assyrian soldiers, 7th BC; Roman glassware; the head of a satyr found at Antioch, 1st–2nd AD; some amphoras; and various Seleucid and Roman coins: e.g., Antiochus IV, Seleucus I, III, and IV, and first-century emperors through Nerva.

The museum houses one outstanding item, a magnificent sarcophagus found near Konya that still retained its original contents of one male and two females of Alpine Race, mid 3rd AD. The sarcophagus is of the Sidmira type, and was found in Eregli. Including the skeletal remains, most striking is a beautiful gold necklace of 65 butterflies, some actual fabric remains of cloth that was on the older woman's arm, gold buttons, a gold lady's ring, gold earrings, and gold coins. The social status clearly is Roman provincial elite.

Karaman

Ancient: N/A
 Modern: Karaman
 Museum: Karaman Müze
 Müdürlüğü
 Location: Turgut Ozal Caddesi
 Latitude: N 37° 10' 59.340
 Longitude: E 33° 12' 42.260
 Hours: 8:00–12:00, 1:00–5:00,
 closed Mondays



Our visit was about 1.5 hours. The museum entrance is just a gate immediately adjacent to a mosque, so almost missed driving down the street. At the time of our visit, no entrance fee was charged, and the museum clerk on duty was very hospitable—he served us hot Turkish tea while we visited the museum, which was greatly appreciated on a cold, rainy day. Part of the museum includes a presentation and discussion of the results of excavations at CanHasan Höyük, a site 13 km northeast of Karaman, which were done 1961–1970. These excavations provided much information about the settlement periods of the general area as far back as the sixth millennia BC. The CanHasan site is not too far from the tell of Derbe, visited by Paul on the 1MJ. The museum also houses another investigation, the Pinarbasi Project, which is a joint work between the University of Liverpool and the Karaman Museum directed by Dr. Douglas Baird of Liverpool. The project is sponsored by the British Institute of Archeology at Ankara and the British Academy, with the main work between 2003–2005. No one had documented the transition from mobile hunting, gathering communities to permanent villages supplied by farming and herding on the Anatolian plateau, and the Pinabarsi project fills in that gap.

One of the more significant items related to this museum is actually outside in the front garden area—the Bishop Michael inscription from Derbe. This inscription shows the influence of Christianity in Derbe well after the first century. One also has the ubiquitous Roman sarcophagus example, some Roman imperial era coins, ranging from 27 BC to AD 46, and Byzantine coins, ranging from AD 386 to 1453. Also included are some Greek and Venetian coins. A statue of Asklepios, 2nd–3rd AD, is part of the statuary. One dramatic display is a body from the Taskale Manazan caves, 6th–7th AD. Roman

glassware is on display, as well as pottery and lamps from Derbe. One also has figurines and vases, and a sarcophagus from Roman Derbe. Bronze age pottery, 3000–1200 BC, is represented, and even Calcolithic age, 5500–3000 BC pottery; some weapons and tools also are displayed. The museum, as do many in Turkey, includes a Muslim room, with manuscripts, books, and artifacts of Muslim life, such as cow bells, socks, gloves, ornamental jewelry, lamps, armaments, prayer beads, door knockers, a coffee mill, knitting machines, tile artwork, and coins of the Turkish Republic. The outer courtyard has Greek inscriptions and various gravestones.

Iconium

Ancient: Iconium
 Modern: Konya
 Museum: Konya Arkeoloji Müzesi
 Location: Sahip Ata Cd.
 Latitude: N 37° 52' 5.258
 Longitude: E 32° 29' 37.218
 Hours: 9:00–12:30 and 1:30–5:00



Our visit was 2 hours. The entrance fee was 3 TL. We were the only people there, and the ticket attendant had to unlock the doors for us. Just inside the doors is a stunning collection of beautiful Roman sarcophagi. The museum has very interesting holdings including the skeleton of a baby in its burial position from the Neolithic age (6500–5500 BC). The baby was about a year old at death. Three important inscriptions that relate to cities visited by Paul on the 1MJ are immediately outside the museum entrance under a little tin roof next to the wall. These three inscriptions are from Derbe, Iconium and Lystra.

One outstanding marble sarcophagus has carvings illustrating the life of Hercules. Included are Roman clay sarcophagi with carved garlands, and an ash box from the Roman period. Other sarcophagi are typical of Pamphylia. One is Roman, 3rd–4th AD; another of Sidmara type, 3rd AD; one of Poseidon, 2nd AD. A ceramic sarcophagus is Roman period. Hellenistic amphora are represented, along with bronze and clay lamps; one cabinet displays vases, 9th–8th BC; another cabinet has Assyrian pottery 1950–1750 BC; bronze work 3000–2000 BC; Calcolithic artifacts, 5000–3500 BC; a human skull and jawbone from the 2004 excavation of the Catalhoyuk tel is on display. Striking is an infant burial, Neolithic period, from the Catalhoyuk tel, about one year old at death. Neolithic findings are represented, 6500–5500 BC; Assyrian seals of about 2000 BC found at Carahoyuk; Roman glassworks, 2nd–3rd AD; a woman's comb, earrings, rings and necklaces; a Roman era altar about 18 inches high, 2nd–3rd AD; a 12 inch Cybele figurine; a case of Roman era artifacts; an altar stone; an ash box with the wife's name inscribed; a grave stele with Greek inscription; a stone with Greek inscription. One also has a huge mosaic of about 21' x 20' similar in design to those in the Hatay Museum.

Outside in the courtyard is the Derbe inscription, Roman, 157 AD; the Iconium inscription, Roman, 2nd AD; and the Lystra inscription, 2nd AD. Also outside in the general courtyard are funeral monuments with representative scenes of Roman life, such as a house, a farmer and his oxen, and an olive press. Under a tin roof to the right of the courtyard is a mosaic of pheasants, along with grave steles and statuary. Stone lions guard the courtyard.

Antioch (Pisidia)

Ancient: Antioch (Pisidia)
 Modern: Yalvaç
 Museum: Yalvaç Müze
 Location: Hükümet Cad. No. 4
 Latitude: N 38° 17' 52.702
 Longitude: E 31° 10' 41.185
 Hours: 8:30–5:30, closed Mondays



Our visit was about 1.5 hours. We were the only ones in the museum, an advantage of going in the off season. The museum was founded in 1966; the holdings include archeological and ethnographic remains from the surrounding region, including fossils up to 8 million years old. One will view bronze age pottery, 3rd–2nd BC; bronze idols; and stamp seals. As is usual, the museum features an Islamic culture room. A great disappointment greeted us in the St. Paul's room, which was almost completely empty—empty bases where statuary once stood, and empty display cases. Either the room was in the process of getting a complete facelift, or the items that used to be on display have been transferred elsewhere. A few items remained to be seen, including a golden cup of the Roman period, 3"–4" tall. Fortunately, the inscription related to the Sergii Paulli family, thought by some to be the same as the Sergius Paulus whom Paul encountered as proconsul of Cyprus (Acts 13:7), is still retained in the museum.

Besides the Paulli inscription, the museum's other claim to fame is a copy in part of the *Res Gestae Divi Augusti* ("The Deeds of the Divine Augustus"). Unfortunately, the inscription is poorly displayed. The stone fragments are down at ground level, and the general lighting is very dim. Further, some of the frames are behind statuary, so somewhat hard to view (quite odd, really).

Other items include the head of a woman, 1st AD, and statuary of Nike, Athena, a man, 1st AD, and Zeus, 1st–2nd AD. A display case of figurines was not marked for identification. One of the most unusual items was a statue of a seated dog, about 10"–12" tall, 2–3rd AD, on a motorized, rotating pedestal for a 360° view. The significance of the dog and the reason for such an elaborate display was not given. One also can see an eagle statuette about 8"–10" tall; artifacts from the sanctuary of Men; glassware, 2nd–3rd AD; terracotta lamps 2nd–3rd AD; a marble case from Pisidian Antioch; a marble

hand with scroll; and a marble horse head. One interesting bust presents the head of a fisherman, 1st AD, with the display case offering a 360° view. Out in the courtyard are inscriptions, a relief with Roman soldiers; an inscription specifically from the province of Galatia; and a sacrificial bull inscription with fruit garland.

The ethnographic part of the museum is an Ottoman-era set scene. The main living area of a wealthy family displays items of daily life.

Attalia

Ancient: Attalia
 Modern: Antalya
 Museum: Antalya Müzesi
 Location: Konyaalti Cad. No: 1-07050
 Latitude: N 36° 53' 6.792
 Longitude: E 30° 40' 50.000
 Hours: 9:00–7:30 spring/summer; 8:30–5:00 fall/winter



Our visit was 2.75 hours. The museum is spectacular. No wonder this collection has won so many awards. The "Dancer" is one of the most beautiful sculptures in the world, a mesmerizing bronze statue that is so lifelike you almost can feel the wind blowing her garments as she dances. Quite extraordinary. Also most unusual were burial skeletons under glass that visitors can walk over to view.

The first floor of the museum reaches far back in time, housing some petrified cephalopoda and displays of other types of fossils. One encounters a tomb skeleton from the early Bronze age; a vase for perfume and oil, 5th–4th BC; archaic classical age artifacts, including a man with a bird in hand, 5th–4th BC; a feeding bottle 330–30 BC, used to feed infants; a case of Roman age artifacts, from 1st BC to 4th AD; a rython vase, which is a container shaped like a horn or in the form of a beast body, used for pouring liquid offerings to the gods; a chamber pot (toilet); a Neolithic age fresco; artifacts from Perge of glass vases and a cylindrical item; statuary of Nemesis, 2nd AD; Hadrian and Trajan from Perge; the three graces, 2nd AD, from Perge; "The Dancer," 2nd AD, from Perge (see above); an imperial priest, 2nd AD; also, Tyke, Artemis, Athena, Zeus, and Hygeia, all from Perge; three actors and various actor faces; a game board, 2nd AD, Perge; a sacrifice frieze, 2nd AD, Perge; a Poseidon frieze, Perge's theater; and an Alexander the Great statue, 2nd AD.

The museum displays some spectacular sarcophagi, notable, among other reasons, for their large size. One example from Perge presents large garlands and includes reliefs of Nike figures holding palm branches standing on a sphinx, Erotes standing on dolphins, Teneas bent as flying in the wind, and theater masks and Medusa heads between the garlands, thought to protect the grave from evil. Another sarcophagus presents a man holding a roll

of papers, a typical Roman era symbol for a knowledge of science and the arts. (One should note that outside the museum is another well-preserved sarcophagus with the facing side showing three reliefs of Eros decorated by a large, swooping garland.) In a different style of burial, one meets a display of underground chamber tombs somewhat peculiar to Petara that contained 4–8 bodies along with private goods to accompany the dead in their journeys in the afterlife.

Numerous friezes include one of the tomb of Pericles. Another is a cenotaph commemorating the emperor, Gaius Caesar. Inscriptions include grave dedications. One names a "Lukas Marcus, beloved and well spoken by all." Another inscription is to the emperor Caesar, probably a dedicatory monument to the emperor cult.

The second floor of the museum houses a fairly substantial display of ancient coins, not as large and extensive as the wonderful coin display in the Pergamon Museum in Berlin, but still quite nicely done. These coins represent Macedonian, Greek, Seleucid and Roman Imperial dynasties, including the emperors of the 1st AD. Also notable are coins representative of cities of the general ancient Asia Minor area, including Aspendos, Side, Perge, Attalia, and Antioch (Pisidia). Also on the second floor are various busts of men. One social feature to be noted among these busts are the different hair styles, almost always a social statement in the statuary traditions of the ancient world.

Side

Ancient: Halikarnasos
 Modern: Side
 Museum: Side Müzesi
 Location: Side-Manazgat/Antalya
 Latitude: N 36° 46' 7.766
 Longitude: E 31° 23' 27.231
 Hours: 9:00–7:00



Our visit was about an hour, but we were late arriving, so had to rush a little to canvas the holdings. The museum is small, but has some unusual burial artifacts. Unfortunately, a good number of the items in the museum are poorly marked and undated. One will see the typical Roman and Greek coins; terracotta, iron lamps, bracelets, spear points, clay vases, and glass bottles. Figurines portray the usual gods, mostly Roman (Ares, Zeus, Aphrodite, Cybele). Also included are Roman period marble and bronze statuary, along with funeral gravestones and sarcophagi. A notable contribution of this small little museum is the presentation of brick graves that illustrate an alternate Roman burial practice besides that of using sarcophagi. A statue of a child from the Roman period is displayed, but its significance not indicated (family? imperial? mythology?).

One striking marble relief is the unusual punishment of Ixion, 2nd AD, infamous in ancient Greek mythology as the first man culpable for kin-slaying (killing his own father-in-law). Ixion also attempted to seduce what he thought was Zeus's wife Hera while a guest of Zeus. His punishment was to be affixed to a winged, fiery wheel that spun forever. His story was meant to reinforce Greek social codes for the treatment of strangers (*xenia*). Hospitality codes and the treatment of strangers are prominent in Jewish life and in the New Testament (1 Tim. 5:10; Heb. 13:2; 3 John 5). Another unusual relief is a boy driving a lion chariot. The museum has examples of Roman and Byzantine amphora. Another notable contribution of this small museum is a distinctive display of anchors of antiquity, which one hardly will see in any other museum. Statuary includes a copy of the Three Graces; a statue of Nike of the Roman period; Hercules, 2nd AD; Hygeia, 2nd AD; Asklepios, 2nd AD; Hermes, 2nd AD; a woman goddess, probably Athena; and a statue of a woman with delicate draping somewhat allusive of "The Dancer." Various sarcophagi of the Pamphylia type are on display.

Outside the museum in a walled courtyard area are inset relief plates from the eastern gate of Side depicting various Hellenistic military symbols. The courtyard also displays various types of Roman sundials, which, again, somewhat distinguishes this small museum. In the garden area are Corinthian capitals, sarcophagi small and large, a Roman period lion statue, and a Roman period gladiator relief.

Hierapolis

Ancient: Hierapolis
 Modern: Pamukkale
 Museum: Hierapolis Müzesi
 Location: Pamukkale
 Latitude: N 37° 55' 31.006
 Longitude: E 29° 7' 26.215
 Hours: 8:00–7:00 summer, 8:00–5:00
 winter, closed Mondays



Our visit was about 1.5 hours. The museum is housed in part of the old Roman baths, so the display rooms have high vaulted ceilings of a basilica form. Each display area is accessed individually from an exterior entrance as a result. In Room 1, one will encounter various inscriptions, such as from the Apollo Temple; a small sarcophagus of Laodicea; a statue of health official of Hieropolos; a grave stele; a statue of Attis from the Roman agora, 2nd AD; a monumental tomb; a partial relief found adjacent to the Byzantium door of Frontius Street; a relief depicting the bravery of a citizen of Heiropolis accompanied by a consecration as if ranked as a god; various statuary, 2nd AD; a priestess of Isis found in Laodicea, Roman, 2nd AD; various sarcophagi, including one found in Laodicea with the inscription, "a remembrance of Hippolyto and Facilla," who are husband and wife; the god Dionysus with Pan, Roman, 2nd AD, found in Laodicea; a statue of a woman, 2nd AD; a colossal statue of Hadrian from Hierapolis, 2nd AD; a relief depicting various forms of gladiator combat, 3rd AD; a relief depicting bull fights (Venationes), 3rd AD.

In Room 2 one can view finds from the Roman bath area of Hierapolis, but they have no dating, so they are not that helpful for documentation. Roman pottery also is on display, but without dating. A good selection of terracotta lamps hailing to 1st AD come from the Denizli area; Gold diadems are shown, but, again, without dating. Bronze-age mirrors and archaic and classical pottery also can be seen; early middle and late Bronze Age artifacts are preserved, and even some Calcolithic artifacts; stamp seals illustrate the process of authentication of a document. Room 2 has a case of ancient coins, but, unfortunately, the case is not well marked.

Room 3 has some interesting items, including a relief depicting Attalus III, who bequeathed his kingdom to Rome. Reliefs that adorned the second

level of the theater's *skene* show typical theater scenes, such as Hades kidnapping Persephone. A group of three statues show Artemis, Leto, and Apollo. The marriage of Zeus and Leto, 2nd AD, is artfully done. One also has the bath of Apollo, dated to the end of 1st AD; also in dramatic relief is the war of the giants and the gods, 2nd AD. An inscription immortalizing the decision of a Greek city assembly within the province of Asia, Roman, 2nd AD, was found in the Hierapolis theater. A sphinx of Roman origin, the end of 2nd AD, stands guard. One also can see a statue of Triton and Hades, 2nd AD.

An extensive garden area fronts the museum. Here one will see altar stones, inscriptions, and various styles of capitals.

Aphrodisias

Ancient: Aphrodisias
 Modern: Geyre Village/Aydin
 Museum: Aphrodisias Müzesi
 Location: Ancient Aphrodisias
 Latitude: N 37° 42' 32.481
 Longitude: E 28° 43' 37.663
 Hours: 9:00–5:00, summer 9:00–7:00, closed Mondays



Our visit was a little over 3 hours. The holdings are extensive. One first is greeted by a number of statues, including Nike from the Aphrodisias theater, 1st AD; two statues of a heroic male, 2nd AD from the Hadrianic baths; a woman from the bouleuterian 2nd AD; the figure of Aphrodite from the theater, 1st–2nd AD; a male wearing a *himation* from the civil basilica, 1st–2nd AD; several pilaster capitals from the Temenos house, 3rd–5th AD; a statue of a priest; an honorary statue of Antonius Claudius Demetrious, honored by the city with this statue placed at the entrance to the bouleuterian depicting his wearing of civic dress, and a heavy, priestly crown decorated with a bust of Aphrodite and selected Roman emperors, AD 200; a statue of lady, Claudia Antonia Tatiana, from the bouleuterian, AD 200, with her hair stylized like Julia Domna and with a small Eros at her side; the plinth is signed "Alexandros, son of Zenon, made this." More rooms reveal more statues and statue fragments, such as Emperor Nerva from the Agora Gate; a naked hero from the Hadrianic baths, 1st–2nd AD; a statue of young athlete from the theater, either 1st BC or 1st AD. Striking about this young athlete statue is the faded preservation of the original polychromy painting surviving in the eyes and hair. Dramatic reliefs from the Sebasteion are on display, including one depicting Nero and his mother, Agrippina, with Agrippina crowning her young son with a laurel wreath. Nero is wearing the armor and cloak of a Roman with a helmet at his feet. Another relief shows Hemera in a symbolic representation of Day joined with Night, signifying the eternity of Roman rule. Another shows the bearded god Ocean associated with Earth, signifying an empire without end over land and sea.

The second story of the ancient north building featured 50 personifications of places and people ranging from east Africa to western Spain. The work is designed to look like statues between columns of a portico. An example of

an accompanying inscription is, "ethnos Dakon of the people of Dacios," the idea being to provide a visual listing of the expanse of the Augustan world empire; the places and people depicted are those brought into the empire under Augustus. The selection emphasized the wilder people on the edges of the empire. Few inhabitants in Aphrodisias could have heard of many of them; the idea of such a list and its images is borrowed from a monument in Rome and meant to serve Roman propaganda about Roman rule. Included in the Aphrodisias list are: Egyptians, Ethiopians, Andizeti, Arabs, Besse, Bosporans, Dacians, Dardani, Lapodes, Judeans, Callaeci, Piroristi, Phaeti, Trumpilini, and the islands Crete, Cyprus, and Sicily.

Reliefs from the third story of the ancient south building have as subjects Roman emperors and their imperial victories mixed in with ancient Olympian gods; the moral of the story is that emperors are powerful warring semi-deities on par with the old gods as near equal partners. These reliefs are inscribed, "Theoi Sebastoi Olympiori," which means Olympian Emperor Gods. The main emperors represented are Augustus, Tiberias, Claudius, and Nero. The propaganda being propagated is that their most important empire activities are their victorious wars over the wild barbarians on the fringes of the empire. Thus, Claudius is depicted conquering Britannia, and Nero conquering Armenia, both in the traditional Hellenistic heroic style. A total of six inscribed panels relate the victories and world empire of Claudius AD 45–54 and then Nero AD 54–68. In these panels, the early reign of Nero is associated with the sun god Helios. Britain and Armenia were the signature victories of Claudius and Nero respectively, and as such represent the imperial victories in the farthest east and farthest west of the empire. Another frieze of Rome and Earth is designed to represent earth's fertility and abundance as overseen by Rome.

In many of these panels, a key imperial attribute is victory. One might note how believers have their own "conquering" destiny in the book of Revelation. Each of the seven letters in Revelation 2–3 has the recurring refrain, "to him who conquers," a clear and thematic chord struck by John in his counter-propaganda to Roman imperial propaganda.

Another panel shows Claudius as a naked warrior about to give a death blow to the slumped figure of a Britain. In another, Tiberias is depicted along side a barbarian, humiliated by being presented as only half the size of Tiberias. Another frieze illustrates the effective connection between the Roman emperor and the Roman people. In this frieze, the emperor is a naked warrior

crowned by a personification of the Roman people and wearing a toga, the stately civilian dress of Roman citizens. His oak wreath civil crown was one awarded for saving citizens' lives. Every Roman citizen owes everything to the emperor, even his very life. Finally, beneath the emperor kneels an anguished barbarian woman captive.

In another relief, Claudius—master of land and sea—strides forward in a divine epiphany and receives a cornucopia from Earth. The moral of the story is that the godlike emperor guarantees prosperity of land and sea. This symbolic scene is a remarkable *local* representation of the emperor's role as universal savior and divine protector, that is, here is imperial-type propaganda that originates in Aphrodisias itself, not Rome. The imperial propaganda has taken Aphrodisias as its own captive.

Another long series of reliefs, too extensive to be overviewed here, represent Greek, Roman, and local mythology. Included in these mythological reenactments is the special relationship between Aphrodisias and Rome.

The Sebastian south building at Aphrodisias is being restored to its original location with a precise stone for stone reconstruction. Architectural study for this project began in 2000 and took five years before physical work even began in 2005. Anticipated completion of the imperial Sebastian is 2011.

The most remarkable exhibit at the Aphrodisias museum is a marble horse—the Aphrodisias blue horse—unique among ancient marble statues in representing a large galloping horse. The horse is the surviving remnant of an original marble sculpture whose subject was the story of Troilos and Achilles.

The museum also displays imperial coins representing Augustus through Hadrian. The coins are described and dated, so provides a useful exhibit. Vases of different styles and periods are placed along the galleries. Theater masks are part of the statuary. One statue of a leading citizen, 1st AD, is wearing a priestly crown; another is of a general portrayed in military armor, 1st AD, originating from the east bouleuterian; a portrait of girl having unusually individual characteristics is from the south agora, 1st AD; a clean-shaven man of the typical early imperial style is from the Atrium House, 1st AD.

In an outside courtyard of the museum are gladiator stele. These grave monuments depict typical gladiator scenes, such as a sword and shield, a gladiator with javelin and short sword, or and a gladiator with net and trident.

What is more interesting, however, is that the actual names of some of the gladiators memorialized are inscribed in the top part of some of the stele.

Miletus

Ancient: Miletus
Modern: Milet
Museum: Milet Arkeoloji Müzesi
Location: N/A
Latitude: N 37° 31' 31.950
Longitude: E 27° 16' 29.912
Hours: N/A



The Miletus Museum is not yet open, although nearly complete. The new museum has been under construction and will take the place of a very small collection of undocumented artifacts that previously was poorly housed in a small, dilapidated building. The new museum, immediately next to the grounds of the ancient site and under active development since 2002, promises to offer a significant enhancement to a site visit of Miletus. The building itself appears to be completed. Unfortunately, information about when the museum might actually open is not forthcoming. Whenever asked, personnel on the site simply indicate the next season.

Smyrna

Ancient: Smyrna
 Modern: Izmir
 Museum: Izmir Arkeoloji Müzesi
 Location: Halil Rifat Pasa Caddesi
 4.Konak
 Latitude: N 38° 24' 50.264
 Longitude: E 27° 7' 42.203
 Hours: 8:30–5:30, closed
 Monday



Our visit was a little over 2 hours. The Izmir Archeology Museum has multiple floors with significant statuary, busts, and other artifacts. This museum offers one of the best descriptions of ancient vase styles and their technical names of any of the museums visited. As one moves through the exhibition halls, one sees statuary such as Dionysus and Satyros, Roman, found in Ephesus, 2nd AD; a Roman stele, 2nd AD; statuary of a dancing woman, Hellenistic. Various figurines represent Cybele, Pan, Nike, and Hermes. Other statues include a woman found at Smyrna, 2nd AD; a statue of a man found at Miletus, 2nd AD; Asklepios found at Miletus, 2nd AD; a woman found at Sardis, 300 BC; a statue of woman found at Ephesus, 2nd AD; a statue of Hygeia found at Miletus, 2nd AD; a statue of a priest found at Side; an emperor statue, early 1st AD; the head of young man found at a Roman bath; the head of woman, Hellenistic style, from Side.

Quite interesting is a seat of honor designed for an elite of society meant to be positioned in the front of a theater. The seat has a decorated griffin with wings at the curved back, Hellenistic, 2nd BC. A statue of two girls, Hellenistic, was found in a bouleuterian, 2nd BC; the head of Satryos was found at Miletus, 2nd AD; a representation of Athena-Izmir is 2nd AD; the head of a Julio-Claudian prince, 2nd AD; the head of a child, Roman; a statue of a man from Ephesus, 2nd AD; the head of the type of Antiochus, 308 BC–AD 100; Hyegia, found at Miletus, Roman; the torso of Hera from Epheus, 1st–2nd AD; Hercules from Pergamum, 150–130 BC. Very impressive and well-preserved is an imperial cult priest from Ephesus, 2nd AD. This is probably one of the best representations of the imperial cult priesthood of the museums visited. Of other statuary is the head of man from Didyma, 140–160 AD; Nike derives from

Roman Izmir; a statue of a man from Thyatira is 2nd AD; another statue of a man from Smyrna, 2nd AD; a Roman mosaic also is displayed on a wall.

One encounters a large schematic with illustrations and explanations of 20 types of ceramic pottery, carefully documenting their shapes and uses. This illustrative schematic is most helpful to the museum visitor for negotiating the descriptions of various pottery examples in display cases along the hallways. One case displays early Bronze age artifacts; another, Calcolithic age prehistoric graveyard items; most interesting is a Rython animal shaped cult object, which was filled from the back and poured from snout; a late Bronze age flask about 1 foot in diameter grabs attention, situated among other late bronze pottery; a stirrup vase of 13th BC from Miletus illustrates the long history of this city; several Clazomenae clay sarcophagi, 6th BC, on display draw attention due to their intricate painted decorations along the outer frame; a bronze Olympic runner found in the harbor of Nemrut, late Hellenistic, 50–30 BC, probably was meant to honor the winner of an Olympian game; a bronze Demeter, 4th BC, found at Bodrum; amphora of various sizes; various vases from the 600s BC and later; figurines from burial grounds, 1st AD; burial offerings, 1st AD, including hairpens, coins, bracelets, a bronze mirror, and clay vases; a grave urn, 1st AD; various medical instruments, 1st–2nd AD; perfume bottles and flasks; more ornaments, along with mirrors, bracelets 1st–2nd AD. One striking marble relief depicting Dionysus visiting the Athenian actor Ikarios was found at Ephesus. One innovative display of the museum is the placement of a large mosaic with intricate detail on the bottom floor of the museum in the center of the central stairway leading to each of the floors above, which makes the mosaic viewable straight overhead from each of the other floors.

On the outside in the garden area of the museum is a statue of a barbarian (headless). One also sees a Roman sarcophagus with the typical Medusa head to ward off evil, as well as Eros reliefs holding up long garland strands.

Magnesia

Ancient: Magnesia
 Modern: Manisa
 Museum: Manisa Müze Müdürlüğü
 Location: Saruhan Bey Mah. Murat
 Cad. No: 107

Latitude: N 38° 36' 35.658

Longitude: E 27° 25' 40.380

Hours: used to be 9:00–12:00, 1:00–5:00, closed Mondays



Our visit was less than an hour. The Manisa Museum is closed for supposed "restoration." However, no work has been done in years, and no signs of any work at all are evident around the grounds immediately surrounding the museum. A burglary occurred at the museum a few years ago, and apparently Turkish authorities closed the museum indefinitely as a result. No anticipated reopening is in sight, which is most unfortunate, since many of the artifacts from the Sardis excavation are housed here, including the unusual altar from the Jewish synagogue at Sardis. The only actual observation that the guards will allow are some artifacts leaning up against the walls in the outer courtyard, which is like a narrow street or alley between the museum and the mosque that is immediately adjacent to the museum.

In this open-air alley are inscriptions, epigrams, and reliefs of Greek and Roman origin. One epigram from Asklepeiades and Stratonike is 2nd BC. An honorary inscription dated after 129 BC features the Lakimenoï and Hodenor and the Mokadenoï and Ankyranoï. One has the testaments of Epikrates, 2nd–3rd AD. One has an extensive honorific decree by the people of Mycea Abbatis, dated 130 BC. Another inscription is in memory and honor of four soldiers, identified as Ermes, Kuros and two others. The marble curass of a Roman general is partially preserved. One also encounters an edict of a proconsul instituting a fair in AD 134–135. The letter of a priest from Sardis written to a proconsul of Asia Minor in 188–189 AD is preserved in stone. One incomplete inscription is quite interesting in showing the scored lines for keeping the inscribed lines straight. Apparently these scored lines are carefully erased after completion of the inscription. A lion with its paws on a bull head is an unusual monument on the steps leading up to the museum's entrance. Another inscription is a confession made to Zeus and Manby by a Theodoros, "a sinner," 235–236 AD. A Roman style sarcophagus lies in the courtyard.

Another inscription is a record of regulations by a Seleucid king, about 3rd BC. In another, praise is offered to the god Men, about 57–58 AD. Another inscription includes mention of "Sebastion" and "Apollo," probably dedicatory to the imperial cult, acknowledging the imperial claim to be identified with the god Apollo.

Pergamum

Ancient: Pergamum
 Modern: Bergama
 Museum: Bergama Müzesi
 Location: Izmir Caddesi
 Latitude: N 38° 36' 35.658
 Longitude: E 27° 25' 40.380
 Hours: 8:30–12:00, 1:00–5:00



Our visit was a little over 2 hours. The museum houses finds from the acropolis of Pergamum close by, as well as from the Asklepion at the foot of the acropolis in the valley. These holdings include a relief of Demeter, Roman, from the acropolis terrace; a frieze architrave, Hellenistic, from the Athena terrace; a Roman altar; a Hellenistic mosaic from the acropolis temple of Hera; a Roman sundial; a Roman gladiator stele from the Red Hall Basilica; a leg of table, Roman period; a Hellenistic table leg from the house of the Counsel Attalos; a statue of Centaurus from the Roman Asklepion; a statue of a Roman woman from the lower city of the acropolis; a Hellenistic statue of Athena from the acropolis gymnasium; a late Hellenistic statue of Victory from the Demeter terrace; a display case of Early Bronze artifacts; other display cases have archaic Greek pottery, Hellenistic pottery, and Roman pottery; in another, classical Hellenistic oil lamps, glassware, and bronze objects from the Roman period. One artifact is an interesting bronze soldier, about 12"–14" tall. Bronze representations of military personnel of this diminutive size are uncommon. From the Asklepion is a votive ear offering, about 5" high, and various medical items and instruments. A case of jewelry shows delicate artwork. Play stones from some type of game illuminate family life. Representative coins derive from the Archaic, Classical, Hellenistic, Roman, and Byzantine periods. One distinctive item in this coin collection is an Ephesian coin with the relief of a bee, from about 387–295 BC. Multiple figures of the goddess Cybele and the head of Men testify to their popularity in Asia. The statues include one of Fortuna; a Hadrian statue from the library of the Asklepion is well preserved. A floor mosaic approximately 4.5 x 4.5 meters depicts the head of Medusa surrounded by geometric patterns (quite similar in basic design to the Medusa floor mosaic at Corinth). A relief in marble of a fighting cock probably is related to the gladiator contests. A helmet (*dioskouron*) with star and laurel leaf is an early Roman marble relief. Another marble relief presents a sword and lance theme. The impressive head of a lion

is Roman from the Asklepios. Most of the famous Zeus altar of Pergamum had been carted off to Berlin by German archeologists before the Turkish government realized that giving archeologists a free reign was not a good deal. A few pieces still remain in Turkey, such as a marble statue of a horse from the Zeus altar that is displayed in the Bergama Museum.

The visitor to the Bergama Museum will learn of the famous Pergamanese school of sculpture. This sculpturing tradition was the result of Pergamum being politically and economically a powerful leading city of Asia. Pergamum led in both the sciences and the arts in the Hellenistic period of Anatolia. The tradition boils down to the Pergamene king himself, who personally energized the Pergamanese interest in science and the arts, including the state support of artists. This historical momentum developed the tradition of Pergamum as a cultural center, especially in sculpture.

Notable among the items exhibited is a wall with four Roman period grave steles from Manisa. Illustrating burial practices, one also will see several examples of an osthotece, which is a small box for holding the bones or ashes of the dead. One of these is from Manisa. Another one still has bones inside. A military cuirass of Trajan is on display. Also to be seen are some faded Roman frescos from the acropolis. A number of inscriptions are found. One of these is a long inscription that gives the "Law of the City," a Roman artifact found in the lower agora of the acropolis. Another is an honorary inscription from the gymnasium complex of the acropolis. A votive inscription derives from the Demeter sanctuary, and an honorary inscription from the theater of acropolis, Roman, hails from about AD 114–123. Another honorary inscription from theater dates somewhere around 37 BC–AD 14. More votive inscriptions are from the upper gymnasium.

In the last few years the Pergamum museum has added an entire room devoted to Islamic culture. The displayed items are similar to those in the Antalya museum.