Inhaltsverzeichnis

Aphrodisias

Demre – Myra

Lagina

Letoon

Limyra

Milet

Pamukkale-Hierapolis

Priene

Sidyma

Tlos
APHRODISIAS
Aphrodisias was a small ancient Greek Hellenistic city in the historic Caria cultural region of western Anatolia, named after Aphrodite, the Greek goddess of love, who had here her unique cult image, the Aphrodite of Aphrodisias.

According to the Suda, a Byzantine encyclopedic compilation, before the city became known as Aphrodisias (c.3rd century BCE) it had three previous names: Lelégōn Pólis (Λελέγων πόλις, "City of the Leleges"), Megálē Pólis (Μεγάλη Πόλις, "Great City"), and Ninóē (Νινόη).

Sometime before 640, in the Late Antiquity period when it was within the Byzantine Empire, the city was renamed Stauroúpolis (Σταυρούπολις, "City of the Cross").
In 2017 it was inscribed on the UNESCO World Heritage Site list

Aphrodisias was the metropolis (provincial capital) of the region and Roman province of Caria.

White and blue grey Carian marble was extensively quarried from adjacent slopes in the Hellenistic and Roman periods, for building facades and sculptures. Marble sculptures and sculptors from Aphrodisias became famous in the Roman world. Many examples of statuary have been unearthed in Aphrodisias, and some representations of the Aphrodite of Aphrodisias also survive from other parts of the Roman world, as far afield as Pax Julia in Lusitania.

The city had notable schools for sculpture, as well as philosophy, remaining a centre of paganism until the end of the 5th century. The city was destroyed by earthquake in the early 7th century, and never recovered its former prosperity, being reduced to a small fortified settlement on the site of the ancient theatre. Around the same time, it was also renamed to Staupolus (Greek: Σταυροπόλις, “city of the Cross”) to remove pagan connotations, but already by the 8th century it was known as Caria after the region, which later gave rise to its modern Turkish name, Geyre. In Byzantine times, the city was the seat of a fiscal administrative unit (dioikesis).
The city was sacked again by the rebel Theodore Mankaphas in 1188, and then by the Seljuk Turks in 1197. It finally fell under Turkish control towards the end of the 13th century. The site is in an earthquake zone and has suffered a great deal of damage at various times, especially in severe tremors of the 4th and 7th centuries. An added complication was that one of the 4th century earthquakes altered the water table, making parts of the town prone to flooding. Evidence can be seen of emergency plumbing installed to combat this problem. Aphrodisias never fully recovered from the 7th century earthquake, and fell into disrepair. Part of the town was covered by the modern village of Geyre; some of the cottages were removed in the 20th century to reveal the older city. A new Geyre has been built a short distance away.

Ecclesiastical history
Le Quien (Oriens christianus, I, 899–904) mentions twenty bishops of this see, among whom were:

- Ammonius at the First Council of Nicæa in 325
- Eumenius at the First Council of Constantinople in 381
- Cyrus at the First Council of Ephesus in 431
- Critonianus at the Council of Chalcedon in 451
- Severianus at the Second Council of Constantinople in 553
- Ephraem of Caria, a liturgical poet, etc.

Another bishop, Theopropios, is mentioned by an inscription (Revue des études grecques, XIX, 298). Bishops are known from the Notitia Episcopatum of pseudo-Epiphanius (about 640AD). The town was also home to the martyrs Diodorus and Rodopian during the persecution of Diocletian.

In the 7th century Stauropolis had twenty-eight suffragan bishops and twenty-six at the beginning of the 10th century. Surviving acta record that between 1356 and 1368 it was without a metropolitan, but was under the administration of the metropolitan of Bizye. In 1369 metropolitan reappears as the recipient of the churches of Milethus and Antioch on the Maeander, and another is mentioned in 1399. Isaias of Stauropolis attended the Council of Florence (1439) and fled to avoid signing the decree of union.

Stauropolis remains a Roman Catholic titular metropolitan see of the former Roman province of Caria, under the name Stauropoli (Latin: Archidioecesis Stauropolitana).
Temple of Aphrodite
The Temple of Aphrodite was a focal point of the town. The Aphrodisian sculptors became renowned and benefited from a plentiful supply of marble close at hand. The school of sculpture was very productive; much of their work can be seen around the site and in the museum. Many full-length statues were discovered in the region of the agora, and trial and unfinished pieces pointing to a true school are in evidence. Sarcophagi were recovered in various locations, most frequently decorated with designs consisting of garland and columns. Pilasters have been found showing what are described as “peopled scrolls” with figures of people, birds and animals entwined in acanthus leaves.

The character of the temple building was altered when it became a Christian basilica. The building is believed to have been dismantled in c. 481-484 by order of Emperor Zeno, because the temple had been the focus of Pagan Hellenic opposition against Zeno in Aphrodisias, in support of Illus, who had promised to restore Hellenic rites, which had been suppressed during the Persecution of pagans in the late Roman Empire, to the temples that where still standing.

Monumental gateway
A monumental gateway, or tetrapylon, leads from the main north-south street of the town into a large forecourt in front of the Temple or Sanctuary of Aphrodite. The gateway was built ca. A.D. 200.

Bouleuterion
The bouleuterion (council house), or odeon, is centered on the north side of the North Agora. As it stands today, it consists of a semicircular auditorium fronted by a shallow stage structure about 46 m wide. The lower part of the auditorium survives intact, with nine rows of marble seats divided into five wedges by radial stairways. The seating of the upper part, amounting to an additional twelve rows, has collapsed together with its supporting vaults. The plan is an extremely open one, with numerous entrances at ground level and several stairways giving access to the upper rows of seats. A system of massive parallel buttresses shows that the building was originally vaulted. The auditorium would have been lighted by a series of tall, arched windows in the curved outer wall. Seating capacity can be estimated at about 1,750.

The available evidence indicates a construction date in the Antonine or early Severan period (late 2nd or early 3rd century AD). The scaenae frons (stage front) was certainly put up at this time, as the style of both sculpture and architectural ornament suggest. Statue bases terminating the retaining walls of the auditorium bore the names of two brothers, senators in the early Severan period, and two inscribed bases placed symmetrically against the exterior facade held statues of Aphrodisian benefactors, Claudia Antonia Tatiana and her uncle Lucius Antonius Dometinus, who were active at the end of the 2nd century. Tatiana is known to have had close ties with Ephesus, and it is possible that the striking similarities between this building and the bouleuterion on the civic agora there, dated by inscription to the mid-2nd century, are due to some initiative on her part. We do not know what stood here before the 2nd century AD, but it is likely that the present building replaced a smaller one contemporary with the laying out of the agora in the late 1st century BC.
The bouleuterion at Aphrodisias remained in this form until the early 5th century, when a municipal official had it adapted as a palaestra, recording his achievement in an inscription on the upper molding of the pulpitum (stage). Palaestra usually refers to a wrestling ground, but in the 5th century it could be used to describe a hall for lectures, performances, and various kinds of competitive displays, as suggested by a number of factional inscriptions carved on the seats. Numerous additional cuttings in the surviving seats, probably for poles supporting awnings, suggest that by this time the building had lost its roof. The orchestra was lowered and provided with a marble pavement, reused, perhaps, from the earlier phase.
The Sebasteion, or Augusteum, was jointly dedicated, according to a 1st-century inscription on its propylon, "To Aphrodite, the Divine Augusti and the People". A relief found in the ruins of the south portico represented a personification of the polis making sacrifice to the cult image of Aphrodite of Aphrodisias, venerated as promētōr, "foremother" or "ancestral mother". "Aphrodite represents the cosmic force that integrates imperial power with the power of local elites," a reader of Chariton romance has noted.

This connection between the goddess and the imperial house was also a particularly politic one at the time, as the Gens Julia - the family of Julius Caesar, Octavian Augustus, and their immediate successors - claimed divine descent from Venus/Aphrodite.
The stadium was used for athletic events until the theatre was badly damaged by a 7th-century earthquake, requiring part of the stadium to be converted for events previously staged in the theatre.

The stadium measures approximately 270 m (890 ft) by 60 m (200 ft). With 30 rows of seats on each side, and around each end, it would have had a maximum capacity for around 30,000 spectators. The track measures approximately 225 m (738 ft) by 30 m (98 ft).

As the stadium is considerably larger and structurally more extensive than even the stadium at the Sanctuary of Apollo at Delphi, it is probably one of the best preserved structures of its kind in the Mediterranean.

The quality of the marble in Aphrodisias has resulted in an unusually large number of inscribed items surviving in the city. As many pieces of monumental quarried stone were reused in the Late Antique city walls, many inscriptions could and can be easily read without any excavation; the city has therefore been visited and its inscriptions recorded repeatedly in modern times, starting from the early 18th century.
Upwards of 2000 inscriptions have been recorded by excavators under the aegis of New York University. Many of these inscriptions had been re-used in the city walls. Most inscriptions are from the Imperial period, with funerary and honorary texts being particularly well represented, but there are a handful of texts from all periods from the Hellenistic to Byzantine.

Excavations in Aphrodisias have also uncovered an important Jewish inscription whose context is unclear. The inscription, in Greek, lists donations made by numerous individuals, of whom several are classed as 'theosebeis', or Godfearers. It seems clear through comparative evidence from the inscriptions in the Sardis synagogue and from the New Testament that such Godfearers were probably interested gentiles who attached themselves to the Jewish community, supporting and perhaps frequenting the synagogue. The geographical spread of the evidence suggests this was a widespread phenomenon in Asia Minor during the Roman period.

A frieze discovered in 1980 showing a bare breasted and helmeted female warrior labelled BRITANNIA writhing in agony under the knee of a Roman soldier with to the left and below the inscription TIBERIUS CLAUDIUS CAESAR is assumed to depict Britain subjugated by Rome.

The Aphrodite of Aphrodisias
The cult image that is particular to Aphrodisias, the Aphrodite of Aphrodisias, doubtless was once housed in the Temple of Aphrodite. She was a distinctive local goddess who became, by interpretatio graeca, identified with the Greek Aphrodite. Her canonical image, typical of Anatolian cult images, shows that she is related to the Lady of Ephesus, widely venerated in the Greco-Roman world as Artemis of Ephesus.

The surviving images, from contexts where they must have been more civic than ritual, are without exception from the late phase of the cult, in Hellenistic and Roman times. They are rendered in the naturalistic style common to their culture, which gave the local goddess more universal appeal. Like the Lady of Ephesus, the "Aphrodite" of Aphrodisia wears a thick, form-disguising tunic, encasing her as if in a columnar box, always with four registers of standardized imagery. Her feet are of necessity close together, her forearms stretched forward, to receive and to give. She is adorned with necklaces and wears a mural crown together with a diadem and a wreath of myrtle, draped with a long veil that frames her face and extends to the ground. Beneath her overtunic she wears a floor-length chiton.
The bands of decoration on the tunic, rendered in bas-relief, evoke the Goddess's cosmic powers: the Charites, the Three Graces that are the closest attendants of Aphrodite; heads of a married pair (the woman is veiled), identified by Lisa Brody as Gaia and Uranos, Earth and the Heavens, over which this goddess reigns, rather than as Zeus and Hera; Helios and Selene separated by a pillar; the marine Aphrodite, riding a sea-goat, and at the base a group of Erotes performing cult rituals.

Archaeology

The first formal excavations were undertaken in 1904-5, by a French railroad engineer, Paul Augustin Gaudin. Some of the architectural finds (mostly friezes, pilasters and capitals) he discovered at the site are now in the British Museum.

The most recent, ongoing excavations were begun by Kenan Erim under the aegis of New York University in 1962 and are currently led by Professor R. R. R. Smith (at Oxford University) and Professor Katharine Welch of the NYU Institute of Fine Arts. The findings reveal that the lavish building programme in the city's civic center was initiated and largely funded by one Gaius Julius Zoilus, a local who was a slave of Gaius Julius Caesar, set free by Octavian. When Zoilus returned as a freedman to his native city, endowed with prestige and rich rewards for his service, he shrewdly directed it to align with Octavian in his power struggle against Mark Antony. This ensured Octavian's lasting favor in the form of financial privileges that allowed the city to prosper.

In September 2014, drones weighing about 0.5 kg were used to 3D map the above-ground ruins of Aphrodisias. The data is being analysed by the Austrian Archaeological Institute in Vienna.

In March 2018, an ancient tomb has been unearthed in an area where illegal excavations were carried out. The tomb was taken to the Aphrodisias Museum.

Aphrodite (/æfəˈrəːdɪti/ (About this sound listen) af-ra-DY-tee; Greek: Ἀφροδίτη Aphroditē) is the ancient Greek goddess of love, beauty, pleasure, and procreation. She is identified with the planet Venus, which is named after the Roman goddess Venus, with whom Aphrodite was extensively syncretized. Aphrodite's major symbols include myrtles, roses, doves, sparrows, and swans.

The cult of Aphrodite was largely derived from that of the Phoenician goddess Astarte, a cognate of the East Semitic goddess Ishtar, whose cult was based on the Sumerian cult of Inanna. Aphrodite's main cult centers were Cythera, Cyprus, Corinth, and Athens. Her main festival was the Aphrodisia, which was celebrated annually in midsummer. In Laconia, Aphrodite was worshipped as a warrior goddess. She was
also the patron goddess of prostitutes, an association which led early scholars to propose the concept of "sacred prostitution", an idea which is now generally seen as erroneous.

In Hesiod's Theogony, Aphrodite is born off the coast of Cythera from the foam (aphros) produced by Uranus's genitals, which his son Cronus has severed and thrown into the sea. In Homer's Iliad, however, she is the daughter of Zeus and Dione. Plato, in his Symposium 180e, asserts that these two origins actually belong to separate entities: Aphrodite Ourania (a transcendent, "Heavenly" Aphrodite) and Aphrodite Pandemos (Aphrodite common to "all the people"). Aphrodite had many other epithets, each emphasizing a different aspect of the same goddess, or used by a different local cult. Thus she was also known as Cytherea (Lady of Cythera) and Cypris (Lady of Cyprus), due to the fact that both locations claimed to be the place of her birth.

In Greek mythology, Aphrodite was married to Hephaestus, the god of blacksmiths and metalworking. Despite this, Aphrodite was frequently unfaithful to him and had many lovers; in the Odyssey, she is caught in the act of adultery with Ares, the god of war. In the First Homeric Hymn to Aphrodite, she seduces the mortal shepherd Anchises. Aphrodite was also the surrogate mother and lover of the mortal shepherd Adonis, who was killed by a wild boar. Along with Athena and Hera, Aphrodite was one of the three goddesses whose feud resulted in the beginning of the Trojan War and she plays a major role throughout the Iliad. Aphrodite has been featured in western art as a symbol of female beauty and has appeared in numerous works of western literature. She is a major deity in modern Neopagan religions, including the Church of Aphrodite, Wicca, and Hellenismos.

**Etymology**

Hesiod derives Aphrodite from aphrós (ἀφρός) "sea-foam", interpreting the name as "risen from the foam", but most modern scholars regard this as a spurious folk etymology. Early modern scholars of classical mythology attempted to argue that Aphrodite's name was of Greek or Indo-European origin, but these efforts have now been mostly abandoned. Aphrodite's name is generally accepted to be of non-Greek, probably Semitic, origin, but its exact derivation cannot be determined.

Scholars in the late nineteenth and early twentieth centuries, accepting Hesiod's "foam" etymology as genuine, analyzed the second part of Aphrodite's name as *-odítē "wanderer" or *-dítē "bright". Michael Janda, also accepting Hesiod's etymology, has argued in favor of the latter of these interpretations and claims the story of a birth from the foam as an Indo-European mytheme. Likewise, Witczak proposes an Indo-European compound *abʰor- "very" and *dʰeître- "to shine", also referring to Eos. Other scholars have
argued that these hypotheses are unlikely since Aphrodite’s attributes are entirely different from those of both Eos and the Vedic deity Ushas.

A number of improbable non-Greek etymologies have also been suggested. One Semitic etymology compares Aphrodite to the Assyrian barīrītu, the name of a female demon that appears in Middle Babylonian and Late Babylonian texts. Hammarström looks to Etruscan, comparing (e)prōnī "lord", an Etruscan honorific loaned into Greek as πρύτανις. This would make the theonym in origin an honorific, "the lady". Most scholars reject this etymology as implausible, especially since Aphrodite actually appears in Etruscan in the borrowed form Apru (from Greek Aphró, clipped form of Aphrodite).

The medieval Etymologicum Magnum (c. 1150) offers a highly contrived etymology, deriving Aphrodite from the compound habrodíaitos (ἅβροδιαῖτος), "she who lives delicately", from habrós and diáita. The alteration from b to ph is explained as a “familiar” characteristic of Greek "obvious from the Macedonians".

Near Eastern love goddess
Late second-millennium BC nude figurine of Ishtar from Susa, showing her wearing a crown and clutching her breasts
Early fifth-century BC statue of Aphrodite from Cyprus, showing her wearing a cylinder crown and holding a dove

The cult of Aphrodite in Greece was imported from, or at least influenced by, the cult of Astarte in Phoenicia, which, in turn, was influenced by the cult of the Mesopotamian goddess known as "Ishtar" to the East Semitic peoples and as "Inanna" to the Sumerians. Pausanias states that the first to establish a cult of Aphrodite were the Assyrians, after the Assyrians, the Paphians of Cyprus, and then the Phoenicians at Ascalon. The Phoenicians, in turn, taught her worship to the people of Cythera.

Aphrodite took on Inanna-Ishtar’s associations with sexuality and procreation. Furthermore, she was known as Ourania (Οὐρανία), which means “heavenly”, a title corresponding to Inanna’s role as the Queen of Heaven. Early artistic and literary portrayals of Aphrodite are extremely similar on Inanna-Ishtar. Like Inanna-Ishtar, Aphrodite was also a warrior goddess; the second-century AD Greek geographer Pausanias records that, in Sparta, Aphrodite was worshipped as Aphrodite Areia, which means "warlike". He also mentions that Aphrodite’s most ancient cult statues in Sparta and on Cythera showed her bearing arms. Modern scholars note that Aphrodite’s warrior-goddess aspects appear in the oldest strata of her worship and see it as an indication of her Near Eastern origins.
Nineteenth century classical scholars had a general aversion to the idea that ancient Greek religion was at all influenced by the cultures of the Near East, but, even Friedrich Gottlieb Welcker, who argued that Near Eastern influence on Greek culture was largely confined to material culture, admitted that Aphrodite was clearly of Phoenician origin. The significant influence of Near Eastern culture on early Greek religion in general, and on the cult of Aphrodite in particular, is now widely recognized as dating to a period of orientalization during the eighth century BC, when archaic Greece was on the fringes of the Neo-Assyrian Empire.

Some early comparative mythologists opposed to the idea of a Near Eastern origin argued that Aphrodite originated as an aspect of the Greek dawn goddess Eos and that she was therefore ultimately derived from the Proto-Indo-European dawn goddess *Haēusōs (properly Greek Eos, Latin Aurora, Sanskrit Ushas). Most modern scholars have now rejected the notion of a purely Indo-European Aphrodite, but it is possible that Aphrodite, originally a Semitic deity, may have been influenced by the Indo-European dawn goddess. Both Aphrodite and Eos were known for their erotic beauty and aggressive sexuality and both had relationships with mortal lovers. Both goddesses were associated with the colors red, white, and gold. Michael Janda etymologizes Aphrodite's name as an epithet of Eos meaning "she who rises from the foam [of the ocean]" and points to Hesiod's Theogony account of Aphrodite's birth as an archaic reflex of Indo-European myth. Aphrodite rising out of the waters after Cronus defeats Uranus as a mytheme would then be directly cognate to the Rigvedic myth of Indra defeating Vṛtra, liberating Ushas. Another key similarity between Aphrodite and the Indo-European dawn goddess is her close kinship to the Greek sky deity, since both of the main claimants to her paternity (Zeus and Uranus) are sky deities.

Aphrodite's most common cultic epithet was Ourania, meaning "heavenly", but this epithet almost never occurs in literary texts, indicating a purely cultic significance. Another common name for Aphrodite was Pandemos ("For All the Folk"). In her role as Aphrodite Pandemos, Aphrodite was associated with Peithō (Πείθω), meaning "persuasion", and could be prayed to for aid in seduction. Plato, in his Symposium, argues that Aphrodite Ourania and Aphrodite Pandemos are, in fact, separate goddesses. He asserts that Aphrodite Ourania is the celestial Aphrodite, born from the sea foam after Cronus castrated Uranus, and the older of the two goddesses. According to the Symposium, Aphrodite Ourania is the inspiration of male homosexual desire, specifically the ephebic eros. Aphrodite Pandemos, by contrast, is the younger of the two goddesses: the common Aphrodite, born from the union of Zeus and Dione, and the inspiration of heterosexual desire, the "lesser" of the two loves.
Among the Neoplatonists and, later, their Christian interpreters, Aphrodite Ourania is associated with spiritual love, and Aphrodite Pandemos with physical love (desire). A representation of Aphrodite Ourania with her foot resting on a tortoise came to be seen as emblematic of discretion in conjugal love; it was the subject of a chryselephantine sculpture by Phidias for Elis, known only from a parenthetical comment by the geographer Pausanias.

One of Aphrodite's most common literary epithets is Philommeidēs (φιλομμειδής), which means "smile-loving", but is sometimes mistranslated as "laughter-loving". This epithet occurs throughout both of the Homeric epics and the First Homeric Hymn to Aphrodite. Hesiod references it once in his Theogony in the context of Aphrodite's birth, but interprets it as "genital-loving" rather than "smile-loving". Monica Cyrino notes that the epithet may relate to the fact that, in many artistic depictions of Aphrodite, she is shown smiling. Other common literary epithets are Cypris and Cythereia, which derive from her associations with the islands of Cyprus and Cythera respectively.

On Cyprus, Aphrodite was sometimes called Eleemon ("the merciful"). In Athens, she was known as Aphrodite en kopois ("Aphrodite of the Gardens"). At Cape Colias, a town along the Attic coast, she was venerated as Genetyllis ("the mother"). The Spartans worshipped her as Potnia ("the Mistress"), Enoplios ("the armed"), Morpho ("the shapely"), Ambologera ("she who postpones old age"). Across the Greek world, she was known under epithets such as Melainis ("the Black One"), Skotia ("the Dark One"), Androphonos ("the Killer of Men"), Anosia ("the Unholy"), and Tymborychos ("the gravedigger"), all of which indicate her darker, more violent nature.

A male version of Aphrodite known as Aphroditus was worshipped in the city of Amathus on Cyprus. Aphroditus was depicted with the figure and dress of a woman, but had a full beard, and was shown lifting his dress to reveal an erect phallus. This gesture was believed to be an apotropaic symbol, and was thought to convey good fortune upon the viewer. Eventually, the popularity of Aphroditus waned as the mainstream, fully feminine version of Aphrodite became more popular, but traces of his cult are preserved in the later legends of Hermaphroditus.

Aphrodite's main festival, the Aphrodisia, was celebrated across Greece, but particularly in Athens and Corinth. In Athens, the Aphrodisia was celebrated on the fourth day of the month of Hekatombaion in honor of Aphrodite's role in the unification of Attica. During this festival, the priests of Aphrodite would purify the temple of Aphrodite Pandemos on the southwestern slope of the Acropolis with the blood of a sacrificed dove. Next, the altars would be anointed and the cult statues of Aphrodite Pandemos and Peitho
would be escorted in a majestic procession to a place where they would be ritually bathed. Aphrodite was also honored in Athens as part of the Arrhephoria festival. The fourth day of every month was sacred to Aphrodite.

Pausanias records that, in Sparta, Aphrodite was worshipped as Aphrodite Areia, which means "warlike". This epithet stresses Aphrodite's connections to Ares, with whom she had extramarital relations. Pausanias also records that, in Sparta and on Cythera, a number of extremely ancient cult statues of Aphrodite portrayed her bearing arms. Other cult statues showed her bound in chains.

Aphrodite was the patron goddess of prostitutes of all varieties, ranging from pornai (cheap street prostitutes typically owned as slaves by wealthy pimps) to hetairai (expensive, well-educated hired companions, who were usually self-employed and sometimes provided sex to their customers). The city of Corinth was renowned throughout the ancient world for its many hetairai, who had a widespread reputation for being among the most skilled, but also the most expensive, prostitutes in the Greek world. Corinth also had a major temple to Aphrodite located on the Acrocorinth and was one of the main centers of her cult. Records of numerous dedications to Aphrodite made by successful courtesans have survived in poems and in pottery inscriptions. References to Aphrodite in association with prostitution are found in Corinth as well as on the islands of Cyprus, Cythera, and Sicily. Aphrodite's Mesopotamian precursor Inanna-Ishtar was also closely associated with prostitution.

Scholars in the nineteenth and twentieth centuries believed that the cult of Aphrodite may have involved ritual prostitution, an assumption based on ambiguous passages in certain ancient texts, particularly a fragment of a skolion by the Boeotian poet Pindar, which mentions prostitutes in Corinth in association with Aphrodite. Modern scholars now dismiss the notion of ritual prostitution in Greece as a "historiographic myth" with no factual basis.

Hellenistic and Roman periods
Greek relief from Aphrodisias, depicting a Roman-influenced Aphrodite sitting on a throne holding an infant while the shepherd Anchises stands beside her. Carlos Delgado; CC-BY-SA.

During the Hellenistic Period, the Greeks identified Aphrodite with the ancient Egyptian goddesses Hathor and Isis. Aphrodite was the patron goddess of the Lagid queens and Queen Arsinoe II was identified as her mortal incarnation. Aphrodite was worshipped in Alexandria and had numerous temples in and around the city. Arsinoe II introduced the cult of Adonis to Alexandria and many of the women there partook in it. The Tessarakonteres, a gigantic catamaran galley designed by Archimedes for Ptolemy IV Philopator, had a circular temple to Aphrodite on it with a marble statue of the goddess herself. In the second century BC, Ptolemy VIII Physcon and his wives Cleopatra II and Cleopatra III dedicated a temple to Aphrodite Hathor at Philae. Statuettes of Aphrodite for personal devotion became common in Egypt starting in the early Ptolemaic times and extending until long after Egypt became a Roman province.

The ancient Romans identified Aphrodite with their goddess Venus, who was originally a goddess of agricultural fertility, vegetation, and springtime. According to the Roman historian Livy, Aphrodite and Venus were officially identified in the third century BC when the cult of Venus Erycina was introduced to Rome from the Greek sanctuary of Aphrodite on Mount Eryx in Sicily. After this point, Romans adopted Aphrodite's iconography and myths and applied them to Venus. Because Aphrodite was the mother of the
Trojan hero Aeneas in Greek mythology and Roman tradition claimed Aeneas as the founder of Rome, Venus became venerated as Venus Genetrix, the mother of the entire Roman nation. Julius Caesar claimed to be directly descended from Aeneas's son Iulus and became a strong proponent of the cult of Venus. This precedent was later followed by his nephew Augustus and the later emperors claiming succession from him.

This syncretism greatly impacted Greek worship of Aphrodite. During the Roman era, the cults of Aphrodite in many Greek cities began to emphasize her relationship with Troy and Aeneas. They also began to adopt distinctively Roman elements, portraying Aphrodite as more maternal, more militaristic, and more concerned with administrative bureaucracy. She was claimed as a divine guardian by many political magistrates. Appearances of Aphrodite in Greek literature also vastly proliferated, usually showing Aphrodite in a characteristically Roman manner.

Early fourth-century BC Attic pottery vessel in the shape of Aphrodite inside a shell from the Phanagoria cemetery in the Taman Peninsula
Petra tou Romiou ("The rock of the Greek"), Aphrodite's legendary birthplace in Paphos, Cyprus

Aphrodite is usually said to have been born near her chief center of worship, Paphos, on the island of Cyprus, which is why she is sometimes called "Cyprian", especially in the poetic works of Sappho. However, other versions of her myth have her born near the island of Cythera, hence another of her names, "Cytherea". Cythera was a stopping place for trade and culture between Crete and the Peloponesus, so these stories may preserve traces of the migration of Aphrodite's cult from the Middle East to mainland Greece.

According to the version of her birth recounted by Hesiod in his Theogony, Cronus severed Uranus' genitals and threw them behind him into the sea. The foam from his genitals gave rise to Aphrodite (hence her name, which Hesiod interprets as “foam-arisen”), while the Giants, the Erinyes (furies), and the Meliae emerged from the drops of his blood. Hesiod states that the genitals "were carried over the sea a long time, and white foam arose from the immortal flesh; with it a girl grew." Hesiod's account of Aphrodite's birth following Uranus's castration is probably derived from The Song of Kumarbi, an ancient Hittite epic poem in which the god Kumarbi overthrows his father Anu, the god of the sky, and bites off his genitals, causing him to become pregnant and give birth to Anu's children, which include Ishtar and her brother Teshub, the Hittite storm god.

In the Iliad, Aphrodite is described as the daughter of Zeus and Dione. Dione's name appears to be a feminine cognate to Dios and Dion, which are oblique forms of the name Zeus. Zeus and Dione shared a cult at Dodona in northwestern Greece. In Theogony, Hesiod describes Dione as an Oceanid.
Aphrodite is consistently portrayed as a nubile, infinitely desirable adult, having had no childhood. She is often depicted nude. In the Iliad, Aphrodite is the apparently unmarried consort of Ares, the god of war, and the wife of Hephaestus is a different goddess named Charis. Likewise, in Hesiod’s Theogony, Aphrodite is unmarried and the wife of Hephaestus is Aglaea, the youngest of the three Charites.

In Book Eight of the Odyssey, however, the blind singer Demodocus describes Aphrodite as the wife of Hephaestus and tells how she committed adultery with Ares during the Trojan War. The sun-god Helios saw Aphrodite and Ares having sex in Hephaestus’s bed and warned Hephaestus, who fashioned a net of gold. The next time Ares and Aphrodite had sex together, the net trapped them both. Hephaestus brought all the gods into the bedchamber to laugh at the captured adulterers, but Apollo, Hermes, and Poseidon had sympathy for Ares and Poseidon agreed to pay Hephaestus for Ares’s release. Humiliated, Aphrodite returned to Cyprus, where she was attended by the Charites. This narrative probably originated as a Greek folk tale, originally independent of the Odyssey.

Later stories were invented to explain Aphrodite’s marriage to Hephaestus. In the most famous story, Zeus hastily married Aphrodite to Hephaestus in order to prevent the other gods from fighting over her. In another version of the myth, Hephaestus gave his mother Hera a golden throne, but, when she sat on it, she became trapped and he refused to let her go until she agreed to give him Aphrodite’s hand in marriage. Hephaestus was overjoyed to be married to the goddess of beauty, and forged her beautiful jewelry, including a strophion known as the kestos imas, a saltire-shaped undergarment (usually translated as “girdle”), which accentuated her breasts and made her even more irresistible to men. Such strophia were commonly used in depictions of the Near Eastern goddesses Ishtar and Atargatis.

Aphrodite is almost always accompanied by Eros, the god of lust and sexual desire. In his Theogony, Hesiod describes Eros as one of the four original primeval forces born at the beginning of time, but, after the birth of Aphrodite from the sea foam, he is joined by Himeros and, together, they become Aphrodite’s constant companions. In early Greek art, Eros and Himeros are both shown as idealized handsome youths with wings. The Greek lyric poets regarded the power of Eros and Himeros as dangerous, compulsive, and impossible for anyone to resist. In modern times, Eros is often seen as Aphrodite’s son, but this is actually a comparatively late innovation. A scholion on Theocritus’s Idylls remarks that the sixth-century BC poetess Sappho had described Eros as the son of Aphrodite and Uranus, but the first surviving reference to Eros as Aphrodite’s son comes from Apollonius of Rhodes’s Argonautica, written in the third century BC, which makes him the son of Aphrodite and Ares. Later, the Romans, who saw Venus as a mother goddess, seized on this idea of Eros as Aphrodite’s son and popularized it, making it the predominant portrayal in works on mythology until the present day.

Aphrodite’s main attendants were the three Charites, whom Hesiod identifies as the daughters of Zeus and Eurynome and names as Aglaea (“Splendor”), Euphrosyne (“Good Cheer”), and Thalia (“Abundance”). The Charites had been worshipped as goddesses in Greece since the beginning of Greek history, long before Aphrodite was introduced to the pantheon. Aphrodite’s other set of attendants was the three Horae (the “Hours”), whom Hesiod identifies as the daughters of Zeus and Themis and names as Eunomia (“Good Order”), Dike (“Justice”), and Eirene (“Peace”). Aphrodite was also sometimes accompanied by Harmonia, her own daughter by Ares, and Hebe, the daughter of Zeus and Hera.
The fertility god Priapus was usually considered to be Aphrodite's son by Dionysus, but he was sometimes also described as her son by Hermes, Adonis, or even Zeus. A scholion on Apollonius of Rhodes's Argonautica states that, while Aphrodite was pregnant with Priapus, Hera envied her and applied an evil potion to her belly while she was sleeping to ensure that the child would be hideous. When Aphrodite gave birth, she was horrified to see that the child had a massive, permanently erect penis, a potbelly, and a huge tongue. Aphrodite abandoned the infant to die in the wilderness, but a herdsman found him and raised him, later discovering that Priapus could use his massive penis to aid in the growth of plants.

The First Homeric Hymn to Aphrodite (Hymn 5), which was probably composed sometime in the mid-seventh century BC, describes how Zeus once became annoyed with Aphrodite for causing deities to fall in love with mortals, so he caused her to fall in love with Anchises, a handsome mortal shepherd who lived in the foothills beneath Mount Ida near the city of Troy. Aphrodite appears to Anchises in the form of a tall, beautiful, mortal virgin while he is alone in his home. Anchises sees her dressed in bright clothing and gleaming jewelry, with her breasts shining with divine radiance. He asks her if she is Aphrodite and promises to build her an altar on top of the mountain if she will bless him and his family.

Aphrodite, however, lies and tells him that she is not a goddess, but the daughter of one of the noble families of Phrygia. She claims to be able to understand the Trojan language because she had a Trojan nurse as a child and says that she found herself on the mountainside after she was snatched up by Hermes while dancing in a celebration in honor of Artemis, the goddess of virginity. Aphrodite tells Anchises that she is still a virgin and begs him to take her to his parents. Anchises immediately becomes overcome with mad lust for Aphrodite and swears that he will have sex with her. Anchises takes Aphrodite, with her eyes cast downwards, to his bed, which is covered in the furs of lions and bears. He then strips her naked and makes love to her.

After the lovemaking is complete, Aphrodite reveals her true divine form. Anchises is terrified, but Aphrodite consoles him and promises that she will bear him a son. She prophecizes that their son will be the demigod Aeneas, who will be raised by the nymphs of the wilderness for five years before going to Troy to become a nobleman like his father. The story of Aeneas's conception is also mentioned in Hesiod's Theogony and in Book II of Homer's Iliad.

Attic red-figure aryballos by Aison (c. 410 BC) showing Aphrodite consorting with Adonis, who is seated and playing the lyre, while Eros stands behind him
Fragment of an Attic red-figure wedding vase (c. 430-420 BC), showing women climbing ladders up to the roofs of their houses carrying "gardens of Adonis"

The Adonis River (now known as the Abraham River) in Lebanon was said to run red with blood each year during the festival of Adonis.

The myth of Aphrodite and Adonis is probably derived from the ancient Sumerian legend of Inanna and Dumuzid. The Greek name Ἀδὼνις (Adōnis, Greek pronunciation: [ádɔːnis]) is derived from the Canaanite word 'adōn, meaning "lord". The earliest known Greek reference to Adonis comes from a fragment of a poem by the Lesbian poetess Sappho, dating to the seventh century BC, in which a chorus of young girls asks Aphrodite what they can do to mourn Adonis's death. Aphrodite replies that they must beat their breasts and tear their tunics. Later references flesh out the story with more details: Adonis was the son of...
Myrrha, who was cursed by Aphrodite with insatiable lust for her own father, King Cinyras of Cyprus, after Myrrha’s mother bragged that her daughter was more beautiful than the goddess. Driven out after becoming pregnant, Myrrha was changed into a myrrh tree, but still gave birth to Adonis.

Aphrodite found the baby, and took him to the underworld to be fostered by Persephone. She returned for him once he was grown and discovered him to be strikingly handsome. Persephone wanted to keep Adonis, resulting in a custody battle between the two goddesses over which of them Adonis rightly belonged to. Zeus settled the dispute by decreeing that Adonis would spend one third of the year with Aphrodite, one third with Persephone, and one third with whomever he chose. Adonis chose Aphrodite, and they remained constantly together. Then, one day while Adonis was out hunting, he was wounded by a wild boar, and bleeded to death in Aphrodite’s arms. In different versions of the story, the boar was either sent by Ares, who was jealous that Aphrodite was spending so much time with Adonis, or by Artemis, who wanted revenge against Aphrodite for having killed her devoted follower Hippolytus. The story also provides an etiology for Aphrodite’s associations with certain flowers. Reportedly, as she mourned Adonis’s death, she caused anemones to grow wherever his blood fell, and declared a festival on the anniversary of his death.

The myth of Adonis is associated with the festival of the Adonia, which was celebrated by Greek women every year in midsummer. The festival, which was evidently already celebrated in Lesbos by Sappho’s time, seems to have first become popular in Athens in the mid-fifth century BC. At the start of the festival, the women would plant a “garden of Adonis”, a small garden planted inside a small basket or a shallow piece of broken pottery containing a variety of quick-growing plants, such as lettuce and fennel, or even quick-sprouting grains such as wheat and barley. The women would then climb ladders to the roofs of their houses, where they would place the gardens out under the heat of the summer sun. The plants would sprout in the sunlight, but wither quickly in the heat. Then the women would mourn and lament loudly over the death of Adonis, tearing their clothes and beating their breasts in a public display of grief.

In Hesiod’s Works and Days, Zeus orders Aphrodite to make Pandora, the first woman, physically beautiful and sexually attractive, so that she may become “an evil men will love to embrace”. Aphrodite “spills grace” over Pandora’s head and equips her with “painful desire and knee-weakening anguish”, thus making her the perfect vessel for evil to enter the world. Aphrodite’s attendants, Peitho, the Charites, and the Horae, adorn Pandora with gold and jewelry.

According to one myth, Aphrodite aided Hippomenes, a noble youth who wished to marry Atalanta, a maiden who was renowned throughout the land for her beauty, but who refused to marry any man unless he could outrun her in a footrace. Atalanta was an exceedingly swift runner and she beheaded all of the men who lost to her. Aphrodite gave Hippomenes three golden apples from the Garden of the Hesperides and instructed him to toss them in front of Atalanta as he raced her. Hippomenes obeyed Aphrodite’s order and Atalanta, seeing the beautiful, golden fruits, bent down to pick up each one, allowing Hippomenes to outrun her. In the version of the story from Ovid’s Metamorphoses, Hippomenes forgets to repay Aphrodite for her aid, so she causes the couple to become inflamed with lust while they are staying at the
temple of Cybele. The couple desecrate the temple by having sex in it, leading Cybele to turn them into lions as punishment.

The myth of Pygmalion is first mentioned by the third-century BC Greek writer Philostephanus of Cyrene, but is first recounted in detail in Ovid’s Metamorphoses. According to Ovid, Pygmalion was an exceedingly handsome sculptor from the island of Cyprus, who was so sickened by the immorality of women that he refused to marry. He fell madly and passionately in love with the ivory cult statue he was carving of Aphrodite and longed to marry it. Because Pygmalion was extremely pious and devoted to Aphrodite, the goddess brought the statue to life. Pygmalion married the girl the statue became and they had a son named Paphos, after whom the capital of Cyprus received its name. Pseudo-Apollodorus later mentions "Metharme, daughter of Pygmalion, king of Cyprus".

Aphrodite generously rewarded those who honored her, but also punished those who disrespected her, often quite brutally. A myth described in Apollonius of Rhodes’s Argonautica and later summarized in the Bibliotheca of Pseudo-Apollodorus tells how, when the women of the island of Lemnos refused to sacrifice to Aphrodite, the goddess cursed them to stink horribly so that their husbands would never have sex with them. Instead, their husbands started having sex with their Thracian slave-girls. In anger, the women of Lemnos murdered the entire male population of the island, as well as all the Thracian slaves. When Jason and his crew of Argonauts arrived on Lemnos, they mated with the sex-starved women under Aphrodite’s approval and repopulated the island. From then on, the women of Lemnos never disrespected Aphrodite again.

In Euripides’s tragedy Hippolytus, which was first performed at the City Dionysia in 428 BC, Theseus’s son Hippolytus worships only Artemis, the goddess of virginity, and refuses to engage in any form of sexual contact. Aphrodite is infuriated by his prideful behavior and, in the prologue to the play, she declares that, by honoring only Artemis and refusing to venerate her, Hippolytus has directly challenged her authority. Aphrodite therefore causes Hippolytus’s stepmother, Phaedra, to fall in love with him, knowing Hippolytus will reject her. After being rejected, Phaedra commits suicide and leaves a suicide note to Theseus telling him that she killed herself because Hippolytus attempted to rape her. Theseus prays to Poseidon to kill Hippolytus for his transgression. Poseidon sends a wild bull to scare Hippolytus’s horses as he is riding by the sea in his chariot, causing the horses to bolt and smash the chariot against the cliffs, dragging Hippolytus to a bloody death across the rocky shoreline. The play concludes with Artemis vowing to kill Aphrodite’s own mortal beloved (presumably Adonis) in revenge.

Glaucus of Corinth angered Aphrodite by refusing to let his horses for chariot racing mate, since doing so would hinder their speed. During the chariot race at the funeral games of King Pelias, Aphrodite drove his horses mad and they tore him apart. Polyphanter was a young woman who chose a virginal life with Artemis instead of marriage and children, as favoured by Aphrodite. Aphrodite cursed her, causing her to have children by a bear. The resulting offspring, Agrius and Oreius, were wild cannibals who incurred the hatred of Zeus. Ultimately, he transformed all the members of the family into birds of ill omen.

The myth of the Judgement of Paris is mentioned briefly in the Iliad, but is described in depth in an epitome of the Cypria, a lost poem of the Epic Cycle, which records that all the gods and goddesses as well as various mortals were invited to the marriage of Peleus and Thetis (the eventual parents of Achilles). Only Eris,
goddess of discord, was not invited. She was annoyed at this, so she arrived with a golden apple inscribed with the word καλλίστη (kallistē, "for the fairest"), which she threw among the goddesses. Aphrodite, Hera, and Athena all claimed to be the fairest, and thus the rightful owner of the apple.

The goddesses chose to place the matter before Zeus, who, not wanting to favor one of the goddesses, put the choice into the hands of Paris, a Trojan prince. After bathing in the spring of Mount Ida where Troy was situated, the goddesses appeared before Paris for his decision. In the extant ancient depictions of the Judgement of Paris, Aphrodite is only occasionally represented nude, and Athena and Hera are always fully clothed. Since the Renaissance, however, western paintings have typically portrayed all three goddesses as completely naked.

All three goddesses were ideally beautiful and Paris could not decide between them, so they resorted to bribes. Hera tried to bribe Paris with power over all Asia and Europe, and Athena offered wisdom, fame and glory in battle, but Aphrodite promised Paris that, if he were to choose her as the fairest, she would let him marry the most beautiful woman on earth. This woman was Helen, who was already married to King Menelaus of Sparta. Paris selected Aphrodite and awarded her the apple. The other two goddesses were enraged and, as a direct result, sided with the Greeks in the Trojan War.

Aphrodite plays an important and active role throughout the entirety of Homer's Iliad. In Book III, she rescues Paris from Menelaus after he foolishly challenges him to a one-on-one duel. She then appears to Helen in the form of an old woman and attempts to persuade her to have sex with Paris, reminding her of his physical beauty and athletic prowess. Helen immediately recognizes Aphrodite by her beautiful neck, perfect breasts, and flashing eyes and chides the goddess, addressing her as her equal. Aphrodite sharply rebukes Helen, reminding her that, if she vexes her, she will punish her just as much as she has favored her already. Helen demurely obeys Aphrodite's command.

In Book V, Aphrodite charges into battle to rescue her son Aeneas from the Greek hero Diomedes. Diomedes recognizes Aphrodite as a "weakling" goddess and, thrusting his spear, nicks her wrist through her "ambrosial robe". Aphrodite borrows Ares's chariot to ride back to Mount Olympus. Zeus chides her for putting herself in danger, reminding her that "her specialty is love, not war." According to Walter Burkert, this scene directly parallels a scene from Tablet VI of the Epic of Gilgamesh in which Ishtar, Aphrodite's Akkadian precursor, cries to her mother Antu after the hero Gilgamesh rejects her sexual advances, but is mildly rebuked by her father Anu. In Book XIV of the Iliad, during the Dios Apate episode, Aphrodite lends her kestos himas to Hera for the purpose of seducing Zeus and distracting him from the combat while
Poseidon aids the Greek forces on the beach. In the Theomachia in Book XXI, Aphrodite again enters the battlefield to carry Ares away after he is wounded.

Consorts and children
The so-called "Venus in a bikini", from the house of Julia Felix, Pompeii, Italy actually depicts her Greek counterpart Aphrodite as she is about to untie her sandal, with a small Eros squatting beneath her left arm, 1st-century AD

Aphrodite's most prominent avian symbol was the dove, which was originally an important symbol of her Near Eastern precursor Inanna-Ishtar. (In fact, the ancient Greek word for "dove", peristerá, may be derived from a Semitic phrase peraḥ Ištar, meaning "bird of Ishtar"). Aphrodite frequently appears with doves in ancient Greek pottery and the temple of Aphrodite Pandemos on the southwest slope of the Athenian Acropolis was decorated with relief sculptures of doves with knotted fillets in their beaks. Votive offerings of small, white, marble doves were also discovered in the temple of Aphrodite at Daphni. In addition to her associations with doves, Aphrodite was also closely linked with sparrows and she is described riding in a chariot pulled by sparrows in Sappho's "Ode to Aphrodite".

Because of her connections to the sea, Aphrodite was associated with a number of different types of water fowl, including swans, geese, and ducks. Aphrodite's other symbols included the sea, conch shells, and roses. The rose and myrtle flowers were both sacred to Aphrodite. Her most important fruit emblem was the apple, but she was also associated with pomegranates, possibly because the red seeds suggested sexuality or because Greek women sometimes used pomegranates as a method of birth control. In Greek art, Aphrodite is often also accompanied by dolphins and Nereids.

A scene of Aphrodite rising from the sea appears on the back of the Ludovisi Throne (c. 460 BC), which was probably originally part of a massive altar that was constructed as part of the Ionic temple to Aphrodite in the Greek polis of Locri Epizephyrii in Magna Graecia in southern Italy. The throne shows Aphrodite rising from the sea, clad in a diaphanous garment, which is drenched with seawater and clinging to her body, revealing her upturned breasts and the outline of her navel. Her hair hangs dripping as she reaches to two attendants standing barefoot on the rocky shore on either side of her, lifting her out of the water. Scenes with Aphrodite appear in works of classical Greek pottery, including a famous white-ground kylix by the Pistoixenos Painter dating the between c. 470 and 460 BC, showing her riding on a swan or goose.

In c. 364/361 BC, the Athenian sculptor Praxiteles carved the marble statue Aphrodite of Knidos, which Pliny the Elder later praised as the greatest sculpture ever made. The statue showed a nude Aphrodite
modestly covering her pubic region while resting against a water pot with her robe draped over it for support. The Aphrodite of Knidos was the first ever full-sized statue to depict Aphrodite completely naked and one of the first sculptures that was intended to be viewed from all sides. The statue was purchased by the people of Knidos in around 350 BC and proved to be tremendously influential on later depictions of Aphrodite. The original sculpture has been lost, but written descriptions of it as well several depictions of it on coins are still extant and over sixty copies, small-scale models, and fragments of it have been identified.

The Greek painter Apelles of Kos, a contemporary of Praxiteles, produced the panel painting Aphrodite Anadyomene (Aphrodite Rising from the Sea). According to Athenaeus, Apelles was inspired to paint the painting after watching the courtesan Phryne take off her clothes, untie her hair, and bathe naked in the sea at Eleusis. The painting was displayed in the Asclepeion on the island of Kos. The Aphrodite Anadyomene went unnoticed for centuries, but Pliny the Elder records that, in his own time, it was regarded as Apelles's most famous work.

During the Hellenistic and Roman periods, statues depicting Aphrodite proliferated; many of these statues were modeled at least to some extent on Praxiteles's Aphrodite of Knidos. Some statues show Aphrodite crouching naked; others show her wringing water out of her hair as she rises from the sea. Another common type of statue is known as Aphrodite Kallipygos, the name of which is Greek for “Aphrodite of the Beautiful Buttocks”; this type of sculpture shows Aphrodite lifting her peplos to display her buttocks to the viewer while looking back at them from over her shoulder. The ancient Romans produced massive numbers of copies of Greek sculptures of Aphrodite and more sculptures of Aphrodite have survived from antiquity than of any other deity.

Early Christians frequently adapted pagan iconography to suit Christian purposes. In the Early Middle Ages, Christians adapted elements of Aphrodite/Venus's iconography and applied them to Eve and prostitutes, but also female saints and even the Virgin Mary. Christians in the east reinterpreted the story of Aphrodite's birth as a metaphor for baptism; in a Coptic stele from the sixth century AD, a female orant is shown wearing Aphrodite’s conch shell as a sign that she is newly baptized. Throughout the Middle Ages, villages and communities across Europe still maintained folk tales and traditions about Aphrodite/Venus and travelers reported a wide variety of stories. Numerous Roman mosaics of Venus survived in Britain, preserving memory of the pagan past. In North Africa in the late fifth century AD, Fulgentius of Ruspe encountered mosaics of Aphrodite and reinterpreted her as a symbol of the sin of Lust, arguing that she was shown naked because "the sin of lust is never cloaked" and that she was often shown "swimming" because "all lust suffers shipwreck of its affairs." He also argued that she was associated with doves and
conchs because these are symbols of copulation, and that she was associated with roses because "as the rose gives pleasure, but is swept away by the swift movement of the seasons, so lust is pleasant for a moment, but is swept away forever."

While Fulgentius had appropriated Aphrodite as a symbol of Lust, Isidore of Seville (c. 560–636) interpreted her as a symbol of marital procreative sex[223] and declared that the moral of the story of Aphrodite's birth is that sex can only be holy in the presence of semen, blood, and heat, which he regarded as all being necessary for procreation. Meanwhile, Isidore denigrated Aphrodite/Venus's son Eros/Cupid as a "demon of fornication" (daemon fornicationis). Aphrodite/Venus was best known to Western European scholars through her appearances in Virgil's Aeneid and Ovid's Metamorphoses. Venus is mentioned in the Latin poem Pervigilium Veneris ("The Eve of Saint Venus"), written in the third or fourth century AD, and in Giovanni Boccaccio's Genealogia Deorum Gentilium.

Aphrodite is the central figure in Sandro Botticelli's painting Primavera, which has been described as "one of the most written about, and most controversial paintings in the world", and "one of the most popular paintings in Western art". The story of Aphrodite's birth from the foam was a popular subject matter for painters during the Italian Renaissance, who were attempting to consciously reconstruct Apelles of Kos's lost masterpiece Aphrodite Anadyomene based on the literary ekphrasis of it preserved by Cicero and Pliny the Elder. Artists also drew inspiration from Ovid's description of the birth of Venus in his Metamorphoses. Sandro Botticelli's The Birth of Venus (c. 1485) was also partially inspired by a description by Poliziano of a relief on the subject. Later Italian renditions of the same scene include Titian's Venus Anadyomene (c. 1525) and Raphael's painting in the Stufetta del cardinal Bibbiena (1516). Titian's biographer Giorgio Vasari identified all of Titian's paintings of naked women as paintings of "Venus", including an erotic painting from c. 1534, which he called the Venus of Urbino, even though the painting does not contain any of Aphrodite/Venus's traditional iconography and the woman in it is clearly shown in a contemporary setting, not a classical one.

Jacques-Louis David's final work was his 1824 magnum opus, Mars Being Disarmed by Venus, which combines elements of classical, Renaissance, traditional French art, and contemporary artistic styles. While he was working on the painting, David described it, saying, "This is the last picture I want to paint, but I want to surpass myself in it. I will put the date of my seventy-five years on it and afterwards I will never again pick up my brush." The painting was exhibited first in Brussels and then in Paris, where over 10,000 people came to see it. Jean-Auguste-Dominique Ingres's painting Venus Anadyomene was one of his major works. Louis Geoffroy described it as a "dream of youth realized with the power of maturity, a happiness that few obtain, artists or others." Théophile Gautier declared: "Nothing remains of the marvelous painting of the Greeks, but surely if anything could give the idea of antique painting as it was conceived following the statues of Phidias and the poems of Homer, it is M. Ingres's painting: the Venus Anadyomene of Apelles has been found." Other critics dismissed it as a piece of unimaginative, sentimental kitsch, but Ingres himself considered it to be among his greatest works and used the same figure as the model for his later 1856 painting La Source.

Paintings of Venus were favorites of the late nineteenth-century Academic artists in France. In 1863, Alexandre Cabanel won widespread critical acclaim at the Paris Salon for his painting The Birth of Venus,
which the French emperor Napoleon III immediately purchased for his own personal art collection. Édouard Manet's 1865 painting Olympia parodied the nude Venuses of the Academic painters, particularly Cabanel's Birth of Venus. In 1867, the English Academic painter Frederic Leighton displayed his Venus Disrobing for the Bath at the Academy. The art critic J. B. Atkinson praised it, declaring that "Mr Leighton, instead of adopting corrupt Roman notions regarding Venus such as Rubens embodied, has wisely reverted to the Greek idea of Aphrodite, a goddess worshipped, and by artists painted, as the perfection of female grace and beauty." A year later, the English painter Dante Gabriel Rossetti, a founding member of the Pre-Raphaelite Brotherhood, painted Venus Verticordia (Latin for "Aphrodite, the Changer of Hearts"), showing Aphrodite as a nude red-headed woman in a garden of roses. Though he was reproached for his outré subject matter, Rossetti refused to alter the painting and it was soon purchased by J. Mitchell of Bradford. In 1879, William Adolphe Bouguereau exhibited at the Paris Salon his own Birth of Venus, which imitated the classical tradition of contrapposto and was met with widespread critical acclaim, rivalling the popularity of Cabanel's version from nearly two decades prior.

Literature

William Shakespeare's erotic narrative poem Venus and Adonis (1593), a retelling of the courtship of Aphrodite and Adonis from Ovid's Metamorphoses, was the most popular of all his works published within his own lifetime. Six editions of it were published before Shakespeare's death (more than any of his other works) and it enjoyed particularly strong popularity among young adults. In 1605, Richard Barnfield lauded it, declaring that the poem had placed Shakespeare's name "in fames immortall Booke". Despite this, the poem has received mixed reception from modern critics; Samuel Taylor Coleridge defended it, but Samuel Butler complained that it bored him and C. S. Lewis described an attempted reading of it as "suffocating".

Aphrodite appears in Richard Garnett's short story collection The Twilight of the Gods and Other Tales (1888), in which the gods' temples have been destroyed by Christians. Stories revolving around sculptures of Aphrodite were common in the late nineteenth and early twentieth centuries. Examples of such works of literature include the novel The Tinted Venus: A Farcical Romance (1885) by Thomas Anstey Guthrie and the short story The Venus of Ille (1887) by Prosper Mérimée, both of which are about statues of Aphrodite that come to life. Another noteworthy example is Aphrodite in Aulis by the Anglo-Irish writer George Moore, which revolves around an ancient Greek family who moves to Aulis. The French writer Pierre Louÿs titled his erotic historical novel Aphrodite: mœurs antiques (1896) after the Greek goddess. The novel enjoyed widespread commercial success, but scandalized French audiences due to its sensuality and its decadent portrayal of Greek society.

In the early twentieth century, stories of Aphrodite were used by feminist poets, such as Amy Lowell and Alicia Ostriker. Many of these poems dealt with Aphrodite's legendary birth from the foam of the sea. Other feminist writers, including Claude Cahun, Thit Jensen, and Anaïs Nin also made use of the myth of Aphrodite in their writings. Ever since the publication of Isabel Allende's book Aphrodite: A Memoir of the Senses in 1998, the name "Aphrodite" has been used as a title for dozens of books dealing with all topics even superficially connected to her domain. Frequently these books do not even mention Aphrodite, or mention her only briefly, but make use of her name as a selling point.

Modern worship
In 1938, Gleb Botkin, a Russian immigrant to the United States, founded the Church of Aphrodite, a Neopagan religion centered around the worship of a Mother Goddess, whom its practitioners identified as Aphrodite. The Church of Aphrodite's theology was laid out in the book In Search of Reality, published in 1969, two years before Botkin's death. The book portrayed Aphrodite in a drastically different light than the one in which the Greeks envisioned her, instead casting her as "the sole Goddess of a somewhat Neoplatonic Pagan monotheism". It claimed that the worship of Aphrodite had been brought to Greece by the mystic teacher Orpheus, but that the Greeks had misunderstood Orpheus's teachings and had not realized the importance of worshipping Aphrodite alone.

Aphrodite is a major deity in Wicca, a contemporary nature-based syncretic Neopagan religion. Wiccans regard Aphrodite as one aspect of the Goddess and she is frequently invoked by name during enchantments dealing with love and romance. Wiccans regard Aphrodite as the ruler of human emotions, erotic spirituality, creativity, and art. As one of the twelve Olympians, Aphrodite is a major deity within Hellenismos (Hellenic Polytheistic Reconstructionism), a Neopagan religion which seeks to authentically revive and recreate the religion of ancient Greece in the modern world. Unlike Wiccans, Hellenists are usually strictly polytheistic or pantheistic. Hellenists venerate Aphrodite primarily as the goddess of romantic love, but also as a goddess of sexuality, the sea, and war. Her many epithets include "Sea Born", "Killer of Men", "She upon the Graves", "Fair Sailing", and "Ally in War".
Anhang

Caria (/ˈkɛəriə/; from Greek: Καρία, Karia, Turkish: Karya) was a region of western Anatolia extending along the coast from mid-Ionia (Mycale) south to Lycia and east to Phrygia. The Ionian and Dorian Greeks colonized the west of it and joined the Carian population in forming Greek-dominated states there. The inhabitants of Caria, known as Carians, had arrived there before the Ionian and Dorian Greeks. They were described by Herodotos as being of Minoan Greek descent, while the Carians themselves maintained that they were Anatolian mainlanders intensely engaged in seafaring and were akin to the Mysians and the Lydians. The Carians did speak an Anatolian language, known as Carian, which does not necessarily reflect their geographic origin, as Anatolian once may have been widespread. Also closely associated with the Carians were the Leleges, which could be an earlier name for Carians or for a people who had preceded them in the region and continued to exist as part of their society in a reputedly second-class status.[citation needed]

Cramer's detailed catalog of Carian towns in classical Greece is based entirely on ancient sources. The multiple names of towns and geomorphic features, such as bays and headlands, reveal an ethnic layering consistent with the known colonization.

Coastal Caria begins with Didyma south of Miletus, but Miletus had been placed in the pre-Greek Caria. South of it is the Iassicus Sinus (Güllük Körfezi) and the towns of Iassus and Bargylia, giving an alternative name of Bargyleticus Sinus to Güllük Körfezi, and nearby Cindye, which the Carians called Andanus. After Bargylia is Caryanda or Caryinda, and then on the Bodrum Peninsula Myndus (Mentecha or Muntecha), 56 miles (90 km) from Miletus. In the vicinity is Naziantus, exact location unknown.

On the tip of the Bodrum Peninsula (Cape Termerium) is Termera (Telmera, Termerea), and on the other side Ceramicus Sinus (Gökova Körfezi). It "was formerly crowded with numerous towns."[5] Halicarnassus, a Dorian Greek city, was planted there among six Carian towns: Theangela, Sibde, Medmasa, Euranium, Pedasa or Pedasum, and Telmissus. These with Myndus and Synagela (or Syagela or Souagela) constitute the eight Lelege towns. Also on the north coast of the Ceramicus Sinus is Ceramus and Bargasus.

On the south of the Ceramicus Sinus is the Carian Chersonnese, or Triopium Promontory (Cape Krio), also called Doris after the Dorian colony of Cnidus. At the base of the peninsula (Datça Peninsula) is Bybassus or Bybastus from which an earlier names, the Bybassia Chersonnese, had been derived. It was now Acanthus and Doulopolis ("slave city").

South of the Carian Chersonnese is Doridis Sinus, the "Gulf of Doris" (Gulf of Symi), the locale of the Dorian Confederacy. There are three bays in it: Bubassius, Thymnias and Schoenus, the last enclosing the town of Hydra. In the gulf somewhere are Euthene or Eutane, Pitaenum, and an island: Elaeus or Elaeussa near Loryma. On the south shore is the Cynossema, or Onugnathos Promontory, opposite Symi.

South of there is the Rhodian Peraea, a section of the coast under Rhodes. It includes Loryma or Larymna in Oedimus Bay, Gelos, Tisanusa, the headland of Paridion, Panydon or Pandion (Cape Marmorice) with Physicus, Amos, Physca or Phyiscus, also called Cressa (Marmaris). Beyond Cressa is the Calbis River (Dalyan River). On the other side is Caunus (near Dalyan), with Pisilis or Pilsis and Pyrno between.

Then follow some cities that some assign to Lydia and some to Caria: Calynda on the Indus River, Crya, Carya, Carysis or Cari and Alina in the Gulf of Glaucus (Katranç Bay or the Gulf of Makr), the Glaucus River being the border. Other Carian towns in the gulf are Clydae or Laides and Aenus.

Inland Caria

At the base of the east end of Latmus near Euromus, and near Milas where the current village Selimiye is, was the district of Euromus or Eurome, possibly Europus, formerly Idrieus and Chrysaoris (Stratonicia). The name Chrysaoris once applied to all of Caria; moreover, Euromus was originally settled from Lycia. Its towns are Tauropolis, Plarassa and Chrysaoris. These were all incorporated later into Mylasa. Connected to the latter by a sacred way is Labranda. Around Stratonicia is also Laguna or Lakena as well as Tendeba and Astragon.

Further inland towards Aydin is Alabanda, noted for its marble and its scorpions, Orthasia, Coscinia or Coscinus on the upper Maeander and Halylidenses, Alinda or Alina. At the confluence of the Maeander and the Harpasus is Harpasa (Arpaz). At the confluence of the Maeander and the Orsinus, Corsymus or Corsynus is Antioch on the Maeander and on the Orsinus in the mountains a border town with Phrygia, Gordiuchos ("Gordius' Fort") near Geyre. Founded by the Leleges and called Ninoe it became Megalopolis ("Big City") and Aphrodisias, sometime capital of Caria.

Other towns on the Orsinus are Timeles and Plarasa. Tabae was at various times attributed to Phrygia, Lydia
and Caria and seems to have been occupied by mixed nationals. Caria also comprises the headwaters of the Indus and Eriya or Eriyus and Thabusion on the border with the small state of Cibyra.

The name of Caria also appears in a number of early languages: Hittite Karkija (a member state of the Assuwa league, c. 1250 BC), Babylonian Karsa, Elamite and Old Persian Kurka. According to Herodotos, the legendary King Kar, son of Zeus and Creta, founded Caria and named it after him, and his brothers Lydos and Myso founded Lydia and Mysia, respectively.

Caria arose as a Neo-Hittite kingdom around the 11th century BC (Reference needed). The coast of Caria was part of the Doric hexapolis ("six-cities") when the Doriens arrived after the Trojan War, in c. 13th century BC, in the last and southernmost waves of Greek migration to western Anatolia's coastline and occupied former Mycenaean settlements such us Knidos and Halicarnassos (near present-day Bodrum). Herodotus, the famous historian was born in Halicarnassus during the 5th century BC. Greek apoikism (a form of colonization) in Caria took place mostly on the coast, as well as in the interior in great number, and groups of cities and towns were organized in local federations.

Homer's Iliad records that at the time of the Trojan War, the city of Miletus belonged to the Carians, and was allied to the Trojan cause.

Lempière notes that "As Caria probably abounded in figs, a particular sort has been called Carica, and the words In Care periculum facere, have been proverbially used to signify the encountering of danger in the pursuit of a thing of trifling value." The region of Caria continues to be an important fig-producing area to this day, accounting for most fig production in Turkey, which is the world's largest producer of figs.

Lydian province

The expansionism of Lydia under Croesus (560-546 BC) incorporated Caria briefly into Lydia before it fell before the Persian advance.

Caria was then incorporated into the Persian Achaemenid Empire as a satrapy (province) in 545 BC. The most important town was Halicarnassus, from where its sovereigns reigned. Other major towns were Latmus, refounded as Heracleia under Latmus, Antiochia, Myndus, Laodicea, Alinda and Alabanda. Caria participated in the Ionian Revolt (499–493 BC) against the Persian rule.

During the Second Persian invasion of Greece, the cities of Caria were allies of Xerxes I and they fought at the Battle of Artemisium and the Battle of Salamis. Themistocles, before the battles of Artemisium and Salamis, tried to split the Ionians and Carians from the Persian coalition. He told them to come and be on his side or not to participate at the battles, but if they were bound down by too strong compulsion to be able to make revolt, when the battles begin, to be purposely slack. Plutarch in his work, The Parallel Lives, at The Life of Themistocles wrote that: "Phanias (Greek: Φαινίας), writes that the mother of Themistocles was not a Thracian, but a Carian woman and her name was Euterpe (Ευτέρπη), and Neanthes (Νεάνθης) adds that she was from Halicarnassus in Caria."

After the unsuccessful Persian invasion of Greece the cities of Caria became members of the Delian League.

Halicarnassus was the location of the famed Mausoleum dedicated to Mausolus, a satrap of Caria between 377–353 BC, by his wife, Artemisia II of Caria. The monument became one of the Seven Wonders of the Ancient World, and from which the Romans named any grand tomb a mausoleum.

Caria was conquered by Alexander III of Macedon in 334 BC with the help of the former queen of the land Ada of Caria who had been dethroned by the Persian Empire and actively helped Alexander in his conquest of Caria on condition of being reinstated as queen. After their capture of Caria, she declared Alexander as her heir.

As part of the Roman Empire the name of Caria was still used for the geographic region but the territory administratively belonged to the province of Asia. During the administrative reforms of the 4th century this province was abolished and divided into smaller units. Caria became a separate province as part of the Diocese of Asia.

Christianity was on the whole slow to take hold in Caria. The region was not visited by St. Paul, and the only early churches seem to be those of Laodicea and Colossae (Chonae) on the extreme inland fringe of the country, which itself pursued its pagan customs. It appears that it was not until Christianity was officially adopted in Constantinople that the new religion made any real headway in Caria.

In the 7th century, Byzantine provinces were abolished and the new military theme system was introduced. The region corresponding to ancient Caria was captured by the Turks under the Menteşe Dynasty in the early 13th century.
There are only indirect clues regarding the population structure under the Menteşe and the parts played in it by Turkish migration from inland regions and by local conversions, but the first Ottoman Empire census records indicate, in a situation not atypical for the region as a whole, a large Muslim (practically exclusively Turkish) majority reaching as high as 99% and a non-Muslim minority (practically exclusively Greek supplemented with a small Jewish community in Milas) as low as one per cent. One of the first acts of the Ottomans after their takeover was to transfer the administrative center of the region from its millenary seat in Milas to the then much smaller Muğla, which was nevertheless better suited for controlling the southern fringes of the province. Still named Menteşe until the early decades of the 20th century, the kazas corresponding to ancient Caria are recorded by sources such as G. Sotiariadis (1918) and S. Anagnostopoulou (1997) as having a Greek population averaging at around ten per cent of the total, ranging somewhere between twelve and eighteen thousand, many of them reportedly recent immigrants from the islands. Most chose to leave in 1919, before the population exchange.

The Suda or Souda (Medieval Greek: Σοῦδα, translit. Soúda; Latin: Suidae Lexicon)
is a large 10th-century Byzantine encyclopedia of the ancient Mediterranean world, formerly attributed to an author called Soudas (Σοῦδας) or Souidas (Σουίδας). It is an encyclopedic lexicon, written in Greek, with 30,000 entries, many drawing from ancient sources that have since been lost, and often derived from medieval Christian compilers. The derivation is probably from the Byzantine Greek word souda, meaning "fortress" or "stronghold", with the alternate name, Suidas, stemming from an error made by Eustathius, who mistook the title for the author's name.

The Suda is somewhere between a grammatical dictionary and an encyclopedia in the modern sense. It explains the source, derivation, and meaning of words according to the philology of its period, using such earlier authorities as Harpocratius and Helladios. It is a rich source of ancient and Byzantine history and life, although not every article is of equal quality, and it is an "uncritical" compilation.

Much of the work is probably interpolated, and passages that refer to Michael Psellus (c. 1017-78) are deemed interpolations which were added in later copies.

This lexicon contains numerous biographical notices on political, ecclesiastical, and literary figures of the Byzantine Empire to the tenth century, those biographical entries being condensations from the works of Hesychius of Miletus, as the author himself avers. Other sources were on the encyclopedia of Constantine VII Porphyrogenitus (912–59) for the figures in ancient history, excerpts of John of Antioch (fifth century) for Roman history, the chronicle of Hamartolus (Georgios Monachos, 9th century) for the Byzantine age. The biographies of Diogenes Laërtius, and the works of Athenaeus and Philostratus. Other principal sources include a lexicon by "Eudemus," perhaps derived from the work On Rhetorical Language by Eudemus of Argos.

The lexicon copiously draws from scholia to the classics (Homer, Aristophanes, Thucydides, Sophocles, etc.), and for later writers, Polybius, Josephus, the Chronicon Paschale, George Syncellus, George Hamartolus, and so on. Suda quotes or paraphrases these sources at length. Since many of the originals are lost, Suda serves an invaluable repository of literary history, and this preservation of the "literary history" is more vital than the lexicographical compilation itself, by some estimation.

The lexicon is arranged alphabetically with some slight deviations from common vowel order and place in the Greek alphabet (including at each case the homophonous digraphs, e.g. αι, οι, that had been previously, earlier in the history of Greek, distinct diphthongs or vowels) according to a system (formerly common in many languages) called antistoichia (ἀντιστοιχία); namely the letters follow phonetically in order of sound, in the pronunciation of the tenth century which is similar to that of Modern Greek. The order is:

\[\alpha, \beta, \gamma, \delta, \alphaι, \epsilon, \zeta, \eta, \theta, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \omicron1, \upsilon, \phi, \chi, \psi\]

In addition, double letters are treated as single for the purposes of collation (as gemination had ceased to be distinctive). The system is not difficult to learn and remember, but some editors—for example, Immanuel Bekker—rearranged the Suda alphabetically.

Little is known about the author, named "Suidas" in its prefatory note. He probably lived in the second half of the 10th century, because the death of emperor John I Tzimiskes and his succession by Basil II and Constantine VIII are mentioned in the entry under "Adam" which is appended with a brief chronology of the world. At any rate, the work must have appeared by before the 12th century, since it is frequently quoted from and alluded to by Eustathius who lived from about 1115 AD to about 1195 or 1196.

The work deals with biblical as well as pagan subjects, from which it is inferred that the writer was a Christian. The standard printed edition was compiled by Danish classical scholar Ada Adler in the first half of the twentieth century. A modern translation, the Suda On Line, was completed on 21 July 2014.

The Suda has a near-contemporaneous Islamic parallel, the Kitab al-Fehrest of Ibn al-Nadim. Compare also the Latin Speculum Maius, authored in the 13th century by Vincent of Beauvais.
Demre is a town and its surrounding district in the Antalya Province on the Mediterranean coast of Turkey, named after the river Demre.

Demre is the Lycian town of Myra, the home of Saint Nicholas of Myra, the historical man later developed into the figure of Santa Claus. The district was known as Kale until it was renamed in 2005. A substantial Christian community of Greeks lived in Demre (Myra) until the 1920s when they migrated to Greece as part of the 1923 population exchange between Greece and Turkey agreement. The abandoned Greek villages in the region are a striking reminder of this exodus.
Abandoned Greek houses can still be seen at Demre and the regions of Kalkan, Kaş and Kaya which is a Greek ghost town. A small population of Turkish farmers moved into the region when the Greeks migrated to Greece. The region is popular with tourists today particularly Christian pilgrims who visit the tomb of Saint Nicholas.

Demre is on the coast of the Teke peninsula, west of the bay of Antalya, with the Taurus Mountains behind. The mountains are forested and the coastal strip is made of good soil brought down by the mountain rivers. The climate is the typical Mediterranean pattern of hot dry summers and warm wet winters.

Before the tourism boom began in the 1980s the local economy depended on agriculture, which is still important today. The villages of Demre grow pomegranates and citrus fruits and now a large quantity of fruits and vegetables all year round in greenhouses.
Also with its rich history, attractions like the island of Kekova, the sea and warm weather this coast is very popular with holidaymakers from Turkey and all over Europe, although Demre still does not have the high volume of tourists enjoyed by districts nearer Antalya airport. Some local handicrafts like rug making, and events such as the annual camel wrestling festival bring in extra income.

Myra

was one of the most important cities in ancient Lycia. Coins have been found dating back to 300 BC, but logically the city must have been founded centuries earlier. The city thrived as part of the Roman Empire and many public buildings were built.

Myra (Ancient Greek: Μύρα, Mýra) was an ancient Greek town in Lycia where the small town of Kale (Demre) is today, in the present-day Antalya Province of Turkey. It was on the river Myros (Ancient Greek: Μύρος) (Demre Çay), in the fertile alluvial plain between Alaca Dağ, the Massikytos range and the Aegean Sea.

Although some scholars equate Myra with the town Mira in Arzawa, there is no proof for the connection. There is no substantiated written reference for Myra before it was listed as a member of the Lycian league (168 BC – AD 43); according to Strabo (14:665) it was one of the largest towns of the alliance.

The Greek citizens worshipped Artemis Eleutheria, who was the protective goddess of the town. Zeus, Athena and Tyche were venerated as well.
The ruins of the Lycian and Roman town are mostly covered by alluvial silts. The Acropolis on the Demre-plateau, the Roman theatre and the Roman baths (eski hamam) have been partly excavated. The semi-circular theater was destroyed in an earthquake in 141, but rebuilt afterwards.

There are two necropoleis of Lycian rock-cut tombs in the form of temple fronts carved into the vertical faces of cliffs at Myra: the river necropolis and the ocean necropolis. The ocean necropolis is just northwest of the theater. The best-known tomb in the river necropolis, 1.5 km (0.93 mi) up the Demre Cayi from the theater, is the "Lion's tomb", also called the "Painted Tomb". When the traveller Charles Fellows saw the tombs in 1840 he found them still colorfully painted red, yellow and blue.

Andriake was the harbour of Myra in classical times, but silted up later on. The main structure there surviving to the present day is a granary (horrea) built during the reign of the Roman emperor Hadrian (117–138 CE). Beside this granary is a large heap of Murex shells, evidence that Andriake had an ongoing operation for the production of purple dye.

Excavations have been carried out at Andriake since 2009. The granary was turned into the Museum of Lycian Civilizations. The granary has seven rooms and measures 56 meters long and 32 meters wide. Artifacts found during the excavations in the Lycian League were placed in the museum. The structures in the Harbor Bazaar as well as the agora, synagogue and a six-meter deep, 24-meter long and 12-meter wide cistern were restored. A 16-meter long Roman-era boat, a crane and a cargo car were placed in front of the museum.

The author of the Acts of the Apostles (probably Luke the Evangelist) and Paul the Apostle changed ships here during their journey from Caesarea to Rome for Paul's trial, arriving in a coastal trading vessel and changing to a sea-faring skiff secured by the Roman centurion responsible for Paul’s transportation to Rome.
The Acta Pauli probably testify to the existence of a Christian community at Myra in the 2nd century. Lequien opens his list of the bishops of this city with St. Nicander, martyred under Domitian in 95, who, according to the Greek Menologion, was ordained bishop by Saint Titus.

In 325, Lycia again became a Roman province distinct from that of Pamphylia, with Myra as its capital. Ecclesiastically, it thus became the metropolitan see of the province. The bishop of Myra at that time was Saint Nicholas. The 6th-century Index of Theodorus Lector is the first document that lists him among the fathers of the First Council of Nicaea in 325. Many other bishops of Myra are named in extant documents, including Petrus, the author of theological works in defence of the Council of Chalcedon quoted by Saint Sophronius of Jerusalem and by Photius (Bibliotheca, Codex 23). Theodorus and Nicolaus were both at the Second Council of Nicaea in 787, the former recanting his previous iconoclast position, the latter being the Catholic bishop whom the iconoclasts had expelled. The Notitia Episcopatum of Pseudo-Epiphanius, composed in about 640 under the Byzantine Emperor Heraclius, reports that Myra at that time had 36 suffragan sees. The early 10th-century Notitia attributed to Emperor Leo VI the Wise lists only 33.

Myra is today listed by the Catholic Church as a titular see both in general and as a bishopric of the Melkite Catholic Church in particular. While Latin bishops are no longer appointed to this Eastern titular see, Melkite bishops are.

After a siege in 809, Myra fell to Abbasid troops under Caliph Harun al-Rashid. Early in the reign of Alexius I Comnenus (ruled between 1081 and 1118), Myra was again overtaken by Islamic invaders, this time the Seljuk Turks. In the confusion, sailors from Bari in Italy seized the relics of Saint
Nicholas, over the objections of the monks caring for them, and spirited the remains away to Bari, where they arrived on May 9, 1087, and soon brought that city visitors making pilgrimage to Saint Nicholas.

The earliest church of St. Nicholas at Myra was built in the 6th century. The present-day church was constructed mainly from the 8th century onward; a monastery was added in the second half of the 11th century.

In 1863, Tsar Alexander II of Russia purchased the building and began restoration, but the work was never finished. In 1963 the eastern and southern sides of the church were excavated. In 1968 the former confessio (tomb) of St. Nicholas was roofed over.

The floor of the church is made of opus sectile, a mosaic of coloured marble, and there are some remains of frescoes on the walls. An ancient Greek marble sarcophagus had been reused to bury the Saint; but his bones were stolen in 1087 by merchants from Bari, and are now held in the cathedral of that city.
The church is currently undergoing restoration. In 2007 the Turkish Ministry of Culture gave permission for the Divine Liturgy to be celebrated in the church for the first time in centuries. On 6 December 2011 Metropolitan Chrysostomos, who has the title of Myra, accordingly officiated.

Archaeology

Archaeologists first detected the ancient city in 2009 using ground-penetrating radar that revealed anomalies whose shape and size suggested walls and buildings. Over the next two years they excavated a small, stunning 13th-century chapel sealed in an uncanny state of preservation. Carved out of one wall is a cross that, when sunlit, beams its shape onto the altar.
Saint Nicholas of Myra

(traditionally 15 March 270 – 6 December 343), also known as Nicholas of Bari, was an early Christian bishop of the ancient Greek city of Myra in Asia Minor (modern-day Demre, Turkey) during the time of the Roman Empire. He is revered by many Christians as a saint. Because of the many miracles attributed to his intercession, he is also known as Nicholas the Wonderworker. Saint Nicholas is the patron saint of sailors, merchants, archers, repentant thieves, children, brewers, pawnbrokers, and students in various cities and countries around Europe. His reputation evolved among the faithful, as was common for early Christian saints, and his legendary habit of secret gift-giving gave rise to the traditional model of Santa Claus ("Saint Nick") through Sinterklaas.

Very little is known about the historical Saint Nicholas. The earliest accounts of his life were written centuries after his death and contain many legendary elaborations. He is said to have been born in Patara, Lycia in Asia Minor to wealthy Christian parents. In one of the earliest attested and most famous incidents from his life, he is said to have rescued three girls from being forced into prostitution by dropping a sack of gold coins through the window of their house each night for three nights so their father could pay a dowry for each of them. Other early stories tell of him calming a storm at sea, saving three innocent soldiers from wrongful execution, and chopping down a tree possessed by a demon. In his youth, he is said to have made a pilgrimage to Egypt and the Palestine area. Shortly after his return, he became Bishop of Myra. He was later cast into prison during the persecution of Diocletian, but was released after the accession of Constantine. An early list makes him an attendee at the First Council of Nicaea in 325, but he is never mentioned in any writings by people who were actually at the council. Late, unsubstantiated legends claim that he was temporarily defrocked and imprisoned during the Council for slapping the heretic Arius. Another famous late legend tells how he resurrected three children who had been murdered and pickled in brine by a butcher planning to sell them as pork during a famine.

Around 200 years after Nicholas's death, the St. Nicholas Church, Demre was built under the orders of Theodosius I over the site of the church where he had served as bishop and Nicholas's remains were moved to a sarcophagus in that church. In 1087, after the Byzantine Empire temporarily lost control of the region to the Seljuk Turks, a group of merchants from Bari, Italy removed the major bones of Nicholas's skeleton from his sarcophagus without authorization and brought them to Bari, where they are now enshrined in the Basilica di San Nicola. The remaining bone fragments from the sarcophagus were later removed by Venetian sailors and taken to Venice during the First Crusade. His relics are said to exude a miraculous watery substance known as "manna" or "myrrh", which some members of the faithful regard as possessing supernatural powers.

Very little at all is known about Saint Nicholas’s historical life. Any writings Nicholas himself may have produced have been lost and he is not mentioned by any contemporary chroniclers. This is not surprising, since Nicholas lived during a turbulent time in Roman history. Furthermore, all written records were kept on papyrus or parchment, which were less durable than modern paper, and texts needed to be periodically recopied by hand onto new material in order to be preserved. The earliest mentions of Saint Nicholas indicate that, by the sixth century, his cult was already well-established.

Less than two hundred years after Saint Nicholas's probable death, the Eastern Emperor Theodosius II (ruled 401 – 450) ordered the building of the Church of Saint Nicholas in Myra, which thereby preserves an early mention of his name. The Byzantine historian Procopius also mentions that the Emperor Justinian I (ruled 527 – 565) renovated churches in Constantinople dedicated to Saint Nicholas and Saint Priscus, which may have originally been built as early as c. 490.

Nicholas's name also occurs as "Nicholas of Myra of Lycia" on the tenth line of a list of attendees at the Council of Nicaea recorded by the historian Theodoret in the Historiae Ecclesiasticae Tripartitae Epitome, written sometime between 510 and 515. A single, offhand mention of Nicholas of Myra also occurs in the biography of another saint, Saint Nicholas of Sion, who apparently took the name "Nicholas" to honor him. The Life of Saint Nicholas of Sion, written around 250 years after Nicholas of Myra’s death, briefly mentions Nicholas of Sion visiting Nicholas's tomb to pay homage to him.
According to Jeremy Seal, the fact that Nicholas had a tomb that could be visited serves as the almost solitary definitive proof that he was a real historical figure. In his treatise *De statu animarum post mortem* (written c. 583), the theologian Eustratius of Constantinople cites Saint Nicholas of Myra’s miracle of the three counts as evidence that souls may work independent from the body. Eustratius credits a lost Life of Saint Nicholas as his source. Nearly all the sources Eustratius references date from the late fourth century to early fifth century, indicating the Life of Saint Nicholas to which he refers was probably written during this time period, shortly after Nicholas’s death. The earliest complete account of Nicholas’s life that has survived to the present is a Life of Saint Nicholas, written in the early ninth century by Michael the Archimandrite (814 – 842), nearly 500 years after Nicholas’s probable death. Despite its extremely late date, Michael the Archimandrite’s Life of Saint Nicholas is believed to heavily rely on older written sources and oral traditions. The identity and reliability of these sources, however, remains uncertain. Catholic historian D. L. Cann and medievalist Charles W. Jones both consider Michael the Archimandrite’s Life the only account of Saint Nicholas that is likely to contain any historical truth. Jona Lendering notes that Michael the Archimandrite’s Life does not contain a "conversion narrative", which was unusual for saints’ lives of the period when it was written. He therefore argues that it is possible Michael the Archimandrite may have been relying on a source written before conversion narratives became popular, which would be a positive indication of that source’s reliability. He also notes, however, that many of the stories recounted by Michael the Archimandrite closely resemble stories told about the first-century AD Neopythagorean philosopher Apollonius of Tyana in the Life of Apollonius of Tyana, an eight-volume biography of him written in the early third century by the Greek writer Philostratus. Christian storytellers were known to adapt older pagan legends and attribute them to Christian saints. Because Apollonius’s hometown of Tyana was not far from Myra, it is highly probable that many popular stories about him became attached to Saint Nicholas.

Accounts of Saint Nicholas’s life agree on the essence of his story, but modern historians disagree regarding how much of this story is actually rooted in historical fact. Traditionally, Nicholas was born in the city of Patara (Lycia et Pamphylia) in Asia Minor in the Roman Empire, to a wealthy family of Greek Christians. A port on the Mediterranean Sea. According to some accounts, his parents were named Epiphanius (Ἐπιφάνιος, Epiphánios) and Johanna (Ἰωάννα, Iōánna), but, according to others, they were named Theophanes (Θεοφάνης, Theophánēs) and Nonna (Νόννα, Nónna). In some accounts, Nicholas’s uncle was the bishop of the city of Myra, also in Lycia. Recognizing his nephew’s calling, Nicholas’s uncle ordained him as a priest.

![Image 1](https://example.com/image1.png)
![Image 2](https://example.com/image2.png)
![Image 3](https://example.com/image3.png)

1. The dowry for the three virgins (Gentile da Fabriano, c. 1425, Pinacoteca Vaticana, Rome)
2. Saint Nicholas Saves Three Innocents from Death (1888) by Ilya Repin
3. Saint Nicholas resurrecting the three butchered children from the *Grandes Heures d'Anne de Bretagne* (between 1503 and 1508)
After his parents died, Nicholas is said to have distributed their wealth to the poor. In his most famous exploit, which is first attested in Michael the Archimandrite’s Life of Saint Nicholas, Nicholas heard of a devout man who once been wealthy, but had lost all his money due to the "plotting and envy of Satan." The man had three daughters, but could not afford a proper dowry for them. This meant that they would remain unmarried and probably, in absence of any other possible employment, be forced to become prostitutes. Hearing of the girls’ plight, Nicholas decided to help them, but, being too modest to help the family in public (or to save them the humiliation of accepting charity), he went to the house under the cover of night and threw a purse filled with gold coins through the window opening into the house. He did the same thing the next two nights, giving the man a total of three bags of gold, one for each of his three daughters.

According to Michael the Archimandrite’s version, on the third night, the father of the three girls stayed up and caught Saint Nicholas in the act of the charity. The father fell on his knees, thanking him. Nicholas ordered him not to tell anyone about the gift. The scene of Nicholas's secret gift-giving is one of the most popular scenes in Christian devotional art, appearing in icons and frescoes from across Europe. Although depictions vary depending on time and place, Nicholas is often shown wearing a cowl while the daughters are typically shown in bed, dressed in their nightclothes. Many renderings contain a cypress tree or a cross-shaped cupola.

The historicity of this incident is disputed. Adam C. English argues for a historical kernel to the legend, noting the story's early attestation as well as the fact that no similar stories were told about any other Christian saints. Jona Lendering, who also argues for the story's authenticity, notes that a similar story is told in Philostratus’s Life of Apollonius of Tyana, in which Apollonius gives money to an impoverished father, but states that Michael the Archimandrite's account is markedly different. Philostratus never mentions the fate of the daughters and, in his story, Apollonius’s generosity is purely motivated out of sympathy for the father; in Michael the Archimandrite's account, however, Saint Nicholas is instead expressly stated to be motivated by a desire to save the daughters from being sold into prostitution. He argues that this desire to help women is most characteristic of fourth-century Christianity, due to the prominent role women played in the early Christian movement, rather than Greco-Roman paganism or the Christianity of Michael the Archimandrite’s time in the ninth century, by which point the position of women had drastically declined.

In another story, Nicholas is said to have visited the Holy Land. The ship he was on was nearly destroyed by a terrible storm, but he rebuked the waves, causing the storm to subside. Because of this miracle, Nicholas became venerated as the patron saint of sailors.

After visiting the Holy Land, Nicholas returned to Myra. The bishop of Myra, who had succeeded Nicholas’s uncle, had recently died and the priests in the city had decided that the first priest to enter the church that morning would be made bishop. Nicholas went to the church to pray and was therefore proclaimed the new bishop. He is said to have been imprisoned and tortured during the
Great Persecution under the Emperor Diocletian (ruled 284 – 305), but was released under the orders of the Emperor Constantine the Great (ruled 306 – 337). This story sounds plausible, but is not attested in the earliest sources and is therefore unlikely to be historical.

One of the earliest attested stories of Saint Nicholas is one in which he saves three innocent men from execution. According to Michael the Archimandrite, three innocent men were condemned to death by the governor Eustathius because of a bribe. As they were about to be executed, Nicholas appeared, pushed the executioner’s sword to the ground, and released them from their chains. He angrily chastised the juror who had accepted the bribe. According to Jona Lendering, this story directly parallels an earlier story in Philostratus’s Life of Apollonius of Tyana, in which Apollonius prevents the execution of a man falsely condemned of banditry. Michael the Archimandrite also tells another story in which the consul Ablabius accepted a bribe to put three famous generals to death, in spite of their actual innocence.

Saint Nicholas appeared to Constantine and Ablabius in dreams, informing Constantine of the truth and frightening Ablabius into releasing the generals, for fear of Hell.

Later versions of the story are more elaborate, interweaving the two stories together. According to one version, Emperor Constantine sent three of his most trusted generals, named Ursos, Nepotianos, and Herpylion, to put down a rebellion in Phrygia, but a storm forced them to take refuge in Myra. Unbeknownst to the generals, who were in the harbor, their soldiers further inland were fighting with local merchants and engaging in looting and destruction. Nicholas confronted the generals for allowing their soldiers to misbehave and the generals brought an end to the looting. Immediately after the soldiers had returned to their ships, Nicholas heard word of the three innocent men about to be executed and the three generals aided him in stopping the execution. Eustathius attempted to flee on his horse, but Nicholas stopped his horse and chastised him for his corruption. Eustathius, under the threat of being reported directly to the Emperor, repented of his corrupt ways.

Afterward, the generals succeeded in ending the rebellion and were promoted by Constantine to even higher status. The generals’ enemies, however, slandered them to the consul Ablabius, telling him that they had not really put down the revolt, but instead encouraged their own soldiers to join it. The generals’ enemies also bribed Ablabius and he had the three generals imprisoned. Nicholas then made his dream appearances and the three generals were set free.

In 325, Nicholas is said to have attended the First Council of Nicaea, where he is said to have been a staunch opponent of Arianism and devoted supporter of Trinitarianism, and one of the bishops who signed the Nicene Creed. Nicholas’s attendance at the Council of Nicaea is attested early by Theodore the Lector’s list of attendees, which records him as the 151st attendee. However, he is conspicuously never mentioned by Athanasius of Alexandria, the foremost defender of Trinitarianism at the Council, who knew all the notable bishops of the period, nor is he mentioned by the historian Eusebius, who was also present at the council. Adam C. English notes that lists of the attendees at Nicaea vary considerably, with shorter lists only including roughly 200 names, but longer lists including around 300. Saint Nicholas’s name only appears on the longer lists, not the shorter ones. Nicholas’s name appears on a total of three early lists, one of which, Theodore the Lector’s, is generally considered to be the most accurate. According to Jona Lendering, there are two main possibilities:

1. Nicholas did not attend the Council of Nicaea, but someone at an early date was baffled that his name was not listed and so added him to the list. Many scholars tend to favor this explanation.
2. Nicholas did attend the Council of Nicaea, but, at an early date, someone decided to remove his name from the list, apparently deciding that it was better if no one remembered he had been there.

A later legend, first attested in the fourteenth century, over 1,000 years after Nicholas’s death, holds that, during the Council of Nicaea, Nicholas lost his temper and slapped "a certain Arian" across the face. On account of this, Constantine revoked Nicholas’s miter and pallium. Stephen D. Greydanus
concludes that, because of the story's late attestation, it "has no historical value." Jona Lendering defends the historicity of the incident, arguing that, because it was embarrassing and reflects poorly on Nicholas's reputation, it is inexplicable why later hagiographers would have made it up. Later versions of the legend embellish it, making the heretic Arius himself and having Nicholas punch him rather than merely slapping him with his open hand. In these versions of the story, Nicholas is also imprisoned, but Christ and the Virgin Mary appear to him in his cell. He tells them he is imprisoned "for loving you" and they free him from his chains and restore his vestments. The scene of Nicholas slapping Arius is celebrated in Eastern Orthodox icons and episodes of Saint Nichola at Nicaea are shown in a series of paintings from the 1660s in the Basilica di San Nicola in Bari.

One story tells how during a terrible famine, a malicious butcher lured three little children into his house, where he killed them, placing their remains in a barrel to cure, planning to sell them off as ham. Nicholas, visiting the region to care for the hungry, saw through the butcher's lies and resurrected the pickled children by making the Sign of the Cross. Adam C. English notes that the story of the resurrection of the pickled children is a late medieval addition to the legendary biography of Saint Nicholas and that it is not found in any of his earliest Lives. Jona Lendering states that the story is "without any historical value."

Though this story seems bizarre and horrifying to modern audiences, it was tremendously popular throughout the late Middle Ages and the Early Modern Period and widely beloved by ordinary folk. It is depicted in stained glass windows, wood panel paintings, tapestries, and frescoes. Eventually, the scene became so widely reproduced that, rather than showing the whole scene, artists began to merely depict Saint Nicholas with three naked children and a wooden barrel at his feet. According to English, eventually, people who had forgotten or never learned the story began misinterpreting representations of it. The fact that Saint Nicholas was shown with children led people to conclude he was the patron saint of children; meanwhile, the fact that he was shown with a barrel led people to conclude that he was the patron saint of brewers.

According to another story, during a great famine that Myra experienced in 311–312, a ship was in the port at anchor, loaded with wheat for the Emperor in Constantinople. Nicholas invited the sailors to unload a part of the wheat to help in the time of need. The sailors at first disliked the request, because the wheat had to be weighed accurately and delivered to the Emperor. Only when Nicholas promised them that they would not suffer any loss for their consideration, the sailors agreed. When they arrived later in the capital, they made a surprising find: the weight of the load had not changed, although the wheat removed in Myra was enough for two full years and could even be used for sowing.

Archaeological evidence cumulatively indicates that Saint Nicholas died and was originally entombed in a rock-cut church located at the highest point on the small Turkish island of Gemile, only twenty miles away from his birthplace of Patara. Nicholas's name is painted on part of the ruined building. In
antiquity, the island was known as "Saint Nicholas Island" and today it is known in Turkish as Gemile Adasi, meaning "Island of Sailors", in reference to Saint Nicholas's traditional role as the patron saint of seafarers. The church was built in the fourth century, around the time of Nicholas's death, and is typical of saints' shrines from that time period. Nicholas was the only major saint associated with that part of Turkey. The church where historians believe he was originally entombed is at the western end of the great processional way.

In the mid-600s, Gemile was vulnerable to attack by Arab fleets, so Nicholas's remains appear to have been moved from the island to the city of Myra, where Nicholas had served as bishop for most of his life. Myra is located roughly forty kilometers, or twenty-five miles, east of Gemile[60] and its location further inland made it safer from seafaring Arab forces. It is said that, in Myra, the relics of Saint Nicholas each year exuded a clear watery liquid which smelled like rose water, called manna, or myrrh, which was believed by the faithful to possess miraculous powers. Because it was widely known that all Nicholas's relics were at Myra in their sealed sarcophagus, it was rare during this period for forgers of relics to claim to possess those belonging to Saint Nicholas. A solemn bronze statue of the saint by Russian sculptor Gregory Pototsky was donated by the Russian government in 2000, and was given a prominent place in the square fronting the medieval Church of St. Nicholas. In 2005, mayor Süleyman Topçu had the statue replaced by a red-suited plastic Santa Claus statue, because he wanted an image more recognisable to foreign visitors. Protests from the Russian government against this were successful, and the bronze statue was returned (albeit without its original high pedestal) to a corner nearer the church.

On 28 December 2009, the Turkish government announced that it would be formally requesting the return of Saint Nicholas's skeletal remains to Turkey from the Italian government. Turkish authorities have asserted that Saint Nicholas himself desired to be buried at his episcopal town, and that his remains were illegally removed from his homeland. In 2017, an archaeological survey at St. Nicholas Church, Demre was reported to have found a temple below the modern church, with excavation work to be done that will allow researchers to determine whether it still holds Nicholas' body.

After the Battle of Manzikert in 1071, the Byzantine Empire temporarily lost control over most of Asia Minor to the invading Seljuk Turks. Myra, a popular place of pilgrimage because of Nicholas' tomb, was overtaken by the Turks. Because of the many wars and attacks in the region, some Christians were concerned that access to the tomb might become difficult. Taking advantage of the confusion, in the spring of 1087, sailors from Bari in Apulia seized part of the remains of the saint from his burial church in Myra, over the objections of the Greek Orthodox monks. Adam C. English describes the removal of the relics from Myra as "essentially a holy robbery" and notes that the thieves were not only afraid of being caught or chased after by the locals, but also the power of Saint Nicholas himself. Returning to Bari, they brought the remains with them and cared for them. The remains arrived on 9 May 1087. Two years later, Pope Urban II inaugurated a new church, the Basilica di San Nicola, to Saint Nicholas in Bari. The Pope himself personally placed Nicholas's relics into the tomb beneath the altar of the new church. The removal of Saint Nicholas's relics from Myra and their arrival in Bari is reliably recorded by multiple chroniclers, including Orderic Vitalis and 9 May continued to be celebrated every year by western Christians as the day of Nicholas's "translation". Eastern Orthodox Christians and the Turks have both long regarded the unauthorized removal of the relics from Myra as a blatant theft, but the people of Bari have instead maintained that it was a rescue mission to save the bones from the Turkish invaders. A legend, shown on the ceiling of the Basilica di San Nicola, holds that Nicholas once visited Bari while he was alive and predicted that his bones would one day rest there.

Prior to the translation of Nicholas's relics to Bari, his cult had been known in western Europe, but it had not been extremely popular. In autumn of 1096, Norman and Frankish soldiers mustered in Bari in preparation for the First Crusade. Although the Crusaders generally favored warrior saints, which Saint Nicholas was not, the presence of his relics in Bari made him materially accessible. Nicholas's
associations with aiding travelers and seafarers also made him a popular choice for veneration. Nicholas's veneration by Crusaders helped promote his cult throughout western Europe. After the relics were brought to Bari, they continued to produce "myrrh", much to the joy of their new owners. Vials of myrrh from his relics have been taken all over the world for centuries, and can still be obtained from his church in Bari. Even up to the present day, a flask of manna is extracted from the tomb of Saint Nicholas every year on 6 December (the Saint's feast day) by the clergy of the basilica. The myrrh is collected from a sarcophagus which is located in the basilica vault and could be obtained in the shop nearby. The liquid gradually seeps out of the tomb, but it is unclear whether it originates from the body within the tomb, or from the marble itself; since the town of Bari is a harbour, and the tomb is below sea level, there have been several natural explanations proposed for the manna fluid, including the transfer of seawater to the tomb by capillary action.

In 1966, a vault in the crypt underneath the Basilica di San Nicola was dedicated as an Orthodox chapel with an iconostasis in commemoration of the recent lifting of the anathemas the Roman Catholic and Eastern Orthodox Churches had issued against each other during the Great Schism in 1054. In May 2017, following talks between Pope Francis and Russian Orthodox Patriarch Kirill, a portion of the relics of St. Nicholas in Bari were sent on loan to Moscow. The relic was on display for veneration at Christ the Savior Cathedral before being taken to St. Petersburg in mid-June prior to returning to Bari. More than a million people lined up in Moscow for a momentary glimpse of the gilded ark holding one of the saint's ribs.

1 Russian Orthodox statue of Saint Nicolas, now in a corner near the church in Demre
2 Saint Nicholas depicted in a 14th-century English book of hours
3 Saint Nicholas, Russian icon from first quarter of the 18th century (Kizhi monastery, Karelia)

The sailors from Bari only took the main bones of Nicholas's skeleton, leaving all the minor fragments in the grave. The city of Venice had interest in obtaining the remaining fragments of his skeleton and, in 1044, they dedicated the San Nicolò al Lido monastery basilica to him on the north end of the Lido di Venezia. According to a single chronicle written by an anonymous monk at this monastery, in 1100, a fleet of Venetian ships accompanied by Bishop Henri sailed past Myra on their way to Palestine for the First Crusade. Bishop Henri insisted for the fleet to turn back and set anchor in Myra. The Venetians took the remaining bones of Saint Nicholas, as well as those of several other bishops of Myra, from the church there, which was only guarded by four orthodox monks, and brought them to Venice, where they deposited them in the San Nicolò al Lido. This tradition was lent credence in two scientific investigations of the relics in Bari and Venice, which confirmed that the relics in the two cities are anatomically compatible and may belong to the same person. It is said that someone dies every time the bones of Saint Nicholas in Venice are disturbed. The last time the bones were examined was in July 1992.

Because of Nicholas's skeleton's long confinement in Myra, after it was brought to Bari, the demand for pieces of it rose. Small bones quickly began to disperse across western Europe. The sailors who had transported the bones gave one tooth and two fragments chipped from Nicholas's sarcophagus to the Norman knight William Pantulf. Pantulf took these relics to his hometown of Noron in
Normandy, where they were placed in the local Church of St. Peter in June 1092. In 1096, the duke of Puglia gave several bones of Saint Nicholas to the count of Flanders, which he then enshrined in the Abbey of Watten. According to legend, in 1101, Saint Nicholas appeared in a vision to a French clerk visiting the shrine at Bari and told him to take one of his bones with him to his hometown of Port, near Nancy. The clerk took a finger bone back with him to Port, where a chapel was built to Saint Nicholas. Port became an important center of devotion in the Nicholas cult and, in the fifteenth century, a church known as the Basilique Saint-Nicolas was built there dedicated to him. The town itself is now known as "Saint Nicolas de Port" in honor of Nicholas. The clergy at Bari strategically gave away samples of Nicholas's bones to promote the cult and enhance its prestige. Many of these bones were initially kept in Constantinople, but, after the Sack of Constantinople in 1204 during the Fourth Crusade, these fragments were scattered across western Europe. A hand claimed to belong to Saint Nicholas was kept in the San Nicola in Carcere in Rome. This church, whose name means "Saint Nicholas in Chains", was built on the site of a former municipal prison. Stories quickly developed about Nicholas himself having been held in that prison. Mothers would come to the church to pray to Saint Nicholas for their jailed sons to be released and repentant criminals would place votive offerings in the church. As a result of this, Nicholas became the patron saint of prisoners and those falsely accused of crimes. An index finger claimed to belong to Saint Nicholas was kept in a chapel along the Ostian Way in Rome. Another finger was held in Ventimiglia in Liguria. Today, many churches in Europe, Russia, and the United States claim to possess small relics, such as a tooth or a finger bone. An Irish tradition states that the relics of Saint Nicholas are also reputed to have been stolen from Myra by local Norman crusading knights in the twelfth century and buried near Thomastown, County Kilkenny, where a stone slab marks the site locally believed to be his grave. According to the Irish antiquarian John Hunt, the tomb probably actually belongs to a local priest from Jerpoint Abbey.

Whereas the devotional importance of relics and the economics associated with pilgrimages caused the remains of most saints to be divided up and spread over numerous churches in several countries, Saint Nicholas is unusual in that most of his bones have been preserved in one spot: his grave crypt in Bari. Even with the allegedly continuing miracle of the manna, the archdiocese of Bari has allowed for one scientific survey of the bones. In the late 1950s, while the crypt was undergoing much-needed restoration, the bones were removed from it for the first time since their internment in 1089. A special Pontifical Commission permitted Luigi Martino, a professor of human anatomy at the University of Bari, to examine the bones under the Commission's supervision. Martino took thousands of measurements, detailed scientific drawings, photographs, and x-rays. These examinations revealed the saint to have died at over seventy years of age and to have been of average height and slender-to-average build. He also suffered from severe chronic arthritis in his spine and pelvis. In 2004, at the University of Manchester, researchers Caroline Wilkinson and Fraco Introna reconstructed the saint's face based on Martino's examination. The review of the data revealed that the historical Saint Nicholas was 5'6" in height and had a broken nose, which had partially healed, revealing that the injury had been suffered ante mortem. The broken nose appeared to conform with hagiographical reports that Saint Nicholas had been beaten and tortured during the Diocletianic Persecution. The facial reconstruction was produced by Dr. Caroline Wilkinson at the University of Manchester and was shown on a BBC2 TV program The Real Face of Santa. In 2014, the Face Lab at Liverpool John Moores University produced an updated reconstruction of Saint Nicholas's face. In 2017, two researchers from Oxford University, Professor Tom Higham and Doctor Georges Kazan, radiocarbon dated a fragment of a pelvis claimed to belong to Saint Nicholas. The fragment originally came from a church in Lyons, France and, at the time of testing, was in the possession of Father Dennis O'Neill, a priest from St Martha of Bethany Church in Illinois. The results of the radiocarbon dating confirmed that the pelvis dates to the fourth century AD, around the same time that Saint Nicholas would have died, and is not a medieval forgery. The bone was one of the oldest the Oxford team had ever examined.[85] According to Professor Higham, most of the relics the team has
examined turn out to be too young to have actually belonged to the saint to whom they are attributed, but he states, "This bone fragment, in contrast, suggests that we could possibly be looking at remains from St Nicholas himself." Doctor Kazan believes the pelvis fragment may come from the same individual as the skeleton divided between the churches in Bari and Venice, since the bone they tested comes from the left pubis, and the only pelvis bone in the collection at Bari is the left ilium. In the absence of DNA testing, however, it is not yet possible to know for certain whether the pelvis is from the same man.

Among the Greeks and Italians he is a favorite of sailors, fishermen, ships and sailing. As such he has become over time the patron saint of several cities maintaining harbours. In centuries of Greek folklore, Nicholas was seen as "The Lord of the Sea", often described by modern Greek scholars as a kind of Christianized version of Poseidon. In modern Greece, he is still easily among the most recognizable saints and 6 December finds many cities celebrating their patron saint. He is also the patron saint of all of Greece and particularly of the Hellenic Navy.

In the Eastern Orthodox Church, Saint Nicholas' memory is celebrated on almost every Thursday of the year (together with the Apostles) with special hymns to him which are found in the liturgical book known as the Octoechos. Soon after the transfer of Saint Nicholas' relics from Myra to Bari, a Russian version of his Life and an account of the transfer of his relics were written by a contemporary to this event. Devotional akathists and canons have been composed in his honour, and are frequently chanted by the faithful as they ask for his intercession. He is mentioned in the Liturgy of Preparation during the Divine Liturgy (Eastern Orthodox Eucharist) and during the All-Night Vigil. Many Orthodox churches will have his icon, even if they are not named after him. In Oriental Orthodoxy, the Coptic Church observes the Departure of St. Nicholas on 10 Kiahk, or 10 Taḥṣaš in Ethiopia, which corresponds to the Julian Calendar's 6 December and Gregorian Calendar's 19 December.

Nicholas had a reputation for secret gift-giving, such as putting coins in the shoes of those who left them out for him, a practice celebrated on his feast day, 6 December. For those who still observe the Julian calendar the celebration will currently take place thirteen days later than it happens in the Gregorian calendar and Revised Julian calendar.

In late medieval England, on Saint Nicholas' Day parishes held Yuletide "boy bishop" celebrations. As part of this celebration, youths performed the functions of priests and bishops, and exercised rule over their elders. Today, Saint Nicholas is still celebrated as a great gift-giver in several Western European and Central European countries. According to one source, in medieval times nuns used the night of 6 December to deposit baskets of food and clothes anonymously at the doorsteps of the needy. According to another source, on 6 December every sailor or ex-sailor of the Low Countries (which at that time was virtually all of the male population) would descend to the harbour towns to participate in a church celebration for their patron saint. On the way back they would stop at one of the various Nicholas fairs to buy some hard-to-come-by goods, gifts for their loved ones and invariably some little presents for their children. While the real gifts would only be presented at Christmas, the little presents for the children were given right away, courtesy of Saint Nicholas. This and his miracle of him resurrecting the three butchered children made Saint Nicholas a patron saint of children and later students as well.

Santa Claus evolved from Dutch traditions regarding Saint Nicholas (Sinterklaas). When the Dutch established the colony of New Amsterdam, they brought the legend and traditions of Sinterklaas with them. Howard G. Hageman, of New Brunswick Theological Seminary, maintains that the tradition of celebrating Sinterklaas in New York existed in the early settlements of the Hudson Valley, although by the early nineteenth century had fallen by the way. St. Nicholas Park, located at the intersection of St. Nicholas Avenue and 127th Street, in an area originally settled by Dutch farmers, is named for St. Nicholas of Myra.

In Albania, the bones of Albania's greatest hero, George Kastrioti, were interred in the Church of Saint Nicholas in Lezha, Albania, upon his death.
Saint Nicholas is a popular subject portrayed on countless Eastern Orthodox icons, particularly Russian and Serbian ones. He is depicted as an Orthodox bishop, wearing the omophorion and holding a Gospel Book. Sometimes he is depicted wearing the Eastern Orthodox mitre, sometimes he is bareheaded. Iconographically, Nicholas is depicted as an elderly man with a short, full, white, fluffy beard and balding head. In commemoration of the miracle attributed to him by tradition at the Council of Nicea, he is sometimes depicted with Christ over his left shoulder holding out a Gospel Book to him and the Theotokos over his right shoulder holding the omophorion. Because of his patronage of mariners, occasionally Saint Nicholas will be shown standing in a boat or rescuing drowning sailors; Medieval Chants and Polyphony, image on the cover of the Book of Hours of Duke of Berry, 1410

Saint Nicholas, the patron saint of Russian merchants. Fresco by Dionisius from the Ferapontov Monastery.

In depictions of Saint Nicholas from Bari, he is usually shown as dark-skinned, probably to emphasize his foreign origin. The emphasis on his foreignness may have been intended to enhance Bari's reputation by displaying that it had attracted the patronage of a saint from a far-off country. In Roman Catholic iconography, Saint Nicholas is depicted as a bishop, wearing the insignia of this dignity: a bishop's vestments, a mitre and a crozier. The episode with the three dowries is commemorated by showing him holding in his hand either three purses, three coins or three balls of gold. Depending on whether he is depicted as patron saint of children or sailors, his images will be completed by a background showing ships, children or three figures climbing out of a wooden barrel (the three slaughtered children he resurrected). In a strange twist, the three gold balls referring to the dowry affair are sometimes metaphorically interpreted as being oranges or other fruits. As in the Low Countries in medieval times oranges most frequently came from Spain, this led to the belief that the Saint lives in Spain and comes to visit every winter bringing them oranges, other 'wintry' fruits and tales of magical creatures.
Stratonicea - Laguna
Stratonicea
Greek: Στρατονικεία or Στρατονικη; or per Stephanus of Byzantium: Στρατονίκεια – also transliterated as Stratonikeia, Stratonicea, Stratoniki, and Stratonike and Stratonice; earlier Idrias and Chrysaoris; and for a time Hadrianopolis – was one of the most important towns in the interior of Caria, Anatolia, situated on the east-southeast of Mylasa, and on the south of the river Marsyas; its site is now located at the present village of Eskihisar, Muğla Province, Turkey. It is situated at a distance of 1 km (0.62 mi) from the intercity road D-330 that connects the district center of Yatağan with Bodrum and Milas, shortly before Yatağan Power Plant if one has taken departure from the latter towns.

According to Strabo, it was founded by the Seleucid king Antiochus I Soter (281–261 BC), who named it after his wife Stratonice. Or at least this is what has been generally told; some historians have contested this date as too early, and proposed to consider the city's founder Stratonice's son, Antiochus II Theos, or, later still, Antiochus III the Great.

What seems certain is that the city was founded on the site of an old Carian town, Idrias, anciently called Chrysaoris, said to be the first town funded by the Lycians. Later it passed under the control of the Achaemenid Empire. According to Athens' tribute "assessment" of 425 BC Idrias was supposed to be responsible for the payment of the considerable sum of six talents. Like many other non-Greek cities on the 425 BC assessment Idrias is never recorded actually paying any tribute to Athens and was never a member of the Delian League. In early Seleucid times, Stratonikeia was a member of the Chrysaorian League, a confederation of Carian towns. The Stratoniikeians, though not of Carian origin[citation needed], were admitted into the confedarcy, because they possessed certain small towns or villages, which formed part of it. The league is attested by an inscription already in 267 BC, but was probably older still. Near the town was the temple of Zeus Chrysaoreus, at which the League's assembly met; at these meetings several city-states had votes in proportion to the number of towns they possessed.

Under the succeeding Seleucid kings, Stratoniikeia was adorned with splendid and costly buildings. At a later time in the 3rd century BC it was ceded to the Rhodians. Rhodes seems to have then temporarily lost it, possibly during king Philip V of Macedon's Carian campaign (201–198 BC), but it retook control of the place in 197 BC, keeping it until 167 BC when the whole of Caria was declared free by the Roman Republic. From this point starts the city's independent coinage, which was to last
until the times of the emperor Gallienus (253–268).[5] In 130 BC the city had a central role in the revolt led against the Romans, since here the self-proclaimed king Aristonicus made a last stand before falling in the hands of his enemies with the fall of the city.

Some time after, in 88 BC, Mithridates VI of Pontus (120–63 BC), after imposing a fine and a garrison on the city, resided for some time at Stratonikeia, and married Monime, the daughter of Philopoemen, one of its principal citizens. Then came in 40 BC the siege sustained against Quintus Labienus and his Parthian troops, and the brave resistance it offered to him entitled it to the gratitude of Augustus and the Senate. The emperor Hadrian is said to have taken this town under his special protection, and to have changed its name into Hadrianopolis, a name, however, which may (also) refer to another town also called Stratonikeia. Pliny enumerates it among free cities in Anatolia. Menippus, according to Cicero one of the most distinguished orators of his time, was a native of Stratonikeia.

Under the Roman Empire, the town seems to have continued in its prosperity: it was in this age that were built Stratonikeia's most impressive remains, first of all the theatre, with the seats remaining, estimated to be able to contain no fewer than ten thousand people; and secondly, the Serapeum, or a temple dedicated to the cult of Serapis, built about 200 AD, full of inscriptions and invocations to the gods. Other important ruins are on the acropolis, surrounded by a wall and crowned by a small temple dedicated to the cult of the emperors, and a powerful fortress. Much worse is the state of conservation of the city walls and its agora, while the location of the temple of Zeus Chrysaoreus is still unknown.
Stratonicea was Christianized early. The Notitiae Episcopatum mention the see up to the 13th century among the suffragans of Stauropolis. Only three of its bishops are known, by their signatures at councils:

Eupeithus, at the Council of Chalcedon (451);
Theopemptus, at the Council of Constantinople (692); and
Gregory, at the Council of Nicaea (787).

The ancient bishopric of Stratonicea in Caria is included in the Catholic Church's list of titular sees. No further titular bishop of this eastern see has been appointed since the Second Vatican Council

Antonio Stoppani, (13 Jun 1917 Appointed - 6 Aug 1940)
Joseph Cucherousset, (9 Apr 1948 Appointed - 14 Sep 1955)
Carlos Guillermo
Hartl de Laufen, (9 Nov 1956 Appointed - 6 Feb 1977)

The city's site is today partly occupied by the Turkish village of Eskihisar, and part of the site's necropolis (allegedly of modest scientific significance) has vanished with the opening of a pit to extract the lignite reserves that feed the nearby Yatağan power plant. The pit is proposed to be transformed into a lake in the coming years, once the reserves there are exhausted. The village has a local museum, which contains mostly Roman remains; but the most remarkable object is a Mycenaean stirrup-cup of buff with horizontal red stripes which is dated to the 12th or 11th century BC. All the exhibits were found locally.
Lagina

war ein antiker Ort in Karien, der über ein bedeutendes Heiligtum der Hekate verfügte. Er lag beim heutigen Turgut, 15 Kilometer nordwestlich von Yatağan in der türkischen Provinz Muğla.


HECATE

Hecate, the deity of Lagina, is the grandchild of Cires and Phoibe, Titan descendents of the sun. Her father is Perseus and her mother is Astyede, Astyede and Leta are twin sisters. Hence, Apollon, Artemis and Hecate are cousins.

An Anatolian deity, Hecate reigns over air, land and sea. Therefore, in works of art she is represented as a single body but generally with three heads. She is empowered to open the door of Hades at the underworld. Hecate is also the mistress of the dead. She is present in some of scenes and takes delivery of the dead spirits. She is the tender of the dead (nightmares), ghosts and spirits and laid as a devourer as also define man against them. At the same time, Hecate takes over brushes, mules and stabs. Directed and velvety are Hecate's powers. Her principal attributes are a female dog, a female rider, a mare, a snake, a hatchet, a dagger, a key, a torch, an earthbound pet and a crescent moon.
Propylon: Un propylée (du grec pro-, « devant » et pulon, pulê, « porte ») est à l'origine un vestibule conduisant à un sanctuaire. Aujourd'hui, on l'emploie au pluriel, il désigne un accès monumental. C'est la porte d'entrée d'un sanctuaire, la séparation entre un lieu profane (la cité) et un monde divin (le sanctuaire).

Le plus célèbre exemple de propylée est celui de l'acropole d'Athènes, réalisé par Mnésiclès de 438 à 432 av. J.-C., dans le cadre des grands travaux de Péridès après les guerres médiques. Il est composé d'un vestibule central et de deux ailes de chaque côté. À l'est et à l'ouest, il est flanqué de deux portiques avec six colonnes doriques. L'aile nord se nomme la pinacothèque et était une salle de banquet et d'exposition d'œuvres d'art.

Lagina (Greek: Λαγίνα) is an ancient cult site of important archaeological and tourist value dating from the Carian period and extended under the Seleucid kings that is situated in southwestern Turkey (adjacent to Turgut, a municipality in the Muğla Province) and which is famous for its Hekate Sanctuary. The site is situated at 9 kilometers distance from the Yatağan-Milas highway, served by an asphalt road bifurcating shortly after the Yatağan Thermal Power Plant when coming from Yatağan.

The small town of Turgut itself was until recently named Leyne, a name that is still used among the locals and in the region, thus echoing its name in antiquity.

Recent studies have shown that the site had been inhabited and/or employed in an uninterrupted manner during a time span stretching back to the Bronze Age. Seleucid kings conducted a considerable reconstruction effort in the sacred ground of Lagina and transformed it into a foremost religious center of its time, with the nearby (at a distance of 11 kilometers) site of Stratonikeia becoming the administrative center. The two sites (Lagina and Stratonkeia) were connected to each other in antiquity by a holy path.

The archaeological research conducted in Lagina is historically significant in that it was the first to have been done by a Turkish scientific team, under the direction of Osman Hamdi Bey and Halit Ethem Bey. In 1993, excavation and restoration work was resumed under the guidance of Muğla Museum, by an international team advised by Professor Ahmet Tirpan.

The friezes of the Hekate Sanctuary are currently being displayed in the Istanbul Archaeology Museums. Four different themes are depicted in these friezes. These are, on the eastern frieze, scenes from the life of Zeus; on the western frieze, a battle between gods and giants; on the southern frieze, a gathering of Carian gods; and on the northern frieze, a battle of Amazons.
The Letoon (Ancient Greek: Λητῶον), sometimes Latinized as Letoum, was a sanctuary of Leto near the ancient city Xanthos in Lycia. It was one of the most important religious centres in the region. The site is located south of the village Kumluova in the Fethiye district of Antalya Province, Turkey. It lies approximately four kilometres south of Xanthos along the Xanthos River.

Archaeological finds at the site, which was never a fully occupied settlement, but remained essentially a religious centre, date back to the late sixth century BCE, before the Greek cultural hegemony in Lycia, which began in the early fourth century. In earlier times, the site was probably already sacred to the cult of an earlier mother goddess — she is Eni Mahanahi in Lycia ¹— which was superseded by the worship of Leto, joined by her twin offspring.

In Greek mythology, a claim for an early cult of Apollo in the valley of the Xanthus, unsupported by history or archeology, was provided by two myths, each connected to an eponymous "Lycus". One sprang from the autochthonous Telchines of Rhodes and would have colonized the region at the

¹ Their parents were either Pontus and Gaia, or Tartarus and Nemes, or else they were born from the blood of castrated Uranus along with the Erinyes. In another story there were nine Telchines, children of Thalassa and Pontus; they had flippers instead of hands and the heads of dogs and were known as fish children. They were regarded as excellent metallurgists: various accounts state that they were skilled metal workers in brass and iron, and made a trident for Poseidon and a sickle for Cronus, both ceremonial weapons. By some accounts, their children were highly worshipped as gods in the three ancient Rhodian towns of Ialysos (Ἰαλύσος), Kamiros (Κάμειρος) and Lindos (Λίνδος). The Telchines were entrusted by Rhea with the upbringing of Poseidon, which they accomplished with the aid of Capheira (Καφείρα), one of Oceanus' daughters. Another version says that Rhea accompanied them to Crete from Rhodes, where nine of the Telchines, known as the Curetes, were selected to bring up Zeus. The Telchines were associated and sometimes confused with the Cyclopes, Dactyls and Curetes. They were believed to bring about hailstorms, snow, and rain at will, to assume any shape they pleased, and produced a substance poisonous to living things. The gods (Zeus, Poseidon or Apollo) eventually killed them because they began to use magic for malignant purposes; particularly, they produced a mixture of Stygian water and sulfur, which killed animals and plants (according to Nonnus, they did so as a revenge for being driven out of Rhodes by the Heliadae). Accounts vary on how exactly they were destroyed: by flood, or Zeus's thunderbolt, or Poseidon's trident, or else Apollo
time of Deucalion’s flood; the other Lycus was an Athenian brother of Aegeus driven from Athens, a seer who introduced the cult of Lycaean Apollo, which a folk etymology connected with Lycia and therefore made him its Athenian colonizer: see Lycus (mythology).

The foundations of the Hellenistic temple dedicated to Leto, and her children, Artemis and Apollo, have been excavated under the direction of H. Metzger from 1962. Archaeologists have excavated much of the ruins; discoveries include the Letoon trilingual ii, bearing inscriptions in Greek, Lycian and Aramaic, which has provided crucial keys in the deciphering of the Lycian language; it is conserved in the Fethiye Museum.

The sacrosanctity of the site is the purport of an anecdote related by Appian concerning Mithridates, who was planning to cut down the trees in the sacred grove for his own purposes in his siege of the Lycian coastal city of Patara, but was warned against the sacrilegious action in a nightmare.[6] The site remained active through the Roman period. The site was Christianised by the construction of an early church, which reused cut stone from the sanctuary, but was abandoned from the seventh century CE.


assumed the shape of a wolf to kill them. They apparently lost one of the titanomachias, the battles between the gods and the Titans.

**Ovid weiß der Leto-Sage in seinen Metamorphosen (VI, 340-380) noch ein Detail hinzuzufügen: Zur Strafe verwandelte die Göttin jene Bauern, die sich ihr auf dem Weg zur Quelle in den Weg stellten, in Frösche. An der sumpfigen Lage des Letoons hat sich seit der Antike also augenscheinlich nichts geändert. Auch der Platz der Quelle steht heute wieder unter Wasser, die Grabungen finden teils unter der Wasseroberfläche statt. Selbst die Bauern gibt es noch. Heute versperren aber nur noch ihre Ziegen und getrocknetes Gemüse den Weg durch das Welterbe da und dort.**


Ein dritter Baukomplex befindet sich in der nördlich der Tempel gelegenen Sumpfwiese. Die Stoa wurde ebenfalls in archaischer Zeit angelegt und bis in das 2. Jahrhundert n. Chr. mehrfach erweitert. Das nur wenig entfernte hellenistische Theater, dessen Bühnenhaus nicht mehr erhalten ist, ist größer als ein Halbkreis und teilt mit einem Diazoma (Zwischengang) die Sitzreihen in einen oberen und unteren Rang.


Sous la domination perse, la Lycie semble avoir gardé une certaine autonomie, même si les dynastes étaient sujets du Grand Roi. La région tomba au IVe siècle sous domination carienne (Pixodaros, roi de la Carie avant Mausole, apparaît dans plusieurs inscriptions du Létoon). Après la mort d’Alexandre, la Lycie est pendant plusieurs décennies occupée par les Ptolémées, souverains grecs d’Égypte, puis par les Rhodiens. Grâce à la protection de Rome, les Lyciens recouvrent leur indépendance au IIe siècle av. J.-C., dans le cadre de la confédération lycienne renouvelée. Pendant l’Empire romain, le Létoon reçoit la visite d’Hadrien, pour qui on construit une salle de culte impérial en face de l’autel de Léto et des nymphes. Après l’interdiction du culte païen (édit de Théodose, 380), les temples sont détruits, mais les constructeurs d’une petite église paléochrétienne, placée sur l’esplanade des autels, utilisent la cella du temple de Léto, probablement pour y installer un baptistère.

Il n’y a pratiquement pas de traces d’occupation du site après le VIIe siècle, époque des incursions arabes. Pendant plusieurs siècles, cette région insalubre de la Lycie reste inoccupée, si ce n’est par les nomades installés dans les montagnes (Yürük). Le site est visité par l’archéologue autrichien O. Benndorf en 1884, mais seul le théâtre et quelques murs sont alors visibles. Les fouilles

Le Létoon se trouve aujourd’hui à une quinzaine de kilomètres de la mer, mais celle-ci s’est éloignée au cours de l’histoire, en raison des alluvions charriés par le fleuve Xanthe tout proche. Les fouilles, gênées par la présence de la nappe phréatique, ont accédé à des niveaux d’occupation du VIIe siècle av. J.-C., mais il est probable que l’occupation du site soit plus ancienne. Il est certain que la déesse vénérée à cette époque n’était pas Léto, mais plutôt une déesse mère locale de type anatolien. Le nom de Léto n’apparaît en effet qu’au IVe siècle av. J.-C., époque où la Lycie est administrée par le dynaste Arbinas, responsable de l’helléniisation de la Lycie (son tombeau présumé, dit « Monument des Néréides », a été découvert à Xanthos, mais la majeure partie se trouve à présent au British Museum). Une inscription retrouvée au Létoon nous apprend qu’après avoir consulté l’oracle de Delphes, Arbinas instaura le culte de Léto et (re?)construisit le temple.

Le sanctuaire se présente comme une aire rectangulaire fermée au moins sur deux côtés par des portiques, mais un théâtre au Nord indique la présence d’autres édifices à proximité. Deux accès ont pour l’instant été dégagés : à l’Ouest, des propylées marquaient l’entrée processionnelle ; au Nord, une poterne était reliée à la route menant vers Xanthos.

Le premier à l’ouest était celui de Létô et renferme un édifice plus ancien (temple ?), conservé comme une relique. Il en est de même du temple le plus à l’est, consacré à Apollon, dans la cella duquel on a trouvé les fondations d’un temple en bois très ancien. Le temple du milieu, plus petit, était dédié à Artémis, et présente également une disposition originale : la cella est occupée par un rocher retaillé.

Des raisons aussi bien de style et de techniques invitent à dater ces trois temples du IIIe siècle av. J.-C., époque où la Lycie était sous la domination lagide (rois grecs d’Égypte, successeurs d’Alexandre). Le temple de Létô, mieux conservé, est le mieux connu. Il s’agit d’un temple péripêtre ionique (6 × 11
colonnes), en calcaire marbrier, dont la cella était décorée de colonnes corinthiennes engagées dans les murs. Le temple d’Apollon était d’ordre dorique

Au sud-ouest du sanctuaire se trouve un ensemble architectural d’époque romaine constitué d’une salle carrée ouvrant sur un portique semi-circulaire, placé dans l’axe du sanctuaire des nymphes. Les nymphes étaient honorées au même titre que Léto dans ce sanctuaire, en particulier près d’une niche voûtée où l’on a retrouvé beaucoup de statuettes votives. Le grand portique bordait un bassin et rappelait certaines dispositions semblables de la villa d’Hadrien à Tivoli. Dans la salle carrée se trouve toujours une inscription en l’honneur d’Hadrien, qui était surmontée d’une statue de l’empereur, le tout dans un décor appliqué dont la restitution est en cours d’étude.

Lorsque les Lyciens retrouvèrent au IIe siècle av. J.-C. leur indépendance grâce aux Romains ; un festival (les Romaia) fut instauré en remerciement. On date généralement le théâtre, bien conservé, de cette époque. Sa forme, en demi-cercle outrepassé, est typique des théâtres hellénistiques. La partie centrale est taillée dans le rocher. Seules les ailes étaient construites. Deux accès voûtés, munis de belles portes, correspondent au passage de la route qui, curieusement, traversait le théâtre. La porte Nord est décorée de masques. La capacité du théâtre peut être estimée à 5 000 places.

On n’a pas retrouvé le stade mentionné dans les inscriptions.

L’alphabet lyrien est proche de l’alphabet grec antique mais comporte des signes spécifiques. D’autres inscriptions en langue lyrique ont été trouvées au Létoon, dont deux bases portant des inscriptions du dynaste Arbinas. L’une d’entre elles raconte les hauts faits et gestes du roi ("il a
massacré beaucoup de monde”), sa consultation de l’oracle de Delphes et la fondation d’un culte à Léto.
À l'initiative du ministère français des Affaires étrangères, un programme de restauration (Jean-François Bernard et Didier Laroche, architectes) a été lancé en 2000 ; en 2005, une partie du temple de Léto était déjà reconstruite avec la participation active des tailleurs de pierre de la Fondation de l’Œuvre Notre-Dame, à Strasbourg. Les travaux de restauration ont concerné également le théâtre et la salle de culte impérial.
Les prochaines publications attendues concernent la céramique trouvée lors des fouilles des portiques, l'architecture des temples et le complexe monumental romain lié au culte impérial.
La direction des fouilles a été reprise depuis 2011 par une équipe turque de l'université de Baskent (Ankara).

Lycia was conquered by Harpagus for the Achaemenid Persian Empire in approximately 540 BC, and his conquest of Xanthos is described by both Herodotus and Appian. For much of the 5th century BC, Athens dominated the lands bordering the Aegean Sea, and many of them, including Lycia, were paying protection money into the exchequer of the Athenian maritime empire, the Delian League, and land tax to the Persians. There is evidence of a fire that destroyed the wooden tombs and temples of Xanthos in around 470 BC. This fire was probably caused by Cimon of Athens when he attacked the sacred citadel in retaliation for the destruction of the Athenian Acropolis by the Persians and their allies, including the Lycians, in 480 BC. The Xanthians, under their dynast, Kuprilli, rebuilt the buildings in stone.
In around 440 BC, Kheriga, Kuprilli’s grandson, succeeded him, and in turn Kheriga’s brother, Kherei, is thought to have succeeded him in around 410 BC. Arbinas was Kheriga’s son, but had to take Xanthos and other Lycian cities by force of arms in around 390 BC in order to reclaim his birthright. Arbinas then ruled Western Lycia from Xanthos, and he built the Nereid Monument as his tomb. He died in around 370BC.
Although Arbinas ruled Lycia as part of the Persian Empire, the monument is built in a Greek style, influenced by the Ionic temples of the Athenian Acropolis. The rich narrative sculptures on the monument portray Arbinas in various ways, combining Greek and Persian aspects.
Cults of Lycia and Important Deities
There were several religious cults and important deities throughout Lycia, perhaps more, but much remains to be revealed about Lycia. The following are some of the known important cults and deities of Lycia.

This curious piece is found in the Fethiye Museum. The museum’s description reads "This statue from the archaic period (7th century BC) was left half-finished... the grooves on the statue may be due to natural causes (i.e. rain, etc.). Discovered in the vicinity of Fethiye." However, we know from several sources that this piece was in fact discovered at Letoon (Lycia’s most important religious center), laying on a thorn hedge near the theatre. George Bean, the late Lycian archeaologist and author of books about Lycia, discovered the statue himself and described it as "unfinished, and perhaps a student’s exercise."

Professor Dr. Fahri Işık, a lecturer at Akdeniz University in Antalya and head of excavations at Patara, believes that the statue is an "idol" of an ancient mother goddess (Eni Mahanahi in Lycia) cult. It is comparable to other such anthropomorphic Anatolian "idol" statues of the same time period (two of which can be seen in museums in Istanbul and Gordion). Most likely, the goddess Leto (from the Phrygian ancient mother goddess Kybele) came to be worshiped beside this earlier goddess at Letoon and later superseded her.

The statue probably came from an artificially graded area, an open-air cult place, directly east of Letoon's Apollo temple. Similar cult terraces are seen at Limyra. Professor Işık believes that the unfinished look of the form is not due to the backwardness of some sculptors, but a conscious holding on to traditional forms. He dates the sculpture from the third quarter of the 6th century BC and if this dating is correct, it represents the earliest plastic work found in Lycia. If the interpretation is correct of statue depicting the mother goddess Eni Mahanahi, then a clear bridge can be seen by scholars between the Lukka people and the Lycians.
"The curious statue was found by us lying on top of a hedge near the theatre. It is 0.96 m. in height an 0.43 m. in maximum breadth; the trunk is cut off a little below the waist. The back is flat, but quite rough. The figure is female, with hair tied back with a bandeau; the face is round, with large eyes; the nose is long and straight, with a straight groove down either side of it; the cars are shapeless lumps. The neck is left thick, and the arms are mere stumps projecting forward. The material is a curious variegated grey- and-white limestone, highly unsuitable for its purpose..."
with her children. Some believe that the cult of Leto existed in Lycia prior to the Greek period and that Leto's name may be related to "lada" which is Lycian for "woman" or "wife". Leto cults also existed in Halicarnassus, Cnidus, Phrygia, Caria and Cilicia.

Though Apollo's birthplace is attributed to several places in myth, it is believed that Apollo is an Anatolian god and was adopted by the Greeks. In both myth and ritual, he is often summoned to return to Greece. In the Iliad, Homer mentions Apollo as "Phoibos", which means 'illuminated', and 'the famous Lycian archer, Apollo.' Apollo along with his Anatolian sister, Artemis, aided the Trojans. Artemis is considered to be a continuation of mother-goddess religion, under a new name. The name 'Lycia' may have meant 'illuminated nation' in ancient times, as its god Apollo was perceived to have light in his lineage.

The importance of Leto and her children in Lycia can also be seen at the capitol city of Xanthos where the northern door to the city bears the inscription "The Great King Antiochus dedicates the city to Leto, Apollo and Artemis".

Telmessos, an important Lycian city (present day Fethiye), was famous for its soothsayers who were dedicated to Apollo and were said to have a great impact on the course of history.

The existence of an Apollon temple at the Lycian site of Patara is indicated by the discovery of a large bust of Apollo. Many temples have been found at Patara, but the whereabouts of the Apollon temple is unknown. Excavators have found the remains of a temple under a harbor basilica and hope that this is not the temple of Apollo, since it has been largely destroyed and is underwater.

Patara's oracle at this renowned but undiscovered temple of Apollo was said to rival that at Delphi and the temple equaled the reputation of the famous temple on the island of Delos.

Another Apollon temple exists at the small Lycian settlement of Sura, a dependency of Myra. The temple's location is known, erected directly on the harbor of Sura but today stands upon marshy ground. It was known for its curious fish oracle ceremonies. Carved on the inside of the temple are a number of inscriptions recording devotions paid by suppliants not to Apollo Surius, but to Sozon the Anatolian horse-man god and Zeus Atabyrius the Rhodian deity. At the southwest corner of Sura's acropolis is a row of rock-cut stelae with lists of clergy attached to the cult of Apollo Surius.

According to Pliny:
"At Myra in Lycia at the fountain of Apollo whom they call Surius, the fish, summoned three times on a pipe, come to give their augury. If they tear the pieces of meat thrown to them, this is good for the client, if they wave it away with their tails, it is bad."

Athenaioi reports on the ceremony:
"I don't want to ignore the people of Lycia who know the art of the fish oracle. Of them, Polycharmus writes in the second book of his Lycian history. '...when they come to the sea, where is the grove of Apollo by the shore, on which is the whirlpool in the sand, the clients present themselves holding two wooden spits, on each of which are ten pieces of roast meat. The priest takes his seat in silence by the grove, while the client throws the spits into the whirlpool and watches what happens. After the spits are thrown, the pool fills with seawater, and a multitude of fish appear as if by magic, and of a size to cause alarm. The prophet announces the species of the fish and the client accordingly receives his answer from the priest. Among the fish there appear sea bass and bluefish and sometimes whales and sawfish and many strange and unknown kinds."

Plutarch and Artemidorus also offer similar accounts of the fish oracle ceremonies at the Apollo Surius temple.

Apollo's sister Artemis had a cult center in the important Lycian city of Myra. Myra's main cult was dedicated to Artemis Eleuthera, a distinctive form of Cybele, the ancient mother-goddess of Anatolia. She had a magnificent temple in Myra, but it was heavily damaged in the earthquake of 141 AD. An inscription on the heroum of the Lycian leader Drusus, indicates that he contributed the necessary funds for reconstruction of the temple that was famous as Lycia's largest and most splendid building. It occupied large grounds with beautiful gardens and had an inner court defined by columns, an altar and a statue of the goddess.

Unfortunately, St. Nicholas, the bishop of Myra, was zealous in his duties as bishop and took strong measures against paganism. The temple of Artemis was among many other temples in the region that he destroyed. It is said that the very foundations were uprooted from the ground, so complete was its destruction, "and the evil spirits fled howling before him."

Artemis was also worshipped (among other places) at Arycanda, in the forms of Artemis Kombike, Lagbene, Tharsienike and Eleuthera.

Athena, Called Malija in the Lycian language, she was also an important deity in Lycia. She is found in many inscriptions, especially at Tlos, Xanthos, Letoon, Tyberissos, and Arneai. Malija seems to be a deity of much antiquity and has been found in ancient Hittite texts. On Lycia coinage she is featured in the Greek form as
Athena. Malija/Athena may have had a cult center at Xanthos and she was the goddess responsible for punishing the violators of tombs.

Zeus, one of the twelve main deities of Lycia. Inscriptions reveal that Zeus was the principal deity of Limyra, one of the most prominent of Lycian cities. Athletic festivals were organized in Limyra in his honor and Zeus’ famous thunderbolt appears on all coins struck in Limyra.

Another god worshiped in part of Lycia (the city of Olympos) was Hephaistos, god of fire and forging, known in Rome as Vulcan. He was a native of Anatolia, of the Lycian-Carian region. The unloved son of Zeus, protector of his mother Hera, and married to Aphrodite; his cult was celebrated in such places where natural fire sprang from the earth. He is primarily associated with creative fire and only later with destructive fire.

In Olympos, the sacred precinct of Hephaistos has an eternal flame (also related to the Bellerphone myth) which still exists today, located about an hour’s walk northwest of the city on a slope about 250 meters high. Today it still burns in a cave, barely one meter in diameter. Compared to 19th century travellers’ accounts, the flame has diminished considerably.

Mithras Not a true Lycian deity, but worshipped in Olympos by pirates.

Plutarch, the Roman historian, tells us in The Life of Pompey that the Romans became acquainted with Mithraism from the Cilician pirates along the southwest coast of Anatolia. In this passage he speaks of their activities at the pirate-overrun Lycian city of Olympos: ’They themselves offered strange sacrifices upon Mount Olympus, and performed certain secret rites or religious mysteries, among which one or two of those of Mithras have been preserved to our own time having received their previous institution from them.’ More about the pirates and Mithraism.

Other gods and goddesses known to have been worshipped in Lycia include: Ares, Dionysus, Kakasbos (an Anatolian horseman-deity often seen on Lycian ’Stelae of Promise’), Hera, Helios, Tyche, Asklepios, Hygeia, Hercules, Hermes, Aphrodite, Somondeus (a mountain god), and Nemesis.

The Lētōon was a temple complex about 4 kilometers (2 mi) south of Xanthos, capital of ancient Lycia. The complex dates to as early as the 7th century BC and must have been a center for the Lycian League. In it were three temples to Lētō, Artemis and Apollo. The stele was found near the temple of Apollo. It has been removed to the museum at Fethiye. The entire site is currently under several inches of water.

Further information: Letoon

The first five lines of the Aramaic version mention that the inscription was made in the first year of the reign of the Persian king, Artaxerxes, but does not say which Artaxerxes:

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If the king in question was Artaxerxes III Ochus, the date of the inscription is 358 BC. However, Pixodarus was satrap of Caria and Lycia no earlier than 341/340. Therefore the Persian king most likely was Arses, son of Artaxerxes III, who took his father’s name on coming to power. In that case the trilingual is dated to 337/336 BC.

Sample of the Lycian text

Below is a transliteration of a sample of lines and an interlinear English translation:

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he appointed as rulers of Lycia Hieron (ijeru) and Apollodotos (nattrbejëmi), and as governor (asaxlazu) of Xanthus, Artemelis (erttimelii).

3. mehñtitubedẽ: arus: se(j)epew̃l̃m̃mëi: arñnäi: 
The citizens (arus) and the Xanthian neighboring residents decided

4. ŋmaitẽ: kumezijẽ: Òbẽ: xñtawati: xbidẽñni: se(j)jarKKazuma: xñtawati: 
to establish an altar to the Kaunian Ruler and the King Arkesimas

5. sêñnañtẽ: kumazu: mahâna: ebette: eseimiju: qñturahahñ: tideimi: 
and they chose as priest Simias, the son of Kondorasis

6. sede: eseimijaje: xuwatiti: 
and whoever is closest to Simias

7. seipijẽ: arawã: 
and they granted him exemption (arawã)

8. ehibijẽ: esiti: 
from taxes.

More about the pirates and Mithraism.

The Lycian Coast and the Scourge of Piracy

Pirates were the scourge of the ancient Mediterranean and the Lycian coast justly gained the reputation as the "Pirate Coast". This coast is dotted with many strategically placed coves and islands where the sea-raiders would hide themselves and pounce upon the many heavily-laden merchant ships sailing by. Numerous efforts were continually necessary to clean up the coast from as early as 1194 BC until it was cleared in the 19th century.

The early Lycians may have been involved in piracy themselves. About 1200 BC the name Sea Peoples began to appear in ancient records, a sudden emergence of a group of barbarian tribes who raided and critically damaged the ancient civilizations of Greece, Anatolia and Syria, and seriously threatened the southern Levant and Egypt. The Lukki or Lukka are mentioned among the peoples of this group and are thought perhaps to be the name of the early Lycians. Ramses III of Egypt put together a great fleet to take on the Lukki. He was successful and the coast was free of pirates for a while. The king of Alasiya (part of Cyprus) also had problems with the Lukki, he complained that "men of Lukki, year by year, seize villages in my own country."

There were always pirates in the ancient world, but by the late second and early first centuries BC (following the fall of the Seleucid dynasty), the infamous Cilician pirates had become a destabilizing force in the eastern Mediterranean world, commandeering huge fleets and immense amounts of wealth. By this time, Rome had replaced many of the regional powers who had previously suppressed piracy, but had not taken over their responsibilities in curbing piracy. Thus it grew from a nuisance to a regional threat.

The Cilician pirates were all over the Mediterranean (including coastal Lycia which had plenty of islands and small coves to hide amongst), and they concentrated their attacks on major shipping lanes where goods were transported between the far western provinces of Spain and Africa, Italy, and the eastern provinces out to Egypt. They were based in Cilicia Tracheia ("Rugged or Rough Cilicia") in eastern coastal Turkey, north of Cyprus, and desperados from many countries flocked there to start new lives as pirates. This area was great for its protection - its coastline is full of rocky headlands with small hidden sheltered harbours which made the coast a string of havens for pirates. The land is locked off from the rest of Anatolia by the steep Taurus Mountains, which also had huge forests of oak and pine available for ship construction.

By 102 BC, Rome's allies were begging it to stop the pirates. Although Rome made limited ineffectual strikes against pirate bases on land (as early as 104 BC) it refused to take any real measures. It needed the pirates, for they supplied the Roman elite with slaves to work their large plantations. Captives, usually crew taken from captured ships, were usually taken to the island of Delos in the Aegean Sea, the centre of international slave trade and from there were transported on. Rich captives were not sold, but kept as hostages to be sold for ransom. Julius Caesar was twice captured by pirates for this reason.

Later, the wars between the Romans and Mithridates VI of Pontus in the 80's BC destabilized Anatolia, gave the Cilician pirates extra power (they enjoyed the sponsorship of the king of Pontus), and sent fugitives flocking to join the pirates.
In the 70's the Roman general Servilius Vatia was sent against the pirates by Rome. He had some successes: he defeated the pirates at sea and cleared the pirates out of Lycia and Pamphylia in 77 BC. In 76 BC he invaded Cilicia itself and had forces ready to strike against the pirate's base in modern Alanya when the Third Mithridatic War broke out and ruined all the gains he had made. The Lycian city of Phaselis especially suffered from the Cilician pirates. During its brief independence from Lycia (c. 100 BC) it was overrun (along with neighbouring Olympos and some cities in Pamphylia) by pirates led by the leader Zeniketes. Phaselis then became their base until they were driven out by Servilius Vatia in 77 BC. The city had quickly become smaller with a diminished population. According to Cicero, because Phaselis, Olympos and Attalaia (Antalya) were found to have been in collusion with the pirates, they were made into "public land" meaning their private property was confiscated.
The pirates had a brief respite during Rome's third war with Mithridates, becoming so powerful and bold that they even went so far as to attack the coast of Italy, demonstrating their contempt for the Romans. By 69 BC piracy had brought commerce over the whole of the Mediterranean to a virtual standstill and controlled an estimated 400 coastal towns and cities. Wheat from Egypt was the principal item being traded by sea (in large, easily-attacked ships) and Egypt was the "bread basket" of the Roman Empire. Without this wheat, Rome could not feed her herself or her subject populations.
Finally, facing near famine conditions and provoked by the capture of two Roman praetors, the Senate commissioned Roman general Cnaeus Pompey to wipe out the pirates. He was given extraordinary powers to fight against the pirates as well as 120,000 troops, 4,000 cavalry, 6000 talents of money and 270 ships to do so. The immediate effect was the return of the price of wheat in Rome to normal levels for Pompey was expected to finish the pirates' activities. He did. Pompey's campaign was a huge success and he later claimed that he had liberated the western Mediterranean in only forty days (this is probably true as most of the pirates had returned to the east). Under Pompey's command, Metellus Nepos cleared the pirates out of Lycia, Pamphylia, Cyros, and Phoenicia.
Next, Pompey followed the pirates east to Cilicia proper. He defeated the pirates near their capital Coracesium and after three months was in total control. The pirates' captives were returned to their homes and the pirate leaders executed. Pompey reorganized the surviving pirates into productive Roman subjects. He established inland towns in the areas of Malla, Adana, Epiphaneia, and Dyme, with fertile land for farming and the former pirates soon abandoned their old ways. This merciful act made Pompey the patron of a large area of Asia Minor. He returned to Rome a hero but met an unfortunate end when, at war with Julius Caesar, he fled to Egypt in 48 BC and was murdered.
Plutarch, the Roman historian, tells us in The Life of Pompey that the Romans became acquainted with Mithraism from the Cilician pirates along the southwest coast of Anatolia. In this passage he speaks of their activities at the pirate-overrun city of Olympos: 'They themselves offered strange sacrifices upon Mount Olympus, and performed certain secret rites or religious mysteries, among which those of Mithras have been preserved to our own time having received their previous institution from them.' The pirates conducted communal worship of Mithras, whose cult was an exclusive one. It is possible that the pirates introduced the Mithraic mysteries into Italy after their defeat and the subsequent transportation of some of them there. In the middle of the second century AD the historian Appian adds that the pirates came to know of the mysteries from the troops who were left behind by the defeated army of Mithridates Eupator. It is well established that all kinds of Eastern races were represented in that army (Mithraism originated in Persia).
Aside from Phaselis and Olympos, the Lycians seem to have refrained from participating in piracy during the time of the Cilician pirate attacks. According to Strabo they "conducted themselves in a civilized and decent manner even as the Pamphylians seized control of the seas as far as Italy." He adds that they were "unmoved by the opportunities for disreputable profits, the Lycians remained within the ancestral boundaries of their league."
But were Lycians always so law-abiding? It seems perhaps not. Earlier in history, following the Syrian War in 190 BC, victorious Rome generously granted the request of their Rhodian allies for control of the nearby regions of Lycia and Caria. It has been suggested by the historian Rob S. Rice that this request was not made with a desire for revenue but rather to control the piracy originating from these regions that Rhodes had been fighting against for centuries. With Seleucid control gone from Lycia and Caria, areas already notoriously rife with piracy, the Rhodians anticipated a greater increase in lawlessness and sought to contain the pirates to their lands. This resulted in a time of great unhappiness for the Lycians, for Rhodes treated Lycia very harshly and made great tax demands upon it in order to set up outposts in Lycia and Caria manned by mercenaries against pirates. This was exacerbated by a large misunderstanding in which the Lycians first believed that they were to be allies with Rhodes, friends rather than subjects. The harsh reaction of Rhodes caused the Lycians to
revolt and to plead with Rome for help, complaining of Rhodian cruelty. Both sides sent embassy after embassy to Rome and Lycia spent the next two decades fiercely fighting the Rhodesians and petitioning the Roman Senate. Finally, Rome, wearied of the trouble and baffled that Rhodes was not able to control Lycia through such means as Rome’s own “friends and allies” system (something impossible for the small island republic), eventually soured towards Rhodes and granted semi-self rule to Lycia in 167 BC.

After the clean-up of the Cilician pirates, piracy was again relegated to a nuisance, although it continued to exist at a low level for the rest of Roman history. After the decline of Rome, the Byzantine Empire remained a force of maritime law until its capitol, Constantinople, was sacked by Christian crusaders in 1204 AD. The Eastern Orthodox Byzantines were eventually able to take back control of their land, but never the sea. From this point on, pirates were once again able to prey upon trade routes in the Mediterranean and out of need, many former Byzantine naval sailors became pirates themselves.

Soon a new problem was to enter the waters around Lycia. When the Crusades ended, the Order of the Hospitallers remained in the east and dreamed of launching new Crusades from their newly aquired headquarters on the island of Rhodes. These Knights of Rhodes built a powerful fleet and entered a continual economic war with the Turks but often degenerated to piracy. Their military operations expanded fast and they set up many outposts along the Aegean and Mediterranean coast. Some of these outposts are in Lycian region. They took the nearby island of Castellorizo (Meis) opposite today's Kaş and built a great castle upon it and a fortress was built on Sovalye “Knight's Island” in the bay of Termessos (now Fethiye, where another of what is believed to be one of their fortresses sits perched above the town overlooking the bay - see photo at right) from where it controlled the town. The island of Kaleköy at Kekova-Simena is also topped by a castle of the Knights of Rhodes. Though their motives may have been chivalrous, the Knight's activities were seen by unfortunate Turks and Anatolian Greeks as no better than piracy. Many locals along the Aegean and Mediterranean coasts followed suit and began attacking Christian ships for honor, religion and profits. Soon these new pirates had created a force equal in strength to that of the Knights and were called upon by Sultan Süleyman the Magnificent to expel the Knights first from Bodrum and then from all of their Aegean possessions in the 1520's. In 1522 the Knights were ousted from Rhodes by the Turks; they then moved on to Malta which they turned into a slave trade center that lasted well into the 18th century.

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By about the end of the 8th century AD, former cities of Lycia had been pretty much finished off by natural disasters and Arab raids. Most coastal towns had been very much reduced in size as people fled from the threat of piracy. Some towns still hung on, such as Patara, though it was a mere village next to the harbor by that time and protected by high walls. The area of former Lycia lay almost uninhabited for hundreds of years until it was settled by a small number of Turks in the 13th century. However, they too kept away from the coast and settled in the high plateaus, leaving the coast to pirates where they had semi-permanent settlements. In fact, it was not until the presence of the British Navy in the 18th and 19th centuries that the Lycian coast was finally cleared of piracy for good.
In Greek Λιμύρα was a small city in Lycia on the southern coast of Asia Minor, on the Limyros River, and twenty stadia from the mouth of that river. It was a prosperous city, and one of the oldest cities in Lycia. The city had rich and abundant soil, and gradually became one of the finest trade settlements in Greece.

Pericles adopted it as the capital of the Lycian league. The city came under control of the Persian Empire after it was conquered by Cyrus the Great. He later annexed Lydia and its territories after a decisive victory at the Battle of Thymbra and the Siege of Sardis, where he defeated armies twice as large as his. Cyrus then got his greatest general: Harpagus of Media to conquer the much smaller kingdoms in Anatolia, while he went to conquer the Neo-Babylonian Empire. Anatolia would become an important place for the Persian monarchs who succeeded Cyrus. The massive Royal road constructed by Darius went from the Persian capital of Persepolis, to the Anatolian city of Sardis. Limyra would stay under Persian control until the very end of its days, when it was conquered and sacked by Alexander the Great.

It is mentioned by Strabo (XIV, 666), Ptolemy (V, 3, 6) and several Latin authors. Gaius Caesar, adopted son of Augustus, died there (Velleius Paterculus, II, 102). The ruins of Limyra are about 5 km northeast of the town of Finike (ancient Phoenicus) in Antalya Province, Turkey. They consist of a theatre, tombs, sarcophagi, bas-reliefs, Greek and Lycian inscriptions etc. About 3 km east of the site is the Roman Bridge at Limyra, one of the oldest segmental arch bridges of the world.

Limyra is mentioned as a bishopric in Notitiæ Episcopatum down to the 12th and 13th centuries as a suffragan of the metropolitan of Myra. Six bishops are known: Diotimus, mentioned by St. Basil (ep. ccxviii); Lupicinus, present at the First Council of Constantinople, 381; Stephen, at the Council of Chalcedon (451); Theodore, at the Second Council of Constantinople in 553; Leo, at the Second Council of Nicaea in 787; Nicephorus, at the so-called Photian Council of Constantinople (879). In the Annuario Pontificio it is listed as a titular see of the Roman province of Lycia.

Die ältesten Funde (spätgeometrische Keramik) reichen in das fortgeschrittene 8. Jahrhundert v. Chr. zurück, jedoch lassen sie keine Aussagen zu Struktur und Ausdehnung der dadurch angezeigten Niederlassung zu. Auch über das archaische und frühklassische Limyra sind nur wenige Informationen


Ausgedehnte Nekropolen, in denen sich zahlreiche Reliefs und Inschriften in lykischer Sprache und Schrift erhalten haben, säumten die Niederlassung und bildeten ein großes Ensemble lykischer

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1 Heroon

Als Heroon (Plural Heroea, griechisch ήρωα) bezeichnet man in der griechisch-römischen Architektur ein Heiligtum oder ein Grabdenkmal eines Heros, dem dort eine besondere Verehrung zukam, meist dem legendären Gründer der jeweiligen Polis. In diesen Fällen ist ein solcher Bau als Denkmalbau (Kenotaph) anzusehen, vor allem wenn der Bau erst lange nach dem Ableben der geehrten Person erfolgte. Vor allem im Hellenismus häufte sich die Errichtungen von Heroa als städtische Kultorte, nicht selten um die Unabhängigkeit der Polis zu demonstrieren. Die Anlage dieser Gebäude erfolgte meist in exponierter Lage, auf oder an der Agora oder unmittelbar vor dem Stadttor.


Limyra (lycien : Zemuri) est une cité antique située dans le sud de la Lycie v en Asie Mineure. Les ruines de la ville sont situées à environ 6 km au nord-est de la ville turque de Finike. C'est l'une des plus importantes cités de la ligue lycienne, connue à son apogée, dans la première moitié du IVe siècle av. J.-C., pour être devenue la capitale du prince Périclès de Limyra. Comme toutes les cités lyciennes, elle connut la domination des Perses, d'Alexandre le Grand, d'Antigonus Monophthalmos, de la lignée de Ptolémée et d'Antiochos III qui se sont succédé à la tête des empires d'Égypte, séleucide puis romain, byzantin, arabe et ottoman. Par la paix d'Apamée, elle passa dans l’orbite de Rhodes mais ses habitants se plaignirent de cette administration grecque auprès du sénat romain et dès 167 av. J.-C., la cité passa donc sous administration romaine.

Selon Pline l'Ancien, il existait à Limyra une source magique qui permettait de dire l’avenir : si les poissons de la source mangeaient ce qui leur était donné, le présage était bon, sinon c’était de mauvais augure. Selon des inscriptions découvertes, la cité adorait les dieux grecs et particulièrement Zeus d’Olympie et organisait en son honneur des jeux et frappait ses pièces de monnaie d’un éclair de foudre.

Le vestige le plus emblématique de la cité est un hérôon (temple) attribué à Périclès de Limyra. Le monument était divisé en deux parties, une partie inférieure contenant la chambre funéraire et une partie supérieure avec une pièce dédiée au temple. Des cariatides ornaient l’avant et l’arrière de la construction.

La ville comporte aussi un théâtre à seize gradins qui fut détruit comme une grande partie de la ville par un séisme qui frappa la région en 141 apr. J.-C. Il fut reconstruit grâce au don d'un généreux mécène lygien appelé Opramoas. Aux abords des murailles romaines, on peut découvrir le cénotaphe de Caius César, fils adoptif d’Auguste qui mourut en 4 apr. J.-C. à Limyra, ainsi qu’un pont qui est l’un des plus vieux ponts en arc surbaissé du monde ; long de 360 mètres, il repose sur un total de 26 arcs surbaissés.

Au cours de la période byzantine, Limyra était une ville prospère qui devint le centre d’un diocèse. Cependant, la ville perdit de son importance et a progressivement été abandonnée peu après les raids arabes du IXe siècle.
L'Institut archéologique autrichien effectue depuis 2002 des fouilles archéologiques autour de la Limyra antique ; déjà en 1969, l'Institut archéologique allemand s'était implanté dans la région. Dans la nécropole de l'Est, on a retrouvé un tombeau datant du IVe siècle av. J.-C., décoré de colonnes ioniques qui ont été taillées dans la roche. Il existe aussi d'autres tombes à proximité, ornées de gravures représentant des scènes diverses.

Il existe également un groupe de tombes rupestres sur le chemin de Elmall à Finike, au nord-est de Limyra, à proximité du sommet de la colline. Ces tombes sont intéressantes, car elles semblent avoir été taillées dans la roche pour ressembler à des forteresses médiévales.


Die Aufstände endeten jedenfalls damit, dass sich Orontes unterwarf, Datames ermordet wurde und Tachos um Gnade flehend zum Großkönig floh, nachdem er dem Kronprinzen Ochos unterlegen war und zudem eine Rebellion in Ägypten fürchtete. Als letzte Phase des Satrapenaufstandes kann man die Erhebung des Artabazos...
gegen Artaxerxes III. (ab 352) zählen. Die Aufstände sind wohl weniger als Zeichen einer grundsätzlichen Schwäche der persischen Zentralmacht zu werten, sondern mehr als Symptome vorübergehender regionaler Instabilität zu sehen, als wohl unabhängig voneinander und aus unterschiedlichen Gründen im Laufe von etwa 10 Jahren Unruhen und Revolten ausbrachen, die Diodor später zu einem einzigen großen Aufstand verwob. Für das Scheitern der Aufstände war Rivalitäten der Satrapen und im ägyptischen Herrscherhaus ebenso verantwortlich wie militärische und diplomatische Gegenmaßnahmen Artaxerxes’ II.

ii Lykisch war die Sprache des antiken Volks der Lykier. Es war eine indogermanische Sprache und gehörte zur Untergruppe der anatolischen Sprachen. Verwandtschaftlich am nächsten stand es dem Luwischen und wurde in Lykien in Süd-Anatolien gesprochen. Im Lykischen gab es verschiedene Dialekte, die als Lykisch A und Lykisch B bezeichnet werden. Lykisch B wird auch Milyisch genannt und zuweilen als eigenständige Sprache bezeichnet. Einige Namen, die auf Inschriften gefunden wurden, deuten auf vor-indogermanische Bewohner Lykiens hin. Demnach haben sich in Lykien alt-anatolische Elemente sehr lange gehalten, was sich durch die Abgelegenheit und Unzugänglichkeit des Landstrichs erklären lässt.


Die Schrift ist in Unicode im Block Lykisch enthalten und ist somit für den Gebrauch auf Computersystemen standardisiert.


Reichs- und Mittelaramäisch

Verbreitung der semitischen Sprachen um 500 v. Chr.

Im mehrsprachigen Perserreich wurde Aramäisch unter den Achämeniden zu einer der offiziellen Reichssprachen (Reicharamäisch); es war von Kleinasien und Ägypten bis zum Indus verbreitet. Seine Bedeutung spiegelte sich auch im Tanach wider, wo einige spät entstandene Textpassagen in aramäischer Sprache verfasst sind. Die aramäischen Passagen der Bücher Daniel und Esra sind jedoch nicht im selben Dialekt gehalten, weshalb biblisches Aramäisch (früher auch als Chaldäisch bezeichnet) von Paul V. M. Flesher und Bruce D. Chilton als Fehlbezeichnung kritisiert wird.


Klassisches Aramäisch

Die ab dem zweiten oder dritten Jahrhundert nachweisbaren späteren Targumim (jüdische Bibelübersetzungen ins Aramäische für den Synagogalgebrauch) und der Jerusalemer Talmud (palästinischer Talmud) dokumentieren das Jüdisch-palästinische Aramäisch (galliläisches Aramäisch). Dieses Aramäisch gehört wie das Christlich-Palästinische und das Samaritanische zum westaramäischen Sprachzweig. Daneben steht das Ostaramäische, das in folgenden Sprachformen belegt ist:

- Syrisch, das zu den am besten dokumentierten Formen des Aramäischen zählt, Beispiele sind die Peschitta (christlich-aramäische Bibelübersetzung) und Schriften der syrischen Kirchenväter
- Jüdisch-Babylonisch (die Sprache der Gemara im babylonischen Talmud, der geonischen Literatur sowie zahlreicher Zauberschalen)
- Mandäisch

Ein Merkmal des östlichen Zweiges ist beispielsweise das Präfix der 3. Person Maskulinum (Singular und Plural), l-beziehungsweise n- statt y-.. Im Mandäischen und Syrischen ist es ausschließlich n-, im Jüdisch-Babylonischen


Aramäischer Text über der Pforte des Klosters Mor Gabriel im Tur Abdin im Süden der Türkei


Die jüdischen Sprecher des Aramäischen sind fast alle nach Israel ausgewandert. In Israel gibt es einige Siedlungen und Stadtviertel, in denen Aramäisch noch Umgangssprache jüdischer Gruppen aus Kurdistan (Nordirak) ist, nach Ethnologue einige Viertel im Raum Tel Aviv und Jerusalem (darunter auch in der Nähe der Hebräischen Universität) und in Mewasseret Zion. Jeschiwa-Schülern jedoch wird meist keine Grammatik und kein Wortschatz beigebracht, stattdessen lernen sie Aramäisch meist nur noch im talmudischen Kontext auswendig, weshalb sie laut eines Experiments in Cambridge den Talmud nicht eigenständig lesen können. Im Süden des Irak und Südwesten des Iran gibt es noch einige tausend Angehörige der Religionsgemeinschaft der Mandäer, die die neumandäische Sprache sprechen. Im Iran selbst schätzt die Encyclopaedia Iranica noch ca. 24.500 assyrische und 30.000 chaldäische Christen und ca. 500 Mandäer, wobei nicht klar ist, wie viele noch aramäische Sprachformen verwenden.

Von einigen Regionen im Nahen Osten abgesehen werden die neuaramäischen Sprachen heute wohl vor allem von Menschen gesprochen, die in der Diaspora in Australien, den USA, Europa und der ehemaligen Sowjetunion leben. Mindestens 100.000 aramäischsprachige Christen sollen seit dem Zusammenbruch des Regimes Saddams Husseins aus dem Irak emigriert und nach Jordanien, West- und Mitteleuropa sowie Amerika geflohen sein. Das moderne Aramäisch gilt als vom Aussterben bedroht, unter anderem aufgrund der sprachlichen Assimilation sowohl aus dem Nahen Osten auswandernder als auch sich sprachlich dem Umland

Alternieren beide Varianten. Im Jüdisch-Palästinischen Aramäisch hingegen tritt n- statt y- nur im Plural Maskulinum auf, im Singular hat sich das ältere y- erhalten.

Mittelalterliches und Neuaramäisch|Bearbeiten
anpassender Familien, der oft fehlenden Vermittlung der Sprachen an die Nachkommen sowie des syrischen Bürgerkriegs.

Die ursprüngliche aramäische Schrift ist eine von rechts nach links geschriebene Konsonantenschrift. Vokale werden an einigen Stellen durch matres lectionis angezeigt, also Buchstaben, die mitunter nicht als Konsonanten, sondern als ihnen phonetisch ähnliche Vokale zu lesen sind. Für einige Schriften aramäischen Ursprungs wurden Vokalisationssysteme entwickelt.


Weitere aramäische Schriften sind die nabataäische (aus der die arabische hervorging), die palmyrenische, die hatranische, die edesseneise (aus der die syrische Alphabet hervorging) und die bis heute verwendete mandäische Schrift. Die syrische Kursive, also im syrischen Christentum verwendete Weiterentwicklungen des syrischen Alphabets, existiert in drei verschiedenen Formen: die westsyrische Estrangêli und Serto und einer dritten, mit der Assyrischen Kirche des Ostens assoziierten Form, die ostsyrische oder nestorianische Schrift. Bei einem Großteil der Konsonanten hängt die Form von ihrer Position (unverbunden, Wortanfang, -mitte oder -ende) ab. Es existieren zwei Vokalisationssysteme. Die syrische Schrift wird heute auch für christliche neuaramäische Sprachen verwandt, die nicht zwingend direkte Nachfolger der syrischen Sprache sind.

Nach dem Zweiten Weltkrieg blühte die Aramaistik auf. Zu den wichtigsten Funden dieser Zeit zählt die Trilingue vom Letoon, eine in aramäischer, altgriechischer und lydischer Sprache beschriebte Stele, die erheblich zum Verständnis des Reichsarämäischen beitrug.

Die Hekatomniden waren eine nach ihrem Begründer Hekatomnos von Mylasa benannte Dynastie, die von den 390er Jahren v. Chr. bis zu einem Zeitpunkt zwischen Alexanders des Großen Eroberung Kariens und Tod die persische Satrapie in Karien beherrschten (an der Südwestküste der heutigen Türkei).


Die Machtsstellung der einheimischen Dynastie innerhalb Kariens begründete sich auf das von ihnen ausgeübte, erbliche Amt des Vorstehers des Karischen Bundes, eines Priesterkönigtums, das politische, aber vor allem


1 Münze des Hekatomnos (Museum für Unterwasserarchäologie in Bodrum)
2 Arc surbaissé du pont de Limyra, le plus grand ouvrage d’ingénieur de l’Antiquité en Lycie.
3 Tombeau lycien

Ramsès II (-1279-1213 av. J.-C.). Les Égyptiens les citent sous le nom de « Ruku » ou « Luk », mais seul leur nom est connu, car les fouilles n’ont, à ce jour, révélé aucune trace matérielle de leur existence.


L’influence de la civilisation grecque chez les Lyciens se retrouve dans tous les domaines, le premier étant l’alphabet qu’ils se sont approprié et auquel ils rajoutèrent quelques signes. Dans le domaine religieux, ils ont adopté et adapté aux leurs des divinités grecques. Ainsi, le dieu anatolien de l’orage (chez les Hittites) est assimilé à Zeus. D’un autre côté, les Grecs eux-mêmes ont été influencés par les Lyciens dans la religion. Par exemple, le dieu lycio-pisidien Kakasbos était vénéré tant par les Grecs que par les Anatoliens, et l’iconographie d’Héraclès s’est vue considérablement modifiée en Lycie et en Pisidie lorsque le culte de Kakasbos était également présent.

Les Lyciens firent venir aussi des sculpteurs de Grèce pour orner les tombes royales. Mais cette culture grecque se perdra un peu à l’époque romaine, où l’on construira des forums, des thermes, etc. Le seul « savoir-faire indigène » qui les rendra célèbres, est la construction en pierre de leurs tombeaux dans une forme inhabituelle. Ceux de Myra et de Telmessos, sont des exemples splendides de tombes rupestres creusées à flanc de parois et décorées comme les temples Grecs.

La Lycie va un moment se libérer de l’emprise de Rhodes et des Séleucides et, en 167 av. J.-C., retrouver momentanément son indépendance. Elle fonde alors une confédération de cités. Selon le géographe grec Strabon, cette confédération regroupait vingt-trois villes qui se réunissaient sur le site du Létôon afin d’y élire une assemblée et des juges. Sur ce site se trouvait également un sanctuaire où l’on vénérerait le culte de Léto mère d’Apollo et d’Artémis. Des ambassadeurs d’Égypte et de Grèce venaient sur le site sacré où le culte se perpétua jusqu’au VIIe siècle apr. J.-C.

En 43 de notre ère, la Lycie est incorporée à l’Empire romain par l’empereur Claude (41-54) et réunie à la province romaine de Pamphylie. Sous la domination romaine, la région achève de s’helléniser et se christianise au IVe siècle (la légende de saint Nicolas de Myre est à l’origine du mythe du « père Noël », ce qui, par extrapolation, fait dire aux agents de tourisme opérant dans la région que « la Lycie est la patrie du Père Noël ».

En 304-305, elle est coupée en deux provinces distinctes, par l’empereur Dioclétien (284-305), pour former une province romaine du diocèse d’Asie. La Lycie fournit à la flotte de l’Empire romain d’Orient bois et marins ; elle est intégrée au thème byzantin des Cibyrrhésotes.

En 1176 de notre ère, l’ancienne Lycie est conquise par le Sultanat seldjoukide de Roum (« des Romains » en turc, c’est-à-dire « des byzantins ») puis échoue successivement aux sultanats turcs des Tekkédès et, après 1390, des Ottomans. Petit à petit, la population lycienne, qui était devenue grecque et orthodoxe durant le premier millénaire de l’ère moderne, devient turque et musulmane au fil des conversions (entre autres, pour ne plus payer le haraç : impôt sur les non-musulmans, et pour ne plus subir le devchirmé : enlèvement des garçons pour le corps des janissaires). Seuls les villages de pêcheurs de la côte restent grecs jusqu’en 1923, lorsqu’en application du Traité de Lausanne leurs habitants sont expulsés vers la Grèce (certains ont été repeuplés de Turcs, d’autres sont restés déserts). La Lycie est aujourd’hui partagée entre les provinces turques d’Antalya et de Muğla.
Milet – Didyma
Miletus (/maɪˈliːtəs/; Ancient Greek: Μιλῆτος; Latin: Miletus; Turkish: Milet) was an ancient Greek city on the western coast of Anatolia, near the mouth of the Maeander River in ancient Caria. Its ruins are located near the modern village of Balat in Aydın Province, Turkey. Before the Persian invasion in the middle of the 6th century BC, Miletus was considered the greatest and wealthiest of Greek cities.

Evidence of first settlement at the site has been made inaccessible by the rise of sea level and deposition of sediments from the Maeander. The first available evidence is of the Neolithic. In the early and middle Bronze age the settlement came under Minoan influence. Legend has it that an influx of Cretans occurred displacing the indigenous Leleges. The site was renamed Miletus after a place in Crete.

The Late Bronze Age, 13th century BC, saw the arrival of Luwian language speakers from south central Anatolia calling themselves the Carians. Later in that century other Greeks arrived. The city at that time rebelled against the Hittite Empire. After the fall of that empire the city was destroyed in the 12th century BC and starting about 1000 BC was resettled extensively by the Ionian Greeks. Legend offers an Ionian foundation event sponsored by a founder named Neleus from the Peloponnnesus.

The Greek Dark Ages were a time of Ionian settlement and consolidation in an alliance called the Ionian League. The Archaic Period of Greece began with a sudden and brilliant flash of art and philosophy on the coast of Anatolia. In the 6th century BC, Miletus was the site of origin of the Greek philosophical (and scientific) tradition, when Thales, followed by Anaximander and Anaximenes (known collectively, to modern scholars, as the Milesian School) began to speculate about the material constitution of the world, and to propose speculative naturalistic (as opposed to traditional, supernatural) explanations for various natural phenomena.

Miletus is the birthplace of the Hagia Sophia’s architect (and inventor of the flying buttress) Isidore of Miletus and Thales, a pre-Socratic Greek philosopher (and one of the Seven Sages of Greece) in c. 624 BC.

In antiquity the city possessed a Harbor at the southern entry of a large bay, on which two more of the traditional twelve Ionian cities stood: Priene and Myus. The harbor of Miletus was additionally protected by the nearby small island of Lade. Over the centuries the gulf silted up with alluvium carried by the Meander River. Priene and Myus had lost their harbors by the Roman era, and Miletus itself became an inland town in the early Christian era; all three were abandoned to ruin as their economies were strangled by the lack of access to the sea. There is a Great Harbor Monument where, according to the New Testament account, the apostle Paul stopped on his way back to Jerusalem by boat. He met the Ephesian Elders and then headed out to the beach to bid them farewell, recorded in the book of Acts 20:17-38.

During the Pleistocene epoch the Miletus region was submerged in the Aegean Sea. It subsequently emerged slowly, the sea reaching a low level of about 130 meters (430 ft) below present level at about 18,000 BP. The site of Miletus was part of the mainland.

A gradual rise brought a level of about 1.75 meters (5 ft 9 in) below present at about 5500 BP, creating several karst block islands of limestone, the location of the first settlements at Miletus. At about 1500 BC the karst shifted due to small crustal movements and the islands consolidated into a peninsula. Since then the sea has risen 1.75 m but the peninsula has been surrounded by sediment
from the Maeander river and is now land-locked. Sedimentation of the harbor began at about 1000 BC, and by AD 300 Lake Bafa had been created.

The earliest available archaeological evidence indicates that the islands on which Miletus was originally placed were inhabited by a Neolithic population in 3500–3000 BC. Pollen in core samples from Lake Bafa in the Latmus region inland of Miletus suggests that a lightly grazed climax forest prevailed in the Maeander valley, otherwise untenanted. Sparse Neolithic settlements were made at springs, numerous and sometimes geothermal in this karst, rift valley topography. The islands offshore were settled perhaps for their strategic significance at the mouth of the Maeander, a route inland protected by escarpments. The graziers in the valley may have belonged to them, but the location looked to the sea.

Markttor von Milet

Das Markttor von Milet ist ein römischer Torbau aus dem 2. Jahrhundert n. Chr. aus der kleinasiatischen Stadt Milet. Die Fassade des Tores gehört heute zur Antikensammlung Berlin und wird im Pergamonmuseum ausgestellt.


wurde das Tor stark beschädigt. Bis 1954 wurde das Tor notdürftig und nicht immer fachgerecht restauriert. Von 2007 bis 2008 wurde das Tor erneut restauriert.

Recorded history at Miletus

begins with the records of the Hittite Empire and the Mycenaen records of Pylos and Knossos, in the Late Bronze Age. The prehistoric archaeology of the Early and Middle Bronze Age portrays a city heavily influenced by society and events elsewhere in the Aegean, rather than inland.

Beginning at about 1900 BC artifacts of the Minoan civilization acquired by trade arrived at Miletus. For some centuries the location received a strong impulse from that civilization, an archaeological fact that tends to support but not necessarily confirm the founding legend—that is, a population influx, from Crete. According to Strabo.

Ephorus says: Miletus was first founded and fortified above the sea by Cretans, where the Miletus of olden times is now situated, being settled by Sarpedon, who brought colonists from the Cretan Miletus and named the city after that Miletus, the place formerly being in possession of the Leleges.

The legends recounted as history by the ancient historians and geographers are perhaps the strongest; the late mythographers have nothing historically significant to relate.

Miletus was a Mycenaen stronghold on the coast of Asia Minor from c. 1450 to 1100 BC. In c. 1320 BC, the city supported an anti-Hittite rebellion of Uhha-Ziti of nearby Arzawa. Mursili ordered his generals Mala-Ziti and Gulla to raid Millawanda, and they proceeded to burn parts of it; damage from LHIIIA found on-site has been associated with this raid. In addition the town was fortified according to a Hittite plan.

Miletus is then mentioned in the "Tawagalawa letter", part of a series including the Manapa-Tarhunta letter and the Milawata letter, all of which are less securely dated. The Tawagalawa letter notes that Milawata had a governor, Atpa, who was under the jurisdiction of Ahhiyawa (a growing state probably in LHIIIB Mycenaen Greece); and that the town of Atriya was under Milesian jurisdiction. The Manapa-Tarhunta letter also mentions Atpa. Together the two letters tell that the adventurer Piyama-Radu had humiliated Manapa-Tarhunta before Atpa (in addition to other misadventures); a Hittite king then chased Piyama-Radu into Millawanda and, in the Tawagalawa letter, requested Piyama-Radu's extradition to Hatti.

The Milawata letter mentions a joint expedition by the Hittite king and a Luwiyan vassal (probably Kupanta-Kurunta of Mira) against Miletus, and notes that the city (together with Atriya) were now under Hittite control.

Homer mentions that during the time of the Trojan War, Miletus was an ally of Troy and was city of the Carians, under Naster and Amphimachus.

In the last stage of LHIIIB, the citadel of bronze age Pylos counted among its female slaves a mi-ra-tija, Mycenaen Greek for "women from Miletus", written in Linear B syllabic script. During the collapse of Bronze Age civilization, Miletus was burnt again, presumably by the Sea Peoples.

Mythographers told that Neleus, a son of Codrus the last King of Athens, had come to Miletus after the "Return of the Heraclids" (so, during the Greek Dark Ages). The Ionians killed the men of Miletus and married their widows. This is the mythical commencement of the enduring alliance between Athens and Miletus, which played an important role in the subsequent Persian Wars.
Miletus is known to have early ties with Megara in Greece. According to some scholars, these two cities had built up a “colonisation alliance”. In the 7th/6th century BCE they acted in accordance with each other.

Both cities acted under the leadership and sanction of an Apollo oracle. Megara cooperated with that of Delphi. Miletus had her own oracle of Apollo Didymeus Milesios in Didyma. Also, there are many parallels in the political organisation of both cities.

According to Pausanias, the Megarians said that their town owed its origin to Car, the son of Phoroneus, who built the city citadel called 'Caria'. This 'Car of Megara' may or may not be one and the same as the 'Car of the Carians', also known as Car (King of Caria).

In the late 7th century BC, the tyrant Thrasybulus preserved the independence of Miletus during a 12-year war fought against the Lydian Empire. Thrasybulus was an ally of the famous Corinthian tyrant Periander.

Miletus was an important center of philosophy and science, producing such men as Thales, Anaximander and Anaximenes. Referring to this period, religious studies professor F. E. Peters described pan-deism as "the legacy of the Milesians."

By the 6th century BC, Miletus had earned a maritime empire with many colonies, but brushed up against powerful Lydia at home, and the tyrant Polycrates of its neighbor to the west, Samos.

When Cyrus of Persia defeated Croesus of Lydia in the middle of the 6th century BC, Miletus fell under Persian rule. In 499 BC Miletus's tyrant Aristagoras became the leader of the Ionian Revolt against the Persians under Darius the Great, who quashed this rebellion and punished Miletus by selling all of the women and children into slavery, killing the men, and expelling all of the young men as eunuchs, thereby assuring that no Miletus citizen would ever be born again. A year afterward, Phrynichus produced the tragedy The Capture of Miletus in Athens. The Athenians fined him for reminding them of their loss.

In 479 BC the Greeks decisively defeated the Persians on the Greek mainland at the Battle of Plataea, and Miletus was freed of Persian rule. During this time several other cities were formed by Milesian settlers, spanning across what is now Turkey and even as far as Crimea. The city's gridlike layout became famous, serving as the basic layout for Roman cities.

In 387 BC the Peace of Antalcidas gave the Persian Achaemenid Empire under king Artaxerxes II control of the Greek city-states of Ionia, including Miletus.

In 358 BC Artaxerxes II died and was succeeded by his son Artaxerxes III, who in 355 BC forced Athens to conclude a peace which required its forces to leave Asia Minor (Anatolia) and acknowledge the independence of its rebellious allies.
In 334 BC the Siege of Miletus by the forces of Alexander the Great of Macedonia liberated the city from Persian rule, soon followed by most of Asia Minor. In this period the city reached its greatest extent, occupying within its walls an area of approximately 90 hectares (220 acres).

When Alexander died in 323 BC, Miletus came under the control of Ptolemy, governor of Caria and his satrap of Lydia Asandrus, who had become autonomous. In 312 BC Macedonian general Antigonus I Monophthalmus sent Docimus and Medeius to free the city and grant autonomy, restoring the democratic patrimonial regime. After Antigonus I was killed in the Battle of Ipsus in 301 BC by the coalition of Lysimachus of Macedon, Cassander of Macedon, and Seleucus I Nicator, founder of the Seleucid Empire, Miletus maintained good relations with all the successors after Seleucus I Nicator made substantial donations to the sanctuary of Didyma and returned the statue of Apollo that had been stolen by the Persians in 494 BC.

In 295 BC Antigonus I's son Demetrius Poliorcetes was the eponymous archon (stephanephorus) in the city, which allied with Ptolemy I Soter of Egypt, while Lysimachus assumed power in the region, enforcing a strict policy towards the Greek cities by imposing high taxes, forcing Miletus to resort to lending

Around 287/286 BC Demetrius Poliorcetes returned, but failed to maintain his possessions and was imprisoned in Syria. Nicocles of Sido, the commander of Demetrius' fleet surrendered the city. Lysimachus dominated until 281 BC, when he was defeated by the Seleucids at the Battle of Corupedium. In 280/279 BC the Milesians adopted a new chronological system based on the Seleucids.

In 279 BC the city was taken from Seleucid king Antiochus II by Egyptian king Ptolemy II Philadelphus, who donated a large area of land to cement their friendship, and it remained under Egyptian sway until the end of the century.

The New Testament mentions Miletus as the site where the Apostle Paul in AD 57 met with the elders of the church of Ephesus near the close of his Third Missionary Journey, as recorded in Acts of the Apostles (Acts 20:15–38). It is believed that Paul stopped by the Great Harbour Monument and sat on its steps. He may have met the Ephesian elders there and then bid them farewell on the
nearby beach. Miletus is also the city where Paul left Trophimus, one of his travelling companions, to recover from an illness (2 Timothy 4:20). Because this cannot be the same visit as Acts 20 (in which Trophimus accompanied Paul all the way to Jerusalem, according to Acts 21:29), Paul must have made at least one additional visit to Miletus, perhaps as late as AD 65 or 66. Paul’s previous successful three-year ministry in nearby Ephesus resulted in the evangelization of the entire province of Asia (see Acts 19:10, 20; 1 Corinthians 16:9). It is safe to assume that at least by the time of the apostle’s second visit to Miletus, a fledgling Christian community was established in Miletus.

During the Byzantine age the see of Miletus was raised to an archbishopric and later a metropolitan bishopric. The small Byzantine castle called Palation located on the hill beside the city, was built at this time. Miletus was headed by a curator.

Seljuk Turks conquered the city in the 14th century and used Miletus as a port to trade with Venice.

Finally, Ottomans utilized the city as a harbour during their rule in Anatolia. As the harbour became silted up, the city was abandoned.

Due to ancient and subsequent deforestation, overgrazing (mostly by goat herds), erosion and soil degradation the ruins of the city lie some 10 km (6.2 mi) from the sea with sediments filling the plain and bare hill ridges without soils and trees, a maquis shrubland remaining.

The first excavations in Miletus were conducted by the French archaeologist Olivier Rayet in 1873, followed by the German archaeologists Julius Hülsen and Theodor Wiegand between 1899 and 1931. Excavations, however, were interrupted several times by wars and various other events. Carl Weickart excavated for a short season in 1938 and again between 1955 and 1957. He was followed by Gerhard Kleiner and then by Wolfgang Muller-Wiener. Today, excavations are organized by the Ruhr University of Bochum, Germany.

One remarkable artifact recovered from the city during the first excavations of the 19th century, the Market Gate of Miletus, was transported piece by piece to Germany and reassembled. It is currently exhibited at the Pergamon museum in Berlin. The main collection of artifacts resides in the Miletus Museum in Didim, Aydın, serving since 1973.
Miletus became known for the great number of colonies it founded. It was considered the greatest Greek metropolis and founded more colonies than any other Greek city. Pliny the Elder mentions 90 colonies founded by Miletus in his Natural History (5.112), among them:

- Amisos, Apolonia, Dioscurias, Histria, Odessos, Olbia, Panticapaeum, Phanagoria, Phasis, Pityus, Sinope, Tanais, Theodosiak, Tomis, Tyras, Trapezunt

Notable people

- Thales (c. 624 BC – c. 546 BC), Pre-Socratic philosopher
- Anaximander (c. 610 BC – c. 546 BC), Pre-Socratic philosopher
- Cadmus (fl. c. 550 BC), writer
- Anaximenes (c. 585 BC – c. 525 BC), Pre-Socratic philosopher
- Hippodamus (c. 498 — 408 BC), urban planner
- Aspasia (c. 470 – 400 BC) courtesan, and mistress of Pericles, was born in Miletus
- Aristides, writer
- Hecataeus, historian
- Hesychius (fl. 6th century), Greek chronicler and biographer
- Isidore (fl. 4th–5th century), Greek architect
- Aristagoras (fl. 5th–6th century), Tyrant of Miletus
- Leucippus (fl. first half of 5th century BC), philosopher and originator of Atomism (his association with Miletus is traditional, but disputed)

Die antike Stadt


Einige Kilometer von Milet entfernt befand sich das von der Stadt verwaltete und überregional bedeutende Apollon-Heiligtum von Didyma.


Auch Milet IV wurde zerstört und als mykenische Stadt (Milet V, etwa 1450–1315 v. Chr.) wieder aufgebaut. Zu dieser Siedlung gehören einige reich ausgestattete Gräber auf dem Degirmentepe. Ein Großteil der bemalten mykenischen Keramik wurde wiederauf vor Ort gefertigt. Da zudem auch massenweise mykenische Gebrauchskeramik zum Vorschein kam, gilt als sicher, dass es sich bei den
bemalten Gefäßen nicht nur um Importe handelte, sondern Milet tatsächlich eine griechisch-mykenische Stadt war.


Der Überlieferung nach wurde Milet 1053 v. Chr. durch ionische Kolonisten neu gegründet. Eine zumindest lange Unterbrechung der Besiedlung Milet's zwischen der mykenischen Zeit (SH III C) und der protogeometrischen Zeit (Milet VII) konnte nicht nachgewiesen werden. Jedenfalls wurde in Milet VII direkt über der spätbronzezeitlichen Zerstörungsschicht von Milet VI frühprotogeometrische und eventuell auch als submykenisch einzustufende Keramik aus dem späten 11. Jahrhundert v. Chr. gefunden. Die Keramik aus protogeometrischer Zeit (etwa 1050–900 v. Chr.) weist starke Parallelen zu Exemplaren aus Athen auf, was erstaunlich gut zur mythischen Überlieferung einer attischen Besiedlung durch Neleus passt. Über die Entwicklung Milet's in der Zeit vom elften bis zum frühen achten Jahrhundert v. Chr. ist bisher wenig bekannt. Funde, insbesondere Reste von Architektur, gibt es aus diesem Zeitabschnitt bisher kaum.


Im vierten Jahrhundert v. Chr. stand die Stadt unter persischer Oberherrschaft. Da Alexander der Große in ihr auf Widerstand traf, sollte sie die führende Rolle in Kleinasien an Ephesos verlieren. Der Hafen der Stadt war Schauplatz eines offensiven und erfolgreichen Vorgehens der kleineren makedonischen Flotte gegen die persische Armada. Nach der Eroberung der Stadt mit modernster Belagerungstechnik löste Alexander zur Überraschung seines Führungsstabes die eigene Flotte auf. Der Wiederaufbau der Stadt wurde begonnen, und in hellenistischer Zeit konnte sich Milet bereits wieder zwischen den verschiedenen Mächten behaupten, die in Kleinasien herrschten. 133 v. Chr. wurde die Stadt zusammen mit dem Königreich Pergamon Teil der römischen Provinz Asia.

In der römischen Kaiserzeit blühte die Stadt noch einmal auf, wurde mit zahlreichen Bauten geschmückt, blieb jedoch von untergeordneter Bedeutung, da die Römer Ephesos als Provinzhauptstadt wählten. Ebenfalls in die römische Zeit fallen die Anfänge des Christentums in Milet. Der Apostel Paulus verabschiedete sich dort gemäß der neutestamentlichen Erzählung in Apostelgeschichte 20, 15–38 von den Leitern der Gemeinde in Ephesos auf seiner dritten und letzten Missionsreise, bevor er nach Jerusalem zurückkehrte.


*Die Fürsten von Mentesche*


Diese Periode endet um 1500 v. Chr. mit einem Zerstörungshorizont, dessen Ursache noch kontrovers diskutiert wird. Ein weiterer Befund ist die etwas früher datierte Asche- und Zerstörungsschicht des Ausbruchs des Vulcans der Insel Thera. Die traditionell in das letzte Drittel des

Milet V nahm dann in der importierten wie einheimischen Ware ganz mykenischen Charakter an. Es hatte eine bedeutende Keramikproduktion, so fand man auf engstem Raum sieben Keramiköfen aus Lehmziegeln. Der Anteil der autochthonen anatolischen Bevölkerung scheint weiterhin nur noch gering gewesen zu sein. Auch Milet V wurde durch eine 40 cm dicke Brandschicht beendet. Zur letzten bronzezeitlichen Schicht Milet VI konnten keine neuen Erkenntnisse gewonnen werden, da im aktuellen Grabungssareal die Schicht durch römische Bauten gestört war. Sie endete um 1100 v. Chr.

Die Ausgrabung in Milet war 1899 begonnen worden mit dem Ziel, das Wissen über diese Stadt in archaischer Zeit zu vermehren, da Milet gerade in dieser Zeit eine herausragende Bedeutung zukam, etwa als Geburtsstätte der ionischen Naturphilosophie oder aufgrund des Schicksals der Stadt am Vorabend der Perserfeldzüge.


Theodor Wiegand konnte durch großräumige Flächengrabungen wichtige Erkenntnisse zur hellenistischen und römischen Zeit gewinnen: Die Stadt besaß demnach ein orthogonales Straßensystem, dessen Erfinder Hippodamos von Milet gewesen sein soll. Der Verlauf der hellenistischen und späteren Stadtmauern wurde wiedergewonnen. Wichtige Gebäude dieser Zeitstufe sind:

- Theater
- Buleuterion, der Versammlungsstätte der Bule (des Rates).
Nordmarkt, eine Marktanlage.
Südmarkt, dessen repräsentatives Eingangstor von Theodor Wiegand nach Berlin überführt wurde, wo es heute im Pergamonmuseum aufbewahrt wird, siehe Markttor von Milet.
Das Markttor von Milet im Berliner Pergamonmuseum
Nymphäum, eine mehrgeschossige Brunnenanlage mit Skulpturenschmuck.
Delphinion, Heiligtum des Apollon Delphinios, des Hauptgottes der Milesier.

Orakelheiligtum des Apollon von Didyma. Das Heiligtum ist durch eine 15 Kilometer lange sogenannte Heilige Straße mit dem Heiligen Tor der Stadt Milet verbunden. Das Apollonheiligtum war mit 118 m das drittgrößte der Griechen in archaischer Zeit und das größte Heiligtum in der hellenistischen Epoche.


Seit 2014 widmet sich ein Projekt der Ruhr-Universität Bochum der Erforschung der hellenistischen und kaiserzeitlichen Wohnbebauung und Infrastruktur auf dem Humeitepe.

Aus Milet stammten unter anderem folgende Personen:

Thales, Anaximander und Anaximenes, Philosophen
Hekataios von Milet, Schriftsteller und Philosoph
Hippodamos, Städteplaner und Staatstheoretiker
Aristeides von Milet (um 150 – ca. 100 v. Chr.) Autor
Artemon von Milet (1. Jh. n. Chr.) Autor
Aristodemos von Milet, Gefolgsmann des Antigonus Monophthalmos während der Diadochenkriege
Demodamas, Gefolgsmann der ersten zwei Seleukidenkönige
Aspasia, zweite Frau des Perikles
Thargelia, Schönheit, weise Frau und Hetäre der alten Zeit
Isidor von Milet, einer der Erbauer der Hagia Sophia

Tyrannen der archaischen Zeit
Amphitres (7. Jahrhundert)
Thrasyboulos (spätes 7. Jahrhundert)
Thoas (6. Jahrhundert)
Damasenor (6. Jahrhundert)
Histiaios (ca. 513)
Aristagoras (ca. 500 bis ca. 494)
Didyma (/ˈdɪdɪmə/; Ancient Greek: Δίδυμα) was an ancient Greek sanctuary on the coast of Ionia. It contained a temple and oracle of Apollo, the Didymaion. In Greek didyma means "twin", but the Greeks who sought a "twin" at Didyma ignored the Carian origin of the name.[1] Didyma was first mentioned among the Greeks in the Homeric Hymn to Apollo. Its establishment preceded literacy and even the Hellenic colonization of Ionia. Mythic genealogies of the origins of the Branchidae line of priests, designed to capture the origins of Didyma as a Hellenic tradition, date to the Hellenistic period.

Didyma was the largest and most significant sanctuary on the territory of the great classical city Miletus. To approach it, visitors would follow the Sacred Way to Didyma, about 17 km long. Along this route were ritual waystations, and statues of male and female members of the Branchidae family, as well as animal figures. Some of these statues, dating to the 6th century BC, are now in the British Museum, taken by the British archaeologist Charles Newton in the 19th century. Greek and Roman authors laboured to refer the name Didyma to "twin" temples—not a feature of the site—or to temples of the twins Apollo and Artemis, whose own cult center at Didyma had then only recently been established. Also, as Wilamowitz suggested, there may be a connection to Cybele Dindymene, the "Cybele of Mount Dindymon". Excavations by German archaeologists have uncovered a major sanctuary dedicated to Artemis, with the key ritual focus being water.

The 6th century Didymaion, dedicated to Apollo, enclosed a smaller temple that was its predecessor, which archaeologists have identified. Its treasury was enriched by gifts from Croesus.
Apollo was worshipped in nearby Miletus under the name Delphinius (the same name was also used at Delphi). At Didyma, he was worshipped as Didymeus (Διδυμευς). His other names in the area were Philesios, and Carinus (Καρινος).

Until its destruction by the Persians in 494 BC, Didyma's sanctuary was administered by the family of the Branchidae, who claimed descent from an eponymous Branchos, a youth beloved of Apollo. The priestess, seated above the sacred spring, gave utterances that were interpreted by the Branchidae. Both Herodotus and Pausanias dated the origins of the oracle at Didyma before the Ionian colonization of this coast.

The Branchidae were expelled by Darius' Persians, who burned the temple in 493 BC and carried away to Ecbatana the archaic bronze statue of Apollo, traditionally attributed to Canachus of Sicyon in the 6th century; the spring dried up, it was reported, and the archaic oracle was silenced. Though the sanctuaries of Delphi and Ephesus were swiftly rebuilt, Didyma remained a ruin until the first steps of restoration were undertaken in 334 BC. Callisthenes, a court historian of Alexander, reported that the spring began once more to flow after Alexander passed through, but there had been a complete break in the oracles' personnel and tradition. Inscriptions, including inquiries and responses, and literary testimony record Didyma's role as an oracle, with the "grim epilogue" of Apollo's supposed sanction of Diocletian's persecution of Christians, until the closing of the temples under Theodosius I.
After his capture of Miletus in 334 BC, Alexander the Great reconsecrated the oracle and placed its administration in the hands of the city, where the priest in charge was annually elected. About 300 BC, Seleucus I Nicator brought the bronze cult image back, and the Milesians began to build a new temple, which, if it had ever been completed, would have been the largest in the Hellenic world. Vitruvius recorded a tradition that the architects were Paeonius of Ephesus, whom Vitruvius credited with the rebuilding of the Temple of Artemis there, and Daphnis of Miletus. The peripteral temple was surrounded by a double file of Ionic columns.

With a pronaos of three rows of four columns, the approaching visitor passed through a regularized grove formed of columns. The door usually leading to a cela was replaced by a blank wall with a large upper opening through which one could glimpse the upper part of the naiskos in the inner court (adyton).

The entry route lay down either of two long constricted sloping passageways built within the thickness of the walls and giving access to the inner court, still open to the sky but isolated from the world by the high walls of the cela. This was the location of an ancient spring, the naiskos—which was itself a small temple, containing in its own small cela the bronze cult image of the god—and a grove of laurels, sacred to Apollo. The inner walls of the cela were articulated by pilasters standing on a base the height of a man (1.94 m). Turning back again, the visitor saw a monumental staircase that led up to three openings to a room whose roof was supported by two columns on the central cross-axis. The oracular procedure so well documented at Delphi is unknown at Didyma and must be reconstructed on the basis of the temple’s construction, but it appears that several features of Delphi
were now adopted: a priestess and answers delivered in classical hexameters. At Delphi, nothing was written; at Didyma, inquiries and answers were written; a small structure, the Chresmographion featured in this process; it was meticulously disassembled in the Christian period. Anta capital at the Temple of Apollo in Didyma. 4th century BCE.

The annual festival held there under the auspices of Miletus was the Didymeia; it was made a Panhellenic festival in the beginning of the 2nd century BC.

Pausanias visited Didyma in the later 2nd century AD. Pliny reported the worship of Apollo Didymiae, Apollo of Didymus, in Central Asia, transported to Sogdiana by a general of Seleucus and Antiochus whose inscribed altars there were still to be seen by Pliny’s correspondents. Corroborating inscriptions on amphoras were found by I. R. Pichikyan at Dilbergin.

Clement of Alexandria quotes Leandrios saying that Cleochus, grandfather of the eponymous founder Miletus, was buried within the temple enclosure of Didyma.

Modern investigations

When Ciriaco de’ Pizzicolli visited the spot in 1446, it seems that the temple was still standing in great part, although the cella had been converted into a fortress by the Byzantines, but when the next European visitor, the Englishman Dr Pickering, arrived in 1673, it had collapsed. The Society of Dilettanti sent two expeditions to explore the ruins, the first in 1764 under Richard Chandler, the second in 1812 under William Gell. The French "Rothschild Expedition" of 1873 sent a certain amount of architectural sculpture to the Louvre, but no excavation was attempted until Emmanuel
Pontremoli and B. Haussoullier were sent out by the French Schools of Rome and Athens in 1895. They cleared the western façade and the prodomos, and discovered inscriptions giving information about other parts which they left still buried.

German excavations made between 1905 and 1930 revealed all of the incomplete new temple and some carved fragments that belonged to the earlier temple and to associated statues. In 1979 came the biggest discovery by the German Archaeological Institute. On the left wall of the adyton, small very thin scratched lines were discovered. A closer examination brought the first ancient blueprint of a temple back to life. Starting just after the entrance on an area of 200 square metres (2,200 sq ft) were the blueprints and a roughly calculated estimate. The discovery and interpretation made by Lothar Haselberger led to some important information about the planning and the building phase of the Apollo Temple, notably that, in addition to meticulous use of geometry in scribing the profiles of mouldings, the architect permitted himself some intuitive adjustments, guided, but not bound, by the strict obligations imposed on him by the traditional geometry of the design; he transcended these self-imposed rules whenever his aesthetics demanded.

Today it is known that three different contractors worked until the end. All three had the responsibility to get the material on site, place the stones, and do the first refinement. After that, a small part was left on every placed block, a small cachet with a special sign of the contractor which indicated that this particular block was not yet paid for. Further on, the inscriptions led to the information that one column would have taken 20,000 workdays to complete by one mason. There were more masons working per column, but just for the sake of calculation: the daily income of a stonemason was 2 drachmas, which is the cost of approx. 8.6 grams of silver. With that information one can calculate the bare craftsmanship cost of one column, which was 20,000 workdays × 8.6 grams of silver, equalling the equivalent cost of 172 kilograms (379 lb) of silver.


Alexander wird beim Wiederaufleben des Orakelkultes eine bedeutende Rolle zugeschrieben: Als er sich 331 v. Chr. in Ägypten aufhielt, soll die Orakelquelle in Didyma wieder aufgesprudelt sein und Gesandte aus Milet brachten ihm Orakelsprüche. Darin wurde er als Sohn des Zeus bezeichnet und ihm sein Sieg in der Schlacht bei Gaugamela prophezeit. Anschließend gab Milet den Auftrag zum Neubau des Apollontempels und setzte Jahresbeamte als prophetes und Opferpriester ein.

In römischer Zeit erweiterte Gaius Iulius Caesar den Asylbezirk. Angeblich versuchte Caligula, sich den Apollontempel anzueignen bzw. diesen fertigzustellen. Trajan ließ um 100 n. Chr. die Heilige Straße


Im Südosten des Tempels liegt ein Stadion, in dem man seit ca. 200 v. Chr. Wettkämpfe abhielt. Die Stufen des Stylobats an der südöstlichen Langseite des Tempels dienten dabei den Zuschauern als Sitzgelegenheit.


Le temple hellénistique d'Apollon est de dimensions telles (118 m × 60 m) qu'il ne peut être comparé, en Ionië, qu'à l'Héraion de Samos et l'Artémision d'Éphèse. Il compte parmi les grands bâtiments de l'Antiquité les mieux conservés de nos jours. Le site de Didymes est indissolublement lié à celui de Milet, situé 17 km plus au nord. L'accès ordinaire était la voie maritime; depuis le VIe siècle av. J.-C., une «voie sacrée» longue de six kilomètres, empruntée par les pèlerins et les processions, reliait le sanctuaire à son port antique de Panormos.

L'origine du nom est controversée, malgré son apparente clarté: les Grecs ne pouvaient que l'associer au signe des Gémeaux et aussi aux jumeaux (en grec ancien: Δίδυμοι, Didymoi) Apollon et Artémis: c'était déjà l'opinion de Lucien de Samosate selon qui «l'oracle d'Apollon, établi à Didyme, n'est ainsi nommé que par allusion aux Gémeaux du ciel»; mais il n'est pas impossible que ce nom remonte, sous une forme plus ou moins approchante, à la période carienne antérieure2. Histoire

Hérodote et Pausanias indiquent que les Ioniens arrivèrent au cours du Ier millénaire av. J.-C., et assimilèrent un culte et un sanctuaire déjà existants, où l'on vénérait la déesse Nature, ce que l'archéologie n'a pu confirmer. La légende rapporte que c'est en ce lieu de l'oracle que Léto aurait conçu de Zeus son fils Apollon. Plus tard, Apollon serait apparu à un berger local nommé Branchos, et lui aurait conféré le don de voyance. C'est de cet ancêtre berger que se réclamaient les Branchides, clan de prêtres et de donateurs qui exercèrent leur autorité sur le sanctuaire depuis le VIIe siècle av. J.-C. jusqu'aux guerres médiques. Par la suite, les prêtres furent choisis parmi les familles les plus élevées de Milet.

L'oracle fut célèbre dès le VIIe siècle av. J.-C. dans tout le monde grec et au-delà; il était dirigé par le prophète, magistrat le plus élevé de l'État milésien, qui résidait à Didymes, tandis qu'une prophétesse allait chercher l'inspiration auprès de la source de l'adyton; un membre du clergé, peut-être l'hypochrestes, était chargé de rédiger la réponse d'Apollon en vers hexamètres; cet oracle, réputé dans le monde antique à l'égal de Delphes, fut consulté par le roi de Perse et Hérodote rapporte que des offrandes vinrent du pharaon Nécho II et de Crésus, roi de Lydie. Hérodote dit aussi qu'après l'effondrement du soulèvement des Ioniens et la chute de Milet en-494, le roi perse Darius Ier livra au pillage et aux flammes le temple et l'oracle de Didymes. Strabon et Pausanias
rapportent que Xerxès Ier détruisit le sanctuaire de Didymes après sa défaite à Platées, en -479. Les Branchides auraient alors transmis au roi perse le trésor du temple et se seraient enfui avec lui. Les fouilles archéologiques n'ont permis de retrouver aucune trace d'incendies correspondant à ces deux dates.

Au cours du dernier tiers du IVe siècle av. J.-C., le sanctuaire passa sous la dépendance directe de la cité de Milet, qui entreprit la reconstruction du temple d’Apollon et manda des fonctionnaires annuels aux fonctions de prêtres et serviteurs de l’oracle.


Le temple hellénistique a eu deux prédécesseurs à l’époque archaïque : l’un construit vers 700 av. J.-C., le second au cours du Ve siècle av. J.-C., déjà bordé de portiques soutenus par des colonnes. Le temple du Ve siècle av. J.-C. possédait une cella d’environ 42 x 20 m précédée d’un pronaos. Le péristyle était fait d’une double rangée de colonnes hautes de 15,45 m avec une architrave ionique sculptée, et les tambours inférieurs en façade portaient des figures de korés faisant office de caryatides. La statue de culte en bronze était l’œuvre de Canachos de Sicyone. Le dernier kilomètre de la voie sacrée était bordé de statues de lions couchés - emblème de Milet - de sphinx, de corés et kouroi assis, de prêtres assis, et se terminait par une vaste esplanade où les pèlerins déposaient leurs offrandes. Ce temple archaïque est assez mal connu, puisqu’il se trouve enfoui sous l’édifice hellénistique. Il en subsiste quelques vestiges, visibles dans la cour intérieure.

La construction du grand temple hellénistique que l’on peut voir de nos jours a dû commencer vers 330 av. J.-C., après la visite d’Alexandre le Grand en 334 av. J.-C. et le rattachement du sanctuaire à la cité de Milet. Les plans ont été exécutés par le maître architecte Daphnis de Milet et son confrère Paionios d’Éphèse, l’un des plus célèbres architectes de son temps. Le sanctuaire bénéficia ensuite de la générosité et de l’intérêt des premiers souverains séleucides, Séleucos Ier, Antiochos Ier et Apama, vraisemblablement en partie sur la suggestion de leur général Déodamas de Milet. Vers -294 la situation était suffisamment avancée pour que l’on puisse réinstaller la statue de culte. À la fin du IIe siècle av. J.-C. le chantier est interrompu. La construction s’est poursuivie ensuite de manière irrégulière pendant près de quatre siècles selon W.B. Dinsmoor, jusque sous l’empire romain selon d’autres.

Le temple, flanqué de deux portiques hypostyles, présente 10 × 21 colonnes extérieures et 8 × 19 colonnes internes. Le stylobate (soubassement du temple) mesure 51 m × 109 m. On comptait en
tout 120 colonnes ioniques, immenses, d'une hauteur de 19,70 m. Au-dessus, l'architrave était entièrement ornée de motifs sculptés de végétaux, lions et têtes de Gorgones, dont l'une se trouve aujourd'hui visible, au sol près de l'entrée. Ce masque de Gorgone, destiné à effrayer les ennemis d'Apollon, est stylisé afin d'être perçu de loin et permettre des jeux d'ombre et de lumière. Ainsi ce masque préfigure un souci d'esthétisme, qui supplantera peu à peu la simple fonction protectrice, et que l'on retrouve dans les mascarons de la renaissance italienne.

La galerie périphérique se dresse sur un stéréobate (soubassement) à sept degrés. Son entrée est située à l'est et passe par un escalier de 14 marches. De là, on arrive, après avoir traversé la galerie, au prodomos dodécastyle (vestibule à 4 × 3 colonnes). Au lieu d'une porte de cella, on trouve ici un portail de plus de 14 mètres de haut avec un seuil de près de 1,5 mètre de hauteur, qui était donc infranchissable. À l'intérieur du temple, du côté du portail s'ouvrent les deux tunnels voûtés qui constituent les deux seuls accès à la cour intérieure. On voit ainsi que plusieurs caractéristiques de ce temple sont aberrantes par rapport au canon esthétique du temple grec.

Intérieur
À l'intérieur du temple se trouve une cour, désignée par des inscriptions comme l'adyton. Dans la partie ouest de la cour se trouvent les fondations d'un bâtiment de 14,23 m × 8,24 m, qui servait de protection cultuelle à une source d'eau douce. L'importance de cette source tient à ce que le sanctuaire est situé sur un plateau calcaire pauvre en eau. Sur le côté est de la cour, entre les deux galeries du tunnel, un escalier de 24 marches conduit à un mur à trois portes (Trithyron). Ce mur comporte deux pilastres corinthiens et forme à l'intérieur de la cour une façade architecturale. Derrière elle se trouve une salle à deux escaliers opposés, ainsi que le « Grand Portail ». Là encore, les seuils d'une hauteur de 50 centimètres sont assez élevés et ne pouvaient être franchis sans moyens auxiliaires. Les bâtiments d'escaliers sont appelés labyrinths. Toute cette construction a été clairement conçue selon des objectifs cultuels. Sur l'utilité et la fonction de ces différents éléments architecturaux, on ne peut émettre que des suppositions.

Malgré six siècles de travaux, le temple n'a jamais été achevé. Strabon rapporte que le temple, en raison de sa taille, n'était pas couvert : il s'agit donc d'un sanctuaire hypèsthre. De fait, le zones du prodomos et des galeries extérieures n'ont jamais reçu de toiture, et l'on constate que le dernier ravalement des murs n'a jamais été exécuté. Des dessins de chantier ont été découverts en 1979 par L. Haselsberger : il s'agit de toute évidence de plans de mise en place des colonnes, charpentes et autres éléments architecturaux. Des dessins de grandes dimensions apparaissent gravés sur les murs, tracés à la règle et au compas sur des surfaces allant jusqu'à 25 mètres, avec une précision de quelques millimètres.

Didymes faisait partie, avec Delphes, Dodone et Claros, des oracles grecs les plus importants. Le déroulement exact des prophéties n'est pas connu. Ce qui est sûr, c'est que, dans leur forme finale, elles étaient formulées en vers par des prêtres.

Au sud-est du temple se trouve un stade où l'on organisait des compétitions, depuis environ 200 av. J.-C. Les marches ouest du stylobate, où sont inscrits les noms de quelque deux cents spectateurs, servaient alors de gradins pour le stade, dont la ligne de départ est conservée. Au cours du festival des Didymeia, tous les quatre ans, se déroulaient des épreuves athlétiques et des concours oratoires, dramatiques et musicaux.
Pamukkale - Hierapolis

Pamukkale, meaning "cotton castle" in Turkish, is a natural site in Denizli in southwestern Turkey. The area is famous for a carbonate mineral left by the flowing water. It is located in Turkey's Inner Aegean region, in the River Menderes valley, which has a temperate climate for most of the year.

The ancient Greco-Roman city of Hierapolis was built on top of the white "castle" which is in total about 2,700 metres (8,860 ft) long, 600 m (1,970 ft) wide and 160 m (525 ft) high. It can be seen from the hills on the opposite side of the valley in the town of Denizli, 20 km away.

Known as Pamukkale (Cotton Castle) or ancient Hierapolis (Holy City), this area has been drawing the weary to its thermal springs since the time of Classical antiquity. The Turkish name refers to the surface of the shimmering, snow-white limestone, shaped over millennia by calcium-rich springs. Dripping slowly down the vast mountainside, mineral-rich waters foam and collect in terraces, spilling over cascades of stalactites into milky pools below. Legend has it that the formations are solidified cotton (the area’s principal crop) that giants left out to dry. Tourism is and has been a major industry in the area for thousands of years, due to the attraction of the thermal pools. As recently as the mid-20th century, hotels were built over the ruins of Hierapolis, causing considerable damage. An approach road was built from the valley over the terraces, and motor bikes were allowed to go up and down the slopes. When the area was declared a World Heritage Site, the hotels were demolished and the road removed and replaced with artificial pools.
Overshadowed by natural wonder, Pamukkale’s well-preserved Roman ruins and museum have been remarkably underestimated and unadvertised; tourist brochures over the past 20 years have mainly featured photos of people bathing in the calcium pools. Aside from a small footpath running up the mountain face, the terraces are all currently off-limits, having suffered erosion and water pollution at the feet of tourists.

Pamukkale’s terraces are made of travertine, a sedimentary rock deposited by water from the hot springs. In this area, there are 17 hot water springs in which the temperature ranges from 35 °C (95 °F) to 100 °C (212 °F). The water that emerges from the spring is transported 320 metres (1,050 ft) to the head of the travertine terraces and deposits calcium carbonate on a section 60 to 70 metres (200 to 230 ft) long covering an expanse of 24 metres (79 ft) to 30 metres (98 ft). When the water, supersaturated with calcium carbonate, reaches the surface, carbon dioxide de-gasses from it, and calcium carbonate is deposited. Calcium carbonate is deposited by the water as a soft gel which eventually crystallizes into travertine.
Hierapolis

Hierapolis (Ancient Greek: Ἱεράπολις, lit. "Holy City") was an ancient city located on hot springs in classical Phrygia iin southwestern Anatolia. Its ruins are adjacent to modern Pamukkale in Turkey and currently comprise an archaeological museum designated as a UNESCO World Heritage Site. The hot springs have been used as a spa since the 2nd century BC, with many patrons retiring or dying there. The large necropolis is filled with sarcophagi, most famously that of Marcus Aurelius Ammianos, which bears a relief depicting the earliest known example of a crank and rod mechanism.

The great baths were constructed with huge stone blocks without the use of cement and consisted of various closed or open sections linked together. There are deep niches in the inner section including the bath, library, and gymnasium.

Ancient Hierapolis
There are only a few historical facts known about the origin of the city. No traces of the presence of Hittites or Persians have been found. The Phrygians built a temple, probably in the first half of the 3rd century BC. This temple, originally used by the citizens of the nearby town of Laodicea, would later form the centre of Hierapolis.

Hierapolis was founded as a thermal spa early in the 2nd century BC within the sphere of the Seleucid Empire. Antiochus the Great sent 2,000 Jewish families to Lydia and Phrygia from Babylon and Mesopotamia, later joined by more from Judea. The Jewish congregation grew in Hierapolis and has been estimated as high as 50,000 in 62 BC.
The city was expanded with the booty from the 190 BC Battle of Magnesia where Antiochus the Great was defeated by the Roman ally Eumenes II. Following the Treaty of Apamea ending the Syrian War, Eumenes annexed much of Asia Minor, including Hierapolis.

Hierapolis became a healing centre where doctors used the thermal springs as a treatment for their patients. The city began minting bronze coins in the 2nd century BC. These coins give the name Hieropolis. It remains unclear whether this name referred to the original temple (ἱερόν, heron) or honoured Hiera, the wife of Telephus, son of Heracles and the Mysian princess Auge, the supposed founder of Pergamon’s Attalid dynasty. This name eventually changed into Hierapolis (“holy city”), according to the Byzantine geographer Stephanus on account of its large number of temples.

In 133 BC, when Attalus III died, he bequeathed his kingdom to Rome. Hierapolis thus became part of the Roman province of Asia. In AD 17, during the rule of the emperor Tiberius, a major earthquake destroyed the city.

Through the influence of the Christian apostle Paul, a church was founded here while he was at Ephesus. The Christian apostle Philip spent the last years of his life here. The town’s Martyrium was alleged to have been built upon the spot where Philip was crucified in AD 80. His daughters were also said to have acted as prophetesses in the region.

In the year 60, during the rule of Nero, an even more severe earthquake left the city completely in ruins. Afterwards, the city was rebuilt in the Roman style with imperial financial support. It was during this period that the city attained its present form. The theatre was built in 129 for a visit by the emperor Hadrian. It was renovated under Septimius Severus (193–211). When Caracalla visited the town in 215, he bestowed the much-coveted title of neocoros upon it, according the city certain privileges and the right of sanctuary. This was the golden age of Hierapolis. Thousands of people
came to benefit from the medicinal properties of the hot springs. New building projects were started: two Roman baths, a gymnasium, several temples, a main street with a colonnade, and a fountain at the hot spring. Hierapolis became one of the most prominent cities in the Roman Empire in the fields of the arts, philosophy, and trade. The town grew to 100,000 inhabitants and became wealthy. During his campaign against the Sassanid Shapur II in 370, the emperor Valens made the last-ever imperial visit to the city.

During the 4th century, the Christians filled Pluto's Gate (a ploutonion) with stones, suggesting that Christianity had become the dominant religion and begun displacing other faiths in the area. Originally a see of Phrygia Pacatiana, the Byzantine emperor Justinian raised the bishop of Hierapolis to the rank of metropolitan in 531. The Roman baths were transformed to a Christian basilica. During the Byzantine period, the city continued to flourish and also remained an important center for Christianity.

In the early 7th century, the town was devastated first by Persian armies and then by another destructive earthquake, from which it took a long time to recover. In the 12th century, the area came under the control of the Seljuk sultanate of Konya before falling to crusaders under Frederick Barbarossa and their Byzantine allies in 1190. About thirty years later, the town was abandoned before the Seljuks built a castle in the 13th century. The new settlement was abandoned in the late 14th century. In 1354, the great Thracian earthquake toppled the remains of the ancient city. The ruins were slowly covered with a thick layer of limestone.

*Hierapolis was first excavated* by the German archaeologist Carl Humann during June and July 1887. His excavation notes were published in his 1889 book *Altertümer von Hierapolis*. His excavations were rather general and included a number of drilling holes. He would gain fame for his later discovery of the Pergamon Altar, which was reconstructed in the Pergamon Museum in Berlin. After the large white limestone formations of the hot springs became famous again in the 20th century, it was turned into a tourist attraction named "Cotton Castle" (Pamukkale). The ancient city was rediscovered by travellers, but also partially destroyed by new hotels that were built there. These buildings have been removed in recent years; however, the hot water pool of one hotel was retained, and (for a fee) it is possible to swim amongst ancient stone remains. Excavations began in earnest in 1957 when Italian scientists, led by Paolo Verzone, began working on the site. These studies continued into 2008 when a restoration of the site began. Large columns along the main street near the gate named for Domitian were erected again. A number of houses from the Byzantine period were also unearthed, including an 11th-century courtyard house. Many
statues and friezes were transported to museums in London, Berlin, and Rome. In 1970, the Hierapolis Archaeology Museum was built on the site of the former Roman baths.

The Hellenistic city was built on a grid with streets running parallel or perpendicular to the main thoroughfare. This main street ran from north to south close to a cliff with the travertine terraces. It was about 1,500 metres (4,900 ft) long and 13.5 metres (44 ft) wide and was bordered on both sides by an arcade. At both ends of the main street, there was a monumental gate flanked by square towers built of massive blocks of stone. The side streets were about 3 metres (9.8 ft) wide. Another gate, the Domitian Gate, was close to the northern city gate. This triumphal arch flanked by circular towers consists of three arches and was built by the proconsul Julius Frontinus (84–86).

The town was repeatedly rebuilt following major earthquakes and improved prior to various imperial visits to the healing springs. In addition, Septimius Severus had a number of new buildings constructed in Hierapolis in gratitude for his secretary Antipater, a native of Hierapolis who also tutored the emperor's two sons.

This is the monumental entrance to the Roman city and leads onto the large plateia, 14 m wide, which crosses the whole settlement, exiting a gate at the opposite side, to connect with the road that goes to Laodicea on the Lykos and then Colossae. It is worth admiring the well preserved structure with three openings, in carefully squared travertine blocks, with elegant arches decorated with a simple cornice moulding, flanked by two round towers that recall Hellenistic city Gates such as that of the Pamphilian city of Perge, near Antalya.

The north gate forms part of a fortification system built at Hierapolis in Theodosian times (late 4th century) and is its monumental entrance, matched by a symmetrical gate to the south of the city. Built of reused material from the demolition of the Agora, it is flanked by two square towers, as in other nearby cities such as Blaundus. Four large marble brackets with heads of lions, of panther and of a Gorgon were found collapsed in front of the gate. They are quite expressive and, whilst belonging to antique buildings, were evidently reused as apotropaic elements on the two sides of the gate so as to ward off evil influence.
The Theatre was probably constructed under the reign of Hadrian after the earthquake of 60 AD. The facade is 300 feet (91 m) long, the full extent of which remains standing. In the cavea there are 50 rows of seats divided into 7 parts by 8 intermediate stairways. The diazoma, which divided the cavea into two, was entered by two vaulted passages (the vomitoria). There is an Imperial loge at the middle of the cavea and a 6-foot-high (1.83 m) wall surrounding the orchestra.

During the reign of Severus at the beginning of the 3rd century, the old scaenae frons was replaced by a new, more monumental one, organized on three storeys and flanked by two imposing side entry buildings. Sculptural reliefs, displaying mythological subjects, were placed on the different storeys, while dedicatory inscriptions ran along the entablatures. The transformation was outstanding due to the size of the structures, the high quality of workmanship and materials employed.

The auditorium was rebuilt as well, substituting the ancient limestone seats with others in marble, and realizing a high podium on the orchestra in order to adapt the building to the organization of venationes and gladiator schools.

An earthquake in Hierapolis in the 7th century caused the collapse of the entire building as well as the ultimate abandonment of the city. Since the 18th century, the monument’s striking ruins have become a recurrent theme in European travellers’ descriptions and engravings. Septimius Severus is portrayed in a relief together with his wife Julia Domna, his two sons Caracalla and Geta, and the god Jupiter. In AD 352, the orchestra was probably transformed into an arena for aquatic shows, which had become fashionable. The stage, which is 12 ft (3.7 m) high, had 5 doors and 6 niches. In front of these there were 10 marble columns, decorated with alternate rectilinear and curved segments. The wall behind the scene was decorated with three rows of columns one behind another. The columns on the front row do not have grooves and stood on octagonal bases. The auditorium consisted of stacked seating with a capacity of 15,000 and was bisected by the main aisle. It featured an imperial box. The lower part originally had twenty rows and the upper part twenty five, but only thirty rows altogether have survived. The auditorium is segmented into nine aisles by means of eight vertical passageways with steps. The proscenium consisted of two stories with ornately decorated niches to the sides. Several statues, reliefs (including depictions of Apollo, Dionysus, and Diana), and decorative elements have been excavated by the Italian archaeological team and can be seen in the local museum.

The theatre has been the object of important restorations between 2004 and 2014.
A temple was raised to Apollo Lairbenos, the town’s principal god during the late Hellenistic period. This Apollo was linked to the ancient Anatolian sun god Lairbenos and the god of oracles Kareios. The site also included temples or shrines to Cybele, Artemis, Pluto, and Poseidon. Now only the foundations of the Hellenistic temple remain. The temple stood within a peribolos (15 by 20 metres (49 by 66 ft)) in Doric style.

The structures of the temple are later, though the presence of two Ionic capitals in the Museum (see under Museum), as well as of a Corinthian capital of the 1st century AD and other architectural fragments lead archeologists to suppose the existence of an earlier temple on the site. The temple, which has a marble staircase, lies within a sacred area, about 70 metres (230 ft) long. It was surrounded by an enclosure wall (temenos). The back of the temple was built against the hill, the peribolos was surrounded on the remaining southern, western and northern sides, by a marble portico which has been partially excavated. This portico has pilasters bearing fluted Doric semi-columns supporting capitals that are decorated below with a row of astragali and beads and which, on the decorated below with a row of astragali and beads and which, on the echinus, bear a series of ovolos.

The new temple was reconstructed in the 3rd century in Roman fashion, recycling the stone blocks from the older temple. The reconstruction had a smaller area and now only its marble floor remains. The temple of Apollo was deliberately built over an active fault. This fault was called the Plutonium. It was the oldest religious centre of the native community, the place where Apollo met with Cibele. It was said that only the priest of the Great Mother could enter the cave without being overpowered by the noxious underground fumes. Temples dedicated to Apollo were often built over geologically active sites, including his most famous, the temple at Delphi.

When the Christian faith was granted official primacy in the 4th century, this temple underwent a number of desecrations. Part of the peribolos was also dismantled to make room for a large Nympheum.

Next to this temple and within the sacred area is the oldest local sanctuary, Pluto’s Gate, a ploutonion (Ancient Greek: Πλούτωνειον) or plutonium, which here means a shrine to the Greek god Pluto. This plutonium was described by several ancient writers, including Strabo, Cassius Dio, and Damascius. It is a small cave just large enough for one person to enter through a fenced entrance, beyond which stairs go down and from which emerges suffocating carbon dioxide gas caused by
subterranean geologic activity. Behind the 3 square metres (32 sq ft) roofed chamber is a deep cleft in the rock, through which fast-flowing hot water passes while releasing a sharp-smelling gas. During the early years of the town, castrated priests of Cybele descended into the plutonium, crawling over the floor to pockets of oxygen or holding their breath. Carbon dioxide is heavier than air and so tends to settle in hollows. The priests would then come up to show that they were miraculously immune to the gas and infused with divine protection.

An enclosed area of 2,000 square metres (22,000 sq ft) stood in front of the entrance. It was covered by a thick layer of suffocating gas, killing anyone who dared to enter it. The priests sold birds and other animals to the visitors, so that they could try out how deadly this enclosed area was. Visitors could (for a fee) ask questions of Pluto’s oracle. This provided a considerable source of income for the temple. The entrance to the plutonium was walled off during the Christian times and has just been recently unearthed.

The Nymphaeum

The Nymphaeum is located inside the sacred area in front of the Apollo temple. It dates from the 2nd century AD. It was a shrine of the nymphs, a monumental fountain distributing water to the houses of the city via an ingenious network of pipes. The Nymphaeum was repaired in the 5th century during the Byzantine era. A retaining wall was built with elements from the peribolos of the Apollonian temple. By doing so, the early Christians cut off the view of the pagan temple. The Byzantine gate was constructed in the 6th century. Now only the back wall and the two side walls remain. The walls and the niches in the walls were decorated with statues. The Italian archaeological team has excavated two statues of priestesses, which are now on display at the local museum.

The Nymphaeum has a U-shaped plan and sits on the continuation of the main colonnaded road. The stone pavement columns and other architectural remains mark a great part of the colonnaded road which ran through the city in a north-south direction. It has statues and shops around it, underneath which passed canals. The road had a base covered with stone blocks, now under the pool of the Private Administration. There are two huge doors which were constructed at the end of the 1st century AD and left outside the city walls.

Beyond the city walls and meadow, following the main colonnaded road and passing the outer baths (thermae extra muros), an extensive necropolis extends for over 2 kilometres (1.2 mi) on both sides of the old road to Phrygian Tripolis and Sardis. The other goes south from Laodikya to Closae. The necropolis extends from the northern to the eastern and southern sections of the old city. Most of the tombs have been excavated. This necropolis is one of the best preserved in Turkey. Most of about the 1,200 tombs were constructed with local varieties of limestone, though marble has been used, as well.

Most tombs date from the late Hellenic period, but there are also a considerable number from the Roman and early Christian periods. People who came for medical treatment to Hierapolis in ancient

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1 A nymphaeum or nymphaion (Ancient Greek: νυμφαῖον), in ancient Greece and Rome, was a monument consecrated to the nymphs, especially those of springs. These monuments were originally natural grottoes, which tradition assigned as habitations to the local nymphs. They were sometimes so arranged as to furnish a supply of water, as at Pamphylian Side. A nymphaeum dedicated to a local water nymph, Coventina, was built along Hadrian’s Wall, in the northernmost reach of the Roman Empire. Subsequently, artificial grottoes took the place of natural ones.
times and the native people of the city buried their dead in tombs of several types according to their traditions and socio-economic status.

A raised relief on the Sarcophagus of a certain Marcus Aurelius Ammianos, a local miller, depicts the earliest known machine to incorporate a crank and connecting rod. On the pediment a waterwheel fed by a mill race is shown powering via a gear train two frame saws cutting rectangular blocks by the way of connecting rods and, through mechanical necessity, cranks. The accompanying inscription is in Greek.

The 3rd century mill is the earliest known machine to incorporate a crank and connecting rod mechanism.

The monuments are situated in the large area, together with many travertine lahids, inscribed with Soros suffixes written in Greek (some over 2,000 years old) generally in the epigraphs on lahids. There are many architectural grave monuments in Hierapolis and they show different architectural techniques. The oldest graves are of the Hellenistic Period (1st and 2nd centuries BC), and are Tumulus graves, which are located on the east side of the foothill. The stone is cut properly limited to the drum cylinder which bonds the top of the burial chamber. The grave room is accessible from the corridor dramos.

These tombs belonged to rich families. Poor families' tombs were carved into the rock and are simple. On the north side of the city, the graves made as the 2nd and the 3rd, are generally surrounded by walls and they have gardens decorated with flowers and trees (especially cypress). Grave monuments which are completely made of travertine, show different types; like simple lahids, and home kind graves which has two or more lahids on it. On the sarcophagus that holds the lahid, there is an inscription written in Greek (bomas, “altar”). "Bomas" was used as symbol which stresses that with the connection of a dead body of a person in high position, his or her remembrance will be exalted. These monuments have the same functions with heroon. (The grave monuments made for celebrating are for the heroes' and important persons' who are believed to become gods after they die.)

On the right side, fascinating signs of the earthquake can be seen. Large travertine area is completely demolished. The rectangle and hallow graves, which may be simpler and older than the necropolis, attracts attention. While digging, experts in Denizli Museum, found a grave with long inscriptions. Close to it, Epigraphic marble blocks had been founded which are dated to the Early Hellenistic Period. On the North side of the area, digging works are going on. On the hillside, Byzantine ramparts, on the grave builds, marble lahids had been founded. This lahids are staying on a stone base. The roof that built with cob brick is covered with tiles. This was a new style in this period, and inside the grave it is decorated with coloured wall paintings.
On the way to Laodikeia and Colossae is another grave related to the Necropolis. This is the grave of Tiberius Cladius Talamos, whose name was written in the long epigraph, and it attracts attention due to the resemblance of its facade to a home.

The St. Philip Martyrium stands on top of the hill outside the northeastern section of the city walls. It dates from the 5th century. It was said that Philip was buried in the center of the building and, though his tomb has recently been unearthed, the exact location has not yet been verified. The Martyrium burned down at the end of the 5th or early 6th century, as attested by fire marks on the columns. Philip is said to have been martyred in Hierapolis by being crucified upside-down or by being hung upside down by his ankles from a tree.

The martyrium is usually taken to have been named after the Christian apostle Philip but from early times there has been some dispute as to the actual identity of "Philip of Hierapolis". This confusion started with a report by Polycrates of Ephesus in his Eusebius's Ecclesiastical History and in his controversial letter written to Victor of Rome towards the end of the 2nd century. In the letter, he reports that the graves of Philip "of the twelve apostles", and of his two aged virgin daughters were in (the Phrygian) Hierapolis; a third daughter, "who had lived in the Holy Ghost", was buried at Ephesus. With this may be compared the testimony of Clement of Alexandria, who incidentally speaks of "Philip the Apostle" as having begotten children and as having given daughters in marriage. On the other hand, Proclus, one of the interlocutors in the "Dialogue of Caius", a writing of somewhat later date than the letter of Polycrates, mentions "four prophetesses, the daughters of Philip at Hierapolis in Asia, whose tomb and that of their father are to be seen there", where the mention of the daughters prophesying identifies the person meant with the Philip of Acts.

Early traditions say this Philip was martyred by hanging in Phrygia, and was also known as "Philip the Apostle". The reasons for setting aside the evangelist identification, and for holding that the Philip who lived at Hierapolis was the Apostle are stated by Lightfoot, Colossians (2). Fresh confirmation of his view was afforded by the discovery of an inscription at Hierapolis, showing that the church there was dedicated to the memory "of the holy and glorious apostle and theologian Philip." Early traditions say this Philip was martyred by hanging in Phrygia and was also known as "Philip the Apostle". The martyrium had a special design, probably executed by an architect of a Byzantine emperor. It has a central octagonal structure with a diameter of 20 metres (66 ft) under a wooden dome which is covered with lead tiles. This is surrounded with eight rectangular rooms, each accessible via three
arches. Four were used as entrances to the church, the other four as chapels. The space between the eight rooms was filled with heptagonal chapels with a triangular apse. The dome above the apse was decorated with mosaics. The whole structure was surrounded by an arcade with marble columns. All the walls were covered with marble panels.

In 2011, it was announced that Philip's gravesite may have been discovered about 40 metres (130 ft) from the Martyrium.

Especially in The Roman Empire period, Hierapolis and its site were a health center. In those years, thousands of people used to come to the baths, of which there are more than 15, and they found their remedy in those baths. Today's Antique Pool was shaped by the earthquake which happened in the 7th century AD. The marble portico with Ionic arrangement fell into the spring during that earthquake.

The water in the thermal pool is 36–57 °C, pH value is 5.8 and radon value is 1480 pCi/l. The spa water contains bicarbonate, sulphate and carbon dioxide, as well as iron and radioactive combination. The water in this spring is suitable for taking showers and drinking cures, 2430 MG/liter melt metal value.

Another set of baths was constructed outside the north gate at the beginning of the 3rd century AD. This building was converted into a church in the early Christian era (c. 5th century). It is apparent that the building had stuccoed, vaulted ceilings and that the halls were decorated with marble slabs.

The Roman Bath, one of the biggest buildings of Hierapolis antique city, has been used as the site of the Hierapolis Archaeology Museum since 1984.

The most beautiful examples of baked earth sarcophagi are specific to this area. One of the most valuable works of art in this room is the sarcophagus belonging to a certain Arhom, of the 'Sidemare' type. On it is an inscription to Maximilian, and it is the finest work to emerge from the ancient towns of Lahdi and Laodicia.

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1 In Antiquity, Phrygia (/ˈfrɪdʒiə/; Ancient Greek: Φρυγία, Phrygia [pʰrygía], modern pronunciation Frygia; Turkish: Frigya) was first a kingdom in the west central part of Anatolia, in what is now Asian Turkey, centered on the Sangarios River, later a region, often part of great empires.

Stories of the heroic age of Greek mythology tell of several legendary Phrygian kings:
- Gordias, whose Gordian Knot would later be cut by Alexander the Great
- Midas, who turned whatever he touched to gold
- Mygdon, who warred with the Amazons

According to Homer's Iliad, the Phrygians participated in the Trojan War as close allies of the Trojans, fighting against the Achaeans. Phrygian power reached its peak in the late 8th century BC under another, historical, king: Midas, who dominated most of western and central Anatolia and rivaled Assyria and Urartu for power in
eastern Anatolia. This later Midas was, however, also the last independent king of Phrygia before Cimmerians sacked the Phrygian capital, Gordium, around 695 BC. Phrygia then became subject to Lydia, and then successively to Persia, Alexander and his Hellenistic successors, Pergamon, Rome and Byzantium. Phrygians gradually became assimilated into other cultures by the early medieval era; after the Turkish conquest of Anatolia, the name "Phrygia" passed out of usage as a territorial designation.

Inscriptions found at Gordium make clear that Phrygians spoke an Indo-European language with at least some vocabulary similar to Greek, and clearly not belonging to the family of Anatolian languages (such as Hittite) spoken by most of Phrygia's neighbors. One of the so-called Homeric Hymns describes the Phrygian language as not mutually intelligible with that of Troy.

According to ancient tradition among Greek historians, the Phrygians anciently migrated to Anatolia from the Balkans. Herodotus says that the Phrygians were called Bryges when they lived in Europe. He and other Greek writers also recorded legends about King Midas that associated him with or put his origin in Macedonia; Herodotus, for example, says a wild rose garden in Macedonia was named after Midas. Some classical writers also connected the Phrygians with the Mygdones, the name of two groups of people, one of which lived in northern Macedonia and another in Mysia. Likewise, the Phrygians have been identified with the Bebryces, a people said to have warred with Mysia before the Trojan War and who had a king named Mygdon at roughly the same time as the Phrygians were said to have had a king named Mygdon. The classical historian Strabo groups Phrygians, Mygdones, Mysians, Bebryces and Bithynians together as peoples that migrated to Anatolia from the Balkans. This image of Phrygians as part of a related group of northwest Anatolian cultures seems the most likely explanation for the confusion over whether Phrygians, Bebryces and Anatolian Mygdones were or were not the same people.

The apparent similarity of the Phrygian language to Greek and its dissimilarity with the Anatolian languages spoken by most of their neighbors is also taken as support for a European origin of the Phrygians. Phrygian continued to be spoken until the 6th century AD, though its distinctive alphabet was lost earlier than those of most Anatolian cultures.

Some scholars have theorized that such a migration could have occurred more recently than classical sources suggest, and have sought to fit the Phrygian arrival into a narrative explaining the downfall of the Hittite Empire and the end of the high Bronze Age in Anatolia. According to this "recent migration" theory, the Phrygians invaded just before or after the collapse of the Hittite Empire at the beginning of the 12th century BC, filling the political vacuum in central-western Anatolia, and may have been counted among the "Sea Peoples" that Egyptian records credit with bringing about the Hittite collapse. The so-called Handmade Knobbed Ware found in Western Anatolia during this period has been tentatively identified as an import connected to this invasion.

However, most scholars reject such a recent Phrygian migration and accept as factual the Iliad's account that the Phrygians were established on the Sakarya River before the Trojan War, and thus must have been there during the later stages of the Hittite Empire, and probably earlier. These scholars seek instead to trace the Phrygians' origins among the many nations of western Anatolia who were subject to the Hittites. This interpretation also gets support from Greek legends about the founding of Phrygia's main city Gordium by Gordias and of Ancyrā by Midas, which suggest that Gordium and Ancyrā were believed to date from the distant past before the Trojan War. Some scholars dismiss the claim of a Phrygian migration as a mere legend, likely arising from the coincidental similarity of their name to the Bryges.

No one has conclusively identified which of the many subjects of the Hittites might have represented early Phrygians. According to a classical tradition, popularized by Josephus, Phrygia can be equated with the country called Togarmah by the ancient Hebrews, which has in turn been identified as the Tegarama of Hittite texts and Til-Garimmu of Assyrian records. Josephus called Togarmah "the Thrugrammeans, who, as the Greeks resolved, were named Phrygians". However, the Greek source cited by Josephus is unknown, and it is unclear if there was any basis for the identification other than name similarity. Scholars of the Hittites believe Tegarama was in eastern Anatolia - some locate it at Gurun - far to the east of Phrygia. Some scholars have identified Phrygia with the Assuwa league, and noted that the Iliad mentions a Phrygian (Queen Hecuba's brother) named Asios. Another possible early name of Phrygia could be Hapalla, the name of the easternmost province that emerged from the splintering of the Bronze Age western Anatolian empire Arzawa. However, scholars are unsure if Hapalla corresponds to Phrygia or to Pisidia, further south.
Herodotus also claims that Phrygian colonists founded the Armenian nation. This is likely a reference to a third
group of people called Mygdones living in northern Mesopotamia who were apparently allied to the
Armenians; Xenophon describes them in his Anabasis in a joint army with the Armenians.[citation needed]
However, little is known about these eastern Mygdones, and no evidence of Phrygian language in that region
has been found.

Eric P. Hamp in his 2012 Indo-European family tree classified the Phrygian language together with Italo-Celtic as
a member of a "Northwest Indo-European" group. In Hamp's view, Northwest Indo-Europeans are likely to
have been the first inhabitants of Hallstatt with the Pre-Phrygians moving east and south to Anatolia in the
same manner as the Galatians did later on. In 2010, Raymund Carl mentions that the Lausitz culture was one
such Hallstatt-associated culture.

According to the Iliad, the homeland of the Phrygians was on the Sangarius River, which would remain the
centre of Phrygia throughout its history. Phrygia was famous for its wine and had "brave and expert"
horsemen.

Before the Trojan War, a young king Priam of Troy had taken an army to Phrygia to support it in a war against
the Amazons. Homer calls the Phrygians "the people of Otreus and godlike Mygdon. According to Euripides,
Quintus Smyrnaeus and others, this Mygdon's son, Coroebus, fought and died in the Trojan War; he had sued
for the hand of the Trojan princess Cassandra in marriage. The name Otreus could be an eponym for Otroea, a
place on Lake Ascania in the vicinity of the later Nicaea, and the name Mygdon is clearly an eponym for the
Mygdones, a people said by Strabo to live in northwest Asia Minor, and who appear to have sometimes been
considered distinct from the Phrygians. However, Pausanias believed that Mygdon's tomb was located at
Stectorium in the southern Phrygian highlands, near modern Sandikli.

According to the Bibliotheca, the Greek hero Heracles slew a king Mygdon of the Bebryces in a battle in
northwest Anatolia that if historical would have taken place about a generation before the Trojan War.
According to the story, while traveling from Minoa to the Amazons, Heracles stopped in Mysia and supported
the Mysians in a battle with the Bebryces. According to some interpretations, Bebryces is an alternate name for
Phrygians and this Mygdon is the same person mentioned in the Iliad.

King Priam married the Phrygian princess Hecabe (or Hecuba) and maintained a close alliance with the
Phrygians, who repaid him by fighting "ardently" in the Trojan War against the Greeks. Hecabe was a daughter
of the Phrygian king Dymas, son of Eioneus, son of Proteus. According to the Iliad, Hecabe's younger brother
Asius also fought at Troy (see above); and Quintus Smyrnaeus mentions two grandsons of Dymas that fell at the
hands of Neoptolemus at the end of the Trojan War: "Two sons he slew of Meges rich in gold, Scion of Dymas -
sons of high renown, cunning to hurl the dart, to drive the steed in war, and deftly cast the lance afar, born at
one birth beside Sangarius' banks of Periboea to him, Celtus one, and Eubius the other." Teleutas, father of the
maiden Tecmessa, is mentioned as another mythical Phrygian king.

There are indications in the Iliad that the heart of the Phrygian country was further north and downriver than it
would be in later history. The Phrygian contingent arrives to aid Troy coming from Lake Ascania in northwest
Anatolia, and is led by Phorcys and Ascanius, both sons of Aretaon.

In one of the so-called Homeric Hymns, Phrygia is said to be "rich in fortresses" and ruled by "famous Otreus".
Peak and destruction of the Phrygian kingdom
Detail from a reconstruction of a Phrygian building at Pararli, Turkey, 7th–6th Centuries BC; Museum of
Anatolian Civilizations, Ankara. A griffin, sphinx and two centaurs are shown.

During the 8th century BC, the Phrygian kingdom with its capital at Gordium in the upper Sakarya River valley
expanded into an empire dominating most of central and western Anatolia and encroaching upon the larger
Assyrian Empire to its southeast and the kingdom of Urartu to the northeast.

According to the classical historians Strabo, Eusebius and Julius Africanus, the king of Phrygia during this time
was another Midas. This historical Midas is believed to be the same person named as Mita in Assyrian texts
from the period and identified as king of the Mushki. Scholars figure that Assyrians called Phrygians "Mushki" becasue the Phrygians and Mushki, an eastern Anatolian people, were at that time campaigning in a joint army. This Midas is thought to have reigned Phrygia at the peak of its power from about 720 BC to about 695 BC.
(according to Eusebius) or 676 BC (according to Julius Africanus). An Assyrian inscription mentioning "Mita", dated to 709 BC, during the reign of Sargon of Assyria, suggests Phrygia and Assyria had struck a truce by that time. This Midas appears to have had good relations and close trade ties with the Greeks, and reputedly married an Aeolian Greek princess.

A system of writing in the Phrygian language developed and flourished in Gordium during this period, using a Phoenician-derived alphabet similar to the Greek one. A distinctive Phrygian pottery called Polished Ware appears during this period.

However, the Phrygian Kingdom was then overwhelmed by Cimmerian invaders, and Gordium was sacked and destroyed. According to Strabo and others, Midas committed suicide by drinking bulls' blood.

Tomb at Midas City (6th century BC), near Eskişehir

A series of digs have opened Gordium as one of Turkey's most revealing archeological sites. Excavations confirm a violent destruction of Gordium around 675 BC. A tomb from the period, popularly identified as the "Tomb of Midas", revealed a wooden structure deeply buried under a vast tumulus, containing grave goods, a coffin, furniture, and food offerings (Archaeological Museum, Ankara).

After the destruction of Gordium, the Cimmerians remained in western Anatolia and warred with Lydia, which eventually expelled them by around 620 BC, and then expanded to incorporate Phrygia, which became the Lydian empire's eastern frontier. The Gordium site reveals a considerable building program during the 6th century BC, under the domination of Lydian kings including the proverbially rich King Croesus. Meanwhile, Phrygia's former eastern subjects fell to Assyria and later to the Medes.

There may be an echo of strife with Lydia and perhaps a veiled reference to royal hostages, in the legend of the twice-unlucky Phrygian prince Adrastus, who accidentally killed his brother and exiled himself to Lydia, where King Croesus welcomed him. Once again, Adrastus accidentally killed Croesus' son and then committed suicide.

Some time in the 540s BC, Phrygia passed to the Achaemenid (Great Persian) Empire when Cyrus the Great conquered Lydia.

After Darius the Great became Persian Emperor in 521 BC, he remade the ancient trade route into the Persian "Royal Road" and instituted administrative reforms that included setting up satrapies. The Phrygian satrapy (province) lay west of the Halys River (now Kızıl River) and east of Mysia and Lydia. Its capital was established at Dascylium, modern Ergili.

In the course of the 5th century, the region was divided in two administrative satrapies: Hellespontine Phrygia and Greater Phrygia. Under Alexander and his successors

The Macedonian conqueror Alexander the Great passed through Gordium in 333 BC and severed the Gordian Knot in the temple of Sabazios ("Zeus"). According to a legend, possibly promulgated by Alexander's publicists, whoever untied the knot would be master of Asia. With Gordium sited on the Persian Royal Road that led through the heart of Anatolia, the prophecy had some geographical plausibility. With Alexander, Phrygia became part of the wider Hellenistic world. Upon Alexander's death in 323, the Battle of Ipsus took place in 301 BC.

In the chaotic period after Alexander’s death, northern Phrygia was overrun by Celts, eventually to become the province of Galatia. The former capital of Gordium was captured and destroyed by the Gauls soon afterwards and disappeared from history.

In 188 BC, the southern remnant of Phrygia came under the control of the Attalids of Pergamon. However, the Phrygian language survived, although now written in the Greek alphabet.

In 133 BC, the remnants of Phrygia passed to Rome. For purposes of provincial administration, the Romans maintained a divided Phrygia, attaching the northeastern part to the province of Galatia and the western portion to the province of Asia. During the reforms of Diocletian, Phrygia was divided anew into two provinces: "Phrygia I", or Phrygia Salutaris, and Phrygia II, or Pacatiana, both under the Diocese of Asia. Salutaris with Synnada as its capital comprised the eastern portion of the region and Pacatiana with Laodicea on the Lycus as
capital the western portion. The provinces survived up to the end of the 7th century, when they were replaced by the Theme system. In the Byzantine period, most of Phrygia belonged to the Anatolic theme. It was overrun by the Turks in the aftermath of the Battle of Manzikert (1071). The Byzantines were finally evicted from there in the 13th century, but the name of Phrygia remained in use until the last remnant of the Byzantine Empire was conquered by the Ottoman empire in 1453.

The ruins of Gordion and Midas City prove that Phrygia had developed an advanced Bronze Age culture. This Phrygian culture interacted in a number of ways with Greek culture in various periods of history.

The "Great Mother", Cybele, as the Greeks and Romans knew her, was originally worshiped in the mountains of Phrygia, where she was known as "Mountain Mother". In her typical Phrygian form, she wears a long belted dress, a polos (a high cylindrical headdress), and a veil covering the whole body. The later version of Cybele was established by a pupil of Phidias, the sculptor Agoracritus, and became the image most widely adopted by Cybele's expanding following, both in the Aegean world and at Rome. It shows her humanized though still enthroned, her hand resting on an attendant lion and the other holding the tympanon, a circular frame drum, similar to a tambourine.

The Phrygians also venerated Sabazios, the sky and father-god depicted on horseback. Although the Greeks associated Sabazios with Zeus, representations of him, even in Roman times, show him as a horseman god. His conflicts with the indigenous Mother Goddess, whose creature was the Lunar Bull, may be surmised in the way that Sabazios' horse places a hoof on the head of a bull, in a Roman relief at the Museum of Fine Arts, Boston.

The earliest traditions of Greek music derived from Phrygia, transmitted through the Greek colonies in Anatolia, and included the Phrygian mode, which was considered to be the warlike mode in ancient Greek music. Phrygian Midas, the king of the "golden touch", was tutored in music by Orpheus himself, according to the myth. Another musical invention that came from Phrygia was the aulos, a reed instrument with two pipes.

Marsyas, the satyr who first formed the instrument using the hollowed antler of a stag, was a Phrygian follower of Cybele. He unwisely competed in music with the Olympian Apollo and inevitably lost, whereupon Apollo flayed Marsyas alive and provocatively hung his skin on Cybele's own sacred tree, a pine. Phrygia was also the scene of another musical contest, between Apollo and Pan. Midas was either a judge or spectator, and said he preferred Pan's pipes to Apollo's lyre, and was given donkey's ears as a punishment. The two stories were often confused or conflated, as by Titian.

Classical Greek iconography identifies the Trojan Paris as non-Greek by his Phrygian cap, which was worn by Mithras and survived into modern imagery as the "Liberty cap" of the American and French revolutionaries. The Phrygians spoke an Indo-European language. (See Phrygian language.) Although the Phrygians adopted the alphabet originated by the Phoenicians, only a few dozen inscriptions in the Phrygian language have been found, primarily funereal, and so much of what is thought to be known of Phrygia is second-hand information from Greek sources.

Mythic past

The name of the earliest known mythical king was Nannacus (aka Annacus). This king resided at Iconium, the most eastern city of the kingdom of Phrygia at that time; and after his death, at the age of 300 years, a great flood overwhelmed the country, as had been foretold by an ancient oracle. The next king mentioned in extant classical sources was called Manis or Masdes. According to Plutarch, because of his splendid exploits, great things were called "manic" in Phrygia. Thereafter, the kingdom of Phrygia seems to have become fragmented among various kings. One of the kings was Tantalus, who ruled over the north western region of Phrygia around Mount Sipylus. Tantalus was endlessly punished in Tartarus, because he allegedly killed his son Pelops and sacrificially offered him to the Olympians, a reference to the suppression of human sacrifice. Tantalus was also falsely accused of stealing from the lotteries he had invented. In the mythic age before the Trojan war, during a time of an interregnum, Gordius (or Gordias), a Phrygian farmer, became king, fulfilling an oracular prophecy. The kingless Phrygians had turned for guidance to the oracle of Sabazios ("Zeus" to the Greeks) at Telmissus, in the part of Phrygia that later became part of Galatia. They had been instructed by the oracle to acclaim as their king the first man who rode up to the god's temple in a cart. That man was Gordias (Gordios, Gordius), a farmer, who dedicated the ox-cart in question, tied to its shaft with the "Gordian Knot". Gordias
refounded a capital at Gordium in west central Anatolia, situated on the old trackway through the heart of Anatolia that became Darius’s Persian “Royal Road” from Pessinus to Ancyrâ, and not far from the River Sangarius.

The Phrygians are associated in Greek mythology with the Dactyls, minor gods credited with the invention of iron smelting, who in most versions of the legend lived at Mount Ida in Phrygia.

Gordias’s son (adopted in some versions) was Midas. A large body of myths and legends surround this first king Midas. connecting him with a mythological tale concerning Attis. This shadowy figure resided at Pessinus and attempted to marry his daughter to the young Attis in spite of the opposition of his lover Agdestis and his mother, the goddess Cybele. When Agdestis and/or Cybele appear and cast madness upon the members of the wedding feast. Midas is said to have died in the ensuing chaos.

King Midas is said to have associated himself with Silenus and other satyrs and with Dionysus, who granted him a “golden touch”.

In one version of his story, Midas travels from Thrace accompanied by a band of his people to Asia Minor to wash away the taint of his unwelcome “golden touch” in the river Pactolus. Leaving the gold in the river’s sands, Midas found himself in Phrygia, where he was adopted by the childless king Gordias and taken under the protection of Cybele. Acting as the visible representative of Cybele, and under her authority, it would seem, a Phrygian king could designate his successor.

The Phrygian Sibyl was the priestess presiding over the Apollonian oracle at Phrygia.

According to Herodotus, the Egyptian pharaoh Psammetichus II had two children raised in isolation in order to find the original language. The children were reported to have uttered bekos, which is Phrygian for “bread”, so Psammetichus admitted that the Phrygians were a nation older than the Egyptians.

Christian period

Visitors from Phrygia were reported to have been among the crowds present in Jerusalem on the occasion of Pentecost as recorded in Acts 2:10. In Acts 16:6 the Apostle Paul and his companion Silas travelled through Phrygia and the region of Galatia proclaiming the Christian gospel. Their plans appear to have been to go to Asia but circumstances or guidance, “in ways which we are not told, by inner promptings, or by visions of the night, or by the inspired utterances of those among their converts who had received the gift of prophecy” prevented them from doing so and instead they travelled westwards towards the coast.

The Christian heresy known as Montanism, and still known in Orthodoxy as "the Phrygian heresy", arose in the unidentified village of Ardabau in the 2nd century AD, and was distinguished by ecstatic spirituality and women priests. Originally described as a rural movement, it is now thought to have been of urban origin like other Christian developments. The new Jerusalem its adherents founded in the village of Pepouza has now been identified in a remote valley that later held a monastery.

Montanism /ˈmɒntənəzəm/, known by its adherents as the New Prophecy, was an early Christian movement of the late 2nd century, later referred to by the name of its founder, Montanus /ˈmɒntənəs/. Montanism held similar views about the basic tenets of Christian doctrine to those of the wider Christian Church, but it was labelled a heresy for its belief in new prophetic revelations. The prophetic movement called for a reliance on the spontaneity of the Holy Spirit and a more conservative personal ethic. Parallels have been drawn between Montanism and modern-day movements such as Pentecostalism and the charismatic movement.

It originated in Phrygia, a province of Asia Minor, and flourished throughout the region, leading to the movement being referred to elsewhere as "Cataphrygian" (meaning it was "from Phrygia") or simply as "Phrygian". It spread rapidly to other regions in the Roman Empire before Christianity was generally tolerated or legal. It persisted in some isolated places into the 6th century.
The response to the New Prophecy split the Christian communities, and the proto-orthodox clergy mostly fought to suppress it. Opponents believed that evil spirits possessed the Phrygian prophets, and both Maximilla and Priscilla were the targets of failed exorcisms. The churches of Asia Minor pronounced the prophecies profane and excommunicated New Prophecy adherents. Around 177, Apollinaris, Bishop of Hierapolis, presided over a synod which condemned the New Prophecy. The leaders of the churches of Lyons and Vienne in Gaul responded to the New Prophecy in 177. Their decision was communicated to the churches in Asia and Eleutherus, the Bishop of Rome, but it is not known what this consisted of, only that it was "prudent and most orthodox". It is likely they called for moderation in dealing with the movement.

There was real doubt at Rome, and its bishop (either Eleuterus or Victor I) even wrote letters in support of Montanism, although he was later persuaded by Praxeas to recall them. In 193, an anonymous writer found the church at Ancyra in Galatia torn in two, and opposed the "false prophecy" there.

Eventually, Montanist teachings came to be regarded as heresy by the orthodox Church for a number of reasons. The clash of basic beliefs between the movement's proponents and the greater Christian world was likely enough for such conflict to occur. Additionally, in the opinion of anti-Montanists, the movement's penchant for dramatic public displays by its adherents brought unwanted attention to the still fledgling religion. Thus, fears concerning the appearance of Montanist practices to their non-Christian rulers fueled anti-Montanist sentiment. The imperial government carried out sporadic executions of Christians under the reign of Marcus Aurelius, circa AD 161-180, which coincides with the spread of Montanism.

There was never a uniform excommunication of New Prophecy adherents, and in many places they maintained their standing within the orthodox community. This was the case at Carthage. While not without tension, the church there avoided schism over the issue. There were women prophesying at Carthage, and prophecy was considered a genuine charism. It was the responsibility of the council of elders to test all prophecy and to determine genuine revelation. Tertullian, undoubtedly the best-known defender of the New Prophecy, believed that the claims of Montanus were genuine beginning c. 207. He believed in the validity of the New Prophecy and admired the movement's discipline and ascetic standards. A common misconception is that Tertullian decisively left the orthodox church and joined a separate Montanist sect; in fact, he remained an early-catholic Christian.

Although what became the orthodox Christian church prevailed against Montanism within a few generations, inscriptions in the Tembris valley of northern Phrygia, dated between 249 and 279, openly proclaim allegiance to the New Prophecy. Speros Vryonis considers these inscriptions remarkable in that they are the only set of inscriptions which openly reveal the religious affiliations of the deceased before the period of toleration, when Christians dared not to do so.

A letter of Jerome to Marcella, written in 385, refutes the claims of Montanists that had been troubling her. A group of "Tertullianists" may have continued at Carthage. The anonymous author of Praedestinatus records that a preacher came to Rome in 388 where he made many converts and obtained the use of a church for his congregation on the grounds that the martyrs to whom it was dedicated had been Montanists. He was obliged to flee after the victory of Theodosius I.

In his own time, Augustine records that the Tertullianist group had dwindled to almost nothing and, finally, was reconciled to the church and handed over its basilica. It is not certain whether these Tertullianists were in all respects "Montanist" or not. In the 6th century, on the orders of the Emperor Justinian, John of Ephesus led an expedition to Pepuza to destroy the Montanist shrine there, which was based on the tombs of Montanus, Priscilla and Maximilla.

A sect called "Montanist" existed in the 8th century; the Emperor Leo III ordered the conversion and baptism of its members. These Montanists refused, locked themselves in their houses of worship, set the buildings on fire and perished.

Because much of what is known about Montanism comes from anti-Montanist sources, it is difficult to know what they actually believed and how those beliefs differed from the Christian mainstream of the time. The New Prophecy was also a diverse movement, and what Montanists believed varied by location and time. Montanism
was particularly influenced by Johannine literature, especially the Gospel of John and the Apocalypse of John (also known as the Book of Revelation).

In John's Gospel, Jesus promised to send the Paraclete or Holy Spirit, from which Montanists believed their prophets derived inspiration. In the Apocalypse, John was taken by an angel to the top of a mountain where he sees the New Jerusalem descend to earth. Montanus identified this mountain as being located in Phrygia near Pepuza. Followers of the New Prophecy called themselves spiritales ("spiritual people") in contrast to their opponents whom they termed psychici ("carnal, natural people").

As the name "New Prophecy" implied, Montanism was a movement focused around prophecy, specifically the prophecies of the movement's founders which were believed to contain the Holy Spirit's revelation for the present age. Prophecy itself was not controversial within 2nd-century Christian communities. However, the New Prophecy, as described by Eusebius of Caesarea, departed from Church tradition:

And he [Montanus] became beside himself, and being suddenly in a sort of frenzy and ecstasy, he raved, and began to babble and utter strange things, prophesying in a manner contrary to the constant custom of the Church handed down by tradition from the beginning.

The Montanist prophets did not speak as messengers of God but were described as possessed by God while being unable to resist. A prophetic utterance by Montanus described this possessed state: "Lo, the man is as a lyre, and I fly over him as a pick. The man sleepeth, while I watch." Thus, the Phrygians were seen as false prophets because they acted irrationally and were not in control of their senses.

A criticism of Montanism was that its followers claimed their revelation received directly from the Holy Spirit could supersede the authority of Jesus or Paul the Apostle or anyone else. In some of his prophecies, Montanus apparently, and somewhat like the oracles of the Greco-Roman world, spoke in the first person as God: "I am the Father and the Son and the Holy Spirit."

Many understood this to be Montanus claiming himself to be God. However, scholars agree that these words of Montanus exemplify the general practice of religious prophets to speak as the passive mouthpieces of the divine, and to claim divine inspiration (similar to modern prophets stating "Thus saith the Lord"). That practice occurred in Christian as well as in pagan circles with some degree of frequency.

Cybele (/ˈsɪbli/; Phrygian: Matar Kubileya/Kubeleya "Kubileya/Kubeleya Mother", perhaps "Mountain Mother"; Lydian Kuvava; Greek: Κυβέλη Kybele, Κυβήβη Kybebe, Κύβελις Kybelis) is an Anatolian mother goddess; she may have a possible precursor in the earliest neolithic at Çatalhöyük, where statues of plump women, sometimes sitting, have been found in excavations. She is Phrygia's only known goddess, and was probably its state deity. Her Phrygian cult was adopted and adapted by Greek colonists of Asia Minor and spread to mainland Greece and its more distant western colonies around the 6th century BC. In Greece, Cybele met with a mixed reception. She was partially assimilated to aspects of the Earth-goddess Gaia, her Minoan equivalent Rhea, and the harvest–mother goddess Demeter. Some city-states, notably Athens, evoked her as a protector, but her most celebrated Greek rites and processions show her as an essentially foreign, exotic mystery-goddess who arrives in a lion-drawn chariot to the accompaniment of wild music, wine, and a disorderly, ecstatic following. Uniquely in Greek religion, she had a eunuch mendicant priesthood. Many of her Greek cults included rites to a divine Phrygian castrate shepherd-consort Attis, who was probably a Greek invention. In Greece, Cybele is associated with mountains, town and city walls, fertile nature, and wild animals, especially lions. In Rome, Cybele was known as Magna Mater ("Great Mother"). The Roman state adopted and developed a particular form of her cult after the Sibyline oracle recommended her conscription as a key religious ally in Rome's second war against Carthage. Roman mythographers reinvented her as a Trojan goddess, and thus an ancestral goddess of the Roman people by way of the Trojan prince Aeneas. With Rome's eventual hegemony over the Mediterranean world, Romanized forms of Cybele's cults spread throughout the Roman Empire. The meaning and morality of her cults and priesthoods were topics of debate and dispute in Greek and Roman literature, and remain so in modern scholarship.
No contemporary text or myth survives to attest the original character and nature of Cybele’s Phrygian cult. She may have evolved from a statuery type found at Çatalhöyük in Anatolia, dated to the 6th millennium BC and identified by some as a mother goddess. In Phrygian art of the 8th century BC, the cult attributes of the Phrygian mother-goddess include attendant lions, a bird of prey, and a small vase for her libations or other offerings.

The inscription Matar Kubileya/Kubileya at a Phrygian rock-cut shrine, dated to the first half of the 6th century BC, is usually read as "Mother of the mountain", a reading supported by ancient classical sources, and consistent with Cybele as any of several similar tutelary goddesses, each known as "mother" and associated with specific Anatolian mountains or other localities: a goddess thus "born from stone". She is ancient Phrygia’s only known goddess, and was probably the highest deity of the Phrygian state.

In the 2nd century AD, the geographer Pausanias attests to a Magnesian (Lydian) cult to "the mother of the gods", whose image was carved into a rock-spur of Mount Sipylus. This was believed to be the oldest image of the goddess, and was attributed to the legendary Broteas. At Pessinos in Phrygia, the mother goddess—identified by the Greeks as Cybele—took the form of an unshaped stone of black meteoric iron, and may have been associated with or identical to Agdistis, Pessinos’ mountain deity. This was the aniconic stone that was removed to Rome in 204 BC.

Images and iconography in funerary contexts, and the ubiquity of her Phrygian name Matar ("Mother"), suggest that she was a mediator between the "boundaries of the known and unknown": the civilized and the wild, the worlds of the living and the dead. Her association with hawks, lions, and the stone of the mountainous landscape of the Anatolian wilderness, seem to characterize her as mother of the land in its untrammeled natural state, with power to rule, moderate or soften its latent ferocity, and to control its potential threats to a settled, civilized life. Anatolian elites sought to harness her protective power to forms of ruler-cult: in Lydia, her cult had possible connections to the semi-legendary king Midas, as her sponsor, consort, or co-divinity. As protector of cities, or city states, she was sometimes shown wearing a mural crown, representing the city walls. At the same time, her power "transcended any purely political usage and spoke directly to the goddess' followers from all walks of life".

Some Phrygian shaft monuments are thought to have been used for libations and blood offerings to Cybele, perhaps anticipating by several centuries the pit used in her taurobolium and criobolium sacrifices during the Roman imperial era. Over time, her Phrygian cults and iconography were transformed, and eventually subsumed, by the influences and interpretations of her foreign devotees, at first Greek and later Roman. Greece

From around the 6th century BC, cults to the Anatolian mother-goddess were introduced from Phrygia into the ethnically Greek colonies of western Anatolia, mainland Greece, the Aegean islands and the westerly colonies of Magna Graecia. The Greeks called her Mātēr or Mētēr ("Mother"), or from the early 5th century Kubelē; in Pindar, she is "Mistress Cybele the Mother". Walter Burkert places her among the "foreign gods" of Greek religion, a complex figure combining the Minoan-Mycenaean tradition with the Phrygian cult imported directly from Asia Minor. In Greece, as in Phrygia, she was a "Mistress of animals" (Potnia Therōn), with her mastery of the natural world expressed by the lions that flank her, sit in her lap or draw her chariot. She was readily assimilated to the Minoan-Greek earth-mother Rhea, "Mother of the gods", whose raucous, ecstatic rites she may have acquired. As an exemplar of devoted motherhood, she was partly assimilated to the grain-goddess Demeter, whose torchlight procession recalled her search for her lost daughter, Persephone. Seated Cybele within a naiskos (4th century BC, Ancient Agora Museum, Athens)

As with other deities viewed as foreign introductions, the spread of Cybele's cult was attended by conflict and crisis. Herodotus says that when Anacharsis returned to Scythia after traveling and acquiring knowledge among the Greeks in the 6th century BC, his brother, the Scythian king, put him to death for joining the cult. In Athenian tradition, the city's metron was founded around 500 BC to placate Cybele, who had visited a plague on Athens when one of her wandering priests was killed for his attempt to introduce her cult. The account may have been a later invention to explain why a public building was dedicated to an imported deity, as the earliest source is the Hymn To The Mother Of The Gods (362 AD) by the Roman emperor Julian. Her cults most often
were funded privately, rather than by the polis. Her "vivid and forceful character" and association with the wild set her apart from the Olympian gods.

Cybele's early Greek images are small votive representations of her monumental rock-cut images in the Phrygian highlands. She stands alone within a naiskos, which represents her temple or its doorway, and is crowned with a polos, a high, cylindrical hat. A long, flowing chiton covers her shoulders and back. She is sometimes shown with lion attendants. Around the 5th century BC, Agoracritos created a fully Hellenised and influential image of Cybele that was set up in the Athenian agora. It showed her enthroned, with a lion attendant, and a tympanon, the hand drum that was a Greek introduction to her cult and a salient feature in its later developments.

For the Greeks, the tympanon was a marker of foreign cults, suitable for rites to Cybele, her close equivalent Rhea, and Dionysus; of these, only Cybele holds the tympanon herself. In Greek myth, a connection between Cybele and Dionysus may not date any earlier than the 1st century BC: in the Bibliotheca formerly attributed to Apollodorus, Cybele is said to have cured Dionysus of his madness. Their cults, however shared several characteristics: the foreigner-deity arrived in a chariot, drawn by exotic big cats (Dionysus by tigers, Cybele by lions), accompanied by wild music and an ecstatic entourage of exotic foreigners and people from the lower classes. By the end of the 1st century BC, their rites in Athens, and elsewhere, were sometimes combined; Strabo notes that Rhea-Cybele's popular rites in Athens might be held in conjunction with Dionysus' procession. Like Dionysus, Cybele was regarded as having a distinctly un-Hellenic temperament, simultaneously embraced and "held at arm's length" by the Greeks.

In contrast to her public role as a protector of cities, Cybele was also the focus of mystery cult, private rites with a chthonic aspect connected to hero cult and exclusive to those who had undergone initiation, though it is unclear who Cybele's initiates were. Reliefs show her alongside young female and male attendants with torches, and vessels for purification. Literary sources describe joyous abandonment to the loud, percussive music of tympanon, castanets, clashing cymbals and flutes, and to the frenzied "Phrygian dancing", perhaps a form of circle-dancing by women, to the roar of "wise and healing music of the gods".

Conflation with Rhea led to Cybele's association with various male demigods who served Rhea as attendants, or as guardians of her son, the infant Zeus, as he lay in the cave of his birth. In cult terms, they seem to have functioned as intercessors or intermediaries between goddess and mortal devotees, through dreams, waking trance or ecstatic dance and song. They include the armed Kouretes, who danced around Zeus and clashed their shields to amuse him; their supposedly Phrygian equivalents, the youthful Corybantes, who provided similarly wild and martial music, dance and song; and the dactyls and Telchines, magicians associated with metalworking.

Cybele's major mythographic narratives attach to her relationship with Attis, who is described by ancient Greek and Roman sources and cults as her youthful consort, and as a Phrygian deity. In Phrygia, "Attis" was both a commonplace and priestly name, found alike in casual graffiti, the dedications of personal monuments and several of Cybele's Phrygian shrines and monuments. His divinity may therefore have begun as a Greek invention based on what was known of Cybele's Phrygian cult. His earliest certain image as deity appears on a 4th-century BC Greek stele from Piraeus, near Athens. It shows him as the Hellenised stereotype of a rustic, eastern barbarian; he sits at ease, sporting the Phrygian cap and shepherd's crook of his later Greek and Roman cults. Before him stands a Phrygian goddess (identified by the inscription as Agdistis) who carries a tympanon in her left hand. With her right, she hands him a jug, as if to welcome him into her cult with a share of her own libation. Later images of Attis show him as a shepherd, in similar relaxed attitudes, holding or playing the syrinx (panpipes). In Demosthenes' On the Crown (330 BC), attes is "a ritual cry shouted by followers of mystic rites".

Attis seems to have accompanied the diffusion of Cybele's cult through Magna Graecia; there is evidence of their joint cult at the Greek colonies of Marseilles (Gaul) and Lokroi (southern Italy) from the 6th and 7th centuries BC. After Alexander the Great's conquests, "wandering devotees of the goddess became an increasingly common presence in Greek literature and social life; depictions of Attis have been found at numerous Greek sites". When shown with Cybele, he is always the younger, lesser deity, or perhaps her priestly attendant; the difference is one of relative degree, rather than essence, as priests were sacred in their own right and were closely identified with their gods. In the mid-2nd century, letters from the king of Pergamum to Cybele's shrine at Pessinos consistently address its chief priest as "Attis".
Romans knew Cybele as Magna Mater ("Great Mother"), or as Magna Mater deorum Idaea ("great Idaean mother of the gods"), equivalent to the Greek title Meter Theon Idaia ("Mother of the Gods, from Mount Ida"). Rome officially adopted her cult during the Second Punic War (218 to 201 BC), after dire prodigies, including a meteor shower, a failed harvest and famine, seemed to warn of Rome's imminent defeat. The Roman Senate and its religious advisers consulted the Sibylline oracle and decided that Carthage might be defeated if Rome imported the Magna Mater ("Great Mother") of Phrygian Pessinos. As this cult object belonged to a Roman ally, the Kingdom of Pergamum, the Roman Senate sent ambassadors to seek the king's consent; en route, a consultation with the Greek oracle at Delphi confirmed that the goddess should be brought to Rome. The goddess arrived in Rome in the form of Pessinos' black meteoric stone. Roman legend connects this voyage, or its end, to the matron Claudia Quinta, who was accused of in chastity but proved her innocence with a miraculous feat on behalf of the goddess. Publius Cornelius Scipio Nasica, supposedly the "best man" in Rome, was chosen to meet the goddess at Ostia; and Rome's most virtuous matrons (including Claudia Quinta) conducted her to the temple of Victoria, to await the completion of her temple on the Palatine Hill. Pessinos' stone was later used as the face of the goddess' statue. In due course, the famine ended and Hannibal was defeated.

Most modern scholarship agrees that Cybele's consort (Attis) and her eunuch Phrygian priests (Galli) would have arrived with the goddess, along with at least some of the wild, ecstatic features of her Greek and Phrygian cults. The histories of her arrival deal with the piety, purity and status of the Romans involved, the success of their religious stratagem, and power of the goddess herself; she has no consort or priesthood, and seems fully Romanised from the first. Some modern scholars assume that Attis must have followed much later; or that the Galli, described in later sources as shockingly effeminate and flamboyantly "unRoman", must have been an unexpected consequence of bringing the goddess in blind obedience to the Sibyl; a case of "biting off more than one can chew". Others note that Rome was well versed in the adoption (or sometimes, the "calling forth", or seizure) of foreign deities, and the diplomats who negotiated Cybele's move to Rome would have been well-educated, and well-informed. Romans believed that Cybele, considered a Phrygian outsider even within her Greek cults, was the mother-goddess of ancient Troy (Ilium). Some of Rome's leading patrician families claimed Trojan ancestry; so the "return" of the Mother of all Gods to her once-exiled people would have been particularly welcome, even if her spouse and priesthood were not; its accomplishment would have reflected well on the principals involved and, in turn, on their descendants. The upper classes who sponsored the Magna Mater's festivals delegated their organisation to the plebeian aediles, and honoured her and each other with lavish, private festival banquets from which her Galli would have been conspicuously absent. The goddess herself was contained within her Palatine precinct, along with her priesthood, at the geographical heart of Rome's most ancient religious traditions. She was promoted as patrician property; a Roman matron – albeit a strange one, "with a stone for a face" – who acted for the clear benefit of the Roman state.

Augustan ideology identified Magna Mater with Imperial order and Rome's religious authority throughout the empire. Augustus claimed a Trojan ancestry through his adoption by Julius Caesar and the divine favour of Venus; in the iconography of Imperial cult, the empress Livia was Magna Mater's earthly equivalent, Rome's protector and symbolic "Great Mother"; the goddess is portrayed with Livia's face on cameos and statuary. By this time, Rome had absorbed the goddess's Greek and Phrygian homelands, and the Roman version of Cybele as Imperial Rome's protector was introduced there.

Imperial Magna Mater protected the empire's cities and agriculture — Ovid "stresses the barrenness of the earth before the Mother's arrival. Virgil's Aeneid (written between 29 and 19 BC) embellishes her "Trojan" features; she is Berecyntian Cybele, mother of Jupiter himself, and protector of the Trojan prince Aeneas in his flight from the destruction of Troy. She gives the Trojans her sacred tree for shipbuilding, and begs Jupiter to make the ships indestructible. These ships become the means of escape for Aeneas and his men, guided towards Italy and a destiny as ancestors of the Roman people by Venus Genetrix. Once arrived in Italy, these ships have served their purpose and are transformed into sea nymphs.

Stories of Magna Mater's arrival were used to promote the fame of its principals, and thus their descendants. Claudia Quinta's role as Rome's castissima femina (purest or most virtuous woman) became "increasingly glorified and fantastic"; she was shown in the costume of a Vestal Virgin, and Augustan ideology represented her as the ideal of virtuous Roman womanhood. The emperor Claudius claimed her among his ancestors.
Claudius promoted Attis to the Roman pantheon and placed his cult under the supervision of the quindecimviri (one of Rome's priestly colleges).

The Megalesia festival to Magna Mater commenced on April 4, the anniversary of her arrival in Rome. The festival structure is unclear, but it included ludi scaenici (plays and other entertainments based on religious themes), probably performed on the deeply stepped approach to her temple; some of the plays were commissioned from well-known playwrights. On April 10, her image was taken in public procession to the Circus Maximus, and chariot races were held there in her honour; a statue of Magna Mater was permanently sited on the racetrack's dividing barrier, showing the goddess seated on a lion's back.

Roman bystanders seem to have perceived Megalesia as either characteristically "Greek"; or Phrygian. At the cusp of Rome's transition to Empire, the Greek Dionysius of Halicarnassus describes this procession as wild Phrygian "mummery" and "fabulous clap-trap", in contrast to the Megalesian sacrifices and games, carried out in what he admires as a dignified "traditional Roman" manner; Dionysius also applauds the wisdom of Roman religious law, which forbids the participation of any Roman citizen in the procession, and in the goddess's mysteries; Slaves are forbidden to witness any of this. In the late republican era, Lucretius vividly describes the procession's armed "war dancers" in their three-plumed helmets, clashing their shields together, bronze on bronze, "delighted by blood"; yellow-robed, long-haired, perfumed Galli waving their knives, wild music of thrumming tympanons and shrill flutes. Along the route, rose petals are scattered, and clouds of incense arise. The goddess's image, wearing the Mural Crown and seated within a sculpted, lion-drawn chariot, is carried high on a bier. The Roman display of Cybele's Megalesia procession as an exotic, privileged public pageant offers signal contrast to what is known of the private, socially inclusive Phrygian-Greek mysteries on which it was based.

The Principate brought the development of an extended festival or "holy week" for Cybele and Attis in March (Latin Martius), from the Ides to nearly the end of the month. Citizens and freedmen were allowed limited forms of participation in rites pertaining to Attis, through their membership of two colleges, each dedicated to a specific task; the Cannophores ("reed bearers") and the "Dendrophores ("tree bearers").

March 15 (Ides): Canna intrat ("The Reed enters"), marking the birth of Attis and his exposure in the reeds along the Phrygian river Sangarius, where he was discovered—depending on the version—by either shepherds or Cybele herself. The reed was gathered and carried by the cannophores.

March 22: Arbor intrat ("The Tree enters"), commemorating the death of Attis under a pine tree. The dendrophores ("tree bearers") cut down a tree, suspended from it an image of Attis, and carried it to the temple with lamentations. The day was formalized as part of the official Roman calendar under Claudius. A three-day period of mourning followed.

March 23: on the Tubilustrium, an archaic holiday to Mars, the tree was laid to rest at the temple of the Magna Mater, with the traditional beating of the shields by Mars' priests the Salii and the lustration of the trumpets perhaps assimilated to the noisy music of the Corybantes.

March 24: Sanguem or Dies Sanguinis ("Day of Blood"), a frenzy of mourning when the devotees whipped themselves to sprinkle the altars and effigy of Attis with their own blood; some performed the self-castrations of the Galli. The "sacred night" followed, with Attis placed in his ritual tomb.

March 25 (vernual equinox on the Roman calendar): Hilaria ("Rejoicing"), when Attis was reborn. Some early Christian sources associate this day with the resurrection of Jesus.[80] Damascius attributed a "liberation from Hades" to the Hilaria.

March 26: Requietio ("Day of Rest").

March 27: Lavatio ("Washing"), noted by Ovid and probably an innovation under Augustus, when Cybele's sacred stone was taken in procession from the Palatine temple to the Porta Capena and down the Appian Way to the stream called Almo, a tributary of the Tiber. There the stone and sacred iron implements were bathed "in the Phrygian manner" by a red-robed priest. The quindecimviri attended. The return trip was made by torchlight, with much rejoicing. The ceremony alluded to, but did not reenact, Cybele's original reception in the city, and seems not to have involved Attis.

March 28: Initium Caiani, sometimes interpreted as initiations into the mysteries of the Magna Mater and Attis at the Gaianum, near the Phrygianum sanctuary at the Vatican Hill.
Scholars are divided as to whether the entire series was more or less put into place under Claudius, or whether the festival grew over time. The Phrygian character of the cult would have appealed to the Julio-Claudians as an expression of their claim to Trojan ancestry. It may be that Claudius established observances mourning the death of Attis, before he had acquired his full significance as a resurrected god of rebirth, expressed by rejoicing at the later Canna intrat and by the Hilaria. The full sequence at any rate is thought to have been official in the time of Antoninus Pius (reigned 138–161), but among extant fasti appears only in the Calendar of Philocalus (354 AD).

Significant anniversaries, stations and participants in the goddess' 204 arrival - including her ship, which would have been thought a sacred object - may have been marked from the beginning by minor, local or private rites and festivals at Ostia, Rome, and Victoria's temple. Cults to Claudia Quinta are likely, particularly in the Imperial era. Rome seems to have introduced evergreen cones (pine or fir) to Cybele's iconography, based at least partly on Rome's "Trojan ancestor" myth, in which the goddess gave Aeneas her sacred tree for shipbuilding. The evergreen cones probably symbolised Attis' death and rebirth. Despite the archaeological evidence of early cult to Attis at Cybele's Palatine precinct, no surviving Roman literary or epigraphic source mentions him until Catullus, whose poem 63 places him squarely within Magna Mater's mythology, as the hapless leader and prototype of her Galli.

Rome's strictures against castration and citizen participation in Magna Mater's cult limited both the number and kind of her initiates. From the 160's AD, citizens who sought initiation to her mysteries could offer either of two forms of bloody animal sacrifice - and sometimes both - as lawful substitutes for self-castration. The Taurobolium sacrificed a bull, the most potent and costly victim in Roman religion; the Criobolium used a lesser victim, usually a ram. A late, melodramatic and antagonistic account by the Christian apologist Prudentius has a priest stand in a pit beneath a slatted wooden floor; his assistants or junior priests dispatch a bull, using a sacred spear. The priest emerges from the pit, drenched with the bull's blood, to the applause of the gathered spectators. This description of a Taurobolium as blood-bath is, if accurate, an exception to usual Roman sacrificial practice; it may have been no more than a bull sacrifice in which the blood was carefully collected and offered to the deity, along with its organs of generation, the testicles.

The Taurobolium and Criobolium are not tied to any particular date or festival, but probably draw on the same theological principles as the life, death and rebirth cycle of the March "holy week". The celebrant personally and symbolically took the place of Attis, and like him was cleansed, renewed or, in emerging from the pit or tomb, "reborn". These regenerative effects were thought to fade over time, but they could be renewed by further sacrifice. Some dedications transfer the regenerative power of the sacrifice to non-participants, including emperors, the Imperial family and the Roman state; some mark a dies natalis (birthday or anniversary) for the participant or recipient. Dedicants and participants could be male or female.

The sheer expense of the Taurobolium ensured that its initiates were from Rome's highest class, and even the lesser offering of a Criobolium would have been beyond the means of the poor. Among the Roman masses, there is evidence of private devotion to Attis, but virtually none for initiations to Magna Mater's cult. In the religious revivalism of the later Imperial era, Magna Mater's notable initiates included the deeply religious, wealthy and erudite praetorian prefect Praetextatus; the quindecimvir Volusianus, who was twice consul; and possibly the Emperor Julian. Taurobolium dedications to Magna Mater tend to be more common in the Empire's western provinces than elsewhere, attested by inscriptions in (among others) Rome and Ostia in Italy, Lugdunum in Gaul, and Carthage, in Africa.

"Attis" may have been a name or title of Cybele's priests or priest-kings in ancient Phrygia. Most myths of the deified Attis present him as founder of Cybele's Galli priesthood but in Servius' account, written during the Roman Imperial era, Attis castrates a king to escape his unwanted sexual attentions, and is castrated in turn by the dying king. Cybele's priests find Attis at the base of a pine tree; he dies and they bury him, emasculate themselves in his memory, and celebrate him in their rites to the goddess. This account might attempt to explain the nature, origin and structure of Pessinus' theocracy. A Hellenistic poet refers to Cybele's priests in the feminine, as Gallai. The Roman poet Catullus refers to Attis in the masculine until his emasculation, and in the feminine thereafter. Various Roman sources refer to the Galli as a middle or third gender (medium genus or tertium sexus). The Galli's voluntary emasculation in service of the goddess was thought to give them powers of prophecy.
Pessinus, site of the temple whence the Magna Mater was brought to Rome, was a theocracy whose leading Galli may have been appointed via some form of adoption, to ensure "dynastic" succession. The highest ranking Gallus was known as "Attis", and his junior as "Battakes". The Galli of Pessinus were politically influential; in 189 BC, they predicted or prayed for Roman victory in Rome's imminent war against the Galatians. The following year, perhaps in response to this gesture of goodwill, the Roman senate formally recognised Illium as the ancestral home of the Roman people, granting it extra territory and tax immunity. In 103, a Battakes traveled to Rome and addressed its senate, either for the redress of impieties committed at his shrine, or to predict yet another Roman military success. He would have cut a remarkable figure, with "colourful attire and headdress, like a crown, with regal associations unwelcome to the Romans". Yet the senate supported him; and when a plebeian tribune who had violently opposed his right to address the senate died of a fever (or, in the alternative scenario, when the prophesied Roman victory came) Magna Mater's power seemed proven. Statue of a Gallus (priest of Cybele) late 2nd century (Capitoline Museums).

In Rome, the Galli and their cult fell under the supreme authority of the pontifices, who were usually drawn from Rome's highest ranking, wealthiest citizens. The Galli themselves, though imported to serve the day-to-day workings of their goddess's cult on Rome's behalf, represented an inversion of Roman priestly traditions in which senior priests were citizens, expected to raise families, and personally responsible for the running costs of their temples, assistants, cults and festivals. As eunuchs, incapable of reproduction, the Galli were forbidden Roman citizenship and rights of inheritance; like their eastern counterparts, they were technically mendicants whose living depended on the pious generosity of others. For a few days of the year, during the Megalesia, Cybele's laws allowed them to leave their quarters, located within the goddess' temple complex, and roam the streets to beg for money. They were outsiders, marked out as Galli by their regalia, and their notoriously effeminate dress and demeanour, but as priests of a state cult, they were sacred and inviolate. From the start, they were objects of Roman fascination, scorn and religious awe. No Roman, not even a slave, could castrate himself "in honour of the Goddess" without penalty; in 101 BC, a slave who had done so was exiled. Augustus selected priests from among his own freedmen to supervise Magna Mater's cult, and brought it under Imperial control. Claudius introduced the senior priestly office of Archigallus, who was not a eunuch and held full Roman citizenship.

The religiously lawful circumstances for a Gallus's self-castration remain unclear; some may have performed the operation on the Dies Sanguinis ("Day of Blood") in Cybele and Attis' March festival. Pliny describes the procedure as relatively safe, but it is not known at what stage in their career the Galli performed it, or exactly what was removed, or even if all Galli performed it. Some Galli devoted themselves to their goddess for most of their lives, maintained relationships with relatives and partners throughout, and eventually retired from service. Galli remained a presence in Roman cities well into the Empire's Christian era. Some decades after Christianity became the sole Imperial religion, St Augustine saw Galli "parading though the squares and streets of Carthage, with oiled hair and powdered faces, languid limbs and feminine gait, demanding even from the tradespeople the means of continuing to live in disgrace".

Magna Mater's temple stood high on the slope of the Palatine, overlooking the valley of the Circus Maximus and facing the temple of Ceres on the slopes of the Aventine. It was accessible via a long upward flight of steps from a flattened area or proscenium below, where the goddess's festival games and plays were staged. At the top of the steps was a statue of the enthroned goddess, wearing a mural crown and attended by lions. Her altar stood at the base of the steps, at the proscenium's edge. The first temple was damaged by fire in 111 BC, and was repaired or rebuilt. It burnt down in the early Imperial era, and was restored by Augustus; it burned down again soon after, and Augustus rebuilt it in more sumptuous style; the Ara Pietatis relief shows its pediment. The goddess is represented by her empty throne and crown, flanked by two figures of Attis reclining on tympanons; and by two lions who eat from bowls, as if tamed by her unseen presence. The scene probably represents a sellisternium, a form of banquet usually reserved for goddesses, in accordance with "Greek rite" as practiced in Rome. This feast was probably held within the building, with attendance reserved for the aristocratic sponsors of the goddesses rites; the flesh of her sacrificial animal provided their meat.

From at least 139 AD, Rome's port at Ostia, the site of the goddess's arrival, had a fully developed sanctuary to Magna Mater and Attis, served by a local Archigallus and college of dendrophores (the ritual tree-bearers of "Holy Week").
Ground preparations for the building of St Peters’ basilica on the Vatican Hill uncovered a shrine, known as the Phrygianum, with some 24 dedications to Magna Mater and Attis. Many are now lost, but most that survive were dedicated by high-status Romans after a taurobolium sacrifice to Magna Mater. None of these dedicants were priests of the Magna Mater or Attis, and several held priesthoods of one or more different cults.

Near Setif (Mauretania), the dendrophores and the faithful (religiosi) restored their temple of Cybele and Attis after a disastrous fire in 288 AD. Lavish new fittings paid for by the private group included the silver statue of Cybele and her processional chariot; the latter received a new canopy with tassels in the form of fir cones. Cybele drew ire from Christians throughout the Empire; when St. Theodore of Amasea was granted time to recant his beliefs, he spent it by burning a temple of Cybele instead.

Cybele's major myths deal with her own origins, and her relationship with Attis. The most complex, vividly detailed and lurid accounts of this myth were produced as anti-pagan polemic in the late 4th century, by the Christian apologist Arnobius.

For Lucretius, Magna Mater "symbolised the world order". Her image held aloft signifies the Earth, which "hangs in the air". She is the mother of all, and the yoked lions that draw her chariot show the offspring's duty of obedience to the parent. She herself is uncreated, and thus essentially separate from and independent of her creations.

In the early Imperial era, the Roman poet Manilius inserts Cybele as the thirteenth deity of an otherwise symmetrical, classic Greco-Roman zodiac, in which each of twelve zodiacal houses (represented by particular constellations) is ruled by one of twelve deities, known in Greece as the Twelve Olympians and in Rome as the Di Consentes. Manilius has Cybele and Jupiter as co-rulers of Leo (the Lion), in astrological opposition to Juno, who rules Aquarius. Modern scholarship remarks that as Cybele’s Leo rises above the horizon, Taurus (the Bull) sets; the lion thus dominates the bull. Some of the possible Greek models for Cybele’s Megalensia festival include representations of lions attacking and dominating bulls. The festival date coincided, more or less, with events of the Roman agricultural calendar (around April 12) when farmers were advised to dig their vineyards, break up the soil, sow millet "and - curiously apposite, given the nature of the Mother’s priests - castrate cattle and other animals."
Priene (Ancient Greek: Πρυήνη, translit. Priēnē; Turkish: Prien) was an ancient Greek city of Ionia (and member of the Ionian League) at the base of an escarpment of Mycale, about 6 kilometres (3.7 mi) north of the then course of the Maeander (now called the Büyük Menderes or "Big Maeander") River, 67 kilometres (42 mi) from ancient Anthea, 15 kilometres (9.3 mi) from ancient Aneon and 25 kilometres (16 mi) from ancient Miletus. It was built on the sea coast, overlooking the ocean on steep slopes and terraces extending from sea level to a height of 380 metres (1,250 ft) above sea level at the top of the escarpment. Today, after several centuries of changes in the landscape, it is an inland site. It is located at a short distance west of the modern village Güllübahçe Turun in the Söke district of Aydın Province, Turkey.

Priene possessed a great deal of famous Hellenistic art and architecture. The city's original position on Mount Mycale has never been discovered; however, it is believed that it was a peninsula possessing two harbours. Priene never held a great deal of political importance due to the city's size, as it is believed around 4 to 5 thousand inhabitants occupied the region. The city was arranged into four districts, firstly the political district which consisted of the bouleuterion and the prytaneion, the cultural district containing the theatre, the commercial where the agora was located and finally the religious district which contained sanctuaries dedicated to Zeus and Demeter and most importantly the Temple of Athena.

The city visible on the slopes and escarpment of Mycale was constructed according to plan entirely within the 4th century BCE. It was not the original Priene, which had been a port city situated at the then mouth of the Maeander River. This location caused insuperable environmental difficulties for it due to slow aggradation of the riverbed and progradation in the direction of the Aegean Sea. Typically the harbour would silt over and the population find itself living in pest-ridden swamps and marshes. The underlying causes of the problem are that the Maeander flows through a slowly subsiding rift valley creating a drowned coastline and that human use of the previously forested slopes and valley denudes the countryside and accelerates erosion. The sediments are progressively deposited in the trough at the mouth of the river, which migrates westward and more than compensates for the subsidence.

#Physical remains of the original Priene have not yet been identified, because, it is supposed, they must be under many feet of sediment, the top of which is now valuable agricultural land. Knowledge of the average rate of progradation is the basis for estimating the location of the city, which was
moved every few centuries to renew its utility as a port. The Greek city (there may have been unknown habitations of other ethnicities, as at Miletus) was founded by a colony from the ancient Greek city of Thebes in the vicinity of ancient Aneon at about 1000 BCE. At about 700 BCE a series of earthquakes provided the opportunity for a move to within 8 kilometres (5.0 mi) of its 4th century BCE location. At about 500 BCE the city moved again to a few km away at the port of Naulochos.

At about 350 BCE the Persian-empire satrap, Mausolus (a Carian) planned a magnificent new city on the steep slopes of Mycale, where it would be, it was hoped, a permanent deep-water port (similar to the many Greek island cities, which seem to delight in being located on and up seaside escarpments). Construction had begun when the Macedonians took the region from the Persian Empire and Alexander the Great personally assumed responsibility for the move. He and Mausolus intended to make Priene a model city. He offered to pay for construction of the Temple of Athena to designs of the noted architect Pytheos, if it would be dedicated by him, which it was, in 323 BCE; the dedicatory inscription is in the British Museum. The inscription translated to: "King Alexander dedicated the temple to Athena Polias".

The leading citizens were quick to follow suit: most of the public buildings were constructed at private expense and are inscribed with the names of the donors.

The ruins of the city are generally conceded to be the most spectacular surviving example of an entire ancient Greek city intact except for the ravages of time. It has been studied since at least the 18th century and still is. The city was constructed of marble from nearby quarries on Mycale and wood for such items as roofs and floors. The public area is laid out in a grid pattern up the steep slopes, drained by a system of channels. The water distribution and sewer systems survive. Foundations, paved streets, stairways, partial door frames, monuments, walls, terraces can be seen everywhere among toppled columns and blocks. No wood has survived. The city extends upward to the base of an escarpment projecting from Mycale. A narrow path leads to the acropolis above.

Later years
The Temple of Athena with the cliff side of the acropolis in the background.

Despite the expectations of the population Priene lasted only a few more centuries as a deep-water port. In the 2nd century CE Pausanias reports that the Maeander already had silted over the inlet in which Myus stood and that the population had abandoned it for Miletus.[4] While Miletus was
apparently still open then, according to recent geoarchaeological research Priene had already lost
the port and open connection to the sea in about the 1st century BCE.[5] Very likely, its merchants
had preceded the people of Myus to Miletus. By 300 CE the entire Bay of Miletus, except for Lake
Bafa, was silted in.

Today Miletus is many miles from the sea and Priene stands at the edge of a fertile plain, now a
checkerboard of privately owned fields. A Greek village remained after the population decline and
was joined by a Turkish population after the 12th century CE. In the 13th century CE Priene was
known as Sampson in Greek after the biblical hero Samson (Samsun Kale, "Samson's Castle" in
Turkish). In 1204, Sabas Asidenos, a local magnate, established himself as the city's ruler, but soon
had to recognize the rule of the Empire of Nicaea. The area remained under Byzantine control until
the late 13th century.

By 1923 whatever Greek population remained was expelled in the population exchange between
Greece and Turkey and shortly after the Turkish population moved to a more favourable location,
which they called Gülü Bahçe, "rose garden", the old Greek settlement partly still in use, today with
the name Gelebeç or Kelebeş. The tourist attraction of Priene is accessible from there.

Contemporary geography
Territory
Location of Priene at Maeander River's mouth.

In the 4th century BCE Priene was a deep-water port with two harbours overlooking the Bay of
Miletus[6] and somewhat further east the marshes of the Maeander Delta. Between the ocean and
steep Mycale agricultural resources were limited although Priene's territory probably did include a
part of the Maeander Valley. Claiming much of Mycale it had borders on the north with Ephesus and
Thebes, a small state on Mycale.

Priene was a small city-state of only 6000 persons living in a constrained space of only 15 hectares
(37 acres). The walled area had an extent of 20 hectares (49 acres) to 37 hectares (91 acres). The
population density of its residential district has been estimated at 166 persons per hectare living in
about 33 homes per hectare (13 per acre) arranged in compact city blocks.[7] The entire space within
the walls offered not much more space and privacy: the density was 108 persons per hectare. All the
public buildings were within walking distance, except that walking must have been an athletic event due to the vertical components of the distances.

Society

Priene was a wealthy city, as the plenitude of fine urban homes in marble and the private dedications of public buildings suggests, not to mention the personal attentions of Mausolus and Alexander the Great. One third of them had indoor toilets, a rarity in a society typically featuring public banks of outdoor seats in urban environments, side by side, an arrangement for which the flowing robes of the ancients were suitably functional. Indoor plumbing requires more extensive water supply and sewage systems. Priene's location was appropriate in that regard; they captured springs and streams on Mycale, brought them in by aqueduct to cisterns and piped or channeled from there to houses and fountains. Most Greek cities, such as Athens, required visits to the public fountains (the work of domestic servants), but the upper third of Prieneian society had access to indoor water.

The source of Ionian wealth was maritime activity; Ionia had a reputation among the other Greeks for being luxurious, against which practices the intellectuals, such as Heraclitus often railed.

Bouleuterion

Although the stereotyped equation of wealth with aristocracy may have applied early in Priene's history, in the 4th century BCE it was a democracy. State authority resided in a body called the Πριηνεῖς (Priēneis), "the Prieneian people", who issued all decrees and other public documents in their name. The coins minted at Priene featured the helmeted head of Athena on the obverse and a meander pattern on the reverse, one coin also displaying a dolphin and the legend ΠΡΙΗ for ΠΡΙΗΝΕΩΝ (Priēneōn), "of the Prieneians." These symbols express a self-view of the Prieneians as a maritime democracy aligned with Athens but located in Asia.

The mechanism of democracy was similar to but simpler than that of the Athenians (who had a many times greater population). An assembly of citizens met periodically to render major decisions placed before them. The day-to-day legislative and executive business was conducted by a boulē, or city council, which met in a bouleuterion like a small theatre with a wooden roof. The official head of state was a prytane. He and more specialized magistrates were elected periodically. And yet, as at Athens, not all the population was franchised. For example, the property rights and tax responsibilities of a non-Prieneian section of the population living in the countryside, the pedieis, "plainsmen", were defined by law. They were perhaps, an inheritance from the days when Priene was in the valley.

Although the exact truth is not known, Priene was said to have been first settled by Ionians under Aegyptus, a son of Belus and grandson of King Codrus, in the 11th century BCE. After successive attacks by Cimmerians, Lydians under Ardyss, and Persians, it survived and prospered under the direction of its "sage," Bias, during the middle of the 6th century BCE. Cyrus captured it in 545 BCE; but it was able to send twelve ships to join the Ionic Revolt (499 BCE-494 BCE).
Priene was a member of the Athenian dominated Delian League in the 5th century BCE and in 387 BCE came under Persian dominance again until Alexander the Great's conquest.[9] Disputes with Samos, and the troubles after Alexander's death, brought Priene low, and Rome had to save it from the kings of Pergamon and Cappadocia in 155.

Orophernes, the rebellious brother of the Cappadocian king, who had deposited a treasure there and recovered it by Roman intervention, restored the temple of Athena as a thank-offering. Under Roman and Byzantine dominion Priene had a prosperous history. It passed into Muslim hands late in the 13th century.

Archaeological excavations and current state

The ruins, which lie in successive terraces, were the object of missions sent out by the English Society of Dilettanti in 1765 and 1868, and were thoroughly laid open by Theodor Wiegand (1895–1899) for the Berlin Museum. The city, as refounded at a new site in the 4th century, was laid out on a rectangular scheme. The steep area faces south, the acropolis rising nearly 200 metres (660 ft) behind it. The city was enclosed by a wall 2 metres (6 ft 7 in) thick with towers at intervals and three principal gates.

On the lower slopes of the acropolis was a sanctuary of Demeter. The town had six main streets, about 6 metres (20 ft) wide, running east and west and fifteen streets about 3 metres (9.8 ft) wide crossing at right angles, all being evenly spaced; and it was thus divided into about 80 insulae. Private houses were apportioned eight to an insula. The systems of water-supply and drainage can easily be discerned. The houses present many analogies with the earliest Pompeian. In the western half of the city, on a high terrace north of the main street and approached by a fine stairway, was the temple of Athena Polias, a hexastyle peripteral structure in the ionic order built by Pytheos, the architect of the Mausoleum of Maussollos at Halikarnassos, one of the seven wonders. Under the basis of the statue of Athena were found in 1870 silver tetradrachms of Orophernes, and some jewellery, probably deposited at the time of the Cappadocian restoration.

The western part of the main street (Western Gate Street) with drainage

An ancient Priene Synagogue with carved images of the menorah has also been discovered.

Around the agora, the main square crossed by the main street, is a series of halls. The municipal buildings, buleuterion and Prytaneion lie north of the Agora, further in the north the Upper Gymnasium with Roman baths, and the well preserved Hellenistic theatre but all, like all the other public structures, more or less in the centre of the plan. Temples of Asclepius and the Egyptian Gods Isis, Serapis and Anubis have been laid bare. At the lowest point on the south, within the walls, was the large stadium, connected with a gymnasium of Hellenistic times.
Sidyma

Greek: Σίδυμα, was a town of ancient Lycia, at what is now the small village of Dudurga Asari in Muğla Province, Turkey. It lies on the southern slope of Mount Cragus, to the north-west of the mouth of the Xanthus.

Although the city is recorded by geographers throughout history to Byzantine times, only one story is recorded of its history. While still a simple soldier, the future emperor Marcian (450-457 AD), fell ill while on his way through Lycia and was left behind in Sidyma. He was befriended by two brothers who took him into their home and nursed him back to health. When he recovered they all went hunting and while taking a siesta, one of the brothers awoke to see a huge eagle shielding Marcian with its outstretched wings. He later asked Marcian "If you become emperor, what favor will you do us?" Marcian replied that in that unlikely event he would make them Fathers of their city. When he did indeed become emperor, he did one better and appointed them to a high position in Lycia.
Sidyma was mentioned in the 1st century BC by Alexander Polyhistor, and later by Pliny the Elder, Stephanus of Byzantium, the Synecdemus, and the Notitiae Episcopatum. Its extant remains are of the time of the Roman Empire, when it was an unimportant but flourishing city, and no Lycian inscriptions have been discovered there and there are no Lycian rock tombs, but its name seems to indicate an earlier origin. Above the present ruins, which lie in a valley, is a wall that may indicate the existence on the hill of a city of which no traces remain.

It is related that the future Byzantine Emperor Marcian, when still a simple soldier, fell asleep while resting on a hunt near Sidyma, and was found to be sheltered by a large eagle, a presage of his future elevation.

The ruins of Sidyma, high up on the southern slope of Mount Cragus, were first discovered by Charles Fellows, who described them as consisting chiefly of splendidly built tombs, abounding in Greek inscriptions. The town itself, he said, appeared to have been very small, and the theatre, agora and temples, were of diminutive size, but of great beauty. The theatre is now "badly damaged", "in wretched condition".

Sidyma became a Christian bishopric, a suffragan of the Metropolitan see of Mira, the capital of the Roman province of Lycia. The bishop of Sidyma ranked tenth under the metropolitan of Myra.
Its bishop Hypatius was one of the signatories of the letter that the bishops of the province sent in 458 to Byzantine Emperor Leo I the Thracian with regard to the murder of Proterius of Alexandria. Zemarchus was at the Third Council of Constantinople in 680 and the Trullan Council of 692. Nicodemus took part in the Second Council of Nicaea in 787.

The diocese continued to appear in the Notitiae Episcopatum until the 13th century.

No longer a residential bishopric, Sidyma is today listed by the Catholic Church as a Latin titular bishopric, the diocese being nominally revived in the 19th century.

It is vacant for decades, having had the following incumbents, of the lowest (episcopal) rank:

Antoine Missirli (1808.03.18 – 1824.10.16)
Pierre-Flavien Turgeon (1834.02.28 – 1850.10.03), as Coadjutor Archbishop of Québec (Canada) (1834.02.28 – 1850.10.03), later succeeded as Metropolitan Archbishop of Québec (1850.10.03 – 1867.08.25)

Joseph Freusberg (1854.04.07 – 1889.11.14)

Theophile Meerschaert (1891.06.02 – 1905.08.23)

János Ivánkovits (1905.12.11 – 1910.03.31)

Paul-Leon-Cornelius Montaigne (满德胎), Lazarists (C.M.) (1924.11.25 – 1962.01.09)


Tlos

Tlos is an ancient ruined Lycian hilltop citadel near the resort town of Fethiye in the Mugla Province of southern Turkey, some 4 kilometres northwest of Saklikent Gorge. Tlos lies on the east side of the Xanthos valley atop a rocky outcrop that slopes up from a plateau from a modern village, but ends on the west, north and northeast in almost perpendicular cliffs.
Tlos is believed to be one of the most important religious Lycian sites and settlement on the site is said to have begun more than 4,000 years ago. It is one of the oldest and largest settlements of Lycia (known as 'Tlawa' in Lycian inscriptions) and was subsequently inhabited by Romans, Byzantines and eventually Ottoman Turks, making it one of few Lycian cities to be continually inhabited up until the 19th century.


The influence of many cultures upon Tlos has resulted in a patchwork of structures dominated by an acropolis and fortress. On the slopes leading up to the acropolis are numerous Lycian sarcophagi and many house-type of rock
tombs and temple-type rock tombs cut into the rock face of the hill. One such is the Tomb of Bellerophon, a large temple-type tomb with an unfinished facade of four columns featuring a relief in its porch of the legendary hero Bellerophon riding on his winged horse so called as Pegasus. A carving of a lion or leopard is inside the tomb.

At the top of the hill sits the remains of an acropolis and a Lycian fortress, which is evident by the remains of a Lycian wall and Roman-era wall. The Ottomans constructed a fort for the local feudal governor Kanlı Ali Ağası (Bloody Chief Ali) upon the foundations of the fortress.

Since early Lycian times, the city's settlement was likely concentrated on the southern slope and western slopes. Wide terraces with cisterns and the back walls of buildings carved from the rock are found there, as well as an agora, a Roman-era theatre, for plays and concerts, public Roman baths and the remains of an early Byzantine church.
At the foot of the hill is a Roman stadium with seating capacity for 2,500 people. Only the seats remain and the arena is now a local farmer’s field. Granite columns were strewn about the area, which could indicate a columned portico on the north side of the arena.

Parallel with the stadium is what researchers presume is two-storey, 150-metre long market more than 30 feet wide with small rectangular doors and large arched doors in its west wall. The building is constructed of carefully jointed ashlar masonry. At the south end is a wider building with several chambers and four large arched doors. There is also a palaestra to the right of the market hall complex with public baths on its other side.

There are two adjacent baths, one smaller and one larger to its north consisting of three equal-size rooms. An apse with seven windows opens the most eastern room towards the south. Known locally as "Yedi Kapılar" ("Seven Gates"), its seven arches overlooks the Tlos Valley below. This room could be the "exedra in the public baths" donated by Opramoas to Tlos and would date the back to 100 CE - 150 CE.

There is also a Roman theatre with 34 rows of seats. A portion of the stage building still stands and there are many highly decorated carvings scattered all around. An inscription records that donations have been made for the theatre from private citizens and religious dignitaries, ranging from 3,000 denarii by the priest of Dionysus and high priest of the Cabiria to lesser donations of 100 denarii. The philanthropist Opramoas also made a very large donation for the
theatre. It is also known from inscriptions that the theatre was under construction for at least 150 years.

The smaller public bath comprises three rooms: two are in the western part of the building and the third is a large rectangular room to the east. Another room to the west may have been part of the complex. All the rooms had barrel-vaulted ceilings.

To the north of the smaller bath stood a palaestra. Also near the baths are the remains of a Byzantine church, temple and what is believed to have been the agora (The market place). The latter is located across the road from the theatre.

Tlos was one of the six principal cities of Lycia (and purportedly one of the most powerful). The city was dubbed "the very brilliant metropolis of the Lycian nation" during the Roman period.
There is evidence that Tlos was a member of the Lycian League, to which in 168 BC Rome granted autonomy instead of dependence on Rhodes. Opramoas of Rhodiapolis and another wealthy philanthropist financed much 2nd-century AD for the civic building works in the city.

Inscriptions reveal that citizens of Tlos were divided into demes (social subdivisions), and the names of three of them are known: Bellerophon, Iobates and Sarpedon, famous Lycian heroes of legend. A Jewish community is also known to have existed with its own magistrates.

Tlos became a Christian bishopric, a suffragan of the metropolitan see of Mira, capital of the Roman province of Lycia. It was represented at the Council of Chalcedon in 451 by its bishop Andreas, who also was a signatory of the letter that in 458 the bishops of the province sent to Byzantine Emperor Leo I the Thracian about the murder of Proterius of Alexandria. Eustathius was at the synod convoked by Patriarch Menas of Constantinople in 536. Ioannes was at the Trullan Council of 692. Constantinus took part in the Second Council of Nicaea (787). Another Andreas was at the Photian Council of Constantinople (879).

No longer a residential bishopric, Tlos is today listed by the Catholic Church as a titular see.
Among the titular bishops of Tlos were: George Hilary Brown (titular bishop 22 April 1842 – 29 September 1850, when he was created bishop of Liverpool), Charles-François Baillargeon (titular bishop 14 January 1851 – 25 August 1867, when he was created Archbishop of Quebec), Martin Griver (titular bishop 1 October 1869 – 22 July 1873, when he was created bishop of Perth, Australia); Eugène-Louis Kleiner (titular bishop from 17 June 1910 until his death on 19 August 1915); Paciano Aniceto (titular bishop from 7 April 1979 until 20 October 1983, when he was created Bishop of Iba); Carl Anthony Fisher (titular bishop from 23 December 1986 until his death on 2 September 1993).

Tlos was rediscovered by Charles Fellows in 1838 and he was followed by the explorer Thomas Abel Brimage Spratt, who thought that "a grander site for a great city could scarcely have been selected in all Lycia."

In mythology, it was the city inhabited by hero Bellerophon and his winged horse Pegasus. It is known that the king-type tomb in the necropolis is dedicated to Bellerophon.
Bellerophon (/baˈɛrəfoʊn/; Greek: Βέλλεροφῶν) or Bellerophontes (Βελλεροφόντης) is a hero of Greek mythology. He was “the greatest hero and slayer of monsters, alongside Cadmus and Perseus, before the days of Heracles”, and his greatest feat was killing the Chimera, a monster that Homer depicted with a lion’s head, a goat’s body, and a serpent’s tail: “her breath came out in terrible blasts of burning flame.” Bellerophon was born at Corinth and was the son of the mortal Eurynome by either her husband Glaucus, or Poseidon.

One possible etymology that has been suggested is: Βελλεροφόντης from βελέμφων, βελόνη, βέλος (“projectile, dart, javelin, needle, arrow, bullet”) and -φόντης (“slayer”) from φονεύω (“to slay”). However, Geoffrey Kirk says that “Βελλεροφόντης means 'slayer of Belleros'”. Belleros could have been a Lycian, a local daimon or a Corinthian nobleman—Bellerophon’s name “clearly invited all sorts of speculation”.

The Iliad vi.155–203 contains an embedded narrative told by Bellerophon’s grandson Glaucus, named for his great-grandfather, which recounts Bellerophon’s myth. Bellerophon’s father was Glauclus, who was the king of Corinth and the son of Sisyphus. Bellerophon’s grandsons Sarpedon and the younger Glaucus fought in the Trojan War. In the Epitome of pseudo-Apollodorus, a genealogy is given for Chrysaor (“of the golden sword”) that would make him a double of Bellerophon; he too is called the son of Glauclus the son of Sisyphus. Chrysaor has no myth save that of his birth: from the severed neck of Medusa, who was with child by Poseidon, he and Pegasus both sprang at the moment of her death. “From this moment we hear no more of Chrysaor, the rest of the tale concerning the stallion only...[who visits the spring of Pirene] perhaps also for his brother’s sake, by whom in the end he let himself be caught, the immortal horse by his mortal brother.

Bellerophon’s brave journey began in the familiar way, with an exile: he had murdered either his brother, whose name is usually given as Deliades, or killed a shadowy “enemy”, a "Belleros" (though the details are never directly told), and in expiation of his crime arrived as a suppliant to Proetus, king in Tiryns, one of the Mycenaean strongholds of the Argolid. Proetus, by virtue of his kingship, cleansed Bellerophon of his crime. The wife of the king, whether named Anteia or Steneboea, took a fancy to him, but when he rejected her, she accused Bellerophon of attempting to ravish her. Proetus dared not satisfy his anger by killing a guest, so he sent Bellerophon to King lobates his father-in-law, in the plain of the River Xanthus in Lycia, bearing a sealed message in a folded tablet: "Pray remove the bearer from this world: he attempted to violate my wife, your daughter." Before opening the tablets, lobates feasted with Bellerophon for nine days. On reading the tablet’s message lobates too feared the wrath of the Erinyes if he murdered a guest; so he sent Bellerophon on a mission that he deemed impossible: to kill the Chimera, living in neighboring Caria. The Chimera was a fire-breathing monster whose make-up comprised the body of a goat, the head of a lion and the tail being a serpent. This monster had terrorized the nearby countryside. On his way he encountered the famous Corinthian seer Polyeidus who gave him advice about his oncoming battle.

Polyeidus told Bellerophon that he would have need of Pegasus. To obtain the services of the untamed winged horse, Polyeidus told Bellerophon to sleep in the temple of Athena. While Bellerophon slept, he dreamed that Athena set a golden bridle beside him, saying "Sleepest thou, prince of the house of Aiolos? Come, take this charm for the steed and show it to the Tamer thy father as thou makest sacrifice to him of a white bull." It was there when he awoke. Bellerophon had to approach Pegasus while it drank from a well; Polyeidus told him of the untamed winged horse; he too is called the son of Glauclus the son of Sisyphus. Chrysaor could have been a Lycian, a local daimon or a Corinthian nobleman—Bellerophon’s name “clearly invited all sorts of speculation”.

When he arrived in Lycia, the Chimera was truly ferocious, and he could not harm the monster even while riding on Pegasus. He felt the heat of the breath the Chimera expelled, and was struck with an idea. He got a large block of lead and mounted it on his spear. Then he flew head-on towards the Chimera, holding out the spear as far as he could. Before he broke off his attack, he managed to lodge the block of lead inside the Chimera’s throat. The beast’s fire-breath melted the lead, and blocked its air passage. The Chimera suffocated, and Bellerophon returned victorious to King lobates. Lobates, on Bellerophon’s return, was unwilling to credit his story. A series of daunting further quests ensued: he was sent against the warlike Solymi and then against the Amazons who fought like men, whom Bellerophon vanquished by dropping boulders from his winged horse; when he was sent against a Carian pirate, Cheirmarrhus, an ambush failed, when Bellerophon killed all sent to assassinate him; the palace guards were sent against him, but Bellerophon called upon Poseidon, who...
flooded the plain of Xanthus behind Bellerophon as he approached. In defense the palace women sent him and the flood in retreat by rushing from the gates with their robes lifted high, offering themselves, to which the modest hero replied by withdrawing. Iobates relented, produced the letter, and allowed Bellerophon to marry his daughter Philonoe, the younger sister of Anteia, and shared with him half his kingdom, with fine vineyards and grain fields. The lady Philonoe bore him Isander, Hippolochus and Laodamia, who lay with Zeus the Counselor and bore Sarpedon but was slain by Artemis.

As Bellerophon’s fame grew, so did his hubris. Bellerophon felt that because of his victory over the Chimera, and because he thought he was a god he deserved to fly to Mount Olympus, the realm of the gods. However, this presumption angered Zeus and he sent a gadfly to sting the horse, causing Bellerophon to fall all the way back to Earth. Pegasus completed the flight to Olympus where Zeus used him as a pack horse for his thunderbolts. On the Plain of Aleion ("Wandering"), Bellerophon (who had fallen into a thorn bush causing him to become blind) lived out his life in misery, grieving and shunning the haunts of men until he died. In Tlos, near Fethiye, in modern-day Turkey, ancient Lykia, there is a tomb with a carving of a man riding a winged horse. This is claimed locally to be the tomb of Bellerophon.

Enough fragments of Euripides’ lost tragedy, Bellerophontes, remain embedded as some thirty quotations in surviving texts to give scholars a basis for assessing its theme: the tragic outcome of his attempt to storm Olympus on Pegasus. An outspoken passage—in which Bellerophon seems to doubt the gods’ existence from the contrast between the wicked and impious, who live lives of ease, with the privations suffered by the good—is apparently the basis for Aristophanes’ imputation of "atheism" to the poet.

The replacement of Bellerophon by the more familiar culture hero Perseus was a development of Classical times that was standardized during the Middle Ages and has been adopted by the European poets of the Renaissance and later.