

## Sport Sites for Olympia and Development of the Historic Heritage

The power of sports to unite people of all races, religions and ethnic backgrounds has gained utmost importance in our world today. In the wake of the terrorist acts of September 2001 which has triggered a war and panic amongst nations with totally different cultures and backgrounds, we now need sports more than ever. Sports has that magical ability to bring people of all nations together in the most friendly and exciting atmosphere since ancient times. The five Olympic rings intersecting with each other and symbolizing the unification of all continents has been adopted as the logo of the International Olympic Committee, for this particular reason.

Anatolia, the heart of Turkey, where civilizations of very great importance have flourished since ancient times has witnessed and still bears some of the most important sport sites of antiquity.

During my long research into this subject, it became obvious that to better understand why and how these particular sport sites were built, one had to know about many subjects such as mythology, archaeology, ancient history, architecture, town-planning, history of art plus sports.

It is also evident that all of these sport sites were an integral part of their cities and daily lives. Therefore each sport site has to be presented as a part of the city and within the context of the whole city structure that it belonged to, together with the gymnasias, theatres and temples as in some cases there are directly related structures, and other civic landmarks such as the agora and senate house. It should be noted that mythology and religion play a direct role in the history and establishment of these antique cities, however that could be the subject of another long presentation.

In Anatolia there are a total of 32 antique stadiums within antique cities or sites that are known to us and maybe even more that are waiting to come into daylight. They can be listed as follows, according to their antique geographical regions:

I have chosen to go into closer detail with nine of these sites which I thought are most worthy of scrutiny even though they all

have interesting stories. Keep in mind as I try to summarize the following antique sites that the approach to the games, for spectators and competitors, was largely religious in character. The mind, spirit and physique were believed to be capabilities provided to them by Gods. The competitors tried relentlessly hard to prove that their physical abilities were worthy of the Gods and Goddesses which they worshipped. The victors were more than athletic heroes: they were local and even national idols. For this reason they had to work incredibly hard to be more and more successful.

### Sport Sites for Olympia

#### 1. Aizanoi ( Phrygia Region )

Aizanoi near the village of Cavdarhisar, 54 km south-west of Kutahya is one of the best preserved archaeological sites in Turkey. Aizanoi dates back to the 1<sup>st</sup> century B.C. The magnificent remains, which are still standing, bear witness that the city passed through a very glorious period in the 2<sup>nd</sup> century A.D.. The Temple of Zeus, constructed during the reign of Hadrian (A.D. 117-138), as were many of Aizanoi's principal buildings, is one of the grandest and best preserved sacred buildings of antiquity in Turkey. Raised on a high podium, 16 of its immensely tall Ionic columns are still in place, complete with architraves. It also has a unique feature: it is in fact a double temple, for under the Temple of Zeus is an enormous vaulted hall that was dedicated to the Great Mother, who was known to Aizanoi as Meter Steunene (i.e. Goddess Kybele). A handsome image of the goddess, which once crowned one of the temple's pediments, now stands on the ground nearby. She was originally worshipped in a cave a few miles from the city, and her subterranean hall may have been intended to evoke the cave.

Not far from the temple there is a bath-gymnasium complex and beyond that an impressive stadium. Near the entrance of the stadium on the end-wall to the right a series of inscriptions and a row of seven wreaths carved in low relief, all commemorating victors in the games can be seen. Only a small part of the stadium's seating has been excavated, and much of it seems to have been disturbed by earthquakes. The vaulted substructures that supported the seating are largely intact and the general outlines of the building are very clear. The total length of the stadium is measured to be 213.6 m. However, the exact sports ground is estimated as 212.3 m due to the curvature of the surrounding facade. There was some restoration work done on the southern part of the stadium during the years 1990 and 1991. During this restoration work it was discovered that the southern part of the stadium was not circular as seen in the old plans but ended in a straight line instead. The stadium ends at a monumental facade with high windows, beyond which lies the theatre – a strikingly original arrangement. No other stadium and theater combination like this one has been found anywhere else in the world. The theatre also seems to have suffered

<b>Aiolis:</b>	1. Pitane	<b>Lydia:</b>	17. Blaundos
<b>Ionia:</b>	2. Didyma		18. Nysa
	3. Ephesus		19. Saittai
	4. Magnesia		20. Sardeis
	5. Miletos		21. Tralleis
	6. Priene	<b>Lykia:</b>	22. Arykanda
	7. Smyrna		23. Kadyanda
<b>Caria:</b>	8. Aphrodisias		24. Letoon
	9. Kedrai		25. Rhodiapolis
	10. Labranda		26. Tlos
	11. Myndos		27. Sillyon
	12. Theangela		28. Perge
<b>Kilikia:</b>	13. Anazarbos	<b>Phrygia:</b>	29. Aizanoi
	14. Seleukeia		30. Kibyra
<b>Mysia:</b>	15. Pergamon		31. Laodikeia
<b>Pamphylia:</b>	16. Aspendos	<b>Pisidia:</b>	32. Selge





The Stadium of Aizanoi (Phrygia Region)

from earthquake damage. The stage building lies in shattered heaps and large sections of the seating have been undermined. To the right of the stage area is a section of seating that is virtually intact. There appear to have been at least twenty-five rows of seats, and the topmost row is said to offer a splendid overview of the site.

There was at Aizanoi a large agora with remains of a heroon in the centre, and a second one of the Doric order. There was also a macellum or meat-market with a round building in the middle, the exterior wall of which bears a copy of the famous edict of Diocletianus indicating maximal wages and ceiling prices of agricultural and industrial products.

Two very well-preserved bridges over the River Rhyndokos still in use today, together with the quay protecting the river against floods, were built in Roman times.

Aizanoi seems to have declined after the second century, and it did not survive the early Byzantine period. The city was un-walled, and its exposed position at the centre of the plain made it useless for defensive purposes. By the end of the 7<sup>th</sup> century, all that remained was the Temple of Zeus, which had been hastily converted into a fortress.

## 2. Aphrodisias ( Caria Region )

One of the most attractive antique cities of Turkey is located at Aphrodisias, which in ancient geographical context lay in the north-eastern confines of Caria, in the vicinity of the Maeander valley. The impressive remains of this once-splendid city are situated on a high plateau, 230 km south-east of Izmir.

The first clear allusion to the Carian divinity and by implication to Aphrodisias is found in Appian (second century A.D.) where the Roman dictator Sulla is reported to have sent Aphrodite a golden crown and a double-axe in 82 B.C. in response to a Delphic oracle. The name of Aphrodisias also appears on several silver and bronze coins in conjunction with Plarasa, a neighbouring town, in the late second and early first centuries B.C. In the latter part of the first century B.C., Mark Anthony following a decree of Julius Caesar, recognised the autonomy of both Aphrodisias and Plarasa, as well as the inviolability of the sanctuary of Aphrodite. These privileges were reaffirmed by the Emperor Tiberius in 22 A.D. and maintained throughout the Empire. It was during these centuries that Aphrodisias reached its height of fame and prosperity, flourishing not only as a significant religious site, but also as an important centre for the arts, literature and other intellectual endeavours.

The site of Aphrodisias attracted the attention of several travellers to Anatolia, among whom were French and Italian scholars who excavated in the early 1900's and 1930's. Starting from 1961 until the 1970's a thorough series of excavations were initiated by Professor Kenan Erim under the auspices of New York University which produced brilliant results. In addition to well-preserved monuments and much historical information, each of these investigations brought to light an unprecedented quantity of sculpture of the highest quality. So almost all of the description I am presenting about Aphrodisias is based on information given by Professor Kenan Erim.

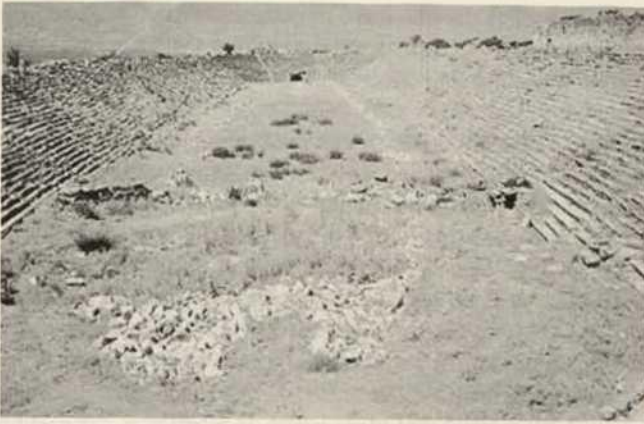
The site of Aphrodisias is enclosed in its essential part by a circuit of fortifications over 3.5 km in length, encompassing an area of approximately 520 hectares. These walls, built in late Roman times and much restored subsequently with a variety of re-used material including architectural blocks and inscriptions, possibly dislodged by earthquakes, were interrupted by several gates.

After a 1300-year intermission the theatre emerged in its full beauty during Professor Erim's excavations. Marble seats held about seven thousand spectators for such attractions as drama, dance, wrestling and boxing on the stage, and animal fights in the orchestra pit. The theatre clearly served as a political as well as a cultural focus of Aphrodisian life. One interior wall displays a series of documents inscribed in stone. On this unique "archive wall" letters from no fewer than eight emperors such as Augustus, Trojan, Hadrian, Commodus, Septimius Severus, Caracalla, Alexander Severus and Gordion III were identified. These inscriptions illuminate the complex relationship that existed between Rome and such provincial cities as Aphrodisias.

From the first century B.C., when pagan Aphrodisians erected it, to the sixth century A.D., when Christian Aphrodisians converted it into a basilica, the great marble Temple of Aphrodite ranked as the most important structure in the city. For Aphrodisias owed its great prosperity – probably its very existence – to the widespread worship of this Goddess. As the chief sanctuary of the city, the Temple of Aphrodite has fourteen columns of its peristasis still standing. An elaborate precinct or temenos was thrown around the temple in the reign of Emperor Hadrian (A.D. 117-138). To the east of the temple, eight columns of an imposing propylon, or monumental entrance way, reminding the site layout of Athens Acropolis crowned by Parthenon, has been excavated and re-erected. This attractive gateway was probably built in the second century and consisted of four rows of columns, the two easternmost ones forming a handsome facade arrangement, including spirally fluted columns and beautifully carved pedimental relief decoration.

South of the temenos of Aphrodite, a very well-preserved odeion, or concert hall, was discovered in 1962. Its sunken orchestra and stage were elaborately decorated with mosaics and statuary. The odeion had more rows of seats than are now visible. The upper tiers collapsed in antiquity. A backstage corridor opened on to a porticoed area, decorated with handsome portrait-statues of prominent Aphrodisians and connected with the agora or market-place. This agora, as yet unexplored, lay immediately to the south-east and comprised a vast area (ca. 205 x 120 m) enclosed by Ionic porticoes on at least three sides. A magnificent series of these columns is preserved in the south-eastern corner among the graceful poplar groves planted by the farmers. To the west of the agora, which served as a daily meeting place for Aphrodisians, lie the imposing baths dedicated to Aphrodite and the Emperor Hadrian. This thermal establishment consisted





The Stadium of Aphrodisias (Caria Region)

of at least five large galleries and a colonnaded courtyard or palaestra, which were usually places for physical exercises. Beneath the floors of the baths an elaborate system of plumbing and heating was discovered. Water coursed into the building via channels from mountain streams. Wood fires heated it, as well as the floors of shallow pools where bathers could soothe their bodies in streaming water, then plunge into a cold pool.

Located in the north-west quarter of the archaeological site, one finds the stadium, the best-preserved structure of its type anywhere that has survived from the classical world. Enclosing a field 262 m long and 59 m across, at its widest point ranks among the largest of the Roman world. There are about 30 tiers of benches, which seated some 30,000 people. The stadium was built in the first or second century A.D. and was principally used for athletic events and games, though it was also used for periodic competitions in sculpture, evidence of the high esteem in which that art was held in Aphrodisias. Here, too, citizens may have flocked to political meetings and to festivals honouring Aphrodite. The circular, walled arena at the near end probably was installed as a place to hold animal fights after earthquakes damaged the city's theatre in the seventh century A.D. It is said that perhaps the most enjoyable part of the site today is the stadium which is unfenced and so well-preserved that no restoration was considered necessary. Being built so close and wisely to the northern part of the city walls, it is believed that the stadium was part of the northern defense system in case of outside attacks. Professor Erim called this stadium the "Super Bowl of antiquity".

The passing of paganism and the arts of the cult of Aphrodite coincided with the city's gradual decline. Aphrodisias existed primarily as a shrine. Deprived of its Goddess, it lost its reason for being. Even its illustrious name fell victim to religious strife. Under the followers of Christ, it was briefly known as Stavropolis, City of the Cross. Decline continued during the Byzantine era, and the fading city, victimized by vandals and shocked by earthquakes, slipped into obscurity. Finally, in the 12<sup>th</sup> and 13<sup>th</sup> centuries, Seljuk raids drove the last inhabitants from the city, and the restless dust covered the once-dazzling metropolis.

### 3. Aspendos ( Pamphylia Region )

Aspendos located about 48 km east of the city-centre of Antalya, is one of the most promoted sites in southern Turkey. According to Greek tradition, Aspendos was founded by colonists from Ar-

gos, under the leadership of Mopsos. The name of the city on coins of the 5<sup>th</sup> and 4<sup>th</sup> centuries B.C. is Estwediya. This is possibly derived from a certain King called Asitawadia or Asitawada, mentioned in the Hittite hieroglyphic inscriptions found near Adana at Karatepe, dating from the 8<sup>th</sup> century B.C. Aspendos was a prosperous settlement in Hellenistic times. After the Battle of Magnesia ad Sipylum in 190 B.C., Aspendos entered into a good relationship with Rome. On the death of Attalos III, it was incorporated into the Roman province of Asia, and continued to prosper under Roman rule. The present-day ruins date from this period. No traces have been found so far of pre-Roman Aspendos.

Most visitors and all tour groups come to Aspendos to see its astonishingly well-preserved Roman theatre alone and seem unaware that there is anything else to see. Little do people know that this is one of the richest sites in the Pamphylia Region and one of the most beautiful places in southern Turkey. On the way to the theatre, there is a large Roman bath and a little further across a field is a handsome gymnasium with well-preserved, vaulted halls and a palaestra.

The theatre naturally deserves most of the attention in Aspendos. This magnificent structure is the best preserved theatre of antiquity which has retained all its seats. It represents the culmination of an architectural development that started at the end of the classical age. We have learned from an inscription that the Aspendos theatre was designed by the architect Zeno, son of Theodoros during the reign of Marcus Aurelius (A.D.161-180). Greek and Latin inscriptions carved over the entrances on either side of the stage building further disclose that two brothers, namely Curtius Crispinus and Curtius Auspicatus dedicated it "to the Gods of the country and to the Imperial house". These Roman architects achieved the perfect unity of the auditorium with the stage buildings, as exemplified at Aspendos. The Aspendos theatre is cut off from the outside world and forms a self-contained, architecturally-framed space.

Although almost entirely built over barrel-vaulted substructures, the theatre at Aspendos rests in part against a hillside, thus indicating the architect's desire to conform to the age-old Greek custom of erecting a theatre on the slope of a hill. The horseshoe-shaped auditorium was also a Greek feature which was probably dictated by architectural considerations. In other respects, the Aspendos theatre is built to conform with the principles of Roman architecture.

The auditorium is divided by a horizontal gangway and surmounted by a colonnaded arcade. The well-preserved stage building consists of a very impressive facade and a platform on which the play was performed. The facade had five doors giving entry to the stage. The entire wall was adorned with a two-tiered architectural facade which still reaches its original height. The acoustics at the Aspendos theatre is known to be perfect and is still used for concerts today. The outer wall of the stage is an exact replica of the interior arrangement. A row of seventeen windows on the outer rear wall corresponds to the arcade crowning the auditorium, and the two-tiered articulation of the stage building facing the interior is reproduced on the outer facade.

There is a feature of the theatre that makes it unique. As one enters the building an incongruous pointed arch above the door can be noticed. This turns out to date from the 13<sup>th</sup> century, when the Seljuks converted the theatre's stage-building into a palace. Traces of simple abstract, painted decoration can be found on the interior. High quality faience tiles were also used, but none of these remain in situ. It must have been a strange and wonder-



ful residence, and was perhaps used by the sultans as they made their way back and forth between Konya and their winter capital at Alanya.

The stadium is located on the north side of the theatre and is in fairly good condition. It is situated in a north-south axis and has a U-shaped plan. The length of the runway is estimated at 215 m and the width of the sports ground is 30 m. The starting points are not visible anymore. The stadium is believed to have had a monumental entrance on the south side but it is not existent today. The seats of the Aspendos stadium were built on stone arches but most of it is still not excavated. The best preserved areas of the stadium are in the north-east section where many rows of seats can also be seen. According to a tablet discovered in the area the stadium was only used for competitive games.

The main part of the city lies to the west of the theatre and the stadium. The city of Aspendos has a magnificent civic centre. First, a large bouleuterion (senate house) can be seen beyond which is a monumental nymphaion (fountain) overlooking the agora. Though stripped of its columns and statuary the nymphaion's facade stands to its full height, and fragments of exquisitely carved entablatures still adhere to its many niches. The agora is flanked on its west by a row of shops and on its east side by a truly gigantic Roman basilica. This was not a church but a great public hall devoted to administrative and legal business. It is precisely aligned with a tall, square building with very broad arches that is usually described as the legal building. It is very grand and can be seen from several miles away.

On the north side of Aspendos there is also a superb Roman aqueduct which is almost a kilometre long. This aqueduct is not only the finest structure of its kind to be found in Turkey, but is said to rival anything to be found around the shores of the Mediterranean.

#### 4. Didyma ( Ionia Region )

Didyma is not accepted as an antique city by historians but rather as an individual sacred area with a very famous temple, known of course by many as the Temple of Apollo. This sacred area dedicated to Apollo near the southern coast of the Aegean, is believed to be older than the first Ionian settlement. Thus, it follows that, as in so many other places in Anatolia, the Greeks replaced an indigenous cult with their own.

The earliest signs of building in Didyma were discovered by German archeologists as a result of their investigations in and around the temple in 1962. The temple itself has a very long and complicated history which I can not go into but nevertheless deserves a brief description from the Hellenistic period, due to its close relationship with the stadium.

The Apollo Temple in Hellenistic Didymaion (300 B.C.-A.D. 200) measured 51.13 x 109.34 m and was the third largest structure of the Hellenistic world, being exceeded in size only by those at Ephesus and Samos. Although the Hellenistic Didymaion was of greater dimensions than the archaic temple, it was merely an adaptation of the original plan. It rose on a high krepidoma 3.5 m. in height, with 7 steps. In addition, there was a flight of 14 steps in the middle of the east front. The naiskos within the cella took the form of a prostyle and was erected at the beginning of the 3<sup>rd</sup> century B.C. The two-columned oracle room, its two flanking labyrinths and the pronaos were also built in the first half of the 3<sup>rd</sup> century and belong to the first building phase. The griffin friezes decorating the upper parts of the cella

walls as well as the inner row of peristasis with three columns still standing were made in the first half of the 2<sup>nd</sup> century B.C. The columns forming the outer row of the peristasis were completed in the second century A.D. The busts of Gods, the capitals decorated with griffins and bulls' heads, together with the friezes adorned with Medusa heads surmounting the architrave, were also the work of this period.

The 7-stepped structure, dated to the Hellenistic period lying 15 m south of the temple is the remnant of a stadium where ceremonies associated with the Didymaion were held. It is evident that the steps on the southern side of the Temple's krepidoma were once used as the northern seating area of the stadium. From this close and unique relationship, we understand that the stadium was used for sacred races which took place in connection with the religious ceremonies held at Didyma.

On some of the rows of seats were carved names belonging again to the late Hellenistic period. Over 200 of the names that were carved are still legible today. The names are mostly concentrated on the front row, considered to be the best place. However, high officials are not particularly provided with the better seats but rather everyone is seated randomly without paying attention to their titles.

The starting posts of the races in the Didyma stadium can be seen on the east edge of the runway. There are a total of nine square blocks on the ground with holes in their centres to probably place some type of flag-pole. Three of the larger blocks are placed on a straight line with a distance of 4.88 m from each other. The remaining six smaller blocks are placed in groups of three and more to the front.

The major part of the Temple of Apollo still stands at the present day and even in its ruined state it is said to be a very impressive building. It could one day be possible to restore a great part of the Didymaion by re-erecting the fragments lying on the site.

#### 5. Ephesus ( Ionia Region )

There is a lot to be said about Ephesus which has gained worldwide fame not only because of its immaculate archeological beauty but also for its close relationship with the home of the Virgin Mary. The much-publicized image of the elegant facade of the Library of Celsus on my mind, I unfortunately have to limit my description of Ephesus to four different gymnasia, the stadium and of course the impressive theatre plus the temple.

According to tradition, the founder of Ephesus was Androklos, one of the sons of King Kodros, though Lelegians and Carians inhabited the area earlier. Like the other Ionian settlements, the city must have been colonized by the 10<sup>th</sup> century B.C. at the latest. On reaching this spot, the Greeks found that the mother Goddess Kybele, held sway as chief deity, as in almost every part of Anatolia. In order to placate the indigenous peoples, they adopted a policy of syncretism and introduced the worship of Artemis and Kybele in the same deity. The original settlement is thought to have been established 1200 m west of the Artemision, at the port of Koressos.

The Temple of Artemis at Ephesus was once indeed a building unparalleled in splendour. This is because it was the largest edifice in the Hellenic world and also the first architectural work of monumental proportions ever to be constructed entirely of marble. Today nothing but a part of the foundations remains of the Artemision, nevertheless, it has been possible to draw a reconstruction of this important work, with the help of fragments recovered during excavation.



The British archaeologist J.T.Wood undertook the first excavation of Ephesus in 1869, when the Artemision was discovered. He was succeeded by Austrian scholars, who found remains of the city dating from Hellenistic and Roman times.

The largest and most impressive of the buildings in Ephesus that are well-preserved is the theatre. In Roman times, the appearance of this marble construction, measuring 145 m in width and possessing an auditorium 30 m in height, with a seating capacity of 24,000, must have had a profound effect on the beholder. Even today, as one approaches the site, the remains of the theatre present an attractive and majestic appearance.

Originally constructed in the Hellenistic age, it was altered and enlarged in the reigns of Claudius (A.D. 41-54), Nero (A.D. 54-68) and Trajan (A.D. 98-117). St. Paul is known to have preached in this theatre.

#### Gymnasia of Ephesus:

1. The Vedius Gymnasium is one of the best preserved and most completely excavated buildings to be found in Ephesus. It was erected in A.D.150 by Publius Vedius Antoninus, one of the prominent wealthy Ephesians of the time. He dedicated it to the Goddess Artemis and the Emperor Antoninus Pius, who was his friend and protector. This building emerges as a combined gymnasium and baths, as was customary in Roman architecture. East of this building complex lay the palaestra, with a propylon on its south side. The large hall, stretching the entire width of the building, was a place devoted to sports and gymnastics.
2. The remains of the Harbour Gymnasium and Baths that are still standing are extremely impressive. There were formerly two palaestrae or athletic training grounds, one of which was 90 sq.m in area and the other 200 x 240 m. The entire construction attained a length of 360 m. The building of this huge gymnasium commenced and must have neared completion in the reign of Emperor Domitian (A.D.81-96). In Hadrian's time (A.D.117-138), Claudius Verulanus, the chief priest of western Anatolia, had the whole of the larger palaestra faced with marble plaques. The plaques themselves have long since disappeared, but holes in the walls for holding them in position are still in evidence.
3. The Theatre Gymnasium was built in the period of the Roman Empire, most probably in the 2<sup>nd</sup> century A.D. So far, only the palaestra has been completely uncovered, while the rest of the building has only been partially excavated. Nevertheless, it has been possible to produce quite a good reconstructed plan. In place of a stoa, rows of steps, used for seating, run the entire length of the north side of the palaestra, which measures 30 x 70 m. Thus the athletic training ground in this gymnasium functioned also as a small "stadium".
4. Situated on the edge of the city, the East Gymnasium is a fine work in quite good condition. Basing their assumption on the finding of portrait statues of the sophist Flavius Damianus and his wife Vedia Phaedrina in the Emperor's salon, the excavators are of the opinion that this couple was responsible for the construction of the palaestra.

The Stadium, lying south of the Vedius Gymnasium, was the scene of all kinds of ceremonies, athletic contests, chariot races and gladiatorial fights. Seats for the spectators on the south side were constructed on the slopes of Mt.Pion, while those on the north were built over a vaulted substructure. Since the stone seats were used to build the city wall around Ayasoluk in the

early Christian era, the stadium was reduced to ruins. Only the west side of the stadium has so far been excavated. Judging by the pillar bases lying on the ground, entry to the stadium was gained through an arcade. Recovered inscriptions reveal that the stadium was erected in the reign of the Emperor Nero (A.D. 54-68). Among the pillar bases near the entrance were found poorly-fashioned marble vases representing sport trophies and plaques decorated with designs incorporating olive branches and rabbits, dating from the 3<sup>rd</sup> or 4<sup>th</sup> century A.D. Gladiatorial fights and the baiting of animals for amusement took place at the eastern end of the stadium.

#### 6. Miletos ( Ionia Region )

Miletos, founded on a peninsula 2.5 km in length on the south of Anatolia's Aegean coast, had the distinction of being one of the most beautifully planned and important coastal cities of the ancient world for over a thousand years. In particular, those structures in the city centre that came into being throughout the Hellenistic and Roman periods are creations that rank highly in the history of architecture. The first steps towards the establishment of western culture, especially in the field of exact science, were taken mainly by the city of Miletos.

The chief religious centre in the city during the Hellenistic times was the Delphinion. Here Apollo Delphinios was worshipped. As the delphis (dolphin) was an intelligent and music-loving fish, it was believed in the Hellenic religion to be an animal sacred to Apollo. This God, apart from his many other qualities, was known particularly as the protector of sailors and ships.

Lying between the Apollo Delphinios sanctuary and the harbour stoa was the 16 columned harbour gateway, constructed at the beginning of the Roman Empire. This district, lying just south of the harbour, formed the city centre from the 2<sup>nd</sup> century B.C. onwards, and the north agora, the gymnasium, the bouleuterion and south agora were located here.

The gymnasium consisted of a propylon and a palaestra with five rooms for study. Although it is difficult to decipher the ground plan with any certainty, the main lines of the building are still observable on the ground. The date of construction for the gymnasium emerges as the 2<sup>nd</sup> century B.C.

The stadium in Miletos was erected during the realization of the city plan around the middle of the 2<sup>nd</sup> century B.C. The alignment of the stadium is parallel to that of the bouleuterion and at right angles to the south and north agoras. Moreover, in contrast to stadia of the Roman period, the ends were not rounded but terminated in two opposing wings, calling to mind the blocks already seen in the south agora, which are distinctly separated from each other. Indeed, a portion of the wall unearthed at the east end of the stadium definitely shows the excellent wall-building technique thought to be of the Hellenistic period by reason of the beautifully cut stones and the precise way in which they are laid. Besides this, the gateway overlooking the stadium is typically Hellenistic, both in design and ornamentation. On the other hand, the east gate of the stadium dates from the Roman period. The stadium was 191 x 29.5 m in area and could seat 15,000 people. The starting and finishing lines in the stadium have been preserved.

The huge and well-preserved theatre at Miletos, could also seat 15,000 people in the Roman times. The front face of the theatre today is 140 m in width and the present-day auditorium reaches a height of 30 m. When the missing upper galleries were



standing, in the Roman period, the height was 40 m.. Without doubt, the colossal bulk of the theatre standing on the shores in ancient times must have been extremely impressive.

## 7. Pergamon ( Mysia Region )

Like Ephesus, a lot can be said about Pergamon which is just as fascinating and rich in history, as well as an archaeological treasure. The Kingdom of Pergamon was a place of flourishing social and cultural activity, which was raised to its rank of one of the strongest states of Hellenistic times by Eumenes II (197-159 B.C.). Pergamon led the world of Hellenistic times in the fields of architecture and sculpture. The city possessed a very rich and important library which contained 200,000 volumes. In contrast to the Athenian acropolis, which was entirely religious and sacred in character, the hilltop of Pergamon was predominantly devoted to buildings and public squares constructed for purposes associated with the daily life of the people. Here, citizens could meet, walk, attend to personal or official affairs, or engage in sporting activities.

Therefore, the sacred buildings such as the temples of Dionysus, Asklepios and Hera were of secondary importance, for performing the traditional religious ceremonies. Even the altar of Zeus was more of a symbol of success in battle than a building dedicated to the worship of a God, and its significance arose from the fact that it was, in a sense, a monument to a victory won by the Kingdom. The Pergamene altar of Zeus, the most important and largest building (69 x 77 m) on the acropolis dating from the Hellenistic period, was a beautiful monument in which architecture and plastic coalesced most successfully, since here sculpture did not assume a secondary role but was equal in importance to the structural parts. The altar accordingly gains importance as a monument representing all of the Greek Gods assembled; in this respect the Hittite open-air sanctuary at Yazilikaya. The discovery of the remains of the altar was made in the year 1871, by the German engineer Carl Humann. With the help of the preserved fragments, the altar was reconstructed in the Berlin Museum. Today, only the foundations of the altar can be seen on the acropolis.

The Pergamon theatre, rising on a high and steep hillside and presenting a very impressive profile, is one of the most beautiful creations of the Hellenistic age. The architectural composition, in which all the other buildings of the acropolis are arranged fan-wise around the theatre, serves to increase the splendour and attractiveness of this fascinating structure. The auditorium consisted of 80 rows of seats the topmost of which was 36 m higher than the level of the orchestra and could seat up to 10,000 people. I must add a personal comment that the theatre has left such a lasting impression on me during my visit in 1985, that over the years, I still remember my amazement and intense feelings of the day.

Pergamon possessed a magnificent gymnasium built on three separate terraces, one above another. Mention is made of the Pais, Ephebos and Neos gymnasia in certain inscriptions which have been discovered. The places where these inscriptions were found indicate that the lower terrace was set aside for children, the middle for adolescent boys and the upper for young men. An alternative name for the upper gymnasium was the Ceremonial Gymnasium which was erected on a terrace measuring approximately 200 x 45 m. The courtyard, 74 m in length and 36 m in width was only of earth, since it was used as an athletic training ground.



The well preserved Stadium of Perge (Pamphylia Region)

Measuring from the south gate of the city, the height of the lower gymnasium was 50 m and was 80 m in length. The height of the middle gymnasium was 74 m and occupied an area of 150 x 36 m, while the upper gymnasium was 88 m in height. These three edifices were built with a special attention to form an importance that increased from the lower to the upper. When we consider how impressive even the present-day remains are, we can appreciate that the general appearance in Greek and Roman times must have been unique in beauty and splendour. The propylon, which was situated alongside of the large fountain on the main city thoroughfare, constituted the entrance to the three gymnasia. This was the sole entrance to both the lower and the middle gymnasia. However, the upper gymnasium could also be reached by a separate entrance in its eastern side. The three gymnasia date from the time of the Kingdom of Pergamon, and cannot have been built later than the second half of the 3<sup>rd</sup> century B.C. In Roman times, the greatest changes were made in the upper gymnasium, while the middle and lower gymnasia were more or less left in the same condition as they were in the Hellenistic period.

The stadium in Pergamon dates back to the Roman period and is located on the lower plains, south-west of the acropolis. Not much excavation has been done around this structure.

## 8. Perge ( Pamphylia Region )

15 km east of Antalya, Perge lies at the foot of a plateau on the edge of the valley of the river Kestros. Statue bases recovered in the older gateway of the city, and inscribed with the names Kalchas and Mopsos, bear evidence that the Pergaians believed their city was founded by Greek heroes after the Trojan War. Nevertheless, Perge does not appear in history until Alexander the Great's arrival in 333 B.C. Like other Anatolian cities, Perge reached the peak of its fame in Roman Imperial times, during the first three centuries A.D. However, the present-day ruins in this area date from Byzantine times. Turkish archaeologists have excavated in this area since the 1940's.

The well-preserved theatre in Perge is of the Greco-Roman type. The auditorium built against the hillside and exceeding a semicircle in extent, as well as the unroofed parodoi (passages) separating the auditorium from the stage building, perpetuate the Greek tradition, while the diazoma (horizontal passage around the auditorium) supported by vaulted substructures, the colonnaded gallery running around the top of the auditorium, and the high stage building are architectural features character-



istic of the Roman period. The theatre could accommodate 15,000 spectators, who gained access from the hillside and from ground level by means of passages on either side of the diazoma and also via the paradoi. The stage-building, erected in the second half of the 2<sup>nd</sup> century A.D., still stands to a considerable height.

The stadium in Perge is one of the best preserved stadiums of antiquity, being second only to that at Aphrodisias. Probably erected in the 2<sup>nd</sup> century A.D., the well-preserved rows of seats supported by barrel-vaulted construction had a seating capacity of 12,000. The entrance of the 34 x 234 m arena lay at the southern end, but the monumental gateway, only a few fragments of which have been discovered, is no longer in existence.

Below the seats on the east side, thirty chambers are to be found, opening to the outside and possessing communicating doors. The spectators passed through every third chamber, which led to the arena. The remaining twenty rooms served as shops. On the walls are inscribed the shopkeepers' names or their trades.

The U-shaped stadium was built completely out of stone on a flat land outside the city-walls of Perge in a north-south direction.

## 9. Priene ( Ionia Region )

Established in 350 B.C., Priene was built on the Hippodamian system, i.e. according to a city plan in which streets intersect at right angles, and is the oldest and finest example of this type to be found among Hellenic cities. The atmosphere of the town as it was in antiquity still pervades the well-preserved main roads and streets lined with buildings. The city as a whole faces south; the main roads follow an east-west direction and the side-streets, rising in steps, run north-south, intersecting at right angles. Archaeological diggings at Priene were first begun in 1895 by Carl Humann.

The Temple of Athena is the oldest and most important building in Priene and the one built on the highest spot in the city, at a height of 96.76 m above sea-level. The Athena temple was built by Pytheos, the architect responsible for the Mausoleum at Halicarnassus, considered to be one of the seven wonders of the ancient world. The Athena temple became the classic model for Ionic architecture and according to Vitruvius, Pytheos published a book dealing with his principles of architectural design. This building was a peripteros with 6 columns on the short sides and 11 on the long ones, and was of the Ionic order. The columns of the north side of the peristasis, which were re-erected is said to produce an impressive scene.

The theatre which is situated in the north-east of the city, was one of the principal works not only in Hellenistic period in Priene, but also throughout antiquity. In spite of the changes and additions made in Roman times, the building still retains most of its Hellenistic features. The theatre was the place where dramatic works were performed and where various cultural activities occurred. Only the lower rows of seats have been preserved, but it is estimated that the spectators' stands were composed of 50 rows which could seat 5,000 people.

Priene possessed two gymnasia. The upper gymnasium underwent extensive alterations in Roman times. The Hellenistic construction is understood to have been a peristyle consisting of rooms surrounding a courtyard, judging by the present-day remains. In Roman times, baths were added to the north side of the gymnasium, but they have, so far, only been partially excavated by the German archaeological team. The earliest school and ath-

letic training centre was in the upper gymnasium. So, the first building must date from the 4<sup>th</sup> century.

The lower gymnasium is in a fair state of preservation and creates the atmosphere of Hellenistic school and athletic centre. Like the upper gymnasium, it was too a peristyle structure. The courtyard functioned as a palaestra, where athletes practised their various exercises, and it was encircled by four stoas of the Doric order.

A gateway in the north-east corner of the palaestra of the lower gymnasium led into the stadium. One first steps on to an unroofed promenade, measuring 6 m wide and 190 m long. A stoa of Doric design stretched for the same length behind the promenade area. Here, athletic trainers used to exercise during temperate weather. On hot or cold days they would exercise in the stoa or attend to their lessons. Races were run on the 190 m long track below. Guests sat on the steps beneath the promenade area and watched the races.

The places reserved for spectators, the exercising ground and the stoa were all reached by the stairway on the west. The stone finishing-post for the runners should have appeared to the east of the stadium track, but has not been discovered. On the other hand, the starting point at the western end is well-preserved. In the front row, there are eight stones with holes through the centre. These were the starting posts for races in Hellenistic times, while the ten similar stones behind them (i.e. to the west) served the same purpose in Roman times. The holes in the stones erected in Hellenistic times are bigger than those in the others. Very possibly, the umpire stood here. Columns of the Corinthian order, which supported an architrave, stood on the Roman markers. If the bases are examined closely, hollows will be found in the sides. Similar grooves exist on the fragments of the architrave. It appears that barriers, formed of sheets of some kind of material, were placed in front of the runners, who waited for the start between the columns, and that these were raised simultaneously by the umpire or his assistant. According to inscriptions that have been found, a decision was made in the middle of the second century B.C. to build a new gymnasium at Priene. This date is more or less confirmed by architectural fragments that have been recovered. The lower gymnasium was very likely constructed in 130 B.C., as were many of the buildings in Priene. In any case, the upper gymnasium was now too small for the rapidly expanding city at that date, and one imagines that a new athletic ground and school were built during that period. When the new gymnasium and its adjoining stadium had been completed, they were reserved for the young men, while the upper gymnasium was left to the youths and the children.

In the Roman period, the upper gymnasium was equipped with up-to-date conveniences, that is, the halls had hot-air heating installations. In contrast to this, the young people in the lower gymnasium still carried on the old Greek custom of washing in cold water.

## 10. Olympos ( Chimaira )

Not listed with the other 32 sites of antiquity, one of the most interesting antique cities of Anatolia is Olympos, which is actually a pre-Hellenic word meaning mountain. Despite its relative fame, the site has been strangely neglected by archaeologists. Therefore, much of it is still waiting to come into daylight. Very little is known about the early history of Olympos, though in later years it was a high-ranking member of the Lykian League.



The much overgrown picturesque ruins of the ancient city of Olympos are situated at the mouth and on both banks of a torrential stream, which flows east to west into the gulf of Antalya. The small, steep acropolis lying close to the river mouth bears remains of late and insignificant buildings. However, the panoramic view seen from the top of the hill is said to be splendid.

A few kilometres to the north-west of Olympos, known as Ciralı or Chimaira, in mountains some 300 or 400 m in height, a flame issues permanently from the ground. According to a long yet captivating mythological story, this is where the young prince Bellarophontes killed the fire-breathing monster of Chimaira, with his arrow or spear. As Chimaira was thrust seven layers into the mountain, the flames coming out of its mouth somehow found its way up to the top layer of the earth, and remained there ever since as the eternal flame.

This miraculous natural phenomenon is very impressive at night. To celebrate the death of the monster of Chimaira, the people of Olympos are imagined to have begun massive festivities including sports, dedicated to the God Zeus, which then spread all over Anatolia. These are of course all myths, waiting to come into daylight hopefully after the future excavations in the city of Olympos.

### Development of the Historic Heritage

Having such a historic heritage is one thing, carrying this heavy burden is another. Being very much aware of its rich treasures in Anatolia and all over Turkey, the Preparation and Organisation Council for the Istanbul Olympic Games, together with the National Olympic Committee of Turkey is doing all it can to further develop and promote the historic and cultural heritage through sports, in parallel to other responsible bodies.

Istanbul again home to many civilizations and empires, which had its own stadium on the slopes of the acropolis facing the Bosphorus, where athletic competitions were once held in Byzantium, aims to host and organize the best Olympic Games ever. Istanbul, the only city with an Olympic Law, has so far bid three times to host the Summer Olympic Games and will continue to bid in the future for the very reason of promoting sports and the historic heritage of which Turkey claims proudly to be the richest. This deeply-rooted cultural inheritance is the property of mankind, rather than that of any one specific ethnic group or religion. Therefore, the support given to the development and protection of this historic heritage by the Preparation and Organisation Council, reflects the universality of Istanbul's Olympic bid.

It is a known fact that when a city hosts the Olympic Games, it will hold the attention of up to half the world for days on end. It is estimated that the Sydney Olympic Games attracted around 50 per cent of the world's television viewing audience.

The host city will possess an invaluable chance to promote its culture and historical heritage to the whole world through the opening and closing ceremonies of the Games. Also, throughout the games images of the host city and country will be viewed over and over by millions. The host city will attract thousands of athletes, reporters and spectators, who will naturally learn more about the country they are visiting.

In addition, the Istanbul bid promises the most magnificent Olympic Torch relay route ever. After the ceremonial lighting of the flame at Olympia in Greece and a relay to Athens, the flame will follow a route by sea to Crete and Rhodes before setting sail



The new Ataturk Olympic Stadium of Istanbul

for the ancient coastal town of Fethiye. The course will then meander for approximately 2500 kms. through Anatolia on its journey to Istanbul. As it travels through Anatolia, the Olympic Flame will shed its light on some of the most fascinating sites of Fethiye (near ancient Telmessus), Demre, Mount Olympos, Perge, Aspendos, Side, Aksehir (Philomelium), Konya (Iconium), Kayseri (Caravan Palace), Cappadocia, Hattusas, Ankara, Gordion, Aphrodisias, Ephesus, Pergamon, Troy, Bursa and Iznik (Nicaea).

To prove the seriousness of its Olympic bids, a new 80,000 seat stadium donated with state-of-the-art technology and worth 120 million USD, has been built by the Preparation and Organisation Council. This spectacular venue, located about 20 kms. west of the city centre, namely the Ataturk Olympic Stadium is due to be completed next month. It is built to the highest required standards set by the International Olympic Committee and the relative sports federations. The stadium will provide Istanbul a much-needed sports facility and will be available for a wide range of high level international, as well as major national events. And hopefully one day, this particular stadium will change lives, furnish us with folklore and memories that remain ingrained within our collective culture for years and years after the events that gave rise to them, just like in Anatolia.

I hope I have provided useful information, since it is a short summary of what I have researched.

To close-off, I would like to stress the importance of the spirit of Olympism which I so proudly possess myself, like the rest of the members of the Council and Committee that I represent. Through Olympism and sports we can provide our children and the next generations a world of lasting peace.

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The stands of the Ataturk Olympic Stadium of Istanbul