

Izmir Centre Museums and Ruins

Turkey



Izmir
the frontier city of Turkey



Published by

İzmir Provincial Directorate of Culture and Tourism©
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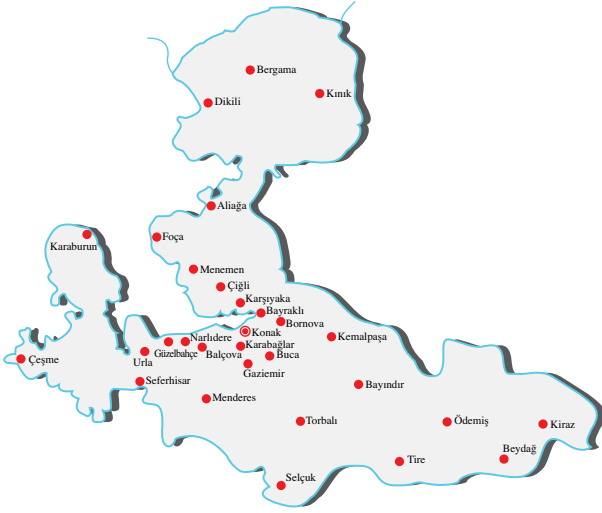
İzmir Provincial Directorate of Culture and Tourism Archive

Publication&Binding

Lamineks Matbaacılık
Dijital Baskı İşleri San.ve Tic.Ltd.Şti.
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2014



İZMİR CENTRE MUSEUMS AND RUINS

Izmir Archeology Museum 04

Izmir Ethnography Museum 26

Izmir Museum of History and Art 40

Izmir Atatürk Museum 54

Agora 62

Kemeraltı 72

Kadifekale 88



İzmir Archeology Museum



İzmir Archeology Museum

İzmir the pearl of the Aegean, which has a rich and long history of 8500 years, witnessed many mighty civilizations from Hittites to Ionians, Lydians to Persians, Hellenes to Romans and Byzantines to Ottomans and traces of which are spread all around in the province of İzmir. With its Archeological Museum that houses a marvelous collection of antiquities, İzmir, known as "Smyrna" in ancient times, and whose name is said to have derived from a beautiful queen of Amazons, the legendary female warriors, offers an enjoyable and fascinating journey to the visitors through the Aegean history and art.

Considered to be one of the museums built in Western Anatolia, İzmir Archeology Museum is categorized as a regional museum rather than a local museum due to the strikingly beautiful works of art it displays.

Situated at Konak, the heart of the city, the museum can be reached easily by walking up from the Konak Square. Above the municipal bus station a little curving service path amongst the high trees leads the visitors to the gate of the İzmir Archeology Museum.

HISTORY OF MUSEUM

The archeology museum was established in 1924 in an abandoned church called Ayavukla in the Basmane district of İzmir and opened to the public in 1927 after the work collection activities of three years.

The archeology museum was moved to the National Education Pavilion in the Culture Park that was converted into a museum in 1951. However, a new and larger museum was required due to excessive and outstanding artifacts brought from İzmir, ancient Smyrna, and the neighboring cities of antiquity. A new museum was established on an area of 5000 m² in Bahribaba Park in Konak and opened to the public in 1984.

The works of art yielded by excavations carried out in various parts of the region, such as Bayraklı (ancient Smyrna), Ephesus, Pergamon, Miletus, Aphrodisias, Clazomenae, Teos, İasos are exhibited in this museum and



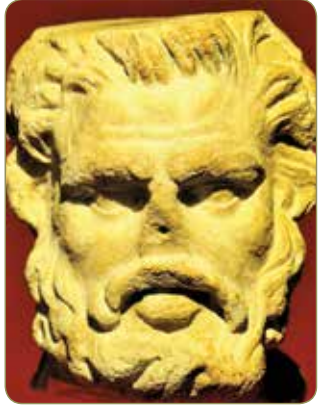
Aphrodite Statue Roman Period

in the back and front gardens to illuminate the history of the western part of Anatolia.

The three-story İzmir Archeology Museum consists of two exhibition floors, an open-air exhibition area, laboratories, a storage room where the objects are classified and protected, repair shops, a conference hall and administrative offices.

GROUND FLOOR ENTRANCE HALL

In the center of the entrance hall a bird's eye view of a mosaic that lies on the basement can be seen from the balustraded upper floor. The mosaic that has a design of animals and plants was brought from Kadifekale and made of pebbles and glass.



*Head of a Satyros Roman Period
2nd century A.D.*



Just at the entrance of the Hall of the Stone Works stand an informative map of Turkey indicating the civilizations flourished in Anatolia throughout history that may be of help to the visitors to understand the historic evolution of the country and to appreciate the artifacts presented in the museum.

*Statue of Draped Woman Late Hel-
lenistic Period 2nd century B.C.*

GROUND FLOOR - HALL OF STONE WORKS

Marble works such as large marble statues, busts, portraits and masks are displayed on the middle floor, which is the entrance floor of the museum. The charming stone works belong to Hellenistic (330 -30 B.C.) and Roman (30 B.C. - A.D.395) Periods. The statuettes made of marble are also displayed in classifications in four showcases on this floor.

A glass case at the entrance of the "Hall of Stone Works" contains various figures of Cybele, the Anatolian mother goddess who symbolized fertility. The origin of Cybele went far back into prehistoric times and later she evolved into Artemis. There are also votive steles presented



*Statue of a Priest Roman
Period 20 B.C. - A.D. 395
Halicarnassos, Bodrum*



*Priest of the Imperial Cult Roman
Period 2 nd century B.C. Ephesus*

by worshippers in veneration of different deities.

Among the most impressive statues displayed in this hall are the statues of a priest from Halicarnassos (Roman Period), two girls from Metropolis - (Torbali Hellenistic Period), Antinous as Androclos, legendary founder of Ephesus, (Roman Period) and the 2nd century A.D. statue of an imperial priest wearing a diadem (forehead ornament) and a ring on his left hand finger from Ephesus.



Statue of Two Girls Hellenistic Period 2 nd century B.C. Ephesus

THE UPPER FLOOR - EKREM AKURGAL HALL OF CERAMIC WORKS

The numerous archeological items ranged from Prehistoric Ages to the Byzantine Period are displayed in chronological order in the Hall of Ceramics Works dedicated to Prof. Dr. Ekrem Akurgal (1911 - 2002) who was one of the most celebrated archeologists in Turkey, and give a vivid picture of life through artifacts. All the information panels illustrated with photographs give clear accounts of the customs and art of each period as well.

The ceramic works were produced not only for daily



Lebes, Aelian Production 625 - 590 B.C. Gryneion, Hacıömerli



Oinochoe 620 - 610 B.C. Smyrna



*Louterion Work of Sophilos Painter
Circa 590 B.C. - Foça, Phokai*

uses but also as works of art. Especially the ceramics that were made in the 7th, 6th and 5th centuries B.C. decorated with various figures reflect the social lives, beliefs, customs, culinary cultures and the arts of the society.

In this hall numerous objects from the Prehistoric Ages (Neolithic, Chalcolithic and Bronze Ages) to the Byzantine



Lekane, 600 B.C. Pitane, Çandarlı



*Composit Vessel
Early Bronze Age*



*Tambourin Geometric Period
900-700 B.C.*

Period are exhibited. Among these collections are the ceramic of Prehistoric Ages, the ceramics of Mycenaean Period, Geometrics, Corinthian ceramics, Roman and Byzantine ceramics.

The works of Prehistoric Period come from Baklatepe, Kocabaştepe (Tahtalı Dam salvage excavations), Panaztepe (Menemen), Ulucakhöyük (Kemalpaşa) and Limantepe



*Ryhton
Bronze Age,
Panaztepe*

(Urla). The works of art belonging to other periods are from Klazomenai (Urla), Klaros (Ahmetbeyli), Erythrai (Ildırı), Teos (Sığacık), Pitane (Çandarlı) Gryneion, Myrina, Kyme (Aliağa), lasos (Kıyıkışlacık - Milas)

The Western Anatolian ceramics of Protogeometric and Geometric Periods, the red and black figured western



*Amphora 7th
century B.C*

Anatolian vases of Archaic Period, samples of Mycenaean pottery, hydrias of Hellenistic Period, funeral urns containing the ashes of the deceased together with grave goods, various terra - cotta and glass vases, masks and figurines are some of the outstanding artifacts in the Hall of Ceramic Works.

Plenty of important archeological findings from



Sarcophagus Detail, 6th. century B.C. Klazomenai, Urla

Bayraklı (ancient Smyrna) can also be seen in this hall including those from the Temple of Athena.

A strikingly beautiful Attic Lebes Gamikos or marriage bowl unearthed in Bayraklı has black - figured decoration



*Lagynos,
Hellenistic Period*

that depicts the marriage ceremonies of King Menelaus and the beautiful Helen of Troy. This bowl is thought to be decorated by Sophilos, the first black figure artist who signed his works with his real name.

Gryneion (Hacıömerli) was another oracular center



*Lebes Gamikos
580 B.C. Smyrna
Bayraklı*

in the region, and findings from excavations carried out at necropolis here over recent years are exhibited. Excavations carried out by Professor Ekrem Akurgal nearby Pitane (Çandarlı) have revealed not only burial findings, but also vases with eastern style decoration and characterized by



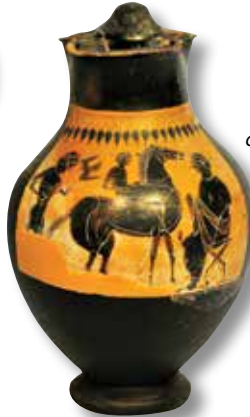
Fruit Plate 600-550 B.C.
Gyneion, Haciomerli



Mug, Terra-cotta 12th century B.C. Miletos



Amphora 630 - 625 B.C.
Çandarlı, Pitane



Oinochoe
Terra-cotta
7th-6th
century B.C.



Flaks Late Bronze
Age





*Sarcophagus, 6th. century B.C.
Klazomenai, Urla*

motifs such as sphinxes, lions, pelmets and lotus plants.

The section of terra - cotta sarcophagi of the Klazomenaeian type is also noteworthy. The sarcophagi made in Klazomenai, a historical town near - iskele quarter of Urla, 35kms. West of İzmir, are remarkable with their



*Statue of Demeter,
Bronze Hellenistic Period*

colored geometric designs.

In the museum, the section of the bronze works has a special importance. As the bronze works were melted and reused again and again during the course of time, only a few



Runner, Bronze Late Hellenistic Period 50 - 30 B.C.

of works have survived up to the present. A bronze statue of an athlete belonging to Late Hellenistic Period that was discovered off the ancient city of Kyme and the bronze bust of Demeter discovered by the sponge fishermen from the depths of the Aegean Sea in Bodrum (ancient Halicarnasos) are among the most noteworthy objects of the museum.

THE TREASURY HALL



*Aelion Region
Coins of Ancient
City of Kyme
Silver, 300 - 200
B.C.*

It is known that the winners of the Olympic Games were honored by their statues in the Ancient Greek and Aegean world. This bronze sculpture is supposed to describe an athlete who won the first place in the Olympic Games.

In the Treasury Hall situated on the same floor with the Hall of Ceramic Works the electron, golden, silver, bronze and copper coins, glass works including perfume bottles and jewelries belonging to Archaic, Classical, Hellenistic,



*Coin, Silver
Klazomenai 4th
century B.C.*



Jewelry samples of the Antiquity



Golden Earrings, 4th century B.C.



Diadems- Pendants-Rings and Beads Late 4th century - First quarter of the 3rd century B.C. The Female Graves Finds from Necropolis of the Ancient City of Kyme (Aliağa)

EXHIBITION IN THE GARDEN

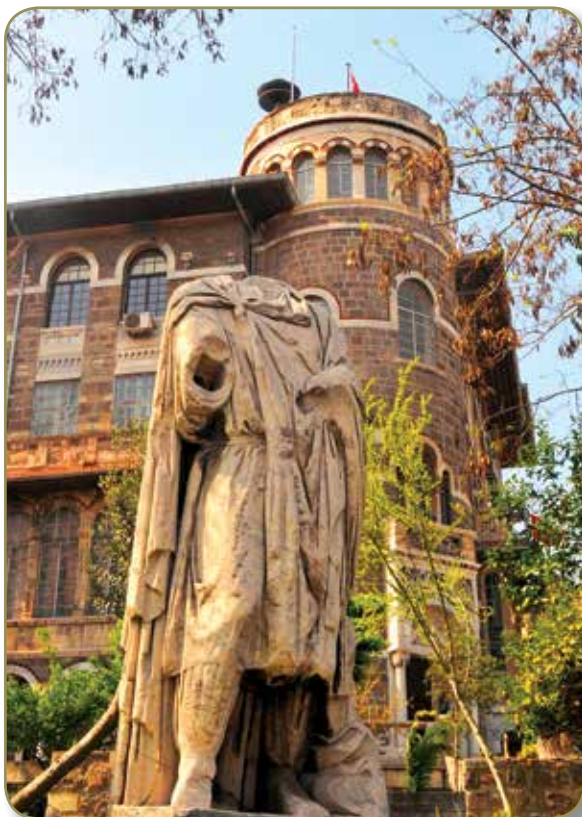


Sarcophagus, Roman Period 2nd century A.D. Aydın, Germencik

Roman, Byzantine and Islamic periods. The golden mouth and eye bands, diadems, adornments made of gold, silver, precious and semi-precious stone belonging to Hellenistic and Roman periods are exhibited. A rich selection of artifacts such as sarcophagi, steles, statues, inscriptions and some capitals of various orders belonging to different periods are arranged around the gardens as impromptu seating.



Sarcophagus Detail, Roman Period 2nd century A.D. Aydın, Germencik



Statue of a Barbarian - Roman Period 2nd Century A.D.



Ionic Column Capital



Anatolian Civilizations 9000 A.D.- 400 B.C.



Antinous as Androclos
Roman Period
138 - 161 A.D. Ephesus



Roman Period 2nd Century A.D.



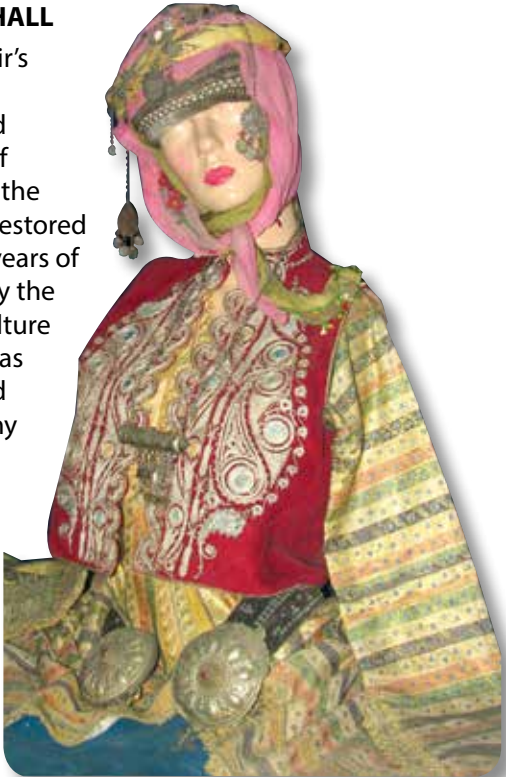
İzmir Ethnography Museum

Izmir Ethnography Museum

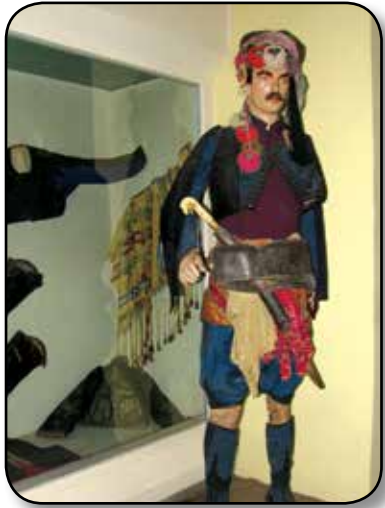
The Ethnography Museum is one of the most informative tourist attractions in Izmir and full of relics about the glorious past of the city. Situated west next to the Archeology Museum of Izmir, the museum was built on a sloped terrace in neoclassical style in 1931. This fine old stone building, known to be used as St. Roch Hospital to treat the people who suffered from plague, was converted into a care home for poor Christian families and orphans after being repaired by the French in 1845.

FIRST FLOOR EXHIBITION HALL

Once Izmir's Sanitation Institution and Department of Public Health, the building was restored between the years of 1985 – 1988 by the Ministry of Culture and Tourism has been arranged as ethnography museum.



The museum is consisted of three floors above the ground floor. The 1st and 2nd floors are used as exhibition halls and the 3rd floor is used as a warehouse, laboratory, photograph studio and office.



A wonderful collection of the folkloric art displayed in the first and second floors of the museum reflects the lifestyle, customs and traditions of Izmir and its vicinity in the 19th century.





In the museum, the samples of traditional handicrafts, which are about to disappear today due to

industrialization, such as felt making, wood block printing, clog making, blue bead making, tin processing, rope weaving and pottery are exhibited and introduced.

All the artifacts at the museum are well described as there are placards under every item on display. The visitors will not have any difficulty in knowing what the item and how it is relevant to the social life of the citizens of İzmir and its surroundings.





Starting from the right hand side, a fully decorated living room from a 19th century Turkish residence, embroideries, informative panels and photographs about the “Houses in and around İzmir” including “Turkish Houses” and “Levantine Houses”, bath sets, a number of colorfully re-created small ateliers of glass bead making, wood block printing for scarves and cloth; İttihat Eczanesi (Pharmacie İttihat), the first Turkish pharmacy opened in İzmir in 1903 and all the essential medicine equipment that a pharmacy should have at the time, clog and rope making, felt – making and tinplating and related tools of these handicrafts can be seen respectively.

The potter's craft from Menemen, a district of İzmir known to be famous for its pottery, examples of saddler and saddler tools are displayed. İzmir's famous tamarind sorbet seller welcomes the visitors from the past. Explanations and displays relating to camel wrestling, costumes of swashbucklers called "Efe" are exhibited in this hall.



In the embedded showcases in the interior sections of the hall, purses, crochet and needlework purses, hand woven socks, towels, bed lining, decorative fabrics, handkerchiefs, mother of pearl inlaid objects and glasses are displayed.





SECOND FLOOR EXHIBITION HALL

On the right hand side of this hall: An accurate reconstruction of a 19th century bridal chamber with its authentic furniture including bedstead, wedding chest and chest of drawers can be seen. Bridal garments “Harballı” and “Bindallı” embroidered with silver and gold thread on satin and velvet using “Tel kırma” and “Dival” techniques.





In addition to the old war tools such as arrows, bows, armors, spears, battle – axes, bayonets and swords, a variety of weapons belonging to 17th, 18th and 19th centuries such as rifles, pistols, and matchlock and flint barrels are also exhibited.



Evil Eye Bead

Making

“Nazar boncuğu”, literally meaning the “evil eye bead”, is actually a glass bead, which is worn to protect oneself and his beloved ones from evil looks. It is believed to be an eye that looks straight back at the spell-caster.





The evil eye bead is usually made of blue glass with white and yellow or white and blue circles inside. Today the glimmering evil eye beads are produced with traditional methods by a handful of craftsmen only in Görece and Nazarköy villages in İzmir.





After living room, the circumcision room and kitchen utensils including tin plated round copper tray, plates, wooden spoons, copper pitchers and coffee mills can be seen in the same section.

Richly ornamented bridal headgears from different provinces of the Aegean Region, jewelries such as bracelets, earrings, buckets and belts are some of the eye catching items displayed. Ottoman period writing sets and manuscripts are also exhibited in this section.





Ethnography Museum houses a wonderful variety of Bergama, Milas, Gördes, Kula, Uşak and Balıkesir – Yağcıbedir carpets and kilims. In this section, it is also possible to see saddle bags, carpet bags and a carpet loom.

Felt Making: Felt making has been a craft of great value in the daily life of Turks since the time of the central Asian Turks. The first Turkish people, who used felt, were the Hun Turks in the 6th century B.C. who decorated



primarily from sheep's wool. It may be made from the fibers of hair of the camel, goat, horse, ox or any other animal. Unlike other fabrics, felt is not produced by the interleaving of weft and warp but by the interlocking and fusion of free woolen fiber. Felt has an important place among textiles. Felt keeps out the cold, keeps warm and it is waterproof.



Felt is also decorative. Big pieces of felt, decorated in colorful styles, are used to adorn horses, covering the animal from head to tail. The horse carrying the bride after the wedding was traditionally decorated with a harness of felt. Shepherds still use the felt cloak known as "kepenek" however. Today this craft is carried on in Tire, a district of İzmir and in the province of Afyon in the Aegean Region by very few families.



Camel Wrestling: Camel wrestling, a special event of Turkish folklore and culture, generally takes place in the western part of Turkey in an area extending from Çanakkale to Antalya. It is assumed that camel wrestling in Turkey comes from the period when caravans and nomads were widespread. The most well-known camel wrestling in Turkey is held in Selçuk, a district of İzmir, in January. Winter is the only time for camel wrestling as it is also the mating season. Male rivals who are trying to draw the attention of a female begin to fight. This is when the man, who is keen on getting animals to fight takes advantage of the seasonal changes that he observes in the male camels and encourages them to fight each other.

Before wrestling, each male camel is dressed like a bridegroom. The owners adorn their camels with bells on their humps, mirrored blanket on their backs and colorful pompoms in their tails. The male camels are taken into the wrestling field and then a female camel is brought to the arena to incite the males and make them even more aggressive. The wrestling judges match the camels against each other with their past victories, wrestling technique and weight.



These judges are also authorized to separate the camels if necessary and to decide which one is the winner. They are also responsible for preventing the victor from hurting or trampling on his defeated rival. Serious injuries during fights are rare since camels are muzzled. The defeated camel is the one whose back touches the ground when he falls, who ran off from the ring, or who fails to continue the fight when he has risen after a fall. Each winning owner is awarded a carpet.



Izmir History and Art Museum

İzmir History and Art Museum



Located in Kültürpark on an area of 13.320 square meters in total, 3.820 square meters of which is covered and 9.500 square meters of which is open, İzmir Museum of History and Art is composed of three different buildings and three different sections. At the entrance, the stone works are displayed in the building on the right, the ceramic works are displayed in the building in the middle and the precious belongings displayed in the building are on the left.

SECTION OF STONE WORKS

In the "Section of Stone Works", the sculpturing works of the Archaic, Classical, Hellenistic and Roman Periods and the plastic works of architecture are exhibited.



THE ARCHAIC PERIOD (900 - 700 B.C.)

Firstly, the stone works of the Archaic Period (900 - 700 B.C.) welcomes us in the exhibition on the right side of the section. In this period, the art of sculpture in the Western Anatolia met large sculptures especially as a result of the relations with Egypt. As a result of these influences, larger sculptures were created since the middle of the 7th century B.C.

The sculpture samples of the Period are generally large marble sculptures erected as a votive offering or as stele for the sacred sites. The sculptures are described from the front as standing in a dull way. The hands are on both sides; mostly sticking to the body and the left leg is positioned forward. There is a slight smile on the mouth.

The sculptures of Kuros (the young man) are described as one leg is forward, the arms extend toughly downwards and the hands are in the position of fist. Sticking to the body, the arms begin to separate from the body in time and gain action. Although the sculptures were inspired from the Egyptian ones, there isn't any column for supporting as there are in the Egyptian examples and the male sculptures are not described as dressed.



Kore Statue, Archaic Period, 630-620 B.C.

Unlike the sculptures of Kuros, all of the sculptures of Kore (the young girl), which are observed throughout the Archaic Period, are defined as dressed. In the early times, the clothes were sticking to the body and they were smooth. However, in time they were harmonized with the body. Claros (Ahmetbeyli) and Erythrai (Ildırı - Çeşme) can be regarded as two of the important centers of the art of sculpture of the Archaic Period in the Western Anatolia.

THE CLASSICAL PERIOD (490 - 330 B.C.)

Seen during the Archaic Period, the sculptures of Kuros and Kore are replaced by the sculptures of sportsmen, having gained victories, and descriptions of gods and goddesses in this period. The sculptures of this period have three-dimensional appearances.

The sculptors of the Classical Period began to create bronze sculptures as well. Since bronze is a reusable material, most of the sculptures of this period unfortunately have not survived. Information about how these sculptures look like can be provided from the marble copies of the Roman Period. The only sculpture in the museum dating back to this period is the Sculpture of Homeros located in Claros.



Homeros-Klaros (Ahmetbeyli-İzmir) Classical Period 480-330 B.C.

THE HELLENISTIC PERIOD (330 - 30 B.C.)

After the sculptures of the Archaic Period, displayed in the right corridor in the Section of Stone Works, the sculpturing works of the Hellenistic Period welcomes us.

The portraits of the characters were developed during the Hellenistic Period. The most famous artist of the period is Lysippos. The artist described people in his bronze sculptures not in the way as they were, but as in the way they appeared to him. Facial expressions such as exaggerated behavior, sorrow and grief, which were the most important features of the period, can be seen on the works. The Pergamon School of Sculpture plays an important role in sculptures of this period. The war between the gods and the giants are described, on the frieze of the Altar of Zeus in Bergama. A dramatic atmosphere is observed on the reliefs where violence, exaggerated behavior and pathetic expressions on the face are seen.



Male sculpture - Hellenistic Period 250 B.C. Belevi (Selçuk)

THE ROMAN PERIOD (30 B.C. - 395 A.D.)

It is not possible to say that the Roman people were as creative as the Greek people in the art of sculpture. The Roman people collected the Greek works, which had been created before them, brought them to their country copied them and duplicated them. These copies give information about the original sculptures which have not survived.

The Roman people created original works in the branches of portrait and relief in plastic arts and they applied a realistic style instead of idealism in the Greek portraits. The influence of the provinces is observed clearly on all branches of the Roman Art. The most important and the richest one is the Province of Asia (Anatolia). Smyrna, Ephesos, Pergamon and Aphrodisias can be regarded as the main centers of the Roman art of sculpture in Anatolia.

The sculpture group of Demeter, Poseidon and Artemis, which has been revealed in Agora, is worth seeing.



BURIAL HALL

On the left side of the corridor is the U-shaped burial hall where various steles (tombstones) with reliefs and two tombs (grave) of the Hellenistic and the Roman periods are displayed.

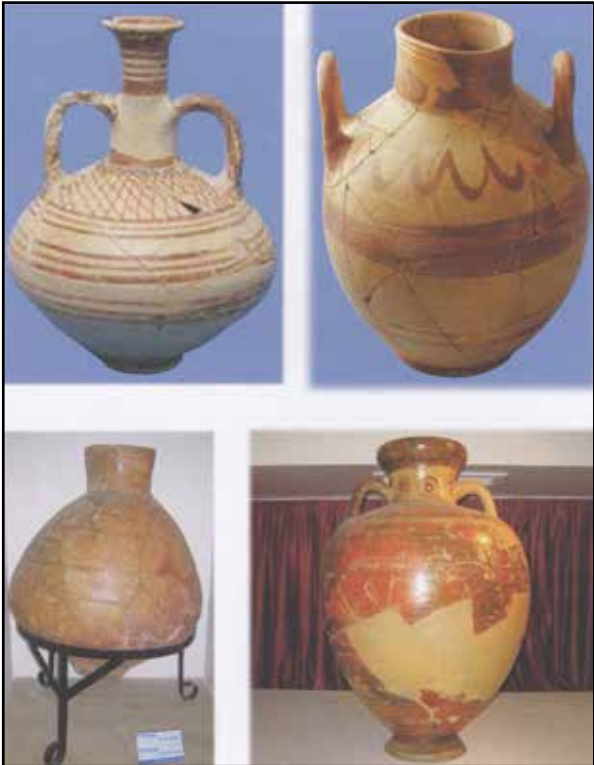
Most of the works being displayed are the works created during the Roman Period.

SECTION OF CERAMIC WORKS

Upon entering the section of ceramics, which has two floors, boards giving information about the pre-historical and the classical periods welcome us. The works in this section are not displayed according to a chronological order; the ceramic works are placed in different showcases according to where they have been excavated. It is possible to see the most beautiful examples of the ceramic works from the Pre-historical Period to the end of the Byzantine Period in İzmir Museum of History and Art.

On our tour, we have begun from the left section. It is possible to see firstly the outstanding works brought from Baklatepe, Limantepe, Kocabaştepe and Panaztepe, which were the Prehistorical settlements in the vicinity of İzmir. There are also various ceramic works brought from Phocacia (Foça), İasos (Güllük), Klazomenai (Urla), Kyme (Aliağa), Smyrna (İzmir) and Smyrna Agora.

In the remaining part of the section, there is a model



of a Greek type commercial ship used commonly on the Aegean Sea during 700 - 600 B.C. made smaller at the rate of 1/4, together with the amphora it was carrying. The vessel had one mast and rectangular sails and it could proceed either with sails or only with paddies if desired.



While ascending the second floor of the section of ceramic works, on both sides, there are various stone, bony and fired clay works belonging to Ulucakhöyük (Ulucak Mound) which is again one of the Pre-historical settlements of İzmir.

On the second floor of the section of ceramic works, one can see the rare and precious works brought from Smyrna (Bayraklı Mound), which is the ancient settlement of İzmir. The most ancient ceramic pieces brought from Bayraklı Mound date back to the beginnings of 3000 B.C. Distinguished Professor Ekrem Akurgal found out ten settlement layers which he says that date back 11th - 4th centuries B.C. on the mound. Ceramic works have been excavated in all the settlement beginning from the Protogeometric Period to the 4th century B.C.



SECTION OF PRECIOUS WORKS

COINS

The coins are displayed chronologically in this section. Lydian, Teos, Caria, Ephesus, Persian, Lykian and Athens city coins of the Archaic Period (700 - 480 B.C.) and Lampsakos, Thebes (Boetia), Kelandaris, Rhodes, Aspendos, Milet, Phocaea and Western Anatolian electron coins of the Classical Period are exhibited in the first of the showcases of coins. Later they are followed by the coins of Alexander the Great, Philipppus II, Side, Phaselis, Sinope, Amisos, Pandikapion (Thrace), Tarsus and Rhodes of the Hellenistic Kingdoms, Kingdoms of Macedonia, Seleukos, Pergamon, Thrace and Bithynia and the Treasure of Kistaphores and Pitane (Çandarlı) (58 silver coins.)

It is possible to see in the following showcases the city coins of the Western Anatolia, the city coins in the regions of Troas, Mysia, Aeolis, Ionia, Lydia, Bithynia and Caria and the Treasure of Antiochus II (299 bronze coins dating back



to 225 B.C.), the Treasure Group of Klaros Excavations (the coins of the city of Kolophon on the 2nd century B.C.) group of Coins of the City of İzmir (29 Bronze Coins dating back to the 2nd century B.C.) and the Treasure of Samsun Amisos (391 Bronze Coins dating back to the 2nd quarter of the 1st century B.C.) The Roman Republican coins, the coins of the Roman Empire, the coins of the city of Rome and the group of treasures belonging to Constantinus I and his family (3159 bronze coins dating back to 307 - 337 A.D.) are exhibited in the following showcase. In the other showcase of coins, there are silver, bronze and golden coins of the Byzantine period and Venetian coins.



Two showcases are allocated for the coins of the Islamic Period in the section. The Coins of the Ottoman Medals, the Ottoman - Style Copper Coins, Balıkesir Ottoman Treasure (silver coins belonging to the reign of Selim I (the Stern)) can be seen in our first showcase. The coins of the Early Islamic Period, the İlhanlı Period, the coins of the Anatolian Seljuks and the coins of the Principalities are located in the other showcase.

Coins used during the ancient times and the coins of the Islamic period, the treasure room, bronze, glass and fired clay works are displayed in the section of precious works which is another section located in the museum.





JEWELLERY DURING ANCIENT TIMES

Jewelries were first used for religious purposes, later on they were used in order to be admired, to appear beautiful and they became the indication of being wealthy. While the first jewelries were made of bones, ivory and stones, golden, silver and electron jewelries became more popular as a result of the developments in mine art.



Adornments made of gold, silver and precious stones, glass works and coins belonging to the Archaic, Hellenistic, Roman and Byzantine periods are displayed in the Section of Precious Works.



BRONZE WORKS

It is possible to see beautiful and outstanding examples of bronze works at our department. For example; the buckle dating back to the end of the 7th century B.C. of the Urartian Period, medical and cosmetic instruments and mirrors, points of arrow, a perfume bottle, furniture pieces, oil lamps and various figurines belonging to the Roman Period. The trifold pitcher belonging to the Hellenistic Period and knife, dagger and points of lance belonging to the Late Bronze Age and etc.



OIL LAMPS AND FIGURINES

On our tour, which we have begun from the left part in our section, the showcases where oil lamps and figurines are located, welcome us after the showcases of glass works. In the first showcase are the oil lamps, votive oil lamps and perfume bottles belonging to various periods. And there are sitting figurines of Cybele belonging to the Archaic and the Classical periods; the figurines of priest belonging to the Classical period; the figurines of Eros, sitting figurines of Aphrodite, male figurines belonging to the Roman Period and female figurines belonging to the Hellenistic and Roman Periods and masks, Rhytons and figurines of animals belonging to the Archaic and the Roman Periods.



GLASS WORKS

It is possible to see various works such as glass carafe, perfume bottle, bowl, stirring bar, bracelet and plate on the first two showcases in the section on the left side.







İzmir Atatürk Museum

İzmir Atatürk Museum

Located on İzmir Atatürk Street, the structure was built as a house by Takfor Efendi, a carpet merchant, in 1875 – 1880. It was abandoned by its owner on the 9th September 1922 and passed into ownership of the public treasury. The Turkish army that entered İzmir used this building as headquarters. When Atatürk came to the İzmir Economic Congress that was gathered on the 12th February 1923, he stayed first time in this house and maintained all his meetings and private studies here. After headquarters moved out at the end of the congress, the treasury rented the building to Naim Bey to use as a hotel (Naim Palas).



Atatürk came to İzmir on June the 16th 1926 stayed at the house of Naim Palas with İsmet Paşa. On the 13th October 1926, İzmir Municipality bought the property, added some furniture, and presented to Atatürk. Between 1930 and 1934, Atatürk visited İzmir five times, and on his each arrival he stayed in this house. With his death on November the 10th 1938, the house descended to his sister, Makbule Baysan. İzmir Municipality expropriated the building to convert it into a museum on September the 25th 1940.



On September the 11th 1941 that was the 19th anniversary of Atatürk arriving in İzmir, it was opened as a museum to the public with ceremony. Dating from October the 5th 1962, the museum was named Atatürk State Library and İzmir Atatürk Museum. On December the 28th 1972, the Prime Ministry under Secretariat of Culture ordered that ownership of the building was given to İzmir Archaeology Museum by means of Finance Ministry. After undergoing renovations on October the 29th 1978, the building opened its doors to visitors as Atatürk and Ethnography Museum. After the ethnographic artifacts moved to the new Ethnography Museum on May the 13th 1988, the museum which welcomed visitors as the Atatürk Museum was





in need of new restoration between 1999 and 2001 and then opened to visit again in 2002.

The museum, which displays a neo-classic style and a mixture of Ottoman and Levantine architecture comprises of basement, a ground floor and an attic. The rectangular plan masonry building covers an area of 852 m2, with a courtyard and porch at the back. It

has a bay window on the frontage of the first floor.

The basement of the ground floor furnishes with large – sized marble flags. In niches left and right, there are marble statues, a large crystal mirror, Atatürk's painting and Atatürk bust. In the meeting room on the right and three exhibition rooms on the left, there was 19th century Italian – style fireplaces. Between the double – sided marble stairs that climb up to the first floor, the small boat which Atatürk used when he came to İzmir, is on display.





At the beginning of the stairs, two bronze knight statuettes as candleholder. A big mirror, two big ceramic vase and cast statues are situated in the well.

There are two sitting groups in the living room. In the bathroom, there are bathtub, five chairs, mirrored console, two pitchers, Atatürk's bathrobe and





towel. His bedroom is accessorized with a mahogany bed, a mirrored console, two statues, two bedside tables, two velvet chairs, a couch, a chaise longue, a marquise (love seat) and two mirrored wardrobes.





In the study room there are writing set, ashtray and telephone used by Atatürk on his study table encrusted with oak and also four leather covered chairs, two guest armchairs and three cabinets. In the dining room there are 10 cosmos chairs situated around a mahogany table, a service table, two mirrored console and 10 chairs. Besides 408 French monthly encyclopedias (1840 – 1913), in the library that books about Atatürk are on display, around a mahogany meeting table, there are 10 small mahogany chairs and two snaky ceramic vases that are scenes from Shakespeare's plays on the plaques placed at the back of the chairs. Salon and rooms furnished according to fashion of that day are decorated with bronze cast statues of western origin, vases and oil paintings. Museum which covered by carpets from Isparta and Uşak is lightened by bronze most of which are.







Agora

Agora

Agora means meeting place, city square, marketplace or bazaar. In the ancient times, Agora was known not only with its commercial, political and religious functions but with its art activities and social events.

There were two agoras in the big cities. One of them was the state agora where the state affairs were held.

The public buildings were mostly located around this state agora. The other one was the commercial agora where commercial activities were concentrated. The agora in İzmir located on Namazgâh street was state agora.

Most of the ruins of Agora which was established in the 4th century B.C. after the big earthquake in 178 B.C by the support of Emperor Marcus Aurelius belong to Roman Period agora.



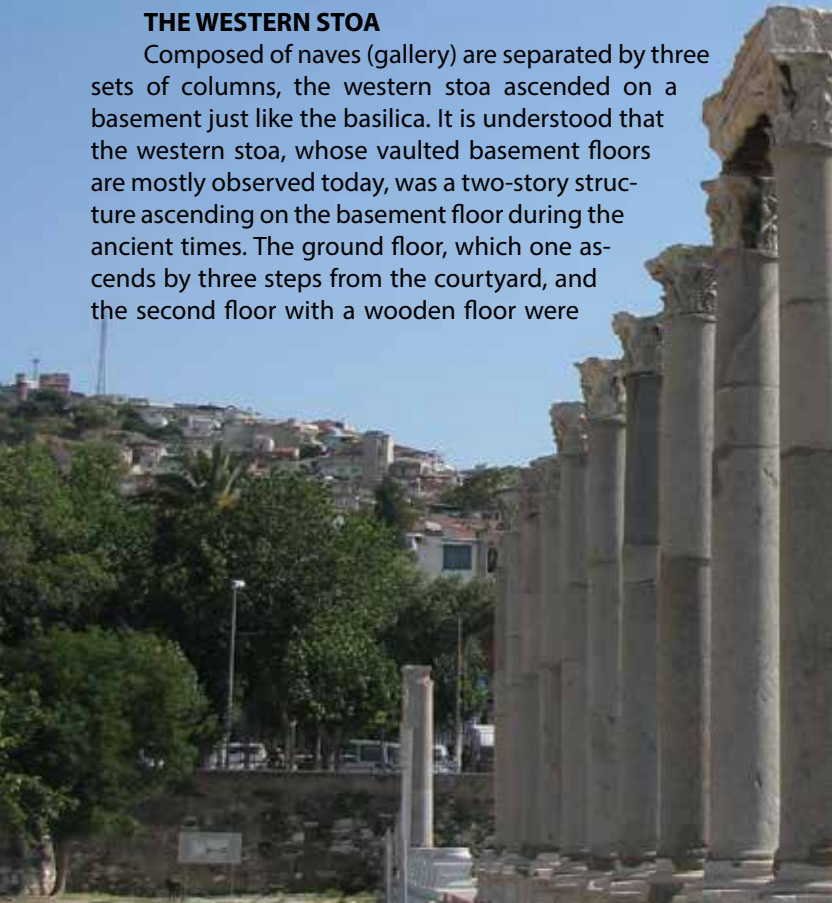
The agora in Smyrna is a structure which was planned in the form of a rectangle and which is surrounded by columned galleries (stoa) with a large courtyard in the center. Revealed during the excavations, the northern and the western stoas ascend on the basement floor. Examined in terms of its plan features, the northern stoa is found out to be a basilica.

THE NORTHERN STOA (BASILICA)

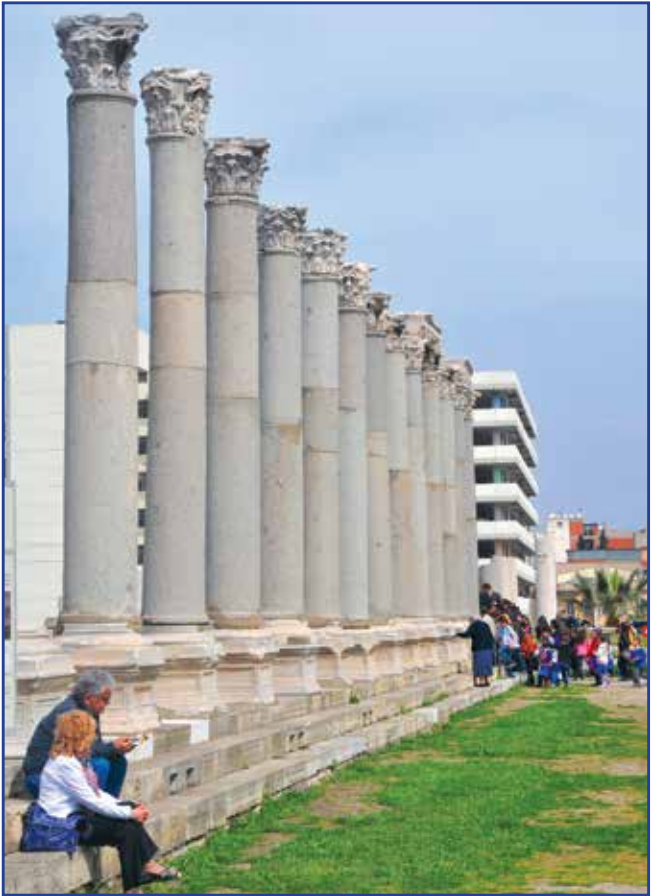
Located in the northern wing of Agora, the basilica has a rectangular plan with the dimensions of 165x28 m. The groin vaults on the eastern and western edges of the magnificent basement having survived up to now are among the most beautiful examples of the architecture during the Roman Period.

THE WESTERN STOA

Composed of naves (gallery) are separated by three sets of columns, the western stoa ascended on a basement just like the basilica. It is understood that the western stoa, whose vaulted basement floors are mostly observed today, was a two-story structure ascending on the basement floor during the ancient times. The ground floor, which one ascends by three steps from the courtyard, and the second floor with a wooden floor were







the places where people were protecting themselves from the rain and the sun and were strolling during the ancient times.

Constructed by building some of the walls of the galleries on the basement possibly at the end of the Roman Period, the cisterns have survived up to now as the most beautiful example of this.

FAUSTINA GATE AND THE ANCIENT AVENUE

Smyrna was planned in accordance with the Hippodamian system where the streets of the city intersect each other. That's why one of its parallel avenues in the direc-



tions of east and west was intersecting agora. There is a magnificent gate at the point where the avenue, dividing the agora probably in two equal parts, enters the agora in the west.

At the center of the northern arch of the gate, which is thought to have two sections, is the portrait relief of Faus-tina, the wife of the Roman Emperor Marcus Aurelius.

GRAFFITIES

Being the wall drawings and writings of the Roman Period, the graffities were made on the plasters located on walls and the bases of the arches in the basement of the basilica. Besides the ones drawn by ink, made of the mixture of iron and oak roots, there are also examples made by scraping off.

These graffities constitute the oldest graffities drawn by the material involving iron and oak roots.



AGORA IN THE TURKISH PERIOD

Agora, dating back to 4th century B.C., owes Turkish people its survival up to the present. A significant part of Agora, the majority of which had stayed underground and forgotten, was used as a “graveyard” during the Ottoman Period and its environs were used as “Namazgâh” (an open area where people performed prayer called “namaz”) Therefore, a kind of “immunity” was provided in the area, where Agora is located, thanks to the two religious concepts of “graveyard and namazgâh” which arise respect. As a result, Agora has been protected from “the treasure hunters”, the smugglers of historical work” and such people and it has been protected and survived intact for centuries, launched for the first time in 1932 in order to reveal Agora, the activities have regained momentum currently with “Agora and its Environment. The Project of Protection, Improvement and Help to Survive.” This project is being carried out by the team of Dokuz Eylül Üniversitesi (Dokuz Eylül University)’s archaeologists with the permission of the Ministry of Culture and Tourism of Turkey together with the contributions of Governorship of İzmir Metropolitan Municipality, İzmir Chamber of Commerce and Total Oil CO.





DÖNERTAŞ

Basmane is located at the intersection point of Anafartalar Avenue and Osmanzade Yokuşu (945 Str), in Dönertaş (meaning the Revolving Stone), "Dönertaş Public Fountain" took its name from the revolving column at its corner and its environment is also known by the same name. It is a single-dome structure with a square plan which was built at the beginning of the 19th century. The Public Fountain is one of the most beautiful examples of the Turkish styles of baroque and rococo.

There motifs of tulip, rose, bud, leaves, branches and similar motifs of flowers and plants used abundantly as decorations express the love of nature of the Turkish nation. One the two surfaces of the public fountain is an image of two mosques, described as complexes of celebration, a festival or a religious day for Muslims called "kandil"

is described on the image of mosques. The crescents and the stars on top of the domes and minarets, the crescent between the minarets and the flags hung on the balcony, surrounding the minaret, called "şerefe" were prepared in large dimensions as an expression of enthusiasm. Moreover, there are also outstanding illuminations hung between the two minarets. The inscriptions written in legible and big letters on the two surfaces of the public fountain constitute the beautiful examples of calligraphy.

The structure is one of the best public fountains in izmir in terms of the architecture of fountains.





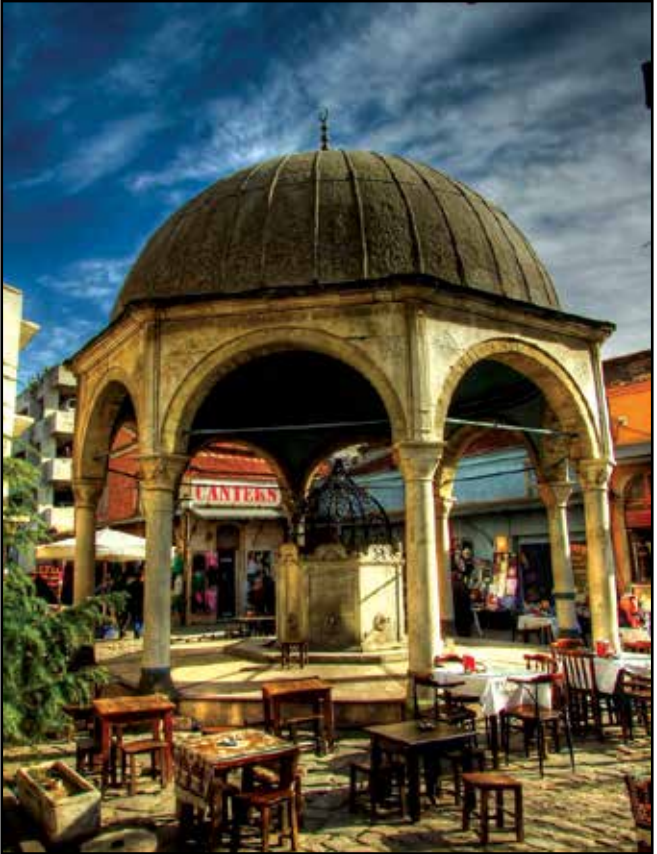


Kemeraltı

Kemeraltı

It is a historical bazaar which includes the area from Mezarlıkbaşı to Konak Square which is the main avenue of the bazaar today.

Anafartalar Avenue forms a large curve. This is because the avenue surrounded the inner harbor existed in the past centuries. In its first foundation years, the bazaar was partially vaulted, covered tiles and it looked like a covered bazaar with its side streets and the special section of the bazaar for the same artisan as called "arasta". Up to the near past, upper parts of the streets beginning from Şadırvanaltı Mosque and extending to Havra Sokağı (the





Street of Synagogues) were covered. The bazaar took the name “Kemeraltı” from the fact upper part of this section of the bazaar was covered.

Today, Kemeraltı Bazaar is the most important shopping center of İzmir as it was in the past. Even if the number of the old mysterious vaulted and domed shops has declined very much, it appears like a center whose streets are very vivid at any hour on a day and where any type of shopping is possible with its modern business centers, shops, cinemas and cafes. It is possible to find any type of traditional Turkish handicrafts such as ceramics, porcelain wall panels, wooden products, tombacs, carpets and kilims as well as products of leather in this bazaar which is composed of these open and covered areas.



SYNAGOGUES

The synagogues in İzmir placed in an area next to Nazmazgah. This area is at the same time the settlement of the Jewish people. As it is known, only the Turkish people embraced the Jews who were expelled in maser from Europe in 1492 and later on due to their religious beliefs. The Ottoman Empire settled these Jewish people in various cities of the country and granted important freedoms of religion and conscience.

The Turkish Nation not only accepted the Jewish people, who became homeless, in its country, but also protected them from various pressures. This is why the Jewish

Etz Hayim



settlement was established next to the Turkish neighborhoods. Therefore, the Jews were protected from the harassments of the Christians.

Like in other cities, the Jews having settled in İzmir formed groups according to the regions they had left and each group established its own place of worship. As a result, many synagogues were opened in a narrow area. Street No. 927 in Mezarlıkbaşı took the name "Street of Synagogues" due to the concentration of surrounding synagogues.

The Synagogues in the place concerned were built in ancient type and in the central system. There are four columns at the center of the hall, and reading used to be performed at the center. They were buildings with a timber ceiling decorated with carving.

1. Sinyora (Giveret) 927 Sokak No: 77 Konak

It was constructed in the 16th century. It is stated that since it is known to be founded by Dona Gracia Nassi, the synagogue took the name "Sinyora". It was reconstructed by the Yerusalmi Family after the fire in 1841. Its ceiling is composed of long pieces of wood as in the Turkish houses. There are attractive decorations, reliefs and scenery pictures in the synagogue. It has been restored currently and it is open to visits.

2. Şalom (Aydınlı) 927 Sokak No: 38 Konak

It was constructed in 1500s. Sebatay Sevi is stated to have received education here. The fire in İzmir in 1841 stopped before this synagogue and was extinguished there. There is an inscription on its door about this event. It is open for worship during the religious festivals of the Jewish people.

3. Algazi: 927 Sokak No: 73 Konak

It was constructed by the Algazi Family in 1724. It is the largest synagogue following the Bet Israel Synagogue. It is a two-story building. It is open for worship during the religious festivals of the Jews and every Saturday.

4. Bikur Holim: İkiçeşmelik Cad. No: 40 Konak

It was constructed by Salomon de Ciaves in 1724. It was burned in 1772 and was reconstructed by Manuel de Ciaves from the same family in 1800. It is one of the most beautiful synagogues in İzmir. It is complete and original with all its features. At the entrance is a small place for studying (Bet

Midraş). It is open to worship during the religious festivals of the Jews and every Saturday.

5. Etz Hayim: 937 Sokak No: 5 Konak (closed)

It has been existing since the Byzantine Period. It is the oldest synagogue in İzmir. It burned during the fires in İzmir and was restored. The last restoration was carried out by Daniel Sidi in 1851. It is unserviceable.

6. Hevra (Talmut Tora): 927 Sokak No: 4/17 Konak (closed)

It has been remaining since the 17th century. It burned in 1841 and was restored 30 years later. Its ceiling has collapsed completely and it needs a serious restoration.

7. Bet Hillel: 920 Sokak No: 23 Konak (closed)

It is the synagogue where Hayim Palaçi, the famous religious scholar, worshipped. It is one of the pillars of the holy area called the Diamond Triangle (The Tomb of Hayim Palaçi in Gürçeşme, the pool of the holy water at the same tomb. (Mikve) and the Synagogue of Bet Hillel). It was burnt and destroyed.

8. Portugal: 920 Sokak No: 44 Konak

It is estimated to have been constructed in the 1550s. In 1666, Sebatay Sevi used the place concerned as if it had been his own space. It is no more in use.

To visit the synagogues, Phone-Fax (+90 232) 465 29 84

Sinyora (Giveret)





KIZLARAĞASI HANI (INN)

Kızlarağası Hanı (Inn) was constructed and opened by Hacı Beşir Ağa in 1744. Being one of the rare works of the Ottoman architecture in İzmir, which still remains, the inn was planned as an inn with a bazaar and a courtyard just like the other Ottoman inns, Kızlarağası Han is a magnificent structure with a square-like rectangular plan of 4000 square meters and a courtyard of 500 square meters.

Restored between 1988 and 1993 and opened at present as a touristic bazaar, Kızlarağası Han has many shops which sell various handicrafts, any type of souvenirs, carpets, kilims, silver jewelries, clothes, hubble-bubbles and their equipment, leather clothes and dazzling souvenirs, as well as a teahouse where you can drink tea while enjoying the mystical atmosphere.

KESTANE PAZARI (CHESTNUT BAZAAR) MOSQUE

Composed of a large dome above a square area and four domes around it, the mosque was constructed in 1667. It is said that the magnificent mihrab (niche of a mosque indicating the direction of Mecra) was brought to this mosque from İsa Bey Mosque in Selçuk and the workmanship of the stones of this are worth seeing. There are three domes above the last congregation area of the Kestane Pazarı Mosque, in which there is an inscription in the entrance.



HİSAR MOSQUE

Located in Kemeraltı next to Kızlarağası Han, Hisar Mosque was constructed by Yakup Bey in 1597. The mosque was built of hewn stones and its inner part displays the most beautiful examples of the Ottoman art of decoration. The great dome at the center of Hisar Mosque, having a minaret which has only one şerefe (balcony surrounding the minaret), stands on eight large pillars. There are three large domes on sides, three small domes behind and seven small domes above the last congregation section. Hisar Mosque is at the same time the largest mosque in İzmir.

ŞADIRVANALTI MOSQUE

It was constructed in 1636. The mosque took its name from the şadirvan (water-tanks with a fountain) located near and below it. It was restored in 1815. Having a minaret with only one şerefe in the east and a library in the west, the mosque has a mihrab, minber and a sermon made of marble.

ALİ PAŞA SQUARE

The şadirvan (water-tank with a fountain), located at the square, was constructed in the 18th-19th centuries by Çeşmeli Ahmet Reşid. It is an octagonal structure made of marble. The dome is carried by eight marble columns. Attached each other by means of round arches, the columns have capitals decorated with paisley and flowers. The şadirvan was restored in 1894 by Abdülhamit II.



BAŞDURAK MOSQUE

Başdurak Mosque, whose walls are made of stones and whose minber (pulpit beside the mihrab reached by a long, straight flight of steps) is made of marble, was constructed in 1652 by Hacı Hüseyin Ağa. Located on a lower structure where there are shops and stores, the Mosque is covered with a dome, it is composed of a square planned harim (a sacred part), last congregation area in its north and the minaret in its west



ABACIOĞLU HANI

It is located on Anafartalar Street, the heart of Kemeraltı. It is not exactly known when the inn is established. Abacioğlu inn is designed as a big courtyard in the middle and two stored shops around it. The inn being very nice and comfortable break place during your visit in Kemeraltı, is restored in 2007 and now giving service as a touristic place with its restaurant, cafeteria, silver shop, carpet and leather shops and tea house.

ÇAKALOĞLU HAN (INN)

One can enter Çakaloğlu Inn through a small gate across Kızlarağası Inn. Upon entering, the inn suddenly takes its visitors too many years earlier. As you pass throughout the inn and reach the street at the other gate, you come across the public fountain on its walls "The Legend of the seven Sleepers" is inscribed in Old Turkish above the relief of İzmir with a figure of mosque on the public fountain.



SALEPÇIOĞLU MOSQUE

Constructed in 1906 by Salepçizade Hacı Ahmet Efendi, the mosque has a large dome. The outer walls of the mosque were built of marble and green stones. Composed of six sections, Salepçioğlu Mosque has a delicate architectural appearance. It is among the most precious mosques in İzmir.

KEMERALTI MOSQUE

Constructed in 1671 by Yusuf Çavuşzade Ahmet Ağa the mosque is one of the most important works in İzmir. The cubic area for worshipping has one dome. There is a madrasah (theological school attached to a mosque), a library and a public fountain around the mosque, whose minaret is in the west. The mosque has outstanding decorations made of gypsum plaster.

MUSEUM HOUSE OF İSMET İNÖNÜ

Located at Sarıhafız (Türkyılmaz) Mahallesi Mekke Yokuşu 842 Sokak, called "İnönü Sokağı" today, N: 20, this house is the place where İsmet İnönü was born on September 24, 1884. The house was opened for visit in 1999 and the belongings and clothes of İsmet İnönü are exhibited and a documentary film about İnönü is shown to the visitors in the house.



YALI (KONAK) MOSQUE

Attracting attention with its porcelains and octagonal plan, Yalı (Konak) Mosque is one of the most elegant mosques in İzmir which is located at Konak Square; it was constructed in the 18th century by Ayşe Hatun, the daughter of Mehmet Paşa. The mosque, decorated with turquoise porcelains, has nearly become unique for Konak Square and has become the second symbol of İzmir following the Clock Tower.

THE GOVERNMENT BUILDING

The Government Building, which was constructed between 1868 and 1872, played an important role during the Turkish War of independence, which was the national independence war of the Turkish nation because upon the arrival of the Turkish army in İzmir on September 9, 1922, the Turkish flag was hoisted to the Government Building and this became the symbol of the independence of İzmir.

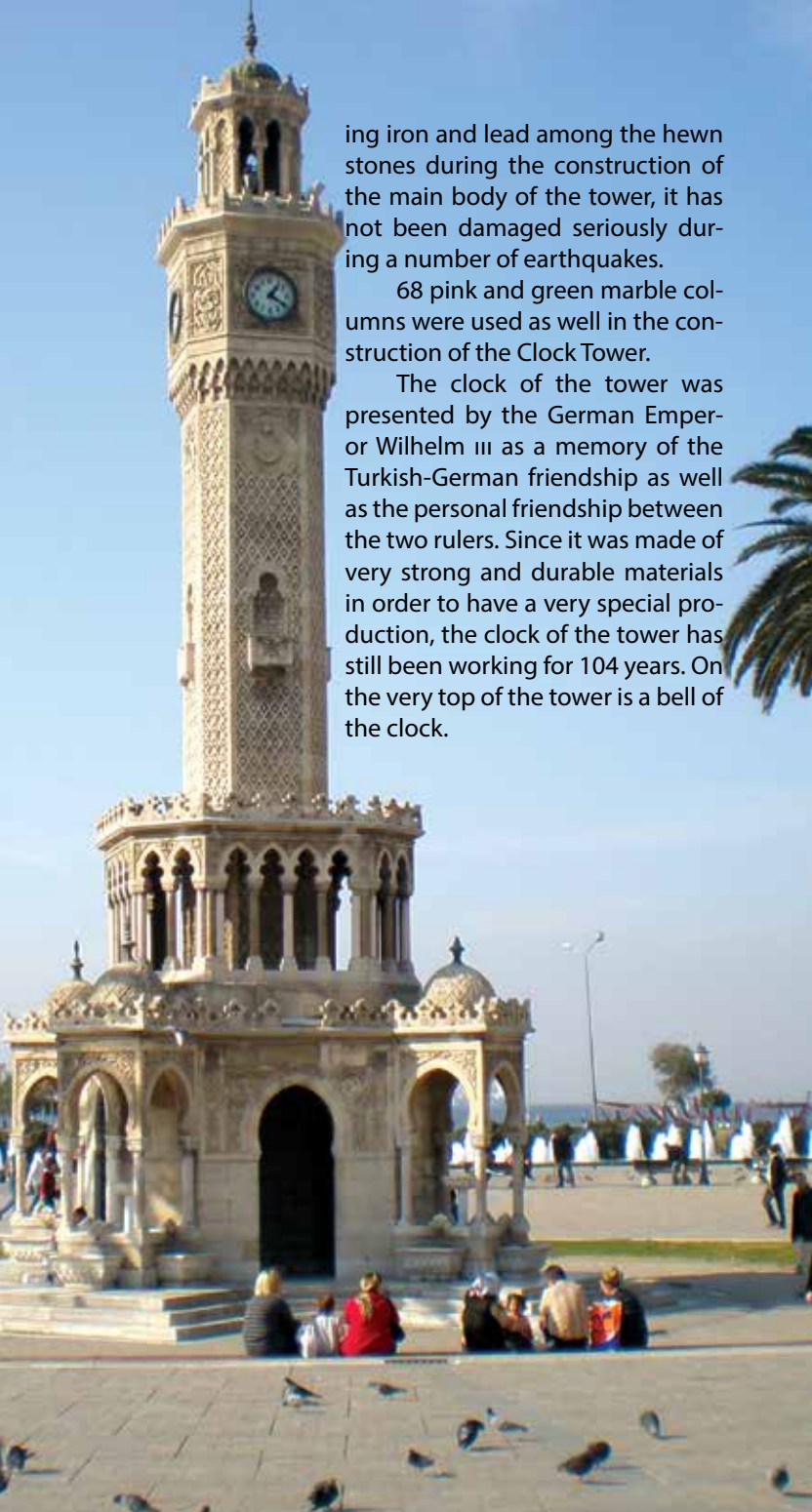
THE CLOCK TOWER

It was constructed by Said Paşa, the Minister of Public Works and the Navy Major General, in 1901 “as precious memory” for the 25th anniversary of Sultan Abdülhamid II ascending to throne.

The tower was constructed in the shape of an octagon and hewn a thin appearance as it ascends; the Clock Tower is a beautiful monumental work in the shape of an elegant minaret. With such properties, it adorns the Konak Square like a rare pearl. The sharp arches becoming thinner as the terrace ascends, its tiny domes, workmanship of stalactites and workmanship of stones decorated with geometric figures surround the Clock Tower with elegance like a lacework and this forms quite a rich appearance.

Since it was constructed strong enough to resist earthquakes by us-





ing iron and lead among the hewn stones during the construction of the main body of the tower, it has not been damaged seriously during a number of earthquakes.

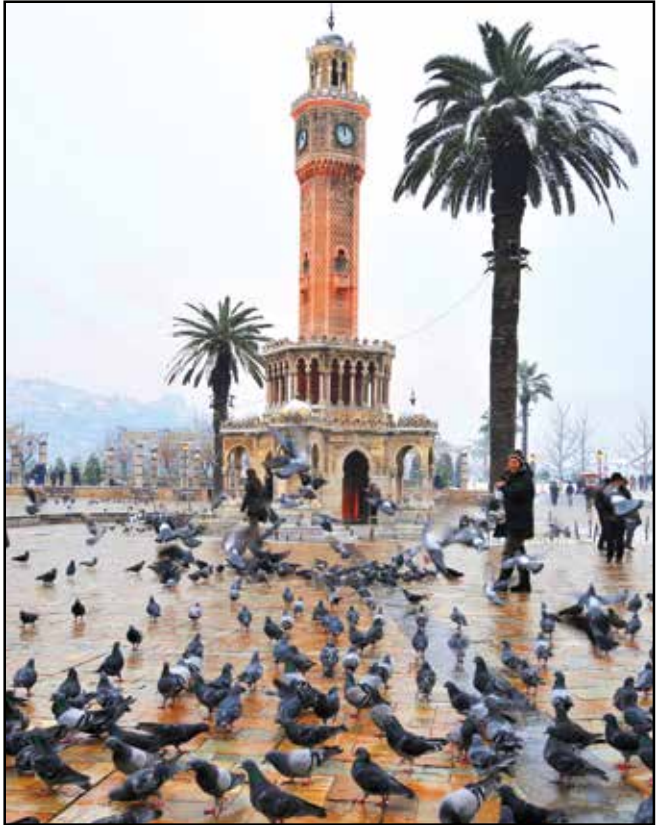
68 pink and green marble columns were used as well in the construction of the Clock Tower.

The clock of the tower was presented by the German Emperor Wilhelm III as a memory of the Turkish-German friendship as well as the personal friendship between the two rulers. Since it was made of very strong and durable materials in order to have a very special production, the clock of the tower has still been working for 104 years. On the very top of the tower is a bell of the clock.

There are fountains (water-tank with fountains called "şadırvan") at four corners of the large room located under the Clock Tower. Another feature of the tower is that a special gas installation was laid inside the tower for its illumination at nights in the past.

When the Clock Tower was first constructed, two Ottoman armorial bearings and the signature of Abdülhamid II called "tughra" were located on it as a relief. In accordance with "Law Concerning the Abolition of Tughras and Panegyrics" added 3.11.1928 and Law No. 1057, the tughras and the armorial bearings on the Clock Tower were replaced by 4 reliefs of crescent and star.

Opened with an official ceremony held by the Governorship of İzmir on September 1, 1901, the Clock Tower has become a stable symbol of İzmir.



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KIZILIRMAÇI HANI
BÜYÜK BEĞESTEN





Kadifekale

Kadifekale



THE FIRST SETTLEMENT OF THE TURKS HISTORY OF CITY OF SMYRNA AT PAGOS

"Alexander the Great, who arrives in Smyrna, one day goes for hunting in Kadifekale (the Velvet Castle), which was called Mt. Pagos, covered with forest then Becoming tired, Alexander the Great takes a nap under the shadow of a great plane tree in front of the Temple of Nemesis. The goddesses he sees in his dream tell him to establish a new city there and want him to settle the people of ancient Smyrna in this city. When Alexander the Great tells his dream to the people of Smyrna, upon this, the people of Smyrna have this dream interpreted by the Apollo oracle in Claros as it is a custom. The oracle interprets the dream in one sentence:

<<Thrice and four times happy will those men be, who are going to inhabit Pagos beyond the sacred Meles. >>



According to Pausanias, the famous historian in the ancient age, and the other sources tell the story about the establishment of Smyrna on the slopes of Mt. Pagos for the second time starts with this legend.

Later, this legend was depicted in the coins during the reigns of the Roman Emperors Marcus Aurelius, Gordianus and Philippus Arabs.

The City of Smyrna at Pagos

Although the story of Smyrna on the ridge of Mt. Pagos began with a legend concerning the dream of Alexander the Great, it is a more scientific approach to believe that the main determinants of the establishment of the new city.

The establishment of the new city on Mt. Pagos was launched by General Antigonos and was completed by General Lysimachus in the 3rd century B.C. The city was established on Mt. Pagos and on the slopes facing the inner harbor. So, expelled from their homeland by the invasion of the Lydians 400 years before and having been living in small villages surrounding the Meles Tributary, the people





of Smyrna, who were the fellow countrymen of Homeros, came and settled down their new settlement.

Upon the arrival of the 3rd century B.C., the city became outstanding as a city of harbor. During this period, a lot of wide avenues intersecting each other, temples, theaters, agoras, Bouleuterion, Prytaneion and stadium were constructed in Smyrna just like in the other contemporary cities and Smyrna turned into a vivid city of commerce and harbor.

The city was surrounded by two city walls, both beginning in Acropolis, the traces of which one comes across in Kadifekale, one of which extending to Eşrefpaşa (road to Ephesus). Unfortunately, no ruins of these city walls have survived up to the present.

Growing slowly during the Hellenistic Period, the city was taken under the control of the Kingdom of Pergamon in 197 B.C. When the King of Pergamon Attalos III left his kingdom over to the Roman Empire through a will, Smyrna began to be controlled by the empire.





During the Roman Period, Smyrna became one of the most important cities in the Asia Minor. Strabon, the famous historian of the ancient age, told that Smyrna, which developed and became rich as an important city of harbor, as “the most beautiful city of Ionia”.

Smyrna was hit by a ferocious earthquake in 178 A.D. Many structures in the city and primarily the agora were damaged seriously. Having left the city with luck several days before the earthquake and having lived in İzmir, Aelius Aristides, the Roman emperor, about the news with a letter upon hearing the disaster and had the emperor order the reestablishment of the city.

A stadium and a theater were located on the west of Kadifekale.

Very few traces of both works have survived up to the present.

When the Roman Empire was divided into two in 395 A.D., İzmir became a part of the Eastern Roman Empire which is known to have been Byzantium. There is not a significant recorded development in İzmir during this period. Kadifekale was restored and used also during the Byzantine Period. The ruins, having survived up to the present since then, are the aqueducts extending to Şirinyer and Yeşildere via Meles Tributary located behind the castle.

During the Byzantine Period, the Arabs, the Seljuks, the Crusaders and the Genoese fought with each other over capturing the city. Firstly, the Arabs captured the city via the sea in 672 and used it as a base for the raids they performed towards İstanbul.

The first Turks arriving in İzmir and its vicinity were

the Peçenek and Kuman Turks, brought from Rumelia by the Byzantians and settle down there. Later, the Turks, commanded by the Seljuk Ruler Süleyman Şah, the son of Kutalmış, arrived in 1076 and showed their existence in the region. The first Turkish dominance in İzmir was in 1081 when Çaka Bey, the Seljuk commander, took the control of the region and this lasted till 1098. In the same year the Genoese retook the control of the city.

The real Turkish Period in İzmir began when Aydınoğlu Mehmet Bey captured Yukarı kale (the Upper Castle) (Kadifekale) in 1317 and from that date on İzmir and its vicinity became at Turkish settlement in a short period of time. Finally, When Ghazi Umur Bey captured Aşağı Kale (the Lower Castle) in 1329; the Turks took the control of the whole İzmir.

However, this didn't last long. In 1344, an army of Crusaders, formed with the encouragement of the Pope, captured Liman Kalesi (the Lower Castle). And then, the city was divided into two as the Turkish İzmir called Yukarı Kale (Kadifekale) and the Infidel İzmir called Aşağı kale (Liman Kalesi).

Although Ghazi Umur Bey, the son of Aydınoğlu Mehmet bey and the ruler of Kadifekale, fought with great feeling in 1345 and in the following years, captured Liman Kalesi and tried to be dominant in the whole city, he was not able to achieve total success and finally he died in 1348 during the war and became a martyr. Seydi Mükerrmeddin Emir Sultan, whose tomb is located in Namazgâh today,



was a war veteran (ghazi) who became famous with his heroic deeds during those ages.

Finally, when Tamerlane, the word conqueror Turkish commander coming from the Central Asia, captured Liman kalesi in 1402, the Turks again and definitely took the control of the whole İzmir.

The period of interregnum was over following the Ankara War Sultan Murat II captured the city in 1422 and included İzmir within the borders of the Ottoman Empire.

When İzmir was protected and became a sheltered place against any possible attacks from the sea, the Turkish people living inside the castle began to settle down in the areas by the coast. According to what we learn from the inscription about the construction of Halil Efendi, (Ahmet Ağa) Mosque, located in İkiçeşmelik today, as early as in 1510, in these areas, which are regarded as the western borderland of the city walls, the Turkish people populated in large numbers as many as to require a mosque to perform their worship on Fridays.

Arriving in İzmir in 1671, Evliya Çelebi stated that "Only the vineyards and the gardens survive inside the Castle, the inns, the baths, the bazaar and the mosque inside were ruined, there are approximately 30 Janissaries and their families as well as their houses covered with tiles."

Kadifekale has not survived in its original form up to the present. The Castle carries the traces of the restorations of the Roman, Byzantine, Ottoman periods and the period of Principalities. Kadifekale at present is a memory of the restorations during the reign of Fatih the Conqueror.

Established 186 meters above sea level, Kadifekale is





located on an area of 6 kilometers. While the eastern and southern walls of the castle were destroyed, its northern and western walls and its five towers still remain. The height of the towers is 20 to 35 meters.

In the main entrance of the castle are high-shopped stairs ascending the rich and the left city walls. On the top, the unique scenery of the city and the gulf welcomes the visitor climbing these stairs.

Ruled by the Turks for 7 centuries since 1317, Kadifekale was a settlement with its vineyards and gardens and a settlement decorated with Turkish structures. Two main ruins inside Kadifekale today attract attention. One of them belongs to a cistern whereas the other one belongs to a mosque.

The Cistern- Vaulted structures and cisterns are located below the ground level right in front of the main entrance gate. These architectural structures are the cisterns constructed during the Roman Period, and restored and used during the Byzantine Period; Water to the city located in Kadifekale and on its foot was supplied via two aque-

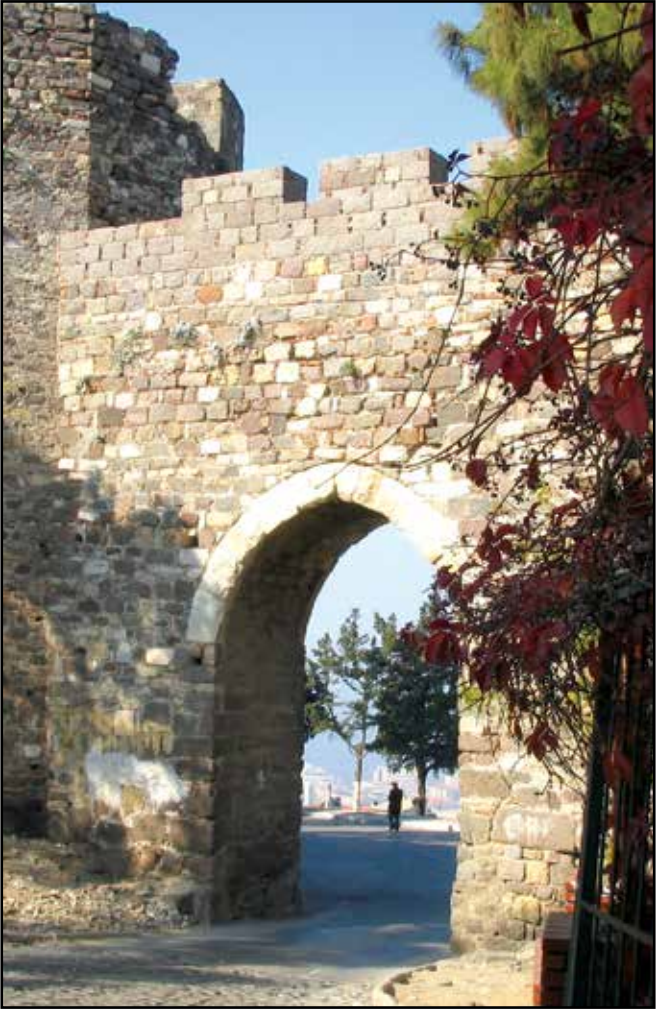


ducts coming from the east and the southeast.

These are the aqueducts on Yeşildere road behind Kadifekale and "Kızılçullu Aqueducts" having three-story arches and located at the Junction of the Ring Road and Şirinyer. Coming via these aqueducts and accumulating in the cisterns, the water was delivered by the pipes to all over the city.

The Mosque- Although the ruins of a building on a higher area than the area above the cistern is claimed to have been a church-chapel belonging to the Byzantine period, this claim is not true because this building is also stated to be a mosque in the travelling notes of the travellers having arrived in İzmir in the 15th and 16th centuries.

Thought to be a church or a chapel, these ruins belong to a mosque with a minaret constructed with a theological school attached to it called "madrasah" in 1379 by İlyas, the son of Ahmet, the Kadi of the Castle. The fact that it was constructed especially on the highest point inside the castle is because it was thought to be a symbol of sovereignty expressing that Kadifekale belonged to the Turk.



THE ORIGIN OF THE NAME "KADİFEKALE"

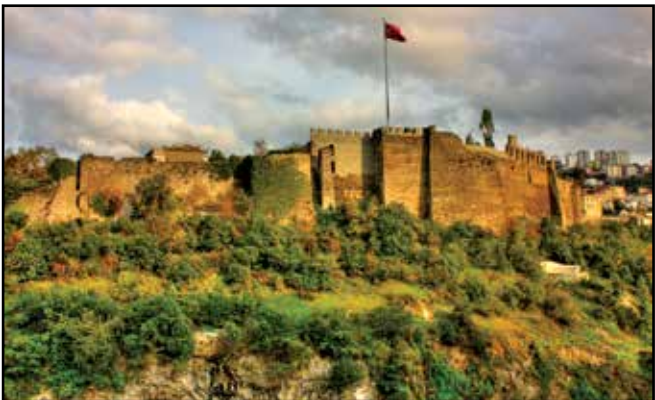
Evliya Çelebi, the famous traveler of the 17th century, stated that the castle had taken its name from the legendary queen Kaydefee.

According to the legend told by Evliya Çelebi, Kaydefe, once upon a time the ruler of Macedonia and İzmir and its vicinity, didn't want to humiliate herself before Alexander the Great who wanted to capture the region. Kaydefe took Alexander the Great, who visited her to talk, captive and set



him free on the condition that he wouldn't attack her country, Kaydefe Castle, told by Evliya Çelebi, in time changed and became Kadifekale. Another legend among the public is that the place is called Kadifekale since the broad beans had been planted on the ridge of Kadifekale and the purple and-green leaves of these broad beans looked like a velvet cloth at a distance when the wind blew. If one considers that once upon a time the broad beans of Kadifekale were famous, naming in this way can be considered to be true. No matter why it is called so, the name "Kadifekale" has a striking feature as it shows the elegance of the Turkish tradition of naming.

Hosting the Turkish Nation for years in history, Kadifekale has been sparkling for centuries as a pearl with its whole splendor on a hill above the Gulf of İzmir.





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