



Summary :

The Library of Celsus was built in the first quarter of the 2nd century AD to serve as a heroon, that is, a burial monument dedicated to Tiberius Iulius Celsus Polemaeanus, the Roman senator and proconsul of Asia. The construction was financed by his son, Tiberius Iulius Aquila, who also bequeathed a large amount to the city for the purchase of books. The architect of the building remains unknown. Its luxurious facade is the western boundary of the area of Low Embolos and forms an impressive architectural complex.

Date

2nd century AD (113-120 AD)

Geographical Location

Ephesus, Ionia

1. General

The Library of Celsus dominates to the south of the [Tetragonos \(Commercial\) Agora](#) of Ephesus.¹ The Library of Alexandria in Egypt, the Library of Pergamon and the Library of Celsus were the largest and most splendid libraries of antiquity. It is a luxurious building of a monumental and functional character. The Library of Celsus combines a lavishly decorated impressive facade, which follows the patterns of the facades of Roman theatres (scaenae frons), with a richly decorated inner rectangular building of luxurious architecture. The style and the monumental character place it without doubt among the most important monuments of Ephesus. Thus, there has been a lot of systematic research on both the building and restoration works as well as on the way the building would be set off.²

2. Architectural Description

The Library of Celsus has an eastern aspect. A staircase with 9 steps led from the square of the Agora to the facade of the Library. The steps at the top of the staircase were flanked by two pedestals with erected statues.³ The crushed facade of the building, 21 m long and 16 m high, was made from solid marble plinths positioned according to the pseudo-isodomicsystem of rectangular masonry.⁴ The architectural style, including protruding small temples crowned with triangular and curved pediments, was very common in the eastern part of the empire. There are two floors and each floor has 8 monolithic columns without ribs. The columns are made of marble from the imperial quarries of Dokimeion in Phrygia.⁵ The columns of the first floor have a smooth shaft and an Attic base, formed by two convex cymas surrounding a concave one. The columns are arranged in pairs, although each of them is based on a separate quadrilateral pedestal and ends in complex capitals, which combine the Ionic and the Corinthian order. The crushed entablature of the first floor, consisting of a three-banded epistyle and a cincture with relief decorative motifs of vegetation and concave-convex cymas, is based on the columns.⁶

On the front wall there were three doors. The **pilasters** and their lintels were adorned with motifs of vegetation, relief figures and concave-convex **cymatia**. The central door was wider than the two side ones. Through these doors the visitors entered the interior of the monument. Above the entrances there were 'windows' lightening the interior of the Library.⁷

On the front wall and between the doors there were niches surrounded by pillars. The pillars were richly adorned with relief motifs of vegetation and mythological figures: [Bellerophon](#) riding Pegasus and the whimsical couple of Eros and Psyche darting from **acanthus** leaves. Twelve relief fascias and some axes remind that Celsus was a senator. The central figure on the frieze of the epistyle is an eagle. Tendrils of grapevine and ivy are twined around the pillars of the upper floor, while scenes of the life of Apollo and Dionysus are depicted as well.⁸



The interior of the niches was adorned with four statues representing female abstract concepts: Sofia ('Wisdom'), Arete ('Virtue'), Ennoia ('Insight') and Episteme ('Knowledge'). They are personifications of the virtues of Celsus but also of the virtues the life of high Roman officials should have had.⁹ The statues are today exhibited in the Museum of Ephesus in Vienna, while the monument accommodates their plaster casts.

The arrangement of the upper floor was similar to the low floor. The pairs of the columns are based on the same oblong pedestal and had capitals of Corinthian order. The protruding small temples are crowned with triangular and curved pediments interchangeably. In the corners of the pediments there were akroteria, not preserved today, while at the far end of the small temples there were 'windows' corresponding to the openings of the low floor.¹⁰ Between the small temples there were pedestals with statues of the owners. In particular, three of them represented Celsus and one Aquila.¹¹ Each end of the upper floor formed a protrusion supported by a column. The building gave the illusion that it was higher and wider, which must have been the aim of the architects.¹² The rich architectural and relief decoration, the facade with the 'prostyle' small temples crowned with curved and sharp-topped pediments, the niches with the architectural elements and the statues, all contribute to the formation of a three-dimensional image and are strongly influenced by the facades of the stages of Roman theatres.¹³ It is worth mentioning here that the surface of the facade is much similar to the facades of the [Nymphaeum of Miletus](#) (69-96), the North Gate of the South Agora of Miletus (120-130) and the scaenae frons of the [theatre in Aspendus](#) (161-180). These are some of the most important monuments of Roman architecture in Asia Minor.¹⁴

The external walls of the building, to the southern, western and northern side, were plain and made of bricks, based on foundations from architectural parts previously used in other buildings.¹⁵

The interior of the Library, unlike the two-floor facade, had three floors. Its top view was rectangular (measuring 10.92x16.72 m), while the middle aisle, exactly opposite the central entrance, ended in a large apse that reached up to the ceiling of the interior. Under the central apse was the burial chamber with the sarcophagus of Celsus, accessed from the north and richly adorned with reliefs, which was not looted.¹⁶ A statue representing a man, either Celsus or his son, was found during the excavations near the arched wall and must have stood under the big central apse.¹⁷ The statue is now at the Istanbul Archaeological Museum. It seems that the Library of Celsus was not the only monument that served as both a burial chamber and a Library. The burial monument of Trajan in Rome, although bigger in size, must have had both a Greek and a Latin library.¹⁸

3. The Main Library

The main building served as a study.¹⁹ The cylindrical cases where the scrolls and the parchments were kept were on wooden shelves,²⁰ formed in the hollow part of about 30 rectangular niches arranged in 3 successive rows on the Library walls.²¹ It is estimated that the Library of Celsus had approximately 12,000 such cylindrical cases of books. That wealth of books is very impressive given that the books of the time were manuscripts, which means that they were very expensive. There was a space of about 1 m between the external and the internal wall to protect the books from dampness. It seems that this space must have been used for building staircases leading to the upper floors. The internal decoration of the monument was impressive, since the walls and the floor were covered with many-coloured marbles. Part of the lavish floor was preserved until the excavations of 1903/1904, when it was photographed and plotted so as restoration works could be completed. Panels with rich relief decoration covered the ceiling of the monument.²²

4. Donators and Inscriptions

The inscribed bases of the statues put up on the steps of the facade provide information about the life, social position and career of Tiberius Iulius Celsus Polemaeanus as an officer. He was born of a noble and wealthy family of Sardis and received a good education. Emperor Vespasian (69-79) brought him from Egypt to Rome, where in 92 AD he became a consul and curator in public



buildings and building committees. In 105/106 he became *proconsul of Asia*²³ and possibly died before 114. Throughout his life he must have been planning the foundation of a public library in Ephesus.²⁴

The inscriptions, most of which have been preserved, mention Tiberius Iulius Aquila, son of Celsus, who became a *consul* in 110 AD and is supposed to have funded the heroon, which functioned as a library in honour of his father.²⁵ Tiberius Iulius Aquila cared for the construction of the building and held memorial services for his father.²⁶ In addition, he bequeathed a large amount of 25,000 denarii intended for restorations and continuous supply of books.²⁷ Given that about 2,000 denarii were spent annually, it is easily understood that this money covered the needs of the Library (restorations and renovations) for a long time.

According to epigraphic evidence, decorative motifs, morphology and style of the monument, the Library must have been built from 113 until 117 to 120.²⁸

5. Destruction and Subsequent Reuse of the Library

The Library of Celsus and all its books were destroyed by fire in the devastating earthquake that struck the city in 262. The only part that remained was the facade, while the interior was completely destroyed. No intervention was made in the building until the late Roman years (about 400 AD), when the Library was transformed into a Nymphaeum.

It was then that the facade of the former library served as the Nymphaeum's facade and was restored by a specialist called Stephanos. A big water tank was constructed in front of its stairs²⁹ and lots of inscriptive relief plaques from the frieze of the famous [Parthian Monument](#) were walled in there.³⁰ It was a building from the mid-2nd century in the form of a monumental altar, erected by the city of Ephesus in honour of Emperor Lucius Aurelius Verus (161-169).³¹ The relief frieze represented monumentally the imperial family. Parts of the frieze are exhibited at the Selçuk Museum in Ephesus as well as at the Museum of Ephesus in Vienna, where they were taken together with the 4 statues that had been in the niches.³²

It must have been then that the statues of the *Virtues* of Celsus were replaced. The complete destruction of the Library's facade must have been caused by an earthquake in the late Byzantine period.

6. Research and Restoration Works

Between 1978 and 1985 excavations were carried out in the square where the Library belonged under the supervision of Werner Jobst.³³ Eleven building phases were then documented between the 6th century BC and the 8th century AD. The place was an important part of the procession road to Artemisium already from Antiquity, while until the early 3rd century BC there were tombs on either side of the road. To the south are the Couretes Street and the so-called auditorium, a public place for lectures, which, according to students, together with the Library of Celsus must have been a kind of supreme cultural institution in the city.³⁴ The niche of a post-Hellenistic circular building was found in the southwestern corner of the Library's square.

The splendid facade of the Library of Celsus came to light during excavations carried out by the Austrian Archaeological Institute between 1905 and 1906. The fact that about 80% of the original material of the monument was found was decisive, since in this way the monument could be fully restored. Indeed, restoration and reconstruction works were carried out from 1969 until 1971 under F. Hueber and V.M. Strocka. They first collected the architectural parts of the Library's facade from the points where they had been found and carried them to their original position, that is, on the site the Library had been built. Sponsors of the project were Hochtief Construction AG (Essen), the publisher A. Koska and the engineer A. Kallinger-Prskawetz. H. Endl undertook the statics of the building by incorporating a metal antiseismic frame into the construction. Restoration works on the low floor started in 1973, while the columns and the entablature of the first floor were in place by 1976. The facade of the upper floor was ready in 1977 and the Turkish archaeological service completed restoration works in 1978.³⁵



7. Sculpted Decorations of the Library

As mentioned above, the facade of the first floor was adorned with a row of statues representing female figures. From south to north the first figure found was *Sofia*.³⁶ The figure is erect and faces forward, in a relaxed pose and its attached plinth has been preserved. The weight of the torso falls on the stationary right leg, while the free left leg opens sideward and, slightly bent, moves backward. The head was turned to the left by $\frac{3}{4}$ and the skull and the face are partly fractured. The figure has a veil on, which forms a kolpos (loose fold) and an apotygmata (overfold), as well as a himation (overmantle) falling on the back. The edges of the himation were held by the arms of the currently missing upper limbs. Sandals are fastened to the feet with finely sculpted straps. The statue dates from the mid-2nd century. It is in the form of the statue of the so-called Hera Campana-Altemps, exhibited at the Louvre. The himation of the Louvre's statue covers the head.³⁷ The original must have been made in the late Hellenistic years.

The statue of *Arete* was found in front of the third niche.³⁸ It represents a female figure in a standing pose facing forward as well. It fits with the inscribed plinth of *Arete*. A large piece in the front part of the figure has come off. Parts from the face, the lips and the chin are also missing. The figure wears an Ionic chiton (tunic) and a himation covering the back of the head and tightly wrapping the torso. The edges are wrapped around the arms. The right arm is sharply bent before the chest and the left grabs firmly the ribs. The back of the figure has been sculpted quite roughly because the figure, just like the rest ones, was intended to be seen from the one side only. The characteristics of the figure are very personal and could belong to a portrait. The statue dates from the years of the Antonines. It is a Roman copy of a late Hellenistic original, possibly from the 2nd century BC.

The statue of *Ennoia* was found behind the relief plaques³⁹ and near the second small temple of the Library's facade.⁴⁰ It is yet another standing figure, in a relaxed pose facing forward, whose attached plinth has been preserved. The head is chopped off at the neck and the torso consists of two parts glued together. The statue stands on the stationary right leg and the free left leg, slightly bent, moves backward. The figure wears a long chiton and a himation covering the torso. The right hand is firmly bent holding the himation at shoulder level and the left hand holds the edge of the himation on the left thigh. This figure is a Roman copy of a Hellenistic original as well.

The statue of *Episteme*⁴¹ was found beside the base of Polemaeanus' statue, in front of the niche inscribed with the phrase 'ΕΠΙΣΤ [ήμη] ΚΕΛΣΟΥ'.

The head of the figure is chopped off at the neck. It is in a standing and relaxed pose facing forward. The left leg is stationary and the right leg opens sideward and bends slightly backward. There is a long chiton forming a kolpos and an apotygmata. Over the chiton there is a himation, which is wrapped twice around the torso forming a belt around the waist. The himation is held with the left hand, which grabs firmly the side. The preserved part of the himation proves that it covered the head as well. Sandals are fastened to the feet.

All four statues of women representing the personification of Celsus' virtues date from the years of the Antonines, in the mid-2nd century, and are copies of late Hellenistic originals. Although they belong to the same group, they probably come from different workshops, as their spirits differ. They also differ in the following:

Their sizes are different and the balance of the synthesis is not taken into account.⁴² The three first have a stationary right leg, while the fourth one has a stationary left leg. The himation of the first figure falls to the right, while in the rest of the figures it falls to the left. The statue of the so-called *Arete* is made of a different kind of marble.⁴³ As a result, the figures do not belong to the original decoration of Celsus' heroon. They must have come from another building and replaced the preexisting statues at a subsequent time.

Apart from the personifications, the excavations brought to light the armour-clad statue of a bearded man as well.⁴⁴ The torso and the legs were found near the southern stairs of the Library, while the head was found a little farther, in the Commercial Agora (Tetragonos), near the Gate of Mazaios and Mithradates. Although several parts are broken and missing (the right arm is chopped off at the shoulder), the figure is in a fairly good condition. It stands on an oval plinth and faces forward, while the weight falls on the



stationary left leg.⁴⁵ The head is slightly turned to the right. The left hand rests on the sheath, while the missing right hand probably held a sceptre. Over the short chiton there is a cuirass to the navel. The cuirass is adorned with a representation of 2 back-to-back relief griffins. High in the centre there is the relief representation of Medusa's head and a relief thunderbolt is represented on the shoulder. Around the waist there is a belt with a knot, the cingulum. The cuirass ends in curved parts with relief decorations; a lion's head in the middle and roses and stars on the sides. Then follow leather flaps with fringed endings. The figure wears a himation, which covers the left shoulder and falls downward forming heavy vertical folds, thus supporting the figure as well. The calcei senatorii, the senators' sandals, are fastened to the feet and a casque with a crest is left beside.

The figure was initially believed to represent Tiberius Iulius Celsus Polemaeanus. Although the torso was found near the Greek inscription mentioning the base of Polemaeanus' statue, it does not seem to fit. It could probably represent his son as well.

The decoration of the monument was completed with the figure of one of the nine Muses. It was Melpomene,⁴⁶ found in front of the Library. The statue stands on a rock-like plinth of irregular shape, chipped all around. The figure is in a standing pose and faces forward. It wears a long theatrical chiton, girded high, under the breasts, with a wide ornamented belt. The hide is on the back. The right hand rests on a long club, while the missing left must have been holding a tragic mask, for Melpomene is the patron of tragedy. Finally, as regards smaller torsos found, they were supposed to function as akroteria.

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1. Scherrer, P., *Ephesus, The New Guide* (2000), p. 130, fig. 2 (regarding architectural decoration). Wiplinger, G. – Wlach, G. (eds.), *Ephesos. 100 Jahre österreichische Forschungen* (Wien 1995), p. 31. About the location of the Library and the surrounding area see Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), pp. 81-83.
 2. See the general bibliography of the entry.
 3. Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), p. 6. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 81, fig. 100. According to Hueber the statues that were set on these pedestals depicted mounted statues. The pedestals mentioned the titles (cursus honorum) of Celsus: on the north pedestal in Latin, while on the south one in Greek. The visitors can see these inscriptions even in the present day.
 4. The blocks were connected with one another with bronze clamps and dowels, see Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 80.
 5. Hueber, F., *Gebaute Geschichte* (Mainz am Rhein 1997), p. 81, fig. 101.
 6. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 130.
 7. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 81.
 8. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 81.
 9. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 130. Meriç, R. – Merkelbach, R. – Nollé, J. – Şahin, S., *Die Inschriften von Ephesos* VII.2, (*IK* 17,2, Bonn 1981), pp. 521-522.
 10. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), pp. 80-81. Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), p. 6.
 11. See Meriç, R. – Merkelbach, R. – Nollé, J. – Şahin, S., *Die Inschriften von Ephesos* VII.2, (*IK* 17,2, Bonn 1981), pp. 516-521.
 12. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 130. Regarding the curvature and the optical corrections at the library's facade see



- Hueber, F., "Beobachtungen zu Kurvatur und Scheinperspektive an der Celsusbibliothek und anderen kaiserzeitlichen Bauten", in *Bauplanung und Bautheorie der Antike* (Berlin 1984), pp. 175-200· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), pp. 81-83.
13. Ramage, N.H. – Ramage, A., *Ρωμαϊκή Τέχνη* (trans. Ιωακείμίδου, Χ., ed. Στεφανίδου Τιβεριίου, Θ.) (Thessaloniki 2000), p. 224.
14. İdil, V., "Die römische Bibliotheken in Kleinasien, Die Celsusbibliothek in Ephesos und die Bibliothek in Nysa", in Friesinger, H. – Krinzinger, F. (ed.), *Ephesos. Der neue Führer. 100 Jahre österreichische Ausgrabungen. 1895-1995* (Wien 1999), pp. 437-441.
15. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), pp. 78-79.
16. Miltner, F., *Ephesos. Stadt der Artemis und des Johannes* (Wien 1958), p. 56· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 79, fig. 99.
17. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 78.
18. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 81.
19. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 131, fig. 1 (about the library's interior). Wiplinger, G. – Wlach, G. (ed.), *Ephesos. 100 Jahre österreichische Forschungen* (Wien 1995), fig. 41. Hoepfner, W., "Die Celsus-Bibliothek on Ephesos: eine kaiserzeitliche Bibliothek mit zentralem Lesensaal", in Hoepfner, W. (ed.), *Antike Bibliotheken* (Mainz am Rhein 2002), pp. 123-126.
20. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p.132· Miltner, F., *Ephesos. Stadt der Artemis und des Joannes* (Wien 1958), p. 55, fig. 48 (reconstruction of the interior).
21. In every floor of the monument 2 rectangular niches are created on the right and left of the great central arch, while 3 niches open to the side walls of the library. In front of the these niches there was probably a two-storeyed colonnade, which supported perimetric halls, that facilitated the access of the readers to the niches with the wooden shelves of the two upper fields. Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein), p. 78.
22. İdil, V., "Die römische Bibliotheken in Kleinasien, Die Celsusbibliothek in Ephesos und die Bibliothek in Nysa", in Friesinger, H. – Krinzinger, F. (ed.), *Ephesos. Der neue Führer. 100 Jahre österreichische Ausgrabungen. 1895-1995* (Wien 1999), pp. 437-441· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 80, fig. 101.
23. Heberdey, R., "Die Proconsules Asiae unter Traian", *Ojh* 8 (1905), pp. 234-235. · Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), p4· İdil, V., "Die römische Bibliotheken in Kleinasien, Die Celsusbibliothek in Ephesos und die Bibliothek in Nysa", in Friesinger, H. – Krinzinger, F. (ed.), *Ephesos. Der neue Führer. 100 Jahre österreichische Ausgrabungen. 1895-1995* (Wien 1999), σελ. 440· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), ed. 78. Celsus had an exceptional military and judicial career. The vice-consul of the province of Asia was appointed by the emperor, in this case by Trajan (98-117), among solely the exceptionally capable and distinguished members of the senate. Celsus lived in the province's capital, Ephesos, not only during the period in which he was vice-consul of Asia, but throughout his life.
24. The decorative motifs of the architectural components, such as the fasces of the wall pilasters, as well as the burial character of the monument are a reference to the judicial power of the donator. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 132· Strocka, V.M., "Zur Datierung des Celsusbibliothek", in Akurgal, E. (ed.), *The proceedings of the Xth International Congress of Classical Archaeology*, Ankara - Izmir 23. - 30.IX.1973 (Ankara 1978), pp. 893-900.
25. Meriç, R. – Merkelbach, R. – Nollé, J. – Şahin, S., *Die Inschriften von Ephesos* VII.2, (IK 17,2, Bonn 1981), pp. 515-525. Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), p. 4. F. Hueber mentions that Tiberius Iulius Aquila erected this building in around 120 AD as a burial monument of Tiberius Iulius Celsus Polemaeanus, as a hero of his family and as the city's library. Hueber F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 78.
26. He died before the completion of the construction of the Library, see Scherrer, P., *Ephesus, The New Guide* (2000), p. 132.
27. Heberdey, R., "Vorläufiger Bericht über die Grabungen in Ephesos 1904", *Ojh* 8 (1905), Beiblatt, pp. 61-69. Meriç, R. – Merkelbach, R. – Nollé, J. – Şahin, S., *Die Inschriften von Ephesos* VII.2, (IK 17,2, Bonn 1981), pp. 523-525.



28. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p. 132· Hueber, F., *Ephesos, Gebaude und Geschicthe*, pp. 77-83. About the chronology of the Library of Celsus see Strocka, V.M., "Zur Datierung des Celsusbibliothek", in Akurgal, E. (ed.), *The proceedings of the Xth International Congress of Classical Archaeology, Ankara - Izmir 23. - 30.IX.1973* (Ankara 1978), 893-900· İdil, V., "Die römische Bibliotheken in Kleinasien, Die Celsusbibliothek in Ephesos und die Bibliotek in Nysa", in Friesinger, H. – Krinzinger, F. (ed.), *Ephesos. Der neue Führer. 100 Jahre österreichische Ausgrabungen. 1895-1995* (Wien 1999), p. 440.
29. Scherrer, P., *Ephesus, The New Guide* (Istanbul 2000), p.132· İdil, V., "Die römische Bibliotheken in Kleinasien, Die Celsusbibliothek in Ephesos und die Bibliotek in Nysa", in Friesinger, H. – Krinzinger, F. (ed.), *Ephesos. Der neue Führer. 100 Jahre österreichische Ausgrabungen. 1895-1995* (Wien 1999), 437-441· Miltner, F., *Ephesos. Stadt der Artemis und des Joannes* (Wien 1958), p. 57. Wiplinger, G. – Wlach, G. (ed.), *Ephesos. 100 Jahre österreichische Forschungen* (Wien 1995), pp. 31-32· Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), p. 7· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 77.
30. When in 1903/1904 they excavated for the first time the square in front of the Library, they found architectural components from the South Gate and the facade of the Library, see Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 77, fig. 98.
31. Miltner, F., *Ephesos. Stadt der Artemis und des Joannes* (Wien 1958), pp. 57-58.
32. At the Vienna Museum they also transferred the head of the Medusa that was depicted on the tympanum of a pediment, see Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), p. 78.
33. Wiplinger, G. – Wlach, G. (ed.), *Ephesos. 100 Jahre österreichische Forschungen* (Wien 1995), fig. 160-161 (for the square area).
34. Initially, this construction has been identified with an altar, but lately the scholars seek in this location for the auditorium, which as the inscriptions testify, was in the area between the Library of Celsus and Theatre street, see Engelmann, H., "Celsusbibliothek und Auditorium in Ephesos", *ÖJh* 62 (1993), pp. 105-111· Hueber, F. – Strocka, V.M., "Die Bibliothek des Celsus. Eine Prachtfassade in Ephesos und das Problem ihrer Wiederaufrichtung", *AntW* 6.4 (1975), pp. 6-7· Hueber, F., *Ephesos, Gebaute Geschichte* (Mainz am Rhein 1997), pp. 83-85.
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36. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 48, no. 1, fig. 95-96. Vienna Museum, index no. 948.
37. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 49, note 5.
38. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 51, no. 2, fig. 97-98. Vienna Museum, index no. 852.
39. There are the relief plaques that were used before were placed here. They came from the Parthian monument.
40. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 53, no. 3, fig. 99. Vienna Museum, index no. 928.
41. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 55, no. 4, fig. 100. Μουσείο Βιέννης, index no. 881.
42. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 57.
43. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 56.
44. Eichler, F., "Die Skulpturen", στο *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 57, fig. 101. Archaeological Museum of



Constantinople, index no. 2453.

45. Eichler, F., "Die Skulpturen", στο *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 58.

46. Eichler, F., "Die Skulpturen", in *Forschungen in Ephesos V.1: Die Bibliothek* (Wien 1953), p. 59, no. C, fig. 102. Μουσείο Βιέννης, index no. 812.

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Glossary :

	acanthus Herbaceous plant with prickly leaves; popular motif in architectural decoration.
	anta or pilaster, the A shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as a column.
	cyma / cymation Moulding decoration with ovals or tri-cusps alternating with lotus flowers. It was meant to separate or to lay stress upon two surfaces. In ancient architecture we distinguish Doric, Ionic and Lesbian cymation, according to their decoration and section form.