

Festschrift für Heide Froning

Studies in Honour of
Heide Froning

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Taner Korkut – Britta Özen-Kleine



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Zoi Kotitsa

Vorwort

Diese Festschrift ist Heide Froning, unserer lieben Freundin, Kollegin und Lehrerin gewidmet. Ihr 75. Geburtstag, den gemeinsam zu feiern uns eine große Freude ist, bildet den Anlass für diese Festgabe. Heide Froning kann an ihrem Jubiläumstag auf eine reiche und erfüllte universitäre Laufbahn zurückblicken. Sie wurde 1970 mit dem Thema „Dithyrambos und Vasenmalerei in Athen“ an der Universität Würzburg als Schülerin von Erika Simon promoviert. Das Thema ihrer Dissertation bildet den Grundstein für einen ihrer Forschungsschwerpunkte, der im allumfassenden Sinn der Archäologie des griechischen Theaters gilt, ein Thema, welches sie bis heute nicht losgelassen hat. 1972/1973 wurde Heide Froning mit dem Reisestipendium des Deutschen Archäologischen Instituts ausgezeichnet, im Anschluss daran folgte die Assistentenzeit am Institut in Würzburg. 1979 habilitierte sie sich mit dem Thema „Marmor-Schmuckreliefs mit griechischen Mythen im 1. Jh. v. Chr.“. In den folgenden Jahren als Akademische Rätin, später als Oberrätin erschien der Katalog der griechischen und italischen Vasen des Museums Folkwang in Essen sowie verschiedene Aufsätze zu Themen aus den Bereichen Skulptur, Keramik und Ikonographie. Diese Publikationen zeichnet bereits aus, was das wissenschaftliche Œuvre Heide Fronings insgesamt charakterisiert: Ausgangspunkt ist stets das Objekt, dessen fachmethodisch akkurate Bestimmung und Einordnung unerlässlich ist. Doch sind es die übergeordneten, die kulturhistorischen und -anthropologischen Fragestellungen, auf die das Wirken von ihr abzielt und deren Beantwortung sie als ihre eigentliche Herausforderung sieht. Dabei kann sich Heide Froning souverän eines überaus breiten allgemeinen und fachspezifischen Wissens sowie – begründet durch ihr Studium der Klassischen Philologie – hervorragender Kenntnisse der antiken Schriftquellen bedienen.

Nach Lehrstuhlvertretungen in Würzburg und Kiel erhielt Heide Froning 1991 den Ruf an das Seminar für Klassische Archäologie der Philipps-Universität Marburg, an dem sie bis zu ihrer Emeritierung 2009 wirkte. In dieser Zeit war sie die Seele des Seminars und widmete sich mit großem Engagement der Ausbildung der Studierenden. Diese fanden in ihr eine stets offene Ansprechpartnerin, die nicht nur in fachlichen, sondern oftmals auch in persönlichen Belangen mit Rat und Tat zur Seite stand. Aufgrund ihrer intensiv gepflegten Freundschaften zu Fachkolleginnen und Fachkollegen im In- und Ausland sowie eines aktiven wissenschaftlichen Netzwerkes fand sich schon bald in Marburg eine lebendige, internationale Schülerschaft ein, die bei ihr promovierte und die bis heute von diesem Netzwerk profitiert. Sagenumwoben ist dabei unter ihren Schülern der Zettelkatalog von Heide Froning, der – selbst zu den entlegensten Dingen befragt – noch erstaunliche Hinweise auf relevante Objekte und Forschungsliteratur hervorzauberte.

Neben der Ausbildung der Studierenden und dem oftmals schwierigen und kräftezehrenden universitären Verwaltungsalltag fand Heide Froning trotz allem noch Zeit, eigene Forschungen durchzuführen, wie etwa die Bearbeitung der figürlichen Terrakotten von Elis. Auch nach der Emeritierung verfolgt sie mit der ihr eigenen Wissbegierde und Lebhaftigkeit Projekte, die sich ihrem zweiten großen Forschungsschwerpunkt, der antiken Keramik, widmen und die sie immer wieder nach

Griechenland führen. Neben einem Projekt zur spätklassischen und hellenistischen Keramik von Pydna ist jüngst die Bearbeitung von rotfigurigen Krateren aus dem Kerameikos hinzugekommen.

Diese Festschrift, liebe Heide Froning, ist wie ein Spiegel Ihres ereignisreichen wissenschaftlichen Lebens – international, interdisziplinär und ganz der klassischen Antike gewidmet. Wir möchten Sie mit diesem Band als Lehrerin, Kollegin und Freundin feiern und hoffen, dass die verschiedenen Aufsätze Ihnen ein Genuss und Anregung zugleich sind.

Ad multos annos!

Taner Korkut/ Britta Özen-Kleine

Zum Geleit

Mit dieser Festschrift feiern wir Heide Froning als Wissenschaftlerin und Lehrerin, die ihr Fach erst in Würzburg und seit 1992 in Marburg entscheidend geprägt hat. Dass ihr Wirken dabei keineswegs auf diese beiden Universitäten begrenzt war, wird nicht zuletzt durch ihre Schülerinnen und Schüler verdeutlicht, die heute nicht nur in Deutschland, sondern auch in Griechenland und der Türkei lehren und forschen. Diese Qualitäten Heide Fronings sind durch ihre Publikationen, Lehrveranstaltungen und Vorträge wohlbekannt.

Eine weniger öffentlichkeitswirksame Eigenschaft Heide Fronings ist die Gewissenhaftigkeit und Beharrlichkeit, mit der sie sich für das Marburger Archäologische Seminar und seine Sammlungen einsetzte. Die Annahme des Rufs nach Marburg war für sie zugleich die Annahme einer Verpflichtung für die Institution, an der sie fortan tätig war. Ein Herzensanliegen war und ist ihr dabei insbesondere die Antikensammlung und die Abguss-Sammlung, die sie in Forschung und Lehre stets rege nutzte und auch um einige Abgüsse, wie zuletzt die Porträtstatue des Menander, bereicherte. Es waren schwierige Jahre, in denen die Universität gezwungen war, zu sparen und zu kürzen. Und so ist es durchaus keine Selbstverständlichkeit, dass Heide Froning diese Festschrift im Rahmen einer akademischen Feier in der Alten Aula der Philipps-Universität überreicht bekommt, sollte doch in den Jahren um die Jahrtausendwende das Archäologische Seminar geschlossen werden und das Fach Klassische Archäologie aus dem Curriculum der Philipps-Universität verschwinden. Es ist dem jahrelangen und unermüdlichen Einsatz Heide Fronings zu verdanken, dass ihr Fach in Marburg weiterhin vertreten ist.

Seit ihrer Pensionierung ist Heide Froning weiterhin im und für das Archäologische Seminar tätig. Dies umfasst neben ihren Forschungen zu rotfigurigen Krateren vom Athener Kerameikos insbesondere die Mitherausgabe und Redaktion des Marburger Winckelmann-Programms, das nach einer längeren Unterbrechung seit 2014 wieder regelmäßig erscheint. So bereichert sie auch heute das akademische Leben des Archäologischen Seminars und trägt mit ihrem kritischen Verstand auch zum Gelingen mancher Abschlussarbeit bei. Möge Heide Froning ihr segensreiches Wirken noch lange Jahre fortsetzen!

Winfried Held

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THE TEMPLE OF KRONOS AT TLOS*

Çilem Uygun

The Kronos temple in Tlos, located in the western part of Lycia -modern Teke peninsula- which was excavated between 2010 and 2014, forms the subject of this article. First, the excavation works carried out in the structure will be described together with their findings, then the architectural plan and the usage phases of the structure will be tried to be determined. Finally, based on the connection of the temple to the god Kronos, and this being the only temple built for this deity in Anatolia, the existence of the Kronos cult in ancient Tlos and its relation to local gods will be examined.

The ancient city of Tlos is located on the western slope of Kragos (Akdağ) mountain, which limits the eastern side of Eşen plain to the northwest of Lycia. While the city overlooks an important plain in terms of agriculture and trade routes due to its location, it also has a very large mountainous territory that is protected from a military point of view¹. Tlos, one of the six great cities of the Lycian Union with three voting rights, was founded by Tloos, the Greek hero, who was the son of Tremiles and Praksidike, according to Herodotus². However, apart from this mythological narrative which attribute the foundation of many cities in Anatolia to heroes of the Trojan War, Yalbur hieroglyphs which describe the military expeditions of Tuthalia IV to Lycia, date the city's settlement history back to Late Bronze Age. The urbanistic dating of the Bronze Age, supported by the epigraphical data based on the similarity of "Tlawā" -the Lycian word for Tlos- with the description of the "Dalawa Country", which appears on the blocks of the Hittite water-cult pool inscribed with Luwian hieroglyph, has recently been extended to the Chalcolithic Period as a result of the excavations carried out in the city center³. The excavations and surface surveys conducted outside the city center yielded data from Tavabaşı and Girmeler caves, allowing most of the previously accepted information about the Prehistoric settlement history of the Lycian region to be revisited⁴.

Its settlement history dating further back than the visible ruins, Tlos was built on the acropolis elevation on which Lycian type rock tombs are located, as well as the plain that runs towards east and south from the end of the acropolis' eastern slope. The city was first introduced to archaeo-

* I would like to thank Prof. Dr. Taner Korkut for his permission and support during the excavation of Kronos Temple and the preparation of this publication. I also thank the Tlos Excavation team for their valuable labour and I. Işıklıkaya for proofreading the translation of article.

¹ Regarding the ancient city of Tlos, see: Korkut 2015a; Korkut 2016.

² Herodot III: 92.

³ Korkut 2015b, 6-7.

⁴ Korkut 2015b, 7.

logical literature by C. Fellows' travel diaries in the beginning of the 19th century⁵. Following the surface surveys initiated by the members of the Department of Archaeology at Akdeniz University in 1992, excavations began by the same university in 2005. The excavations were carried out in public buildings related to religious and social life such as the Stadium, Great Baths, Theater, Basilica as well as the Acropolis where Lycian type rock tombs of Classical Period were found. The excavations provided a lot of data on the architectural plans, technical details and usage of the structures in different periods, allowing a more clear interpretation of the urbanistic approach in Tlos⁶.

The Survey and Excavation of the Temple:

Kronos temple is located on a flat area surrounded by the terrace wall of the Classical Period and lies in north-south direction. Immediately north of the temple, the City Basilica was built in a later period. The rugged topography of the city necessitated the positioning of public buildings on terraces and in close proximity to each other. Defined as a temple for the first time by Wrustler⁷ in 1976 due to the pediment, architrave, frieze and cornice blocks among the ruins covered with vegetation; documentation of the structure started with the preparation of a stone plan on which the blocks visible on the surface have been marked within the scope of surface surveys (**Fig. 1**)⁸. Between 2010 and 2014, the crumbled architectural blocks were removed with the help of cranes, and excavation, documentation and restitution works were carried out.

During the excavations, the blocks concentrating in an area confined by the terrace wall to the south and the apsidal Late Antique structure to the west were documented in a multi-layer stone plan of the ruins. When the blocks were lifted and the earth fill was removed, a temple with an *in antis* plan in north-south direction, rising on a podium of 15.67 x 7.78 m was revealed (**Fig. 2**). The structure, which has a 9-step entrance from the north, is 2.33 m high up to the krepis blocks, which have been preserved in situ in the north and the east (**Fig. 3-4**). The postaments that were supposed to be on both sides of the steps which were ornamented with three fascial profiles were removed in a later period of use. The transition to pronaos was achieved by two Attic-Ionic columns with their pedestals protected in situ. The column shafts and the capitals in Corinthian order were reused as building materials in later period.

From the columned entrance one can enter the pronaos with dimensions of 5.14 x 3.07 m, and over the in situ protected threshold one can enter the naos with dimensions of 6.97 x 5.23 m (**Fig. 5**). Traces on the threshold indicate that the naos gate is 1.45 m wide. For the interior plan of the building, the slabs covering the pavement have been removed from the pronaos and naos, and the remaining mortar bed has been partially paved with tile flooring during a later period. Two of the original floor slabs of the temple are preserved since they have been used as spolia during a later period. Blocks similar to these two blocks in rectangular shape with a flat upper surface, an outwardly convex lower surface and with similar thickness are also found in the City Basilica, indicat-

⁵ Fellows 1838, 237-243.

⁶ For the urbanism approach of Tlos ancient city see: Korkut – Uygun 2017, 236-248.

⁷ Wurstler 1976, 35-36 Fig. 4.

⁸ Aslan – Özdilek 2002, 102 Fig. 8.

ing that the floor slabs of the temple were removed and reused at the Basilica while the structure was still standing.

The east and western long facades of the temple podium are the best protected facades. While the eastern facade bears traces of later use similar to the northern facade where entrance was provided, the western facade was not exposed to such use due to the apsidal structure that was added during the Late Antique Period. The worst part of the podium in terms of preservation is the southern facade (**Fig. 6**). As can be understood from the walking ground of the Great Baths, the level difference of more than 3 m required this facade to be supported by a terrace wall. This section, which is statically weak, caused the building to collapse towards the south during an earthquake, and caused the blocks at the southern podium to be exposed to a large mass, none of which have been found in situ.

Restitution Proposals:

After the completion of the excavation work, classification and documentation of about 560 blocks which were moved to the stone field in order to prepare a restitution proposal for the walls and the entablature of the temple -whose podium and krepis blocks were preserved in situ- were initiated. These blocks were first grouped according to their profiles, then it has been tried to determine their position in the structure considering their locations on the stone plan. Besides the stone plan, the traces on the in situ preserved blocks also contributed to the preparation of the restitution proposal. For example, the contours of the eastern postament can be traced due to the color difference on the podium platform. In addition, miter marks indicating the starting point of the wall and letters identified as stonemason's marks have been identified on the same spot and on the krepis (**Fig. 7-8**).

The masonry of the structure, built in Corinthian style according to the column capitals, begins with the block -also referred to as the wall base- which rests above the profiled row of blocks, serving as the antae base. At the top, it ends with the block carrying the same architrave profile as the Corinthian capitals (**Fig. 9**). A small part of this intermediate transition profile on the krepis that surrounds the antae is preserved on the edge of the threshold. It is interesting to note that on some of the blocks identified as belonging to this sequence at the stone field, a different profile has been observed than that of the threshold. Based on their positioning at the stone field, it is understood that these blocks belong to the eastern and southern facades of the building. A profile on the western facade is seen with convex and concave moulding, while the east and south facades consist of a large plain moulding with sharp angular lines (**Fig. 10-11**). Both profiles converge in the corner block under the southwest pilaster of the temple. The fact that two different profiles are observed in one of the elements of the structure can be explained by these belonging to different periods.

The height of the temple is calculated as 10 m, including the entablature which consists of architrave, frieze and cornice blocks as well as the pediment on it. The outer surface of the architrave blocks were decorated with a bead-and-pearl (*astragal*) row in the fascia passages while the inner part was left plain (**Fig. 12**). At the end of the block are an Ionic kyma and an anthemion sequence. A frieze band with rich vegetal decorations are found on the architrave blocks (**Fig. 13**). Cornice blocks have a much richer decoration repertoire than frieze blocks. The figurative and vegetative

ornaments starting from the geisipodes end with the Ionic kyma and the anthemion sequence (**Fig. 14**). Pieces of pediment parallel to the ornamentation of the entablature are also well preserved allowing for restoration. Preserved parts of the northern and southern pediments show that the cornice is decorated with lion waterspouts. Beneath the architrave blocks that provide entrance to pronaos are soffite ornaments consisting of vegetal and geometric motifs.

The entrance to naos is provided by a gate consisting of fairly simple jamb and lintel blocks with gradual profiles (**Fig. 15**). The magnificence of the door was established by the ornament tier in the hyperthyron of the lintel. The open and closed palmette band, the minimized scroll pattern frieze, and the egg-and-dart decoration enriched with a stylized vegetal motif are applied on a single monolith block. The geisipodes and the simae sections end with the egg-and-dart decoration, astragal and anthemion lines in accordance with the general decoration composition of the temple.

Usage Phases:

Four different phases of usage have been identified based on the archaeological finds in the Kronos Temple and the surrounding architectural arrangements.

First Phase: During the identification of this phase, which includes the first construction phase of the temple, the style of entablature blocks detached from the surface and with deep crafted ornaments points to the Antonine Period. However, the quality workmanship that emphasizes the thin fascia profiles in the crown and pedestal of the podium indicates that the elements used in the lower part of the temple should be dated to an earlier period, possibly within the 1st century AD. As described in detail in the cult section of this article, the presence of epigraphic data indicating that the festivals, organized throughout Lycia on behalf of god Kronos -Kroneia, were held since 1st century AD, supports the early period workmanship observed on the podium⁹. Another factor that can support this view concerning the early phase of the temple is that the northern antae bases start with different profiles in the west and the east. The base under the western antae pilaster is ornamented with numerous fine convex mouldings while the base under the eastern antae pilaster shows a fairly simple plain moulding with a sharp contour. This profile on the east continues from under the wall base and ends on the block below the southern narrow side of the southwest corner pilaster. The part of the same block that continues to the western long facade is the same as the profile under the northwest antae pilaster. As a result, this situation that is contrary to the symmetry we have observed in other architectural elements of the temple can be explained by the repair of the structure following the 141 AD earthquake¹⁰. After this earthquake which effected the entire Lycian Region, upper part of the structure above the podium was probably rebuilt, and was made ready for the Kroneia festivals during the 2nd-3rd centuries AD.

Second Phase: In this phase, determined according to the decorative style of the entablature blocks of the temple, the blocks above the podium level which had probably been greatly damaged, were rebuilt. The architrave, frieze and cornice blocks are decorated with astragal, Ionic kyma and anthemion. The main motif on the frieze blocks is a scroll pattern emanating from a common center

⁹ Özdemir 2016, 83-84.

¹⁰ Duggan 2004, 129.

and surrounding the sides of the temple. This is enriched with secondary decorative elements consisting of flower and bud motifs. As in the whole of the building, careful workmanship is also predominant in the architectural decoration. Besides the quality of engraving, the friezes are more accentuated than the architrave and cornice blocks, thus creating a plastic effect. This plastic effect, which is a result of the deep engraving of motives, is characteristic for the Antonine Period in the architectural decoration of Roman Anatolia. The broadness of the egg ovolo in the Ionic kyma and the flattened form of the egg are again characteristics of the Antonine Period¹¹. It is seen that the Tlos examples remain as symmetrical as possible. The scroll pattern, which is deeply engraved in the frieze blocks and combined with different flower motifs, creating a contrast of light and shade, is in line with other structures dated to the Antonine Period in Anatolia¹². Besides the entablature blocks, the Corinthian column capitals carry the features of the Antonine Period such as highly-plastic acanthus leaves with pointed edges¹³.

Third Phase: This is the phase where the Paganism has come to an end and thus the temple has lost its function. This process can be observed in the apsidal structure, which has been added to the western long facade as well as its northern extension walls, the eastern long side of the temple, and at the entrance. The interior of the apsidal structure is enlivened with blind niches (**Fig. 16-17**). The building wall, which is kept very thick due to the difference in elevation, lies ca. 40 cm off the podium of the temple. The wall that forms an “L” plan by making a corner on the west side of the entrance to the temple, continues towards the east (**Fig. 18**). As this section, which was enclosed with a filling that reached a height of 2 m up to the pronaos and naos sections of the temple, was opened before excavation works, an architectural arrangement was encountered to the west of the temple entrance, including the wall of the apsidal structure. The north-south directional wall which ends at the western postamental pedestal of the temple and a simple semi-circular brick kiln are the architectural elements in the area. The walking ground of the apsidal building was approximately at the same level as the podium platform of the temple and thick plaster remnants on its walls show that it was covered with a roof. An open space covered with loose stones is noticeable in the non-plastered part of the south-north directional wall, which confines this area from the west. This open space, which could not be excavated due to the static problems concerning the wall, and the architectural arrangement to the west which resembles a well, is probably the entrance to the kiln¹⁴.

Another trace of use, specific to this stage is the fresco remains which can be traced on the eastern podium to a small extent. The decorative panel confined by the red, white and black frame indicates that this part of the structure was also used as part of a closed space (**Fig. 19**). The better-preserved examples of these frescoes, which have a simple ornament repertoire, are also found on the walls of the City Basilica¹⁵. On the other hand, the fact that similar fresco remains were found on the southern wall of the tepidarium section of the Small Baths indicates that this part of the city was revitalized during the Byzantine Period and opened for use. Similar fragments of these

¹¹ Karaosmanoğlu 1996, 48 Lev. 32b, 33a; Can 2005, 94 Fig. 4.

¹² Vandeput 1997, 155-158.

¹³ Vandeput 1997, 172.

¹⁴ Korkut 2015a, 48.

¹⁵ Korkut 2015a, 43.

frescoes preserved in situ on the eastern podium of the temple were also found in pieces on the rubble stones used in the later walls on the eastern long side of the temple (**Fig. 20**). When rubble is evaluated in terms of material and workmanship, it can be said that it is obtained by breaking down the blocks that confine the entrance of the temple to the east but that did not reach the present day. In this case, it is possible to say that the in situ protected fresco continues northward. The row of clay pipes as well as the in situ preserved pithos pedestal excavated to the north of the eastern long side of the temple indicate that this area, which should be covered due to the frescoes, was used as housing (**Fig. 21**).

Fourth Phase: During the excavation works east of the podium, it is seen that a space was created on this side of the structure by a wall in east-west direction, built with rubble stones parallel to each other (**Fig. 22**). Thus, when the temple was still standing or partly in ruins, the podium blocks of the structure were used as the back wall of this space. According to the rubble wall, it can be seen that the original floor level of this space is higher than the podium pedestal profile. Rubble stones with frescoes belong to the second stage of the temple whereas in the third phase, these blocks were broken up and reused. In the northern part of the wall which form a more or less square plan, a usage area of very simple quality was formed by the reused materials among which the brick kiln was also found. In a similar manner, a use area in the pronaos was also created with simple wall (**Fig. 23**). On the other hand, the most interesting finding for this phase is a skeleton which lies in north-south direction within a square-shaped room (**Fig. 24**). With no indication of a burial arrangement, this skeleton most probably belongs to someone who died under the collapsed blocks of the temple during an earthquake.

Ceramics and Other Finds:

When we look at the reflection of different usage phases determined on the basis of the temple and surrounding architectural data to the ceramics and other find groups, there is a fill layer in the area where materials of different dates are gathered together without a certain context. In the area between the pronaos and naos of the temple and the eastern side of the podium, a find group consisting mainly of ceramic was found between the apsidal structure and the temple podium, and between the entrance of the temple and the platform on which the podium rests. In all areas, it has been observed that examples of Roman and Late Antique ceramics are predominant. The earliest ceramics found in this mixed context is a lip piece possibly belonging to a kylix, decorated in red figure technique. A young male head is seen on the piece that is poorly preserved. Depicted is an athlete with short hair on the back and long bangs on the sides, and wearing a wreath. In addition to this artifact which we can date to the beginning of the Classical Period, fragments of black glazed pottery have been found in the fill layer covering the steps of the temple, dating back to the Late Classical Period. While the Hellenistic Period is identified by parts of vessels belonging to daily use with red banded decoration on light background, the majority of the finds is composed of ceramics from the Roman and Late Antiquity periods. The lack of glazed Byzantine ceramics in the 2 m high filling covering the third usage stage of the structure suggests that the arrangement here belongs to a period before the 11-12th centuries AD, and possibly to 5-6th centuries AD due to the exedral structure.

Different than the filling to the north and west of the temple, glazed ceramics with graffiti dating to the 11-12th centuries AD have been excavated in the filling covering the pronaos and naos levels of the temple. In addition to this group of ceramics that should be associated with the fourth stage of the structure, a bone loom weight¹⁶ and bronze tweezers¹⁷ which were found in the same layer and dated to the 11-12th centuries AD indicate Middle Age usage. On the other hand, as can be understood from the housing complex of the Ottoman Bey on the acropolis, settlement in ancient Tlos continued during the Beylik Period and the Ottoman Period. Therefore the bone loom weight and the bronze tweezers obtained from the last usage layer of the Kronos Temple may also be associated with the latest settlement in the city, as in the case of the Basilica.

In order to understand the first and second usage stages of the temple, a test pit has been excavated towards the lower level of the platform where the structure rests. A small number of ceramic fragments were found in the fill consisting of small fractured stones. In this group, where flat sherds without a profile are predominant, a sherd of a red lined bowl in echinus form has been identified as the earliest piece of pottery dating back to the 2nd century BC, and is possibly a material that was mixed as a result of physical intervention to earlier levels during the leveling work prior to construction.

To conclude, the ceramics recovered from a small amount of filling in the pronaos and naos of the temple dating back to the 11-12th centuries AD indicate that the temple was still standing during this time, and that the entrance of the temple was leveled with a considerable amount of filling material for use. The predominant presence of Roman ceramics in the filling suggests that the materials used for leveling were moved from the pagan settlement areas.

Kronos Cult in Tlos:

The answers to questions such as to which god this temple –which draws attention in the city center with its high quality workmanship– was dedicated, or whether it was related to the emperor cult, should be sought in the belief system of Tlos in the light of epigraphical and archaeological data. The cult of Kronos¹⁸ in Tlos, who is the leader of the second generation of gods and who lost his dominion over to his son Zeus, is known from the inscriptions dating back to the 1st-3rd centuries AD¹⁹. The inscription in which Kronos and a priest of Dionysos were honored for their benevolence, forms the earliest epigraphical data of the cult with its date from 1st century AD²⁰. The religious officer who held the top position in cult organization is known as *archiprophet* -the knower- in city's inscriptions²¹. The inscriptions dated back to the 2nd-3rd centuries AD are inscriptions in which the names of successful athletes in the *Kroneia* -festivals organized in Tlos in honor of Kronos- or the names of notable leaders who financed these festivals were mentioned and honored. Another epithet of Kronos that strengthens his attribution as chief god of Tlos is as the

¹⁶ Ersoy 2017, 62 Cat. Nr. 138-152.

¹⁷ Waldbaum 1983, 108 Pl. 41, 647.

¹⁸ For detailed information on Kronos see: Erhat 1989, 198-199; Grimal 2007, 392-394; Howatson 2013, 518-519.

¹⁹ For detailed contents of inscriptions see: Özdemir 2016, 324-330 Cat. Nr. 31-44.

²⁰ Özdemir 2016, 83-84.

²¹ Özdemir 2016, 94.

founder of the city (*ktistes*) emphasized in an inscription dated to 2nd century AD²². On the other hand, another inscription found in the excavations of the Great Baths mentions that Emperor Commodus was considered equal with the father God Kronos in Tlos.

The Kronos cult, which dates as early as the 1st century AD by epigraphical data, lived its most profound period during and after the Antonine Period, which is also indicated by the large number of inscriptions dated to 2nd-3rd centuries AD. This date coincides with the dating of the temple constructed in the city center of Tlos, based on the architectural decorations. The interesting point is why the god Kronos was respected in Tlos, and the city had festivals honoring Kronos. This was explained by the local god of the city, *Trqqas*, leaving its place to the Greek deity Kronos. Pictorial depictions related to the sky god were found in the Bellerophon rock tomb and the sacred area in the acropolis during the Classical Period of the city²³. On the other hand, the resemblance of the bull figure which appears on the orhostate blocks reused in the late period wall around the Basilica, with the bull figure seen on the temenos wall of the sanctuary on the acropolis, are traces of the worship of god *Trqqas* in the sacred area surrounded by the temenos wall of the Classical Period²⁴.

During the transformation of the local sky god of Tlos to Kronos, the warrior figure holding a double-edge axe on the reverse side of Tlos coins from the period of III. Gordianus, has been identified as Kronos²⁵. The reason why Kronos was favored in Tlos instead of Zeus is explained as a smart political move to protect the interests of the city; where Kronos, with increasing prestige within the sophisticated thought system that developed during 2nd century AD, replaced god *Trqqas*²⁶. As epigraphic data reveals, the Kroneia festivals, which were common in the 2nd century AD, had the capacity to provide economical benefit and prestige to the city. Within this period corresponding to the Antonine Period, the group of sculptures found in the theater indicate that the propaganda of this family was made in the city. During this period where construction activities have accelerated and the city lived its highlight, it is thought that this temple, which probably has a Pre-Roman forerunner, was constructed in the sacred area of the city in the name of Kronos with the epithets “chief god, father god” as mentioned in the inscriptions.

It has also been questioned whether the temple was built as part of the emperor cult that started in the Augustine Period in Tlos just like in other Anatolian cities, and lived its most intense period during the Antonines. The *divus* god title granted to Gaius Iulius Caesar for the first time in Late Roman Republican Period was systematized by his nephew Octavianus and maintained its importance until Christianity became widespread and pagan religions ceased to exist. Having a purpose of linking the people within the boundaries of Roman dominance to the rule of the empire, this method was immediately adopted in the eastern territories, which were familiar with the idea of the ruler carrying a god-like character, resulting in establishment of cult areas for emperors and their wives in many cities in the provincial centers²⁷.

²² TAM II, No. 581.

²³ Korkut 2015a, 92-93; 100-101.

²⁴ Korkut 2015a, 50; Özdemir 2016 Lev. 10 Fig. 26-28.

²⁵ Korkut 2014, 31.

²⁶ Özdemir 2016, 78-83.

²⁷ Mert 2004, 296-298.

The temple in Tlos, considering its central position and high quality workmanship, should belong to Kronos, who carries the epithet of chief god, instead of the emperor cult, when the Kroneia festivals which are held every four years in the city are also taken into consideration. On the other hand, the temple found in the city theater was proposed as the temple for the emperor cult, which is known through epigraphical data and provides benefit in political terms, with similar temples found in other Anatolian temples²⁸.

Conclusion:

The temple with a *templum in antis* plan, positioned in north-south direction on the terrace where the religious buildings of ancient Tlos are located, is a rural model of traditional Roman temple architecture in smaller scale but high quality architectural ornaments. The fact that the structure, which was preserved up to the podium, was still standing until its latest usage phase during the Middle Ages, protected the architectural blocks except the floor slabs from being used as spolia during the Byzantine period. The fact that a majority of the high quality limestone blocks with fine workmanship could be unearthed, as well as the marks and traces which could be read on the in situ preserved podium, have contributed to the preparation of the restitution proposal of the temple.

In terms of plan, the Kronos temple in Tlos shows similarities with other Roman Imperial temples of Alinda in Karia; Lydai, Balbura and Pinara in Lycia; and Adada in Pisidia, aside from minor differences due to regional interpretation²⁹. Based on epigraphical data and architectural decorations, the temple was dated back to the second half of the 2nd century AD within the Antonine Period, and was dedicated to the chief god of the city, Kronos, as proven by epigraphical data. With this feature, the temple in Tlos forms the unique example of the Kronos cult in Anatolia as well as a temple dedicated to this deity.

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²⁸ Özdemir 2016, 220-226.

²⁹ Serdaroğlu 2004, 20-24,55-74, 97-113.

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Illustrations

All illustrations are used from the Tlos Excavation Archive.



Fig. 1: Before Excavations of Kronos Temple

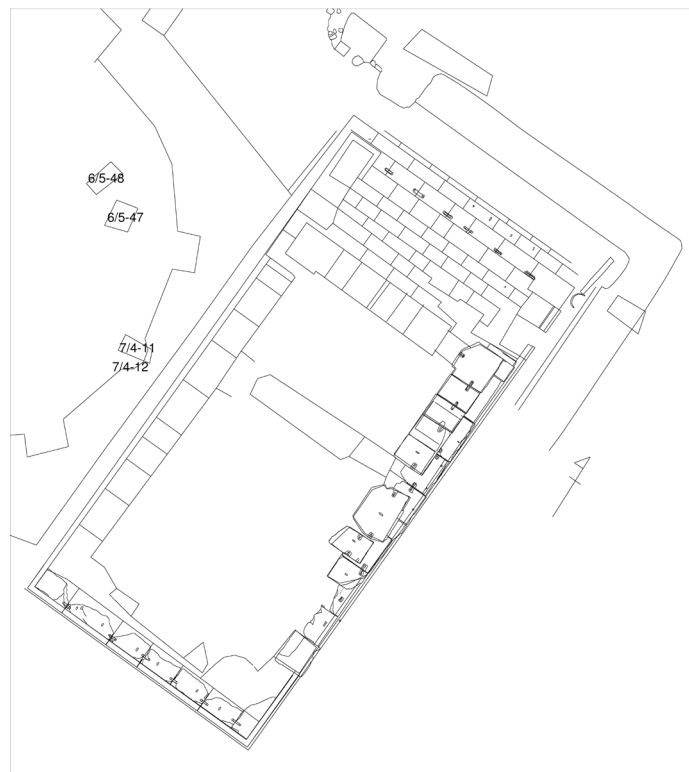


Fig. 2: Plan of Kronos Temple



Fig. 3: North and East Facades of Kronos Temple



Fig. 4: North Facade of Kronos Temple



Fig. 5: Pronaos and Naos of Kronos Temple



Fig. 6: South Facade of Kronos Temple

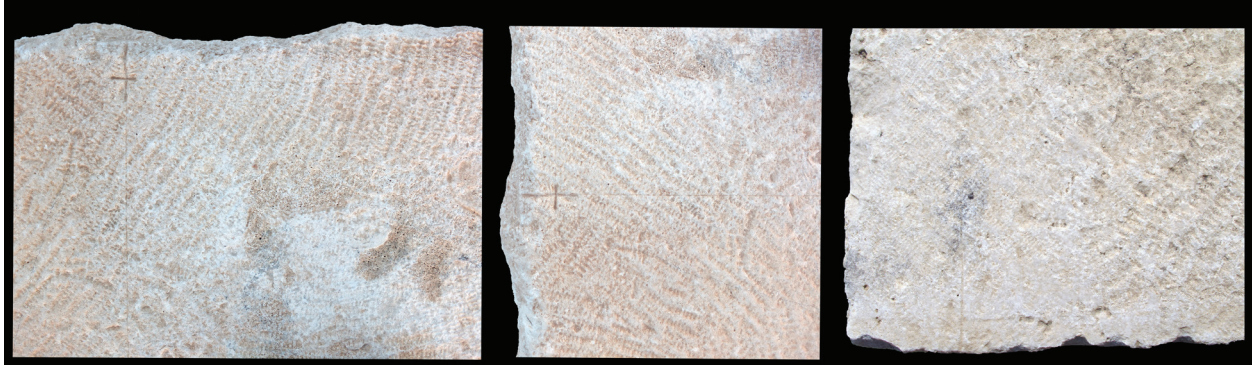


Fig. 7: Examples of Mason's Marks



Fig. 8: Examples of Greek's Alphabet Using as Mason Marks

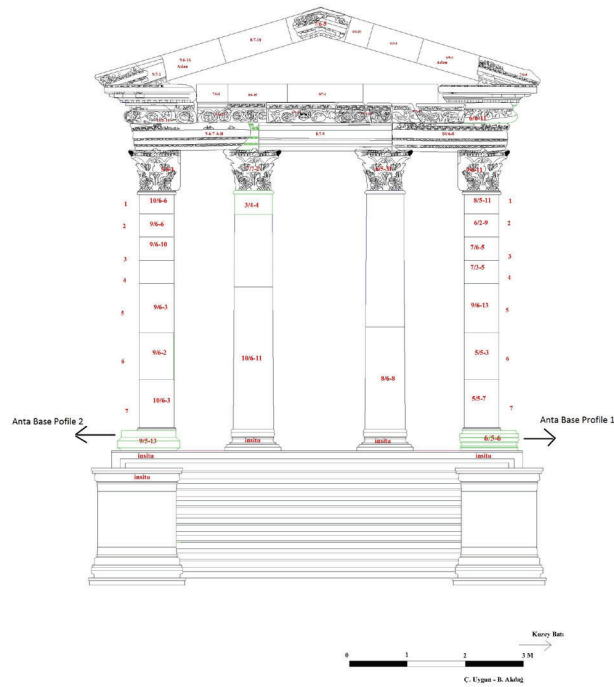


Fig. 9: Restitution Offer for North Facade

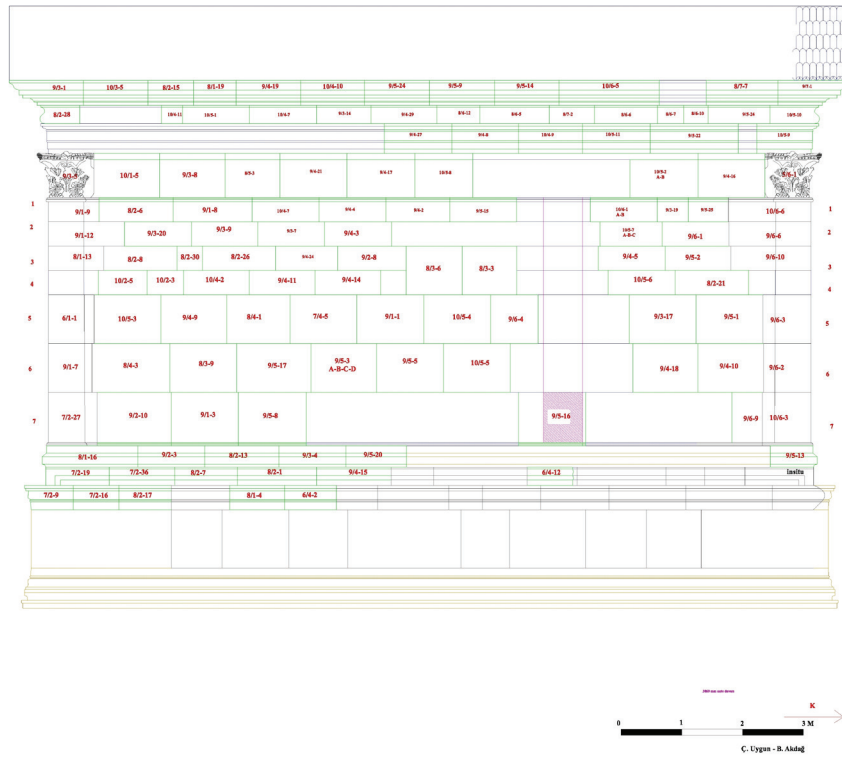


Fig. 10: Restitution Offer for East Facade

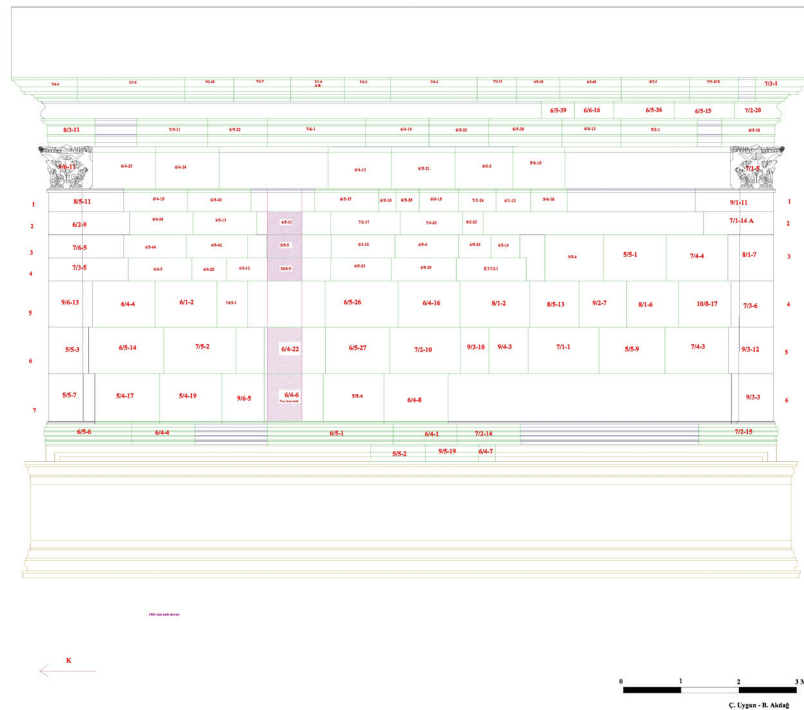


Fig. 11: Restitution Offer for West Facade



Fig. 12: An Architrave Block from Kronos Temple



Fig. 13: Frieze Block from Kronos Temple



Fig. 14: Cornice Block from Kronos Temple

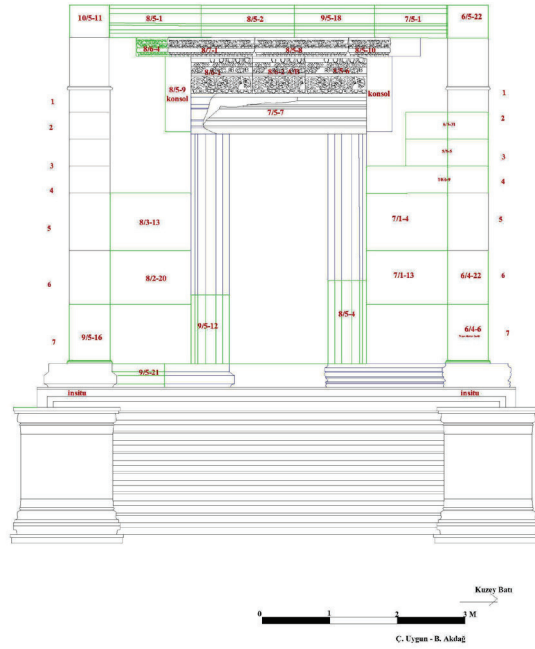


Fig. 15: Restitution Offer for Entrance of Naos



Fig. 16: Kronos Temple with Apsidal Structure



Fig. 17: Interior of Apsidal Structure



Fig. 18: Using Place in the Third Phase of Kronos Temple



Fig. 19: Fresco on the Podium Block

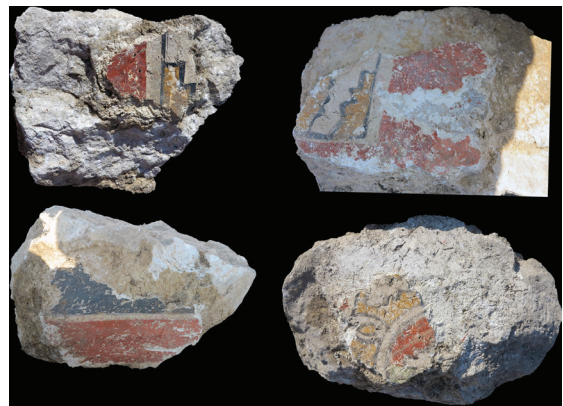


Fig. 20: Fragments of Blocks with Fresco



Fig. 21: Pipe Line in the Third Phase



Fig. 22: General View of Construction in the Fourth Phase



Fig. 23: Using of Pronaos in the Fourth Phase



Fig. 24: A Skeleton in the Construction from Fourth Phase