



Art and Roman Architecture: God's Face on the Temple Facade: A Case Study in Temple "P" in Side, Pamphylia / Turkey

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ABSTRACT

With a half-round plan and high podium the Temple "P" in Side, Pamphylia had been discovered more than a century ago and partially investigated after its excavation half a century later. A new study was launched in 2013 in order to re-examine the historical structure, dedication and architecture, which had not yet been definitively determined. This research determined that the bust on the front façade of the entirely existent one of the two tympanums at the monumental entrance of the temple, which was evidential of the dedication of the temple to the God Men, was not in fact a "man head" as it was claimed, but portrayed a woman along with Demeter's attributes; perhaps Kore, the daughter of the goddess of abundance. Through archaeological and historical building research on site new information regarding the functionality of the temple, as well as the caving and bulging architecture of the monumental entrance structure was obtained.

Keywords: Side; Pamphylia; Archaeological-Historical Building Research; Roman Half-Round Podium Temple; Demeter-Kore; Men

INTRODUCTION

Having been mentioned first by Lanckoroński (1890), the Temple "P" or "Temple of Men" in Side was unearthed in 1947 through archeological excavations by Mansel's (et al. 1951) team. Researchers agree that while the temple has a semi-circular shaped "uncommon" plan type (Lanckoroński, 1890; Pohl, 2002), it still carries attributes of a "typical Roman temple", such as its high podium and the wide set of stairs leading up to the front entrance platform (Pohl, 2002; Boëthius, 1978).

The Temple "P" has a unique topographic location: It is situated at the end of the Columned Street "C" on the city plan, which was discovered by Lanckoroński's (1890) team and diagonally cuts the city into two halves starting from the Antique Theatre and reaching towards the Temples of the primary gods of the city, Athena and Apollo, perhaps even bordering a temenos which was possibly located there (Fig. 1). The



entrance door of the temple is located in the middle of the western wall that linearly borders the semi-circular cella. Rotating 19° from north to east, the cella wall lies in the same direction as the Columned Street on the Lanckoroński (1890) plan. During the Byzantine Period a monumental fountain structure was built tangent to the northeastern side of the temple. Nowadays, the temple's podium can only be looked at from the south and east due to these ruins. Up to this date, the temple has only been subject to studies that did not directly cover the architecture of the temple and were not supported by sketches, but were only limited to descriptions of certain selected architectural blocks and ornaments. Since it does not fall into their scope, these studies are far from providing information on the temple's architecture. Even Gliwitzky's (2010) new restitution attempt 60 years after the one of Mansel et al. (1951) shows that the subject is by far not finalized. Researchers emphasize the inadequacy of the Mansel data and the insufficiency of its presentation (Raming 1999; Gliwitzky 2010). Therefore, it became a necessity to re-research the building on site.

BACKGROUND

Having done researches in Side in the years 1882-1885, Petersen from Lanckoroński's (1890) team discovered the remains of a temple with a semi-circular podium, despite heavy undergrowth. In his publication Petersen briefly mentions a tympanum belonging to the Temple "P" in Side, while also describing a "similar architectural element" he spotted in Kremna before reaching Side; a tympanum with the "torso of a man(?) with a pointed cone and a crescent motive behind his shoulders". Following this image, he stipulates that the temple with a whole tympanum with a bust on its front in Side was probably also a temple built for the God Men (Lanckoroński, 1890). He states that the "uncommon" semi-circular plan facing west also supports this assumption and draws attention to the frequently used name Men in this area and the coin descriptions (Lanckoroński, 1890). But, as the somewhat confusing text mentioned above is read carefully, it can be understood that the figure on the tympanum Petersen describes is in Kremna, not on the Temple "P" in Side. In his description Petersen is unsure of the figure's gender as well and places a question mark next to the word "man". He emphasizes that the ornament on the tympanum in Side has "a human head in the center" (Lanckoroński, 1890). Additionally, on the location plan prepared for Antique Side in the same publication Petersen named the temple "P" and provided the possibility of its dedication to the God Men.

The temple was unearthed through archeological digs in 1947 by Arif Müfid Mansel, 57 years after its discovery. Excavation works focused on exposing the podium the temple



was built on and the platform that carries the monumental entrance structure leading to the cella above the podium. Published in 1951, this work became a fundamental source for both Mansel's later work, as well as other researchers' (Mansel et al., 1951; Mansel, 1958, 1963, 1965, 1978). As Mansel's description of "a human bust with conical headgear" on each of the two tympanums in his first publication (et al. 1951) about the temple does neither match the description in Lanckoroński's (1890) publication that mentions "one broken tympanum and a second one with a figure on it" nor the still existing embossment on the tympanum on site, one could think that he misperceived Petersen's description as one of the tympanum of the Temple "P" in Side. In his publications Mansel (1958, 1963) declares that "due to a bust in the pediment, the temple is claimed to be dedicated to Men", and implicitly references Lanckoroński. In fact, Mansel indicates the temple being dedicated to the God Men very cautiously, adding "possibly", "maybe" or a question marks (Mansel et al., 1951; Mansel, 1958, 1963, 1965). However, in his last publication in 1978 he defends it with a distinct language: claiming that the horseman between the two figures depicted in the middle of three temples seen on a Gallienus coin found in Side is most likely Men, and therefore the Temple "P" most probably belongs to Men as well (Mansel, 1978, 140-142). Since it is possible that other people worked on the text, as this last publication was published three years after Mansel's death in 1975, it is not possible to claim anything with certainty. But it needs to be kept in mind that Mansel's (1958) publication emphasized Lanckoroński's (1890) tendency of dedicating the temple to Men, because of a bust on a tympanum, however he also voiced Drexler (1897) and Lesky's ([1931] 1997) objections, stating that "this theory is not a certainty".

Mansel (1958, 1963, 1965, 1978) claimed that the monumental entrance structure at the front had four columns. Pointing out to an archivolt piece hosting the start of a vault block, he assumed that the approximately 7, 00 meter large opening in the middle could have a vault cover and likened it to a "Syrian type arc". Thus, in his publication Mansel (1965) stated that "despite the discovery of numerous architectural elements, the building's architecture cannot be determined beyond doubt". Mansel et al. (1951) first dated the temple to the second half of the 2nd century AD, later to the end of the 2nd century AD and then the beginning of the 3rd century AD (Mansel, 1958, 1963, 1965, 1978).

In their publications, authors like Mellink (1955), Atvur and Atvur (1986), Akurgal (1986), Wagner (1988), Dörtlük (1991) and Klose (1991) confirmed the dedication of the Temple "P" to Men, sticking to Mansel's dating and the information provided. Hesitantly



stating that this building is a “temple” and maybe dedicated to Men, Bean (1968, 1970) concluded that it cannot belong to one of the chief gods residing in Olympus, as the temple’s entrance is not facing east. He continuously expresses his doubts in his later work, stating that it is claimed to be dedicated to Men without having the sufficient documents (Bean, 1976). Martini (2001) also questioned its dedication to Men. Ward-Perkins (1978, 1990) who did not comment on who the temple was dedicated to, described it as an “apsidal temple from the 3rd century”. Machatschek and Schwarz (1981) referred to the “Temple of Men” in Side as a comparison example to a “small” semi-circular temple in Selge. The sculptures found around the temple were evaluated by İnan (1951, 1965, 1975), İnan and Rosenbaum (1966) in their publications.

Besides these publications, the dedication of the temple to the God Men was criticized and objected by Drexler (1897), Lesky ([1931] 1997), Nollé (1993), Alanyalı (2003, 2011) and Büyükgün (2006). However, it was not proven to be otherwise. Anabolu (1970a, 1970b) Wegner (1978-80, 1989) who questioned its function as a temple in his second publication, Başaran (1995), Vandeput (1997), Türkmen (2007) and Baldırın and Gider (2008) mentioned the temple in their researches to compare the ornaments of certain selected architectural blocks, as did Raming (1999) in context of a Syrian type arc.

Raming (1999) counted the remains of the Temple “P” among examples “that are not possible to receive a clear and certain comment due to bad preservation or insufficient publishing”. Describing the archivolt that hosts the start of the vault block, she states that Mansel who thought the middle section of the entry structure to be covered by the vault, drew attention to the pediment corners (Raming 1999). Besides these works, the temple was referred to by Kaderli (2009) in respect of its current preservation status and by Karademir (2009) in context of its plan type. Karademir (2009) who researched the topic of “temples with circular plan types in Anatolia” made a special reference to the “Semi Circular Planned Temple, Side Temple of Men” where she only classified the Temple “P”, whereas in the introduction of her work “Kaiserzeitliche Tempel in Kleinasiens” (Temples of the Roman Empire Era in Asia Minor) Pohl (2002) stated that she excluded the Temple “P” in Side, as it does not suit the “orderly, classical principle types” defined by Vitruvius.

Gliwitzky (2010) dedicated approximately 10 pages excluding images and restitution attempts in a very detailed evaluation of the Temple “P” in his publication “Late Period



Developments in Side and Perge, Architectural Decorations of Pamphylia in the 3rd Century AD". He also stated that he was dependent on Mansel's erroneous and defective data, pointing out the need of a new restitution. Even though he detected a contradiction between text and restitution regarding the stairs in Mansel's publication, he conducted the positioning of the stairs and calculations in his restitution suggestion based on Mansel's assumptions and calculations. Pointing out the insufficiency in the number of columns in the restitution of the monumental entrance structure by Mansel et al. (1951), he defended that there should be two more columns between the four columns at the front line (!) in his restitution suggestion. Furthermore, he mentioned the vaulted structure of the entrance and that he could not find the archivolt piece hosting the start of a vault block on site, commenting that the "researches at this stage" are not certain. Gliwitzky (2010) mentioned that the tympanum could have been placed on both sides of the façade wall of the cella, like Mansel (1978) did before. Having done a meticulous and detailed study on the comparison of the adornments and their dating, Gliwitzky (2010) unfortunately fell prone to certain mistakes, as he could not base his restitution suggestions on his own calculations and investigations and hence oversaw some of the crucial architectural elements on site. According to him, "if the previous researchers were not to point out to the lack of a crescent moon in the relief on the tympanum in their descriptions, it would be possible to support the dedication of the temple to the God Men according to the plan type and semi-rotated direction of the temple". Gliwitzky (2010) investigated the Temple "P" under the title "buildings mistakenly dated to the 3rd century" and dated it to the Late Antoine Period, AC 170-180.

MATERIAL AND METHODS

Besides referring to previously done researches and literature related to the topic, the current research is also based on "the most reliable source" (Schirmer, 1995), the building itself: Having been conducted on site, during the first stage this research had its primary focus on creating the required fundamental data for scientific research through geodesic measurements, detailed drawings and photographs of the in situ remains of the temple and the architectural blocks that were scattered and torn out of their context as detailed as possible without doing any archeological digs, except for cleaning surfaces. Subsequently, a computer supported historical building survey method was used for drawn documentations: Firstly, the geodesic measurements of the in situ sections of the temple were taken with geodesy engineers. Paying attention to the stones' deformations and their erosion marks, measured drawings of the parts of the building with technical links such as dowel casings, clamps, shuffle holes and properly processed stone surfaces were drawn manually with a standard technique on a 1:10 scale based on geodesic measurements and the parts of the lower floor with no technical links on the wall



structure were drawn on a 1:20 scale. Taking the deformation of the decrepit stones into account, drawings on a 1:10 scale were done for elements that were torn out of their context and technical details, adornments, material specifications, traces and other data that may be required for architectural research were included. These were additionally widely documented through photographs. Subsequently, the hand drawn documents comprising technical data were scanned and fully digitalized in order to benefit from the technical possibilities of the drawing program CAD which the restitution is based on. This detailed building survey will comprise the foundation of the restitution. Moreover, the 1:10 stone drawings of the ceiling blocks of the monumental entrance structure were compiled digitally.

RESULTS

Lower floor comprising the podium

The Temple "P" has a high podium that hosts various spaces and a wide set of stairs at the front. Pohl (2002) states that the most acclaimed and most frequently used element of temples of the Roman Empire Period was a podium, taken from Italian temples. According to Boëthius (1978), a podium and wide stairs at the front were a typical specification of Etruscan temples.

Although the vaults of the Temple "P" today are partially collapsed, the lower floor that could only be accessed from above without any other external entrance was well preserved, enough to understand its main specifications. Thus, although it was full of soil and various broken materials, it is possible to determine the borders of the lower level spaces. The pavement level was found to be lower than the street level. On the lower floor inside the podium with a 2, 50 meter thick external wall there is a total of three spaces: a rectangular middle space that is 7, 80 meters of length and 2, 98 meters wide and two symmetrical spaces divided with 0, 90 meter walls with a short side of 3, 50 meters and a perpendicular side of 7, 44 meters almost form a triangular shape, as much as the remainder of the semi-circular outside wall permits. The space in the middle is covered with a cradle vault that starts at the same height, transferring the static load equally to the two walls facing each other. In the triangular side rooms the peak points of the halved vaults were seated on the side walls of the middle space, for the load of the vault covers to be transferred to the 2, 50 meter thick outer walls. It was established that a 34/34 cm opening in the vault cover of the southern room that was placed 90° towards the usually linear aligned arc stones proceeding parallel to the longer side was later walled up. The opening that is a couple of cm deeper than the normal surface of the vault is filled with a re-used conglomerate and marble piece with a broken profile. In the



symmetrical northern room however, it was established that only the top of an almost circular "hole" with a 13-16 cm diameter gouged on two adjacent vault stones at the depth of the whole vault cover and was later closed with a debris stone.

On a 2,50 meter height measured down from the ceiling, the 2, 50 meter thick circular outer wall of the center space on the lower floor was brought to a thickness of 1, 30 meters to create a 1, 20 meter thick platform. In the center space there are two niches shaped like "arrow loops" with 70-2/163/92 cm (w/d/h) dimensions that reach to the orthostatic coating, and one asymmetrical one each with the dimensions of 124-40/263-275/92 cm (w/d/h) in the side façades in the other rooms. With a special detail developed on the orthostatic coatings corresponding to the double niches facing east in the middle section, a vertical opening, resembling a light band, with 2/92 cm (w/h) dimensions on each of the niches was created. (Fig. 2) Furthermore, airing "windows" were placed on the western wall of the lower level, one with 115/50/35 cm (w/d/h) dimensions on the center of the middle space and one each in the side spaces placed at the highest point of the vault arches, bordering the vault cover with 70/50/35 cm (w/d/h) dimensions. These airing "windows" or "spaces" on the walls connect directly to the outside nowadays, as the foundation stones of the monumental entrance structure are missing. Assuming that the entrance area's foundation stones in front of the cella were here and it was covered by the ceiling block carried by the columns back when the temple was in use, it could be considered that these openings did not serve the purpose of letting light in, but rather functioned to let air in. The efforts to illuminate and air the lower level in these rooms connected through symmetrical doors are proof enough for their usage as spaces beyond just a high podium. Not having any connection to the outside world via the outer façade, the two side rooms of the lower level were only connected to the cella through a small "hole" on each of their ceilings. In this case, it could be assumed that the lower floor was accessed via wooden stairs located on the currently collapsed part of the vault that separates the lower floor's middle space from the cella. Cleaning out the fillers in this section in future stages of the research may provide new findings on the floor.

Cella

Being the main worship space of the temple, the cella was located on the 231 cm high podium that also hosted the three rooms on the lower level. When looked down on the remains of the cella wall, where today the lower lining of stones is partially present, it clearly shows that the plan scheme of the temple is slightly larger than a semi-circle: The cella consists of a semi-circle with an 8, 00 m diameter and an added-on 3,40 m wide



rectangle. (Fig. 3) Remaining are a section of the linear entrance façade and two layers of travertine blocks on the northern and southern corners, comprising the carrier core of the cella wall. Those travertine blocks were covered by orthostatic grayish sand stone blocks. While the first in situ coating line is 96 cm high, the subsequent line of coating blocks is not in place anymore. In order to statistically connect the covering blocks of the façade to the inner travertine carrier core, a 30 cm high and approximately 65 cm deep space for a horizontal block was prepared. When the cella wall is looked at from the outside, a high and a low series of blocks mark a pseudoisodom wall structure. The in situ remains of the coating blocks of the cella walls and the friction marks left on the bottom stone by the now missing coating blocks show that a 70 cm wide and 15 cm deep plaster vertically emphasized the circular façade of the cella rhythmically with 185 cm gaps.

While the little remains make a definitive restitution of the cella wall's inner structure impossible, some details were obtained: The filler stones of the floor on the inner sides of the approximately 1 meter thick cella wall being higher than the pavement level, indicate that niches were placed on the inside of the cella walls. Furthermore, there are two dowel holes on the travertine blocks that comprise the carrier core of the linear wall where the in situ entrance door is, proving that the inner sides had marble coatings. Since the dowel holes are not on the first line of stones but closer to the bottom of the second line, the coating stones had to be quite high. Moreover, the in situ mortar of the pavement stones on the corner point where the western and northern walls of the cella meet, as well as the 5-6 cm thick mortar layer found beneath the 2, 2 cm thick marble cover remains show that the round section of the cella was covered with marble as well. The theory by Mansel et al. (1951; Mansel, 1963, 1978) that the cella's inner side had been covered with marble was proven through documents and Gliwitzky's (2010) doubt that there were any marble coverings in the structure were dismissed.

Findings of a vivid façade of the monumental entrance structure

The in situ remains of the platform located in front of the cella and many scattered marble blocks indicate the temple having had a monumental entrance structure. Architectural elements of the monumental entrance structure, having two groups of qualitative white marble of different sizes, were also established by previous researchers (Mansel et al., 1951; Gliwitzky, 2010). While Mansel (1978) stated that "it is now difficult to determine the reason why there are two different groups", Gliwitzky (2010) only pointed out the existence of two different groups, but did not comment any further. With almost the same amount of architectural blocks of each group being present, the



probability of one group having been carried to the site afterwards is weakened and the theory of a two story entrance structure is mostly supported (Kaymak, 2015).

The architectural elements of both groups combine the architrave and frieze on a single block. Both types of architectural elements have double façades. While certain architrave-frieze blocks of the larger type have a fairly flat opened and closed palmette series with shallow adornment depth, others have deeper acanthus spring branch motives on one side. Since two architrave-frieze blocks have deeper acanthus spring branch motives leaning to the outer side, it can be said that the adornment differences on both sides are mostly due to them being on the outer-visible side. The architraves of the lower floor have triple fascia that increase in height towards the top. Architraves of the above floor have three fascias on one side and two on the other. One side of the friezes of the "small type" architrave-frieze blocks has groove-tongue motives and the other has acanthus leave motives. Plainer and flat groove-tongue motives were done on the façades of the architraves facing inside (Kaymak 2015).

The tympanum that belonged to the monumental entrance structure required a 225 cm column axis to be placed on. This was calculated using a great number of data, such as the measures between the teeth ornaments on both sides of the entirely preserved tympanum, the length of the architrave of the lower floor and the measurements of the large type ceiling block determined until its half, which were then doubled for symmetrical reasons and added to the width of the architraves from the visible surface of the ceiling block. These measurements also fit into the distance between the conglomerate blocks that are found in situ and comprise the foundation of the columns. Not mentioning how he obtained them, Mansel et al. (1951; Mansel 1963, 1978) specified the same measurements as well, while Gliwitzky (2010) provided 120 cm between columns by merits of the structure being "more balanced" (column axis calculated at 190 cm) and arbitrarily changed Mansel's data without providing reasoning or proof.

Mansel et al. (1951) saw a broken archivolt piece on site with the back end continuing as a vault ceiling block as proof of the 7, 00 meter opening in the middle entrance area to be covered with a vault. Despite its corners being a bit more broken, this still existing block is the same as in Mansel's publication. However, the taken measurements, drawings and geometric calculations show that the vault this block belongs to can only be 1, 90 meters wide. Therefore, this block belongs to the vault cover with the smaller diameter. The bottom side of the archivolt's arch section was separated into two with a 2, 5-3 cm wide and 0, 5 cm deep straight band. In accordance with symmetrical



understanding, the 50 cm width of this vault block can be determined by one original border and the ornaments leading to its middle. On site there are four more broken pieces of various sizes and double curvature resembling this piece (Kaymak, 2015).

Furthermore, the foundations of three columns can be located on the corners of the platform of the monumental entrance. Regarding statics however, it is impossible to place the marble block of the entrance structure's ceiling on top of these three columns without the fourth one completing the missing corner. Therefore, the tympanums that provide space on both sides of the monumental entrance on top of the architrave-frieze and the second line of columns with 225 cm axes that protrude like wings create an almost square-shaped area along with the columns on their own axes. Among the façade elements of the monumental entrance structure, two large cornice blocks and two broken cornice block fragments with perpendicular angled corners were determined, totaling four "internal corners". These elements document that the façade arrangement of the entrance structure was not linear, but rather caving and bulging. While some of the cornice blocks on the structure site had rain gutters and lion head shaped gargoyle indicating that these façade blocks are facing outwards, some other cornice blocks' teeth cut profile with step shaped coves and a detail that provides a bedding surface to the vault stones in the middle without any rain gutters or gargoyle, indicating that they were facing a closed inner space. If the façade of the monumental entrance had been linear, it would not have been necessary to create two types of blocks (inner and outer), but only "gargoyle" blocks facing outwards (Figs. 8-9). (Kaymak, 2015)

DISCUSSION: FINDINGS ON THE TEMPLE'S FUNCTION AND WHO IT BELONGED TO

There are enough architectural blocks on site to obtain information on the design of the monumental entrance structure. Two of the especially important ones are the triangular shaped tympanums that can give hints for the temple's dedication (Figs. 4-5). Following this research, one of the tympanums was found broken with a height of 1,78 meters stuck to a wall in the yard of a house across the Temple "P" with the address Barbaros Cad. No: 106 (Fig. 5), and the other one in a pretty decrepit but whole state (3, 655 meters) on the western side of the temple (Fig. 4). Furthermore, a broken piece, belonging to the left side of a pediment that may belong to the higher section of the cella's west wall could be found on site.

Researches done on site confirm that the "bust" located in the center of the entirely preserved tympanum was not in fact a "man with conical headgear" (Lanckoroński, 1890;



Mansel et al., 1951; Mansel, 1978), but a "woman" whose earlobes and neck illustrated with a hollow triangle underneath are clearly recognizable, with curly hair worked in as higher embossment, a stylized ear of grain on her right and a stylized opium poppy on her left side (Figs. 6-7). Researchers all agree that grain and opium poppies are the symbols of Demeter, the goddess of agriculture (Mansel, 1963; 1978; Rolof, 1965; Simon, 1980; Nolle, 1983; Burkert, 1994; Kerényi, 1998, 2001a; Buxton, 2005; Lücke and Lücke, 2007; Schipporeit, 2013). When regarded along with its attributes, this figure should be described as Demeter "the queen with beautiful hair", "the good braided", the goddess of soil and abundance, who is mentioned in Homer's epos. Demeter is the daughter of Titan Cronus and Rhea, the sister and lover of the head god Zeus and she also gave birth to Zeus' daughter Persephone. (Erhat, 1996)

Demeter's mythological attributes are placed on both sides of the bust at the frontal center of the tympanum which belongs to the monumental entrance structure of the Temple of Men. Although the stylized grain and opium poppy symbols are worn out, their perimeter is clearly recognizable under suitable sunlight by the marks they leave on the stone. Originating from her hair style, the embossed circular part above her head, next to the hanging curls, was probably tied up with a net. There is no "conical headdress" here, neither is there any conical form to speak of (Figs. 6-7).

In Antique Greece, Demeter, the goddess of fertility and abundance, was in charge of birth and death, as well as seeds and yield and the changing of the seasons (Uncu, 2012). Demeter, her daughter Kore (young maiden) or Persephone and Hades, the god of the underworld, show the circle of life in nature (Huber, 1965; Roloff, 1965; Simon, 1980; Burkert, 1994; Giebel, 2000; Burkert, 2009; Uncu, 2012). The main subject of the myth is the kidnapping of Demeter's daughter, known as Kore (Persephone), by Hades (Erhat, 1996). According to the myth, Demeter asks for Persephone to be returned, as she mourns and neglects her natural duties, causing a famine (Rosenberg, 2006; Nollé, 1983). Finally, Zeus had to convince Hades to return Persephone to live with her mother for a couple of months each year. According to this belief, Kore living with her husband underground or with her mother was identified with nature dying each winter and resurrecting each spring. (Rosenberg, 2006)

From an architectural point of view, having two equally sized façade elements form a symmetrical solution in the façade. These two tympanums should have a mythological and/or functional meaning, bringing up the question of the dedication of the second



tympanum. But also, the question of whether Demeter or Kore, the two female figures of this mythology, is represented on the first tympanum arises. Since Demeter is depicted with a headscarf on the ceiling blocks of the stage building of the Antique Theatre (Mansel, 1963; Alanyalı, 2003) according to her role as a woman and mother, the bust on the tympanum with open curly hair is assumed to be her daughter Kore (Persephone) who is a part of the mythology. Clearly, more information is needed to support this theory. With the whole first tympanum probably having a Kore depiction and a mother-daughter duo being represented in the mythology, the second tympanum could have the depiction of Demeter. Besides the fact that Demeter is solely worshipped in many parts of Anatolia (Anabolu, 1988), there are also “dual goddess” temples dedicated to Demeter and Kore in many parts of the Roman Empire such as Pergamon, Teos, Aigai (Manisa / Köseler Village), Athens (Schipporeit, 2013) and Cyrene / Libya (Willeitner, 2001).

Research shows that in the Ancient Era, the production of wheat was very well-developed in the Side region (Nollé, 1983, 1993). Congruously, the harbor city of Side is located on the extremely fertile Pamphylia Plains (Mansel, 1963, 1978; Nollé, 1990; Alanyalı, 2003, 2011). Besides olives and olive oil, production and trade of wheat was a significant part of the city’s economy. According to Nollé (1990), the recovery of numerous measurement cups used in the production and trade of grains during the excavations in Side and Side’s pomegranate symbol crowned with ears of wheat shows the abundance of grain in the city (Nollé, 1983). A significant advantage of the city was a combination of the production of wheat as well as a suitable port to enable its trading. Furthermore, it is known through various epigraphic data, embossments and coin descriptions that Demeter, the goddess of mystery and agriculture, was worshipped in Antique Side where agriculture played a crucial role in the economic life (Mansel, 1963, 1965, 1978; Nollé, 1983, 1986, 1990, 1993, 2001; Tancke, 1989; Alanyalı, 2011). Nollé (1993) described a coin with a Gallienus depiction on one side and a prize table with a prize crown on top depicted on the other side: Dionysos’ symbol, a thyrsus, is to be seen on the left side of the table and a torch pointing to Demeter on the right side. Also, it is known from inscriptions that in line with the culture of mystery a significant ecumenical festival named Agon Mystikos was held in the city, which is dedicated to Demeter and Dionysos (Robert, 1969, 1989; Nollé, 1986, 1990, 1993; Pleket and Stroud, 1989; Mansel, 1965). Providing a solid proof of the importance attributed to Demeter, inscriptions repeatedly mention a priestess in charge of conducting the rituals which were needed for the goddess to continue abundance of agricultural yield in Side solely for her. (Nollé, 1983, 1993, 2001; Burrell, 2004)



According to the coins, the city received the neokoros title twice before 256 AC, during the Valerian and Gallienus periods (Burrell, 2004; Nollé, 1993). Due to a coin dated to the Gallienus period with three temple symbols on it, Side is known to have three temples with neokoros status before 260 AC (Burrell, 2004; Mansel, 1963; Nolle, 1987, 1993). According to Burrell (2004), the third neokoros title which Nollé (1993) claims to possibly be for Dionysos should be acquired before Valerian's defeat in 260 AC. According to Burrell (2004), Side received the neokoros title for the sixth time after 275 AC. It is not an exaggeration to say that Side received one of those titles for Demeter and Kore who the Temple "P" is dedicated to and can therefore also be described as an empire cult. According to Nollé (1993), the figure on the coin that was previously associated with the Temple "P" and interpreted by Mansel (1963) as the God Men was "a statue of an emperor presented to Dionysos holding a staff of tyros rather than the God Men".

It is necessary to re-evaluate this coin and its association with the temple in aid of current information, and before doing that it should be critically evaluated which question is looked to be answered: the minting date of the coin that is dated prior to 260 AC cannot be a hint regarding the building date of the temple, because at this date the temple should already be in use. The commonality of the three temples on the coin represents their neokoros status. The third temple with the emperor inside being in the middle indicates that it is the main subject of the coin and may be a sign of the abovementioned emperor's faith and special interest in the functionality of this temple. According to Nollé, encouraging Agones Mystikoi was a special subject to Gallienus, because as Hadrian, he joined the Eleusis Mysteries (Wiebke, 2010), the most holy and esteemed of all ritual celebrations held in ancient Greece which is held every year in the name of Demeter (Ceres) and her daughter Persephone (Kore) (Nollé, 1986). It can be assumed that the third temple depicted along with the Apollo and Thorikos/Athena temples on the Gallienus coin is Temple "P", hosting the Agon Mystikos celebrations. Gallienus' special interest in the mystical atmosphere of this temple had granted the neokoros title to keep the temple alive.

An inscription found in Side dedicated to a "messenger and comedy director" dated to 205-212 AC mentions that he won the "Agon Mystikos" award eight or nine times (Nollé, 1993). According to Nollé (1993), moving forth from this point, the first victory of the "pentatonic" Agon Mystikos which is celebrated every five years dates approximately 173-180 AC.



CONCLUSION

Symbolizing seasonal death and rebirth, agriculture has always been a tradition associated with the Demeter mythology in the Greek world. Since Ancient Side's economy was based on agriculture, the growth of the crops and their harvest was crucial. Therefore, it should be of importance to have a temple in the city dedicated to the goddess that organizes the turn of the seasons.

New researches done at the Temple "P" show that the descriptions of the entirely existent tympanum have not correctly been dedicated to the God Men (Lanckoroński, 1890; Mansel et al., 1951; Mansel, 1978). Since symbols of the Demeter cult are depicted on the tympanum, discussions on the temple belonging to the God Men can completely be dropped. Having two equally sized façade elements form a symmetrical solution on the façade. Assuming that the first tympanum depicts Kore, the second tympanum could belong to Demeter due to their mother-daughter relationship (Figs. 8-9).

The "hidden" lower floor in the podium of Temple "P" suggests the reference of Hades and Persephone to death and life, while serving the mysterious Demeter cult. The hidden spaces on the lower floor with no access to the outside except for the "holes" that opened on the ceiling to the cella had to be created for worshipping the mystic cult: The lower floor should act in service to symbolize the kidnapping of Persephone by the god of the underworld, Hades, or her return from the other world during Demeter celebrations. Three rooms may reference Persephone spending two thirds of each year with her mother, thus dividing the year into three.

Expanding the middle niche to a triple element by adding two smaller axes on each side of a larger axis on the middle niche encircled by the wings of the monumental entrance, is a motive that can be academically traced to the Gate of Ishtar in Babylon (Thomas, 2007). The larger middle niche being surrounded by two protruding wings is a known motive of the Vespasian Monument in Side. Although there are differences in details like only having one floor and not having one but two axes added to the larger middle axis, the Temple "E" in Hatra in Syria dating back to the 2nd century AC with its two protruding wings on each side "resembles" Temple "P" (Sommer, 2006). With its dynamic rhythm of square and circular geometrical shapes on the outer façade of its round cella adorned with porches and columns added through the entablature, the Temple of Venus in



Baalbek (3rd century AD) may be considered to resemble Temple "P" as well. (Ching et.al, 2011)

According to Mansel (1965, 1978), many of the structures of the city that survived to this day were built during a long period of peace from the 2nd century to the first half of the 3rd century. The chosen site for Demeter who is close to the city's head gods Athena and Apollo represents her significance for the people of Side. The strategic choice of the temple's location also supports the parallel approach to establishing emperor temples in the most prestigious and popular parts of cities (Price, 1986) and strengthens the possibility of this being a neokoros cult. Moreover, the location of the temple, forming a possible temenos with the Temples of Athena and Apollo, emphasizes the importance of the Demeter cult. Furthermore, the scale, shape and configuration of Demeter's sanctuary express her specific character, functions and duties, simultaneously being reflected in its positioning in the city plan.

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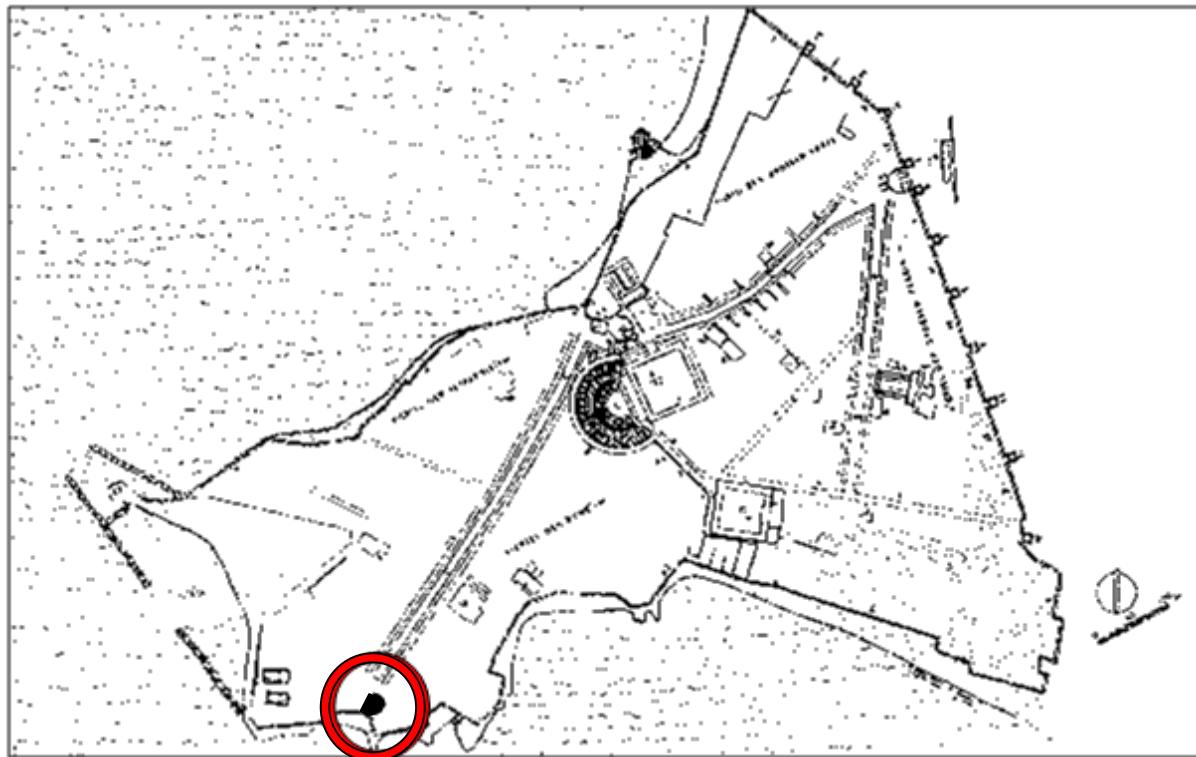


Figure 1. The city plan of Antique Side and the location of Temple "P" (created by the author utilizing Mansel's (1965, 901-902) plan).

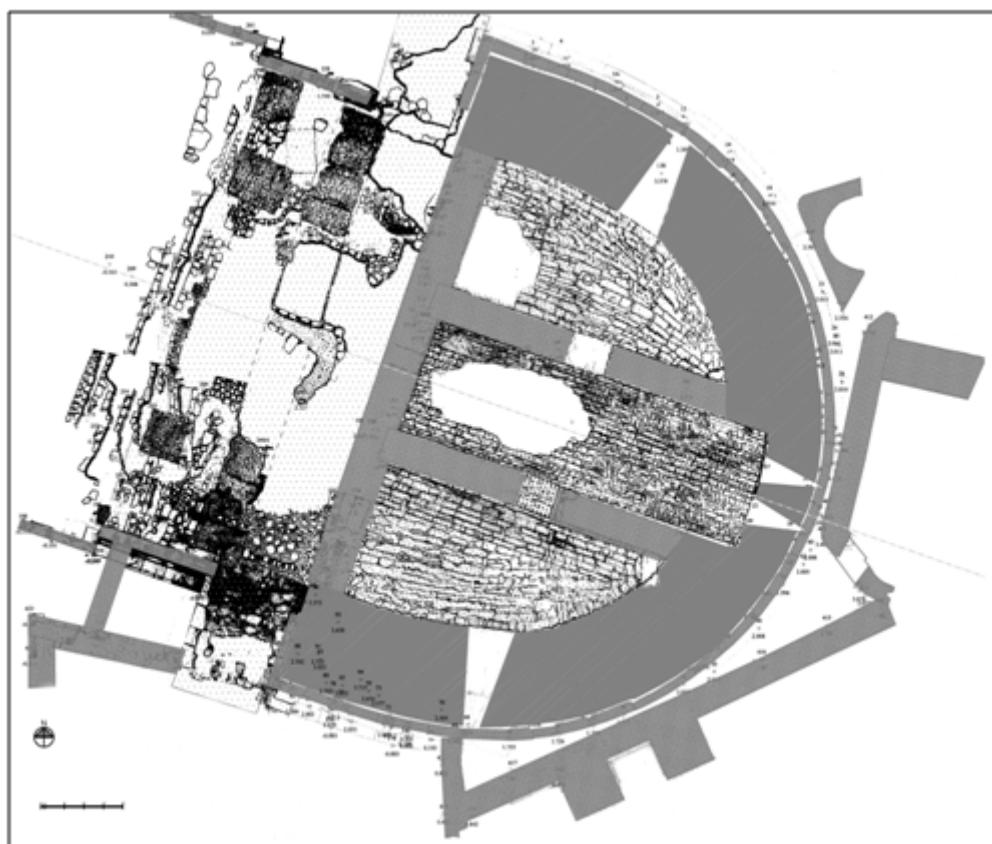


Figure 2. The inner structure of the temple's podium or plan of the lower floor and texture of the vault (drawing by the author).

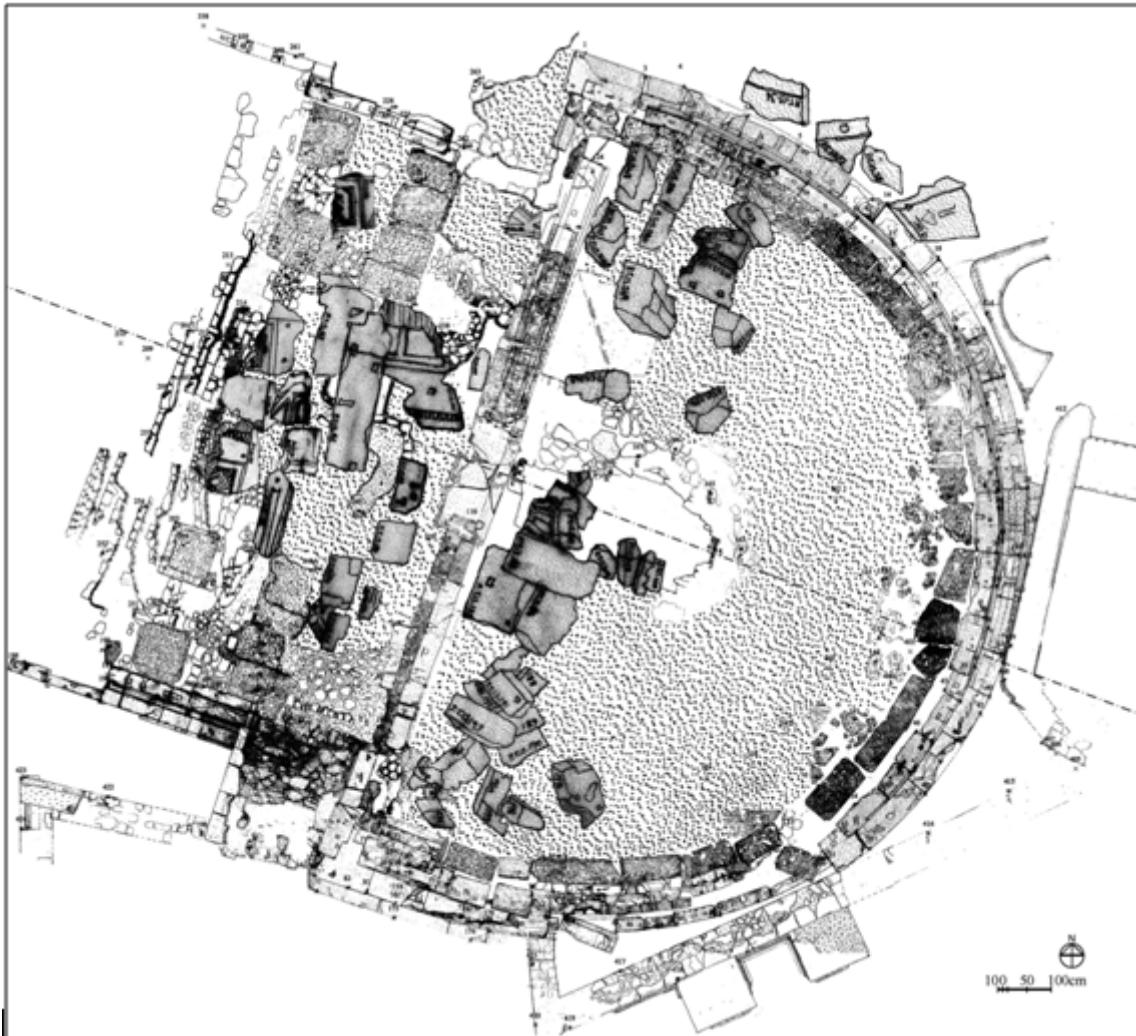


Figure 3. Plan showing the current state of the upper floor of the temple's cella and the monumental entrance structure's platform.

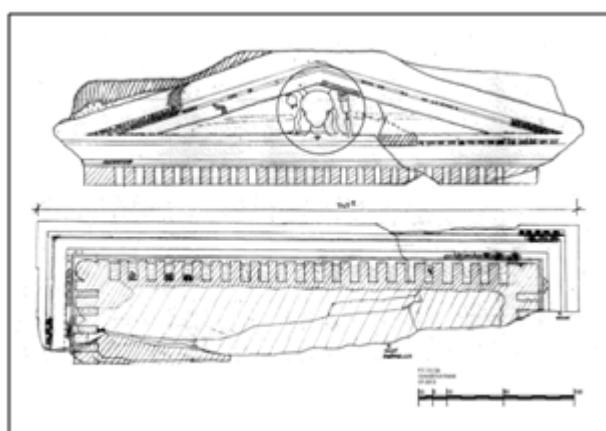


Figure 4. Current state of the entirely preserved decrepit tympanum. The ornament figure placed in the middle of the tympanum (Kaymak, 2015).

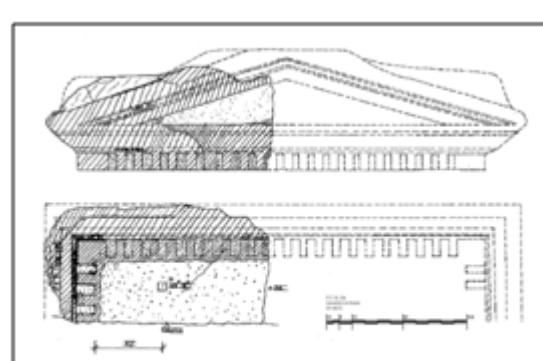


Figure 5) The broken and decrepit state of the second tympanum piece (drawing by the author).



Figure 6. The figure on the tympanum on Figure 4 with its stylized opium poppy capsule and wheatear attributes (Kaymak, 2015).



Figure 7. The concretized form of the stylized opium poppy capsule and wheatear attributes of the figure on the tympanum on Figure 4.

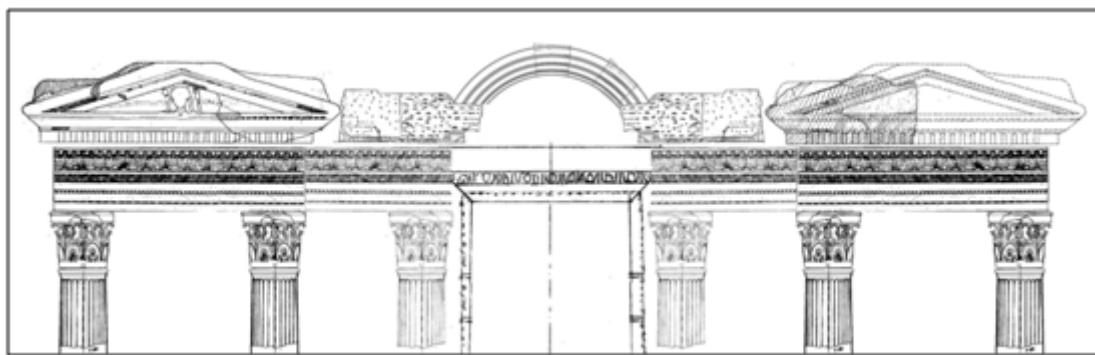


Figure 8. The first restitution attempt of the façade of the monumental entrance structure of the Temple "P" in Side.

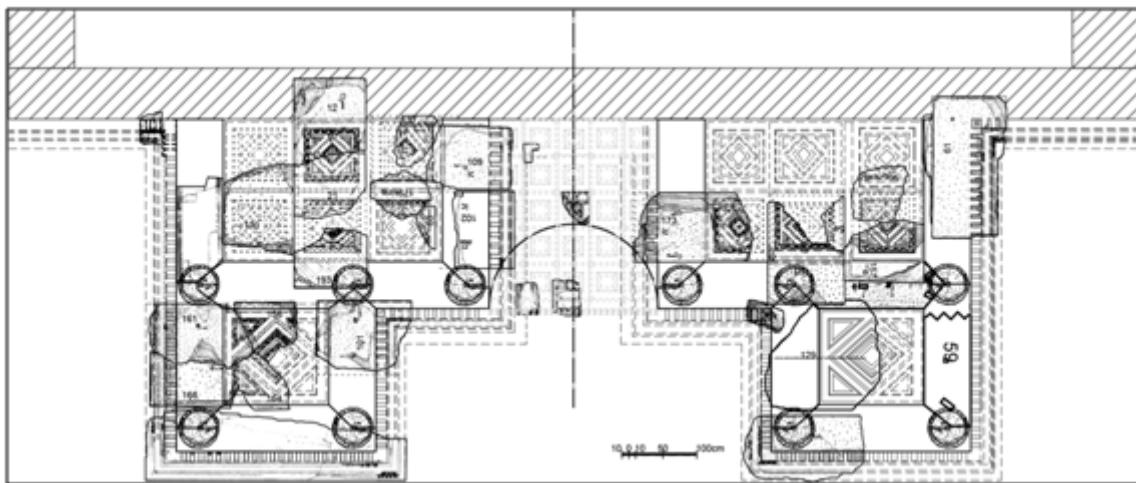


Figure 9. The restitution attempt of the ceiling blocks drawn on a 1:10 scale brought together on a computer, as well as the plan scheme of the entrance structure with the ceiling blocks.