

**Festschrift für
Heide Froning**

**Studies in Honour
of Heide Froning**

Herausgeber/ Editors
Taner Korkut – Britta Özen-Kleine



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Prof. Dr. Heide Froning

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Edited by

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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 CULT OF DIONYSUS IN THE FRIEZES OF THE TLOS THEATRE

Bilsen Ş. Özdemir

The ancient city of Tlos is perched atop one of the highest points on the western slopes of the ‘Akdağlar’ mountain range. It’s from this position, commanding both the mountains and the plains, that it earned its place as one of the chief cities of the Lycian region¹. Due to its location, Tlos acted as the confluence point between the cities of the coast and the cities of the mountains; it was also a key factor in the city’s progress and evolution throughout the ages. Survey of the modern-day remains of the city center and its surroundings has revealed an extensive history stretching back to prehistoric times. The artifacts discovered within the city indicate that it had been continuously inhabited throughout its history, continuing through the ancient and middle ages. Tlos is lined with rows of monuments, stretching from the city center up the sheer cliff of the acropolis, to the plains of the stadium and beyond. Among the city’s greatest works of architecture are the agora and series of shops located just across from the stadium, the basilica, temple, and baths located just above the southern side of the agora on a raised terrace, and the theatre which forms the city’s easternmost boundary. These buildings all showcase prime examples of civil architecture, as well as characteristics of well-conceived urban planning, of these the theatre in particular stands out due to some of its fine details².

The theatre of Tlos is situated on the eastern slope of the cliff opposite the western-facing acropolis. As the most easterly public building, it also forms the border of the city (**Fig. 1**). At first glance, it resembles a typical Roman theatre. However, some inscriptions and archeological details have documented its transition from the Hellenistic tradition to a more Roman style³. Basically, the theatre is made up of horseshoe-shaped cavea comprised of two levels along with a three-story stage building with a facade displaying a diverse and lively architectural style (**Fig. 2**). While exhibiting a typical theatre plan, the Tlos theatre also presents distinctive features. Among the most attention-grabbing of these features is the theatre’s temple, sitting right behind the center of the upper cavea. This particular attribute adds to the sophistication of this normally plain public structure and indicates the religious importance of the theatre.

The Tlos theatre, with an approximated capacity of 6000, is large considering the scale of Lycian theatres as a whole. The theatre showcases a variety of ramps, stairs, and passages built in order to help audience members find their seat and control the flow of traffic within the bustling theatre.

¹ Korkut 2015; Korkut 2016.

² Akdağ 2014, 10-21; Korkut 2015, 32-34; Korkut 2016, 35-41.

³ Korkut 2015, 33-34.

There is also a logeion for the upper classes atop the first cavea, as well as prohedria located just above the diazoma. The lion paw protomes adorning each corner of the cavea stairs are among the most remarkable components of the theatre's rich decorative style.

The best example of this style is found solely in the design of the stage building (**Fig. 3**)⁴. The three-story building's interior and exterior facade display different architectural details. The building's western side which faces the city exhibits a modest style in contrast to the richly decorated scaenae frons which makes up the eastern facade. The first floor of the western facade is home to three doors, with their stone lintels built in an interlocking block design, which offer entry to and passage between the rooms of the stage building (**Fig. 4**). In contrast to the practical style of the first floor, it should be noted that the second and third floor present functionality along with an architectural increase in visual importance. Accordingly, the arched windows numbering seven on the second floor and five on the third floor appear to enliven the structure. Another example of this composition can be found in the outwardly extending pilasters placed in the corners of the second floor windows along with their recumbent columns. Placed between these columns are pedestals enriching the appearance of the exterior facade where statues of athletes depicting the agon of Kronos would be expected.

While the building's exterior facade remains relatively plain, it's clear that the scaenae frons is comprised of the most elaborate architectural features (**Fig. 5**). With its marble-clad exterior walls, the proscenium possesses five doors opening out towards the orchestra as well as six aedicule located between those doors. With traces of traditional Hellenistic design, this proscenium can be considered modest when compared to the other floors which reflect an architectural style emphasizing lavish details. In this respect, the second floor extending out to the pulpitum is quite exceptional⁵. The most outstanding architectural features on this floor include the doors of various sizes, situated in a pyramidal pattern; in between the doors are tapered columns accenting the aedicule, and the niches located on either side of each door. The entablature separating the second and third levels is adorned with friezes depicting rich plant life, along with architraves and geison segments. Arches built over the central door and the two on either side of it comprise sections of the ornamental entablature. Similar to the outer facade, arched windows just above the axis of the three central doors and pillars in between these doors were included on the third floor. Arches in the corners and a series of pediments, making up part of the entablature arrangement, completes the third floor. The works of plastic art of the ever so richly designed scaenae frons, either freestanding or embedded into the framework, are also notable as important elements of design⁶. The statues located during excavations of the stage building make up the most striking group⁷. The five statues making up this group of works were dedicated to the emperor and his family and originally located in the large niches between the doors on the first floor of the scaenae frons.

Therefore, the visual appeal of the scaenae frons isn't limited to only its architectural design, it can also be discerned from its plastic arts. When considering the plastic arts of the scaenae frons,

⁴ Akdağ 2014, 22-33; Korkut 2015, 32-33; Korkut 2016, 38-40.

⁵ Akdağ 2014, 27-31, 121, fig. 66.

⁶ Akdağ 2014, 37-52.

⁷ Korkut 2015, 102, fig. 74.

the band of friezes spanning from south to north along the entire length of the first floor deserve just as much attention as the previously mentioned statues (**Fig. 6**)⁸. Starting on the south anterior wall of the stage building, the stout U-shaped band of friezes runs all the way to the inner section of the north anterior wall. The main feature, a continuous belt of wide garland, is accentuated as it stretches across the entire stage upon the 49 different frieze blocks. This basic design is also intersected with blocks of tree depictions at the corners where the anterior walls meet the doors on both the southern and northern sides. Except for these specific blocks, the frieze segments continue uninterrupted. Regarding the overall design of the frieze, we observe the dominating band of garland made up of multiple intertwined plants and fruits including rosettes, poppies, the leaves of various trees, pinecones, and the like. In addition, above and at the meeting points of this garland there are also motifs of varied iconographic figures. For example, at the points where the edges of this garland droop down and conjoin with the wavy-patterned taenia, figures of Bukranion, Eros, and Hermes were depicted on supporting blocks. Bunches of grapes are also engraved in some central sections of the garland. Alongside this general pattern, more motifs were used in the empty sections just above the garland as seen in other supporting blocks of the structure. In addition, these sections were also filled by depictions of rosettes, shields, wreaths, masks and similar motifs alongside which portraits of eagles, gods or divine figures were also used. With its garlanded frieze belt, one of the scaenae frons's most remarkable decorations, the Tlos stage building possesses a rich appearance that sets it apart from other period examples. The style and craftsmanship required to produce this garland is consistent with that dating to the mid-2nd century AD. Likewise, epigraphical documentation found in the structure itself and in building records coincides with these dates⁹.

The use of the garland motif in ornamentation gained prevalence during the Roman period. Variations of these garlands were produced by multiple workshops and held a place among the most popular schema of the extensive Roman period repertoire of tombs and ostotheques¹⁰. Eventually these favored motifs ended up being used in other architectural works, such as theatres. In the Lycian region, the best examples of this occurrence can be found in the scaenae frons of the Tlos and Myra theatres. Garland motifs, providing a dramatic appearance, were presumably used in these architectural works due to their orderly and continuous visual. In addition, when used alongside different figures and patterns, these garlands also at times became a means of conveying symbolic meaning to viewers through their decorative motifs. This is evident in the garland of the Tlos theatre's friezes.

The frieze belt starts with a threesome of dangling garland on the southern anterior wall and ends south of the first door with a depiction of a tree filled with fruit and birds perched on the branches. The blocks in the space between the first and second doors have fallen into ruin with the disintegrating of the building itself. The supporting blocks contain depictions of Eros and Bukranion, while rosette and shield motifs fill the spaces above the garland. A different visual is displayed solely between the first and second door on the northern side of the first tapered column where a

⁸ Akdağ 2014, 42-46.

⁹ Akdağ 2014, 54-55; Korkut 2015, 33-34.

¹⁰ Koch 1993, 207-284; Korkut 2006.

portrait of a young Dionysus is depicted above the garland. The section of the garland belt nestled between the second and third doors is the most intact section of the frieze. In this section there are eight pieces of hanging garlands; in the spaces above them, from south to north: a rosette, two theatre masks, medusa, two satyr, another two rosettes, and an eagle are depicted. The supporting blocks which have remained intact are engraved with figures of Eros and Bukranion. Beginning with the supporting block portraying Eros on the southern side, the garland belt between the third and fourth doors is crested with a shield, rosette, medusa, another shield, and a theatre mask in the spaces above the belt. As for the section between doors four and five, with a Hermes-figured support block as the foundation, an eagle, rosette, shield, Sabazios bust, and another rosette are depicted above the garland. Continuing from the end of the fifth door, the inner side of the northern anterior wall depicts a tree (this time leafless) positioned parallel to the south before ending with a similar pattern of three strands of garland. There is also a large eagle depicted in the space above this last section of garland. As so, the garland belt that stretches the length of the stage building continues uninterrupted, except for the tree images denoting passage to the actual stage. Considering the garland belt as a whole, mythological and divine figures were used both in the spaces above the garland and in the form of those figures depicted on the support blocks. Of these, it is known that depictions of the mythological characters like Medusa, Eros, and Hermes were commonly used in garland belt designs throughout the Roman period¹¹.

Reliefs of gods such as Dionysus and Sabazios are not as common on the garland band and therefore, the selection of these characters seems to carry a special meaning within the scope of this article. The fact that the live and dead trees creating the northern and southern borders of the stage relates to the mythological and religious past of Dionysus especially supports the theory that the garland belt wasn't purely decorative but possesses a template outlining the direct connection to religious life in the city. The first points we must clarify in this respect are the raised blocks which form the only interruptions in the flow of the garland belt, located at the northern and southern borders of the stage. Both of these raised blocks present depictions of trees. The first of these depictions, found on the inside of the southern anterior wall, comprises the meeting point of this wall with the stage facade (**Fig. 7**). Composed of the merging of its short and wide branches, the tree trunk climbs upward, branching off into seven main limbs. On these wide branches, a few large leaves and some fruits are also depicted. The clearly accentuated round shape of the fruits is even more pronounced towards the top of the tree. There are also fruits at the base of the tree that presumably fell from the branches. On one of the left hand branches there is also the image of a bird reaching toward the fruit, bestowing a life-like air to the relief. The tree's trunk form, made up of many branches extending upwards from the ground, and the shape of the fruits indicate that this is a pomegranate tree. Creating an interruption in the flow of the garland belt on the southern anterior wall, this configuration is identifiable as a living tree. Its equivalent, found just across on the northern anterior wall, paints a different picture however (**Fig. 8**). Similar to the last relief, the trunk of this tree is made up of multiple upward facing branches. But this tree is lacking depictions of both leaf and fruit, clearly meant to represent a dry, dead tree. Its contradiction with the lively image on the southern wall is a significant detail. Likewise, these raised blocks, being placed at

¹¹ Koch 1993, 246, fig. 102; 247, fig. 103; 258, fig. 107; 278, fig. 120.

the inner southern and northern boundaries of the scaenae frons facade's garland belt, represent a beginning and an end. These depictions weren't placed in these specific locations for no reason; they must have a great symbolic meaning. Clues to this symbolic meaning can be found in the religious identity of divine characters like those depicted in the garland belt of the stage building, Sabazios and Dionysus.

Dionysus is a god of vegetation who may have arisen from Phrygian, Lydian, or Thracian cultures¹². Symbolized as wine or grape vines, the deity is the sole embodiment of high spirits and drunkenness unified with the power of nature and protected through mysticism. The fact that grapes were an essential part of Dionysus's identity is proof of his connection to vegetation. Wine was a fundamental part of the rituals practiced by followers of the Dionysus cult, used as a tool for achieving spiritual and physical freedom and eventual transcendence to mysterious other worlds. The god's connection to vegetation as well as the cult's fondness for exorbitance expedited his presence and popularity as a religious character in nearly all nearby cultures. With the cult's influence in the creation of theatre, Dionysus continued through the Classical Age and into the Hellenistic world as an irrevocable divine character. During the Roman period, the people's fascination with mysticism caused an increase in the adoration and worship of Dionysus.

Dionysus is described in mythology as being twice born, yet variations differ¹³. One of the most widespread of these narrations tells the story of Zeus and Semele. According to the mythos, after Semele's ill-fated death, Zeus extracts his son Dionysus from his mother's womb and hides him in his calf before giving birth to him for a second time. Hera flew into a rage upon hearing of this situation. Zeus, to protect Dionysus from her wrath, entrusted Hermes with his safekeeping, then later gave him to the king of Orchemos, Athamas, and Iro, Semele's sister. Nevertheless, Hera drove them to madness and Zeus left him on Mount Nysa, to be looked after by the Nymphs. Here Dionysus took shelter inside a cave surrounded by grape vines and learned to make wine by pressing the nearby grapes. Thereafter, Dionysus began on a journey with the mission of teaching others his newly discovered drink; stretching all the way to India, his travels eventually ended in Thebes. Another tale regarding the birth of Dionysus is found in the Zagreus mythos and explains his connection to Orphism¹⁴. In this myth, Zeus takes the form of a snake and gets together with Persephone, after which Dionysus is born. Zeus then wishes to bestow universal dominance onto Dionysus. But the titans were opposed to this; they deceive Dionysus and rip his entire body to pieces. From the blood shed during this ordeal arose a pomegranate tree¹⁵. The Titans throw the pieces of Dionysus's body into a cauldron and proceed to cook him. The enraged Zeus, after defeating the Titans, gathered the remaining parts of his son and headed to Parnassos with the help of Apollo, according to one version of the story. Another version tells of the remains of Dionysus's heart being presented to Zeus by Dionysus's sister Athena. Zeus turned it into medicine and presents it to Semele. The god is thusly once again implanted in Semele's womb and born for the second time. In addition to mentioning the mythical birth, these stories also touch on other subjects meaningful

¹² RE V 1905, 1011-1014; Otto 1933, 51-62; Hamdorf 1986, 28.

¹³ RE V 1905, 1034-1042; Otto 1933, 62-71; Hamdorf 1986, 19-24; Grimal 1997, 156-159.

¹⁴ RE V 1905, 1013-1014; Otto 1933, 177-182; Merkelbach 1988, 28-29; 130-144; Dürüşken 2000, 90-91.

¹⁵ Frazer 2004, 311; Thompson 1995, 245.

to cult followers. In the myth in which Dionysus is reborn from Zeus's calf, his travels from India to Thebes, during which he teaches the masses about his new invention of wine, mentions his birth and the spread of the cult while at the same time referring to his relationship with plants and nature (and therefore vegetation). The myth which ties the god to Orphism is once again based on his double birth, but also describes a metamorphic transformation. Blood spilled from the pieces of Dionysus's body, ravaged by the Titans, gives birth to a pomegranate tree. Identifying Dionysus as a part of nature, the narrative clearly associates the god to vegetation. This is not the only myth in which the god's relationship to nature plays a part, many epigraphical findings of his cult also confirm his ties to vegetation. According to different epigraphical findings, because of his connection to grapes and wine, Dionysus is recognized firstly as the god of grape vines but of other trees as well¹⁶. He is commemorated as the god of plants and trees with many epitaphs such as dendrites, endendros (the one inside the tree) and antheus¹⁷ (the one who bursts flowers). The god's perceived presence within the trees is also represented with what can be deemed his symbol: a mask which is usually found above a dead tree¹⁸. Although this isn't the first thing that comes to mind when regarding Dionysus, his connection to vegetation, briefly mentioned here, is innately present in his doctrine's oneness with nature and vibrant spirits. As the case may be, Dionysus found a rhythm within dance and drunkenness as a means to awaken nature. Depictions of this awakening became a recurrent iconographic template portraying the god and his followers.

Nevertheless, once again regarding the Tlos theatre, it appears that the god's vegetative qualities, the core of his doctrine, were being symbolically conveyed in the friezes. For this reason, the depictions of Dionysus, portraits of Satyrs and Satyr herma, which can be considered mythological equivalents to Dionysus and his cult, as well as the bust of Sabazios found in the frieze and garland motif decorating the southern and northern inner anterior walls of the stage building as well as the two raised frieze blocks of one live tree one dead tree are of the utmost importance. As mentioned above, the tree holds an important place in imagery of the god as a symbol of vegetation and a lifetime spent in nature. His religious spirit found life within the tree, his strength gave it life, facilitating its reawakening. Of all the fundamental parts of this tie to vegetation, the fact that Dionysus is believed to have a connection to Orphism is interesting in the context of trees. In the myth regarding the birth of Dionysus, according to the Orphic tradition, when his father wished to bestow upon him control of the universe, the jealous Titans ripped his body to pieces and from the blood shed during this affair, grew a pomegranate tree¹⁹. As previously mentioned, this story demonstrates the God's metamorphosis as well as strongly supporting his role in plant life. His connection to vegetation is even more obvious when considering the frieze blocks on the north and south of the anterior walls of the stage building (in a sense the friezes designating the beginning and end of the stage). The south end of the stage begins with a living pomegranate tree while the north side comes to an end with a frieze block depicting the barren branches of a clearly dry, dead tree. The pomegranate tree symbolizing life and vitality represents Dionysus's mythological birth while the use of both a live and dead tree directly emphasizes the God's purpose among plant life.

¹⁶ Otto 1933, 141-148.

¹⁷ RE V 1905, 1027-1028; Otto 1933, 82. 146; Frazer 2004, 311.

¹⁸ Frazer 2004, 311; LIMC III 2, 298-300 No. 33-35; 38-40; 43.

¹⁹ RE V 1905, 1013-1014; Otto 1933, 177-182; Merkelbach 1988, 28-29; 130-144; Dürüşken 2000, 90-91.

This point is also highlighted in the other dispersed motifs in which faith in Dionysus is either clearly or indirectly represented. The other engraving used in the blank space above the garland depicting Dionysus himself displays special importance (**Fig. 9**). Surrounded by ivy and wearing a crown with a flat band, the figure has a severely shaped face with disproportionate features. The God depicted in this style reflects iconography clearly corresponding to his youth. In the belt following the Dionysus portrait, located in the southern wing of and to the north of the second tapered column, representations of Satyrs are used once again to fill the empty space above the garland (**Fig. 10**). The swollen cheeks, ample eyes, disproportionately large ears, and messily brushed-back hair of the first of these representations, better preserved of the two, stand out. Only half of the other Satyr, carved into two separate stone blocks, has been preserved. Due to the depredation of this wall face, many of the details have disappeared; however, a pointed ear and sections of wavy hair are still visible in the sole preserved section near the head (**Fig. 11**). A support block of the garland depicting Hermes is located after the portraits of Dionysus and Satyr, between the fourth and fifth doors (**Fig. 12**). The feet of the figure's column-like body stand on a pedestal; a phallus is portrayed on the body. Defined by the ribcage in relief, the figure's arms end in a straight line just below the shoulder. With its messy, combed-back waves of hair and plumpness visible in the face, this artifact shows similarities to the Satyrs located on the frieze belt. Both its facial details' resemblance to those of the other specimens, as well as the fact that a phallus depicted on the trunk is characteristic of Satyr, it's reasonable to identify this relief as a Satyr herma²⁰. These hermas, which occur in numerous portrayals of Dionysus, may have been well-received due to their relation with a cult image depicting a mask hanging from a tree trunk²¹. Within Dionysian iconography, other than Dionysus himself, it is also possible to see mythological characters such as Satyr and Pan²². From this it can be discerned that just as the Dionysus herma is associated with trees, hermas of Satyr and Pan also play a role in the cult. After the Satyr herma, we come upon another divine character, Sabazios, once again between the fourth and fifth door on the central belt (**Fig. 13**). In this bust relief, the face of the God depicted on the facade is to a large degree in ruins. In spite of this, details such as the figure's curly, shoulder-length hair, its wavy ends curving in and out into ringlets, as well as details belong to the body are still visible. A tunic of flowy fabric is worn on his person. Along with all of these details, this relief's most attention grabbing element is the crescent moon rising above the figure's left shoulder. Although in typical iconography these minutiae would first be ascribed to the god Men, similar iconography and the fact that he is highly worshipped in the city allows the possibility of this figure being interpreted as Sabazios²³. Acknowledging the close connection between Sabazios and Dionysus, this possibility seems even more credible. Ancient sources often attest to Dionysus's relationship to Sabazios, who is sometimes referred to as his father and other times as his son²⁴. Considered to be the precursor to Dionysus, Sabazios is also called 'Dionysus the first'²⁵ or 'Phrygian Dionysus'²⁶. In addition, regarding

²⁰ Wrede 1985, 29-30.

²¹ LIMC III 2, 298-300 No.33-35; 38-40; 43; Matz 1964, 54-59.

²² Wrede 1985, 29-30.

²³ Özdemir 2016, 101-102.

²⁴ Hym. Orph., No. 45- 48, Σαβάζιος; Strabon, X, 3, 15; Harpoc., s.v. Σαβάιοι.

²⁵ Diodorus Sic. II, IV, 4.

²⁶ Tassignon 1998, 190, fn. 7.

the origin and cultic practices of these two gods, multiple similarities emerge. Associated with Thrace and Phrygia, the God's mystic dogma is based on losing oneself with dance and drink, just like that of Dionysus²⁷. As far as his purpose within mythology, he's given province over main traits such as forgiveness and protection while at the same time gaining recognition as the God of abundance due to his tie to vegetation²⁸. Considering cultic practices and the main roles these gods play, the close relationship between Sabazios and Dionysus is evident. Paying special attention to Lycia, this affair becomes even more significant when you consider the writings of Harpocration. Citing Mnaseas, a collector of geography and myths from Patara, Harpocration wrote about the idea of Dionysus being Sabazios' son²⁹. The fact that a native Lycian has clearly presented the direct link between the two gods whose doctrines resemble each other, Sabazios and Dionysus, is of the utmost importance in regard to the impressions of these gods in the region. It appears that the use of a depiction of Sabazios as a part of the frieze belt was a conscious decision to display the divine figure just as the other figures were carefully chosen.

The Tlos theatre's frieze band at first appears to be just a typical Roman garland configuration, when at heart it actually features the theme of the city's religious life. Starting with the pomegranate tree on the southern anterior wall, continuing with depictions of young Dionysus, the Satyrs, Satyr herma, Sabazios, and the dead tree found on the northern anterior wall are all religious reflections of Dionysus, who himself holds a place on the frieze belt. Dionysus was worshipped in Tlos well into the Hellenistic period, but held an especially important place in religious life in the city during Roman times. Proof that Dionysus was most extensively worshipped during the Roman Period is presented in the thiasus built on his behalf, the existence of his clergy, plastic arts depicting the god, and his portrait's presence on period coins³⁰. The significance of Sabazio's link to Tlos, seen in his presence next to Dionysus in the frieze belt and the fact that they can be deemed to be closely related to each other, is also noteworthy. Tlos is at the helm of the few places in Lycia that we know of in which the worship of Sabazios took place³¹. The God produced a clergy that continued in this city throughout the entirety of the Roman period³². The existence of faith in Sabazios has also been verified through various archeological findings³³.

Fundamentally based upon vegetation, faith in Dionysus was founded on the principles of amusement, a loss of self-control, exorbitance, a harmony between man and nature. This harmony was often shown in iconography not as a lone Dionysus but depicted as the god together with his cultic companions Satyros, Silenus, the Maenads, and similar mythological figures. Within the Tlos theatre, contrary to the representations of Dionysus we've grown accustomed to, he is emphasized with basic narrations. Depictions of Dionysus and his supposed companions Sabazios and Satyr, as seen in the frieze band of the Tlos theatre's stage building, not directly but symbolically reflect his religious characteristics. Without a doubt this is a reverberation of his cultic profile and the way

²⁷ RE IA 2 1970, 1541-1542; Fellman 1981, 316-317; Johnson 1984, 1583; Lane 1989, 49-52; Tassignon 1998, 189.

²⁸ Johnson 1984, 1586-1587, 1599; Lane 1989, 39; Tassignon 1998, 190, fn. 10-11.

²⁹ Harpoc., No. 271, s.v. Σαβάζιος.; Lane 1980, 22-23.

³⁰ Özdemir 2016, 43-50.

³¹ Özdemir 2016, 99-100.

³² Özdemir 2016, 100-101.

³³ Özdemir 2016, 101-105.

in which his is perceived in the city's religious life. It's apparent that the god's cult (as gleaned from the context of his doctrine and writings regarding Lycia) is deeply tied to that of Sabazios. Considering all the information gathered, indications of a narrative stretching all the way back to the birth myth is visible in the reliefs of the stage building's frieze belt, proving that Dionysus was the city's sole symbol of vegetation.

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Illustrations

All illustrations are used from the Tlos Excavation Archive.



Fig. 1

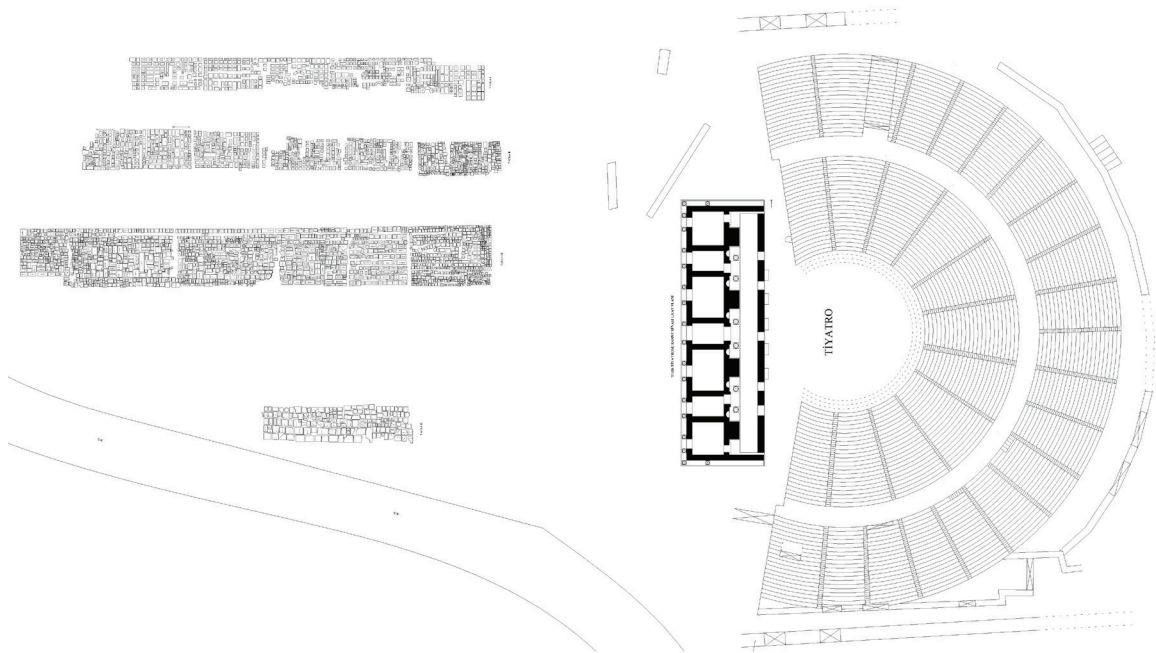


Fig. 2

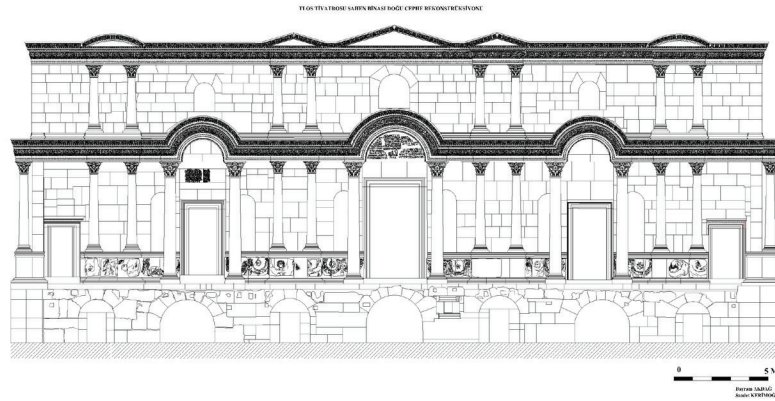


Fig. 3

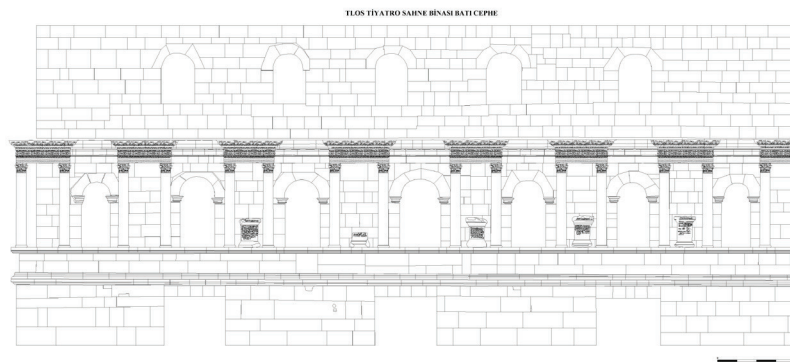


Fig. 4

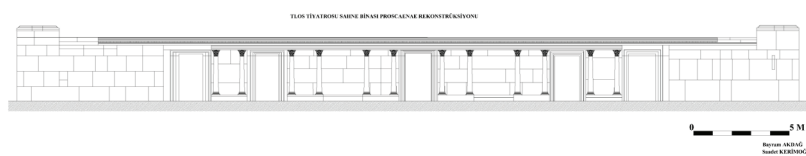


Fig. 5

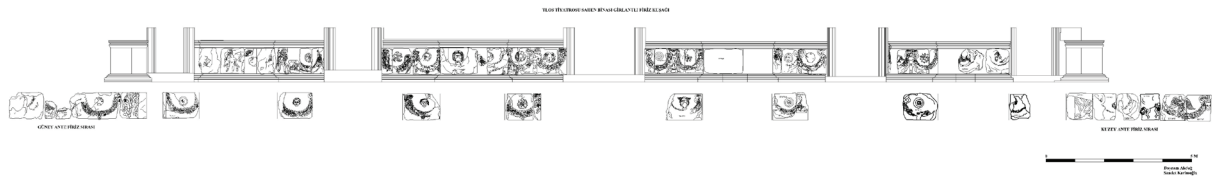


Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11

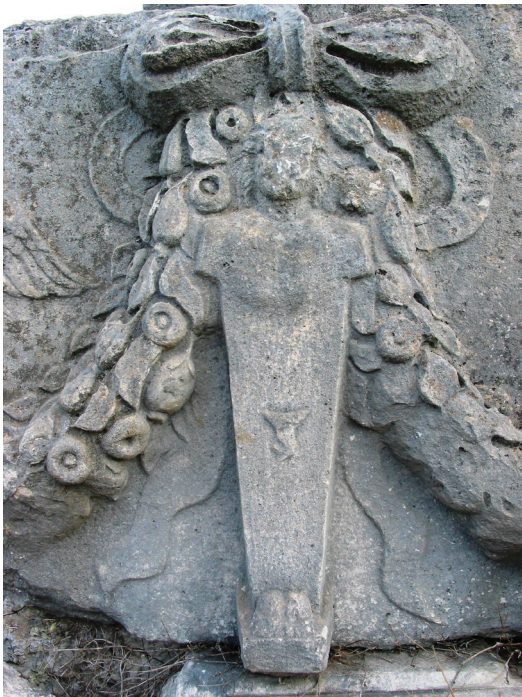


Fig. 12



Fig. 13