

ADALYA

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SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ
SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

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Temples to the Mother Goddess Discovered on the Düver Peninsula

Tarkan KAHYA – H. Ali EKİNCİ*

Within the frame of fieldwork of the Düver Settlement History Research Project carried out on the Düver Peninsula and the environs of Yarışlı Lake in Burdur Province, salvage excavations were conducted in 2012 and 2013. Two rock-cut stepped altars and two temples partially hewn from the rock were uncovered¹ (Figs. 1-4). As the peninsula remains under threat from vandals in search of gold in the rock and who for this reason destroyed the only rock tomb² and rock relief³, the finds were put under a temporary protective roof. The present study aims to present the two temples and the two stepped altars that were uncovered⁴, to examine them, and to identify and investigate this Iron Age cult and its rites at the peninsula in light of this new evidence.

Its layout - in topography, directions, workmanship and intervening distances - all indicate that the uncovered temples and altars were designed and connected together (Fig. 4).

The religious complex at Düver Peninsula is understood at first sight to have hosted religious ceremonies with its various functions and installations. What makes it unique not only for Pisidia but also for Anatolia and ancient faith is the sculpture of the seated Mother Goddess carved from the rock almost in the round within the naiskos. Other conclusions to be derived include how the cult of the Mother Goddess, widespread in Pisidia, became embodied in this sanctuary, then comprehending the preference of her image at Düver, and finally understanding her place within the larger cult and its iconography across Anatolia.

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¹ Ekinci - Kahya 2014; Ekinci - Kahya 2013, 254-259.

² Kahya 2012a.

³ Kahya 2013.

⁴ Numerous quarries around Yarışlı Lake are destroying the natural environment. An engineer paying a visit to the site noted that the peninsula's stone reserve has a market value of 10 million USD. Ignorance of cultural heritage, which has plundered history in the past, is now seeking ways to destroy the peninsula entirely for the value of its stone.

History of Research

The history and archaeology of the peninsula has attracted the attention of researchers, and many publications have been produced⁵. Most of the research focuses on the architectural terracotta revetments, which were uncovered together with roof elements through illicit digs in the 1960s, smuggled abroad and sold to museums across the USA and Europe. These terracottas from the Archaic period have geometric or figural decoration. The Burdur Museum purchased a significant amount of terracotta roof elements and revetment fragments from nearby antique dealers in 1963-1964, thus becoming the owner of the second largest architectural terracotta collection in Turkey after the Istanbul Archaeological Museums.

Research to date has focused mostly on the art historical origins of the material in the museum collections. However, the Düver Project was born from a desire to study these terracottas from Düver together with their plundered context. Even in 2010 the provenance of the finds was still designated as “possibly Düver”⁶; thus, it became inevitably necessary to conduct fieldwork. Therefore, in 2010 after archaeological and geophysical research was carried out at the peninsula, there was the realization that this was an important area with prestigious buildings decorated with architectural terracottas. Then salvage excavations were initiated in order to find answers to questions that could not be clarified with archaeological and geophysical survey methods. These were conducted under the direction of Burdur Museum Directorate and with the financial support from Vehbi Koç Foundation AKMED. The results obtained have been presented in various ways⁷. In 1962 a stone statue was mentioned in an article⁸, but its whereabouts and time period are not known today. The first solid evidence for a cult at the peninsula is the temples and altars at the cult area for the Mother Goddess and her statue *in situ*.

I. Temples

Temple I

This single chamber temple (Figs. 4-12) measures 3.34 x 2.42 m. This small temple was hewn from bedrock at the cella floor level as well as parts of its walls. The rock-cut cella wall differs from the natural rock fabric and reaches a height of 0.72 m.⁹ Beds for blocks on top of the walls and the rock surface suggest that the rock walls were completed with stone or adobe. The temple was built with a hybrid technique.

The short east side of the naiskos has a doorway 0.70 m. wide¹⁰. Three steps, which are quite narrow for an adult's feet, lead up to the threshold¹¹. This suggests that these steps and

⁵ For general literature on this topic see Kahya 2012, 31-44.

⁶ Greenewalt 2010a, 217, 221.

⁷ For example, T. Kahya, “Research Project on the Settlement History of Düver”, Internationales Kibyrtis-Symposium. Zwischen den Kulturen: die antike Kibyrtis und ihre Nachbarn. Universität Wien. 4.-6. Oktober 2012.

⁸ Greenewalt 1968, 149.

⁹ The height of the bedrock wall at the back corners of the naiskos is 0.72 m. and 0.10 m.; in the front section the steps are 0.15 and 0.07 m.

¹⁰ Two square holes on the bedrock walls of the cella flank the threshold and should be related to the doorjamb. The one on the right measures 0.06 x 0.065 m. with a depth of 0.02 m. The one on the left measures 0.025 x 0.07 m., and it is shallower than the other one. The door wing opened into the room to the right. In the floor of the room is a hole 0.25 m. deep and 0.05 m. in diameter, which should be related with the door lock.

¹¹ The depths of the threshold are 0.30-31 m., first step 0.23 m., second step 0.24-0.25 m., third step partially cut from the rock but not full due to the low height of the rock varies from 0.10 m. to 0.27 m. The width of the steps falls 0.02 m. in the middle reaching 0.76 m.

the entranceway were possibly used on certain occasions by only priests perhaps. The way these steps were hewn into the rock is similar to that in Temple II and its stepped altars. Holes cut in the ground on the threshold and the cella indicate a single-wing door opening inward to the right. The anthropomorphic statue of the goddess rises on a base higher than the floor of the cella. A bench higher than the base and connected with it extends along the back wall. This area should have served for the objects offered. By the base is a cupule for offerings.

The naiskos and the goddess statue in it, together with the rock-cut steps nearby, are reminiscent of the Kumcaboğaz Kapı Kaya cultic monument of Phrygia dated to the 7th-6th centuries B.C.¹². Differences in time period and local features are observed. The goddess is entirely hewn from the bedrock but connected to the bedrock. It was planned within the frame of the temple construction program which was hewn from bedrock. She is seated, and her way of sitting deviates from other sculpture of the Mother Goddess cult in Central Anatolia during the Iron Age¹³. Phrygian art does not have seated images of the Mother Goddess / Kybele¹⁴. Therefore, Düver example differs iconographically from the Kumca Boğaz Kapıkaya monument figure mentioned above.

The statue of the goddess is cubic in form, rigid, heavy, stationary, not worked in detail; her legs bend sharply at knees and her lap seems to be flattened for the placement of an object. Thus, she recalls the Kybeles of the 6th century B.C. from Ionia who are depicted seated in her naiskos and holding a reclining lion in her lap¹⁵.

The statue is badly damaged on both sides. There is a natural crack extending from the left shoulder down to the knee, damaging the left side of the breast. It was also affected negatively from the illicit digs, with its breast and right leg greatly damaged. An object with round outline at the left shoulder level could not be identified. It is not possible to state whether there was a symmetrical one on the right shoulder. It is possible to claim that the goddess was holding a tympanum with her left hand like in the votive stelae of Miletus from later times. However, no examples of a tympanum with such a frontal depiction is known. Examples depicting her with a tympanum go back as early as the end of the 6th and beginning of the 5th century B.C.¹⁶. In later examples the tympanum is held vertical and with an angle at head level¹⁷.

That ancient sources state that statues of panthers and lions who breastfed the goddess were placed next to her statue (similar to early examples like the Çatalhöyük figurine¹⁸) is important for the identification of the Düver goddess. Thus it is possible to speak of Mother Goddess iconography flanked with beasts on both sides. It is therefore also possible that this badly damaged rock surface may have depicted a lion head¹⁹. The body of the lion, whose head was rendered in relief, may have been left as an unworked block. As in monuments of

¹² Tüfekçi Sivas 2007, 34; Haspels 1971, fig. 159; Sivas 1999, pl. 99-101. The Değirmen Yeri monument is also comparable for it also has a rock-cut naiskos, see Berndt-Ersöz 2006, 229, figs. 43-43.

¹³ For the development of the Mother Goddess cult in Anatolia that started with sanctity bestowed on women through fertility, see Özkan 2012.

¹⁴ Tüfekçi Sivas 1999, 189.

¹⁵ Vermaseren 1987, 520 (Kyme), 522 (Kyme), 524 (Kyme or Miletus). On the other hand, for the connection of Matar Kubileya with lions, see Roller 1994, 191, who writes: "The lion is a comparatively rare symbol in Phrygian religious iconography".

¹⁶ Naumann 1983, 136, Cat. no. 64.

¹⁷ Naumann 1983, Pl. 33-38.

¹⁸ Meskell - Nakamura 2006, 108.

¹⁹ Tüfekçi Sivas 2008, 78, writes: "They placed panthers and lions next to the statue of the Goddess".

the Afyonkarahisar region of Phrygia, Köhnüş 1, the altar Köhnüş 2 particularly²⁰, and another at Kalehisar / Karahisar Tepesi near Çorum Alacahöyük²¹, some altars were flanked with reliefs of the lion - the sacred animal referring to her power and protection. An example of a seated goddess flanked with frontal lions within a naiskos is known from Kyme and dated to the end of the 4th century B.C.²². Certainly the lions and the body of the goddess in Kyme example are more relaxed when compared with the Düver example. Beasts of later examples are rendered with all their limbs. Perhaps the Düver goddess may be considered an early example of this iconography.

Later examples of this iconography are also known from Pisidia. A seated Kybele statue at the Burdur Museum²³ and another one at the Isparta Museum are later examples of the type²⁴. Coins of Julia Domna from Cremna and Timbriada and of Julia Mamaea and Gordian III from Amblada display a type with an enthroned Kybele flanked with lions²⁵. As the right side of the statue is very badly damaged, it is not possible to elucidate a more comprehensive image.

The gesture of the arms is also not known. There is no clear evidence indicating they met before the breast. The body curvature on the left may suggest the arm may have turned towards the bosom. Actually, there are Mother Goddess figures from Kyme in Ionia dated to the 6th century B.C. that depict the seated goddess holding her attribute on her lap²⁶. It is plausible to think also that the arm rested on the unidentified object on her lap. This composition is known from coins of later periods such as one of Panemoteichos from the time of Julia Domna on which the Mother Goddess's hand rests on the head of a lion. On a coin of Lysinia Caracalla her hands are on the lions that flank her²⁷.

The goddess from the peninsula differs herself from the Mother Goddess of Phrygia²⁸ because this is not a relief but a cultic sculpture: she is not standing but sitting. In Phrygian Gordion, Ankara and Boğazköy the goddess stands upright with her head, body and legs depicted in frontal pose²⁹. Her arms usually cross the bosom and hold various objects, and her body is heavily draped. She wears an all-covering, long-sleeved, long-pleated and skirted garment that is tied with a belt around the waist³⁰.

It is difficult to decide what the Düver goddess is wearing³¹. The lower part of the body, especially the legs, is rendered as a block, making a right angle at knees. The lines of the legs are not given and the feet given only in half - all of which may suggest she is wearing a mantle that descends to her feet. There are no drapes here so their absence on the upper part may

²⁰ Tüfekçi Sivas 1999, 169-171, pls. 66, 146-149.

²¹ Berndt-Ersöz 2006, 266, Cat. no. 108, 383, fig. 95; Akurgal 1955, 96 ff., fig. 55, pl. 44.

²² Vermaseren 1987, 525.

²³ Özsait - Labarre - Özsait 2006, 8-9, fig. 46.

²⁴ Karakaya 2007, 27, pl. 261, figs. 22-25.

²⁵ Karakaya 2007, 30.

²⁶ Naumann 1983, tab. 17.3-4.

²⁷ Karakaya 2007, 30, tab. 3.

²⁸ In Phrygia the goddess is sometime depicted in human form as in the Greek religion; Bonnard 1959, 165, 168. For the inhabitants of Düver a goddess reflecting their own image and sensitive to their prayers would have felt more humane.

²⁹ Rein 1996, 230; Mellink 1983, 354.

³⁰ Roller 2012, 205; Roller 2004.

³¹ Perhaps it was painted. Did her garment have any bright white, dark blue or saffron colours? Or did her veil "dazzle like the sun"? See Bonnard 1959, 168.

be compared with the figure from the Istanbul Ağa Hamamı³². That the upper torso has softer lines than the lower part is not evidence that the goddess is naked on top. The reason behind this is to emphasize the well-rounded breasts of the goddess, despite her garment.

Her toes are rendered primitively with lines; thus her feet are bare. Indeed her big toenails are even discernible. This detailed workmanship should also be expected from the missing heads of the goddess and the lion. Her large feet are executed wide and flattened, and that they are bare may be related with her divinity. Her bare feet rest on a stool as in a figurine from Miletus dated to the 6th century B.C.³³.

Cypriot art, which developed during the Archaic period under Egyptian, Oriental, and Greek influences, produced seated examples of the goddess, like that of Düver, in the 6th century B.C. during Cyprus Archaic I and II³⁴. The feet of these examples are bare like the Düver one. However, the most interesting connection with the Düver sculpture is the winged sphinxes on the armrests of the enthroned Astarte. These may suggest ideas for the completion of the Düver sculpture. A terracotta statuette of the Archaic period at the Marmaris Museum is reminiscent of the Düver example³⁵. This figure is believed to depict a priest with bare feet. Seated sculptural figures certainly go back earlier in Anatolia with deified spouses in the seated statue groups of the Neo-Hittites³⁶ from Maraş and Tell Halaf being among the famous works depicting seated figures. No doubt the most famous of them is the Mother Goddess figure enthroned with the support of two ferocious panthers³⁷.

Roller states: “Kybele, the Mother of the Gods, was originally an Anatolian divinity, she had won a place in the Greek pantheon by the seventh century BC, and already appeared in characteristically Hellenic form in sixth century representations from the Greek cities of western Anatolia”³⁸. On the other hand, Işık states that “Ionian fashion was appropriated in the Phrygian local workshops in the first half of the sixth century BC”³⁹. Indeed, at first sight, the Düver figure recalls an example from the seated statue groups from Miletus dated to 570-530 B.C. These seated figures were placed on both sides of the ceremonial road from Miletus to Didyma by local rulers and priests as votive offerings⁴⁰. These statues parallel, with respect to form, the standard enthroned figures of the Mother Goddess from the Hellenistic and Roman periods. Furthermore, there are many stelae from Ionia and other regions of Anatolia that depict the Mother Goddess enthroned within a frame representing her temple’s cella. These usually are dated to the 6th century B.C.⁴¹. This Meter image, the most effective depiction of the Mother Goddess, became a standard typology for the goddess with the cult statue produced by Agorakritos for Athenian Metroon about the end of the 5th century B.C.⁴². Roman period

³² Naumann 1983, tab. 14.4.

³³ Naumann 1983, tab. 16.1; for the stool under Kybele’s foot within niche VIII at the Akrai rock sanctuary in Sicily dated to the 4th-3rd centuries B.C., see Pedrucci 2009, 55 ff., tab. V.

³⁴ Seipel 1999, 194-196.

³⁵ Altun 2007, 210.

³⁶ Işık 2012, 388.

³⁷ Meskell - Nakamura 2006, 108.

³⁸ Roller 1991, 135.

³⁹ Işık 2012, 201.

⁴⁰ Boardman 1994, 69-70; Naumann 1983, 118.

⁴¹ Naumann 1983, tab. 14-17, 18.1-2.

⁴² Rein 1996, 230; Roller 2004, 151-152.

offerings followed the Greek model⁴³. For its massive flattened and partially sharp body structure with geometric-style limbs, it is possible to compare it, to some extent, with early examples of the Branchidae series⁴⁴, for instance, with a Branchidae sculpture dated to 560 B.C.⁴⁵. That the limbs are not as relaxed as on the Aiakes sculpture from Samos dated to 540 B.C.⁴⁶ suggests it should be earlier. Although it has been compared to examples from an Ionian workshop, it must be kept in mind that the Düver figure is a provincial example influenced by Ionian examples. Unlike the cult image of Artemis in Ephesus, which deviates from Greek standards, the Düver statue should have been produced in parallel to the above-mentioned Archaic Ionian fashion of figures⁴⁷. In this case, it is possible to propose that the Düver statue dates towards the mid-6th century B.C.⁴⁸.

The temples and sanctuaries of the Düver Peninsula are located at a point that dominates the surrounding rural landscape. Many cultic monuments in Phrygia are similarly situated⁴⁹. It was due to the natural process of site selection that high positions were chosen during Antiquity. In addition, the sanctuary is located strategically close to the peninsula's access point. Indeed in Phrygia too altars at city and castle gates recall the protective power of the goddess over the cities⁵⁰. This should be one of the reasons for picking this location at Düver.

The Phrygian rites at the altars for Matar Kubileya included annual sacrifices and grandiose ceremonies in which King Midas participated. The importance of the king in the Phrygian culture is well known⁵¹. Therefore, it is plausible to think that the ruling and aristocratic class at Düver attended the Mother Goddess rites at the peninsula. These temples and altars were official cult structures representing their political authority.

In Anatolia many reliefs and monuments made locally since the Bronze Age are located near natural water sources⁵². The Dümrek Kalebaşı Mevkii altars, located on a plateau projecting like a tongue into the Sakarya River⁵³, are to some extent reminiscent of the Düver sanctuary positioned on a rocky peninsula. Examples can be multiplied. The Fındık stream flows near the altars in the Fındık Asar Kale settlement, and the Menekşe rock altars of Demirli Village are located across the Öteyüz Stream⁵⁴. It is known partially from the accounts of ancient writers that water sources had a special place in the rites for the Mother Goddess, and that there was a connection between the altars and water sources⁵⁵. It may be argued that the same is valid for Düver as well⁵⁶.

⁴³ Roller 2004, 300-301.

⁴⁴ Akurgal 1961, 221-224, 228, fig. 192.

⁴⁵ Boardman 1994, 96, fig. 94.

⁴⁶ Boardman 1994, 97, fig. 95.

⁴⁷ Rutherford 2014, 76.

⁴⁸ Other finds from the peninsula also suggest this dating.

⁴⁹ Roller 2012, 211.

⁵⁰ In addition, niches, depictions of the goddess and idols are also related with city gates; Berndt-Ersöz 2006, 148-152. Matar was a protector of the city during the Middle Phrygian period.

⁵¹ Tüfekçi Sivas 2002, 339; Diodorus Siculus, *Bibliothekes Historikes*, III, 59.8.

⁵² Smith 1997, 18-19.

⁵³ Akurgal 1995, 98: "dass die Gottheit im Fels, d.h. im Berge wohnt"; Berndt-Ersöz 2006, 137.

⁵⁴ Tamsü 2004, 99; cf. Haspels 1971, 99, n. 140.

⁵⁵ Özsait - Labarre - Özsait 2006, 14 cited from Herodian (I.1.1.2).

⁵⁶ The Komana festival described by Strabo can be cited as an example for Exodus; Rutherford 2014, 76. Water sources are important for the selection of a settlement site. The location of temples in the city close to water may be explained by the connection of the goddess with water sources. Was the image of the Mother Goddess washed also at Yarışlı Lake, which has many fresh water springs, as at the Gallos littoral?

Temple II

Temple II extends to the north-north-west according to the topography (Figs. 13-20). Its total length is 4.89 m. and it comprises two chambers (Figs. 18-19). The main chamber measures 2.80 x 2.51 m. and the antechamber is 1.40 x 1.97 m. With respect to plan, the two temples are different from each other. That two temples with the same purpose in the same sanctuary have different layouts is important, for it shows that buildings serving the cult of the Mother Goddess in the same period might have had different plans. This detail is important for studies focusing on the Mother Goddess. Perhaps these two temples complemented each other's function.

The temple's entire floor and walls were hewn from the bedrock to a certain height. In the south-western part the wall of the main chamber reaches over 1 m. in height. That the heights of the walls at each corner are different and display coarse workmanship suggests that the walls were completed with adobe on top. Like Temple I, Temple II was also built in a hybrid technique. Its façade faces the wall that separates the peninsula from the mainland. In the common courtyard where these closely related buildings face, there is no other worked rock mass in the sloping terrain. In the entrance area the bedrock was leveled, but there is no sign of a door or threshold. The entrance was probably on the rock wall at the north. The chamber's floor does not have any rock-cut carvings, holes etc. From this antechamber a step measuring 0.72 x 0.34 m. with a height of 0.19 m leads up to the narrow threshold of the main chamber (Figs. 13a-b). The step and threshold are of the same dimensions (Fig. 15). Marks indicate that the door wing opened to the right into the chamber (Fig. 16). On both sides of the threshold are chisel marks clearly visible on the wall separating the two chambers.

Temple II has rich rock installations such as the four holes of various purposes in the main chamber (Fig. 17). These should be related with a series of religious ceremonies. As in Temple I, along the east wall is a bench of varying width (0.30 to 0.41 m.) with a height of 0.095 m. hewn also from bedrock. As it rises very low, the bench was clearly not meant to sit on. Rather offerings were probably placed on it. The bench in Temple I extends all along the back wall and joins the side walls on either side⁵⁷. The cupule by the base of the goddess is also seen here. In the middle of the chamber is a circular cupule (dia. 0.19 m.) and a rectangular one next to it measuring 0.49-0.47 x 0.33-0.29 m. (Fig. 16). The pit has a profile a few centimeters down from the short side and tapers 0.05 m. (Fig. 17). This pit may be the hole for placing a statue or post because its interior is rough and never made smooth. In his publication covering also the pottery of Düver, Greenewalt mentions a stone statue at Düver in 1962⁵⁸. If this is correct, that statue may belong here. Such a rock pot and statue are installations known for the naiskos that housed the statue of the Mother Goddess and prove the religious function of the building.

One of the two holes by the short and highest rock-cut side is possibly a socket for a stele. It is a narrow and deep hole (0.22 x 0.17 m.). The level of the floor where the stele hole was dug is lower, like a channel by the wall, and coarser worked than the chamber's floor. In the cella is a deep natural hole where not even a person can creep into. It is clear that the chamber depended on this crack. Liquid libations would have been poured here. Or perhaps

⁵⁷ It extends along the wall, which is almost 2.50 m. long. Its width is 0.64-0.68 m. and height about 0.38 m. The podium projecting 0.84-0.89 m. into the chamber is 1.06 m. wide and 0.35 m. high. The feet of the goddess rest on another base rising 0.03 m. from the podium.

⁵⁸ Greenewalt 1968, 149, does not provide details about the statue. Despite all the efforts by the authors, no plastic work of Düver origin has been identified at the Burdur or Istanbul Archaeological Museums.

offerings never to be used again were dumped here. This crack did not form due to seismicity or a later collapse. In the corner of the chamber with this crack, the bottom of the crack and the floor of the chamber are chiseled⁵⁹.

In the floor are traces indicating four smaller and shallower holes next to the deep holes mentioned above. They were hewn at a right angle to the rock surface and not sloping. They might have served to hold a table or cauldron with four legs used during ceremonies (0.49-0.50-0.66-0.69 m.) (Figs. 19a-b). A good analogy is obtained from the marks for a tripod on stone floor belonging to an Urartian cauldron uncovered at a temple site in Kayalidere to the west of Lake Van⁶⁰.

It is clearly not easy to try to understand mystic rituals of antiquity by looking at some marks centuries later. Salvage excavations have not brought to light evidence that would facilitate a solid dating. As inferred from a piece of nylon uncovered at the cella, the building has been already dug illegally, perhaps many times until today. A similar situation was also observed in the chamber of the goddess. If a tiny fragment belonging to a golden diadem had been found and actually linked with the building, then it would be possible to suggest that invaluable offerings were placed here long ago. A fragment of local limestone Ionic cyma measuring 0.14 x 0.11 m. was possibly used for the decoration of the building. According to its stylistic features, it may be dated to mid-6th century B.C.⁶¹, a date that overlaps with our hypothetical date for the sanctuary. It may cast light onto the construction or renovation time of the temple.

Also open to discussion is whether or not this temple was dedicated to another deity of the local pantheon⁶². Yet it is most likely to have served as an auxiliary building to the worship of the Mother Goddess. Perhaps some rituals were celebrated here, not in the naiskos.

II. Stepped Rock Altars

Stepped Rock Altar I

Stepped rock altar I of Düver⁶³ is located on a mass of rock rising not too high from the ground and conforms to the sloping terrain (Figs. 20-21). The altar was formed by working a rectangular area measuring 2.40 x 1.60 m. on the rock surface. Therefore, all the units of the altar have the same width of 1.60 m. The altar is two stepped⁶⁴. The first step was formed by chiseling the rock surface, thus it does not have a height but is as wide as the rock surface. After the second step a wide area is reached at a higher level. This area of about 2 m.² was

⁵⁹ Cracks, caves and cavities have a special place in the cult of the sacred mother. As at Zindan Cave within the Pisidian territory of Timbriada, Kocain Cave near Sia, and Karain Cave in the territory of Termessos, the Pisidian Mother Goddess Meter Oreia was identified with Matar in the caves of Pisidia. See Talloen 2007, 739; Talloen 2006, 177. In Ionia, cult sites of the Mother Goddess worshiped in the caves at Metropolis-Uyuzdere were systematically excavated and studied; see Meriç 2013, 83-85. The Mother Goddess was worshiped at the caves of Kesik in Aizanoi, of Ayazma in Klazomenai, and of Kapıkaya in Pergamon. All these examples are cultic caves and therefore do not present us with close parallels to Düver.

⁶⁰ Burney 1966, 81, pl. VIIIa, b. However, it is difficult to establish a link between these four shallow holes and the amorphous holes in a wall.

⁶¹ Ekinci - Kahya 2014, 258.

⁶² Berndt - Ersöz 2004a; Talloen et al. 2006, 179; Talloen et al. 2004, 435 ff.; Akurgal 1955, 100.

⁶³ Instead of terms like altar, rock throne or cultic monument, we prefer to call them a stepped altar; Mellink 1983, 96ff; Işık 1989, 19. In our opinion it is not correct to call them "throne altars"; Francovich 1990, 51.

⁶⁴ In Phrygian examples the number of steps is not important although the preferred number is four; Berndt-Ersöz 2006, 48.

chiseled level and forms the most important part of the altar. It must have been used during ceremonies. After the platform comes a narrow bench followed by the natural rock surface. There is no arrangement here; that is, the object of the cult is not indicated⁶⁵.

Stepped Rock Altar II

This altar is located on another rock mass about 1 m. away from the first one (Figs. 4, 5, 22). The entire peninsula is a high mass of rocks; therefore, what separates the altars from each other is a deposit of earth. The rock mass holding the second altar also adjoins the naiskos, that is, it is part of the naiskos in a sense. It is larger than the first one, therefore was probably more important in the eyes of the worshippers.

In essence the second altar is similar to the first altar with respect to layout; however, its arrangement is different. Parallelism in general layout and especially in workmanship suggests they were built about the same date. The stepped rock altar II has a wide platform about 2.9 m.². Perhaps this was the focus of the rites. There is a bench 0.70 m. high. The rocky area before the front side of the altar was partially chiseled. On the rock are chisel marks indicating block stones or wall beds (Fig. 22). These beds cause the platform to be as narrow as ca. 0.90 m. instead of ca. 1.80 m. The structural arrangement cannot be discerned clearly. The blocks placed in these beds separated the altar from the temple to an unknown extent. But it is clear that the altar and the temple were direct connected with each other. Therefore, there is some possibility that it was a roofed area rather than an open-air altar. The area in the middle of this altar was meant for the rites of the laity who could not enter the small cella concealed behind closed doors. Altars were sacred places for prayer and sacrifice⁶⁶; however, we may never be able to learn the content of the rituals that once took place here⁶⁷. Different structures may point to the ritual's complexity and richness and may have served different kinds of worship at different times or at the same time.

Both rock altars of the peninsula recall stepped rock altars of neighboring Phrygia at first glance⁶⁸. Such altars are peculiar expressions of the Phrygian religious culture; however, the Düver examples are not closely connected to the Phrygian examples⁶⁹. The typological study of Phrygian stepped rock altars has categorized them into various groups with idols and thrones⁷⁰. The altars of Düver do not have any connection with them⁷¹. In addition, Phrygian examples have the platform at the very top, not in the middle, as at Düver. And yet, the Düver examples are partially parallel to Phrygian examples but typologically different from them. The Düver altars differentiate themselves from the Phrygian ones by architectural form through a local interpretation and thus would have been built at a later date⁷². Although it is

⁶⁵ Özsaıt 2010, 131, reports that there are two steps and four steps at Örenler Mevkii 500 m. south of Aşağımüslimler Village in close proximity to Düver.

⁶⁶ Tüfekçi Sivas 2007, 39, 43.

⁶⁷ Berndt-Ersöz 2006, 176; Tüfekçi Sivas 2002, 343.

⁶⁸ For instance, step monument no. 76 at Midas City; see Berndt-Ersöz 2006, 135, 374, fig. 84.

⁶⁹ Tüfekçi Sivas 1999, 190: "There are two main elements at all the altars: idols and steps".

⁷⁰ For a discussion of terminology see Akurgal 1955, 98. For the purpose of these stepped monuments see Berndt-Ersöz 2006, 173-176. For Haspels's claim that some stepped rock altars at Midas City were actually the base for a statue, see Haspels 1971, 94, 96; Berndt-Ersöz 2006, nos. 68 and 77. Berndt-Ersöz 2006, 175, no. 60, proposes that another stepped rock altar at Köhnüş Valley might have had an idol or idol-stele.

⁷¹ Berndt-Ersöz 2006, 173; Tamsü 2004, 33 ff.

⁷² Scholars have proposed various dates for the Phrygian rock steps. Roller 2012, 219, states that stepped altars belonged to the early Phrygian period. That idols were uncovered in the filling of Tumulus B dated to 630 B.C. allows possible dating for rock steps with idols; see Kohler 1995, 15-20.

tempting to propose that the stepped rock altars of Düver may have been dedicated to a male sky god as in the Phrygian pantheon, it is necessary to obtain more satisfactory evidence from the region⁷³.

Phrygian stepped rock altars usually face east or south-east⁷⁴. This is partially valid for the Düver examples too. However, topography would not allow any other orientation because the Düver altars are oriented downhill. If they faced uphill, then the faithful would be positioned at a higher point. In addition to facing the direction of sunrise, the orientation is clearly based on Düver's topography. The sacred complex based on the bedrock has temples oriented in different directions.

Outside Phrygia, there are stepped rock altars also in West and Central Anatolia, namely in the regions of Caria⁷⁵, Lycia⁷⁶ and Isauria⁷⁷. In Pisidia there are rock steps used for other purposes⁷⁸.

III. Conclusion

Salvage excavations carried out within the frame of the Düver Settlement History Research Project brought to light the Archaic-period sanctuary of the Mother Goddess at Yarışlı Lake on the Düver Peninsula. The presence of a sanctuary at the peninsula had been already proposed in the doctoral dissertation on the architectural terracotta revetments and roof elements⁷⁹. Uncovering the sanctuary has strengthened our hypothesis. This important discovery of the project has provided us with unique finds. It may be expected that this sanctuary will lead to answers regarding the local cults of Pisidia. In our opinion the data on the region need to be revised after the discovery at Düver. The enthroned goddess hewn from bedrock and the temple housing it are of great importance for the archaeology of the region as well as the Iron Age in Anatolia. It is hoped that this discovery will answer many questions regarding such matters as the religious beliefs, sculpture and temple architecture during Antiquity, which will also lead to new questions.

No inscriptions on the sanctuary at Peninsula have been discovered to date. And there is no written source either. The paucity of ancient sources and the absence of written evidence

⁷³ Roller 2012, 223. It has to be kept in mind that Attis is not represented on any Phrygian monument; see Roller 1991, 143; Roller 2007, 145.

⁷⁴ Berndt-Ersöz 2006, 16-17, diagram 1; Haspels 1971, 73.

⁷⁵ Peschlow 1995, 128, fig. 6. For the Kybele sanctuary see Söğüt et al. 2002.

⁷⁶ For the rock steps connected with a cult niche in Limyra, see Borchhardt 1999, fig. 92. For Büyük Çerler see Kolb 1989, 61-62, fig. 100. For the rock altar 200 m. north-east of the walls of Kyaneai, see Miller 1995, 37, tab. 4.3-5.1. For the Girdev and Dikmen examples see Yılmaz - Çevik 1996, 193, 196, fig. 9. The Lycian examples in general are dated to the 5th-4th centuries B.C.; see Tamsü 2004, 108.

⁷⁷ Zoroğlu 1994, 302; Bahar 1999, 18, pls. XLII-XLV.

⁷⁸ Such rock-cut steps are seen for access to sarcophagi around Yarışlı Lake (Figs. 23-24); see Labarre - Özsait - Özsait 2010, 74, fig. 33. When sarcophagi or ostotheks independent of the bedrock disappear, only rock steps are left behind. It is easy to misinterpret their function and make a mistake because these sarcophagi have large stairways to emphasize the importance of the deceased, although they are easy to access. For an exemplary discussion regarding the platform at the top of rock-cut steps used for a cult statue and not for a sarcophagus, see Labarre - Özsait 2011, 115-116, figs. 3-5. Cf. Walkens et al. 2000, 160. For steps (step-altar 1) used for access to the sanctuary near Eğirdir Lake and for steps (step-altar 2) forming a platform for an altar, see Labarre - Özsait - Özsait 2005, 238, figs. 18-19. These are very different from Phrygian examples. It is also purported that these could be for the cult of Men and not the Mother Goddess.

⁷⁹ Kahya 2012c.

make it difficult to identify the material evidence⁸⁰. The historic elements at Düver need to be perceived through the archaeological evidence for the time being⁸¹. Therefore, all the observations at the cult area strewn by illicit digs come from the salvage excavations. The first cult proven to have existed in Pisidia was that of the Mother Goddess. It is known that the Mother Goddess cult reached down to the Mediterranean coast⁸². Inscription, coins and statues related with the goddess have been uncovered at Attalia⁸³. It was proven that Kybele and Attis were worshiped at Tarsus⁸⁴. Therefore, it is not surprising to find a sanctuary to Kybele in Pisidia, which is home to numerous archaeological and epigraphic evidence indicating the presence of her cult⁸⁵.

Located in a natural setting next to a lake and amidst rocks, the indispensable element of sanctuaries, the peninsula seems foreordained to host a sanctuary of the Mother Goddess as a part of a deep-rooted tradition of belief. It is possible to presume that the site was picked as a sanctuary from the very beginning thanks to its steep and rocky grandiose geography⁸⁶. Through the sanctuary venerated by its people, the peninsula would have assumed an important status in the region. This area might have received official patronage and aid from the political authority - more likely that of a local ruler considering the size and volume of the site. Or it may be argued, the sanctuary was “an expression of the wealth” of the aristocracy, an important element of the society. Such attempts whose aim was to augment its reputation among the people would certainly have reached its goal. It was so in the neighboring region of Phrygia. The administrative elite of Phrygia tried to emphasize their close relations with the goddess in order to make their administration more legitimate⁸⁷.

Many important Phrygian open-air cult areas and temples are far from main settlements and communication routes. They are located at remote points, therefore not open to people and groups outside Phrygia. Intentionality was necessary to reach them, which indicates that they were to be accessed by a group sharing this cult and admitted to it⁸⁸. However, the situation at Düver is different. This sanctuary was made into a religious complex through the addition of some auxiliary structures. The sanctuary at the peninsula had architectural terracotta

⁸⁰ In Pisidia the goddess had names arising from the toponyms where she was worshiped; e.g. Meter Kadmene, Meter Metaurene, Meter Ouegna, Meter Polyettene, Meter Potamene, Meter Tymenene; see Karakaya 2007, 25. For instance, for Meter Alassene see Corsten - Drew-Bear - Özsait 1998, 51, 60. This name comes from a village named Alassos or Alasson near Kibyra. See also Corsten - Hüllden 2012, 44. The goddess would have had a local name at Düver Peninsula as well.

⁸¹ Sources describing life and events during the Archaic period are very scarce even for Ionian cities, which are much better studied through longitudinal excavations. Therefore, it is too optimistic to expect written evidence for Düver in the Archaic period.

⁸² Işık 1998.

⁸³ Vermaseren 1987, 220-221.

⁸⁴ Baydur 1998, 111; Işık 1998, 442.

⁸⁵ The sanctuaries dedicated to Kybele in Pisidia are as follows: the biggest sanctuary in the region is that at Antioch; Meter Kadmene sanctuary between Yeşilova and Karamanlı; Yarıkkaya sanctuary about 20 km. north of Yalvaç; Yukarı Tırtar sanctuary south of Hoyran Lake and 25 km. north of Yalvaç; Beyşehir Lake Mındıras Island sanctuary; Seleucia Sidera sanctuary; İndağ and Yuvacı sanctuaries near Bademağacı. See Karakaya 2007, 26. The common features of these sanctuaries are benches, rock-cut steps and libation pits. Furthermore, Özsait et al. state that extant architectural remains and a possible cult statue near Taşoluk spring on the south slope of Yellik Pastures (environs of Çaylı Village) 110 km. south-west of Burdur indicate a temple dedicated to Kybele; see Özsait - Labarre - Özsait 2006, 4 ff.

⁸⁶ For parallelism with the Kybele sanctuary at Molla Mustafa Tepesi of Pergamon, see Ateş 2014, 145.

⁸⁷ Attending a religious festival is a way of strengthening political organization; see Rutherford 2014, 76 and also Roller 2012, 230.

⁸⁸ Roller 2012, 227.

revetments dating to the second quarter of the 6th century B.C.⁸⁹ and belonging to various buildings as well as high-quality pottery of the Archaic period⁹⁰ and various religious buildings serving a variety of purposes. Therefore, it was not a typical Pisidian settlement situated on an island in a lake.

This sanctuary would have had an important place in the religious life of Düver and probably served the inhabitants living around the Yarışlı Lake. Individual altars like Tekören to the north of Pessinus⁹¹ may represent a place for votive offerings of an individual person or a village community⁹². However, at Düver the location of the sanctuary, buildings and their arrangement suggest that this site was not picked as an ordinary donation and votive offering site. On the contrary, the underlined religious facet suggests a quite important center for the religious landscape of the region, perhaps possibly a small pilgrimage center for the environs although not an interregional one like Pergamon and Pessinus⁹³. Düver would have been an important local center with religious connections during the Archaic period just like the Gölhisar Lake Peninsula⁹⁴. The Düver Peninsula is bigger than the contemporaneous village settlements recently discovered on the Burdur Plain and acted as a center for them⁹⁵.

The goddess Matar was regularly depicted within an architectural frame reminiscent of a rectangular structure in her rural reliefs in Phrygia. Some scholars have claimed that this architectural façade implied her temple. However, not a single Phrygian temple has been identified that is convincing⁹⁶. Therefore, the Düver temple housing the statue of the Mother Goddess provides scholars with important clues regarding the temple of the Mother Goddess from the 6th century B.C., other than the open-air sanctuaries. The Düver Temple distinguishes itself with the cult statue still in the cella, thus calling for attention.

For the Iron Age of Anatolia, Phrygia does not have any parallels to the goddess and temple of Düver. The iconographic differences between the goddess of Düver and the Phrygian goddess may be explained by the influence arriving from Ionia in western Anatolia at a later date. Yet the goddess was worshiped at Hacılar, Kuruçay and Höyücek since the Neolithic period⁹⁷. The discovery at Düver has cast light on a dark period of the cult of the goddess from the Neolithic to the Roman period.

⁸⁹ Kahya 2012c, iv.

⁹⁰ It is not clear whether some high-quality potsherds uncovered together with late examples were votive offerings or not. It is our hope to find a bothros in the area.

⁹¹ Claerhout - Devreker 2008, 150; Berndt-Ersöz 2006, 136-137, 382, fig. 94.

⁹² Berndt-Ersöz 2009. For more information on the three-stepped altar of Tekören Village and the Kybele altar at Pessinus, see Tsetskhladze 2010, 94; Tsetskhladze 2009.

⁹³ Roller 2012, 222, thinks that sites with groups of cultic installations might be pilgrimage sites. For the economic input of a pilgrimage site in the Roman period in the case of Perge, see Nollé 1990, 260. As at Göbeklitepe it is possible to speak of a regional sacred site; see Watkins 2014, 46.

⁹⁴ Corsten - Hülden 2001, 182; Kahya 2012c, 33, 55, n. 9. Surveys around Gölhisar Lake are conducted by E. Dökü: Dökü 2014.

⁹⁵ Poblome et al. 2013, 528; Kaptijn et al. 2012, 145.

⁹⁶ Regarding the discovery of a new Kybele temple at Oluz Höyük, see Dönmez 2014. For previous proposals see Young 1968, 28; Young 1958, 142-143; Young 1957, 322-323; Mellink 1983, 356-359; Roller 2012, 223. Comments about Phrygian archaeology such as "Yet as far as we know, the Phrygians did not build temples or other separate cult buildings within an urban center" need to be revised; see Roller 2007, 143. Furthermore, contrary to what is thought, the Kybele Temple at Pessinus has not been discovered yet; see Tsetskhladze 2012, 186; Tsetskhladze 2009, 703.

⁹⁷ Mellaart 1970, 166 and Duru 2008, 93 ff.; Duru 1994, 60; Duru 1995a, Duru 1995b and Talloen et al. 2004, 434 ff. Distinct from the Phrygian Matar, an altar from Bağsaray is important for it shows that in Pisidia the Mother Goddess was worshiped in relation with agriculture; see Bean 1954, 478-480.

Despite Ionian influence on its sculptural elements, the humble structures of the Düver sanctuary make it thoroughly different from the grandiose temple architecture tradition of the Ionian cities of the 6th century B.C. As a matter of fact, it is not possible to claim that there existed monumental architecture in Pisidia in this period. Temple architecture was almost a new phenomenon in the region. The Mother Goddess did not have a special cult center containing a large temple building, even in Phrygia. The Kybele temple at Oluz Höyük dated to the 6th century is also quite small measuring only 4.50 x 3.75 m. The naiskos on the peninsula may be linked with the Phrygian cult structures usually comprised of a simple stone kline in Ionia at the time. And it may be partially compared to the single-room cult structure with a bench, partly cut into the rock, like that on the western slope of Miletus-Kalabaktepe⁹⁸. And yet in Pisidia during the Archaic period, temples to the Mother Goddess should be small like the Düver example. It is very likely that the temple to the Mother Goddess at Gölhisar Peninsula, known from its archaeological evidence, should be similar to the Düver Temple⁹⁹. That their cellas and cella walls are partly hewn into the bedrock and built with hybrid technique may suggest that many worked rock areas in the region, which have been thought to be open-air temples, may actually have been “buildings”. Thus, all the known evidence needs to be revised in light of this discovery.

The Mother Goddess of Düver¹⁰⁰ enthroned in her cella is certainly different from the Phrygian Mother Goddess¹⁰¹ depicted standing upright. And yet it is possible to talk about a local belief about the Mother Goddess partially identified with Matar¹⁰². That the stepped rock altars of Phrygia are different from those at the peninsula provides us with clues regarding the cultural relations of Düver in the Archaic period. This sanctuary dedicated to the Mother Goddess reflects not only partial Phrygian influence but also Ionian influence in cult traditions. In addition to the Phrygian and Ionian influences observed at the sanctuary, the Lydian / Phrygian influence observed on the architectural terracottas of the peninsula actually cast light onto the multi-faceted cultural connections of the region during the Archaic period¹⁰³. The material culture dating to the 6th century B.C. of the settlement is a clear reflection of connections and interactions with West and Central Anatolia. All these finds from Düver reveal geographically how far the Ionian and Lydian influences reached eastward and south-eastward, and how far the Phrygian influences reached southward. It is understood that the Archaic period was an important - actually the most important period of the peninsula's history. In the 6th century B.C. Düver was at the crossroads of all the dominant cultures of the time. The sanctuary is thus important not only for the archaeology of the region but also for all of Anatolia, thanks to its uniqueness¹⁰⁴.

⁹⁸ Greaves 2002, 114.

⁹⁹ Based on archaeological finds like architectural terracottas and a wild bird figure related with Kybele, O. Hüllden stated that there existed an important sanctuary on the peninsula projecting into Gölhisar Lake; see Corsten - Hüllden 2011, 182; Corsten - Hüllden 2012, 34-36.

¹⁰⁰ For examples of the 6th century BC see LIMC VIII.2, 508. Parallels are found at Phokaia, Erythrai, Miletos, Klazomenai, Kyme, Samos, Thasos, and the Phocaeian colonies Chios, Velia, and Massalia; see Erdoğan 2003, 263.

¹⁰¹ Roller 2007, 143; Berndt-Ersöz 2004b, 41.

¹⁰² Talloen et al. 2006, 178.

¹⁰³ Kahya 2012c. The Lydian goddesses are Kybele, Artemis and Kore. Early depictions of Kybele show her standing frontally as in Phrygia; see Greenewalt 2010b.

¹⁰⁴ For articles by a scholar who has handled the intercultural interactions from a critical point of view, see Çevik 2003; Çevik 2007; Çevik 2008.

When the peninsula was initially settled and how far back its religious life dates (and similar such queries) can only be answered when the research project is over. The höyüks dated earlier than the Archaic period around Yarışlı Lake¹⁰⁵, the Bronze Age potsherd from the peninsula¹⁰⁶, and the deep-rooted cult of the Mother Goddess in the region all encourage us to envisage an earlier phase of the sanctuary. Salvage excavations at Düver did not bring to light any remains of earlier buildings from the Iron Age. The research will contribute to the architectural history of the Iron Age with respect to religious architecture. Illicit digs have transformed the peninsula to a site spotted with mole holes, thus hindering us from obtaining critically important information on this period. The earlier phase of this sanctuary would have been built most probably with timber, mud brick, pisé and similar material that perished long time ago¹⁰⁷.

The Hellenization and subsequent Romanization processes of the region's cultural history transformed the religions as well. It may be conjectured that traditional beliefs resisted such changes for a long time. And it may be supposed for Pisidia that this process was limited for the Mother Goddess, while she retained her existence at the peninsula during the process.

Destroyed strata do not yield information regarding the time when the Mother Goddess lost her followers. The reliefs of Heracles¹⁰⁸ located at the beginning of the ramp going up the peninsula, the lack of clues for any other deity attested during our research, and the extant Roman remains lead us to think that belief in the Mother Goddess continued into the Roman period¹⁰⁹. Considering that producers of Artemis Ephesia statues for the Ephesia Festival felt threatened to lose their business with the coming of Christianity¹¹⁰, it is plausible to suggest that Christianity's appearance in Pisidia in the 1st century A.D.¹¹¹ would have begun to push the Mother Goddess cult into difficult times. The rapid spread of this monotheist religion in the 5th-6th centuries A.D.¹¹² would signal that the pagan faith of Düver had been already abandoned. In the Christian period the Düver Peninsula disappears into the dark depths of history together with its Mother Goddess.

¹⁰⁵ Kahya 2012b, 148-150.

¹⁰⁶ Ekinci - Kahya 2014, 257, fig. 2. We would like to thank Prof. Dr. R. Duru for dating the potsherd.

¹⁰⁷ That is, in case there existed a sanctuary before the Bronze Age. Actually sanctuaries on rocks began to appear during the Late Bronze Age in Pisidia; see Talloen 2007, 738.

¹⁰⁸ Kahya 2015 (in press); see also Kahya 2013, 67.

¹⁰⁹ A coin with Kybele type from Sagalassos is dated to the early 3rd century A.D.; see Karakaya 2007, 31, tab. 4; Berndt-Ersöz 2012, 71.

¹¹⁰ Acts of the Apostles 19:25-27.

¹¹¹ Talloen 2007, 743.

¹¹² Horsley 2007, 273.

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Özet

Düver - Yarım Ada'da Keşfedilen Ana Tanrıça Tapınakları

Burdur İli, Yarışlı Gölü, Yarım Ada ve çevresinde sürdürülen *Düver Yerleşim Tarihi Araştırmaları Projesi*'nin arazi çalışmaları kapsamında Burdur Müzesi tarafından gerçekleştirilen 2012-2013 yılı Yarım Ada kurtarma kazılarında kayadan oyulmuş basamaklı iki sunak ve kısmen kayadan oyularak inşaa edilmiş iki tapınak gün ışığına çıkartılmıştır. Yarım Ada, kayada anlamsızca altın arayan ve bu uğurda tek kaya mezarını ve bir kaya kabartmasını acımasızca parçalayan vandalizmin tehdidi altında olduğundan bunlar kazı sonrası geçici bir üst örtü ile koruma altına alınmışlardır. Bu makale kurtarma kazılarıyla gün yüzüne çıkarılan bu iki tapınağı ve basamaklı iki kaya sunağını bilim dünyasına tanıtmayı, irdelemeyi ve Yarım Ada'nın Demir Çağ inanç ve uygulamalarını yeni buluntular ışığında belirlemeyi amaçlamaktadır.

Kazılar ile ortaya çıkarılan tapınakların ve sunakların topografyada yerleşimi, yönelimi, işçiliği ve aralarındaki mesafeler, birlikte ve bağlantılı biçimde tasarlandıklarını göstermektedir. Farklı fonksiyonlara sahip ve döşemleriyle bir takım dinsel seramonilere sahne olduğu daha ilk bakışta anlaşılan Düver - Yarım Ada dini kompleksini salt Pisidia Bölgesi için değil, Anadolu ve Antik Dönem inancı için ünük kılan, cellasının içinde kayadan oyularak neredeyse bağımsız bir heykel haline getirilmiş, oturur vaziyetteki Ana Tanrıça yontusudur. Pisidia'da köklü olan Ana Tanrıça kültürünün bu kutsal alanda cisimleştirilmesi, Tanrıça'nın betimlenişindeki tercihin kavranması ve Anadolu Ana Tanrıça inancı ve ikonografisi içindeki yerinin anlaşılması, çalışmanın ortaya koyduğu diğer önemli sonuçlarıdır.

Oturur vaziyette betimlenmiş Düverli Ana Tanrıça ikonografik açıdan, ayakta dik durur şekilde betimlenen Phryg Ana Tanrıçası'ndan farklı bir görünüm çizmektedir. Hal böyle iken "Matar" ile kısmen özdeşleşmiş yerel bir Ana Tanrıça inancından bahsetmek mümkündür. Phrygia'daki basamaklı kaya sunaklarının da Yarım Ada'daki örneklerinden farklılık göstermeleri Düver'in Arkaik Dönem kültürel ilişkiler sarmalı hakkında bazı ipuçları sunmaktadır. Kutsal alanda Phrygia'dan ulaşan dini etkiler, İonia üzerinden gelen sanat etkileri ile buluşmuştur. Phryg ve İon etkileri yanında Yarım Ada'nın İ.Ö. 6. yy. II. çeyreğine tarihlenen mimari terrakotalarının Lydia ve yine Phrygia örnekleriyle yakın ilişki içinde olması Arkaik Dönem'de bölgenin çok yönlü kültürel bağlantılarına ışık tutar. Yerleşimin İ.Ö. 6. yy.'a ait maddi kültürü Batı ve Orta Anadolu ile olan ilişki ve etkileşimlerinin kuşkusuz yansımalarıdır. Düver'in tüm bu buluntuları İonia ve Lydia kültür etkilerinin coğrafik anlamda ne kadar doğuya / güneydoğuya, Phrygia etkilerinin de ne kadar güneye indiğini somutlaştırması bakımından önemlidir.

Arkaik Dönem'in, Yarım Ada'nın tarihi için önemli bir dönem, çok büyük olasılıkla en önemli dönemi olduğu anlaşılmaktadır. Düverli Ana Tanrıça, Yarışlı Gölü çevresinin din tarihinde etkin bir rol oynamış olmalıdır. İ.Ö. 6. yy.'da Yarım Ada kelimenin tam anlamıyla dönemin dominat kültürlerinin kavşak noktasındadır. Tüm bu kültürel, dini etkileri yoğuran, in situ kült heykeli ile ünikleşen kutsal alan, bölge ve tüm Anadolu arkeolojisi için oldukça önemlidir.

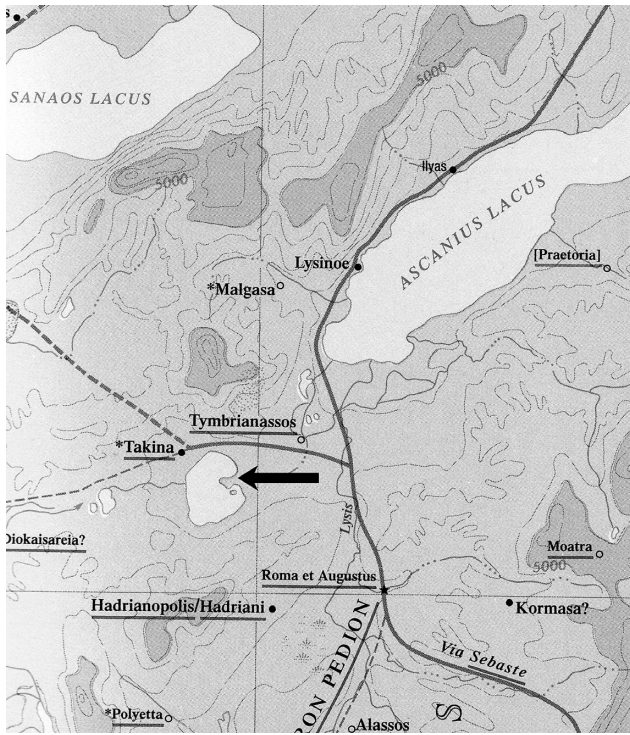


Fig. 1
Map of Pisidia.
Yarışlı Lake and Peninsula
(from R. J. Talbert [ed.]
Barrington Atlas of the
Greek and Roman World
[2000] 65).



Fig. 2 Peninsula, aerial view.



Fig. 3 Positions of the temples and steps in the Peninsula's topography



Fig. 4 Temple I, stepped rock altars I and II



Fig. 5a Stepped rock altar II and Temple I

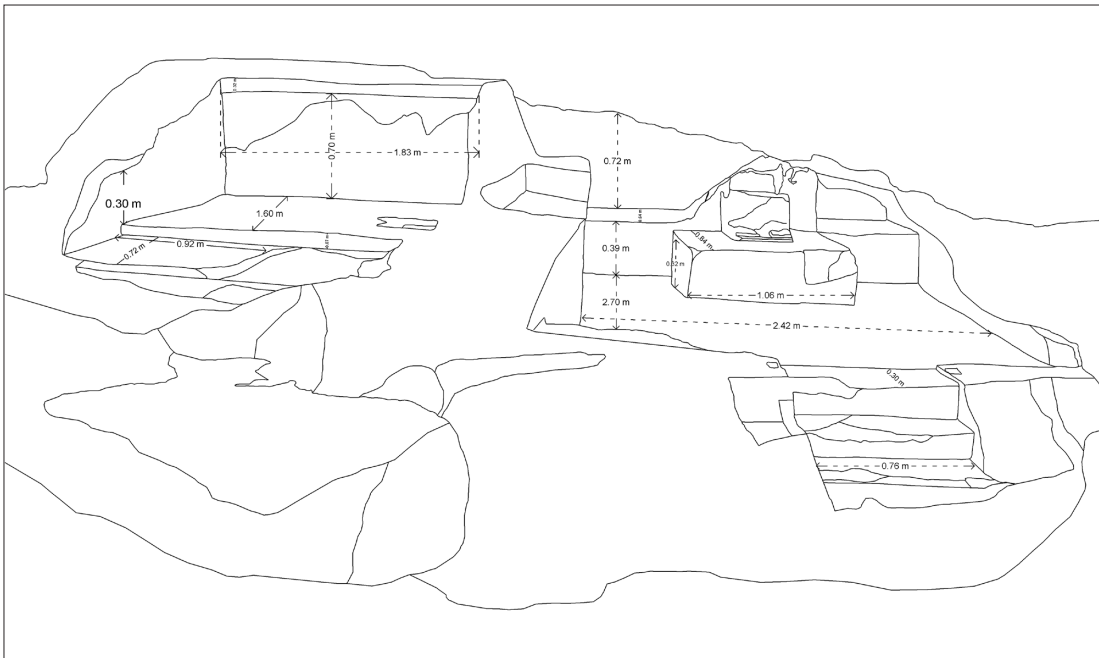


Fig. 5b Drawing of stepped rock altar II and Temple I



Fig. 6 Figure of Mother Goddess seated within the cella, lateral view



Fig. 7 Mother Goddess, lateral view



Fig. 8 Mother Goddess, from above



Fig. 9 Mother Goddess, lateral view



Fig. 10 Mother Goddess, frontal view



Fig. 11 Mother Goddess, from above



Fig. 12
Mother Goddess,
detail showing bare feet



Fig. 13a Temple II

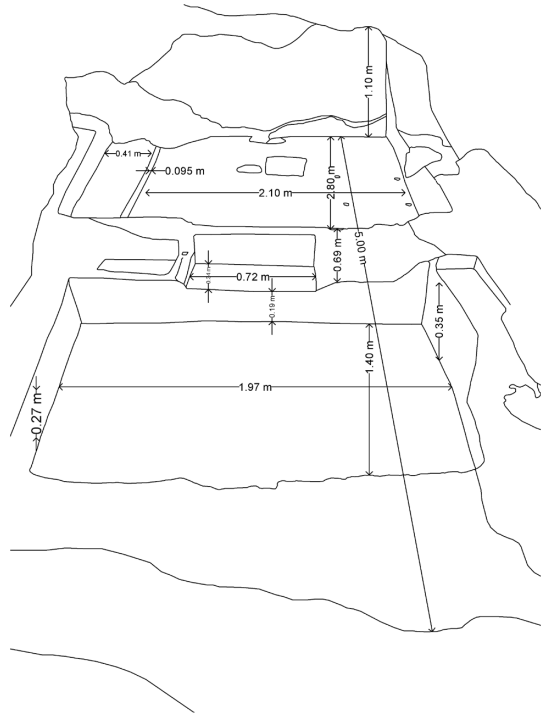


Fig. 13b Temple II, drawing



Fig. 14 Temple II, rock installations



Fig. 15 Temple II, threshold



Fig. 16 Temple II, detail showing threshold and marks of door wing



Fig. 18 Temple II, detail showing rock installations



Fig. 17a Temple II, rock installations inside cella



Fig. 19a Temple II, detail

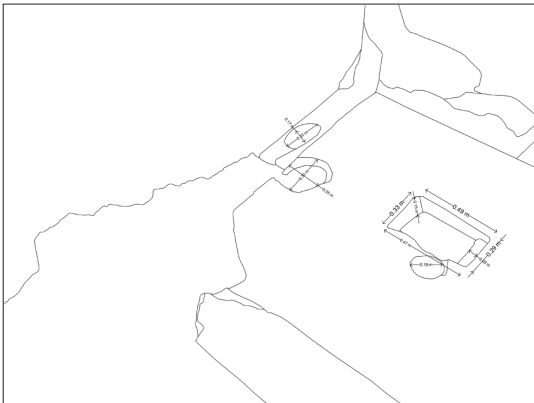


Fig. 17b Temple II, drawing

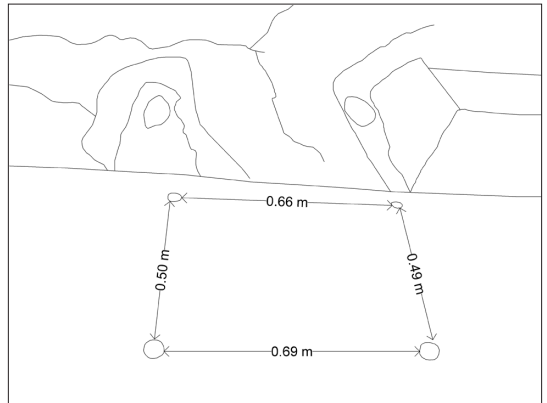


Fig. 19b Temple II, drawing

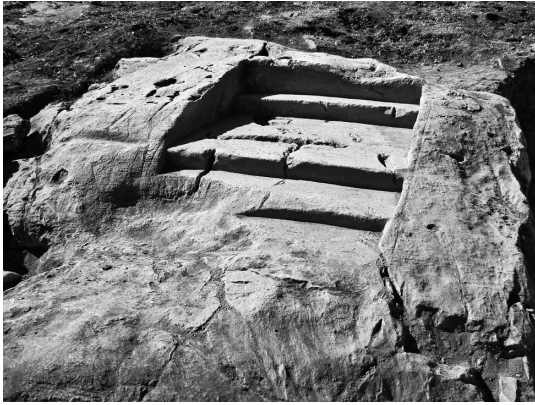


Fig. 20 Stepped rock altar I, front view

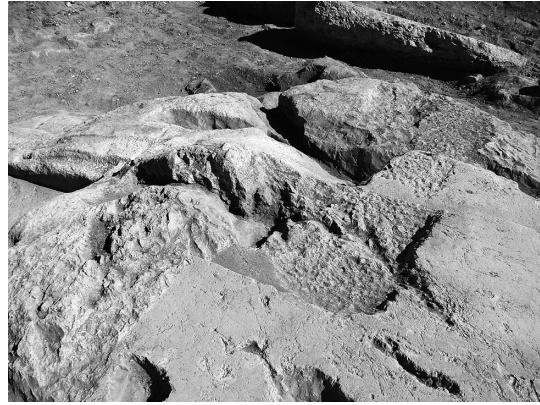


Fig. 22 Stepped rock altar II, bedding for blocks



Fig. 21a Stepped rock altar I, lateral view



Fig. 23 Rock-cut steps for access to sarcophagi around Yarıklı Lake, lateral view

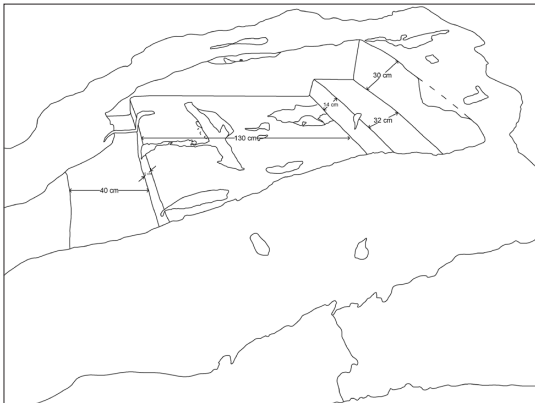


Fig. 21b Stepped rock altar I, drawing



Fig. 24 Same rock-cut steps, frontal view

