

A MARBLE TABLE SUPPORT WITH THE FIGURE OF HARPOCRATES-TEMPORA ANNI IN THE MUSEUM OF ANKARA ANATOLIAN CIVILIZATIONS

ANKARA ANADOLU MEDENİYETLERİ MÜZESİ'NDEKİ
HARPOKRATES-TEMPORA ANNI FİĞÜRLÜ
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Özet

Ankara Anadolu Medeniyetleri Müzesi'ne 2017 yılında teslim edilmiş olan ve literatürde "monopodia" olarak adlandırılan eser gurubuna giren mermerden yapılmış figürlü masa ayağı, bugüne kadar yayınlanmış olan benzer diğer figürlü masa ayakları arasında hem işçiliği hem de korunmuşluğu açısından öne çıkmaktadır. Roma Dönemi'ne ait olan bu mermer masa ayağı, Anadolu'daki Roma Dönemi yaşantısının günümüze kadar ulaşmış estetik anlayışını ve bu anlayışı yansıtan lüks düzeydeki mobilyaları günümüze taşıyan örnekler arasındadır. Masa ayağının ön yüzünde konu olarak seçilen figürün alegorik ve senkratik anlatımı ise bu örneği; Anadolu, Ege Adaları ve Kıta Yunanistan başta olmak üzere tüm Akdeniz coğrafyasında bulunmuş diğer mermer figürlü masa ayakları arasında daha da öne çıkartacak niteliktedir.

Anahtar Kelimeler: Dört Mevsim, Monopodia, Antik Mısır Kültleri, Galatia, Ankyra

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Abstract

The artifact delivered to the Museum of Ankara Anatolian Civilizations in 2017 and known as "monopodia" in the archaeology literature is similar to other artifacts of notable craftsmanship and preservation exhibited as table supports. The artifact belongs to the Roman Period, as identifiable by comparison with examples reflecting the aesthetic perspective of the lifestyle of Roman Period in Anatolia which favored luxury furniture. The allegoric and syncretic way of representing the chosen figures along the front of the table support is informative, relating this example to other marble table supports of the same period from the areas of Anatolia, Aegean Islands, and Ancient Greece, and also the broader region of the Mediterranean Sea.

Keywords: *Four Seasons, Monopodia, Ancient Egyptian Cults, Galatia, Ancyra*

The artifact presented to the archeology literature with this paper was sent to Faculty of Language, History, and Geography at the University of Ankara in the years of 1980s by an expertise report of the law court. It was preserved with together other archeological findings brought from old archaeological excavations of the department in ancient cities of Turkey at different years in department of the Classical Archaeology. Although no certain information in the origin and finding place of the artifact is available in the inventory records, it has been estimated that the artifact was brought to the Faculty from near Ankara in the Region of Galatia. In 2017, it was delivered to Museum of Anatolian Civilizations for preservation by the Department of Archaeology¹.

The whole body of the artifact, which is made of one piece of thin, white grain marble, is preserved except for some minor fractures and deformations. The artifact is composed of three main sections: On the front edge "*the figured section*" is embossed in high relief, "*the bearer section*" on which the figure stands, and rises over the figure; and at the bottom "*the plinth section*" on which the figure and the bearer rest on. The concave form of the hole opened the upper face of the cylindrical bearer shows the support function of the artifact. With all these features, the artifact in the Museum of

¹ The first studies of the expertise on the artifact during 1980s proposed that it was counterfeit; however my careful evaluations demonstrate that the artifact is not an imitation. My first conclusions were presented for scientific debate in the symposium organized by Department of Archeology of the Faculty of Language, History, and Geography in 2017. After this presentation, the artifact was delivered to the Museum of Ankara Anatolian Civilizations on 26.04.2017 for preservation. I would like to present my gratitude to one of the former managers of the museum, Melih Arslan, who encouraged me to undertake this study and shared his thoughts about the artifact which is kept in the museum for protection today.

Ankara Anatolian Civilizations today takes place in the group of the "table supports" (Fig. 1a-b, 2a-b)².

The table support in Ankara made of one piece of marble is 75cm³. The figure part extends approximately 10 cm outwards, being in high relief and 45cm in height, situated on the front edge just above the plinth which is 6cm in height. Beyond the figure, 18cm of the bearer part of the table support in cylindrical shape rises and expands upwards. 10 x 12cm edges; 3-5cm depth hole is carved in the middle of the bottom face of the plinth of the table support. Both the inner face and bottom side of the plinth are left as rough work. On the upper face of the bearer, there is a circular hole which is 5cm diameter and becoming hallowed through the center and reaches 1cm deep in the middle and relieved well (Fig. 3-4).

The circular hole on the upper side is probably opened for the table top. It is known that the nesting areas opened on the upper faces of the table supports to carry table tops are shaped differently based on the published examples. According to these; the openings are placed in the center in the form of rectangles in some examples; or in some examples they take place again in the center with rectangular form but sticking out outward; and also in some examples similar to the Ankara example they are seen as in the form of concave and circular⁴. There is information in the ancient sources about the table tops are made of different materials specifically wood⁵. In the Ankara example, this circular hole would show that the table support is made of wood. It would not be wrong to say that the reason for choosing circular form rather than other forms is that table top based on a circular hole makes it easier to turn 360 degree⁶.

² For other studies of the tables and table supports in Ancient Period see: Richter 1966; Cohon 1984; Anabolu 1987; Anabolu 1991; Stephanidou-Tiveriou 1993; Ajootian 2000; Andrianou 2006a; Phillips 2008; Feuser 2013; Ashour 2013.

³ Anabolu 1987, 293: In his study, Anabolu claims that the table supports are in between 75cm to 90cm when the table supports are not broken or missing. Phillips states that the height of the table supports is 100cm in his study that he examines Aphrodisias case as 23 examples, Phillips 2008, 254. Feuser defends that the height of the table supports changes from 90cm to 120cm in his study based on complete examples (16 examples), Feuser 2013, 33-34.

⁴ Stephanidou-Tiveriou 1993, Pinakas 92; Feuser 2013, 40-41, Taf. 37.1-5; Cuadro Rubio 2015, 116, Fig.11.2.

⁵ Cohon 1984, 5: Pliny, Nat. Hist, 13.29,30.

⁶ Richter also mentioned the turn-table in his study: Richter 1966, 70, fn. 29: "One may also mention here the turning table with a central support depicted on a red-figured skyphos of Paestan fabric in Oxford. A comic actor is represented swinging a girl acrobat on a turn-

The figure embossed as high relief is that of a young man. At the front view, the man is naked except for his left chest and shoulder. He wears a cloak which is held in place over the right shoulder by a circular brooch and covers the back of the figure through the left chest and armpit. The left leg of the figure provides support. The right leg is slightly curved from the knee and withdrawn. The right arm is seen as slightly bent from the elbow. The right hand is shown as rising as if touching to the right leg like an "s profile", holding a bunch of grapes. The left arm is bent 90 degrees from the elbow to the left nipple. Furthermore, the left hand is put under the cloak so the cloak covers the arm down to the wrist. The left hand is used as support below the cloak which is folded to hold a bunch of fruit. The cloak forms a triangle on the front edge under the neck. From the brooch on the right shoulder to the left-hand holding the fruits, the cloak is shown with a fold of thick fabric. There are details of curl as seen in the form of deep flutings in the below part of the cloak which extends to the knees. There is a circular formed tag end detail on the head of the cloak which extends to the knees of the figure on the left side. There is no detail seen on the right side and between the legs of the figure.

The head of the figure is engraved softly towards the left. There are small deformations on the sections of mouth, nose, and eyes of the head. The face of the figure has a smiling expression with dimples on both sides of the lips. Although there are deteriorations to the eyes, the pupils and circular eye iris can be seen. The hair of young male figure is made in the form of a wig; on the sides it extends over the shoulders covering the ears. On the top of the head, the plaited hair continues to the back. The hair braid is plaited and shown with symmetrically triangular lines. The hair details in the wave shape are extended to the shoulder on both the left and right side of the braid with thick curls. The hair falling down from the right side of the head is broken away. Dense marks of drilling between the curls extend over the ears to the shoulders can be seen on both sides. The density of the marks of the drill on the division line which is used to make apparent the separating line between the figure and the bearer also draw attention. The upper side begins from the head level expanding upward to create a cylindrical form; the upper end forms a circular surface. A symbol composed of two elements appears on the front edge of the bearer, created by carefully carving deep

table. Though the support of the table is low, and not in the form of a regular table leg, the basic idea is the same as that in a one-legged table."

lines just above the level of the head. The back of the artifact is unadorned, with the bearer shaped without any detail as a straight surface till the plinth.

The tables which are called in the literature “τραπεζα” in Ancient Greek or “*mensa*” in Latin⁷ and used as special furniture in ancient buildings⁸ such as houses, baths, and sanctuaries and temples. In the Greek and Roman period, the tables are made of different materials in different shapes and used fashionably⁹. The table tops used in both types and periods respectively can be found in various forms, including circular, rectangular and semicircular¹⁰. The supports carrying table tops are made with four, three or, as like transverse configured as a whole, two legs under the tables¹¹. It is seen that the head, leg and claws of the animals like lion or griffin are commonly used figures in straight or "s" form in these types of table supports¹². Other than four, three and two legs tables; tables with one leg table was also used commonly in the Roman Imperial Period more than Greek Period¹³. Livy calls these tables as “*monopodia*” in Latin and mentions that the luxury furniture is brought into Italy in the Roman Period¹⁴.

⁷ Richter 1966, 65, 110; for the terminology for the tables and the other furniture in the epigraphic sources also see: Andrianou 2006a, 251; Andrianou 2006b, 571-572.

⁸ See specifically the examples of the marble figured table supports used in houses, bathhouses and fountain buildings Feuser 2013, 12-18; the epigraphic information for the cult objects and tables given as offerings in the Temples and Sacred places see: Andrianou 2006b, 251-252.

⁹ It is known that the tables are made of many materials such as wood, tusk, gold, silver, and marble, Richter, 1966, 65; Andrianou 2006, 251.

¹⁰ Richter 1966, 113; For the examples of marble circular form table tops see: Andrianou 2006, 256, Fig.14-17; In the late Ancient period, it can be seen that other forms of table tops made of marble in different geometries are used on the table supports, see: Nagy 1988.

¹¹ Richter in her study, examines five different types of the table supports with respect to their numbers in the Roman period, different than Greek Period (Richter 1966, 66-72; 110-113); Cohon classifies seven different types of table supports based on their forms in the ancient period: Cohon 1984, 4.

¹² Cohon 1984, No; 1-260; For other published examples of the table supports with animal protoms of head, animal legs and claw ended ones, see: Archeology Museum of İzmir, Anabolu 1987, Res. 1-12; Archeology Museum of Selçuk, Res. 1-8; Also for Ephesos, Yamaç Evleri I and II, Quatember 2006, Abb.1-4.

¹³ Richter 1966, 112.

¹⁴ Livy, 39.6: “...*luxuriae enim peregrinae origo ab exercitu Asiatico inuecta in urbem est. ii primum lectos aeratos, uestem stragulam pretiosam, plagulas et alia textilia, et quae tum magnificentiae suppellectilis habebantur, monopodia et abacos Romam aduexerunt...*” For other narrations about the table in the ancient sources see: Phillips 2008, 204.

¹⁴ Richter 1966, 112 (Roman Tables, Type 4).

When we examine the monopodia examples, it is seen that the content choices for the embossed front edges of the table supports show many varieties. In addition to the religious and mythological figures such as gods, goddess, demigods, heroes or actual figures like a hunter or boxer are also preferred subjects¹⁵. It would not be wrong to compare Ankara example based on the young male figure in the front edge shown in a specific iconography with the examples of “monopodia” i.e. single leg table supports with figures.

It is seen that the bases of the table supports with figures are carved in different types. Most of them are consist of profiles and in rectangular or cylindrical shape with the figure body and upper bearer sections carved together as one part, in the Roman Period¹⁶. With respect to some examples in the archaeology literature, the table supports with only the plinth in the cylindrical and straight form without any profile, similar to Ankara example draw attention¹⁷. It would not be wrong to claim that the base part sits on a second piece based on the presence of the hole on the bottom side in Ankara example¹⁸. Or, the usage of table supports without any base and by the help of this hole fixed in place can be another thought. The ancient depictions of such a usage in ancient reliefs showing table supports with figures, make this thought real (Fig. 5)¹⁹.

¹⁵ The first one studied and published with a brief evaluation the examples of monopodia figures in Anatolia is M.U. Anabolu. For these examples and the figures used on the table supports, see: Izmir Archeology Museum; Anabolu, 1987, Pls. 13-19; Ephesus Archaeology Museum; Anabolu 1991, Pls.9-13; 23 samples found in Aphrodisias in which the contents of the figures reflect a wide variety including mainly the figures of god and demigod such as Dionysos, Eros, Pan, and Herakles are evaluated by Phillips, Phillips 2008, Cat. Nr. 1-23. Feuser creates a corpus with a comprehensive study including a total of 176 published and unpublished samples from the Anatolian monopodia in the literature. The main contents of this study can be categorized within five main themes as Dionysus (Feuser 2013, 75ff) Mythology (Feuser 2013, 94ff), Realistic figures (Feuser 2013, 135ff), The Sea: (Feuser 2013, 151ff) and Christianity (Feuser 2013, 161ff). The figures on the table supports founded outside of the Anatolia reflect similarities with the Anatolian samples. For the non-Anatolian examples, see Cohon 1984, 4 (Type VII, Nr. 280-290); Stephanidou-Tiveriou 1993; Ajootian 2000; Ashour 2013.

¹⁶ Feuser classifies these bases according to their shapes and profiles. Feuser 2013, 35-40.

¹⁷ Feuser 2013, Cat. No: 19, 38, 40, 50, 92; Stephanidou-Tiveriou 1993.

¹⁸ For, the bases produced from a different material than the bodies see: Cohon 1984, 6, 16. In the literature, for the examples of the bearer parts of the table supports sit on separately base that produced from a separate part see: Cuadro Rubio 2015, 116, Fig.11.3.

¹⁹ Feuser 2013, Taf.1, 4 (Palmyra Archeological Museum Inv. Nr. 2906/9422/b).

At first glance, it would not be wrong to interpret the naked young male figure wearing the cloak an Ankara example of the "wingless Eros" based on the details like the softness of the body lines related to the iconography of young and children and the specific hair details like the braid band extending from the center of the head to backward. However, the group of fruits in the left hand under the cloak and the bunch of grapes in the right hand show that the identity of the figure is different.

It is possible to construct similarities between the figure in Ankara and the young and naked male figure with the wings and cloak at the table support exhibited today in Museum of Niğde found in Kemerhisar-Tyana in Asia Minor based on the carrying of fruit in a cloak and iconographic features (Fig. 6a-b). The preserved height of the marble made artifact is 90cm²⁰. The head and the right hand of the figure of the young man portrayed as a winged form are broken and lost. Furthermore, the parts of the animal figure above the base of the table support, next to the right side of the figure engraved as standing on his legs are also missing. The body, head and legs are broken and are not found except the four claws of the animal. The figure described as a winged form carries multiple fruits (grapes, pomegranate, fig, and walnut) inside the cloak. Firstly Berges published this and the figure on it as personifications of "Seasons" based on this iconography²¹. Feuser includes the table support found in Tyana to his study about Anatolian table supports with the figure as "Seasons-Eros" based on the winged figure²².

Even though nearly two hundred Anatolian table supports with figures in different contents are examined in Feuser's study, only one more table support example is published similar to the Tyana example which can be related with the personifications of seasons as naked young men or boys with cloaks²³. Depending on the lack of the number of the contents to

²⁰ Berges – Nollé 2000, 110, Cat. No: 23, Taf.58; Museum of Niğde Inv. Nr. 1-1-55 (Nr.231).

²¹ Berges – Nollé 2000, 110.

²² Feuser 2013, 230, Cat. Nr.80. Feuser associates this sample with the Dokymeion workshop so that its date is determined as the first half of the 3rd century AD unlike the date given by Berges as the second half of the 2nd century AD; Berkes – Nollé 2000, 110.

²³ Another example for the Anatolian-based personification of seasons in Feuser's study is founded in Sardis. A young male figured (?) holding fruits on his left hand as similar with other examples (?) is drawn on the table support used as reused on a mostly stricken wall. Nevertheless, the details about the figure are not fully understood due to its stricken structure so that Feuser uses this example with 'question remarks' in his original study, see: Feuser 2013, Cat. Nr. 82, Taf. 19.5-6.

compare to the other ones, it would not be wrong to say that the table supports with the figures of the young, naked man with cloak carrying fruits chosen as content are rare.

The other example published in Feuser's study is a marble table support exhibited in Dortmund Museum of Art in Germany (Fig. 7a-b)²⁴. Similar to the artifact found in Tyana, there is a figure of young, naked man with the cloak on the support; it is understood that this artifact came to the museum by purchase. The main difference between them is that the male figure in Dortmund example is in the form of a wingless figure. Although the artifact is less preserved, it can be seen that one edge of the cloak came over the chest, held as a wad by the left hand and in this way, carrying various fruits in the formed area over the chest, under the cloak similar to Tyana.

Like in the Anatolia examples, the limited usage of the figures of a young, naked man with cloak carrying fruit as the content has drawn attention among nearly two hundred examples of Attic origin table supports published by Stephanidou²⁵. In this iconography, an example reached today as preserved and published among Attic examples, shows close resemblance to the Ankara example, as well as similarity to the Niğde and Dortmund examples. This Attic example was found as a result of the excavations in the just south of Attalos Stoa in Athens in 1933 and published for the first time by Shear in the 1930s as a small statue²⁶. Although the artifact was found in

²⁴ Feuser 2013, 231, Cat. Nr. 81: *Museum für Kunst und Kulturgeschichte*, Dortmund-Germany, Inv. Nr. 89/5/94. This table support is also dated at the second half of the 3rd century AD as similar to the sample in Tyana as associated with Dokymeion workshop and Anatolian-based structure by Feuser.

²⁵ Stephanidou-Tiveriou 1993.

²⁶ Stephanidou-Tiveriou 1993, Cat. No: 144. This artifact was founded in 1933 in Agora of Athens, as located on the south of the Stoa of Attalos in the area so called 'iota' and published by Shear in 1933. See: Shear 1933, 308, Pl. XXXVII.2. In this study, the artifact made of high-quality marble is described as 'Attis' by Shear. It is also underlined that it was founded in a dump consisting of other small-scale sculptures (Aphrodite) and sculpture fragments and ceramic and coins. Most of the coins, 25 pieces of the total, are dated between the second half of the 2nd century AD and the first half of the 3rd century AD so that Shear submits to the dating of the sculptures as 2nd century AD and he published this artifact and some others in 1935: See: Shear 1935. In this study, it is stressed that the head of the sculpture is not proportionate with the body measurements. His left hand under his cape holds a set of cones, pomegranates and violets and these fruits and flowers are associated with Attis. This assumption is also supported by the engraving on the downward right hand which seems to indicate an additional object in his hand such as probably a shepherd's crook. Therefore, the sculpture is announced as the sculpture of Attis: Shear 1935, 396-397. Fig.23, 396. Fn.1: "Inv. Nr. 6209-S 344. Found on April 20 and 21, 1933 in Section Iota, 37/B. Pentelic marble. Height with base: 0.875 m.; width:

three pieces, it was complete. The exact height is 87,5cm. The artifact is formed up with three sections such as the cylindrical plinth section at the bottom, the figure section rises upon this section, and as seen rectangular formed the bearer section in which the figure continues over it, supports the figure (Fig. 8a-b). This artifact which is evaluated as a table support in Stephanidou's publication in 1989, and is remarkably for its marble quality and reliable preservation compared to other examples²⁷. There is a figure of a naked young man with a cloak in high relief in the front edge of the bearer part. The left hand is portrayed as holding a bundle of fruit and flowers. The right hand is depicted as dangling below; winding round the right side of the cloak to the wrist and probably holds an object made up from a piece of supplement as understood to nestle in the palm. This supplement piece could not be found. The figure of the young man whose body is naked outside the cloak wears "Phrygian" type of helmet.

Parallel to the Ankara, Dortmund, and Niğde examples, it would not be wrong to think the figure on the table support in Ankara as a version of personification of seasons based on the iconography of the naked youth with a cloak and bunch of fruit held by the left hand winded in the cloak.

However, it is understood that the female figures are chosen instead of male figures in the table supports seen in the Greek World especially in the Archaic and Classic Period²⁸. These females called "*Horai/Horae*", are mentioned foremost in Homer and then in many antique sources²⁹. The three daughters of Themis -the goddess of justice, Zeus's sister- are defined Eunomia (*Good Government*), Dike (*Right*), Eirene (*Peace*) as Horai³⁰ by Hesiod³¹. Later on, the Horai took the meaning of allegoric narration of the segmentation of the year into seasons and in this way the circularity of years

0.206 m.; ht. of figure: 0.591 m". This important sculpture, then, is studied by Sfameni and Vermaseren: See: Vermaseren de 1966, 16, Pl. VI.2; Sfameni 1985, 45.

²⁷ Another similar sample can be founded in the study of Stephanidou. Unfortunately, it is divided into three parts, the half of the sculpture, the below of its waist, is broken. See: Stephanidou- Tiveriou 1993, 146. A young male with his frontal stance is used as the main figure and it is associated with Attis. He carries fruits and flowers with his left hand under his breast and there is *lagobolon* on his right hand under the same line with his shoulders. The Phrygian type of helmet is used on his head and the pine branches and cones were preferred on his cylindrical carrier side. The process of repair and reutilization is assumed due to the details of craftsmanship on the artifact: Stephanidou-Tiverio 1993, Pin. 78. 146.

²⁸ Hanfmann 1951, Vol. I, 78-103, Vol. II. Cat. Nr.1-239; Bremmer 2013.

²⁹ Bremmer 2013.

³⁰ Hanfmann 1951, Vol. I. 84-86.

³¹ Hesiod, Theogonia, 901-903.

in people's life world³². It is known that Horai³³ as a cult were worshipped in many centers. After the Classic Period, even after the Hellenistic Period, in the period of the Roman Empire, the importance of Horai worship and how it is reflected daily and religious life show itself through portrayals on many materials³⁴.

It is seen that the belief of seasons came from the Greek world continued, but was transformed radically in the Roman world. In the Roman Period, the seasons are called "*tempora anni/karoi*"³⁵. Contrary to the Greek world, seasons similar to Eros iconography are confronted as in the personification of the figures of in general four youths or young children sometimes winged, sometimes wingless³⁶. The season illustrations which can be followed until the 1st century AD³⁷ were used on many visual materials fashionably throughout the Roman Period, especially after 2nd century AD³⁸.

Similar to Anatolian table supports like those from Ankara, Dortmund, and Niğde, the illustrations of "tempora anni" on the other artifacts in Roman Period are mostly seen on sarcophaguses with figures³⁹. The earliest examples are dated as 2nd century AD⁴⁰; after then the sarcophaguses whose

³² Hanfmann 1951, Vol. I. 87-93.

³³ Hanfmann 1951, Vol. I. 86-87.

³⁴ For the 'Horai' in Archaic and Classical Periods, see. Hanfmann 1951, Vol. I. 94-103. For Hellenistic and Roman Imperial Periods, see Hanfmann 1951, Vol. II. Cat. Nr.1-239. As similar with the expression of Hesiodos in the Archaic and Classical Periods, Horai is portrayed as the three daughters of Themis (as an example, see: Hanfmann 1951, Vol. II. Cat. Nr. 4, Fig. 79); however, as starting from Hellenistic Age, it is associated with the cult of Dionysus and described as four sisters symbolizing the seasons (for an example, see Hanfmann 1951, Vol. II. Cat. Nr. 23, Fig.80: Dionysus and four sisters can be founded on an Italian origin marble. Three of them carry respectively: flower, ears of wheat, grape and the fourth one is defined with a head covered. They represent spring, summer, autumn, and winter according to the order behind Dionysus and 'Horai' is identified with the winter here. For this change emerging in the Hellenistic period, see Bremmer 2013, 180, dn. 6-7. Furthermore, a female figure carrying fruits is founded on an Anatolian artifact and this figure was correctly interpreted as the personification of "Seasons-Horai: Feuser 2013, Cat. Nr. 83, Taf. 19,7.

³⁵ Casal 1990, 891-892.

³⁶ Casal 1990; Hanfmann 1951, Vol. I. 215-224.

³⁷ Simon 1967, 15-18; Casal 1990, 899, Nr. 87.

³⁸ Hanfmann 1951, Vol. II, 159-185, Cat. Nr. 263-546; Casal 1990; Boschung 2013.

³⁹ Hanfmann 1951, 3-72; Lawrence 1958; Kranz 1984.

⁴⁰ Hanfmann 1951, 22. Kranz 1984, Cat. Nr.1-2, Taf.1-3.

contents are seasons are commonly used in Italy⁴¹ in the 3rd century⁴² and later 4th century AD⁴³.

Figures of the four season i.e. spring, summer, autumn, and winter, depicted as young men or child figures are visualized in a special iconography in the Hellenistic Period like in the Horai portraits⁴⁴ in Italy based on the objects⁴⁵ carried and differences between their clothes on these sarcophaguses. According to that, iconographies of four seasons are portrayed in these forms: These figures are in the form of the iconographies of young man or child, generally in a frontal stand position and naked and wearing a cloak⁴⁶ or sometimes dressed⁴⁷, sometimes winged⁴⁸, sometimes wingless⁴⁹. If the season is winter, it is depicted as dressed in a short chiton⁵⁰ and trousers⁵¹, headscarf⁵², sometimes put on a Phrygian type of helmet⁵³, illustrated while carrying reed, duck, rabbit in his hand; if the season is summer, naked⁵⁴ or with a cloak⁵⁵, depicted as holding a sickle and ears of wheat⁵⁶; if the season is spring, illustrated as naked⁵⁷ or dressed in a cloak, sometimes carrying flowers in the arms as in the shape of a rolled cloak⁵⁸ or in a basket⁵⁹ (Fig. 9-11). If the season is autumn, portrayed again naked, sometimes with the cloak, carrying the fruits in the arms as in the shape of

⁴¹ Hanfmann 1951, 19. The production places of the sarcophaguses with the content of seasons are determined as Italy more than the provinces: Hanfmann 1951, 16-18. Also see: Kranz 1984.

⁴² Hanfmann 1951, 30-48;

⁴³ Hanfmann 1951, 49-72.

⁴⁴ Casal 1990, 914-920.

⁴⁵ Casal 1990, 914-920.

⁴⁶ Kranz 1984, Cat. Nr. 9, Taf. 15.2; Cat. Nr. 16, Taf.16.1-2.

⁴⁷ Kranz 1984, Cat. Nr. 24, Taf.13.1-2.

⁴⁸ Kranz 1984, Cat. Nr.19, Taf.4.1; Cat. Nr. 26, Taf.6.3, 7.1-2; Cat. Nr. 266, Taf. 27.1-2.

⁴⁹ Kranz 1984, Cat. Nr. 12, Taf. 5.3/12.1-2;

⁵⁰ Kranz 1984, Cat. Nr.19, Taf.4.1; Kranz 1984, Cat. Nr. 24, Taf. 13.1-2.

⁵¹ Kranz 1984, Cat. Nr. 26, Taf.6.3, 7.1-2; Cat. Nr. 52, Taf. 29. 1.

⁵² Kranz 1984, Cat. Nr. 11, Taf.5.2; Kranz 1984, Cat. Nr. 12, Taf. 5.3,12.1-2; Kranz 1984, Cat. Nr. 26. Taf. 6.3

⁵³ Kranz 1984, Cat. Nr. 52, Taf. 29. 1; Cat. 64. Taf. 43.2/3; Cat. Nr. 266, Taf. 27.1-2.

⁵⁴ Kranz 1984, Cat. Nr. 19, Taf. 4.1.

⁵⁵ Kranz 1984, Cat. Nr. 9, Taf. 15.2; Cat. Nr. 16, Taf.16.1-2.

⁵⁶ Kranz 1984, Cat. Nr. 12, Taf. 5.3, 12.1.

⁵⁷ Kranz 1984, Cat. Nr. 19, Taf. 4.1.

⁵⁸ Kranz 1984, Cat. Nr. 11, Taf. 5.2.

⁵⁹ Kranz 1984, Cat. Nr. 9, Taf. 15.2; Cat. Nr. 16, Taf. 15.1.

rolled the cloak⁶⁰ or basket⁶¹ and carrying a bunch of grapes in his hand⁶². Under the light of the examples, the resemblance of the figure in Ankara holding the fruits in the cloak by his hand and carrying a bunch of grapes by his right hand compares well with the figures of "Tempora Anni" of Roman Period especially some iconographies of the personifications of the autumn⁶³ (Fig. 12-15).

Another example of this resemblance is the table support found in Athens. Reevaluating the figure on the front edge of the table support, the figure of the young man in a frontal stance indicates alternative identity. Shear for the first time introduces this artifact to the literature as "Attis" statue. Stephanidou and Shear based on the parallelism to this idea, interpret this example as under the group of the table support with "Attis" content⁶⁴. Feuser in his study, states that this example is an interpretation of personification of the seasons by comparing it with Tyana and Dortmund examples⁶⁵. The examples with Phrygian type of helmet among the figures of "tempora anni" are only the personifications of winter. But they hold reed or animals like a duck, rabbit instead of fruits. Besides, it is not in the foreground among almost in all examples, with its nakedness like Athens example. They are generally dressed. The depiction of the winter among the seasons is portrayed with Phrygian type of helmet and naked only on a statue in Pompeii and on a sarcophagus in Italy. But, the figures are depicted with the objects and animals according to the general personification of winter in both examples⁶⁶. Both the naked and Phrygian headed figure in Athens example and carrying flower (violet) in addition to the fruits are contradictory to personifications of "tempora anni" of winter examples. Also, flowers are shown in the spring and the fruits are depicted in the personifications of autumn separate from each other in the illustrations of "tempora anni". The holistic content directly or indirectly related to the Cybele cult, the fertility of the land, depending on the seasons, fruits, flowers

⁶⁰ Kranz 1984, Cat. Nr. 4, Taf.4.3; Cat. Nr. 12, Taf. 5.3/12.2; Cat. Nr. 11, Taf. 11.4; Cat. Nr. 49, Taf. 24.1-3; For the examples outside of Italy also see: Kranz 1984, Cat. Nr. 586, 588, 590, Taf. 122.2-3, 123.1.

⁶¹ Kranz 1984, Cat. Nr. 9, Taf. 15.2; Cat. Nr. 16, Taf. 15.1.

⁶² Kranz 1984, Cat. Nr. 12, Taf. 5.3/12.1-2; Cat. Nr. 19, Taf. 4.1

⁶³ Hanfmann 1951, Cat. Nr. 311, Fig. 21; Cat. Nr. 307, Fig. 123; Kranz. 1984, Cat. Nr. 11, Taf. 5.2; Kranz. 1984, Cat. Nr. 19, Taf. 4.1, Cat. Nr. 12, Cat. Nr. 49, Taf. 24.1-3.

⁶⁴ Stephanidou-Tiveriou 1993, 139-140, Cat no: 144.

⁶⁵ Feuser 2013, 87.

⁶⁶ Kranz 1984, Cat. Nr. 64, Taf. 43; Cahan 1990, 905, Nr. 149.

and the Phrygian origin of the "Attis" cult can be linked⁶⁷ to the cycle of the seasons and also to the Italian origin "tempora anni" cult associated with the seasons are reflected the figure of the table support in Athens in a syncretic way. For this purpose, it would not be wrong to express that a special design is used for the table support and it would be named as "Attis-Tempora Anni"⁶⁸. The depictions of Attis, Cybele and the personifications of "Tempora-Anni"⁶⁹ together at the same scene⁷⁰ (Fig. 16) show that the relations between Attis and Tempora Anni and the syncretic narration in the Athens case is not a coincidence.

As with the table support in Athens, some special details on the figured and bearer sections of the table support in Ankara show that the young male figure has another identity other than "Tempora Anni". A symbol made with clean-cut craftsmanship on the frontal edge, in the section of the above ending of the cylindrical bearer section from the level of the end of the head draws attention (Fig. 17). The symbol consists of two parts. The first part is a symbol in the form of "s" which begins just above the head of the figure towards the top of the carrier, extends symmetrically and curled in both sides, right and left, like a pair of horns. The second part is placed in the center of this symbol and extends downward like a mirror. This part is a smooth sphere symbol which has a handle ended in a straight tail. This symbol which has never been used in the personifications of seasons or on the table has to signify that the figure in Ankara has another identity apart from "Tempora Anni" like the example of "Attis- Tempora Anni" in Athens. When we carefully examine this symbol, it relates to an important religion in the Ancient Mediterranean World and a special crown connected with this belief. This crown which is seen in many illustrations⁷¹ of foremost Isis; in

⁶⁷ For the similar views, discussions, and for the transmission of the ancient sources see: Sfameni 1985, 43-49; Alvar Ezquerro – Gordon 2008, 63-73; Lancellotti 2002, 84-91; Roller 1999, 237-258. This relation is particularly mentioned in some Attis illustrations. For example, see: Vermaseren 1966, 16, Pl. VI.1; 27-30, Pl.XVII; 35-37, XXI.3; 52, XXXIII.2.

⁶⁸ The flower which the figure holds among the fruits under the cloak has another special meaning for the cult of Attis other than seasonal recycle and the fertility. If we assume that this flower is violet, sculptor must use the violet that symbolizes the mythos of death of Attis, among the fruits to mention the special identity of the figure (For the interpretation of the relation with the violet of the mythos see: Lancellotti 2002, 89-90; Alvar Ezquerro – Gordon 2008, 67, 70).

⁶⁹ Vermaseren 1966, 16, Pl. VI.1; 35-37, XXI.3; 52, XXXIII.2.

⁷⁰ Vermaseren 1966, 27-30, Pl.XVII.

⁷¹ For the examples of this kind of crowns of Isis used see: Tinh 1990, No: 15b, 30d, 43, 88, 118, 174, 197, 311, 333, 354.

many other Ancient Egyptian Cults of the Greek and Roman Period it is called a "*basileion*" consisting of a pair of horns and a sun disc and in addition to these, sometimes a pair of wheat ears and feather are used with them⁷². Apuleius lived in 2nd century AD, described the crown in a similar way and likened the sun disc to a mirror in his narration about Egyptian Cults⁷³. Based on these examples, it would not be wrong to link two-part symbol relieved over the head of the figure in Ankara example with initially Isis and then the special crown also used by Harpocrates⁷⁴ (Fig. 18-21). The presence of the examples in which only horns and a circular disc in the middle are used and the ears of wheat and feather are not used among the crowns⁷⁵ in this form indicates that the symbol in Ankara example is a schematic version of this crown.

Other examples which can relate the iconographies of Egyptian Cults and "Tempora Anni" cults show similar narration techniques as seen in the Ankara. The first one of these examples is a terracotta statuette carrying clusters of fruits under the cloak of Harpocrates, which we encounter with the iconography of Eros because of its wings⁷⁶. The act of carrying fruits which we can link with the personifications of autumn related with "Tempora Anni" cult is combined with iconographies of Eros and Harpocrates in this figure. In this example, while Harpocrates is depicted as taking away his right hand and finger to his mouth; holding the fruits rolled under his cloak by his left hand; the fruits are illustrated as if falling to the ground as a special act of moment (Fig. 22). The second example is a pair of marble altar that was kept in Odesalchi Palace in Rome once used as a museum and today preserved in British Museum in England⁷⁷. The reliefs on three faces of both of the altars dated to the end of 2nd century AD, to the beginning of 3rd century AD, and are chosen among initially Anubis, Apis, Harpocrates and then among the contents of Ancient Egyptian Cults. However, there are personifications of the seasons on the fourth face of both altars and the season of spring is depicted with flowers and the season of the

⁷² Tinh 1990, 764.

⁷³ Apuleius, Met. XI, 3.4: "...her head was crowned with a complex garland of interwoven flowers of every kind. At the center, over her brow, a flat disc like a mirror or rather a moon-symbol shone with brilliant light..."

⁷⁴ Kleiner 1942, 245-246, Taf. 46b; Tinh – Jaeger – Poulin 1988, No:17.

⁷⁵ Tinh 1990, 773, No:174; Invernizzi 2009, 299. No: 9-10 (Isis-Hathor).

⁷⁶ Besques 1963, 56, Cat. Nr. 805, Pl.68f.

⁷⁷ Bartoli 1752, 99-122, Tabula: XLII – LIII; Hanfmann 1951, Vol. II. 162, Cat. Nr. 309, Fig.125-126.

summer depicted with ears of wheat and also the representations of the seasons are illustrated with their own iconographies (Fig. 23-24). Depending on the "Tempora Anni" illustrations, as it is understood that there are actually two pairs of these altars, the other has not been preserved till today. Nonetheless, a catalog of the museum from the 18th century records that the personification of the season of winter is portrayed with reeds on a face of the third altar now lost⁷⁸.

Conclusion:

Like in the example of "Attis-Tempora Anni" in Athens, when we delve into the left hand and fruits carried in the cloak of the young male figure of the Ankara example, one more contradictory detail appears contradicting the usual association of the fruits carried only in the personifications of autumn in "tempora anni" depictions. When we closely look at it, there are pomegranate, fig, walnut, and pine cone in the fruits and there is a bunch of grapes in the right hand. All of them are autumn fruits and related with the personification of autumn. However, it is seen that the ears of wheat which are only used in the personifications of "summer" are also illustrated with the fruits carried in the cloak in the Ankara example. A pair of wheat ears is depicted with a frontal perspective as to put it visually more forward than others next to the cloak which veils the left shoulder of the figure (Fig. 25-26). This form of depiction reminds us of the illustration of the violet that is related to Attis and "spring" with the fruits of the personification of autumn in the example of the table support of "Attis-Tempora Anni" which we encountered in the form syncretized of a double identity. The ear of wheat is related with the personifications of "summer" and fruits are related with the personifications of autumn in the illustrations of Tempora anni. Therefore, the recycle of the seasons and the fertility of the seasons are wanted to symbolize on the table support in the Ankara example as in the example of Athens. In order to do that, "tempora anni" is illustrated as a whole instead of one season such autumn or summer. When we think that Isis is remembered as "the mother of the seasons"⁷⁹ or "fertility of the land"⁸⁰, it would not be wrong to state these features are identified with her son Harpocrates. Based on the relation constructed with the examples, the young male figure of the iconography of "Tempora Anni" carrying pomegranate,

⁷⁸ Bartoli 1752, 121-122, Tabula: LII.

⁷⁹ Apuleius, Met.XI, 7.4.

⁸⁰ Apuleius, Met.XI, 2.1.

walnut, fig, pine cone, and ears of wheat with the cloak on the table support in Ankara can be called as the figure of "Harpocrates-Tempora Anni" like syncretically illustrated relation of Kybele-Attis and Tempora Anni on the example of Athens.

The figure in the Museum of Ankara Anatolia Civilizations which has the iconography of "Harpocrates-Tempora Anni" narrated via the example of monopodia in a syncretic way is distinguished from nearly 500 marble monopodia examples with the figures previously published because of its identity. Furthermore, when we compare it with the illustrated examples of personifications of seasons in Asia Minor and Athens, it comes forward among other examples with its preservation and the quality of craftsmanship. Even though it is possible to find a resemblance between this example and the figure we call the "Attis-Tempora Anni" in Athens. The example of Athens has been dated to 3rd century AD. Despite of the common syncretic language between them, the stylistic details of this example indicate a date for the Ankara example prior to the example of Athens.

It is understood that Dokymeion had the highest number of production for Anatolian-origin monopodia examples in Asia Minor and it is also assumed to be in production beginning from the 1st century AD to mid of 3rd century AD like the production of the sarcophagus⁸¹. Although the figures of both Dortmund and Niğde are accepted as the productions of the workshop of Dokymeion, it can be seen that one edge of the cloak came over their chest, held as a wad by their left hand and in this position, carrying various fruits in the formed area over the chest with a different typology than Ankara example. Also it is hard to construct a similarity on the stylistically features between Ankara example and the examples of Dortmund and Niğde dated as at the beginning of the 3rd century AD. There are few examples of the young male figure with holding fruits also seen on the sarcophagus in Asia Minor related to the workshop of Dokymeion have been dated at the second half of the 2nd century AD⁸². Also as the table supports of Dortmund and Niğde, any similarities have not been seen between them and the

⁸¹ Feuser 2013, 54-60, 74.

⁸² Sagalassos (150-200 AD): Köse 2005, S.24, Abb. 369-370; 100, 107-108 (see for the workshop of the sarcophagus and the local details), fn. 897 (see for the similar examples, Side D (180 AD): Wiegartz 1965, 126ff, 171: it was compared with the example by Wiegartz: Wiegartz 1965, Taf. 19h, Type K2, Rom D). Two examples from Asia Minor are important to show that the usage of the young male figure in the iconography of the Tempora Anni could use alone for showing the fertility without the other personifications of the seasons.

example of Ankara both typologically and stylistically. Although it could be estimated that the example of Ankara is not related to the workshop of Dokymeion, it is difficult to give a certain decision about the workshop of the table support of Ankara without marble analysis.

As it is known from other monopodia examples, the making of the profiled basis section from a different material (or its absence) is suggested as a *terminus post quem* of the first half of the 2nd century AD⁸³. The dance drill, traces especially on the hair and the whole, and the illustration of eye irises are some details of the techniques which allow us to evaluate this artifact as dating to the 2nd century AD⁸⁴. The body and the face and the hair stylistic details of the male figure of the Ankara example are seen on the details of the figures of a sarcophagus with "Tempora Anni" content dated between the years of 118-168 AD⁸⁵. Finally, the table support of Ankara with "Harpocrates-Tempora Anni" figure should be dated to the mid-2nd century AD based on all these evaluations stylistically and typologically.

When we think based on content choice, the figure of "Harpocrates-Tempora Anni" is unique for the table supports, the certain decision about the origin of the artifact and manufacturer is much harder. Today, the certain find spot is not known. When it is accepted that the artifact has a relation with the Galatia Region, the presence of the cults particularly Harpocrates, and Isis, Serapis in the cities of Pessinus and Ancyra becomes an important factor. In this respect, especially the presence of Egyptian Cults in Galatia Region⁸⁶ that gained importance specifically the 2nd century AD, the chosen content of the figure of "Harpocrates-Tempora Anni" with its syncretic expression show parallelism between each other⁸⁷.

⁸³ Feuser 2013, 39, 188; Also see for the bases of table supports which are made from another piece of marble: Phillips 2008, 258.

⁸⁴ Phillips 2008, 258.

⁸⁵ Toynbee 1937, 225-226, Pl.52.1; Casal 1990, 892, Nr:3.

⁸⁶ For inscriptions see: Mitchell – French 2012, 387, Nr: 197 (Isis, 2nd Century AD); Nr: 199 (Serapis and the others, AD 177); for coins see: Arslan 1992, 66, Nr. 36 (Harpocrates); Arslan 2004; Also for the cults and the epithets see: Dunand 1973, 117-118.

⁸⁷ Another table support was found in 1948 in Küçük Hamam, Ankara which has a figure of hunter is dated as the 2nd century AD, Kadioğlu – Görkay – Mitchell 2018², 197, Fig.117-118. Feuser dated this table support as AD 250 and related also with the workshop of Dokymeion. Feuser 2013, 230, Cat. Nr. 279. Even though this table support is found in Ancyra, it is hard to construct a relation between this table support and the table support with the content of "Harpocrates-Tempora Anni" stylistically and typographically. For this reason, the second table support in Ankara is out of concern of this study.

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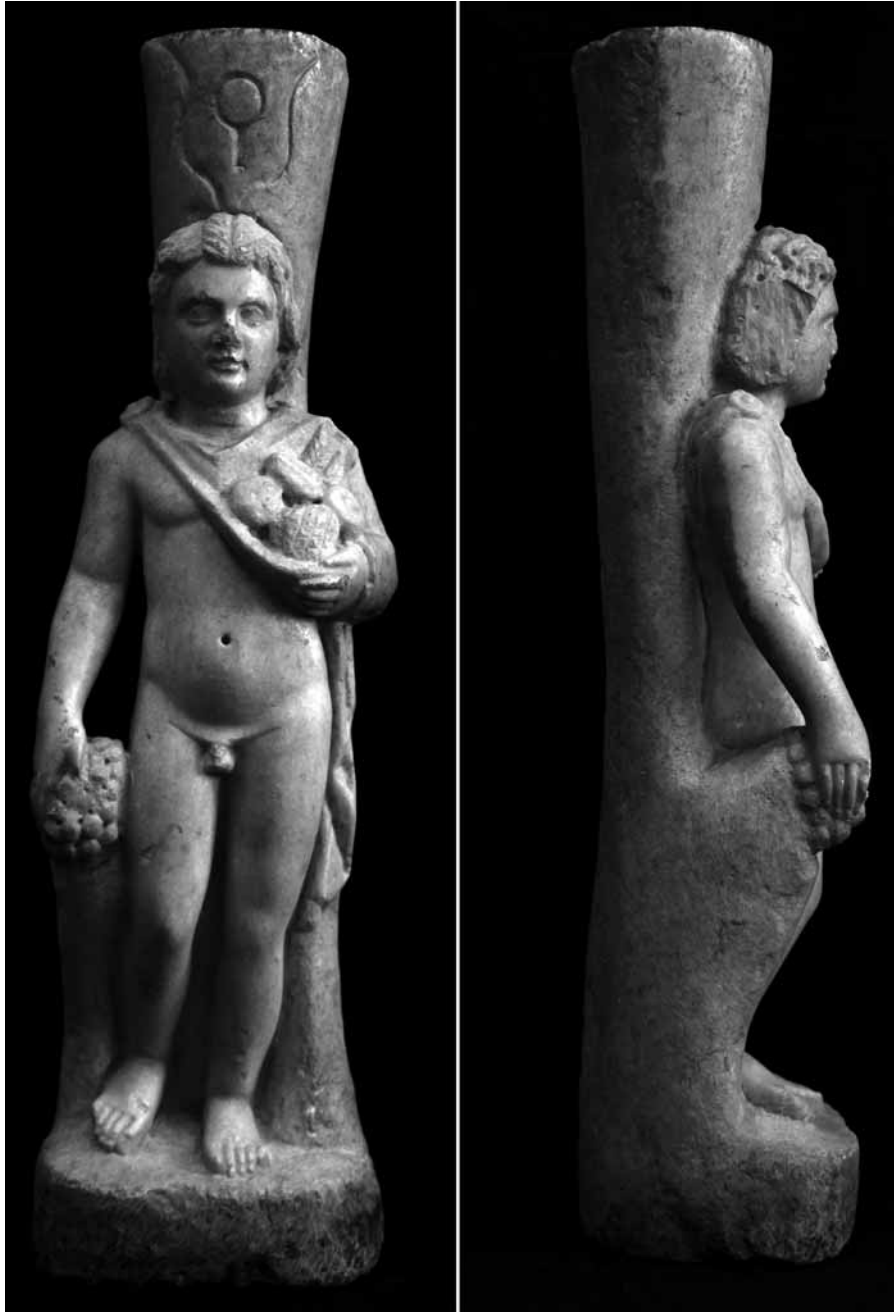


Figure 1a-b: Front and side view (© G. Kökdemir).



Figure 2a-b: Back and side view (© G. Kökdemir).



Figure 3-4: Top surface of the bearer and hole; Bottom surface of plinth and hole (© G. Kökdemir).



Figure 5: An example for the monopodia with Plinth, from the Museum of Palmyra (Feuser 2013, Taf.1,4).

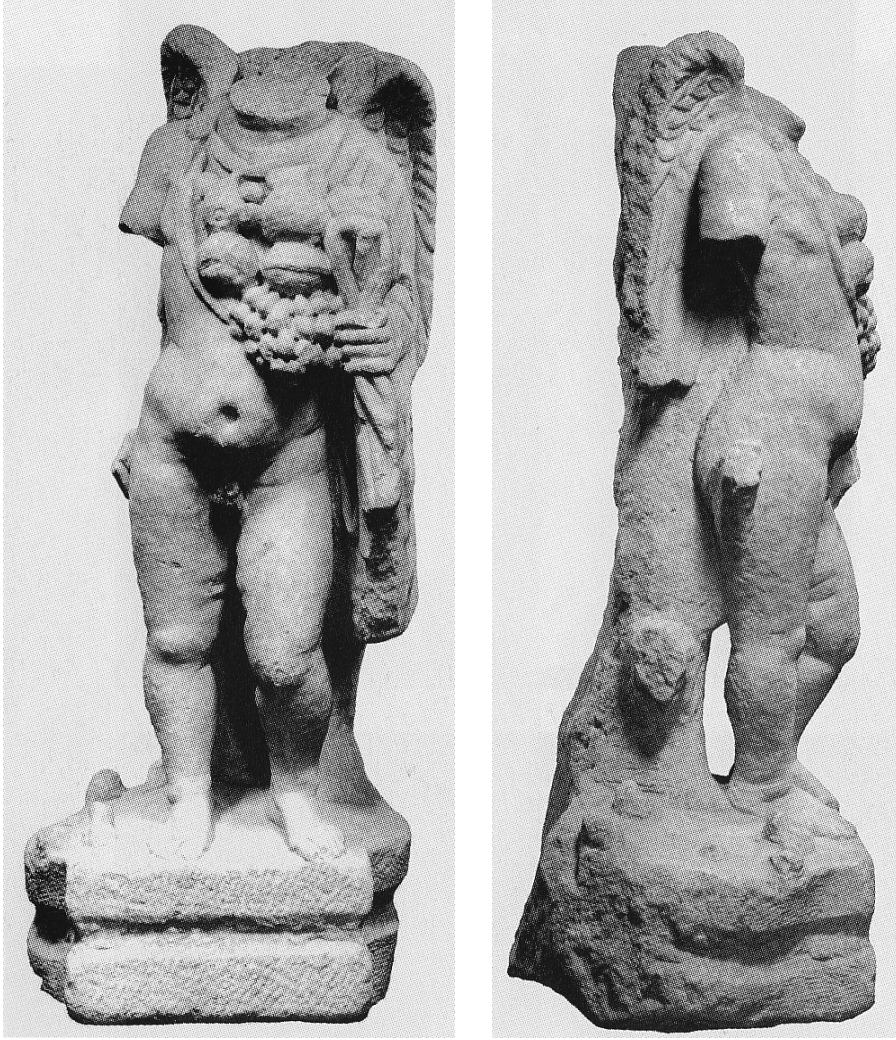


Figure 6a-b: Monopodia of Tyana, Niğde (Feuser 2013, Taf.19,1-2).

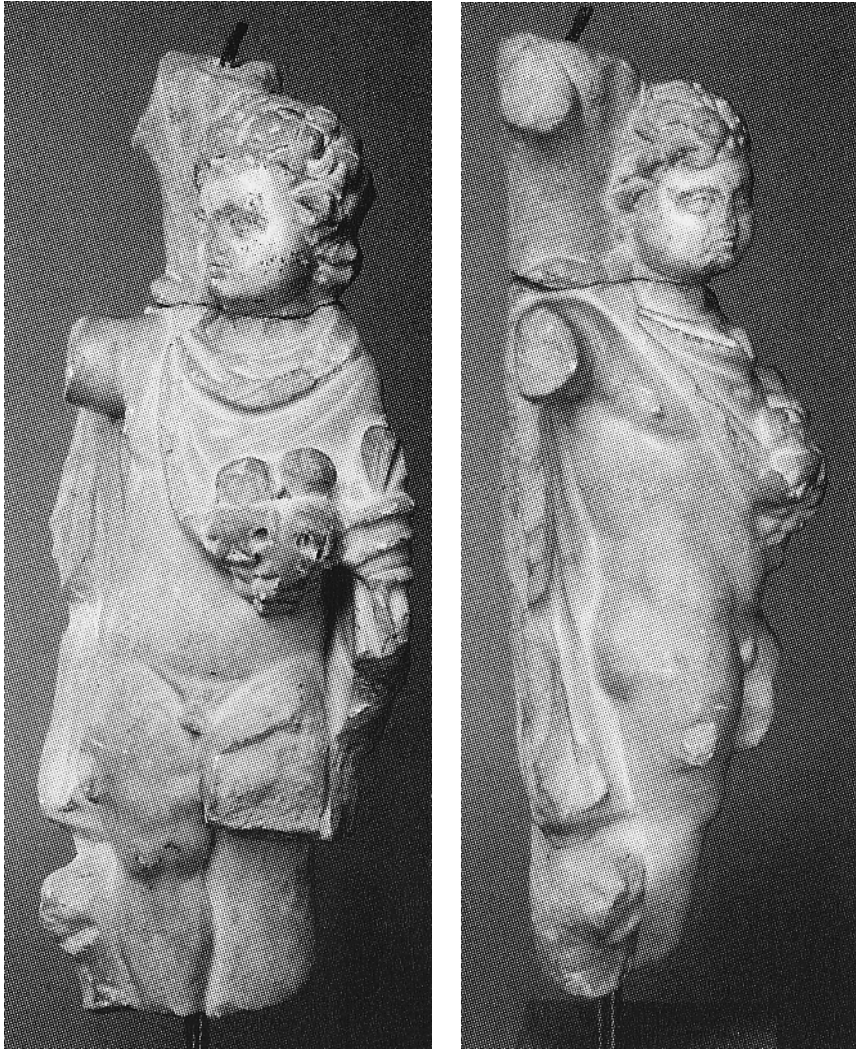


Figure 7a-b: Monopodia of Dortmund (Feuser 2013, Taf.19,3-4).



Figure 8a-b: Monopodia of Athens (Stephanidou-Tiverio 1993, Pin. 77. 144).



Figure 9: Season Sarcophagus, The personifications of the Seasons (Kranz 1984, Taf.15.2)



Figure 10: Season Sarcophagus, The personifications of the Seasons (Kranz 1984, Taf.124.2)



Figure 11: Season Sarcophagus, The personifications of the Seasons (Kranz 1984, Taf.5.3)

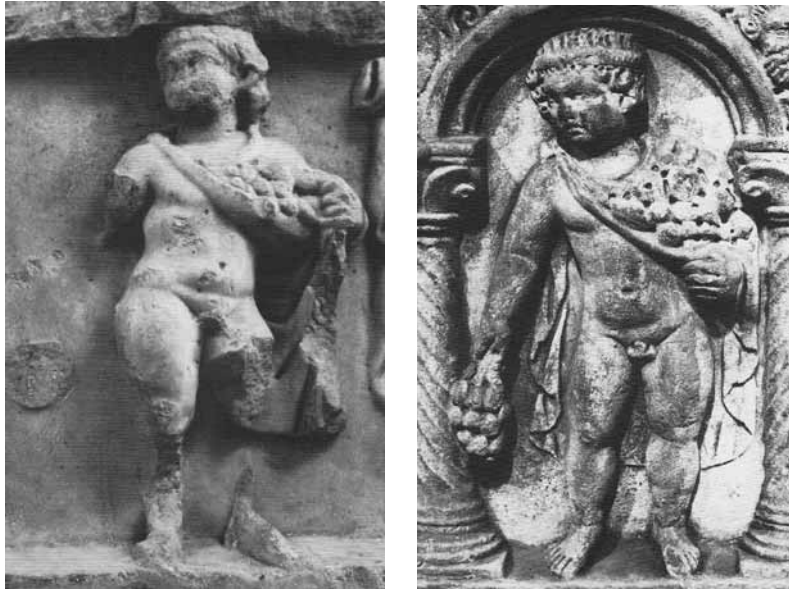


Figure 12-13 Season Sarcophagus, The personifications of the Autumn (Kranz 1984, Taf.12.2-Left), Taf.123.1-Right).

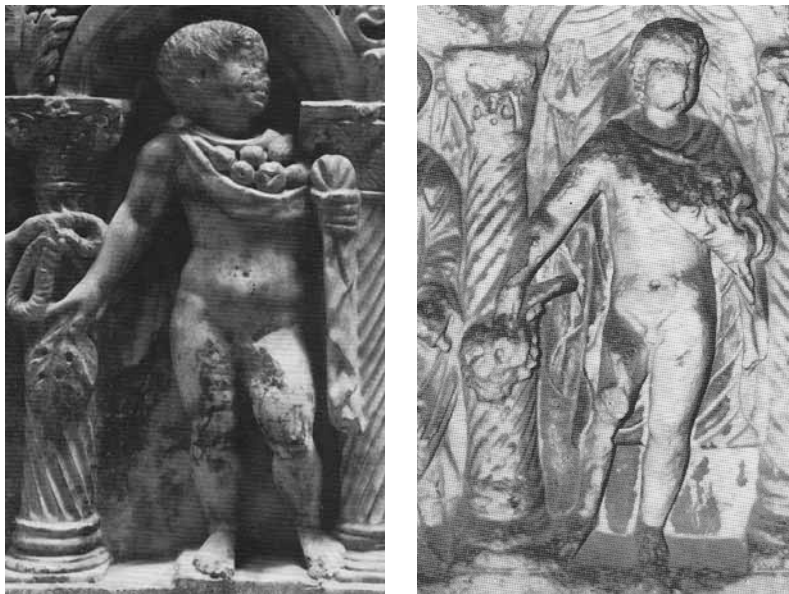


Figure 14-15: Season Sarcophagus, The personifications of the Autumn (Kranz 1984, Taf.11.4-Left), Taf.127.2-Right).



Figure 16: Attis and Cybele in the chariot. Below of the scene, the personifications of Tempora Anni with their general iconographies (Vermaseren 1966, Pl.XVII).



Figure 17: Symbol on the surface of the bearer (© G. Kökdemir).



Figure 18-19: Isiac Crowns (Invernizzi 2009, 299. No: 9-10).



Figure 20: Isis and Harpocrates, Isis wears Isiac Crown (Tinh 1990, No:174).



Figure 21-22: Harpocrates with Isiac crown (left: Kleiner 1942, Taf.46b)
Harpocrates with the fruits (Besques 1963, Pl.68f).



Figure 23-24: A pair of altar, depicting the Egyptian figures and the personifications of the summer and spring (Hanfmann 1951, Vol. II, Fig. 125-126).



Figure 25-26: A pair of wheat ears with fruits (© G. Kökdemir)