

**A NEW EXAMPLE IN THE MUSEUM OF ANKARA
ANATOLIAN CIVILIZATIONS:
“MARBLE MONOPODIA WITH THE FIGURE OF
HARPOCRATES -TEMPORA ANNI”
ANKARA ANADOLU MEDENİYETLERİ MÜZESİ’NDEKİ
YENİ BİR ÖRNEK: HARPOKRATES-TEMPORRA ANNI
FİGÜRLÜ MERMER MONOPODIA**

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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 anlatım ise bu örneği; Anadolu, Ege Adaları ve Kıta Yunanistan başta olmak üzere Akdeniz coğrafyasında bugüne kadar ulaşmış diğer mermer figürlü masa ayaklarının arasında daha da öne çıkartacak niteliktedir. **Anahtar Kelimeler:** Dört Mevsim, Masa Ayağı, Antik Mısır Kültleri, Ankyra,

Abstract: The artifact delivered to the Museum of Ankara Anatolian Civilizations in 2017 and known as "monopodia" in the literature and belongs to this group of artifacts comes forward by its craftsmanship and preservation among the similar other table supports exhibited till today. This marble table support artifact belongs to Roman Period, is a member of the examples of the artifacts which reflect the aesthetic perspective of the lifestyle of Roman Period in Anatolia with luxury furniture from that day to these days. The allegoric and syncretic way of the chosen figure in the front edge of the table support has the feature of putting this example more forward among the other marble table supports reach this day specifically in the areas of Anatolia, Aegean Islands, and Ancient Greece but also in the region of the Mediterranean Sea. **Keywords:** Four Seasons, Table Support, Ancient Egyptian Cults, Ancyra,

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I. Definition¹:

The whole body of the artifact which is made of one piece of thin, white grain marble is preserved except some minor fractures and deformations. The artifact composed of three main sections: On the front edge "the figured section" embossed as high relief, "the bearer section" which the figure stands, and rises over the figure; and at the bottom "plinth section" which the figure and the bearer sit on (Fig. 1a-b, 2a-b).

The figure embossed as high relief is a figure of a young man. At the front view, the man figure is naked except left chest and shoulder. He wears a cloak which is stick 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 is the 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 till the wrist. Overtly stand the left hand is used as the carrier of the cloak and is seen as grasping a bunch of fruit from below. The cloak forms a triangle on the front edge under the neck. From the brooch on the right shoulder to the left-hand grabs the fruits, the cloak is shown by a detail 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 trailer end detail on the head of the cloak which extends till to 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 smiley expression via the dimples of both sides of the

¹ The artifact presented to the Archeology literature with this study has been located at the Faculty of Language, History, and Geography at the University of Ankara with other archeological findings brought from the different old archaeological excavations of the ancient cities at different times. The first scientific studies on the example which was thought counterfeit based on the first evaluations, are realized by my side and reached the conclusion that the artifact is not an imitation. The first conclusions are opened to a 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 encourage me for this study and share his thoughts about the artifact which is kept in the museum for protection today.

lips. Although there are deteriorations in the eyes, the cavitations of the pupils and circular eye iris can be seen. The hair of young man figure is made of in the form of a wig and on the edges, it extends till over the shoulders closing the ears. On the top of the head, the plaited hair goes back to the head. The hair braid is plaited and shown symmetrically triangular lines. The hair details in the wave shape are extended till the shoulder on both left and right side of the braid with thick curls. The hair falls from the right side of the head to the below are broken. The dense marks of drill 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 takes attention.

The upper side begins from the head level to the upward expands through the above in a cylindrical form; the upper end forms a circular surface. A symbol takes place on the front edge of the bearer is made up by scraping with a deep line and good craftsmanship at just above the level of the head, draws attention. The symbol has two pieces.

The back face of the artifact is designed as a whole face of the bearer and shaped without any detail as a straight surface till the heel (Fig. 1a-b, 2a-b).

II. Typology:

The artifact made of one piece of marble, consists of three main sections such as the figure, the bearer, and the plinth. The height is 0.75 m and fully preserved. 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 Ankara Anatolian Civilizations today takes place in the group of the "table supports"².

The tables which are called in the literature “*τραπέζα*” in Ancient Greek or “*mensa*” in Latin³ and used in the architecture⁴ such as houses,

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

³ 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.

⁴ 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.

baths, and sanctuaries and temples, can be seen as one of the special furniture. In Greek and Roman period, the tables are made of different materials in different shapes and used fashionably⁵. The bench tops used in both types and periods respectively can be found in the forms of circular, rectangular and semicircle⁶. Table supports carrying bench tops are made as four, three or as like transverse configured as a whole, two legs under the tables⁷. 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 supports⁸. Other than four, three and two legs tables; there is one leg table is used commonly in the Roman Imperial Period more than Greek Period⁹. Livy calls these tables as "monopodia" in Latin and mentions that the luxury furniture is brought into Italy in Roman Period¹⁰. The head, leg and claws of the animals like lion and griffin are used again in these table supports; it is also seen that the mythological figures like Attis¹¹, Centauros or Silen¹² are used differently than four, three, and two legs table supports. It would not be wrong to compare Ankara example based on the young man figure in the front edge shown in a specific iconography with the examples of "monopodia" i.e. single leg table supports with figures¹³.

⁵ 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.

⁶ Richter 1966, 113; For the examples of marble circular form bench tops see: Andrianou 2006, 256, Fig.14-17; In the late Ancient period, it can be seen that other forms of bench tops made of marble in different geometries are used on the table supports, see: Nagy 1988.

⁷ Richter in his study, examines five different types of the table supports with respect to their numbers in Roma 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.

⁸ 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: İzmir Archeology Museum, Anabolu 1987, Res. 1-12; Efes Archeology Museum, Res. 1-8; Also for Ephesos Yamaç Evleri I and II, Quatember 2006, Abb.1-4.

⁹ Richter 1966, 112.

¹⁰ 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 magnificae suppellectilis habebantur, monopodia et abacos Romam aduexerunt..." For other narrations about the table in the ancient sources see: Phillips 2008, 204.

¹¹ Richter 1966, 112 (Roman Tables, Type 4).

¹² Richter 1966, 112 (Roman Tables, Type 4).

¹³ Cohon 1984, 4 (Type VII, No. 280-290).

¹³ Anabolu with a different perspective, homologizes the table supports with caryatids by taking Vitruvius' (Vitruvius, I.1.5-6) definition as reference. Anabolu 1987, 293, fn. 1.

III. Material - Technique:

The table support in Ankara made of one piece of marble is 0,75 m¹⁴. The figure part shaped approximately 10 cm outwards for being a high relief and 45 cm height takes its place on the front edge just above the plinth which is 6 cm height and surface craftsmanship is left as boast compare to the other surfaces. With the end of the figure, 18 cm made bearer part of the table support in cylindrical shape rises and expands upwards. 10 x 12 cm edges; 3-5 cm depth hole is carved in the middle of the bottom face of the base of the table support. Both the inner face and bottom side of the plinth is left as rough work. On the upper face of the bearer, there is a circular hole which is 5 cm diameter and becoming hallowed through the center and reaches 1 cm deep in the middle and relieved well (Fig. 3-4).

The circular hole on the upper side is probably opened for the bench top. It is known that the nesting areas on the opened on the upper faces of the table supports to carry bench tops are shaped differently based on the published examples till today. According to that; they are placed in the center in the form rectangular in some examples; or in some examples they take place again in the center and rectangular form but stick out outward; and also in some examples similar to Ankara example they are seen as in the form of concave and circular¹⁵. There is information in the ancient sources about the bench tops are made of different material specifically wood¹⁶. In 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 bench top based on a circular hole makes easier to use by providing to turn 360 degree.

It is seen that the bases of the table supports with figures are relieved in different types. According to that, most of the bases remind rectangular or cylindrical types are relieved with the figure body and upper bearer parts as one part, together in Roman Period¹⁷. With respect to some examples in the literature, the table supports with only plinth in the cylindrical and straight

¹⁴ Anabolu 1987, 293: In his study, Anabolu claims that the table supports are in between 0.75 to 0.90 m when the table supports are not broken or missing. Phillips states that the height of the table supports is 1.00 m 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 0.90 m to 1.20 m in his study based on complete examples (16 examples), Feuser 2013, 33-34.

¹⁵ Stephanidou-Tiveriou 1993, Pinakas 92; Feuser 2013, 40-41, Taf. 37.1-5; Cuadro Rubio 2015, 116, Fig.11.2.

¹⁶ Cohon 1984, 5; Pliny, Nat. Hist, 13.29,30.

¹⁷ Feuser classifies these bases according to the types. Feuser 2013, 35-40.

form without any profile, similar to Ankara example take attention¹⁸. 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 example¹⁹. Or, the usage of table supports without any base and by the help of this hole fixed in the place can be seen another thought. The existence of the descriptions of such a usage in the reliefs in which show the table supports with figures, make this thought real (Fig. 5)²⁰.

IV. Iconography:

When we examine the Anatolian monopodia examples, it is seen that the content choices at the embossed front edges of the table supports shows many varieties: In addition to the religious and mythological figures such as god, goddess, demigod, heroes or actual figures like hunter, boxer is also preferred for the contents²¹.

At first glance, it would not be wrong to interpret the naked young man figure wearing the cloak an Ankara example as "wingless Eros" based on the details like the softness of the body lines related with the young and children iconography and the specifics hair details like the braid band extends 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 man figure with the winged and cloak at the table

¹⁸ Feuser 2013, Cat. No: 19, 38, 40, 50, 92; Stephanidou-Tiveriou 1993.

¹⁹ 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.

²⁰ Feuser 2013, Taf.1, 4 (Palmyra Archeological Museum Env. No.2906/9422/b).

²¹ 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 Philips, Phillips 2008, Cat. No. 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, 75 et.al., Mythology (Feuser 2013, 94 et.al.), Realistic figures (Feuser 2013, 135 et.al.), The Sea: (Feuser 2013, 151 et.al.) and Christianity (Feuser 2013, 161 et.al.). 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; Stephanidou-Tiveriou 1993; Ajootian 2000; Ashour 2013.

support exhibited today in Museum of Niğde found in Kemerhisar-Tyana in Anatolia based on carrying a group of fruit in its cloak from iconographic features (Fig. 6a-b). The preserved height of the marble made artifact is 90 cm²². The head and the right hand of the figure of the young man that portrayed as winged form at the body of the table support cannot be found because they are broken. 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. The body, head and legs are broken and are not found except the four claws of the animal. The figure described as 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 iconography²³. 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 figure²⁴.

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 Tyana example which can be related with the personifications of seasons like naked young man or child with cloak²⁵. Depending on the lack of the number of the contents 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 examples.

The other example published in Feuser's study is a marble table support exhibited in Dortmund Museum of Art in Germany (Fig. 7a-b)²⁶. Similar to the artifact found in Tyana, there is a figure of young, naked man with the cloak on the support as it is understood that this artifact came to the museum by purchase. The main difference between them is that the male

²² Berges – Nollé 2000, 110, Cat. No:23, Taf.58; Museum of Niğde Env. No. 1-1-55 (Nr.231).

²³ Berges – Nollé 2000, 110.

²⁴ Feuser 2013, 230, Cat. No.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.

²⁵ 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. No. 82, Taf. 19.5-6.

²⁶ Feuser 2013, 231, Cat. No. 81: *Museum für Kunst und Kulturgeschichte*, Dortmund-Germany, Inv. No. 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.

figure in Dortmund example is in the form of wingless iconography. Despite the artifact is less protected, it can be seen that one edge of the cloak came over the chest is kept 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 fewness of the usage of the figures of the young, naked man with cloak carrying fruit as the content is drawn attention among nearly two hundred examples of Greek origin table supports published by Stephanidou²⁷. In this iconography, an example reached today as preserved and published among Attica examples, shows resemblance to foremost Ankara example then Niğde and Dortmund examples. This 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 1930s²⁸. Despite the artifact was found in three pieces, it was captured as a whole. The exact height is 0.87,5 m. The artifact is formed up with three sections such as the cylindrical base 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 a right way in Stephanidou's publication in 1989, comes forward by its marble quality and reliable preservation among the other examples²⁹. There is a figure of a

²⁷ Stephanidou-Tiveriou 1993.

²⁸ 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. The most of coins, 25 pieces of the total, is 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 which the nest engraved on the downward right hand is evaluated as a signal for 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. No. 6209-S 344. Found on April 20 and 21, 1933 in Section Iota, 37/B. Pentelic marble. Height with base: 0.875 m.; width: 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.

²⁹ 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

naked young man with the cloak as in the form of high relief in the front edge of the bearer part. The left hand is portrayed as holding a bundle of fruit and flower. The right hand is depicted as in the form of 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 in the 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 "phryg" type of helmet.

Parallel to 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 naked with the cloak and the bunch of fruit hold by the left hand winded to the cloak.

However, it is understood that the female figures are chosen instead of male figures in the table supports seen above in the Greek World especially in the Archaic and Classic Period³⁰. This females called "Horai/Horae", is mentioned foremost in Homer and then in many antique sources³¹. The three daughters of Themis -the goddess of justice, Zeus's sister- are defined Eunomia (*Good Government*), Dike (*Right*), Eirene (*Peace*) as Horai³² by Hesiod³³. Later on, Horai took the meaning of allegoric narration of the segmentation of the year into seasons and in this way the circularity of years in people's life world³⁴. It is known that Horai³⁵ as a cult was worshipped in many centers. After the Classic Period, even after the Hellenistic Period, in the period of the Roma Empire, the importance of Horai and how it is reflected daily and religious life show itself through portrays on many multiple materials³⁶.

breast and there is *lagobolon* on his right hand under the same line with his shoulders. The Phryg 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.

³⁰ Hanfmann 1951, Vol. I, 78-103, Vol. II. Kat. No.1-239; Bremmer 2013.

³¹ Bremmer 2013.

³² Hanfmann 1951, Vol. I. 84-86.

³³ Hesiod, *Theogonia*, 901-903.

³⁴ Hanfmann 1951, Vol. I. 87-93.

³⁵ Hanfmann 1951, Vol. I. 86-87.

³⁶ 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. No.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. No. 4, Fig. 79); however, as starting from Hellenistic Age, it is associated with the cult of Dionysos and described as four sisters by symbolizing the seasons cycle (for an example, see Hanfmann 1951, Vol. II. Cat. No. 23, Fig.80: Dionysus and four sisters can be founded on an Italian origin marble. Three of them carry respectively: flower, wheatear, grape and the fourth

It is seen that the belief of seasons come taken from Greek world is continued but transformed radically in Roman world. In Roman Period, the seasons are called "tempora anni/karoi" in their Latin names³⁷. Contrary to the Greek world, seasons similar to Eros iconography are confronted as in the personification of the figures of in general four young or children sometimes winged, sometimes wingless.³⁸. The season illustrations which can be followed until the 1st century AD³⁹ were used on many visual materials fashionably throughout the Roman Period, especially after 2nd century AD⁴⁰.

Similar to Anatolian table supports like in Ankara, Dortmund, and Niğde, the illustrations of "tempora anni" on the other artifacts in Roman Period are mostly seen on the sarcophaguses with figures⁴¹. The earliest examples are dated as 2nd century AD⁴², after then the sarcophaguses whose contents are seasons are commonly used in Italy in the 3rd century⁴³ and later 4th century⁴⁴ AD⁴⁵.

Figures of the four season i.e. spring, summer, autumn, and winter, depicted via young man or child figures are visualized in a special iconography in the Hellenistic Period like in the Horai portraits⁴⁶ in Italy based on the objects⁴⁷ 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 in generally at a frontal stand position and naked and wearing a cloak⁴⁸ or sometimes dressed⁴⁹, sometimes winged⁵⁰, sometimes

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. No. 83, Taf. 19,7.

³⁷ Casal 1990, 891-892.

³⁸ Casal 1990; Hanfmann 1951, Vol. I. 215-224.

³⁹ Simon 1967, 15-18; Casal 1990, 899, Nr. 87.

⁴⁰ Hanfmann 1951, Vol. II, 159-185, Cat. No. 263-546; Casal 1990; Boschung 2013.

⁴¹ Hanfmann 1951, 3-72; Lawrence 1958; Kranz 1984.

⁴² Hanfmann 1951, 22. Kranz 1984, Cat. No.1-2, Taf.1-3.

⁴³ Hanfmann 1951, 30-48;

⁴⁴ Hanfmann 1951, 49-72.

⁴⁵ Hanfmann 1951, 19. The production places of the sarcophaguses with the content of seasons are determined as Italy more than the states: Hanfmann 1951, 16-18. Also see: Kranz 1984.

⁴⁶ Casal 1990, 914-920.

⁴⁷ Casal 1990, 914-920.

⁴⁸ Kranz 1984, Cat. No. 9, Taf. 15.2; Cat. No. 16, Taf.16.1-2.

⁴⁹ Kranz 1984, Cat. No. 24, Taf.13.1-2.

wingless⁵¹. If the season is winter, it is depicted as dressed short chiton⁵² and trousers⁵³, headscarf⁵⁴, sometimes put on a phryg type of helmet⁵⁵, illustrated while carrying wicker, duck, rabbit in his hand; if the season is summer, naked⁵⁶ or with a cloak⁵⁷; depicted as holding a sickle and wheatear⁵⁸; if the season is spring, illustrated as naked⁵⁹ or dressed cloak, sometimes carrying flowers in the arms as in the shape of rolled the cloak⁶⁰ or in the basket⁶¹ (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 rolled the cloak⁶² or basket⁶³ and carrying a bunch of grapes in his hand⁶⁴.

Under the light of these examples, the resemblance of the figure in Ankara holds the fruits in the cloak by his hand and carries a bunch of grapes by his right hand between the figures of "Tempora Anni" of Roman Period especially some iconographies of the personifications of the autumn⁶⁵ (Fig. 12-15).

Another example of this resemblance is the table support found in Athens. When we reevaluate the figure on the front edge of the table support, the figure of young man at the frontal stand, the special narration technique showing the figure has two different identities, draws attention. 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" content⁶⁶. Feuser in his study, states that this example is an interpretation of

⁵⁰ Kranz 1984, Cat. No.19, Taf.4.1; Cat. No. 26, Taf.6.3, 7.1-2; Cat. No. 266, Taf. 27.1-2.

⁵¹ Kranz 1984, Cat. No. 12, Taf. 5.3/12.1-2;

⁵² Kranz 1984, Cat. No.19, Taf.4.1; Kranz 1984, Cat. No. 24, Taf. 13.1-2.

⁵³ Kranz 1984, Cat. No. 26, Taf.6.3, 7.1-2; Cat. No. 52, Taf. 29. 1.

⁵⁴ Kranz 1984, Cat. No. 11, Taf.5.2; Kranz 1984, Cat. No. 12, Taf. 5.3,12.1-2; Kranz 1984, Cat. No. 26. Taf. 6.3

⁵⁵ Kranz 1984, Cat. No. 52, Taf. 29. 1; Cat. 64. Taf. 43.2/3; Cat. No. 266, Taf. 27.1-2.

⁵⁶ Kranz 1984, Cat. No. 19, Taf. 4.1.

⁵⁷ Kranz 1984, Cat. No. 9, Taf. 15.2; Cat. No. 16, Taf.16.1-2.

⁵⁸ Kranz 1984, Cat. No. 12, Taf. 5.3, 12.1.

⁵⁹ Kranz. 1984, Cat. No. 19, Taf. 4.1.

⁶⁰ Kranz. 1984, Cat. No. 11, Taf. 5.2.

⁶¹ Kranz 1984, Cat. No. 9, Taf. 15.2; Cat. No. 16, Taf. 15.1.

⁶² Kranz 1984, Cat. No. 4, Taf.4.3; Cat. No. 12, Taf. 5.3/12.2; Cat. No. 11, Taf. 11.4; Cat. No. 49, Taf. 24.1-3; For the examples outside of Italy also see: Kranz 1984, Cat. No. 586, 588, 590, Taf. 122.2-3, 123.1.

⁶³ Kranz 1984, Cat. No. 9, Taf. 15.2; Cat. No. 16, Taf. 15.1.

⁶⁴ Kranz 1984, Cat. No. 12, Taf. 5.3/12.1-2; Cat. No. 19, Taf. 4.1

⁶⁵ Hanfmann 1951, Cat. No. 311, Fig. 21; Cat. No. 307, Fig. 123; Kranz. 1984, Cat. No. 11, Taf. 5.2; Kranz. 1984, Cat. No. 19, Taf. 4.1, Cat. No. 12, Cat. No. 49, Taf. 24.1-3.

⁶⁶ Stephanidou-Tiveriou 1993, 139-140, Cat no: 144.

personification of the seasons in his study by comparing it with Tyana and Dortmund examples⁶⁷. The examples with “phyrig” type of helmet among the figures of “tempora anni” are only the personifications of winter. But they hold wicker 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 "phyrig" 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 examples⁶⁸. Both the naked and phyrig headed figure in Athens example and carrying flowers (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". For these reasons holistic content of directly or indirectly because of the relation with Cybele cult, the fertility of the land, depending on the seasons, fruits, flowers and Phyrig origin "Attis" cult which can be linked⁶⁹ to the recycle of the seasons and also 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"⁷⁰. The depictions of Attis, Cybele and the personifications of “Tempora-Anni”⁷¹ together at the same scene⁷² (Fig. 16) show that the relations between Attis and Tempora Anni and the syncretic narration in Athens case is not a coincidence.

Like in the case of 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

⁶⁷ Feuser 2013, 87.

⁶⁸ Kranz 19 84, Cat. No. 64, Taf. 43; Cahan 1990, 905, Nr. 149.

⁶⁹ 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.

⁷⁰The 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, the sculpturer 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).

⁷¹ Vermaseren 1966, 16, Pl. VI.1; 35-37, XXI.3; 52, XXXIII.2.

⁷² Vermaseren 1966, 27-30, Pl.XVII;

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 to 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 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 brings an important religion in Ancient Mediterranean World and a special crown connected with this belief to the mind. This crown which is seen in many illustrations⁷³ of foremost Isis, in many other Ancient Egyptian Cults of Greek and Roman Period is called as "*basileion*" carried by a pair of horn and made up by a sun disc and in addition to these, sometimes a pair of wheatear and feather are used with them⁷⁴. Apuleius lived in 2nd century AD, described this special crown in a similar way and likened the sun disc to a mirror in his narration about Egyptian Cults⁷⁵. 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 Harpocrates⁷⁶ (Fig. 18-21). The presence of the examples in which of only horns and a circular disc in the middle are used and the wheatear and feather are not used among the crowns⁷⁷ in this form indicates that the symbol in Ankara example is a schematic version of this crown.

The existence of other examples which can be related with the iconographies of Egyptian Cults and "Tempora Anni" cults brings a similar narration technique is also valid for the figure in Ankara example to mind. The first one of these examples is a terracotta statuette that is depicted in the form of carrying the clusters of fruits under the cloak of Harpocrates, which we encounter with the iconography of eros because of its winged

⁷³ 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.

⁷⁴ Tinh 1990, 764.

⁷⁵ 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..."

⁷⁶ Kleiner 1942, 245-246, Taf. 46b; Tinh – Jaeger – Poulin 1988, No:17.

⁷⁷ Tinh 1990, 773, No:174; Invernizzi 2009, 299. No: 9-10 (Isis-Hathor).

illustration⁷⁸. 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 Odsalchi Palace in Rome once used as a museum and today preserved in British Museum in England⁷⁹. The contents of the reliefs on the three faces of the both of the altars which are dated to the end of 2nd century AD, to the beginning of 3rd century AD and have reliefs on four faces are chosen among initially Anubis, Apis, Harpocrates and then among the contents of Ancient Egyptian Cults. However, there are the 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 summer depicted with wheatears also the depictions of the seasons are illustrated with its own iconographies (Fig. 23-24). Depending on "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, it is seen that the personification of the season of winter is portrayed with reeds on a face of the third altar which took place in the catalog of the museum in the 18th century⁸⁰.

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 Ankara example, one more contradictory detail against the fruits carried only in the personifications of autumn of "tempora anni" illuminates. 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 autumn. However, it is seen that the wheatears which are only used in the personifications of summer are also illustrated with the fruits carried in the cloak in Ankara example. A pair of wheatear 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 the illustration of the violet that is related with Attis and "Spring" with the fruits of "Autumn" in the example of the table support of "Attis- Tempora Anni" which we encounter in the form syncretized of double identity. The wheatear is related

⁷⁸ Besques 1963, 56, Cat. No. 805, Pl.68f

⁷⁹ Bartoli 1752, 99-122, Tabula: XLII – LIII; Hanfmann 1951, Vol. II. 162, Cat. No. 309, Fig.125-126.

⁸⁰ Bartoli 1752, 121-122, Tabula: LII.

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 Ankara like 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"⁸¹ or "fertility of the land"⁸², 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 man figure of the iconography of "Tempora Anni" carrying pomegranate, walnut, fig, pine cone, and wheatear 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 the example of Athens.

V. Conclusion:

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 published until today because of its identity. Furthermore, when we compare it with the illustrated examples of personifications of seasons in Anatolia and Athens, it comes forward among other examples with its preservation and the quality of craftsmanship. The dance drill, traces especially on the hair and the whole, and the illustration of eye irises are some details of the craftsmanship to allow us to evaluate this artifact date in the 2nd century AD. As we know from other monopodia examples, the made of the profiled base section from a different material or never made is one of the details makes us think this example in the first half of 2nd century AD⁸³. It is hard to construct a similarity stylistically between monopodia example in Ankara and the examples of Dortmund and Niğde dated as at the beginning of the 3rd century AD. Even though it is possible to find a resemblance between this example and the figure as we call "Attis-Tempora Anni" in Athens through the syncretic language, the craftsmanship and the stylistic details of this example led to think the date of the example of Ankara prior the example of Athens. The body and the face and the hair details of man figure of Ankara example are seen on the details of the figures of the sarcophagus with

⁸¹ Apuleius, Met.XI, 7.4.

⁸² Apuleius, Met.XI, 2.1.

⁸³ Feuser 2013, 39, 188.

"Tempora Anni" content dated between the years of 118-168 AD⁸⁴. "Harpokrates-Tempora Anni" monopodia example in Ankara should be dated in the years of 125-150 AD stylistically and typologically based on all these evaluations.

For the time being, it is difficult to give a certain decision about the manufacturing workshop of the table support in Ankara. It is understood that Dokymeion⁸⁵ had the highest number of production for Anatolia origin monopodias and it is also assumed to be in production in the 2nd century AD. However, it is hard to construct a relation with Dokymeion because of both content and craftsmanship. When we think based on content choice, the figure of "Harpocrates-Tempora Anni" which is unique for the table supports also makes harder to reach a certain decision about the origin of the artifact and manufacturer. Today, the certain founding place is not known. When, it is accepted that the artifact has a relation with Galatia Region, the presence of the cults particularly Harpocrates, and Isis, Serapis in the cities of Pessinus and Ancyra becomes an important subject matter. 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.

⁸⁴ Toynbee 1937, 225-226, Pl.52.1; Casal 1990, 892, No:3.

⁸⁵ Feuser 2013, 54-60, 74.

⁸⁶ For inscriptions see: Mitchell – French 2012, 387, No: 197 (Isis, 2nd Century AD); No: 199 (Serapis and the others, AD 177); for coins see: Arslan 1992, 66, No. 36 (Harpokrates); 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 with the Dokymeion manufactory. Feuser 2013, 230, Cat. No.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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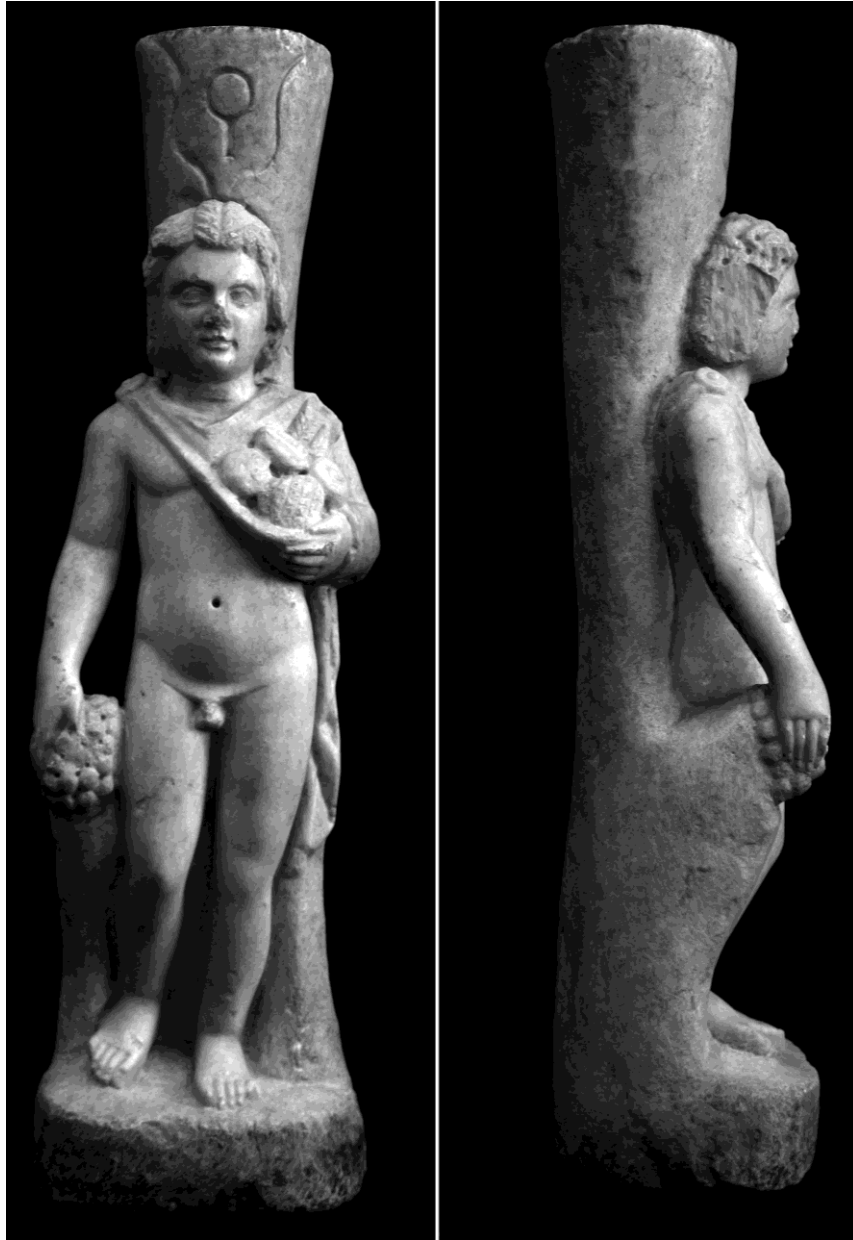


Figure 1a-b: Front and side view (© G. Kökdemir).



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).

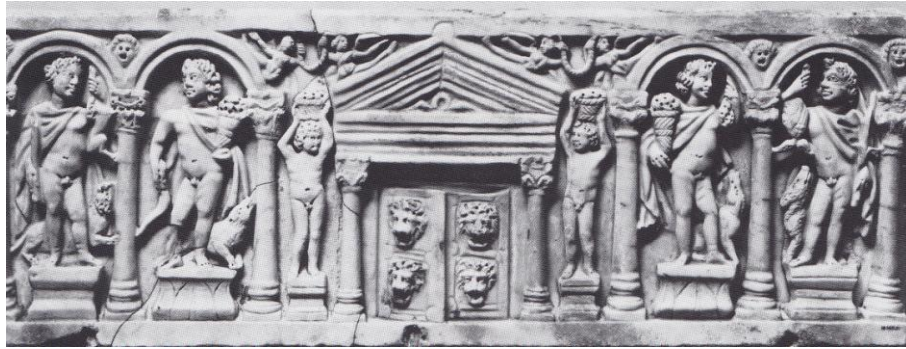


Figure 9: Season Sarcophagus, The personifications of the Seasons (Kranz 1984, Taf.15.2)

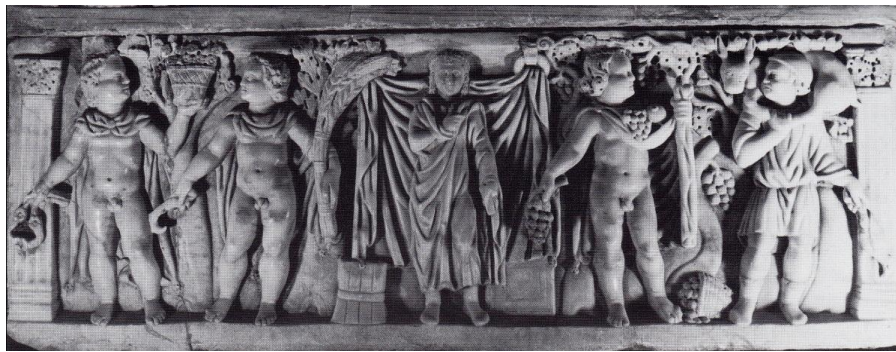


Figure 10: Season Sarcophagus, The personifications of the Seasons (Kranz 1984, Taf.124.2)



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

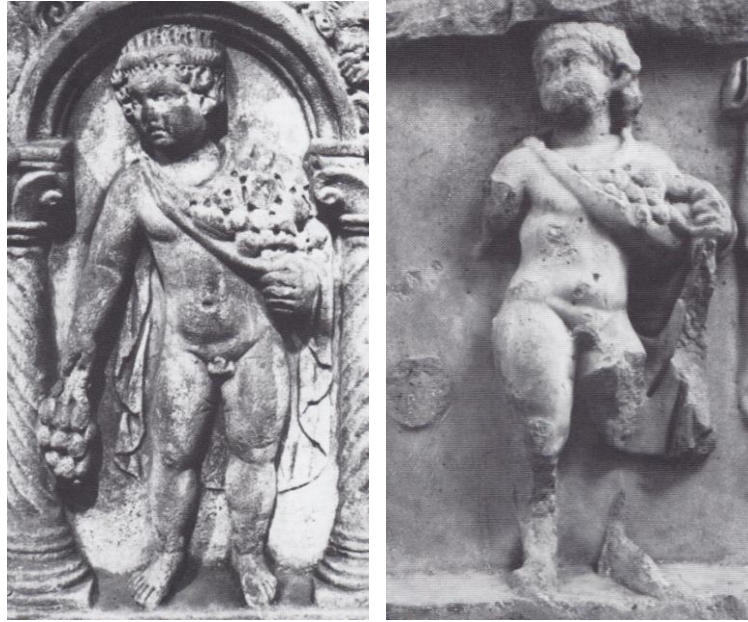


Figure 12-13 Season Sarcophagus, The personifications of the Autumn (Kranz 1984, Taf.12.2-Left), Taf.123.1-Right).



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).

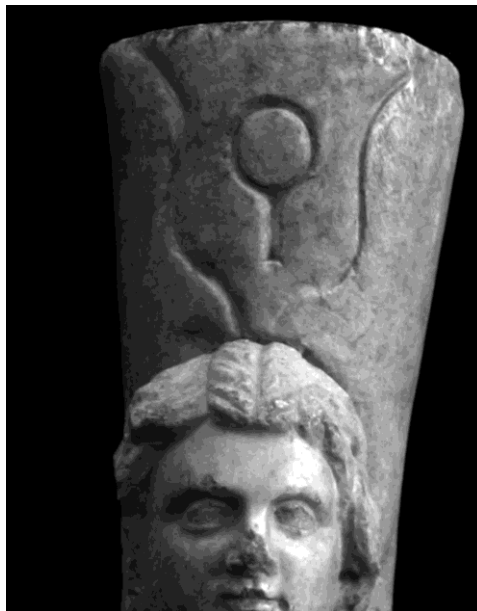


Figure 17: Symbol on the surface of the bearer (© G. Kökdemir).



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 wheatear with fruits (© G. Kökdemir)