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ADALYA 28, 2025

A Marble Table Support with the Figure of Dionysos in the Uşak Museum

MÜNTEHA DİNÇ – EMRE TAŞTEMÜR*

Abstract

The subject of this study is a table support (*trapezophoros*) with the figure of Dionysos in the Uşak Museum. Although the exact findspot of the artifact is unknown, it was produced in accordance with a sculptural tradition that developed within the region of Phrygia during the Roman Imperial period. It is evaluated typologically, iconographically, and stylistically. The relief figure, a version of Apollo Lykeios, the famous sculpture type of the Praxiteles school adapted for Dionysian statues, shows that it closely follows Late Classical and Hellenistic period forms. The *trapezophoros,* dated to the first half of the 2nd century AD, is decorated with a Dionysus leaning on a thyrsos in his left hand and resting with his right hand extended above his head. The small number of publications on sculptural artifacts presumed to have come from Uşak and its environs demonstrates the importance of this study. The Dionysos *trapezophoros* from Uşak represents a rare iconographic example among the known examples from Anatolia, with the ivy shoot attached to the monopodial table leg and the god leaning on the thyrsos in his left hand. It is also a qualified work that contributes to the research on the existence of regional workshops in the study of Roman luxury furniture.

Keywords: Dionysos, Monopodia, Roman period, Phrygia, Uşak

Öz

Çalışmanın konusunu Uşak Müzesi'nde yer alan Dionysos figürlü bir masa desteği (*trapezophoros*) oluşturmaktadır. Söz konusu eserin buluntu yeri kesin olarak bilinmemekle birlikte tipolojik, ikonografik ve stilistik açıdan değerlendirildiğinde Roma İmparatorluk Dönemi'nde Phrygia Bölgesi sınırları içerisinde gelişen bir heykel geleneğine bağlı olarak üretildiği anlaşılmaktadır. Praksiteles ekolünün ünlü heykel tipi Apollon Lykeios'un, Dionysos heykelleri için uyarlanan bir versiyonu olan kabartma figür, Geç Klasik ve Hellenistik dönem formlarının yakın takipçisi olduğunu göstermektedir. MS 2. yy.'ın ilk yarısına tarihlenen *trapezophoros*, sol elindeki thyrsos'una yaslanan, sağ elini başının üzerine doğru uzatarak dinlenen bir Dionysos ile süslenmiştir. Uşak ve yakın çevresinden geldiği tahmin edilen heykeltıraşlık eserleri konusunda günümüze kadar yapılmış az sayıda yayın bulunması çalışmanın önemini gözler önüne sermektedir. Uşak'tan Dionysos figürlü *trapezophoros*, Anadolu'dan bilinen örnekler arasında monopodial masa ayağına eklenmiş sarmaşık filizi ve tanrının sol elindeki thyrsos'a yaslanması ile nadir bir ikonografik örneği temsil etmektedir. Ayrıca Roma Dönemi lüks mobilyalarının araştırılması konusunda bölgesel atölyelerin varlığına ilişkin katkı sunan nitelikli bir eserdir.

Anahtar Kelimeler: Dionysos, Monopodia, Roma Dönemi, Phrygia, Uşak

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We are grateful to the director of the Uşak Museum, Şerif Söyler, to archaeologists Semih Genç and Firdevs Koçer Sağlan for supporting our work on the "Sculptural Works in the Museum of Uşak" with its permission dated 03.03.2023 and numbered 3541865.

Introduction

Located in the center of Western Anatolia, Uşak is situated in the region formed by the fertile plains between the basins of the Upper Hermos and the Upper Meander River in antiquity. At the same time, Uşak was an important transition point between the regions of Phrygia and Lydia. The roads along the rivers flowing from the interior to the Aegean Sea and the famous King's Road traverse the region, thus playing an important role in the development of the cultural fabric here. With the surveys carried out in the region, the current status of urban settlements, metropolises, and rural settlements that emerged and developed in the Archaic, Classical, Hellenistic, and Roman periods due to geography are being determined. Also, their relations with each other are being evaluated and published by us using modern technological research methods. In this direction, archaeological remains and finds belonging to central cities such as Temenouthyrai, Akmonia, and Sebaste, which are our priority research areas, continue to be examined. The subject of this article is a Dionysian *trapezophoros* discovered in the Uşak Museum during the evaluations for the corpus to be created to understand the regional activities related to sculpture within the scope of this study.[1]

Definition

The work consists of a half-clothed male figure standing with a support behind him. The head of the figure is broken and missing, thus has not survived. The right arm is broken at the shoulder level, the left arm at the elbow, the right leg below the knee, and the left leg above the ankle. The staff of divinity (thyrsos) held in his left hand is preserved as a small fragment near the left knee. In general, the entire surface shows some wear and fractures. The front and back surfaces are oxidized due to storage conditions in the museum. The entire piece is carved in white marble with a coarse grain. It is not difficult to guess from the preserved parts that it consists of three parts. The fragment consists of a figure added in relief to the façade of a rectangular column and carved from a single block (figs. 1-4). The cap and the base of the column are broken and missing. The body of the column shows fine workmanship on the sides, while the back is roughly carved. The front consists of a standing male figure leaning on the support behind him in high relief. The pedestal has not been preserved. All these features make it possible to classify this piece among the figure-relief "marble table supports."[2]

The preserved height of the figural table support is 58 cm, with a width of 12 cm and a thickness of 10 cm. The figure is carved in high relief 13 cm outward from the support at the back, and the preserved height is 55 cm.[3] The dowel slot above the support, probably for the tabletop, has been broken and damaged. It is known from fully preserved published specimens that there are round or quadrangular dowel slots on the support pillars for tabletops of different shapes. The support column has a form that narrows from bottom to top.[4]

A young male figure is carved in high relief on the support of a table. He is depicted standing and semi-naked. The right leg carries the weight of the body, while the left leg is slightly

---

1 The table support is made of coarse-grained, white marble and preserved in the Uşak Museum under inventory number 19.1.80. This type of marble is commonly found in the village of Eldeniz, Sivaslı district of Uşak and its surroundings. On this issue see Asgari 1981, 43-44.

2 Rihter 1966, Cohon 1984, Anabolu 1987, 1991, Stephanidou-Tiveriou 1993, Ajootian 2000, Andrianou 2006, Klar Phillips 2008, Feuser 2013, Ashour 2013.

3 Dionysos' body width is 27 cm, and the thickness is 13 cm.

4 Kökdemir 2019, 105. The Uşak example is 12 cm wide at the bottom and 9 cm wide at the top.

bent at the knee and free. This has created a protruding stance on the right hip. Although the arms are missing, the right arm was probably extended above the head. He is holding a thyrsos with his left arm slightly extended to the side, and his left hand probably extends downwards, as indicated by the embossed support near the left knee (fig. 5a-b). A thyrsos is probably broken off at the joint under the left arm.[5] One end of the himation extends from the right leg to the left kneecap, exposing the genitalia in front, and is folded into a roll that extends down the side of the left leg. The other end is folded back over the left shoulder and hangs down from the shoulder. This edge of the himation extends down the left side in neat folds, and in front the figure is largely nude. From the knees upwards to the shoulders, the torso appears to reflect a strong "S" posture. Here, the god Dionysos is depicted as a young man. His chest is full, and the waist is thin. Especially the front part of the body is worked in detail, and the abdomen and pubic muscles are rendered with smooth transitions. Traces of rough workmanship appear on the back of the garment. The work is entirely executed as a relief. However, when viewed from the front, it gives the impression of a freehand sculpture with its elaborate appearance. Dionysos was probably standing on a pedestal. We do not know the shape and height of the pedestal due to the condition of its preservation. On both sides of the support behind him, ivy shoots grow from acanthus leaves from bottom to top. Although it is difficult to estimate how high the support column rises above the figure's head, compared to the fully preserved examples, the upper part of the support would have been 15-20 cm higher than Dionysos's head.

Find Context and Function

The figural table supports were carved in marble in the form of a support leg to support a tabletop with a figure carved in relief on the front of a quadrangular support. This figural table support was typologically made to support a quadrangular tabletop carried by a single leg (monopod) in the center.[6]

The monopodial table supports consist of three main parts: the support leg with an irregular surface in the shape of a square column or a tree trunk, the figural relief, and a pedestal.[7] The column is usually located at the back of the pedestal, with the figure added to the front. Often the column is complemented by a cap to make the rectangular table more durable. The circular slot on the broken part of the butler's table support must have been broken and worn. Tables with monopod legs in an enclosed space were often mounted in front of a wall to prevent tipping.[8] This type of table support has a height of around one meter.[9]

The focus of research on luxury furniture used in the ancient Greek and Roman periods is mostly on the functional aspects of the tables, their historical and cultural contexts, and regional production centers.[10] An analysis of ancient literature indicates the tables called *trapeza*

5 The protected height of the thyrsos standing next to the left leg is 20 cm, width (below) 4 cm, and width decreasing as it rises upwards (above) 3 cm. The estimated height of Thyrsos is 52 cm. Its measurements are therefore in proportion with those of Dionysus. For this reason, it is too thin and long to be a broken support piece shaped like a tree trunk, as is often seen in large-scale statues of the god, and its thickness is only 3 cm.

6 For this type of table supports see Richter 1966, 113; Hanfmann-Ramage 1978, 150-51, nos. 223-25, figs. 388-90; Moss 1988, 597-98; Klar Phillips 2008, 253, figs. 3-4; Aybek 2009, 123, table 63.

7 Klar Phillips 2008, 253.

8 Moss 1988, 597-98; Klar Phillips 2008, 253, figs. 3-4.

9 With a few exceptions, the overall height of table supports of this type varies between 90 cm and 1.20 m; see Feuser 2013, 1.

10 Finds from Pompeii and Herculaneum, in particular, suggest that they were located in large atriums or in the gardens of private houses in a prominent position at the end of a corridor open to the viewer; see Feuser 2013, 11.

in Greek and *mensa* in Latin were made of materials such as wood and ivory and covered with silver or gold.[11] These types of tables are often seen as special furniture used in ancient buildings such as temples, sanctuaries, baths, and houses.[12] The tabletops in question were made in various shapes: circular, rectangular, and semicircular.[13] The supports that hold up the tabletops can be in threes, fours, or even two legs placed on each side.[14] This type of table support is commonly used in upright or "S"-shaped forms. The figures appear to consist of the head, legs, and claws of animals such as lions or griffins.[15] Compared to multi-support tables, single-support tables were especially popular during the Roman Imperial period.[16] Livius lists marble tables as "monopodia" among the luxurious furniture brought by Roman generals on their return to Italy.[17] In the Roman period, figured marble monopod legs bearing rectangular tabletops were generally found in religious places, tomb contexts, and private houses or villas in the atrium, triclinium, or fauces.[18] The production of figured or non-figured marble table supports from these sites became an important industry with the rise of luxury villas around 100 BC and continued into late antiquity.[19] Table supports with figural decoration from the Roman period are known from many examples throughout the empire. Among the known examples from Anatolia, those from Aphrodisias, Ephesos, Tralleis, Metropolis, Sardis, and Parion, as well as quality examples from Sebaste (Uşak), have taken their place in recent studies.[20] Although Stephanidou-Tiveriou's study on monopodia from Greece includes examples from museums in Anatolia, Feuser's study on figural table supports from Anatolia remains the most comprehensive research on this subject.[21] When the museum examples in the studies listed above are analyzed, the marble table support with the Dionysos figure from Uşak is a unique and important example that will be added to the few monopodial table supports known from Anatolia, especially from the Phrygian region and is an artifact that will fill the gap in this field.

Typology and Iconography

The preserved body elements of the male torso suggest a figure of young age. The lumbar region and the soft outline of the surrounding abdominal muscles and the lateral groin muscles evoke a lad. The "S" structure of the body, with leg movement, creates a powerful contrapposto. Originally developed in the Late Classical period with the sought-after statues of Apollo, the "S" posture of the male body was popularly copied during the imperial Rome.[22] Especially in also the statues of Dionysos, a reflection of young male beauty, this posture style is also

11 Richter 1966, 65; Andrianou 2006, 251.

12 Feuser 2013, 12-18; Andrianou 2006, 251-52; Kökdemir 2019, 107.

13 For well-preserved Hellenistic examples from Vegina in Macedonia, Eretria and Delos, see Andrianou 2006, 253, figs. 14-18.

14 Cohon 1984, nos. 1-260; Anabolu 1987, figs. 1-12; Quatember 2006, figs. 1-4; Kökdemir 2019, 107.

15 Cohon 1984, nos. 1-260; Anabolu 1987, figs. 1-12; Quatember 2006, figs. 1-4; Kökdemir 2019, 107.

16 Richter 1966, 112.

17 Klar Phillips 2008, 254.

18 Klar Phillips 2008, 254.

19 Klar Phillips 2008, 253.

20 Klar Phillips 2008; Anabolu 1987; Quatember 2006; Çelikbaş 2015; Dinç 2021a; 2021b, 134-36. Also for a new example of a traphezophoros from the Afyon Museum, see Sönmez 2024, 31-36.

21 Stephanidou-Tiveriou 1993, 28-76; Feuser 2013.

22 In the statues of mythological figures such as the Young Satyr and Eros, this posture style is used; see Durugönül 2011, 288.

used quite frequently.[23] Dionysos appears for the first time in sculpture on the east pediment of the Parthenon, where he is young, beardless, and dynamic.[24] In the 5th and 4th centuries BC, he appears more feminine, with long hair falling over his shoulders and his slender body in the "S" form. On the marble table support from the Uşak Museum, the god Dionysos is depicted with a torso posture, clothing type, and thyrsos fragment next to his left leg (figs. 3, 5a-b). Schröder attributes the origin of the depiction of Dionysus, where his right hand is simply placed over the head, to the Apollo Lykeios type created by Praxiteles or a sculptor of his school in the 4th century BC.[25] However, from the Late Hellenistic period onwards, this type seems to have been much more widely used for depictions of Dionysos / Bacchus than Apollo.[26] In these examples, Dionysos may be depicted as a single figure or, more commonly in later Roman imperial sculptures, with a satyr supporting him, as in the examples from Miletus and Sagalassos that all date to the 2nd century AD.[27] The typology, however, also includes specimens standing or sitting, that differ in their attributes and clothing.[28] In this type of sculpture, the god of wine and entertainment stands with his right hip thrust rigidly outward and his right arm raised above his head. He is leaning on a high support, which in some cases could have been replaced by a satyr. His body is always feminine, with a delicate appearance, hairless and soft curves. The hair is intricate and long, reflecting the hairstyle of Dionysos from the 4th century BC.[29] This type of sculpture was used for almost every type of artifact in the ancient Mediterranean world and can be seen in both free-standing and supporting group sculptures.[30] On the obverse figure of the monopodial table supports, Dionysus raises his right arm above his head. He is usually supported by the thyrsos held in his left hand, suggesting that the god is in a state of ecstatic drunken rest.[31] Also common on Roman coins, the god leans on the thyrsos in his left hand and offers liquid from the kantharos in his right hand to the panther next to him.[32] In this case, such depictions of Dionysos should be considered common iconography for the Roman Imperial period in Uşak and surrounding ancient cities. In addition, when we look at the Phrygian region in general, it is possible to encounter iconographic examples of Dionysos and beings related to his cult.[33]

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23 For the statues of Apollo and Dionysus, see Simon 1984, 383-87, nos. 61k, 67a, 72d; Gasparri 1986, 434-35, cat. nos. 119a, 120a, 120b, 120f, 124a, 124b.

24 Stewart 1990, 152-54, figs. 347-48; Durugönül 2011, 288.

25 Schröder 1989, 49. The Apollo Lykeios type is based on the statue of Apollo in the gymnasium at the Lykeion in Athens, according to Luc., *Anach* 7. It was probably created in the late 4th century BC by an artist following Praxiteles; see Grassinger 2015, 245, fig. 6. In this type of statue, the god Apollo is nude and leaning on his left side, with his right hip protruding quite far out. Functional areas such as the shoulders, chest, abdomen, and legs are rendered in a soft, flowing manner; see Grassinger 2015, 245; Simon 1984, 383-87, nos. 61k, 67a, 72d. For depictions of Dionysus adapted from this type, see Gasparri 1986, cat. nos. 119a 120a, 120b, 120f, 124a, 124b.

26 The first large-scale application of Lykeios is attributed to the Attic sculptor Timarchides. The standing motif and the arm position of the Late Classical model are again determined or quoted for a statue of Apollo. In this type, Apollo is depicted as a Kitharoidos, as in the 2nd century AD copy from Cyrene; see Huskinson 1975, 6, no. 12, table 5; Martin 1987, table 2a-b; Grassinger 2015, 247; Simon 1984, 379, no. 54 a-I; Schröder 1989, 49.

27 Schröder 1989, 50-58; Grassinger 2015, 247; Waelkens and Poblome 1997, 372, fig. 7; 2011, 121-24.

28 Schröder 1989, 43-45; Özgan 2021, 149, fig. 14; 158, fig. 24; Feuser 2013, cat. nos. 30-32, 41.

29 In 1st-century BC examples, the wavy hair is gathered in a loose knot at the nape of the neck in the middle, a hair band is visible in the center of the forehead, and the hair is fluffed up to cover the ears. The curls hanging from either side of the hair gathered at the nape of the neck fall loosely to the chest. The wavy and bushy hair is usually crowned with a fruity vine or a wreath of vine leaves and grapes; see Grassinger 2015, 248.

30 Levi 1947, 44; Demir 1996, 46; Öztürk 2010, figs. 27, 28a-h.

31 Feuser 2013, 77, especially see cat. nos. 30-32, 41.

32 Erhan 2014, 122-23.

33 https://www.wildwinds.com/coins/greece/phrygia/dionysopolis/i.html

Vine branches and vine shoots are symbolic depictions of the Greek god Dionysos. In his depictions, Dionysos is seen holding the branch of a vine on his head or grapes in his hand.[34] Dionysos is known for his association with the sap that rises from the earth each spring to bring nature back to life.[35] Although in antiquity, floral decoration was mostly understood in terms of its aesthetic and decorative functions, ancient cultures saw all natural phenomena as closely linked to religious expression and the will of the gods.[36] This connection stems from magico-religious beliefs in classical texts and sacred iconology, where plants are attributed to gods or plants as an expression of divine will. On either side of the support of the Dionysian table support from Uşak, there is a heart-leaved vine shoot extending upwards from an acanthus leaf. Acanthus mollis L. is one of the plants that express the idea of rebirth. The plant has a seasonal form and phenology. In summer it appears to be dead, but in early fall it begins to grow again.[37] In the Uşak example, the ivy shoot extending vertically upwards from both sides of the square column supports this iconography of Dionysus (figs. 2-3).

The figure of "Resting Dionysos" carved in relief on the front of Roman marble table supports is followed in the literature with a limited number of examples. The closest typological similarities to the Uşak example come from Aphrodisias.[38] Marble table supports were especially brought together in a study prepared by Klar Phillips. The examples in cat. nos. 1-3 are very similar to the examples from Uşak. The typology of the god Dionysos in front of a column with the right arm raised above the head, either completely naked or with a nebris tied over one shoulder, is clearly visible. Except for the figure preserved with its head in cat. no. 1, the others are preserved only with the part between the head, torso, and legs, as in the Uşak example. The size of the fragments preserved in all examples ranges from 55 cm (Uşak) to 73.5 cm (Aphrodisias 1), 44.5 cm (Aphrodisias 2), and 30 cm (Aphrodisias 3).[39] Apart from these, the closest typological analogs for Uşak are the half-dressed reliefs of a resting Dionysos and two examples from Copenhagen and Ephesos.[40] The Ephesos figure is also leaning with his left arm close to his body against the tyrsos, of which there is a very small fragment on the pedestal in front.[41] Another example from the National Museum of Athens shows a very close resemblance to the Uşak example, with Dionysus on a *trapezoboros* (fig. 6), grasping the thyrsos with his left arm.[42] In addition to the Anatolian examples, there are known examples from more than twenty centers, mainly in continental Greece, with table supports depicting Dionysos supported by a satyr or Pan figure and extending his right arm straight above his head.[43] It is also possible to find these examples in group or individual Dionysus sculptures produced in close dimensions other than table supports.[44] In particular, the tyrsos in the Uşak

[34] As the god of wine and plants, Dionysus has been widely incorporated into funerary iconography from the earliest times, along with belief in the afterlife. On this subject, see Proeva 2017, 152.

[35] Savo et al. 2016, 192-93.

[36] Caneva et al. 2014, 109-15.

[37] Caneva et al. 2014, 112.

[38] Klar Phillips 2008, 269-72, figs. 14-20.

[39] Their width varies between 20 cm and 15 cm.

[40] Feuser 2013, 211, no. 38, table 9.1; 212, no. 41, table 9.3.

[41] Feuser 2013, 212-13, pl. 9.3, no. 41.

[42] Stephanidou-Tiveriou 1993, no. 3.

[43] Stephanidou-Tiveriou 1993, nos. 16-19, 20-23, 44-49, 52, 54-56, 65, 68.

[44] Schäfer 2015, 292-98, figs. 2a-c and 7.

example (fig. 5a-b), with its tyrsos-shaped front face decorated with rows of leaves standing on top of each other in relief, is seen on statues of Dionysus from Apulum.[45]

Style and Dating

The archival research for the Dionysos-figured *trapezophoros* from Uşak did not yield any information about the context of the find. For this reason, dating suggestions will be made by taking into account the stylistic characteristics of similar pieces. The statue type of Dionysos leaning on a thyrsos in his left hand or supported by a Satyr or Pan next to him is commonly found in well-preserved, large-sized examples dating to the 2nd century AD.[46]

There are also examples of marble *trapezophoros* from Copenhagen and Ephesos as close stylistic parallels. The head of our piece has not been preserved. However, the body carving, rounded abdomen, and pubic area provide some clues. The garment extending from the right hip to the left knee, exposing the genital area, is one of the points that can be analyzed stylistically. When we examine the figure of Dionysos from Uşak, although the head was not preserved, the proportions of the torso (fig. 1), the placement of the limbs, and the plastic expression can be successfully presented. This is found especially in the fabric folds of the himation extending from the right hip to the left leg and in the fabric texture exposing the left leg. The soft muscular structure of the torso emphasizes the natural appearance typical of Dionysos and is skillfully reflected in a plastic structure, especially in the posture of the legs. In the torso from Uşak, the groin is emphasized with sharper lines, and the groin line extends in a straight line from both sides of the genitalia to the pelvis. However, the delicate structure with smooth transitions is perceptible. The Uşak Dionysos figural table support bears close stylistic as well as typological similarities with the Dionysos relief table supports from Aphrodisias.[47] The posture and body carving are quite similar to no. 2, which is close in height. In no. 2, the body weight is carried by the right leg, while the right hip is slid to the side with this movement. The right arm extends above the head, and the left arm is probably resting on the thyrsos at the side. Here, Klar Phillips finds it unusual for Dionysos to hold a thyrsos in his left hand.[48]

Schröder was able to provide only a few examples of this type of figure - a terracotta figurine from Tarsus and a sarcophagus from Sidon.[49] The Uşak example likewise holds a thyrsos in its left hand, thus indicating a very rare structure. In this example, the garment extends from the right hip to the left knee in a thick roll, exposing the genital area in front, whereas the Aphrodisias example is depicted completely naked. Nevertheless, the preservation of the head of the Aphrodisias Dionysos is decisive for dating. Klar Phillips suggests the mid-2nd century AD for its dating due to the use of punches in the processing of the hair.[50] In the Uşak example, the garment forms a thick roll at the front and then extends sharply down the left side in "S" folds, forming straight pleats. The folds are marked with groove-shaped bands made with flat drill strokes. The garment takes the form of a soft triangle opening next to the left leg,

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45 The marble Dionysos group from the Liber Pater sanctuary, which is about 60 cm high, and the Dionysos statuette from the same area also show the same type of thyrsos in the left hand; see Schäfer 2015, 292-94, figs. 2a-c and 3. For the emergence and development of thyrsos in ancient art and literature, see von Papen 1905.

46 Gasparri 1986, 435-36, cat. nos. 119a, 120a, 120b, 120f, 124a, 124b.

47 Klar Phillips 2008, 262, no. 2, fig. 7.

48 Klar Phillips 2008, 262.

49 Schröder 1989, nos. Fl and F4, no. 8.

50 Klar Phillips 2008, 258.

giving it a more plastic appearance within the Aphrodisias table supports. Feuser suggests a 2nd century AD date for the two examples from Copenhagen and Ephesos with the folded garment arrangement that leaves Dionysos' thigh exposed on a table support.[51] The Ephesos example, in particular, bears a close resemblance to the Uşak Dionysos with the posture of the hips, the abdominal and lumbar regions, and the muscular transitions in the genitalia. The folding of the garment over the right calf and the see-through appearance revealing the left knee are also common stylistic features.

The relief figure of Dionysos on a marble table support from Sardis is a good comparison for the Uşak torso.[52] The figure, leaning back against the one-meter-high pillar, completely covers the front of the column. With his left hand, he supports the column next to him. The right leg, which bears the weight of the statue, is fixed, while the left leg extends diagonally in front of the right foot. Although the figure exhibits a rigid structure, the "S" posture, a creation of the Praxitelian school, is also seen in the Sardis example, with the position of the feet, the right hip in a protruding arc, the left hip sloping inward, the posture of the shoulders, and the head slightly tilted forward and turned to the side. When the Uşak torso is compared with the Sardis Dionysos in terms of the treatment of the lumbar region and the groin, it shows very close similarities. The wide arc of the right hip protrudes outwards, the beginning of the groin rises upwards towards the waist, the inverted structure of the left hip pulls downwards, and the "V" structure descends towards the genital organ. The smooth transitions in the groin and the muscular structure in the lateral abdominal muscles are also seen on the Sardis Dionysos. The Sardis table support is dated to the 2nd century AD. With the features listed above, it is probable that the Uşak piece, like the Sardis example, reflects one of the types of Dionysos known from Roman copies.[53] The preserved Dionysos in the Uşak Museum facilitates a stylistic evaluation. Especially in the 2nd century AD, when various types of Apollo and Dionysos the Younger statues were copied or adapted by Roman sculptors, the sculptors working in various workshops in the region of Phrygia, including the provincial borders of Uşak, produced their works within the same trend during the same period.

As a result of the stylistic comparisons with similar examples based on the Dionysos figure above, the first half of the 2nd century AD is suggested for the Uşak *trapezophoros*. In addition, the rank ornamentation consisting of ivy leaves arising from an acanthus leaf and extending upwards from both sides of the supporting column is also considered an element that supports this dating in terms of architectural plastic (figs. 2-3). In this context, similarities can be easily established with the pediment and the side plasters on the door frame of the door-type tomb steles found in central cities such as Temenouthyrai, Traianopolis, Akmonia, and Sebaste within the province of Uşak, as well as with the curling branch decorations on the cyma of naiskos-type steles.[54]

The earliest date for the floral ornamentation on the Uşak *trapezophoros* is between AD 90 and 160. When we compare the floral ornamentation with the depictions on the stelae, we can see that Lochman's suggestion that the branches thicken around AD 160 and the ornamentation

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51 Feuser 2013, 211-12, no. 38, table 9.1; no. 41, table 9.3.

52 Hanfmann and Ramage 1978, 150, cat. no. 222, fig. 388.

53 For the statue types of the young Dionysos, see Gasparri 1986, 435-36; Amelung 1908, 429-32; Pochmarski 1974, 155-60; Schefold 1952, 94, fig. 36; Durugönül 2011, 289-90.

54 Lochman 2003, 47, fig. 10.

narrows afterwards can also be followed here.[55] On both sides of the support, there is a depiction with thick branches, but the leaves are quite large. Therefore, it is more likely that the latest date of construction is AD 160. The earliest date range for this type of decoration on stelae is AD 90, and the addition of ivy leaves to the curved branches continues to be seen from AD 145 onwards. The heart-leaved ivy sprout on the butler table support is also consistent with this period in form.[56]

The presence of the flower in the form of a bud between the leaves is seen in the sequence of seeds, buds, and flowers on the curled branches at this date. Waelkens also says that in the AD 130s, curling branches decorated with flowers and poppies began to appear.[57] He also adds that from this date onwards, large leaves carried by curved branches began to be depicted. The heart-shaped ivy leaves in this depiction are quite large. Another example for comparison is the leaves depicted on the pilasters of the stelae on the Tembris Plateau, which are quite large compared to the leaves on the pilasters.[58] According to Erdinç, the curling branch decoration began with simple curling branches around AD 80.[59] Lochman's addition of ivy leaves to the curved branches in AD 90 constitutes the earliest date. In addition, according to Erdinç, the wrapping of the main and side branches with sheath leaves increased in the AD 100s, and the curved branches became larger as if pushing the limits. The wrapping with sheath leaves is seen in the decorations of stelae dated AD 90-145 and 145-170.[60] However, when we date the stelae according to the examples on the stelae, the branches thicken around AD 160. The decoration narrows afterward, whereas here there is no narrowing, and the decoration is quite wide and continues along the ground where the figure lies. Erdinç also mentions that the floral curved branch ornaments show the same development as the acanthus leaf curved-branch ornaments from AD 135 onwards. In the fragment of the pediment of the tomb stele from Aizanoi at cat. no. 167, dated to AD 50-100, and the fragment of the pediment of the tomb stele at cat. no. 168, curling branches extend from the two sides of the acanthus in the center under the pediment.[61] In cat. no. 279, dated to AD 125-200, the pilasters are again decorated with curling branches emerging from the acanthus at the bottom.[62] When the stylistic line of development of this curling branch ornament is compared with its close counterparts on regional stelae, it reflects the same period as the curling branch ornament on the support column of the Uşak table support and supports its dating to the first half of the 2nd century AD.

Conclusion

The monopodial marble table support in the Uşak Museum bears the figure of the god Dionysos in relief.[63] Despite the missing parts of the pedestal and the head, the preserved parts were analyzed typologically and iconographically, and dated stylistically. The figure of Dionysos leaning on a thyrsos in his left hand, represented by very

55 Lochman 2003, 40-41, 47.

56 Lochman 2003, 47, fig. 10.

57 Waelkens 1986, 48, 89-91.

58 Lochman 2003, 79.

59 Erdinç 2020, 454-55.

60 Lochman 2003, 47, fig. 10.

61 Erdinç 2020, 271.

62 Erdinç 2020, 334-35.

63 Fıratlı 1972, 111-22.

few examples in recent studies, is a work that will stand out for its preservation and style. Surveys conducted in Uşak center as well as the Banaz and Sivaslı districts in the past years show that there were many marble quarries on Bulkaz Mountain southeast of the city. The surveys conducted between 2016 and 2020 revealed that most of these marble quarries were destroyed.[64]

Despite this, the proximity of the city to high-quality marble quarries suggests that it has rich finds in the field of sculpture as well as architecture. As a matter of fact, the marble table supports, votive reliefs, sarcophagus fragments and grave stelae found during the rescue excavations in Sebaste in the Sivaslı district support this situation.[65] Although N. Asgari suggested that the marble quarry of Büyük Taşkesti near Sebaste was suitable for architectural structures and that the marble used in the churches was brought from there, the Kavacık marble quarries between Akmonia and Sebaste also began to be used from very early periods.[66] The Kavacık marble quarry, which probably met the marble needs of both cities, attracts attention with its fine, high-quality white marble. Door-type tomb steles, the characteristic tomb stele type of Phrygia, have been found in large numbers in Temenouthyrai, Traianopolis, Akmonia, and Sebaste and are the subject of a number of studies. In the corpus study conducted by Waelkens, he suggested through typology and style that there was a local workshop in these cities. Especially in Sebaste and Akmonia, unfinished stelae were found during the surveys and in the excavation archive, which supports this view. In addition, the presence of marble-figured table supports and sculptural artifacts suggests that there may have been a workshop in this field in the cities listed above, or that these works were produced in nearby workshops and sent to the city. The marble table support with Dionysos analyzed in this study is important since it shows close similarities with the Aphrodisias examples. Klar Phillips interprets the Aphrodisias table supports as not being the product of a single workshop, despite their common features. The state of preservation of the Uşak Dionysos (missing pedestal and cap) also makes it difficult to identify the workshop. In this case, it is possible that the Uşak example may have been produced in a workshop within the borders of the city or ordered from nearby workshops outside the city.

After examining the epigraphic sources from Uşak's provincial center and its districts, it is thought that the main development of the central cities such as Temenouthyrai, Traianopolis, Akmonia, and Sebaste, whose localizations are determined with certainty, took place in the 2nd-3rd century AD, as in many Roman cities.[67] This development can be traced especially through the Phrygian door-type funerary stelae found in these cities. In Akmonia, the existence of a gerousia is known from the middle of the 1st century AD, and epigraphic data on various occupational groups are available.[68] In Sebaste, a gerousia was established at the end of the 1st century AD, and its members consisted of noble families, merchants, doctors, soldiers and freed slaves.[69] These inscriptions should be interpreted as evidence that a wealthy class lived in the cities.

64 Taştemür and Dinç 2019, Taştemür 2021.

65 Fıratlı 1972, 111-22.

66 Asgari 1981, 43-44.

67 Akyürek-Şahin and Uzunoğlu 2021.

68 Akyürek-Şahin and Uzunoğlu 2019, 211-14.

69 Akyürek-Şahin and Uzunoğlu 2021, 337-38.

Marble furniture used in domestic architecture and decoration to express the economic status and social structure of people with status in the Roman period has been the subject of many studies.[70] Given their regional distribution, most of the *trapezophoros*, commonly decorated with mythological figures, probably came from the villa complexes of the provincial aristocracy, including the Uşak example. Marble tables, an indispensable element of both ostentation and rich Roman banquet scenes, are made of high-quality white marble and decorated with rich floral and figural reliefs. The monopodial table support with the figure of the Dionysos in the Uşak Museum was probably used in the first half of the 2nd century AD as a sign of wealth and splendor. It decorated one of the homes of the Roman noble families living in the region or in a public space.

[70] Klar Phillips 2008, 259, n. 32.

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FIG. 1 Dionysos, front view
(photo: M. Dinç and E. Taştemür).



FIG. 2 Left profile view
(photo: M. Dinç and E. Taştemür).



FIG. 3 Right profile view
(photo: M. Dinç and E. Taştemür).



FIG. 4 Back view
(photo: M. Dinç and E. Taştemür).



FIG. 5a Thyrsos detail
(photo: M. Dinç and E. Taştemür).

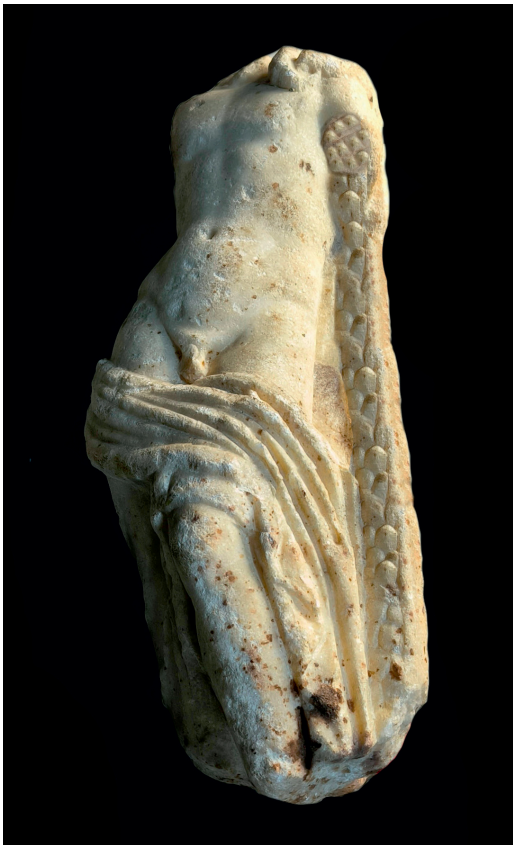


FIG. 5b A completion suggestion for thyrsos
(photo: M. Dinç and E. Taştemür).



FIG. 6
Dionysos, National Museum of Athens
(Stephanidou-Tiveriou 1993, no. 3).