The derivation of the artistic type of one image from the Tyche of Antioch by Eutychides is quite evident. The attire, as well as the position, and the headdress, the overfold of the mantle on the neck, and the crossed feet are similar. It may be that the mosaicist even imitated, though not clearly, the sandals with high soles and laces which can be seen on the statuary replica of the image of Antioch at the Vatican. Slight variations are the mosaicist's own, such as the position of the hands, one of which rested on the rock in the original statue. It is not necessary to reiterate how much this artistic invention was beloved in Hellenistic and Roman times. Besides the Vatican statue, numerous little bronze replicas are preserved, as well as other imitations in all branches of ancient art. We may mention among others the one of the four statuettes in gilded silver of later Roman times discovered at Rome, and representing with Antioch the four greatest cities of the Roman Empire: Rome, with helmet and scepter; Constantine with patera and horn of abundance; and Alexandria, also turreted and holding ears of corn in both hands. The type by Eutychides not only was introduced into the coins of the kings of Syria, but also as an image of Tyche in other regions. So far as Cilicia is concerned, there is almost no town which does not show the turreted head of Tyche on some of its coins; it suffices to mention the fine coins of Tarsus, going back beyond the middle of the second century B.C., some of which show an elegant ring of head-and-veil around the head. On some coins, such as those of Hieropolis and Castabala, the nude bust of the River Pyramos, who swims, and holds some attribute, such as a torch or something else, is on the other side. But elsewhere we find the full image of the Tyche of Antioch, with more or less noticeable variations in attributes and details; such is, e.g., the figure, holding ears of corn like the Tyche by Eutychides, under whose rock the River Pyramos swims to the right, on some coins of Claudius from the town of Anazarbus. A fine silver coin of Tarsus, struck by Domitian (fig. 22), not only represents this statuary type, but shows furthermore the variation of the woman holding a palm branch in her right hand, which rests on her knee; an element which may have suggested the fan

1 Two bronze statuettes in the Archaeological Museum of Florence, one in the Cabinet des Médailles, one in the de Clercq Collection, one in Budapest: see Brunn-Bruckmann, p. 610 and text. For the statue in the Vatican, ibid., p. 134. For other specimens of the Cabinet des Médailles, Bubelov and Blanckart, nos. 927-928. On the whole question of the personifications of towns and provinces, see especially J. M. C. Toushee, "Antioch Mosaic Pavements"

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in the shape of a large leaf in our mosaic. The variation of the palm branch can be found, in fact, as early as the coins struck by Tigranes when assuming the title of King of Syria in 83 B.C. The River Kydnos, which on the Tarsus coin swims under the rock where the female figure is sitting, shows here that his head is crowned with sedge. A billon coin of Hadrian, where, however, the goddess sits on a diphros, in inverted position, and holds both the palm and the horn of abundance, is similar. Similar coins also appear at Tarsus later, e.g., under Caracalla. However, we find the original attribute of the ears of corn on other coins, showing the turreted Tyche, sitting not on a rock but on a decorated chair, under which still appears the image of the swimming River Kydnos. The horn of plenty, sometimes associated with the rudder, is naturally the most usual attribute of other standing images of the turreted Tyche. On coins of Diocesarea, a seated veiled figure representing the town itself, with the River swimming under her chair, faces a figure of Tyche standing and holding the horn.

Since the derivation of our artistic type from the most famous type of the Tyche of a province is so evident, it is unnecessary to examine further the numberless personifications of different provinces and rivers. We may only mention, limiting ourselves to our field of art and to the countries near Antioch, the personifications of rivers and provinces in the well known "mosaic of the Euphrates," to which we shall have to return because it is one of the few Syrian mosaics exactly dated. Here, the River Euphrates, with nude torso and draped knees, is between two standing female figures representing Mesopotamia and Syria, one with turreted crown and horn of plenty, and the other with scepter. The River holds a rudder in his right hand, and rests his chin on his left. Nimbed heads with turreted crowns, furthermore, represent the provinces of the Roman Empire in the mosaic, partially preserved in Berlin, from Bireljik on the Euphrates, the ancient Zeugma.

While dealing with the personification of Antioch, we have also mentioned the personifications of rivers, such as the Orontes, as an element of topographical determination. This purpose presumably inspired the four busts representing rivers arranged on our mosaic around the images of the two provinces where they flowed. Personifications of rivers and springs through the full figure or, more often, the heads of the divinities or nymphs associated with their cult, go back to very early date in Greek art, and are most common, especially on the coins of almost all towns of the Greek world. The images are usually anonymous, and can be determined correctly because of our geographical notion of the place where each coin was struck. By this means we have interpreted with great likelihood the figure of Pyramos on coins of Cilicia. Except for the anonymous and generic reclining figures impersonating the localities to be found on reliefs, triumphal arches and so on, large size sculpture in the round with an individual representation of the Tigris and the Euphrates, like the similar representations of the Nile and the Tiber, are not preserved. For the Euphrates alone we can produce a representation, determined by an inscription, in the Syrian mosaic mentioned shortly before. Both these rivers of Mesopotamia enter later on into the iconographic patronym of Christian art. It is probable, e.g., that we may recognize a representation of the Tigris in the reclining River, holding river weeds, meant to suggest the river in which Tobias has caught the fish, in a fresco of the catacomb under the Vigna Massimo. Both rivers are among the four rivers of Paradise, sometimes designated by inscriptions as, e.g., on the late Gallic mosaic from Die.

Fig. 22. British Museum, Silver Coin of Domitian from Tarsus: The Tyche of the Town and the River Kydnos.

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8 Ibid., pl. XXXIV, 2-4.
9 Ibid., pl. XXXIII, 3 ff. (early imperial times).
10 Ibid., pl. XIII, 3.
11 E.g., on coins from Euphrasias, ibid., pl. XIV, 12.
12 Byr. Jf., XIV, 1903, pl. V.
13 Arch. Zeit., XXXIII. 1875, p. 57; XLIII. 1885, p. 150; Toynbee, op. cit., pl. XXIV ff.
14 See Lehnert, in Roscher, s.v. "Flussgötter," 1, col. 1488 ff.
15 Wilpert, Catar., pl. 212.
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(S 19-K. Pls. IX b-d, XCV)

During the first campaign at Seleucia, a small dig in the upper city was required by the familiar necessity of preserving mosaic pavements. On the surface of the ground, just within Bab el-Kils, three contiguous pavements (fig. 21) form three units of a triclinium plan, which we have already found to be common in the domestic architecture of Antioch: the real dining room, preceded by a corridor opening over a colonnade, the latter looking over a nymphaeum. Here in the nymphaeum a semicircular pool of later date was superimposed on the earlier structure. The original geometric pavement of the latter consisted of three panels. The two lateral ones, within a frame of guilloche, have a diaper, with horizontal stripes of alternate colors and with a multicolor diamond in each section. The central panel, framed by a twisted ribbon, has intersecting circles and light crosses within the sections. A row of diamonds forms a common frame enclosing all three panels, and beyond another straight band, a semis of elongated small crosses of smaller, heavier dots forms the border of the floor. The decoration of the intermediate corridor, fragmentary on one side, consisted of squares and rectangles, containing respectively inscribed squares and lozenges, with manifold smooth frames, and of squares containing "basses," the whole decoration imitating a coffered ceiling. A rosette adorns the middle of the larger squares, two opposed ligatures the central lozenge, and elements like horns the triangles between this lozenge and its surrounding rectangle. The dining room had a figured panel, looking as usual toward the interior of the room, and with the upper edge against the limit of the pavement facing the corridor. This panel was bordered on the three other sides by three square panels with medallions showing busts of river personifications, and by three rectangular panels with geometric decoration also imitating coffered ceilings, consisting of hexagons with central motif, or hexagons alternated with rhombics, lozenges and triangles. Almost one half of the triclinium floor was destroyed before its discovery, and, besides, the center of the mosaic itself had been marred in ancient times by an alteration, in the form of a square pool sunk into the embelmen.

The imitation in mosaic of coffered ceilings, conceived as reflected on the pavement, has already been suggested in regard to many mosaics, which appear only divided into a network of squares each with a different motif.1 But our mosaic shows one of the earliest examples in which such an imitation is rendered by every means, and with great success, thanks to the gradation of colors, to the shadows, and to the imitation of metal bosses within each

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1 The principal study on the relations between pavement mosaics and ceiling decoration is that by Roszewski, "Inschriften Rundfelder Akademii der Wissenschaften zu Berlin," 1, 1911, p. 100 ff. On the imitation of series of square coffers, see p. 105 and fig. 5 ff. On the alternation of squares and discs, or lozenges and discs, see p. 130, fig. 10, and pl. XIII, 2. On the stars of hexagons, see pl. IX. On the mosaics with lozenges and angle-pieces, see pl. XIV, 1. On the stars of David pattern of our mosaic, see p. 133, fig. 7, and pl. VIII, 2. On circular patterns, such as the intersecting circles, the circles and ellipses and the circles around curvilinear hexagons, see the Palmyra ceilings, pl. VII. We shall discuss later Roszewski's views on the origin of many of these patterns from textile decoration. On the identity of geometric schemes on ceilings and on floor mosaics see furthermore Guidi, "Arch. Ital.," V, 1925, p. 56.

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Fig. 21. HOUSE OF CILICIA. General View Looking Southwest.