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COIN-TYPES OF SOME KILIKIAN CITIES

[PLATES XII., XIII.].

AIGEAI.

1. Æ 32.—ΑΥΤΟΚΡΑΤΟΡΑ l., ΤΡΑ[ΙΑΝΟΝ ΚΑΙ . . .] r.
Head of the Emperor, laureate, to right.

Rev. ΑΙΓΕΑΙΩΝ l., ΕΚΚΛΗ[CΙΑ ?] r., ΕΜΡ (145) l. in field.
Goddess in double chiton seated to left, patera in her right hand,
the left resting on the chair. In the exergue is the emblem of the
town, a goat lying to left.

Dr. H. Weber, London.

Pl. XII. No. 1.

The era of the city begins in the autumn of 47 B.C. Hence this coin,
which is struck in high relief, dates from the second year of the reign of
Trajan (autumn 98–99 A.D.). The head is not a likeness. The inscription on
the reverse identifies the goddess represented with the Ἐκκλησία of the
Aigeaians, a personification which has not hitherto, as far as I know, occurred
on coins.

2. Æ 26.—ΜΑΡ. ΙΟΥ. ΦΙΛΙΠΠΟΝ ΕΠΙ. ΚΕC. Bust of
the Caesar, laureate, to right, wearing cuirass and draped.

Rev. ΕΥ. ΠΙ. ΘΕ. ΜΑ. ΑΙΓ l., ΕΩΝ ΝΕ r., ΒΘC l. in the
field. *Tyche* seated to left, wearing a turreted crown and veil.
In her right, a small temple represented in profile, with a statue
under the arch of the façade and an eagle on the pediment. At the
feet of the goddess a goat lying to left, its head reverted.

Coll. Giel in St. Petersburg.

Pl. XII. No. 2.

ΕΠΙ. ΚΕC. stands for ἐπιφανέστατον Καίσαρα,¹ ΕΥ. ΠΙ. ΘΕ. ΜΑ
for ἐγγενῶν πιστῶν θεοφιλῶν Μακεδόνων.²

ΑΝΑΖΑΡΒΟΣ.

3. Æ 21.—ΑΥΤΟ. ΚΑΙ ΘΕ. ΥΙ. ΔΟΜΙ r., ΤΙΑΝΟC CE.
ΓΕΡ. l. Head of the Emperor, laureate, to right; behind it
a star.

¹ Cf. *Griech. Münzen*, p. 142, 422 (Saloninus).
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² Cf. *loc. cit.* p. 180, 549.

Rev. ΚΑΙΣΑΡΕΩΝ Π (πρὸς) l., ΑΝΑΖΑΒΩ (*sic*) r., ΕΤΟ|ΥΣ Β|Ρ in two lines in the field. Elpis as goddess of the city stands to left, wearing turreted crown, double chiton, and cloak. In the right hand, which is raised, she holds a flower, and in the left, which is lowered, a fold of her robe.

Inv. Waddington, No. 4111, Pl. IX. 26. **Pl. XII. No. 3.**

Cf. the erroneous description of this specimen in V. Langlois, *Revue Num.* 1854, p. 9, 3, Pl. I. 2, and A. de Longpérier's correction, *loc. cit.* p. 137.

A similar piece with the date ΙΡ published by Babelon in the *Annuaire de la Soc. de Num.* vii. 1883, p. 25, Pl. II. 6 apparently also bears Elpis as the type of the reverse; instead of [ΦΛΑΥ]ΙΟΣ we should probably read [ΘΕ.Υ]ΙΟΣ.

Elpis again appears as goddess of the city, wearing a turreted crown, on coins of Alexandria in Egypt.¹

4. Æ 23.—ΑΥΤ. ΚΑΙ. ΝΕΡ. ΤΡΑΙΑΝΟ . . . Head of the Emperor, laureate, to right.

Rev. ΚΑΙΣΑΡΕΩΝ r., Π ANAZAPB[Ω] l. Bust of Zeus(?) to right, laureate and draped, in the background the Acropolis rock, crowned by two buildings, one on right, one on left. Between them, above the bust, the date [ΕΤ] | α ΚΡ (126).

Berlin Museum.

Pl. XII. No. 4.

A similar representation is seen on a coin with the portrait of Claudius.²

The only era of Anazarbos begins in the autumn of 19 B.C. Thus the date 126 corresponds to the year beginning autumn 107 and ending autumn 108 A.D.

AUGUSTA.

5. Æ 26.—ΑΥΤΟΚΡ. ΚΑΙ. ΝΕΡΥΙ (*sic.*) r., ΤΡΑΙΑΝΟΣ ΣΕ. ΓΕΡ. ΔΑ. l. Head of the Emperor, laureate, to right.

Rev. ΑΥΓΟΥΣΤΑΝΩΝ r., ΕΤΟΥΣ α Π (86) l. Bust of youthful Dionysos wreathed with ivy to right, on the breast robe or nebris, over the left shoulder thyrsos. Behind, kantharos.

My collection.

Similarly in Cat. Greppo No. 1093, with erroneous description, and Babelon, *Annuaire de la Soc. de Num.* vii. Pl. II. 10 with the date Π (?). This date is inadmissible for the reason that Trajan did not assume the title 'Dacicus' until the end of 102. As the era of Augusta begins in the autumn of 20 A.D., the year 86 runs from autumn 105 to 106.

¹ Poole, *Alexandria*, Pl. VIII, 1620.

² *Monn. grecques.* p. 349, 10, Pl. F, 20.

LAMOS.

6. Æ 28.—ΑΥ . Κ . ΠΟ . ΛΙ . Ι., ΟΥΑΛΕΡΙΑΝΟΣ r. Bust of the Emperor with radiate crown, cuirass and drapery, to right.

Rev. ΛΑΜ . ΜΗΤΡ . ΤΙ., ΗΣ ΛΑΜΩ (τιδος) r. Apollo standing to left, with chlamys on his back and quiver on the right shoulder. In the left hand he holds a bow, and in the right, which is hanging down, a branch.

My collection.

Pl. XII. No. 5.

Hitherto only two coins of Lamos, bearing likenesses of Severus and Caracalla, have been published.¹ The town lay on the river Lamos, somewhat to the east of Elaiusa Sebaste.²

MALLOS.

6a. Æ 37.—ΑΥΤΟ . ΚΑΙΣ . ΜΑΡΚ . ΟΠ . . . Bust of Macrinus with laurel wreath, cuirass and cloak to right.

Rev. ΜΑΛ . ΙΕΡ . ΤΟΥ | ΘΕΟΥ ΑΜΦΙΛΟΧΟΥ, in the field l.

ΕΤ ., r. $\frac{\Delta\Pi}{C}$ (year 284). Tyche seated to l. with turreted crown and veil. In her right hand are ears of corn (?), the left rests on the rock. At the feet of the goddess are two river gods swimming one to left, the other to right.

Num. Chronicle 1897, Proceedings p. 6, where the date is given

ΑΠC.

This is the first dated coin of Mallos. The era of the city may be the same as that of Mopsuestia, which begins in the autumn of 68 B.C., or it may be the one beginning a year later. The date 284 would thus correspond either to the year 217 (*i.e.* autumn of 216), the first year of Macrinus' reign, or (counting from 67 B.C.) to the autumn of 217 to 218.

The mention of the *Hieron of the deified Amphilochos*, the founder of Mallos, also occurs here for the first time on coins. This sanctuary was the seat of an oracle, famed till late Roman times, which Alexander the Great, on his march to Issos, distinguished by offering sacrifice.³ Amphilochos as hero and seer is represented on various other coins of Mallos⁴ as well as on a coin of Tarsos (v. No. 53).

The two river-gods doubtless denote the two arms into which the Pyramos divides from Mallos to its mouth.⁵

¹ *Nouv. Annales de l'Inst. Archéol.* II. p. 349, Pl. E.

² Heberdey and Wilhelm, *Reisen in Kilikien*, Wien, 1896, p. 47f.

³ Imhoof, *Mallos, Annuaire de la Soc. Fr. de*

Numismatique, 1883, p. 95-98 and 126.

⁴ *Loc. cit.* p. 118, 59; 119, 62 and 63; 120, 66 and Pl. VI, 38, 40 and 43.

⁵ *Loc. cit.* p. 94. Heberdey and Wilhelm, *Reisen in Kilikien*, Wien, 1896, p. 9.

6b. Æ 35.—ΑΥΤ ΜΑΡΚ . ΟΠΕΛ . ΔΙΑ[ΔΟΥΜΕΝΙΑΝ]ΟΝ | CЄ. Bust of Diadumenianus to left, draped.

Rev. Μ[ΑΛ . Ι]ΕΡ . ΠΟΔ . | ΘΕΟΥ ΑΜΦΙΛΟΧΟΥ. Youthful Amphilochos nude, wearing boots, standing to left, with a branch in his right hand, and in left, drapery and sceptre. At his feet in front is a boar to left. In the field l. [ЄΤ .], r. $\frac{\Delta\Pi}{[C]}$ (284).

Löbbecke.

Pl. XII. No. 6.

Cf. Inv. Waddington, No. 4369, with ΜΙΛΙΗΡΠΟΛ (?) ΘΕΟΥ etc., ЄΤ . ΔΠ . (the robe is described as a snake).

The numeral sign C in the date appears to have been missed in the striking, either from some damage to the die or from carelessness on the part of the die-cutter. I have no suggestion to make for the completion of ΠΟΔ, which in Löbbecke's specimen takes the place of ΤΟΥ on the previous coin. If Δ stands for Λ, πόλις would be a possible reading.

SELINUS TRAIANOPOLIS.

The earliest known coinage of Selinus is that with the portrait of Queen Iotape.¹ With Trajan begins the coinage bearing portrait-heads of the emperors.²

7. Æ 32.—ΑΥΤΟ . ΚΑΙ . ΜΑΡ . r., ΑΥΡΗ . below, ΑΝΤ l. Bust of the youthful *Caracalla* r., laureate and draped.

Rev. ΤΡΑΙΑΝΟ r. ΠΟΛΕΙΤΩΝ CЄΛΙ . ΤΗΣ ΙΕΡ l., ΑC r. Youthful *god* standing to front, with long hair, chiton and girdle, and a cloak hanging over his back. In the right hand, stretched out sideways, is a patera, and the left, raised, rests on a sceptre, on the top of which there seems to be a bird sitting to left.

My collection.

8. Æ 29.—ΑΥ . ΚΑΙ . Μ . ΑΥ . CЄ . l., ΑΛΕΞΙΑΝΔΡΟΣ r. Bust of the Emperor to right, laureate, and wearing a cloak.

Rev. ΤΡΑΙΑΝΟ . CЄΛΙΝ l., ΟΥ . ΤΗΣ ΙΕΡΑ r., C in exergue. The same *god* to front, with patera and sceptre. On the right, at his feet, is a bird sitting to right, with head turned round and flapping wings.

My collection.

Pl. XII. No. 7.

Coins of the same type with portraits of *Caracalla* (?) and Philip are described by Boutkowsky (who identifies the god wrongly, once as an Amazon and again as Diana,³) and also by Babelon in Inv. Waddington No. 4486, Pl. XI. 15, with the portrait of Macrinus. The type on the reverse undoubtedly

¹ *Griech. Münzen*, p. 190, 580; Löbbecke, *Zeitschr. f. Num.* xvii, p. 17, Pl. II, 8.

² Inv. Waddington, No. 4485.

³ *Serrure's Bull. de Num.* 1895, p. 3.

represents Apollo, and seems to be a replica of the Sidetic god with the raven.¹

SOLOI POMPEIOPOLIS.

9. Æ 24.—Aegis with winged gorgoneion in the middle. Border of dots. Edge sloping.

Rev. ΣΟΛΕΩΝ, below. Goddess with turreted crown riding on a bull which gallops to right and which she holds by the horns. In the field l., above \boxplus , r. Ν or Κ.

Gr. 8. 30.

My collection.—Cf. V. Langlois and A. de Longpérier, *Revue num.* 1854, p. 23 and 142. Pl. IV. 27.

10. Æ 25.—The same, l., above \boxplus and behind the riding goddess an eagle standing to left, head reverted.

Brit. Museum. T. Combe, Pl. X. 17. **Pl. XII. No. 9.**

11. Æ 26.—Similar, l., above \boxplus , in front of the riding goddess an owl sitting to right.

Gr. 14. 51.

A. Löbbecke.

Pl. XII. No. 8.

A design similar to the 'rider' type of these coins may be seen on the silver coins of King *Stasioikos*. One of these a stater (gr. 11. 10) in my collection, is represented in **Pl. XII. No. 10**. It is usual to interpret this Kyprian goddess as *Aphrodite* or *Astarte*,² and undoubtedly the riding goddess of Soloi (who is identified as goddess of the city by her turreted crown) should be interpreted in the same way, and not as the Greek *Europa*.³

To these coins of the period of the Seleucidae correspond half-pieces of the same date:

12. Æ 20.—Head of Athena to right. Border of dots. Edge sloping.

Rev. ΣΟΛΕΩΝ r. Bearded Dionysos with *bull's horns*, standing to front in a long chiton, kantharos in his right hand, the left on a thyrsos. In the field l. \boxplus and \boxplus . Border of dots.

Gr. 6. 40.

My collection.

Pl. XII. No. 11.

Copenhagen, Ramus i. p. 271, 1 described as Bacchus simply. Munich, Mionnet iii. 611, 344 as Zeus.


¹ Cf. *Num. Chronicle*, 1897, Pl. IX, 6; *Zeitschr. f. Num.* x. (1883), Pl. I. 2-4.

² De Luynes, *Num. Cypr.* Pl. V. 1 and 2; Stephani *Compte rendu*, 1866, p. 101; Six, *Séries Cypr.* p. 348, *f.* but Babelon, *Rois*

Achéménides, p. cxlvi. and Inv. Waddington, No. 4840, describes the riding goddess as Artemis.

³ De Longpérier *loc. cit.* Babelon Inv. Waddington, No. 4501.

Cambridge, Leake, *Num. Hell.* p. 123 called 'Bacchus in pointed cap' and with two different monograms.


Berlin, on l.,  and l.

The Bull-Bacchus, who, according to Inv. Waddington, No. 4524, seems to occur also on a bronze with Gordian, is a rare type on coins, and has hitherto been known only from coins of Skepsis.¹

After the restoration of the ancient Soloi by the Kilikian emigrants who returned from Armenia, the city took the name *Pompeïopolis*, and a new era began in autumn 66 B.C.² The reading 'Solopolis' on coins given by Khell and Allier is founded on an error, that is to say, on arbitrary restoration of the initial letters of imperfectly preserved inscriptions.




On the other hand it appears from the following rare and rudely executed copper coins, which were probably struck while the city was being rebuilt, that its name was at first, but only for a short time, *Πομπήϊοι* or *Πομπηία*.

13. Æ 22.—Head of *Pompeius* to right; behind AN. Border of dots.

Rev. ΠΟΜΠΗΙΑΝΩΝ in a straight line r. Nike moving to right, with wreath and palm-branch; in the field r. Θ | A | N, l. 

Gr. 7. 37.

My collection.

14. Æ 23.—Similar; in the field r. , ,  (?).

Gr. 8. 65.

My collection.

Pl. XII. No. 12.

These coins show the usual types of *Pompeïopolis*, but the name of the inhabitants takes the form *Πομπηϊανολ*.

During the empire, down to the middle of the 2nd Century, *Pompeïopolis* appears to have coined very little. But afterwards, the year 229 (autumn 163-4) is marked by a numerous and peculiar coinage, which includes, besides *Concordia* coins of the two emperors, Marcus and Lucius, a series of coins without portraits of the emperors. Of the latter kind I bring together the following:

15. Æ 26.—ΓΝ. ΠΟΜ l., ΠΗΙΟΣ r. Head of *Pompeius* to right.

Rev. ΠΟΜΠΗΙΟΠΟ r. ΛΕΙΤΩΝ ΘΚΣ l. Tyche seated to l. with turreted crown and veil, a swimming river-god at her feet. The chair is ornamented with a sphinx.

Paris. Mionnet III. 612, 354.

Pl. XII. No. 14.

Milan. *Mus. Sanclementi*, II. p. 1, Pl. XIII., 1.

16. Æ 21.—Head of *Pompeius* to right.

Rev. ΠΟΜΠΗΙΟΠΟ | ΛΕΙΤΩΝ and in the field r. ΘΚΣ. Bearded figure standing.

¹ *Griech. Münzen*, p. 104 ff, Pl. VIII, 6-9.

² *Monnaies grecques*, p. 362; *Zeitschr. f. Num.* x. (1883), p. 296 ff.

Berlin. v. Prokesch-Osten, *Comptes rendus de la Soc. fr. de Num.* vi. 1875, p. 245, 41.

17. Æ 18.—ΘΚC l. Nike with wreath and palm-branch moving to left.

Rev. ΠΟΜ[ΠΗΙΟ] l., ΠΟΛΕΙΤΩΝ r. Bearded figure standing to left, the upper part of the body nude, the right hand raised, the left at the side.

Rollin and Feuardent.

Pl. XII. No. 13.

18. Æ 33.—*Zeus Nikephoros* seated on throne to left, his left hand raised and resting on sceptre.

Rev. ΠΟΜΠΗΙΟΠΟ l.; ΛΕΙΤΩΝ ΘΚC r. Bearded figure standing to front, the head, laureate, turned to the right, the right hand at the side; wears boots; the robe leaves the upper part of the body and the right arm nude, while a fold of it falls over the left fore-arm.

My collection.

Pl. XII. No. 15.

Paris. Mionnet III. 612, 351; Sestini, *Lett.* vii. p. 61, Pl. IV. 7. Cat. Allier, p. 97.

Inv. Waddington, No. 4515, where the statue is described as Chrysippos.

19. Æ 29.—ΠΟΜΠΗΙΟΠΟΛΕΙΤΩΝ r., ΘΚC l. Bust of *Athena* to r., with helmet and aegis.

Rev. *Apollo* nude, standing to front, the head to left, the legs crossed. In the right hand he holds a laurel branch, in the left the lyre, resting on a column.

Florence.

Pl. XII. No. 16.

Paris. Mionnet III. 612, 352.

20. Æ 26.—ΘΚC l. Bust of the Stoic *Chrysippos* (?) to right, with cloak, the left hand touching his beard.

Rev. ΠΟΜΠΗΙΟ l., ΠΟΛΕΙΤΩΝ r. Bust of the poet and astronomer *Aratos* (?) to right, wearing cloak, looking upward.

Paris. Mionnet III. 612, 353.

Mus. Hunter, Pl. XLIII. 23 (Visconti, *Icon. gr.* Pl. XXIII.) where the date, half obliterated, is wrongly given as OP.

Brit. Mus. *Zeitschr. für Num.* ix. p. 118 and 127, Pl. IV. 12 and 13, where the names of the portrait heads are interchanged. Imhoof, *Porträtköpfe*, p. 89, Pl. VIII. 31–32, cf. Schuster, *Porträts der griech. Philosophen*, 1876, p. 22, Pl. IV. 2. **Pl. XII. No. 17.**

Mus. Basel.

From the correspondence of date and from the types in coins 15–20 it is safe to conclude that they were all struck to commemorate some great festival in the year 164, perhaps the dedication of some grand building, new

or newly-restored, and adorned with statues of famous men. Marcus is so well-known as a lover of learning and its representatives and as a generous patron of the sciences, that we may further conjecture that he himself provided the funds for the structure or its adornment.

Similar examples of coins struck for special occasions or festivals are described elsewhere¹; it would be easy to add to the list.

No commentary is necessary on the portrait-heads in No. 20, except to say that they have sometimes been called Chrysisippos and Aratos, sometimes Aratos and Chrysisippos.² I am inclined for the present to prefer the former interpretation, because in antiquity, as now, every unbiassed person must have recognised the meditative philosopher in the design on the obverse, and in that on the reverse the poet and astronomer with his eyes raised to heaven.

The standing figure in No. 18 is probably not, as Babelon supposes, meant for Chrysisippos. The presence of the laurel wreath makes it more likely that the head represents Marcus Aurelius as Emperor and Philosopher. The statue on No. 17, on the other hand, may very well represent Chrysisippos, for there was in the Kerameikos at Athens a statue of him, seated indeed, but with the hand stretched out.³

21. Æ 32.—ΑΥΤ. Κ. Μ. ΑΝΤ. ΓΟΡΔΙΑΝΟΣ ΣΕΒ., in the field Π. | Π. Bust of the Emperor to right, with radiate crown and cuirass.

Rev. ΠΟΜΠΗΙΟΠΟ Λ., ΛΕΙΤΩΝ ΣΤ (306) \bar{A} and in the field Ι Σ. *Apollo* laureate, nude, standing to left, with chlamys, bow over the left shoulder, and boots. In the lowered right hand is a laurel branch, and in front of him a flaming altar.

My collection.

Pl. XII. No. 18.

Brit. Mus. Similar, without the altar.

22. Æ 33.—Obverse, similar.

Rev. ΠΟΜΠΗΙΟΠΟΛΕΙΤΩΝ, in the field r. $\bar{A} \bar{Q}$ and ΣΤ (306). Bust to right, beardless, draped.

Inv. Waddington, No. 4525, Pl. XI. 18.⁴ **Pl. XII. No. 19.**

Babelon describes the bust as a portrait of Chrysisippos; in reality it represents neither Chrysisippos nor Aratos, but some other celebrity of Soloi, perhaps (if we may rely on references like Strabo 671) Philemon.

23. Æ 32.—ΑΥΤ . . . ΦΙΛΙΠΠΟΝ ΕΥC. ΣΕΒ., in the field Π. | Π. Bust of the emperor to right, with radiate crown and cuirass.

¹ *Griech. Münzen*, p. 56-58. Sebastopolis in Pontos, No. 62-71.

² Gereke, *Jahrb. d. Arch. Inst.* V, 1890; *Beil.* p. 56-58.

³ Cicero *de fin. bon. et mal.* I, 39.

⁴ According to Arigoni II, Pl. 40, 364, there is a similar coin with Geta.

Rev. ΠΟΜΠΗΙΟΠΟΛ . ΙΑΤ (311), below Ϝ. Bust of *Chrysippos* (?) draped to right, the right hand touching his chin, which is bearded.

A. Löbbecke.

Pl. XII. No. 20.

Inv. Waddington, No. 4528, Pl. XI. 19, where the date is incorrectly read as LAT and the portrait described as Aratos.

24. Æ 30. — ΑΥ . ΚΕ . Γ . ΟΥΙΒΙ . ΤΡΕΒΩ . ΓΑΛΛΟΝ [CEB.], in the field Π . | Π . Bust of Gallus to right, with radiate crown, cuirass, and cloak.

Rev. ΠΟΜΠΗΙΟ l, ΠΟΛΙΤΩΝ r., in the field Α | Ϛ.

Apollo as on No. 21 without the altar.

My collection.

Paris. Mionnet III. 615, 365, described as '*femme debout tenant une branche.*'

The signs $\overline{\text{A}}\text{Ϝ}$ do not stand for the date, but probably indicate the value of '6 assaria.'

TARSOS.

25. Æ 28.—Head of *Antiochus IX.* with diadem, slightly bearded, to right. Fillet-border.

Rev. [BA]ΣΙΑΕΩΣ | ΑΝΤΙΟΧΟΥ r., ΦΙΛΟΠΑΤΟΡΟΣ | Ϝ Δ l. The so-called 'Monument of Sardanapalos' with an eagle on the summit.

Gr. 16. 50.

My collection.

Pl. XIII. No. 1.

Among the various examples of the tetradrachm of Antiochus IX. lately come to light, this one is distinguished by the execution of the portrait, which is unusually well modelled for the period.

26. Æ 24.—Bust of *Tyche*, with turreted crown, veil, and earring, to right. Fillet-border.

Rev. ΤΑΡΣΕΩΝ r., $\overline{\text{A}}$ l. Asiatic *god* to right, standing on the back of a winged lion with horns.

Gr. 8. 70.

My collection.

This piece is overstruck on an example of the following coin of *Adana*.

Obv. Head of a goddess with veil r.

Rev. ΑΔΑΝΕΩΝ r. Zeus Nikephoros seated l.

27. Æ 25.—Bust of *Tyche* to right, with turreted crown and veil. Border of dots.

Rev. ΤΑΡΣΕΩΝ r., ΑΣΚ | ΓΑΥ l. The so-called 'Monument of Sardanapalos,' with an eagle on the top. Border of dots.

Gr. 9. 05.

My collection.

Pl. XIII. No. 2.

Similar pieces have ΔΙΟ . ΘΕΟ . ΜΑΡ . ΧΑΡ . and CAN . ΦΙΛΙ . I. in the field,¹ while as a rule coins with the types of Nos. 26 and 27 have only monograms.

I have elsewhere given more detailed descriptions of the design on the monument,² and two additional ones will be found under Nos. 28 and 29. This figure was formerly called Sandan, the Asiatic Herakles; Babelon considers that it ought to be identified with Zeus of Doliche, whose worship was somewhat widely spread in late Roman times.³ But this new suggestion is not entirely satisfactory.

The god whose image persisted almost unchanged on coins of Tarsos from the period of the Seleucidae to Gallienus is certainly a local divinity associated with the city from the most primitive times, and there is no evidence to prove his identity or even relationship to the Syrian god in Doliche. It was not until shortly before the breaking up of the old religions that the cult of Jupiter Dolichenus seems to have gained much ground. Hence we are not justified in giving to a purely Tarsian representation the name of a composite divinity of late Roman date with characteristics foreign to the ideas of the ancient Kilikians. Rather we must be content for the present to use a purely general name such as 'Asiatic god.' For the figures on old Asiatic monuments which are most nearly approached by the type of Tarsos, as, for instance, those on the Babylonian cylinders⁴ and on the rock-reliefs of Jasilikaia near Bogazköi (north of Tavion)⁵ have not yet been explained with any certainty.

The 'Dolichenus' of Roman times, a figure of Zeus usually standing on a bull, should probably with more reason be referred back to one of the Syrian gods which appear with various attributes, and sometimes seated or standing between two bulls, on coins of Antiochos XII.,⁶ of Rosos,⁷ Hieropolis,⁸ Gabala,⁹ and Dion.¹⁰

28. \mathcal{R} 26.—ΑΥΤ · ΚΑΙ . ΘΕ . ΤΡΑ . ΠΑΡ . VI . ΘΕ . ΝΕΡ .
VI . ΤΡΑΙ . ΑΔΡΙΑΝΟΣ CE .

¹ *Revue num.*, 1854, Pl. IV. 29; Inv. Waddington, Nos. 4609 and 4610; Brit. Mus.

² *Monn. grecques*, p. 366, 54-57, Pl. F 23-25; 433, 96; 435, 112-113; Pl. H 14; *Tier- und Pflanzenbilder*, p. 70, Pl. XII. 7-9.

³ *Les Rois de Syrie*, p. clvi. ff. Cf. E. Meyer, Roscher's *Lexikon*, I. p. 1191 ff. According to Meyer, the cult of Dolichenus can only be traced back to the middle of the 2nd century A.D. and was of ephemeral significance.

⁴ Raoul-Rochette *l'Hercule Assyrien*, 1848, Pl. IV. 16 and 17; Lajard, *Culte de Vénus*, 1849, Pl. IV. 11-12.

⁵ Perrot and Chipiez, *Hist. de l'Art*, IV (1890), Pl. VIII. E, and No. 637, where one of the gods who stand on lions appears with a sword at his side and a double axe and staff in his hand.

⁶ *Monn. grecques*, p. 437, 121, Pl. H 15. Strangely enough, Leo Bloch, in Roscher's *Lexikon*, Kora p. 1314, maintains that this bearded figure is female, and represents a draped Isis.

⁷ *Loc. cit.* p. 440, 8 Pl. VII. 223.

⁸ *Griech. Münzen*, p. 235, 772-775, Pl. XIV. 7.

⁹ *Nouv. Gal. Myth.* p. 89, Pl. XIV. 16; Lajard, *Culte de Vénus*, Pl. V. 5.

¹⁰ Lajard, *loc. cit.* Pl. IV. 6; de Saulcy, *Num. de Terre-sainte*, Pl. XIX. 9. Cf. also Wolters, *Zeus Heliopolites*, *Amer. Journ. of Arch.* vi, 1890, p. 65-8 (illustration); Studniczka, *Bildwerke aus Carnuntum*, *Archaeol.-epigr. Mitth. aus Oester.-Ungarn*, viii, p. 64, Pl. II.

Bust of Hadrian, laureate, with cuirass and drapery to right.

Rev. ΤΑΡΣΕΩΝ Ι., ΜΗΤΡΟΠΟΛΕΩΣ ρ.

Bearded god standing to right on the back of a horned lion. He is dressed in a short chiton and cloak; on his head is a Persian tiara crowned with a top-piece; behind the left shoulder is a quiver in front of which is a projection like a bow. At the left side is a sword, and in the left hand a double axe and wreath. The right hand is stretched out. Countermark with the head of an emperor, laureate, to right, and Α | Μ | Κ under it.

Gr. 9. 75.

My collection.

This type, which has just been discussed, and occurs in different varieties of die on silver coins of Hadrian, is well illustrated in Imhoof and Keller's '*Tier- und Pflanzenbilder*,' Pl. XII. 8.¹

The head in the countermark appears to represent Caracalla; the three letters are the initials of the well-known titles of the city, *πρώτη, μεγίστη, καλλίστη*.²

As a variety of the 'Monument' figure the following is also remarkable:—

29. Æ 32.—ΑΥ . ΚΑΙ . Γ . ΜΕΣΣ . ΚΥΙΝ . ΔΕΚΙΟΣ ΤΡΑΙΑΝΟΣ, in the field Π | Π. Bust of the Emperor to right, with radiate crown, cuirass, and cloak.

Rev. ΤΑΡΣΩΝ Ι., ΜΗΤΡΟΠΟΛΕΩΣ ρ., in the field ρ. Α . Μ . Κ . Γ . Β . The type is similar to that of No. 28, but instead of standing on the lion, the god is mounting the animal from behind by placing his left foot on its back.

Coll. Gonzenbach, St. Gall.

Pl. XIII. No. 3.

To judge by coins of the Empire, *Apollo Lykeios* (or *Tarseus*) and *Perseus* were two of the divinities whose cults enjoyed most prestige in Tarsos. They are often represented together. The figure of Apollo is usually of archaic style. He is nude and stands to front with the legs close together. His long hair falls sideways over his shoulders, and his head is adorned with a laurel wreath. The god stands on the *Omphalos*, on either side of which lies a bull; in his hands he grasps the fore-legs of two wolves that are standing up on their hind legs on either side of him. Sometimes a high column occurs as a basis for this group.

The creatures which the god holds by the fore-legs are not deer or antelopes, as was formerly assumed, nor are they greyhounds, as Babelon³ conjectures, but *wolves*. This is placed beyond a doubt by the form of the

¹ Cf. also de Luynes, *Num. des Satrapies*, Pl. VII. 1. *Bull. de Corr. Hell.*, vii. (1883), p. 283 ff.

³ Inv. Waddington, Nos. 4638, 4659.

² *Monn. grecques* p. 351; Waddington,

long tail represented, as a rule, not turned upwards as in a dog, but hanging down.¹ Add to this that the wolf is one of the well-known and wide-spread symbols or attributes of Apollo, while the dog is not.

The cultus image of Apollo occurs on coins from Hadrian to Gallienus. Sometimes the omphalos is indicated merely by a small arch, without the attendant bulls, and on some late coins the archaic character of the statue has been missed through lack of skill on the part of the die-engraver.

As the following list will show, the statue of Apollo often appears erected before Perseus sacrificing, or as an attribute of Perseus. Perseus was represented in various ways as founder and hero of the city,² and was honoured as *βοηθός* (No. 41 and 42) and *πατρώος* (No. 48).

I.—APOLLO.

1. *The Cultus image on the column.*

See below, Perseus, Nos. 45–47.

2. *The Cultus image without the column.*

30. Æ 31—ΦΑΥΣΤΕΙΝΑ Ι, ΣΕΒΑΣΤΗ Ρ. Bust of the younger Faustina to left.

Rev. ΑΔΡΙΑΝΗΣ ΤΑΡΣ | ΟΥ ΜΗΤΡΟΠΟΛΕΩΣ. The cultus image with the two wolves to front standing on the omphalos between two recumbent bulls.

Paris.

Mionnet iii. 627, 435; Lajard, *Recherches sur le culte de Vénus*, p. 70, Pl. V. 1 and *Archaeol. Zeitung*, 1854, p. 215; Overbeck, *loc. cit.* Coin-plate I. 30.

31. Æ 32.—*Obv.* Macrinus.

Rev. [ΣΕΥΗ. ΜΑΚΡΕΙΝΙΑΝΗΣ | ΜΗ]ΤΡΟ. ΤΑΡΣΟΥ and in the field [Α.] Μ. Κ. The cultus image standing on the omphalos, head to left.

Berlin. *Zeitschr. für Num.* viii. p. 10, Pl. II. 6.

32. Æ 29.—ΑΥΤ. ΚΑ. Μ. ΑΥΡ. ΑΝΤΩΝΕΙΝΟΣ. Bust of Elagabalus, laureate, to right with cuirass and drapery.

Rev. ΤΑΡΣΟΥ | ΜΗΤΡΟ. The cultus image on the omphalos to front; in the field two stars.

Library of Bologna.

Pl. XIII. No. 4.

Num. Chronicle, 1873, p. 35 (incorrect).

¹ Cf. our illustrations and Overbeck, *Apollon*, p. 29, Pl. I. 30 and 31.

² Cf. Eckhel *Num. vet. anecdoti*, p. 80.

33. Æ 38.—Α. Κ. Μ. Α. ΣΕΟΥ. ΑΛΕΞΑΝΔΡΟΣ ΣΕΒ and in the field Π. | Π. Bust of the Emperor to right, laureate, draped.

Rev. ΑΛΕΞΑΝΔΡΑΥ. Σ|ΕΘ. ΑΔ. ΜΗΤ. ΤΑΡΣΟΝ. and in the field ρ. Α. Μ. Κ., Ι. Γ. Π Β.¹ The cultus image to front, head to left.

Rollin and Feuadent.

Pl. XIII. No. 5.

Overbeck *loc. cit.* Coin-plate I. 31. Paris cf. Mionnet iii. 638, 496 and 497 (with 'deer.') Brit. Museum.

34. Æ 37.—ΑΥΤ. Κ. Γ. ΙΟΥ. ΟΥΗ. ΜΑΣΙΜΕΙΝΟΣ and in the field Π. | Π. Bust of the Emperor to right, with radiate crown, draped.

Rev. ΤΑΡΣΟΝ ΤΗΣ | ΜΗΤΡΟΠΟΛΕΩΣ and in the field Ι. Α. Μ. Κ., ρ. Γ. Β. The cultus image to front.

Vienna. Frölich, *Quatuor Tentamina*, p. 318; Cat. Mus. Caes., 129, 11; Mionnet, *Suppl.* vii. 276, 481, with 'dogs' or 'deer.'

35. Æ 37.—Similar.

Rev. Inscription the same. The cultus image on the omphalos to front, head Ι., in the ρ. hand a wolf, in the Ι. hand a bow.

My collection.

Pl. XIII. No. 6.

Cf. Mionnet, iii. 640, 509.

Brit. Museum, which also possesses the same type on a coin with Balbinus.

36. Æ 30.—ANNIAN ΑΙΤΡΟΥΣΚΙΛΛΑΝ ΣΕ. Bust of Etruscilla to right, with crescent at shoulders.

Rev. ΤΑΡΣΟΥ ΜΗ|ΤΡΟΠΟΛΕΩΣ and in field Ι. Α. Μ. Κ., ρ. Γ. Β. Cultus image on the omphalos, head to ρ.

Brit. Museum. Cf. Haym, *Thes. Brit.* ii. Pl. XLVII. 4, 'Artemis with two stags'; Mionnet, iii. 653, 595, 'with dogs.'

37. Æ 30.—ΑΥΤ. Κ. Π. Α. ΟΥΑΛΕΡΙΑΝΟΝ ΣΕ and in the field Π. | Π. Bust of the Emperor to right, laureate and draped.

Rev. ΤΑΡΣΟΝ ΜΗΤ|ΡΟΠΟΛΕΩΣ, in the field Ι. Α. Μ. Κ., ρ. Γ. Β. The cultus image on the omphalos turned slightly to left, head to right.

¹ In the first word of the inscription either | has dropped out after P or we should read 'Αλεξανδρ(ιανή) 'Αν(τωνεινιανή), as on a coin of the Brit. Museum with the same emperor and the type of Pallas. On contemporary coins the letter Π in the field of the

rev. (elsewhere unusual) stands for προκαθεζομένη, v. Waddington, *Bull. de Corr. Hell.* vii. p. 285. Whether this initial has the same significance here is uncertain, because the letters Γ. ΕΠ (αρχιωv) are absent.

Vienna. Mus. Theup. p. 1081/2; Mionnet *Suppl.* vii. 287, 531; the animals are called dogs or deer.

Cat. Greppo, No. 1106, described as nude Hekate with dogs.

3. *The Emperor sacrificing before the cultus image.*

38. Æ 34.—ΑΥΤ. ΚΑΙ. Μ. ΑΥΡ. ΣΕΥΗΡΟΣ ΑΝΤΩΝΕΙΝΟΣ and in the field Π. | Π. Bust of Caracalla to right, laureate and draped.

Rev. ΑΝΤΩΝΕΙΝΙΑΝΗΣ ΣΕΥΗΡ. ΑΔΡΙ. ΤΑΡΧΟΝ and in the field Α. Μ. Κ. The cultus image standing to front on the omphalos between bulls' heads, with the two wolves; beside it the Emperor in toga, standing to left before a flaming altar, holding a patera in his right hand.

Paris. Mionnet, iii. 632, 465.

Pl. XIII. No. 7.

Cf. De Witte, Cat. Greppo, p. 151, No. 1106, 'Apollo with antelopes.'

4. *Other scenes of sacrifice before the cultus image.*

See below, Perseus, No. 45-47.

5. *The cultus image as attribute of Perseus.*

See below, Perseus No. 41 and 42, No. 48 and 49.

II.—PERSEUS.

1. *Perseus with harpe.*

39. Æ 26.—*Obv.* Hadrian.

Rev. ΤΑΡΣΕΩΝ ΜΗΤΡΟΠΟΛΕΩΣ. Perseus, nude, with winged sandals, stands to left, the harpe and drapery in his left hand; he holds out his right hand to Apollo, who is nude and standing to right with crossed legs, leaning on the tripod. A laurel-branch is in Apollo's left hand, and between the legs of the tripod rears a snake.

Gr. 9. 68.

The Hague. Imhoof, *Zeitschr. f. Num.* iii. p. 333, 1, Pl. IX. 3; Overbeck *loc. cit.* *Apollon*; Coin-plate V. 16.

2. *Perseus with harpe and Gorgoneion.*

40. Æ 35.—ΑΥΤ. ΚΑΙΣ. Δ. ΚΑΙΑ. ΒΑΛΒΕΙΝΟΣ ΣΕΒ. and in the field Π. | Π. Bust of the emperor laureate to right with cloak.

Rev. ΤΑΡΧΟΥ Μ|ΗΤΡΟΠΟΛΕΩΣ and in the field Ι. Α. Κ.,
r. Μ. Β. Γ. Perseus as on No. 39 except that he holds the winged
Gorgoneion in his lowered right hand.

Cat. Gréau, No. 1953. Sabatier, *Revue Num. Belge* 1865,
Pl. XVIII. 25.

Similar with Maximinus, Mionnet iii. 640, 510, and with
Gordian, Mionnet iii. 644, 534.

3. *Perseus with harpe and Cultus-image of Apollo.*

41. Æ 27.—ΑΔΡΙΑΝΗΣ ΤΑΡΧΕΩΝ. Head of the bearded
Herakles crowned with oak-leaves to right; club behind the
shoulder.

Rev. ΜΗ|ΤΡ Ι., ΟΠΟΛΕΩΣ r. Perseus, nude, with winged
sandals, standing to left, harpe and drapery in his left hand, and on
his outstretched right hand the cultus image of Apollo (with the
two wolves) standing to front on the omphalos. In the field Ι.
ΒΟΗ|ΘΟΥ, and below, at the feet of the hero, a bull to left
attacked by a lion from the side.

Gr. 19. 52.

My collection.

Pl. XIII. No. 8.

Löbbecke.

Cf. Mionnet iii. 623, 417; Leake *As. Gr.* 129, 1; Inv.
Waddington No. 4625-7 Pl. XII. 6, the animal group not
described.

42. Æ 29.—Similar, with ΑΔΡΙΑ|ΝΗΣ ΤΑΡΧΕΩΝ and
ΜΗ|ΤΡΟ|ΠΟΛΕΩΣ.

Gr. 11. 65.

My collection.

Brit. Mus. T. Combe Pl. X. 18 = Mionnet *Suppl.* vii. 259, 405.

The attribute in the right hand of the Perseus and the animal group at
his feet seem hitherto to have escaped notice on all known coins of this type.¹
The representation of the fight of the lion and bull is identical with that on
the silver coins of Hadrian;² on later coins the bull appears seized from
behind.³ The fight is certainly meant to be symbolical, and must be brought
into connection with Perseus as Helper (*βοηθός*).

43. Æ 36.—[ΑΥΤ.] Κ. Μ. ΑΝΤ. ΓΟΡΔΙΑΝΟΣ ΣΕΒ. and
in the field Π. | Π. Bust of the Emperor to right, with radiate
crown, shield and spear.

¹ Cf. *Monatsblatt d. num. Gesellsch.* Wien,
1896, No. 156, p. 379/80, Inv. Waddington,
No. 4625, where the cultus-image is recognised.

² Mionnet *Suppl.* vii. Pl. VII. 4; de Luynes
Num. des Satrapies, Pl. VII. 7; and here **Pl.**

xiii, No. 9 (*Gr.* 10. 65, my collection).

³ Examples with Gordian, Mionnet III. 645,
543-47; with Decius, Mionnet III. 652, 590-1,
Rev. num. 1854, Pl. VIII. 50.

Rev. ΤΑΡΚΟΝ ΜΗΤ|ΡΟΠΟΛΕΩΣ and in the field I. Μ. Α. | Κ., r. Β. | Γ. Perseus with the cultus image as on No 41; in addition to the harpe he holds a fishing basket in his left hand.

Berlin.

Pl. XIII. No. 10.

44. Æ 35.—ΑΥ ΚΑΙ. Γ. ΟΥΒΙΟΝ ΤΡΙΒΩ. ΓΑΛΛΟΝ and in the field Π. | Π. Bust of Gallus to right, with radiate crown, cuirass and cloak.

Rev. ΤΑΡΚΟΝ ΜΗ|ΤΡΟΠΟΛΕΩΣ and in the field I. Α. Μ. Κ., r. Β. Γ. Perseus with the cultus image as on No. 41.

My collection.

Pl. XIII. No. 11.

Paris. Mionnet *Suppl.* vii. 286, 528 (and 529 after Sestini) where the cultus-image is described as 'two small figures on a prow' or as 'bow inverted' and the drapery is mistaken for a Gorgoneion.

4. *Perseus sacrificing before the Cultus image.*

45. Æ 38.—ΑΥΤ. ΚΑΙ. Α. ΣΕΠ. ΣΕΥΗΡΟΣ ΠΕΡ. and in the field Π. | Π. Bust of the Emperor, laureate, to right, with cuirass.

Rev. ΑΔΡΙ. ΣΕΥΗΡΙΑΝΗΣ ΤΑΡΚΟΥ ΜΗΤΡΟΠΟΛ[ΕΩΣ] and in the field above. Γ. Β. The cultus image of Apollo with the wolves stands to front on a column on the omphalos between recumbent bulls. To the right of the image is a flaming altar, in front of which stands Perseus to left, with curly hair, drapery round the hips and left arm, patera in his right hand and harpe in his left.

Waddington.

Pl. XIII. No. 12.

Cf. Inv. Waddington No. 4638, where Perseus is wrongly described as an emperor.

46. Æ 40.—ΑΥΤ. Κ. ΑΝΤ. ΓΟΡΔΙΑΝΟΣ ΣΕΒΑ. and in the field Π. | Π. Bust of the emperor to right, with radiate crown, cuirass and cloak.

Rev. ΤΑΡΚΟ|Ν ΜΗΤΡΟΠΟΛΕΩΣ and in the field, Α. Μ. Κ. Β. r., Γ. I. An altar with a zebu-ox lying to left in front of it. Behind the altar are visible the upper parts of two draped figures with heads to right, between whom towers a high column bearing the cultus image of Apollo and the wolves. At the right side of the altar stands Perseus to left, wearing drapery on his hips and arm, and winged sandals on his feet, and holding in the left hand harpe and in the right patera. At the left side of the altar stands the goddess of the city to right, in a long robe and wearing a turreted crown (?); both her arms are raised to the cultus image.

Milan, Brera, *Mus. Sanclementi* III. p. 85, Pl. XXXII. 337.

Pl. XIII. No. 13.

Num. Chron. 1873, 36, cf. *Inv. Waddington*, No. 4673, Pl. XII.

13.

Variants of this representation (up till now unpublished) may be seen in *Inv. Waddington*, No. 4655, with the head of Sev. Alexander, and in the following example.

47. Æ 33.—ΑΥ . ΚΕ . Γ . ΜΕΣ . ΚΟΥ . ΔΕΚΙΟC ΤΡΑΙΑΝΟC
ΕΥ . ΕΥCΕΒ . and in the field Π . | Π . Bust of Decius to right,
with radiate crown, cuirass and cloak.

Rev. ΤΑΡCΟΥ ΜΗΤΡΟΠΟΛΕΩC and in the field ρ . Α . Μ . Κ . ,
in the exergue Γ . Β . An altar with a zebu-ox lying to left in
front of it; on the left, beside it, a high column supporting the
cultus image of Apollo. Behind the altar is a standing figure, the
head to left; the right hand rests on a spear and there seems to be
a shield on the left arm. To the right of the altar stands Perseus
to the left, nude, holding in the left hand a harpe and drapery and
in the right a patera. To the left of the column Tyche with
turreted crown stands to right with both arms raised.

My collection.

Pl. XIII. No. 14.

Cf. *Num. Chron.* 1873, 36, with a fanciful description of the
scene.

The goddess of the city standing before a sanctuary in the attitude of
prayer occurs again on a coin of Tyros.¹

5. *Perseus and the Fisherman.*

48. Æ 38.—[ΑΥΤ . Κ . Μ .] ΑΥΡ . CΕΥ . ΑΛΕΞΑΝΔΡ
and in the field Π . | Π . Bust of the Emperor to right, laureate,
draped.

Rev. ΑΛΕΞΑΝΔΡΙΑΝ . Α | Ν . ΑΔ (?) In the field
above Α . Μ . Κ . , at the sides Γ . | Β . and in the middle
ΠΑ | ΤΡΩ | ΟC . Perseus, nude, with winged sandals, standing to
right. His long cloak is fastened round his neck and hangs down
behind, covering his back. In his right hand he holds the harpe,
and in his left, which is raised, the cultus-image of Apollo and the
wolves. Opposite the hero stands a bearded fisherman in a short
chiton. The figure is turned slightly to right and the head to left.
A fishing rod is in his outstretched hands, with a fishing basket
hanging at the upper end and a large fish at the lower.

Coll. *Waddington*.

Pl. XIII. No. 15.

Cf. *Inv. Waddington*, No. 4654, Pl. XII. 10.

49. Æ 37.—ΑΥΤ . Κ . ΑΝΤ . ΓΟΡΔΙΑΝΟC CΕΒ . and in the
field Π . | Π . Bust of the Emperor to right, with radiate crown,
cuirass and cloak.

¹ Imhoof, *Antike Münzbilder* in the *Jahrb. d. archäol. Inst.* iii. (1888), p. 286, (Pl. 9, 4).
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Rev. ΤΑΡΣΟΝ | Μ | Η λ., ΤΡΟΠΟΛΕΩΣ r., and in the field, in the middle, Α . Μ . Κ ., l. Β . and r. Γ . Similar group, only the fisherman standing to left is beardless and of relatively smaller stature than Perseus. The little cultus image has no distinguishable attribute.

My collection.

Pl. XIII. No. 16.

Brit. Museum, with ΒΓ on left and the small cultus image with distinct wolves.

Paris. Mionnet III. 647, 561, described as with two fish; cf. Mionnet Suppl. VII. 283, 512 (after Vaillant) and 513 from a bad illustration in Gessner, *Impp.* CLXXIII. 24, and p. 730, 206 bis; Leake, *As. Gr.* 130, 1.

50. Æ 36.—ΑΥ . ΚΑΙ . Γ . ΜΕΣ . ΚΥΙΝ . ΔΕΚΙΟΣ ΤΡΑΙΑΝΟΣ and in the field Π . | Π . Bust of Decius with radiate crown cuirass and cloak to right.

Rev. ΤΑΡ | ΣΟΝ ΜΗΤΡΟΠΟΛΕΩΣ, in the field above Α . Μ . Κ . and in the exergue Γ . Β . Perseus nude, with winged sandals, standing to left, in an attitude of surprise, raising his right hand to his mouth, and holding in his left harpe and drapery. Opposite the hero stands a bearded fisherman to right, in short chiton and boots. He holds in his left hand, over his shoulder, a fishing-rod and basket, and in his right a large fish.

My collection.

Pl. XIII. No. 17.

Cf. Mionnet III. 652, 587 and Leake *Suppl.* 100; both call the object in Perseus' right hand a gorgoneion. Cf. also Sabatier in *Rev. Num. Belge.* 1860, Pl. V. 5, where the Κ in the field is mistaken for a small Nike, the fish for an altar, and the fisherman for the Emperor.

Cavedoni's view is that the type of the coins No. 48-50 represents a meeting of Perseus and the fisherman Diktys, who drew Danaë and her son from the sea with his net, and was afterwards made king of Seriphos.¹ It is, however, obviously much more likely that the scene represented is some local legend of Tarsos, but as this legend has not been otherwise handed down, attempts at explanation of the types would be useless. It is worthy of notice that the figure of Perseus on No. 50 seems to express by his attitude surprise at the offering of the fish, and that in No. 43 he has taken over the fisherman's basket as an attribute.

The Kronos type on coins of Tarsos, of which the following piece is an example, is easy to distinguish from Perseus.

51. Æ 33.—ΑΥ . ΚΑΙ . Π . ΛΙ . ΟΥΑΛΕΡΙΑΝΟΝ ΣΕ . Bust of the Emperor to right, with radiate crown, cuirass, and cloak.

Rev. ΤΑΡΣΟ | Ν ΜΗΤΡΟΠΟΛΕΩ | Σ, in the field l. Α . Μ . Κ ., r. Γ . Β . Kronos bearded, walking to left. His r. breast and arm

¹ *Spicilegio. num.* p. 211.

are bare, and on his head (which is turned to right) is a small crown with three peaks. His robe is drawn over the back of his head, in his outstretched right hand he holds the harpe, and on the left hand is an imperfectly defined object.

Mus. Athen. No. 5800.

Pl. XIII. No. 18.

Cf. Roscher's *Lexikon* ii. p. 1558, Fig. 8 where the drapery and crown on the head of Kronos have passed unnoticed.

The worship of Kronos in Kilikia is proved by Stephanus Byz. s.v. **Αδανα*, and by coins of Mallos and Flaviopolis.¹

52. Æ 33.—ΑΥ . ΚΑΙ . ΠΟΥ . ΛΙ . ΟΥΑΛΕΡΙΑΝΟΣ CE and in the field Π . | Π . Bust of the emperor to right, with radiate crown, cuirass, and cloak.

Rev. ΤΑΡΣΟ | V ΜΗΤ | ΡΟΠΟΛ and in the exergue ΕΩΣ . Α . Μ . Κ . Γ . Γ . Three nude beardless male figures standing side by side to front. The two to the left have the head to right, the one to the right has the head to left. Each figure with one hand places a crown (turreted crown?) on his head. The middle figure holds in the left hand a palm-branch which rests on his shoulder, the two others also hold each a palm branch in the lowered hand.

My collection.

Pl. XIII. No. 19.

Cf. Mionnet iii. 655, 611 and *Suppl.* vii. 289, 543 = Sestini, *Mus. Hed.* ii. 299, 44; Cat. Moustier, No. 3163.

The attitude of the three men is identical with that of the victors in festival games. As other coins of the time of Valerian show three prize vases with the inscriptions ΚΟΡΑΙΑ, ΑΥΓΟΥΣΤΙΑ and ΑΚΤΙΑ,² it is likely that the three figures represent the three victors in the games.

53. Æ 33.—From the same die as the preceding.

Rev. ΤΑΡΣΟV Μ | ΗΤΡΟΠΟΛΕΩΣ, in the field l. Α . Μ . Κ ., r. Γ . Γ . Amphilochos, in a short tunic and boots, standing to left, a branch in the right hand, and in the left a sceptre and cloak. In front of him a boar walking to l.

Löbbecke.

Pl. XIII. No. 20.

The explanation of this type is to be found in representations of the seer Amphilochos on coins of Mallos.³

54. Æ 31. — ΑΔΡΙΑΝΗ ΚΟΜ | ΟΔΙΑΝΗ ΤΑΡΣΟC Η ΜΗΤΡΟΠ | ΟΛΙC. The Tyche of Tarsos seated to left with turreted crown and veil. In her right hand are two ears of corn

¹ Imhoof in Roscher's *Lexikon*, ii. 1572—1573.

² Mionnet, iii. 656, 615 and *Suppl.* vii. 290, 545 & 546; Pellerin, *Recueil*, iii. p. 260 (illustr).

³ Imhoof, *Mallos* (*Annuaire de la Soc. fr. de Num.*, 1883) p. 118, 59; 119, 62 & 63, Pl. vi. 38 & 43, and in the present article above, No. 6b.

and a poppy head; her left hand rests on the seat, which is adorned with a griffin standing to left. At the feet of the goddess is the upper part of a figure (the river Kydnos) swimming to left, and turning his head, which is wreathed with sedge, towards Tyche.

Rev. ΚΟΙΝΟC ΚΙΛΙΚΙΑC ΤΑΡCΟΥ ΔΙC ΝΕΩΚΟ|ΡΟΥ.

A wreath or bandeau with hanging fillets, and set round the outside with eight heads. Of these three male and one female are turned to left while two male and two female are turned to right. The male heads are apparently all bearded and without crowns.

Gr. 14. 80.

My collection.

Pl. XIII. No. 21.

This example (similar to Mionnet *Suppl.* vii. 257, 394 = Babelon *Annuaire de Num.* vii. 1883, p. 24, Pl. II. 5, where Tyche is called Kybele and the eight heads are conjectured to be those of divinities, perhaps goddesses of the cities belonging to the *κοινόν*) was first made known by Sabatier in the *Revue Num. Belge* 1860, Pl. V. 4 (= Cat. Gréau, No. 1945), and this notice was plagiarized by Boutkowski in his *Dictionnaire Num.* i. p. 1487, No. 2484. Sabatier in his illustration represented the male heads as laureate, and called them (counting from left to right) Sabina, Hadrian, Pius, M. Aurelius, L. Verus, Commodus, Faustina and Crispina. Cohen (on the other hand), in the Cat. Gréau, supposed them to be Pius, M. Aurelius, L. Verus, Commodus, Severus (with radiate crown), Faustina, Crispina and Domna. The new phototype shews that the bearded heads are not crowned. The coiffure of the female heads is that which is known from portraits of the younger Faustina, Lucilla and Crispina. The series as a whole gives the impression of being intended for portraits of the Antonine family. Though the size is too small to admit the possibility of a real likeness, yet certain individual characteristics can be traced.

Another coin of Tarsos with the wreath, of which a good example is preserved, makes it evident that the heads represent neither goddesses of the city nor other divinities.¹

55. Æ 32.—ΑΥΤ. ΚΑΙ. Μ. ΑΥΡ. ΑΝΤΩΝΕΙΝΟC. Bust of Elagabalus, laureate, to right, with cuirass and cloak.

Rev. ΤΑΡCΟΥ ΤΗC ΜΗΤΡΟΠΟΛΕΩC. and in the exergue Α. Μ. Κ. An altar wreathed; over it a large wreath; to the right beside it a bandeau with fillets thus adorned: l. two boys' heads to right; then Γ, female (?) bust to left, beardless head laureate to left and similar head laureate to right; then Β, and two male busts draped, to right, in all seven heads.

My collection.

Pl. XIII. No. 22.

Cf. Mionnet iii. 637, 491 with nine heads; 492 with two bandeaux, each with six or seven heads; *Suppl.* vii. 274, 468, with seven heads;

¹ See Waddington *Bull. de Corr. Hell.* vii. 1883, p. 286-7.

Inv. Waddington No. 4646 Pl. XII. 9 with six heads. Cf. also the coins with Maximus and six heads, Inv. Waddington No. 4661, Pl. XII. 11; with Gordian and two circles, each with seven heads, Mionnet iii. 646, 548 (Pellerin *Mél.* ii. Pl. XXXI. 5), Inv. Waddington No. 4668 and many others.

The head in the middle of No. 55 may possibly be meant for Elagabalus; for the others no names can be conjectured.

On a coin of the time of Volusianus letters stand above and between the eight small busts of the bandeau;¹ but they do not help to interpret the heads as they seem to be the usual series of initials A . M . K . Γ . Β . Γ . Ε . (the two last possibly standing for γ' ἐπαρχιῶν) and partially to repeat the inner inscription of the bandeau.

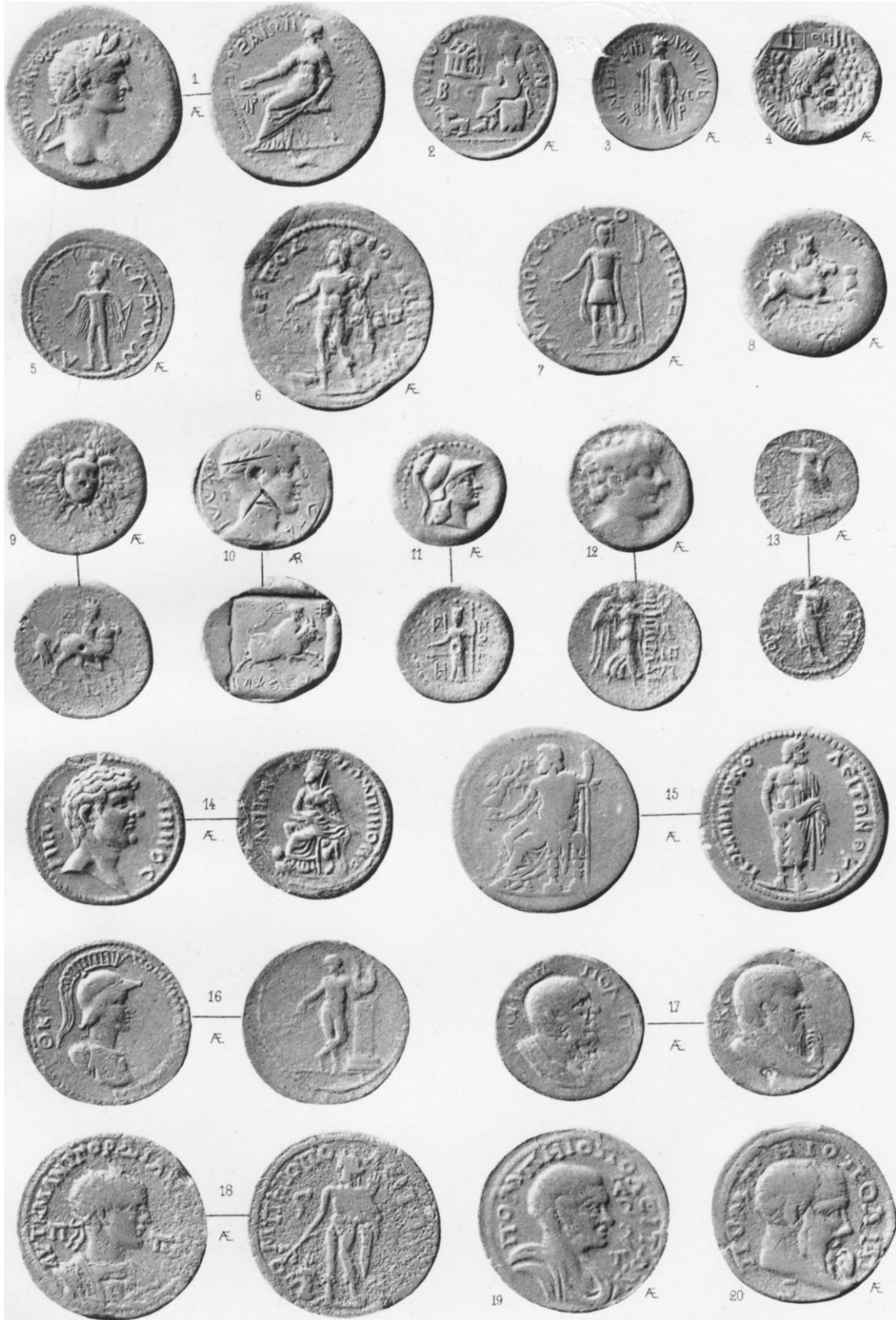
F. IMHOOF-BLUMER.

Winterthur, May, 1898.

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¹ Imhoof in *Zeitschr. f. Num.* iii. 342, 23.



CILICIAN COINS

Polygraphisches Institut A.G. Zürich.



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