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# TYCHE

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Tafeln 1–16

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## An Inscribed Statue of Tyche in Kyoto, Japan<sup>1</sup>

Plate 1

The “Kyoto Greek-Roman Museum” is a private museum in downtown Kyoto that possesses a small collection of Greek and Roman artefacts.<sup>2</sup> The collection boasts of pieces that were originally a part of the Kurashiki Collection, which was assembled in part by Noritane Ninagawa (1835–1882), an official in the Japanese government, archaeologist, and distinguished scholar of Japanese pottery. His grandson, Akira Ninagawa, carried on his grandfather’s tradition by gathering additional artefacts from Western and Middle Eastern countries and forming the Kurashiki Ninagawa Museum in the town of Kurashiki, Japan in 1971.<sup>3</sup> When this museum closed in the early 1990s many of the items were then moved to the Kyoto Greek-Roman Museum that opened in 1997.

Among the pieces presently in the museum is a single unpublished Greek inscription.<sup>4</sup> The inscription consists of a short two-line text that commemorates a statue of Tyche for a colony. What makes this piece especially noteworthy is that the statue of Tyche is largely intact upon the base even though it has experienced some damage and is missing parts of its arms. Since it has never been published we present here an edition of the artefact.

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<sup>1</sup> We would like to thank the staff and members of the Ninagawa family who are in charge of the Kyoto Greek-Roman Museum for graciously assisting and accommodating us during our visit.

<sup>2</sup> The museum’s collection contains a few hundred items that mostly consist of Greek and Roman pottery and to a lesser extent sculpture.

<sup>3</sup> A number of the pieces in this collection are catalogued in E. Simon, *The Kurashiki Ninagawa Museum. Greek, Etruscan and Roman Antiquities*, Mainz 1982.

<sup>4</sup> There is one other Greek inscription in the collection, but it is previously published: SEG 37.1740. The description of this piece in SEG 37.1740 reads as follows: “Unknown Provenance. Epitaph of Seitas and Family, ca. 3<sup>rd</sup> cent. A.D. Marble stele with relief in a recessed field representing frontally busts of Seitas, his wife, his parents and children: two registers each figuring a child flanked by two adults; below a small recessed field with bust of the third child. Inscription on either side of the lowest bust, under the registers. Sales Catalogue Sotheby’s London, Antiquities, 13<sup>th</sup>–14<sup>th</sup> July 1987 176/177 no. 458 (ph.)” Since the measurements of this piece were not recorded in its publication in SEG we provide them here: 124 x 65 x 9 cm.

## Statue of Tyche for a Colony

The museum's catalogue record for this piece is terse: it provides a brief physical description of the artefact, stating that it is made of marble, and reports that it comes from Asia Minor. Though this piece was originally a part of the Kurashiki Collection, it does not appear in the published catalogue.<sup>5</sup> The statue of Tyche is mounted on a square base; the height of the entire piece is just under 90 cm, with the goddess measuring about 83 cm in height and the base measuring 6 cm. Both the right and left forearms of the goddess have been broken off, but the cornucopia she was holding in her left arm is mostly intact.<sup>6</sup> On top of her head she is wearing a mural crown that symbolizes her role as protector<sup>7</sup> and identifies her as the personification of a city.<sup>8</sup> Tyche is depicted wearing the mural crown in a variety of contexts, such as statues, coins, frescoes, and mosaics.<sup>9</sup> The bottom of the horn and her lower left arm that held it are missing. In her right forearm, which is completely lost, she may have been holding either a rod, a palm branch, a sheaf of wheat, a ship's rudder, an oinochoe, or most commonly when holding a cornucopia in the left hand, a patera,<sup>10</sup> all of which are seen

<sup>5</sup> Simon, *The Kurashiki Ninagawa Museum* (note 3).

<sup>6</sup> According to Pausanias 4.30.6, it was alleged that the association of the cornucopia with depictions of Tyche first took place in Smyrna by the temple architect and sculptor Boupalos in the late 6<sup>th</sup> century BC: Βούπαλος δέ, ναούς τε οικοδομήσασθαι καὶ ζῶα ἀνὴρ ἀγαθὸς πλάσαι, Σμυρναίους ἄγαλμα ἐργαζόμενος Τύχης πρώτος ἐποίησεν ὧν ἴσμεν πόλον τε ἔχουσαν ἐπὶ τῇ κεφαλῇ καὶ τῇ ἑτέρᾳ χειρὶ τὸ καλούμενον Ἀμαλθείας κέρας ὑπὸ Ἑλλήνων (“Boupalos, a skilled temple architect and carver of images, who made the statue of Tyche at Smyrna, was the first whom we know to have represented her with the polos upon her head and bearing in one hand the horn of Amaltheia as the Greeks call it”). See also C. M. Edwards, *Tyche at Corinth*, *Hesperia* 59 (1990) 533: “Tyche’s oldest attributes are the cornucopia and the steering oar ... The cornucopia illustrates her power to bestow prosperity, the oar to guide the lives of men. These attributes were combined in the late Hellenistic period to create a significant image which endured throughout the Roman Empire.” See also P. B. F. J. Broucke, *Tyche and the Fortune of Cities in the Greek and Roman Worlds*, in: S. B. Matheson (ed.), *An Obsession with Fortune: Tyche in Greek and Roman Art*, New Haven 1994, 34–49; J. Overbeck (ed.), *Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen*, Leipzig 1868 (repr. Hildesheim 1971), 352.

<sup>7</sup> D. Metzler, *Mural Crowns in the Ancient Near East and Greece*, in: Matheson (ed.), *An Obsession* (note 6) 77–78; M. Meyer, *Die Personifikation der Stadt Antiocheia. Ein neues Bild für eine neue Gottheit*, Berlin, New York 2006. For more on Tyche as a “Schutzgottheit” see H. Scholten, *Akkulturationsprozesse in der Euphrat-Region am Beispiel der griechisch-makedonischen Siedlung Dura-Europos*, *Historia* (2005) 35; Broucke, *Tyche* (note 6) 36–37.

<sup>8</sup> S. B. Matheson, *The Goddess Tyche*, in: Matheson (ed.), *An Obsession* (note 6) 19; B. Bøgh, *Mother of the Gods: Goddess of Power and Protector of Cities*, *Numen* 59 (2012) 56 n. 23.

<sup>9</sup> Besides the mural crown, she is also depicted with some regularity wearing a polos (πόλος), a small cylindrical headpiece. It has been noted that when she is depicted wearing a polos instead of a mural crown that emphasis is being placed on her attribute of fortune rather than that of protector. See J. J. Pollitt, *An Obsession with Fortune*, in: Matheson (ed.), *An Obsession* (note 6) 12–17.

<sup>10</sup> B. S. Spaeth, *Greek Gods or Roman? The Corinthian Archaistic Blocks and Religion in Roman Corinth*, *AJA* 121 (2017) 406.

in various depictions of Tyche.<sup>11</sup> She is draped in a chiton syrtos, girt under her breast, together with a himation slung over her left shoulder. The fore of both her feet are exposed.

The base of the sculpture measures 6 x 31 cm on each face. On the front face of the base there is a short two-line inscription that is entirely intact even though the corners of the base have been damaged. A red patina is still evident throughout many of the inscribed letters, showing that the text was once painted. The letters in l. 1 are noticeably bigger than the letters in l. 2 that are somewhat compacted because of lack of space: in l. 1 average letter height is about 2.5 cm, while in l. 2 it is between 1.5–2.0 cm. The letters are well-spaced and there are no ligatures. The letterforms are generally upright, but some have a distinct lunate form: the obliques of the kappa are rounded and the omega has a distinct lunate shape.<sup>12</sup> Alpha is written with a broken crossbar. Given these paleographic features, combined with the inscriptional parallels provided below, we are inclined toward a second-century AD date for the inscription.

From the early Hellenistic period, Tyche was importuned by new colonies for prosperity and protection.<sup>13</sup> Tyche became a patron deity for new settlers of colonies and cities as one who could ensure good fortune for the settlers. During the ceremonial establishment of the *pomerium* of a new town, its boundary was defined by a ploughed line known as the *sulcus primigenius*.<sup>14</sup> It has been asserted that Tyche was among the tutelary gods related to these “boundaries” created by agricultural furrows, marking the inner city as sacrosanct and protected for the inhabitants.<sup>15</sup> The statue of Tyche at the Kyoto Greek-Roman Museum was likely therefore erected as a petition for divine fortune and protection from Tyche for their colony.<sup>16</sup>

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<sup>11</sup> M. D. Stansbury-O'Donnell, *Reflections of the Tyche of Antioch in Literary Sources and on Coins*, in: Matheson (ed.), *An Obsession* (note 6) 55–63. For an example of Tyche holding a cornucopia and a rudder on a coin see Broucke, *Tyche* (note 6) 42, fig. 24. For a statue of Tyche holding a cornucopia see Edwards, *Tyche at Corinth* (note 6) Plate 85b. See also A. Coralini, *Immagini di Tyche/Fortuna in età romana: l'Italia settentrionale*, in: *Le Fortune dell'età arcaica nel Lazio e in Italia e loro posterità: Atti del III Convegno di studi archeologici sull'antica Praeneste*, Palestrina 1996, 251, 253, figs. 7c–f, 8b–d, 9a–b. See also T. Dohrn, *Die Tyche von Antiochia*, Berlin 1960, 13–29.

<sup>12</sup> P. Gorissen, *Litterae Lunatae*, *AncSoc* 9 (1978) 149–62 discusses the epigraphical history of lunate letterforms and notes that they become more common beginning in the second century AD.

<sup>13</sup> Broucke, *Tyche* (note 6) 35.

<sup>14</sup> S. Muth et al., *Ancient Fortifications: A Compendium of Theory and Practice. Vol. 1*, Oxford 2016, 163.

<sup>15</sup> Metzler, *Mural Crowns* (note 7) 81.

<sup>16</sup> The fact that no donor(s) is mentioned in this inscription is rather unusual (cf. notes 1–2 and the dedicatory inscription on a base of a statue of Tyche from Pisidian Antioch where the donors are explicitly named). Various explanations have been offered for the absence of donors in dedicatory inscriptions. G. Umholtz has noted that the presence or absence of the name of the donor(s) can be “determined by circumstances specific to the monument, rather than the result of any special rules or habits”: see *Architraval Arrogance?*, *Hesperia* 71 (2002) 272. Some have

2 Τύχην τῆ κολω-  
νία.

‘The (statue of) Tyche for the colony.’

1–2 Τύχην τῆ κολω|νία. A dedicatory inscription on a base of a statue of Tyche from Pisidian Antioch provides a noteworthy parallel: Τύχην εὐ|μενῆ τῆ | κολωνεῖ|α Τιβεριο|πολιτειῶν Παπ[π]ι|νηῶν Ὀρονδέ|ων βουλή, δῆμος (“The council and deme of the Tiberiopolitai Pappenoī of the Orondeis [erected the statue of] benevolent Tyche for the colony”).<sup>17</sup>

The use of Τύχην in the accusative in l. 1 suggests that some verb like ἀνέθηκε is to be understood. The dative τῆ κολωνία appears to have the force of a dative of advantage: i.e. “for (the benefit of) the colony.” For a comparable use of the dative in Greek inscriptions whereby a dedication is made for the honor, respect, or general benefit of a deme (τῷ δήμῳ) or a city (τῆ πόλει) see D. Fishwick, *The Imperial Cult in the Latin West. Studies in the Ruler Cult of the Western Provinces of the Roman Empire*. Vol. 2.1, Leiden 1991, 439–40; cf. A. G. Woodhead, *The Study of Greek Inscriptions*, 2<sup>nd</sup> ed., Cambridge 1967, 41–42.

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taken the absence of explicitly named donors to mean that the dedication was “private”: A. Furtwängler, *Masterpieces of Greek Sculpture: A Series of Essays on the History of Art*, Cambridge 2010, 117; others as a sign of the “modesty” of the donors: W. Ameling et al., *Corpus Inscriptionum Iudaeae/Palaestinae: A Multi-lingual Corpus of the Inscriptions from Alexander to Muhammad. Vol. 3: South Coast*, Berlin 2014, 130. For the present inscription neither explanation seems likely. A more plausible reason here might be that the lack of explicitly named donors could suggest that the “implied donors” were readily apparent based on the specific circumstances or context of the monument. On Colonies setting up dedicatory inscriptions, albeit explicitly named in the inscription, see IK 57.42 (= SEG 37.1184; AD II/III; Cremna): τὸν Ἀπόλλωνα | ἡ κολωνία (“The colony [erected the statue of] Apollo”). Cf. IK 57.34 (= SEG 37.1176); IK 57.39 (= SEG 37.1181); IK 57.41 (= SEG 37.1183). On these texts see also G. H. R. Horsley, *The Inscriptions from the So-Called “Library” at Cremna, Anatolian Studies* 37 (1987) 49–80.

<sup>17</sup> This text was first published in J. R. S. Sterrett, *Preliminary Report of an Archaeological Journey Made through Asia Minor during the Summer of 1884*, Boston 1885, 13. no. 10; *id.*, *An Epigraphical Journey in Asia Minor*, Boston 1888, 124 no. 97 and then in IGR 3.309. For a discussion of this inscription see W. M. Ramsay, *Notes and Inscriptions from Asia Minor*, AJA 1 (1885) 143–146 and W. M. Ramsay, *The Historical Geography of Asia Minor*, London 1890, 398f.



zu L. H. Blumell, K. Hull, S. 1

Statue of Tyche for a Colony