



## Tracing the Tigris

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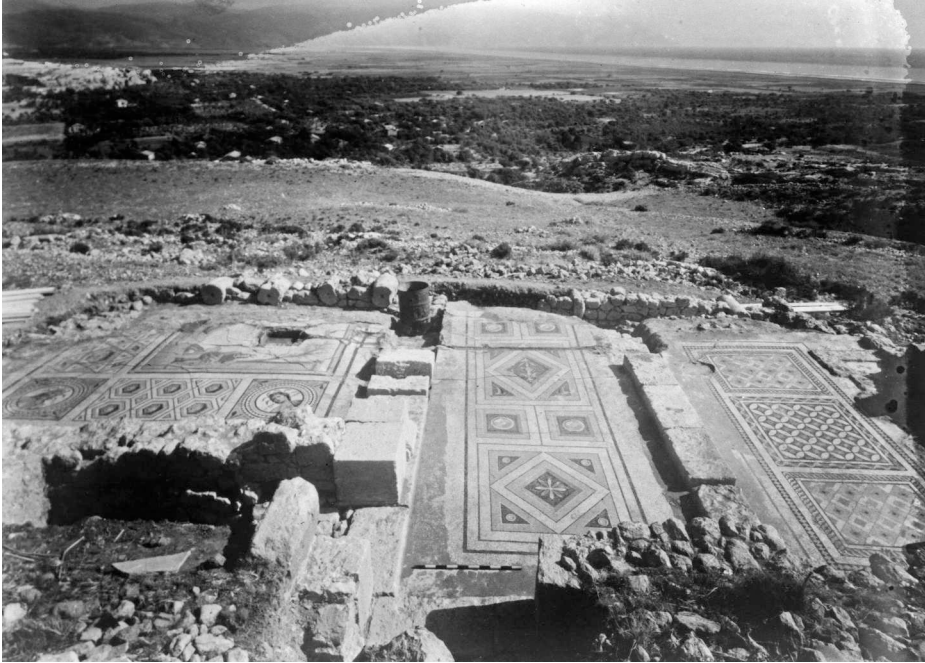


Figure 2. House of Cilicia (2nd century CE) *in situ*. 1937. Courtesy of the Princeton Archive, used with permission.

compressed map within the nymphaeum. The pairing of images of a boat and a tree also mark the varied topography of the region, which encompasses rivers, the sea, and ports, as well as forests and mountain ranges. Thus, this personification of Cilicia both embodies the territory as a person and situates this figure amidst images that mark the variegation within this territory.

On the one hand, representing Cilicia as a woman constructs the land as in some way embodied or person-like; on the other, representing this figure of Cilicia through traversable, fitted-together stones emphasizes the composite, plural, and distributed nature of bodies, persons, and territories in opposition to a Cartesian model of bounded individualism (Knappett 2011, 17–18; Strathern 1988, 13). Fitted together stones picture a second, very damaged figure near that of Cilicia without an extant name label in tesserae. Both seem to personify bodies of land through depictions of women's bodies. Masculine-presenting busts in roundels frame the central personifications and labels identify these as personifications of individual rivers – the Pyramus and the Tigris [Figures 4 and 5]. These rivers run through the provinces personified at the center. Locally drawn water would have poured over these fitted together stones of the nymphaeum to animate and engage the topographical elements and the relations that they picture between gendered bodies



Figure 3. Detail of Cilicia from the House of Cilicia (2nd century CE), removed from the ground. Antioch. 1938. Photo by G. E. Kidder-Smith, courtesy of the Princeton Archive, used with permission.