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FOUR ROMAN LAMPS WITH GLADIATORIAL THEMES FROM KOCAELİ (NORTH-WESTERN TURKEY)

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*Dedicated to the victims of the 1999 Kocaeli earthquake
on its 27th anniversary*

Keywords: Terracotta lamps, gladiatorial themes, iconography, lamp studies, Roman period, Kocaeli, Nicomedia, Bithynia, Turkey, Anatolian archaeology, Roman archaeology

Abstract: Gladiators were a popular subject on Roman lamps in Asia Minor between the early first and late third centuries AD. In the collection of the Archaeological Museum of Kocaeli, in north-western Turkey, four mould-made pictorial lamps are exhibited, depicting gladiator-related scenes and equipment on their concave discus. Two lamps figure gladiatorial duels, i.e., two gladiators engaged in combat; one is decorated with a frieze of gladiatorial armour and the other displays a gladiator (or a hunter) striding to the right, thrusting forward with a spear and fighting against a bear. Although the provenance of these four pictorial lamps is unknown, they most probably originated from funerary contexts in Roman Bithynia.

Cuvinte-cheie: opaițe de teracotă, gladiatori, iconografie, studii despre opaițe, perioada romană, Kocaeli, Nicomedia, Bitinia, Turcia, arheologie anatoliană, arheologie romană

Rezumat: Gladiatorii au fost un subiect popular pe lămpile romane din Asia Mică între începutul secolului I și sfârșitul secolului al III-lea d.Hr. În colecția Muzeului Arheologic din Kocaeli, din nord-vestul Turciei, sunt expuse patru opaițe realizate în matriță, care înfățișează scene și echipamente legate de gladiatori, dispuse pe discurile lor concave. Două opaițe înfățișează dueluri între gladiatori, adică doi gladiatori angajați în luptă; una este decorată cu o friză cu armuri de gladiatori, iar cealaltă înfățișează un gladiator (sau un vânător) mergând spre dreapta, înaintând cu o sulită și luptând împotriva unui urs. Deși proveniența acestor patru opaițe este necunoscută, cel mai probabil acestea provin din contexte funerare din Bitinia romană.

1. INTRODUCTION

In the Roman period gladiatorial scenes appear, e.g., on stone monuments, wall paintings, mosaics and objects of daily use such as metal (especially silverware), ceramic and glass vessels¹. Representations of gladiators and their paraphernalia became a subject on lamps mainly in the Early Roman period and continued on into the Late Antiquity². In Asia Minor numerous groups of combatants, either fighting each other or against animals, also appear frequently on terracotta lamps which are already described

and discussed extensively (for their distribution, cf. Map 1)³. Especially two fighting gladiators, i.e., “gladiatores duo cum scutis” (two gladiators with shields), were a popular decorative theme on Roman lamps overall⁴. As Donald M. Bailey observes, this scene appears with greater frequency on pottery from the Flavian to the Trajan era, which is also the period in which many amphitheatres were built throughout the Empire, evidently in connection with great popular favour for these activities⁵.

Repeated use of gladiatorial themes in the iconographic repertory of the terracotta lamps is seen in numerous sites in Asia Minor (Map 1), especially in its western, north-western and southern parts, which closely copied lamp shapes introduced in other centres in the West

¹ Generally, on the iconography and materiality of Roman gladiators, cf. (in chronological order) Robert 1940; Coulston 1998; Coarelli 2001 (and other papers in Regina 2001); Lopez 2005; Vujović 2011.

² For the studies of lamps with gladiatorial themes, cf. Wollmann 1917; Couissin 1930; Blázquez 1958; Goldstein 1969; Rosenthal-Heginbottom 1981; Hellmann 1987; Puya García de Leaniz 1988; Morillo Cerdán 2001; Caron 2003; Williams 2004; Bémont 2005; Dejean 2011; Miączewska 2015; Genot 2020. In Williams 2004, the fragments from Egypt, where there was a famous gladiatorial school in Alexandria, from the Moustaki Collection, were partially Italian imports and partly local copies; these have not studied in Egypt either. For lamps with gladiatorial themes in the British Museum, cf. Bailey 1980, p. 51–55, pl. 75, fig. 1342, pl. 84, fig. 1400; and *idem* 1988, p. 55–58; and from Delos, cf. Broneer 1930, cat. no. 644, pl. 10, fig. 507.

³ A brief, but useful study on Roman lamps with gladiatorial themes in Asia Minor is on the lamps from the slope houses in Ephesus, cf. Ladstätter 2002 published in an exhibition volume dedicated to gladiator related evidence from Ephesus. Also cf. note 6 below.

⁴ Gladiators were sometimes used on lamps as symbols of the uncertainty of life: a burial from Southwark, London contains the remains of a woman with pinecones etc, a gladiator lamp and three depicting Anubis, almost certainly a follower of Isis who is attested epigraphically in Southwark.

⁵ Bailey 1980.



Map 1. Places in north-western Anatolia mentioned in the text (by L. Özlüoğlu, 2025).

of the Empire⁶. It is very probable that many of these lamps were the products of moulds taken from imported Italian lamps, but the prototypes for all subsequent gladiatorial scenes are neither sufficiently known nor thoroughly examined. Commonly represented gladiator classes on the lamps from Asia Minor were the Samnite, *hoplomachus*, *murmillio* and *Thraex*, all of whom wear various distinctive helmet types, and bear a sword and a shield that is usually formed with distinguishing parts. Also, the *retiarius* and *secutor* were frequently pictured on these lamps, which can be grouped into a separate category.

With most of the lamps with gladiatorial themes, a great deal of the distinctiveness is generally accomplished by the use of a vocabulary of visual symbols with their heraldic equipment; in some lamps, however, it is difficult

to differentiate between gladiators and hunters, or warriors and gladiators, as in most cases all three groups hold spears, lances, swords or shields. In Asia Minor, in scenes of gladiatorial combat, an architectural setting is almost always lacking on lamps, but most of the time, figures were placed on a groundline. It seems that the lampmakers, who used gladiatorial scenes as decoration, changed the position of the weapons purposely so as to be able to show the action more clearly.

Although pictorial lamps were also made in specific shapes associated with gladiatorial equipment, for example in the shape of a helmet⁷, such lamps are rare in Turkish museums and sites.

In the collection of the Archaeological Museum of Kocaeli (ancient Nicomedia) in north-western Turkey, four mould-made pictorial lamps are exhibited, which depict gladiator-related scenes and equipment on their concave discus. Especially picture lamps with gladiatorial scenes on their discus have a common form, as our cat. nos. 1 and 2 below, which closely resemble the typology of Italian lamps of the first century AD. Thus, these four lamps treated at Kocaeli were probably local (Bithynian?) copies of western types of lamps with gladiatorial scenes. Although the provenance of these four pictorial lamps is unknown,

⁶ E.g. in Pergamum, cf. Heimerl 2001, p. 145, nos. 581–582 (from the first half of the second century AD); in Priene, cf. Zahn 1904, p. 455, fig. 562; and for a lamp mould from Cnidus, cf. Walters 1914, cat. no. 1399, with drawing no. 331. Other findspots in Turkey with gladiatorial lamps are, in alphabetical order, e.g. Aezani (discus fragments of two lamps excavated in Tomb 1 of the northern necropolis, season 2016, supposedly *hoplomachus* class), Juliopolis in south-eastern Bithynia (exhibited in the Museum of Anatolian Civilizations, Ankara), Miletus (three lamps of the first–second century AD excavated in the necropolis around Değirmendere, in a burial “in corridor” G6b and chamber tomb of G6c in 2014), Myra and Andriake (season 2022), Patara (season 1996), Stratonicea (excavated in Tomb 2, season 1996) and Troy (exhibited in the Archaeological Museums of Istanbul). Also, in the Museums of Afyonkarahisar, Muğla, Silifke (acc. no. 1079) and Uşak (cf. below) such lamps are exhibited.

⁷ Helmet-formed lamps are richly attested in the lychnological literature, cf. Greifenhagen 1975; Pinsker 2000; Ronke 2012; Bogdanović, Vujović 2015.

they could most probably have originated from funerary contexts in Roman Bithynia.

2. CATALOGUE OF FOUR LAMPS FROM KOCAELI

1. Lamp with volute-nozzle and figured discus depicting two gladiators in combat (Fig. 1)

L. 13.1 cm, W. 8.0 cm, H. 2.9 cm. Band handle missing. Buff clay; orange to brown glaze. Upper part coated with plum wash.

A “Volutenlampe”; its main typological features are a rounded nozzle with volutes, a concave discus with a relief decoration, which is enclosed by two concentric circles, leaving a plain, narrow, steeply sloping rim with no moulding embellishments. This well-defined form represents one of the most popular Roman pictorial lamps of the first century AD in western Asia Minor, and corresponds approximately to Broneer’s Type XXII19 and Loeschcke’s Type I.20.

The scene upon the discus depicts two gladiators in combat on a groundline, perhaps reflecting the final phase of their struggle. It is composed elegantly to fill the whole of the circular space: a gladiator on the left, frontal, head three-quarters left, wearing an elaborate helmet and short boots. On the left arm, a large shield; the right padded arm is stretched out to the right of the body, holding a short sword to deliver a back-handed slash. The left leg is raised as if stepping up onto the right leg of his opponent, the gladiator on the right, who has fallen on one knee, thus, defeated and still holding a shield on his left arm, which has partially fallen. On lamps, such gladiatorial combat scenes on foot feature one attacking fighter wearing a crested helmet striding over and, in some cases, stepping on a vanquished fighter who is down but still fighting, sometimes with a drawn short sword.

Both gladiators hold a rectangular shield (*scutum*) on their left arm and short swords (*sica* or *gladius*) in their right hand. They have protective armour on their arms and legs. Furthermore, it is distinguishable that the gladiator on the left might be wearing a peaked and feathered crested helmet, a *subligaculum* (gathered loincloth), a tall metal shoulder-guard (*galerus*, mostly worn by *retiarii*) and a bandaged-arm guard (*manica*) on his right shoulder and arm, as well as a metal knee pad (*ocrea*) on his left knee, and cotton or linen bandages on his right knee.

Stylistically, both gladiators are crudely modelled, but it is not easy to identify the type of fighters. The key factor to identify their gladiatorial class is the shield, which might lead to the most accurate interpretation of the figures: the gladiator on the left is of the type known as *Thraex*, i.e., a Thracian-armed gladiator, who fought with a short sword and wore a *manica* on his right shoulder and a rectangular shield on his left arm. The one on the right might be a *secutor*.

Main comparanda. This pose is found on numerous lamps, e.g., one illustrated in Walters 1914, p. 85, cat. no. 558. The complete representation is given on a red-on-white lamp, Zahn 1904, p. 455, fig. 562⁸.

In the Archaeological Museum of Uşak in ancient Lydia, there are three local red lamps with a later typology (late second century AD), which have an almost identical scene to the one on Kocaeli lamps nos. 1 and 3 (Figs 5–6)⁹.

AD 50–ca. 100.

2. Ephesian red-on-white lamp with volute-nozzle and figured discus depicting an assortment of gladiatorial armour in five pairs (Fig. 2)

L. 12.4 cm, W. 7.8 cm, H. 2.7 cm. Handle broken. A red-on-white lamp with fine, creamy clay; not shiny red glaze over white slip¹⁰.

Shaped almost entirely like the preceding one. The discus is accented by two sets of concentric grooves which encircle it (Diam. 5.1 cm). Rounded nozzle with volutes; the terminals carried down as ribs.

A crisply moulded discus relief with an assortment of ten pieces of gladiatorial armour in five pairs, including a pair of greaves at the top, a pair of arm guards and two short swords, one curved (Thracian?), on opposite sides of the discus, encircles it in a clockwise sweep. The weapons are apparently those of Thracian and Samnite (or *murmillio*) gladiators.

The use of gladiatorial armour in various combinations displayed on the discus of a lamp is not an unfamiliar motif in Asia Minor. It seems most popular in the second half of the first century AD. Although this armour has immediate parallels in gladiatorial equipment, there is also the possibility that some motifs represent real weapons strewn on the battlefield. A display in this manner can be found on Roman coinage of Asia Minor as well.

Comparandum. A lamp from Cyprus at the Metropolitan Museum of Art, New York, acc. no. 74.51.1849, AD 40–80¹¹.

It seems fairly certain that such lamps were made in Ephesus in the late first century and early second century AD.

3. Another lamp with a worn figured discus depicting two gladiators in combat (Fig. 3)

L. 9.6 cm, W. 7.1 cm, H. 2.5 cm. Complete lamp. Yellowish-soft buff clay, very worn mould.

⁸ Also cf. Perlzweig 1961, p. 87, cat. no. 170.

⁹ Acc. nos. 7.29.70 and 6.1.76. Orange-buff clay; thin red glaze. Two framing rings with a deep groove between. Sloping rim with two spirals springing from the centre of heart-shaped nozzle. Pierced handle, grooved in front and back. The discus is very well-preserved. Clearly a local imitation of similar lamps from the West.

¹⁰ Such lamps were discussed first in Perlzweig 1961 and by H. Williams through the finds from Kenchreai, Greece.

¹¹ A marble plate depicting an assortment of gladiatorial armour was found in St. John’s basilica in Ephesus, cf. Hörmann 1951, p. 257f, pl. 63, fig. 1.



Figure 1. No. 1. Lamp with volute-nozzle and figured disc depicting two gladiators in combat (photo by E. Lafli, 2018).



Figure 2. No. 2. Red-on-white lamp with volute-nozzle and figured disc depicting an assortment of gladiatorial armour in five pairs (photo by E. Lafli, 2018).



Figure 3. No. 3. Another lamp with a worn figured disc depicting two gladiators in combat (photo by E. Lafli, 2018).



Figures 4a–b. No. 4. A small lamp depicting a gladiator (venator) or hunter fighting against a bear (photo by E. Lafli, 2018).



Figure 5. A red lamp with a later typology (late second century AD), but almost identical scene as the one on Kocaeli lamps nos. 1 and 3. The Archaeological Museum of Uşak, western Turkey (photo by E. Lafli, 2026).



Figure 6a–b. Same as Fig. 5; acc. no. 7.29.70 (photo by E. Lafli, 2026).

Figural discus with two very narrow framing rings. Row of blurred, small ovolo patterns on the wide and flat shoulder, sloping on the outside. Plain, rounded, short nozzle develops seamlessly; flat, knob-like solid handle.

In its deep discus the gladiators are shown in the same stance with almost identical stylistic features as the left gladiator on no. 1 above, although the lamps differ typologically. Two gladiators are facing each other in combat; the left one is penetrating the right one, who is very weathered and abraded. The left gladiator has not fallen but stands and holds a sword. The one to the left wears a sleeveless upper garment and two thigh-length greaves. The one to the right holds a short sword in his right hand ready to strike; his arm has protective padding. He has advanced his right leg with his foot behind the leg of his opponent and seems about to trip. Both gladiators have crested helmets, and both carry short rectangular shields, but it is not possible to determine whether they are shod

or not. The small filling hole is punched between the legs of the left figure.

Good modelling, but the figures and other details are indistinct. Late first century AD.

4. A small lamp depicting a gladiator (*venator*) or hunter fighting against a bear (Figs 4a–b)

Acc. no. 214.

L. 9.1 cm, W. 6.9 cm, H. 3.0 cm. Well-preserved and complete. Brown clay, dark brown, mottled slip; partially cream-white colour. Unglazed. Blackened nozzle and grayish parts.

Flat shoulders, biconical body, wide ring handle, raised edge around wick-hole and flat base. Two engraved lines frame the U-shaped, short nozzle; the discus is framed by a thick and then a thin concentric ring. A small filling hole is located at the centre of the discus, between two figures.

Decoration in the guise of some sort of dots or ovolo on the outer band is worn, and rest of the shoulder is left plain.

As it is widely known, Roman gladiators brutalized brown bears inside arenas. The scenes where gladiators fight against wild animals (*venatio*), such as bears and lions, are numerous. Here, on the discus, a gladiator or hunter is fighting against an opposing bear, both shown in profile: the gladiator on the left is attacking an opposing, standing bear with a long, straight staff, most probably a spear; the right arm of the gladiator is held out straight to the side from his body with the weapon held upright in the crook of his elbow. However, in this particular scene, it is not easy to distinguish whether the combatant is a gladiator or a hunter. There are five shallow, incised vertical lines marking the hair of the gladiator or possibly indicating the upper part of a helmet. Except for his cursorily rounded eyes and nose, the mouth, ears and other facial features of the gladiator are not defined. However, his short hair and beardless face indicate him as a youthful figure. The gladiator wears a short-sleeved tunic (with V-shaped folds at the neckline) that reaches to mid-thigh and ends just above the knees, as well as boots, which are specified by two horizontal lines and come up to mid-calf. Both the costume and boots of the gladiator could not be identified by me in detail. The hair of the opposing bear is indicated by vertical incisions. Two thick diagonal lines beneath the figures effectively create a groundline and separate the scene from two concentric circles encircling the discus.

In Roman tradition, the *venatores* fought in *venationes*, which were scheduled as morning events at the Colosseum and were trained at the *Ludus Matutinus* (morning school). Such scenes, depicting gladiators fighting against an animal, are more frequent on mosaic floors rather than lamps, and are rare among the Roman finds in Turkey.

Comparandum. Perlzweig 1961, p. 124, cat. no. 844, pl. 19, fig. 844 (identified as “venator staving off bear”, with a different lamp typology and in a worn state, dated to the third century AD).

Late second century AD.

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None of the photographs of the items are to scale; their dimensions are given in the catalogue. During the preparation of the manuscript, the author used Google Gemini to improve the quality of figures 1–4. The AI tool

was used for brightness, contrast and colour balance. The original, unedited images are available upon request.

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ABREVIERI / ABRÉVIATIONS / ABBREVIATIONS

AAC – Acta Archaeologica Carpatica, Kraków
ACMI – Anuarul Comisiunii Monumentelor Istorice, București
ActaArchHung – Acta Archaeologica Academiae Scientiarum Hungaricae, Budapest
Acta Classica Univ. Scient. Debrecen – Acta Classica Universitatis Scientiarum Debreceniensis, Debrecen, Ungaria
ActaMN – Acta Musei Napocensis, Cluj
ActaMP – Acta Musei Porolissensis, Zalău
ActaPraehistA – Acta praehistorica et archaeologica
AIGR – Anuarul Institutului Geologic al României, București
AIIAC – Anuarul Institutului de Istorie „George Barițiu”, Cluj
AJA – American Journal of Archaeology, Boston
AJPA – American Journal of Physical Anthropology
Alba Regia – Alba Regia. Annales Musei Stephani regis, Székesfehérvár
Anatolia Antiqua – Anatolia Antiqua. Revue internationale d'archéologie anatolienne. Institut Français d'Etudes anatoliennes d'Istanbul
Anatolica – Anatolica. The Netherlands Institute for the Near East in Leiden
AnB – Analele Banatului, Muzeul Banatului, Timișoara
AncNearEastSt – Ancient Near Eastern Studies, Leuven, Belgia
Angustia – Angustia. Arheologie, Etnografie, Sfântu Gheorghe
Anmed – Anmed. Anadolu Akdenizi Arkeoloji Haberleri, Antalya, Turcia
AnSt – Anatolian Studies. British Institute of Ankara
AnUCraiova – Analele Universității din Craiova, Craiova (seria Istorie)
AnUVT – Annales d'Université “Valahia” Târgoviște, Section d'Archéologie et d'Histoire
Apulum – Acta Musei Apulensis. Muzeul Național al Unirii, Alba Iulia
ArchBulg – Archaeologia Bulgarica, Sofia
ArchÉrt – Archaeológiai Értesítő, Budapest
ArchHung – Archaeologia Hungarica, Acta Archaeologica Musei Nationalis Hungarici, Budapest
ArchKorr – Archäologisches Korrespondenzblatt, Mainz
ArchMűh – Archeometriai Műhely
ArchRozhledy – Archeologické Rozhledy, Praha
Argesis – Argesis. Muzeul Județean Argeș. Pitești
Arheologia Medievală. Complexul Muzeal Bistrița-Năsăud, Bistrița
ArheologijaSSSR – Arheologija SSSR. Svod Archeologičeskikh Istočnikov, Moscova
Arheološki vestnik – The Research Center of the Slovenian Academy of Sciences and Arts
ArhMold – Arheologia Moldovei, Iași
AS – Archeologica Slovaca, Bratislava
AST – Eski Eserler ve Müzeler Genel Müdürlüğü, I. Araştırma Sonuçları Toplantısı, Istanbul / General Directorate of Ancient Monuments and Museums
AȘUI – Analele științifice ale Universității Alexandru Ioan Cuza, Iași
BA – Biblioteca de Arheologie, București
BaBesch – Bulletin antieke beschaving. Annual Papers on Classical Archaeology
BAI – Bibliotheca Archaeologica lassiensis, Iași
Baltic-Pontic Studies – Adam Mickiewicz University, Poznań, Institute of Archaeology, Institute of Eastern Studies, Poland
Banatica – Banatica. Muzeul Banatului Montan, Reșița
BarBrSer – British Archaeological Reports. British Series, Oxford
BARIntSer – British Archaeological Reports. International Series, Oxford
BCMI – Buletinul Comisiunii Monumentelor Istorice
Be-Ja – Bulgarian e-Journal of Archaeology
BerRGK – Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt am Main
BIAA Monograph – British Institute of Archaeology at Ankara
BiblEphemNap – Bibliotheca Ephemeris Napocensis, Cluj-Napoca
BiblMemAnt – Bibliotheca Memoriae Antiquitatis, Piatra-Neamț
BiblThrac – Bibliotheca Thracologica, București

- BMC – *Coins of the Roman Empire in the British Museum*, Londra; II, *Vespasian to Domitian*, 1930; IV, *Antoninus Pius to Commodus*, 1968; V, *Pertinax to Elagabalus*, 1950 (H. Mattingly)
- BMI – Buletinul Monumentelor Istorice, București
- BMJT – Buletinul Muzeului Județean Teleorman, Alexandria
- BMTAG – Buletinul Muzeului Județean „Teohari Antonescu”, Giurgiu
- BSA – British School at Athens, Athens
- BSNR – Buletinul Societății Numismatice Române, București
- BSPF – Bulletin de la Société Préhistorique Française, Paris
- BSSC – Buletinul Societății de Științe din Cluj
- București-MIM – București. Materiale de Istorie și Muzeografie. Muzeul Municipiului București
- BYZAS – German Archaeological Institute of Istanbul
- CA – Cercetări Arheologice. Muzeul Național de Istorie a României, București
- CAB – Cercetări arheologice în București. Muzeul Municipiului București
- Caiete ARA – Caietele ARA, Revistă de Arhitectură. Restaurare și Arheologie, Asociația ARA, București
- Carpica – Carpica. Complexul Muzeal „Iulian Antonescu” Bacău, Bacău
- CCA – Cronica Cercetărilor Arheologice din România, București
- CCDJ – Cultură și Civilizație la Dunărea de Jos, Călărași
- Cerclst – Cercetări Istorice, Muzeul de Istorie a Moldovei, Iași
- CN – Cercetări numismatice, București
- CollAn – Colloquium Anatolicum. Anadolu Sohbetleri, Institutum Turcicum Scientiae Antiquitatis, Istanbul
- Crisia – Crisia. Muzeul Țării Crișurilor, Oradea
- Cuadernos del Museo Geominero – Museo Geominero, Instituto Geológico y Minero de España, Madrid
- Current Anthropology – Current Anthropology. University of California, Merced
- Dacia – Dacia (Nouvelle Série). Revue d'archéologie et d'histoire ancienne. Académie Roumaine. Institut d'archéologie « V. Pârvan », Bucarest
- Danubius – Danubius, Revista Muzeului de Istorie Galați
- Documenta Praehistorica – Documenta Praehistorica, University of Ljubljana, Faculty of Arts, Department of Archaeology, Ljubljana
- DolgCluj – Dolgozatok az Erdélyi Nemzeti Múzeum Érem- és Régisírtárából, Kolozsvár
- DTKFD – Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi
- EJA – European Journal of Archaeology
- ERAUL – Études et Recherches archéologiques de l'Université de Liège
- ÉtAlex – Études Alexandrines, Centre d'Études Alexandrines
- ÉtTrav – Etudes et travaux. Studia i prace. Travaux du Centre d'archéologie méditerranéenne de l'Académie Polonaise des Sciences
- EurAnt – Eurasia Antiqua. Deutsche Archäologisches Institut, Berlin
- FrC – Fragmenta Comica
- FolArch – Folia Archaeologica. A Magyar Nemzeti Múzeum Évkönyve. Annales Musei Nationalis Hungarici, Budapest
- FSI – Forensic Science International
- Germania – Germania. Anzeiger der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts, Frankfurt
- Geoarchaeology – Geoarchaeology. An International Journal
- Hesperia – Hesperia. Journal of the American School of Classical Studies at Athens, Cambridge
- HOMO – HOMO. Journal of Comparative Human Biology, Stuttgart
- Human Evolution – Human Evolution, International Institute for Humankind Studies and University of Florence
- Ialomița – Ialomița. Studii de cercetări de arheologie, istorie, etnografie și muzeologie, Slobozia
- IJO – International Journal of Osteoarchaeology
- Iran – Iran. Journal of the British Institute of Persian Studies
- IstMitt – Istanbul Mitteilungen, Istanbul
- Istros – Istros, Muzeul Brăilei, Brăila
- IzvestijaVarna – Izvestija na Archeologiceskii Institut, Sofia
- JAHA – Journal of Ancient History and Archaeology, Cluj-Napoca
- JAnat – Journal of Anatomy
- JAS – Journal of Archaeological Science
- JAS: Reports - Journal of Archaeological Sciences: Reports
- JDAI.AA – Jahrbuch des Deutschen Archäologischen Instituts, Archäologischer Anzeiger, Berlin
- JFS – Journal of Forensic Sciences

- JHE – Journal of Human Evolution
 JRA – Journal of Roman Archaeology
 JRGZM – Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz, Mainz
 JRS – The Journal of Roman Studies
 KST – T. C. Kültür Bakanlığı, Eski Eserler ve Müzeler Genel Müdürlüğü, I. Kazı Sonuçları Toplantısı, Ankara / Republic of Turkey, General Directorate of Ancient Monuments and Museums, Ankara, Turkey
 LIMC – Lexicon Iconographicum Mythologiae Classicae, Zürich, München, Düsseldorf
 Litua – Litua, Studii și cercetări, Târgu-Jiu
 LRBC – *Late Roman Bronze Coinage A.D. 394-498*, Londra, 1965: I, *The Bronze Coinage of the House of Constantine A.D. 324-346* (P. V. Hill, J. P. C. Kent); II, *Bronze Roman Imperial Coinage of the Later Empire A.D. 346-498* (R. A. G. Carson, J. P. C. Kent).
 Macedoniae Acta Archaeologica – Macedonian Archaeological Society, Skopje, Republic of Macedonia
 MAMA – Monumenta Asiae Minoris antiqua. Publications of the American Society for Archaeological Research in Asia Minor
 Marisia – Marisia. Studii și materiale. Arheologie – Istorie – Etnografie, Târgu Mureș
 Marmatia – Muzeul Județean de Istorie și Arheologie Maramureș, Baia Mare
 MarNero – Il Mar Nero. Annali di archeologia e storia
 MCA – Materiale și Cercetări Arheologice, București
 MDOG – Mitteilungen der Deutschen Orient Gesellschaft
 MemAnt – Memoria Antiquitatis, Piatra Neamț
 MFMÉ – A Móra Ferenc Múzeum Évkönyve, Szeged
 Mousaios – Mousaios. Buletinul Științific al Muzeului Județean Buzău
 MuzNaț – Muzeul Național, București
 NAC – Numismatica e Antichità Classiche, Lugano-Pregassona
 OIP – Oriental Institute Publications, University of Chicago
 OJA – Oxford Journal of Archaeology, Oxford
 Olba – Mersin University Publications of the Research Center of Cilician Archaeology, Mersin, Turkey
 PALMA – Papers on Archaeology of the Leiden Museum of Antiquities, Leiden, Olanda
 PAS – Prähistorische Archäologie in Südosteuropa, München-Berlin
 PBF – Prähistorische Bronzefunde, Münster
 Peuce – Peuce. Studii și cercetări de istorie și arheologie, Institutul de Cercetări Eco-Muzeale, Tulcea
 Phoenix – Phoenix. The Journal of the Classical Association of Canada
 Plural – Journal of the History and Geography Department „Ion Creangă” Pedagogical State University, History, Culture. Society. Seria Archaeologica II, Chișinău
 PMMB – Publicațiile Muzeului Municipiului București
 Pontica – Pontica. Studii și materiale de istorie, arheologie și muzeografie, Muzeul de Istorie Națională și Arheologie Constanța
 PZ – Prähistorische Zeitschrift, Berlin-Mainz
 Quaternary International – Quaternary International. The Journal of the International Union for Quaternary Research
 Quaternary Science Reviews – Quaternary Science Reviews. The International Multidisciplinary Research and Review Journal
 RA – Revue Archéologique, Paris
 RAASI – Revista de Arheologie, Antropologie și Studii Interdisciplinare, Institutul de Cercetări Bioarheologice și Etnoculturale, Republica Moldova
 Radiocarbon – An International Journal of Cosmogenic Isotope Research, Cambridge
 RCAN – Revista de Cercetări Arheologice și Numismatice, Muzeul Municipiului București
 RevBistr – Revista Bistriței. Complexul Muzeal Bistrița-Năsăud, Bistrița
 RevMuz – Revista Muzeelor, București
 RGZM – Römisch-Germanisches Zentralmuseums Mainz, Mainz
 RIC – *The Roman Imperial Coinage*, Londra: I², *From 31 BC to AD 69*, 1984 (C. H. V. Sutherland); II, *Vespasian to Hadrian*, 1926 (H. Mattingly, E. A. Sydenham); II.1, *From AD 69-96. Vespasian to Domitian*, 2007 (I. A. Carradice, T.V. Buttrey); II.3, *From AD 117-138. Hadrian*, 2019 (R. A. Abdy, P. F. Mittag); III, *Antoninus Pius to Commodus*, 1930; IV.1, *Pertinax to Geta*, 1968 (H. Mattingly, E. A. Sydenham); IV.2, *Macrinus to Pupienus*, 1938; IV.3, *Gordian III – Uranius Antoninus*, 1949 (H. Mattingly, E. A. Sydenham, C. H. V. Sutherland); V.1, 1927 (reimprimat 1968; P. H. Webb); VII, *Constantine and Licinius A.D. 313-337*, 1966 (P. M. Bruun); VIII, *The Family of Constantine I A.D. 337-364*, 1981; X, *The Divided Empire and the Fall of the Western Parts A.D. 395-491*, 1994 (J. P. C. Kent)
 SAA – Studia Antiqua et Archaeologica, Iași
 Sargetia – Sargetia. Acta Musei Devensis. Buletinul Muzeului județean Hunedoara, Deva

SAV – Študijné zvesti Archeologicky ústav SAV, Nitra
Sci Rep – Scientific Reports
SCIV(A) – Studii și Cercetări de Istorie Veche (și Arheologie), București
SCN – Studii și Cercetări de Numismatică, București
Seleucia – Seleucia. Olban Excavations Series
SP – Studii de Preistorie, București
SprawArch – Sprawozdania Archeologiczne, Warsaw
SRMKA – Seramik Araştırmaları Dergisi, The Journal of Ceramic Research
StArchBrno – Studia Archaeologica Brunensia, Masaryk University, Brno
Starinar – Starinar. Arheološki institut Beograd
StComPitești – Studii și Comunicări, Seria Istorie, Muzeul Județean Argeș, Pitești
StudCom Satu Mare – Studii și comunicări Satu Mare
Studia Praehistorica – National Archaeological Institute with Museum of the Bulgarian Academy of Sciences
Syria – Syria. Archéologie, art et histoire. Institut Français du Proche-Orient
Terra Sebus – Terra Sebus. Acta Musei Sabesiensis, Anuarul Muzeului Municipal „Ioan Raica”, Sebeș
Th-D – Thraco-Dacica, București
Thracia – Thracia, Sofia
TIB – *Tabula Imperii Byzantini*, Wien
Transylvanian Review – Transylvanian Review. Centrul de Studii Transilvane, Cluj-Napoca
TÜBA-AR – TÜBA-AR Türkiye Bilimler Akademisi arkeoloji dergisi (TÜBA-AR Turkish Academy of Sciences Journal of Archeology)
UPA – Universitätsforschungen zur Prähistorischen Archäologie, Bonn
VAH – *Varia Archaeologica Hungarica* V. Redigit Csanád Bálint. Publicationes Instituti Archaeologici Academiae Scientiarum Hungaricae, Budapest
Varia Anatolica – *Varia Anatolica*. L’Institut Français d’Études Anatoliennes, Istanbul
Ziridava – Ziridava. Studia Archaeologica, Arad