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ROMAN IMPERIAL OCTAGONAL GEMS: ANALYSES AND INTERPRETATIONS

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Keywords: Octagonal-cut gems, Intaglios, Ankyra, Kaisareia, Roman period, Early Byzantine period

Abstract: When the distribution of octagonal-cut gems from the Roman Imperial period in excavation finds and museum collections is examined, one can observe that such jewellery generally originates from Central Anatolia and its vicinity. These octagonal-cut gems, generally used as seals, have their origins in the octagonal-pyramidal stamp seals of the Persian period. The reason for the high frequency of octagonal ring stones in Central Anatolia during the Roman period is attributed by the authors to the fact that the Cappadocia region remained under Persian rule for a long time and served as an important satrapy centre. In particular, it is observed that most of the pyramidal chalcedony stamp seals found in Sardis and Daskyleion – prominent satrapy centres in Anatolia – have octagonal seal surfaces. This Achaemenid tradition from the Persian Empire period appears to have persisted into the Roman period. In contrast to Anatolia, it is noted that Roman period octagonal gems are found in very limited numbers in state museums and private collections across Europe and America. The period during which this specific gem type was popular in the Roman world spans from the 2nd to the 5th century AD. This study demonstrates that the octagonal shape held both numerical and symbolic significance among soldiers and early Christian communities in Central Anatolia during the Roman period. This paper aims to clarify the hypothesis that octagonal ring stones were likely manufactured by a permanent workshop in Ankyra, the metropolis of Galatia, and Kaisareia, the metropolis of Cappadocia. In this study, a total of 51 octagonal gems are presented, including 6 found in excavations around Ankara, 14 from the collections of two different museums in Ankara, 8 from three separate private collections, and 23 from other archaeological museums in Anatolia. Thanks to the coins found in the same graves as the octagonal gems unearthed during excavations at the Juliopolis Necropolis in the Nallıhan district of Ankara, precise dating has been possible, revealing that these gems date to the 2nd century AD. Although octagonal gems were widely used during the Late Roman Empire and Early Christian periods, they are seen as a tradition extending from the Persian (Achaemenid) period to Islamic eras. Among the 51 gems examined, one features a cameo (relief) depiction, while the others feature intaglios (incised carvings). While these depictions were primarily used as personal seals, they also reflect the beliefs of the wearer.

Cuvinte-cheie: geme octogonale, gravuri incizate, Ankyra, Kaisareia, epoca romană, perioada bizantină timpurie

Rezumat: Atunci când se analizează distribuția pietrelor de inel cu tăietură octogonală din perioada imperială romană, atât a celor provenite din săpături arheologice, cât și a celor aflate în colecțiile muzeale, se poate observa că provin, în general, din Anatolia Centrală și din zonele învecinate. Utilizate în general ca sigilii, acestea își au originile în sigiliile-ștampilă octogonale în formă de piramidă din perioada persană. Motivul frecvenței lor ridicate în Anatolia Centrală în perioada romană este atribuit de autori faptului că regiunea Capadociei a funcționat vreme îndelungată ca satrapie, în cadrul sistemului de organizare administrativă a Imperiului Persan. Se observă, în special, că majoritatea sigiliilor-ștampilă piramidale din calcedonie descoperite la Sardes și Daskyleion – importante centre ale satrapiei anatoliene – prezintă suprafețe de sigilare octogonale. Această tradiție achemenidă din perioada Imperiului Persan pare să se fi perpetuat până în perioada romană. Spre deosebire de Anatolia, se remarcă faptul că gemele octogonale din perioada romană se găsesc în număr limitat în muzeele naționale și colecțiile private din Europa și America. Perioada în care acest tip specific de gemă a fost popular în lumea romană se întinde din secolul al II-lea până în secolul al V-lea d.Ch. Prezentul studiu demonstrează că forma octogonală a avut atât o semnificație numerică, cât și una simbolică în rândul soldaților și al comunităților creștine timpurii din Anatolia Centrală în perioada romană. Studiul de față își propune să clarifice ipoteza conform căreia pietrele de inel octogonale au fost probabil fabricate în ateliere permanente din Ankyra, metropola Galatiei, și Kaisareia, metropola Capadociei. În lucrarea de față sunt prezentate 51 de pietre de inel octogonale, dintre care 6 descoperite în săpături realizate în jurul Ankarei, 14 din colecțiile a două muzee diferite din Ankara, opt din trei colecții private și 23 din alte muzee arheologice. Datorită monedelor descoperite în aceleași morminte cu pietrele de inel octogonale scoase la lumină în cadrul săpăturilor efectuate în necropola orașului Juliopolis, azi cartierul Nallıhan al Ankarei, a fost posibilă datarea precisă a pieselor, acestea aparținând secolului al II-lea d.Ch. Deși utilizate pe scară largă în perioada romanității târzii și a creștinismului timpuriu, ele sunt interpretate ca manifestare a unei tradiții îndelungate, care se transmite din perioada persană (ahemenidă) până în epocile islamice. Dintre cele 51 de pietre examinate, una conține o reprezentare în relief (camee), în timp ce toate celelalte prezintă intaglii (gravuri incizate). Utilizate în principal ca sigilii personale, ele reflectă totodată credințele purtătorului.

INTRODUCTION

Octagonal gems from the Roman period are of particular significance due both to their scarcity and their likely symbolic meaning. It is noted that octagonal gems are rare in European and American museums and

private collections, whereas they are found in relatively large numbers in Central Anatolia¹. This specific type of gem appears to have been popular between the 2nd and 5th centuries AD.

¹ Goldman 2014, p. 163–164.

As A. Goldman pointed out in his study based on three octagonal gems found during the excavations at Gordion², it is probable that these uniquely shaped gems held numerical and symbolic importance among the military and early Christian communities in Central Anatolia. Furthermore, we strongly support the theory that these gems were produced in Central Anatolia by a permanent workshop – possibly in Ankyra, the capital of Galatia, or Kaisareia, the capital of Cappadocia³ – and we believe that this tradition of octagonal-faced ring stone seals originated in the Persian tradition. After the Persians captured Sardis, the centre of the Lydian Kingdom, in 546 BC, the largest and most important of the five satrapies they established in Anatolia was the Satrapy of Lower Phrygia, Sparda (Sardis). During the excavations of the Sardis necropolis between 1950 and 1955, in addition to significant jewellery finds, 200 pyramidal chalcedony seals were discovered⁴. Some of these Persian seals have octagonal surfaces and pyramidal bodies, dating to the 5th century BC⁵. One of the 200 seals now in the Istanbul Archaeology Museums was recovered from a male grave in Sardis. This chalcedony pendant seal is enclosed in a gold frame ending in duck heads and terminates with a suspension ring at the top. On this octagonal seal, a masterpiece of Achaemenid Persian art, a winged, lion-bodied figure with a single horn is engraved⁶.

The fact that numerous Roman-period octagonal seal stones have been found in excavations and museums across Central Anatolia – within the territories of the Katpatuka (Kappadokia) Satrapy, one of the five Persian satrapies in Anatolia – demonstrates that Persian influence persisted in the region during the Roman period. The period of Darius I, in which Eastern and Western cultures were utilised together, is termed Graeco-Persian. The influence of Persian culture, which began in the second half of the 6th century BC and developed into its characteristic forms in the 5th century BC, was visible in many locations across Phrygia, Lydia, and within the Cappadocia and Pontus kingdoms, which were governed by dynasties of Persian origin during the Hellenistic period. In the İzmir Archaeology Museum, a necklace pendant (inv. no. 003.353) dating to the Archaic period was used as a Lydian-Persian seal, featuring a fight between a lion and a deer⁷. An octagonal gem in the İzmir Archaeology Museum (inv. no. 5593), depicting a bull and two unidentified motifs, belongs to the Archaic period, specifically the 6th century BC⁸.

During the Roman Imperial period, alongside the appearance of figures of gods and goddesses of Persian origin on certain civic coins, the tradition of octagonal-cut ring stone seals re-emerged in Anatolia after a long hiatus.

While octagonal ring stones were widely used during the Late Roman Imperial and Early Christian periods, this tradition is seen to extend from the Persian (Achaemenid) period up to the Islamic period⁹. An octagonal sard ring stone from the Islamic period, registered in the İzmir Archaeology Museum (inv. no. 13517), is dated to 1700 AD¹⁰. Similarly, an octagonal carnelian ring stone in the Uşak Archaeology Museum (inv. no. 31.1.75) also belongs to the Islamic period¹¹.

In this study, a total of 51 octagonal ring stones are presented: 6 found in excavations around Ankara, 14 from the collections of two separate museums in Ankara, 8 from three different private collections, and 23 from other archaeology museums in Anatolia. Through the coins found in the same graves alongside the octagonal gems unearthed during the excavations at the Juliopolis Necropolis in the Nallıhan district of Ankara, it has been possible to establish a precise date for these gems, placing them in the 2nd century AD¹².

Furthermore, 131 ring stones from the İzmir Archaeology Museum collection have been published, one of which is of the octagonal form. On this eight-cornered carnelian ring stone, a rabbit running towards the left is depicted¹³. In the unpublished doctoral thesis by Şenergüç, three additional octagonal gems are included alongside this specimen from the İzmir Archaeology Museum¹⁴. Similarly, among the 62 gems published from the Haluk Perk Museum collection, 5 are of the octagonal form¹⁵.

Of the five octagonal gems in the Haluk Perk Museum collection, the octagonal jasper ring stone (no. 17) bears a name abbreviation consisting of two letters. The type defined as a “standing figure” on the carnelian ring stone (no. 22) should, in our opinion, be identified as Hecate, due to the three heads, three raised arms, the short *chiton*, and the two body forms visible from the right side. The type identified as a “figure seated on a throne” on the octagonal carnelian ring stone (no. 38) is more appropriately identified by us as Zeus–Serapis.

Since gems in museum and private collection catalogues are generally not found within an archaeological context, they are often assigned a broad date range, and their find-spots are usually unknown. In this respect, the Juliopolis finds we present here are of great importance. The gems discovered during the 2009–2012 excavations at the Juliopolis Necropolis in the Çayırhan district of Nallıhan, Ankara, were found within an archaeological context as grave goods, and, in most cases, were accompanied by *Charon* coins, thus providing the opportunity for precise dating¹⁶.

² Goldman 2014, p. 180–185.

³ Goldman 2002, p. 3–4; Goldman 2014, p. 185.

⁴ Meriçboyu 2001, p. 87.

⁵ Meriçboyu 2001, p. 88, 124; Öztürk 2024, p. 354–399, nos. 76–77, 80–82, 85–86, 88, 90, 95–98.

⁶ Meriçboyu 2001, p. 124–125, fig. 3.

⁷ Laflı 2012, p. 135, no. 1.

⁸ Şenergüç 2026, p. 140, no. 13.

⁹ Şenergüç 2026, p. 603, 610, nos. 476, 483.

¹⁰ Şenergüç 2026, p. 603, no. 476.

¹¹ Şenergüç 2026, p. 610, no. 483.

¹² Arslan *et alii* 2011, p. 275–276.

¹³ Laflı 2012, p. 137, no. 31.

¹⁴ Şenergüç 2026, p. 322, 402, 594, 603, nos. 195, 275, 467, 476.

¹⁵ Gülbay 2017, p. 205, 207, nos. 17, 22, 38, 42, 44.

¹⁶ Arslan 2014, p. 13–24.

Even though descriptions of the gem seals have been based on clay impressions, the descriptions of some gems for which impressions are not available have been made based on direct observation of the gems themselves.

FUNCTIONS AND HISTORY OF ENGRAVED GEMS

Functions of Roman-Period Engraved Gems

Beyond being objects and ornaments of aesthetic appeal, the primary function of engraved gems was their use as seals. They were widely utilised to mark personal property, signify authority, and ensure the personalisation of certain objects. To denote ownership or authority, the engraved ring stone or the metal ring itself would be pressed onto a piece of clay or wax. Such seals served to verify the authenticity of a letter or an object. There is also extensive evidence that gemstones were used in relation to superstitious beliefs. Some were believed to possess healing and protective powers¹⁷.

History of Octagonal-Shaped Stone Seals

The earliest use of octagonal-shaped gem seals appears to have emerged during the Persian Imperial period¹⁸. After the Achaemenids captured Sardis, the royal centre of Lydia, in 546 BC, they held dominion over all Anatolian lands until 334 BC. The Persians governed each of the regions inhabited by the peoples of Anatolia through governors from the Persian nobility, known as Satraps. Under Achaemenid rule, the Satrapy of Cappadocia held a significant position among the Persian satrapy centres. The inclusion of Cappadocia in the Achaemenid Empire as a satrapy had a profound and long-lasting impact on the country's cultural and administrative development, as evidenced by the prevalence of Persian names and belief systems in the region¹⁹. In fact, the Cappadocian rulers of the Hellenistic Ariarathes dynasty even claimed descent from Cyrus II. Despite their Iranian origin, the kings of Cappadocia modelled their administrative identities by emulating contemporary Hellenistic leaders and adopted typical Hellenistic titles such as *Eusebes*, *Philopator*, and *Philometor Ktistes*. Although the language of the court was Greek, the public continued to use local languages, primarily Aramaic. While Hellenisation reached a notable level during the Kingdom of Cappadocia, this influence did not entirely alter the structure and culture of the country. Aramaic and Cappadocian languages continued to be spoken, and their use in inscriptions persisted until the middle of the Roman Imperial period. Anatolian and Achaemenid religious practices also continued; the most striking evidence of this continuity is the "Temple State"

of Komana, dedicated to the ancient Anatolian warrior Goddess Ma, which remained extremely influential in the region²⁰.

Archelaos, a Cappadocian nobleman likely of Macedonian origin, became the last king of Cappadocia (36 BC–17 AD). This king authored a geographical work on minerals and precious stones, as well as a treatise on agriculture and animal husbandry, demonstrating his interests – like other notables of his country – in these fields²¹.

Similarly, the Kingdom of Pontus, located on the southern coast of the Black Sea, was governed by the Mithradates Dynasty of Persian origin and flourished between the 3rd and 1st centuries BC. Pontus was a region with cultural diversity where people of different origins and cultures converged. The reflections of this diversity are also visible in the populations that made up the kingdom. This variety is encountered in many cultural characteristics and religious practices of the peoples within the kingdom. While Hellenic cults and the worship of Persian gods persisted side by side in Pontus, ancient traditions dating back to the Hittite period and even Assyrian influences – such as the prohibition against eating pork and the practice of circumcision – also continued. The Greeks created cults related to underworld deities, such as Hecate. Furthermore, the worship of Persian gods like Mithras and Anahita remained prevalent among the public until the mid-Roman period. Moreover, another cult that was established, as was the case for the Anatolian gods Ma and Men, was the cult of the Komana goddess, a Mother Goddess later associated by the Greeks with Athena²². The Pontic Kingdom of the Mithradates dynasty ended in 63 BC with the defeat of Mithradates VI by Pompey the Great. During the Mithradatic Kingdom of Pontus, Persian religious beliefs persisted in the region, a condition that continued into the Roman era. The presence of a temple to the mystery goddess Ma of Persian origin in Komana of Pontus and Komana of Cappadocia, the existence of a temple and cult centre for the Persian-origin goddess Anaitis in the city of Zela in Pontus, and the depiction of these goddesses' figures on coins are significant in demonstrating the continuation of Persian religious beliefs in both regions. Additionally, on Roman-period coins of Trapezos, depictions of Mithras, the celestial and mysterious god – a continuation of the Persian-origin Ahura Mazda belief – were frequently included²³. The appearance of busts and figures of Ma on ring stone seals and amulets²⁴ is further evidence of the persistence of Persian beliefs and traditions in Cappadocia throughout the Roman Imperial domination.

The primary origin of the octagonal-cut technique used for the ring stones examined here – which date to the

¹⁷ Konuk, Arslan 2000, p. 11–13.

¹⁸ Kaptan 2017; Dusinger 2010a; Dusinger 2010b; Garrison, Root 1996; Boardman 1970.

¹⁹ Mitchell 2007, p. 151–171.

²⁰ Speidel 2019, p. 119–120.

²¹ Speidel 2019, p. 128.

²² Pastor 2019, p. 105.

²³ Arslan 2008, p. 712–713.

²⁴ Arslan 2018, p. 69–88.

Roman Imperial period and served as ornaments, amulets, and personal seals – is found in the octagonal-pyramidal stamp seals that appeared during the Achaemenid Persian Empire. These Persian stamp seals, generally made of white/blue chalcedony, feature a pyramidal handle with a hole drilled through the top or side to allow for suspension by a thread; they were often adorned with bronze or gold rings and worn as necklaces or pendants²⁵. These chalcedony seals, which have octagonal-cut edges and are engraved with favoured figures of Persian iconography, have been unearthed at excavated Persian Satrapy centres such as Sardis²⁶ and Daskyleion²⁷, as well as at Gordion²⁸ and Uylupınar²⁹. Furthermore, octagonal-pyramidal chalcedony Persian seals are present at many excavation sites and in museum collections³⁰. Moreover, many octagonal seal impressions pressed onto clay tablets found in the archives of Persepolis, the royal capital of the Persians, are well-known³¹. A cuneiform clay tablet in the Persepolis archive bears three impressions of an octagonal seal. It is also noteworthy that a large number of octagonal seals are represented among the Persian clay seal impressions (*bullae*) recovered from the Daskyleion excavations³².

ICONOGRAPHIC DIVERSITY IN ROMAN GLYPHIC ART: A STUDY ON SELECTED EXAMPLES FROM MUSEUMS AND PRIVATE COLLECTIONS

During the Roman Imperial period, ring stones (*gemmae*), which were used as personal ornaments and talismans in addition to their function as seals, are artefacts that reflect the belief systems, social hierarchies, and artistic trends of the era. The prevalence of carnelians and jaspers (especially red jasper) as preferred materials in the examined specimens confirms their dominant place in the Roman glyptic repertoire, owing to their suitable hardness for seal engraving and their aesthetic value. While the majority of these pieces exhibit the *intaglio* technique, the presence of the *cameo* (relief) technique – seen in layered gems such as sardonyx – demonstrates the variational richness of this art form. In particular, finds discovered *in situ* with coins belonging to emperors such as Hadrian and Lucius Verus in the Juliopolis necropolis excavations³³, and Claudius and Trajan in the Akyurt-Kalaba necropolis³⁴, both solidify the chronological framework of these pieces and emphasise the stratigraphic significance of glyptic sources within archaeological contexts. This study aims to analyse

octagonal gems unearthed in Anatolia from iconographic and stylistic perspectives and to present the usage and typological classification of this form in Roman seal art.

Portraits

Portraits, which were rare in the Classical period, increased in number and significance during the Hellenistic period, particularly with Alexander III. In the Roman period, the majority of portraits belong to members of the ruling class. During the Imperial period, the portraits of rulers such as Augustus and Nero were frequently used on gems. In later periods, the idealistic approach in art gradually gave way to a realistic style. Consequently, there was a marked increase in the practice of individuals from the general public commissioning their own portraits on gems (Cat. nos. 1–2).

Divine and Mythological Depictions

The pantheon figures included in the catalogue reflect typical examples of the syncretic belief system and cultural interactions in the Roman religious world. Syncretic deity depictions, where Roman gods are combined with Egyptian-origin deities, are observed. The Isis-Tyche depiction (Cat. no. 11), in particular, draws attention with its complex iconography emphasising the goddess's power over fertility (*cornucopia*) and fortune (rudder). The snake figures on the gem and the negative inscription associated with the name 'Asklepiodos' confirm that the piece functioned both as a seal and as a powerful protective amulet. Similarly, the three-bodied form in the Hecate depiction (Cat. no. 3) and the *kalathos* detail in the Zeus–Serapis figure (Cat. no. 4) demonstrate the place of Eastern-origin cults in Roman iconography. Gems depicting Hecate in her three-bodied form were used for magical purposes³⁵. Among the warrior deities, Ares (Cat. no. 5) is depicted standing with a spear and shield in the form of *Mars Ultor*. Athena (Cat. no. 6) maintains the traditional type with her classic stance, helmet, spear, and shield. Alongside the gods, the depiction of Eros on a Lion (Cat. no. 8) stands out in the catalogue as an allegorical composition symbolising the taming of wild nature by the god of love.

The only *cameo* ring stone in our catalogue, crafted from sardonyx, features Dionysus standing, leaning on a *thyrsos* with his right hand and pouring wine from a *kantharos* with his left (Cat. no. 7). Our catalogue includes two ring stones depicting Hermes standing with his most common attributes: a *petasos* on his head, winged boots (*talaria*) on his feet, a money pouch (*marsupium*) in one hand, and a *kerykeion* and cloak (*khlamys*) resting on his arm (Cat. nos. 9–10). Furthermore, on a red jasper stone set in a silver ring, Tyche is depicted standing, turned to the left, wearing a long *chiton* and *himation*, holding a ship's rudder and a *cornucopia* (Cat. no. 12).

²⁵ Kaptan 2017, p. 256, fig. 1.

²⁶ Dusinger 2010a; Dusinger 2010b, p. 324–327; Dusinger 2003, p. 270–277; Curtis 1925, pl. X, XI; Butler 1922, p. 87, 121.

²⁷ Kaptan 2002, p. 189, 192, pl. 148–150, 169.

²⁸ Dusinger 2010b, p. 327–330; Dusinger 2005, p. 64–66, fig. 56–58, 60.

²⁹ Kaptan 2017, p. 258, fig. 3a–b.

³⁰ Lafli 2012, p. 139, fig. 1a–1b; Yağcı 2000, pl. 4, nos. 1–2.

³¹ Garrison, Root 2001, pl. 101 c, d, pl. 126 c, d, pl. 127 c, d.

³² Kaptan 2002, p. 189, nos. 149–150, p. 192, no. 169.

³³ Arslan *et alii* 2011, p. 275–276.

³⁴ Arslan, Metin 2014, p. 150, nos. 11–12.

³⁵ King 1872, p. 267.

Gryllos and Combinations

The combination consisting of an ostrich, a monkey, and a Silenos head (Cat. no. 13) – a *hippalectryon* – represents the imaginative and humorous side of Roman glyptic art. These '*gryllos*' depictions are known for their protective (apotropaic) properties against the evil eye; their discovery alongside coins, as in the Juliopolis finds, demonstrates their widespread use among the public and their protective nature³⁶. Hybrid depictions known as *gryllos*, formed by combining Silenos/Satyros heads and masks with various animals such as eagles, roosters, and horses, were frequently preferred on gems for apotropaic purposes (Cat. no. 13). There are also two examples depicting a human-headed goat among the gems in our catalogue (Cat. nos. 19, 20). The visual oddity and distinctiveness of these compositions act as a kind of lightning rod, drawing malevolent gazes directly towards the compositions themselves to protect the owner of the object³⁷. Emerging in the 4th century BC, these iconographic elements maintained their popularity over a wide time span reaching into the 3rd century AD³⁸.

Animal Depictions and Symbolism

Animal depictions in the catalogue span a wide spectrum, from aspects of daily Roman life to esoteric meanings. In addition to naturalistic approaches such as the rabbit (Cat. nos. 35–38) and the grazing horse (Cat. no. 25), the lion, for example, can be seen as a zodiac symbol. The combination of lion and star (Cat. no. 14) points to an astronomical and talismanic content. While the combination of dolphin and squid (Cat. no. 41) from the marine fauna attracts attention as a rare composition, eagle depictions (Cat. nos. 28–30) symbolise imperial power and legionary loyalty. The detail of ribbons on the legionary eagle (Cat. no. 29) directly documents the use of the piece in a military context.

The lion motif, which has been frequently depicted since early examples of figured gems, is an iconographic symbol of power and courage. Humanity's historical admiration for this animal stems from the desire to integrate its symbolic characteristics into human identities³⁹. Lions can be depicted in various ways: walking, sitting, or lying down, sometimes fighting another animal or biting a bull. They are sometimes depicted alongside a deity figure. The struggle of Heracles with the Nemean lion and scenes depicting Eros on the back of a lion are quite common (Cat. no. 8). Boardman suggests that the lion symbolises the sun and the bull the world, and that a lion attacking a bull represents the triumph of light over darkness and life over death⁴⁰. Bonner states that these

gems had a magical meaning, were used to protect their owners from evil and served as amulets⁴¹.

The iconographic development of the goat figure, which has a wide area of usage in ancient gems, is based on pastoral and hunting-related themes in early periods⁴². The connotations of fertility and sexual power it embodies have enabled this figure to be associated with the cults of Zeus, Aphrodite, Artemis, and Dionysus. Despite these connections with various deities, the goat is fundamentally integrated with the mythical world of Dionysus in iconographic terms⁴³ (Cat. nos. 19–21). Figures depicted as goat-headed humans recall Pan (Cat. nos. 19, 20). The depictions of goat-milking shepherds frequently seen on gems may be related to the 'Good Shepherd Jesus' mythology – a popular symbol in Christianity – or they may be associated with Hermes (Cat. nos. 22–24).

Accepted as a symbol of elite status in the ancient world, the horse is an iconographic element that embodies a warrior's character, military achievements, and socio-economic power⁴⁴. The horse depictions appearing on gems constitute rich reflections of this symbolism of prestige, wealth, and victory in glyptic art (Cat. nos. 25–27). In these gems, horses are frequently depicted with their riders (Cat. nos. 26–27). Furtwängler states that such gems with equestrian depictions may have been carried by Roman soldiers as a sign of belonging and status⁴⁵.

Among the birds on gems, the eagle figure is the most preferred (Cat. nos. 28–30). This figure is not limited to Rome; it also appears on Ptolemaic coins in the Hellenistic period⁴⁶. The eagle is fundamentally the sacred bird of Zeus and also the symbol of the Roman state and army. Eagles, signifying power and victory, carry a wreath in their beaks to emphasise victory (Cat. nos. 29–30). When representing Roman legions, they are usually depicted standing between two military standards (Cat. no. 29).

In addition to the eagle, another bird frequently encountered on gems is the parrot (Cat. nos. 31–33). According to Henig, most of these figures are Indian parrots, known for their loud voices and playful movements. On the other hand, they are closely associated with the Dionysian cult in ancient mythology⁴⁷.

Roosters were frequently used on gems due to the special meanings they carried (Cat. no. 34). In Rome, in particular, there was a strong tradition associating roosters with Hermes. The reason for this may be the similarity between the rooster awakening people in the mornings to herald a new day and Hermes's role as the messenger of the gods⁴⁸. The rooster also had connotations related to masculinity and lust; hence, it is featured alongside Priapus,

³⁶ Devocioğlu 2016, p. 99, no. 8.

³⁷ Şenergüç 2026, p. 127.

³⁸ Sagiv 2018, p. 145.

³⁹ Şenergüç 2026, p. 112.

⁴⁰ Boardman 1980, p. 103.

⁴¹ Bonner 1950, p. 36.

⁴² Henig, MacGregor 2004, p. 76.

⁴³ Şenergüç 2026, p. 116.

⁴⁴ King 1872, p. 268.

⁴⁵ Furtwängler 1900, p. 284.

⁴⁶ King 1872, p. 259.

⁴⁷ Henig 2007, p. 54.

⁴⁸ Birley, Greene 2006, p. 70.

Eros, and Silenos in some depictions⁴⁹. Finally, they were considered a general symbol of luck in the ancient world.

One of the animals frequently encountered on gems is the rabbit. These figures can sometimes be seen alone (Cat. nos. 35–38) and sometimes within a dynamic hunting scene with a dog chasing them (Cat. nos. 39–40). The popularity of hunting scenes in ancient art and the fact that the rabbit was a primary game animal led to this motif being interpreted in connection with Artemis, the goddess of the hunt. Furthermore, scenes of dogs chasing rabbits are important in that they emphasise the theme of ‘inescapability of death’, which is frequently encountered in Roman funerary art. The recurrence of this theme in excavation finds in and around Ankara offers strong evidence for the existence of a local workshop active in the region.

The dolphin motif, in a mythological context, symbolises both Poseidon and the journey of souls to the Blessed Isles (*Elysium*) (Cat. no. 41); depictions of Eros playing a musical instrument on the back of a dolphin are reflections of this allegory⁵⁰. In a political context, when combined with victory emblems such as the palm, these figures point to Octavian’s military success at Actium⁵¹. Accordingly, the dolphin transformed into a propaganda tool widely used on Augustan coins⁵².

The scorpion is one of the cult animals of Hermes⁵³. Furthermore, the carnelian ring stone with a scorpion depiction in our catalogue (Cat. no. 42) must have been used against evil forces, the evil eye, and spider or scorpion stings⁵⁴. According to Pliny the Elder, the carnelian gem was seen as a cure for many ailments in the ancient world. It was believed that this stone was good for spider and scorpion bites, that merely looking at the stone soothed the eyes, and that it quenched thirst when held in the mouth. There was also a belief that the carnelian stone made athletes invincible⁵⁵.

Epigraphic Data and Late Period Transformation

Inscriptions, rarely seen on gems in the early periods, began to increase in number during the Classical period⁵⁶. These written expressions generally contain the full name of the ring owner, only the first syllable of their name (monogram), or the signature of the artist who engraved the gem. In the Imperial period, artist names are frequently encountered on gems; these are generally formed by writing the names of Greek-origin masters with Greek letters⁵⁷ (Cat. nos. 11, 16, 44–47). Following the spread of Christianity, there was a significant increase in the

number of gems bearing inscriptions. In this period, artist signatures were replaced by the ring owner’s full name or name abbreviations in the form of monograms (Cat. nos. 48–51). In addition to this, protective expressions believed to carry good wishes and amuletic/talismanic effects also hold a significant place in the inscriptions (Cat. no. 46).

The inscribed gems in the final section of the catalogue clarify the seal’s function of indicating ownership. Seals bearing the names Asklepiodos (Cat. no. 11), Julianos (Cat. no. 16), and Severus (Cat. no. 45) indicate personal ownership, while the Christogram with the IXΘYC inscription (Cat. no. 44) is a reflection of the religious transformation in the region and of early Christian symbolism on gems. Monogrammed gems dated to the 4th–6th centuries AD (Cat. nos. 49–51) are the final links documenting the evolution of the ancient glyptic tradition into Byzantine seal art.

There are ten inscribed and monogrammed gems in our catalogue; only three of these are in the form of monograms, while the others bear inscriptions.

CATALOGUE*

No. 1. Carnelian Intaglio Depicting a Male Bust, F 3 (Fig. 1)

Kütahya Archaeological Museum, inv. no. 06453

Dimensions. H. = 9 mm, w. = 7 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. Draped male bust facing left.

Analogies/Bibliography. Furtwängler 1900, XLVII–Portraits; Gülbay 2017, p. 207, no. 42 (octagonal parallel).

No. 2. Red Jasper Intaglio Depicting a Male Bust, F 3 (Fig. 2)

İstanbul, Haluk Perk Archive, No. 42

Dimensions. H. = 9 mm, w. = 8 mm, th. = 3 mm.

Dating. 50 BC – 2nd century AD.

Description. Draped male bust facing left.

Analogies/Bibliography. Gülbay 2017, p. 207, no. 42.

No. 3. Red Jasper Intaglio Depicting Hecate, F 3 (Fig. 3)

İstanbul, Haluk Perk Archive, No. 22

Dimensions. H. = 12 mm, w. = 9 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. Hecate standing in a frontal view; she is three-headed and three-bodied, wearing a *polos* on her head and holding a torch or a knife in her raised hands.

Analogies/Bibliography. Gülbay 2017, p. 205, no. 22.

No. 4. Carnelian Intaglio Depicting Zeus–Serapis, F 2 (Fig. 4)

İstanbul, Haluk Perk Archive, No. 38

Dimensions. H. = 9 mm, w. = 8 mm, th. = 3 mm.

Dating. 2nd century AD.

Description. Zeus–Serapis is seated on a high-backed throne in a frontal view, with head turned to the right. He wears a *kalathos* on the head, leans on his sceptre with his right hand, and holds a *phiale* (?) in his left hand.

Analogies/Bibliography. Gülbay 2017, p. 207, no. 38.

* In the Catalogue the next abbreviations are used: H. = height; w. = width; th. = thickness; diam. = diameter.

⁴⁹ Furtwängler 1900, p. 353.

⁵⁰ Şenergüç 2026, p. 122; King 1872, p. 275.

⁵¹ Henig, MacGregor 2004, p. 86.

⁵² Sutherland, Carson 1984, RIC I² 250–253; <https://rpc.ashmus.ox.ac.uk/coins/1/470>.

⁵³ Henig, MacGregor 2004, p. 86.

⁵⁴ Şenergüç 2026, p. 8.

⁵⁵ Şenergüç 2026, p. 28; Plin. *Nat. Hist.*, 37, 139–142.

⁵⁶ Richter 1920, p. 38.

⁵⁷ Plantzos 1999, p. 97.

No. 5. Black Glass Intaglio Depicting Ares, F 2 (Fig. 5)

İstanbul, Haluk Perk Archive, No. 44

Dimensions. H. = 10 mm, w. = 9 mm, th. = 3 mm.*Dating.* 50 BC – 2nd century AD.*Description.* Ares (*Mars Ultor*) standing in a frontal view; he wears a helmet, leans on his spear with his right hand, and holds his shield upright on the ground in front of him with his left hand; groundline.*Analogies/Bibliography.* Gülbay 2017, p. 207, no. 44.**No. 6. Light Brown Carnelian Intaglio Depicting Athena, F 2 (Fig. 6a–b)**

Burdur Archaeological Museum, inv. no. 626–50–73

Dimensions. H. = 12 mm, w. = 7 mm, th. = 4 mm.*Dating.* 3rd century AD.*Description.* On a light brown carnelian with black veins, described in impression, Athena stands in a frontal view with the head

turned to the right. She wears a Corinthian helmet, rests her right hand on her shield in front, and leans on her spear with her left hand.

Analogies/Bibliography. For an octagonal parallel, see Goldman 2014, p. 171, Fig. 5; for Athena, see Konuk, Arslan 2000, p. 51–52, nos. 27–28.**No. 7. Sardonyx Cameo Gemstone or Amulet Depicting Dionysos, F 5 (Fig. 7)**

Çorum Archaeological Museum, inv. no. 2739

Dimensions. H. = 15 mm, w. = 11 mm.*Dating.* 2nd century AD.*Description.* Black and white sardonyx cameo gemstone (or amulet). The figure of Dionysos is carved into the white layer of the stone. Standing with his body facing frontally and the head turned to the right, has long hair flowing over his shoulders. His right foot crosses over in front of his left foot, shifting his body

Figure 1. Carnelian Intaglio Depicting a Male Bust from the Kütahya Archaeological Museum, inv. no. 06453.



Figure 2. Red Jasper Intaglio Depicting a Male Bust from the Haluk Perk Archive, no. 42.



Figure 3. Red Jasper Intaglio Depicting Hecate from the Haluk Perk Archive, no. 22.



Figure 4. Carnelian Intaglio Depicting Zeus-Serapis from the Haluk Perk Archive, no. 38.



Figure 5. Black Glass Intaglio Depicting Ares from the Haluk Perk Archive, no. 44.



a



b

Figure 6a–b. Light Brown Carnelian Intaglio Depicting Athena and its clay impression from the Burdur Archaeological Museum, inv. no. 626–50–73.

weight onto his left leg. He leans on a *thyrsos* with his right hand and pours wine from a *kantharos* with his left hand.

Analogies/Bibliography. İbiş 2021, p. 96, Fig. 50; Arslan, Delikan 2021, p. 45, no. 30.

No. 8. Carnelian Intaglio Depicting Eros on a Lion, F 2 (Fig. 8a–b) Uşak Archaeological Museum, inv. no. 2001/326

Dimensions. H. = 11 mm, w. = 12 mm, th. = 5 mm.

Dating. 2nd century AD.

Description. In impression; winged Eros is riding a lion walking to the right, guiding the lion with a whip held in his left hand; groundline.

Analogies/Bibliography. British Museum no. 1814,0704.1680; Şenergüç 2026, p. 371, no. 244; Middleton 1891, App. p. xix, no. 80; Furtwängler 1900, Pl. XLII, no. 35; Lippold 1922, Pl. CXXIII, no. 6; Cravinho 2017, p. 180–181, no. 5.

No. 9. Red Carnelian Intaglio in Silver Ring Depicting Hermes, F 2 (Fig. 9a–b)

Ankara, Museum of Anatolian Civilizations, inv. no. 176–9–80

Dimensions. H. = 12.6 mm, w. = 10.5 mm.

Dating. 2nd–3rd century AD.

Description. Hermes walking left; his body is shown in three-quarter frontal view, and the head is turned left. He wears a *petasos* on his head and winged sandals (*talaria*) on his feet. He holds a purse (*marsupium*) in his right hand, and a *kerykeion* along with a cloak (*khlamys*) resting on his arm in his left hand; groundline.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42, no. 9; for similar examples, see Spier 1992, p. 104, no. 256 (banded agate); Henig, MacGregor 2004, p. 36, no. 1.63.

No. 10. Red Jasper Intaglio Depicting Hermes, F 3 (Fig. 10a–b) Konya Archaeological Museum, inv. no. 1482.4.4

Dimensions. H. = 11 mm, w. = 8 mm, th. = 4 mm.

Dating. 2nd–3rd century AD.

Description. In impression; Hermes stands facing right with his left leg extended forward. He wears a *petasos* on his head, holds a purse (*marsupium*) in his left hand, and carries a *kerykeion* and a *khlamys* draped over his right arm.

Analogies/Bibliography. Arslan, Delikan 2021, p. 44, no. 22; Kulbay 2019, p. 45, no. 8; Henig, MacGregor 2004, p. 36, no. 1.63 (parallel); Spier 1992, p. 104, no. 256 (banded agate parallel).

No. 11. Dark Red Jasper Intaglio in Gold Ring Depicting Isis–Tyche, F 3 (Fig. 11a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 1108

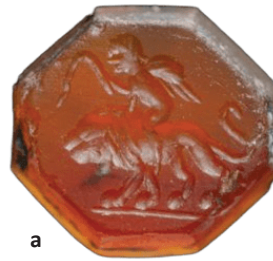
Dimensions. H. = 10.5 mm, w. = 8.5 mm.

Dating. 2nd century AD.

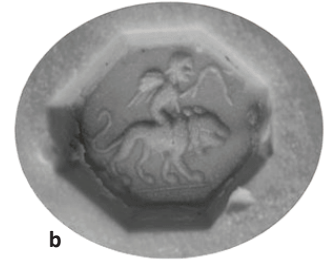
Description. In impression; Isis–Tyche, whose body faces frontally and head is turned right, wears a high *modius* (*kalathos*) on the head. Her hair is gathered from the sides and styled into a bun at the nape of her neck. She wears a short-sleeved, high-girdled *chiton* and a *himation*. She holds a rudder in her left hand, a *cornucopia* in her right arm, and a downward-draped *khlamys*.



Figure 7. Sardonyx Cameo Gemstone or Amulet Depicting Dionysos from the Çorum Archaeological Museum, inv. no. 2739.



a



b

Figure 8a–b. Carnelian Intaglio Depicting Eros on a Lion and its clay impression from the Uşak Archaeological Museum, inv. no. 2001/326.



a



b

Figure 9a–b. Red Carnelian Intaglio in Silver Ring Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 176–9–80.



a



b

Figure 10a–b. Red Jasper Intaglio Depicting Hermes and its clay impression from the Konya Archaeological Museum, inv. no. 1482.4.4.

A snake is coiled around the goddess's arm holding the rudder, and three additional snake figures with raised heads are carved over her garment, winding from the hip down toward the calf (for similar examples featuring snakes, see Tinh 1990, p. 785–786, no. 313c, 313k, 318a, and 319b). Around Isis–Tyche, inscribed from right to left, reads: “ΑΣΚΛΗ–ΠΙΟΔΟ–[C?]” = (The seal) of Asklepiodos. The inscription is engraved in negative on the stone and reads positive in its impression; groundline.

Discussion. On this gem, which is thought to be the work of a master gem-cutter, the inscription is carved in negative. This indicates that, besides its protective amulet function, the ring was also utilised as a personal seal. A similar iconography is observed on side B of a large jasper amulet measuring 30 x 20 mm in the Petit Palais collection in Paris (For details, see <http://www2.szepepmuveszeti.hu/talismans/object/search/Isis-Tyche>; for another example, see The Campbell Bonner Database, CBd–3071). On the Paris Isis–Tyche, which features a high *modius* crown, a *cornucopia*, and a rudder, snakes are also coiled around the left arm holding the rudder, see The Campbell Bonner Database, CBd–3071. For other similar Isis–Tyche examples, see CBd–28; CBd–2230; CBd–3661; CBd–3662, and CBd–4218 (reverse side); Arslan, Yeğin 2022, p. 87, no. 10–10a.

No. 12. Red Jasper Intaglio in Silver Ring Depicting Tyche, F 2 (Fig. 12a–b)

Kütahya Archaeological Museum, inv. no.?

Dimensions. Max. diam. of the ring = 20 mm.

Dating. 2nd–3rd century AD.

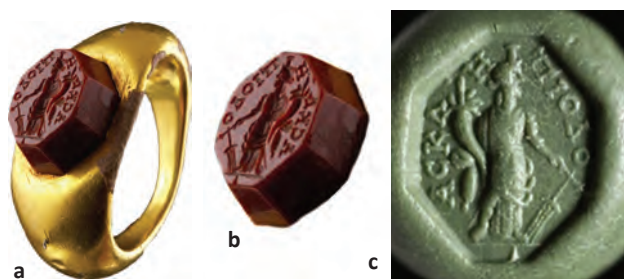


Figure 11a–c. Dark Red Jasper Intaglio in Gold Ring Depicting Isis–Tyche and its clay impression from the Erimtan Archaeology and Arts Museum, inv. no. 1108.

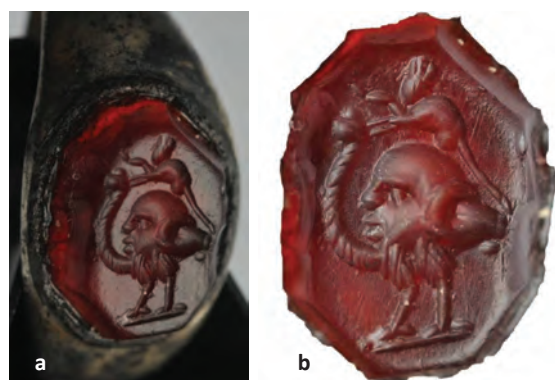


Figure 13a–b. Matte Red Carnelian Intaglio in Silver Ring Depicting an Ostrich, a Monkey, and a Silenus Head from the Museum of Anatolian Civilizations, inv. no. 47–22–12.

Description. Tyche standing and facing left, clad in a long *chiton* and a *himation*. Holds a ship's rudder in her right hand and a *cornucopia* in her left arm.

Analogies/Bibliography. Arslan, Delikan 2021, p. 45, no. 28; for similar Tyche examples, see Konuk, Arslan 2000, p. 106, no. 82; Henig, MacGregor 2004, p. 64, no. 4.54; Spier 1992, p. 121, no. 315.

No. 13. Matte Red Carnelian Intaglio in Silver Ring Depicting an Ostrich, a Monkey, and a Silenus Head, F 2 (Fig. 13a–b)

Ankara, Museum of Anatolian Civilizations, inv. no. 47–22–12

Dimensions. H. = 12.2 mm, w. = 11 mm, th. = 3 mm.

Dating. 2nd century AD (161–180 AD)

Description. A composite combination of an ostrich, a monkey, and a Silenus head (*Gryllos*). The body of the ostrich is shaped as a Silenus head, and the monkey is mounted on the body, holding the ostrich by its neck; groundline.

Discussion. Discovered in Grave No. 365 of the Juliopolis Necropolis in Nallıhan, Ankara, this silver ring was unearthed alongside a bronze coin minted by the city of Juliopolis and dated to the reign of Marcus Aurelius (161–180 AD), see Devecioğlu 2016, p. 99, no. 8; Arslan, Delikan 2021, p. 41, no. 2; Arslan 2013, p. 115; Yinesor Demir 2008, p. 167, no. 69; for a similar example, see Henig, MacGregor 2004, p. 111, no. 10.91.

No. 14. Red Jasper Intaglio in Iron Ring Depicting a Lion, F 2 (Fig. 14a–c)

Ankara, Museum of Anatolian Civilizations, inv. no. 1–3–13

Dimensions. H. = 9 mm, w. = 11 mm; max. diam. of the ring = 22.9 mm.

Dating. Late 1st–2nd century AD.

Description. In impression; a lion walking right; above a star symbol; groundline.

Discussion. This ring was discovered in 2012 during the excavations of the Kalaba Tumulus in the Akyurt district of Ankara. The stone was cut into an octagonal shape, but for an unknown



Figure 12a–b. Red Jasper Intaglio in Silver Ring Depicting Tyche from the Kütahya Archaeological Museum.



Figure 14a–c. Red Jasper Intaglio in Iron Ring Depicting a Lion and its clay impression from the Museum of Anatolian Civilizations, inv. no. 1–3–13.

reason, the remaining two edges were left unshaped, giving it a hexagonal appearance. Stones featuring lion and star symbols were typically used for cosmic magic and talismans (see classics.mfab.hu/talismans/cbd/1421).

In the burial chamber of the Akyurt–Kalaba Tumulus, two gold *aureus* Charon coins were found. The first belongs to Claudius (41–54 AD) and the second to Trajan (98–117 AD). The Claudius coin was minted between 46 and 47 AD, and the Trajan coin was minted between 114 and 117 AD (see, Arslan, Metin, 2014, p. 159). *Analogy/Bibliography.* Arslan, Delikan 2021, p. 41–42, no. 6b; Arslan, Metin 2014, p. 159; Amorai–Stark, Hershkovitz 2011, p. 107, Pl. 13; Henig, MacGregor 2004, p. 48, 88, 119, nos. 3.13, 9.19, 12.4–5; Konuk, Arslan 2000, p. 129, no. 105; Spier 1992, p. 141, no. 389.

No. 15. Red Jasper Intaglio in Gold Ring Depicting a Lion, F 2 (Fig. 15a–b)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 1103

Dimensions. H. = 6.5 mm, w. = 9.5 mm; max. diam. of the ring = 21.8 mm.

Dating. 2nd century AD.

Description. Lion walking left; groundline.

Analogy/Bibliography. Arslan, Delikan 2021, p. 43, no. 16a; Konuk, Arslan 2000, p. 132, 136–137, nos. 108, 112, 113 (jasper octagonal); Henig, MacGregor 2004, p. 48, 87–88, 119, nos. 3.13, 9.5–19, 12.4–5; Spier 1992, p. 141, nos. 387–390.

No. 16. Inscribed Red Jasper Intaglio in Silver Ring Depicting a Lion, F 2 (Fig. 16a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 158

Dimensions. H. = 9.5 mm, w. = 12.2 mm; max. diam. of the ring = 25 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a lion walking right. The surrounding inscription reads: I–OYΛIA–NOY (negative on the intaglio, positive in the impression), signifying the personal name “(belonging to) Julianus”; groundline.

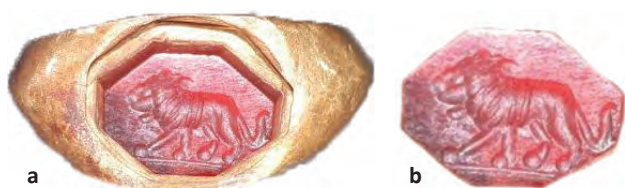


Figure 15a–b. Red Jasper Intaglio in Gold Ring Depicting a Lion from the Erimtan Archaeology and Arts Museum, inv. no. 1103.



Figure 17a–b. Dark Red Eye Agate Intaglio in Silver Ring Depicting a Lion from the Burdur Archaeological Museum, inv. no. 48.28.75.

Analogy/Bibliography. Konuk, Arslan 2000, p. 137, no. 113; Arslan, Delikan 2021, p. 43, no. 14.

No. 17. Dark Red Eye Agate Intaglio in Silver Ring Depicting a Lion, F 3 (Fig. 17a–b)

Burdur Archaeological Museum, inv. no. 48.28.75

Dimensions. Unknown.

Dating. 2nd century AD.

Description. Lion walking left; groundline.

Analogy/Bibliography. Arslan, Delikan 2021, p. 44, no. 27–27a; Konuk, Arslan 2000, p. 132, 136–137, nos. 108, 112, 113 (octagonal jasper); Henig, MacGregor 2004, p. 48, 87–88, 119, nos. 3.13, 9.5–19, 12.4–5; Spier 1992, p. 141, nos. 387–390.

No. 18. Chrome Chalcedony Intaglio Depicting a Lion, F 3 (Fig. 18)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 1253

Dimensions. H. = 9 mm, w. = 8 mm, th. = 3 mm.

Dating. 2nd century AD.

Description. Lion walking left; groundline.

Analogy/Bibliography. Arslan, Delikan 2021, p. 43, no. 15; Konuk, Arslan 2000, p. 132, 136–137, nos. 108, 112, 113 (jasper octagonal); Henig, MacGregor 2004, p. 48, 87–88, 119, nos. 3.13, 9.5–19, 12.4–5; Spier 1992, p. 141, nos. 387–390.

No. 19. Red Jasper Intaglio Depicting a Human–Headed Goat Combination, F 2 (Fig. 19a–b)

Denizli Archaeological Museum, inv. no. 320

Dimensions. H. = 10 mm, w. = 8 mm, th. = 4 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a human-headed goat stands right, with its head turned to the left, wearing a hat or a helmet on its head.

Analogy/Bibliography. Şenergüç 2026, p. 537, no. 410 (same gem).

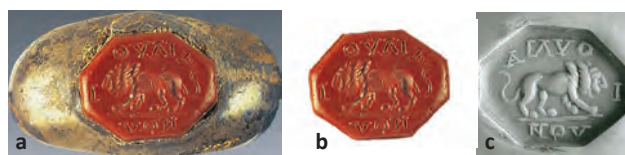


Figure 16a–c. Inscribed Red Jasper Intaglio in Silver Ring Depicting a Lion and its clay impression from the Erimtan Archaeology and Arts Museum, inv. no. 158.



Figure 18. Chrome Chalcedony Intaglio Depicting a Lion from the Erimtan Archaeology and Arts Museum, inv. no. 1253.

No. 20. Red Jasper Intaglio in Iron Ring Depicting a Goat, F 2 (Fig. 20a–b)

Uşak Archaeological Museum, inv. no. 35.1438.69

Dimensions. H. = 10 mm, w. = 7 mm.*Dating.* 2nd–3rd century AD.*Description.* In impression; a goat stands right, its head turned left. It features two horns on its head, an upturned tail, and appears to be wearing a helmet (?).*Analogies/Bibliography.* Şenergüç 2026, p. 374, no. 247 (same gem).*Dating.* 2nd century AD.*Description.* Shepherd sitting left on two rounded stones, milking the goat in front of him. Behind the shepherd, a staff (*logobolon/pedum*) stands vertically; groundline beneath the goat's hooves.*Analogies/Bibliography.* Arslan, Delikan 2021, p. 42–43, 45, nos. 8, 17, 35; for similar examples of a shepherd milking a goat, see Meriçboyu 2001, p. 236, no. 1; Konuk, Arslan 2000, p. 128, no. 104; Amoraï–Stark, Hershkovitz 2011, p. 112, Pl. 33; Henig, MacGregor 2004, p. 77–78, no. 7.9; Vollenweider 1984, p. 120, 273, nos. 204, 474; Uğurluer 2016, p. 15.**No. 21. Pale Orange Translucent Carnelian Intaglio Depicting a Goat, F 2 (Fig. 21a–b)**

Burdur Archaeological Museum, inv. no. 9266

Dimensions. H. = 10 mm, w. = 8 mm, th. = 3 mm.*Dating.* 2nd–3rd century AD.*Description.* In impression; a goat standing right, its head turned left.*Analogies/Bibliography.* Arslan, Delikan 2021, p. 44, no. 26–26a; Konuk, Arslan 2000, p. 138, no. 114 (similar jasper).**No. 22. Green Jasper Intaglio in Gold Ring Depicting a Shepherd Milking a Goat, F 3 (Fig. 22)**

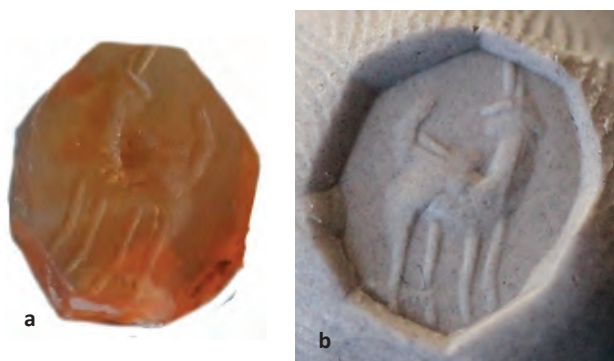
Gaziantep, Dinçer Uğurluer Collection, inv. no. 292

Dimensions. H. = 7.5 mm, w. = 9 mm.**No. 23. Matte Red Jasper Intaglio in Silver Ring Depicting a Shepherd Milking a Goat, F 2 (Fig. 23a–b)**

Ankara, Museum of Anatolian Civilizations, inv. no. 80–1–73

Dimensions. H. = 9.8 mm, w. = 10.6 mm; max. diam. of the ring = 22.5 mm.*Dating.* 2nd–3rd century AD.*Description.* Shepherd sitting left on two rounded stones, milking the goat in front of him. Behind the shepherd, his staff (*logobolon/pedum*) stands upright; groundline under the goat's hooves.

Besides the extreme iconographic similarity between this Ankara intaglio and the Gaziantep stone (No. 22), the style of engraving is so closely matched that both stones were likely carved by the same master craftsman in the same workshop.

**Figure 19a–b.** Red Jasper Intaglio Depicting a Human-Headed Goat Combination and its clay impression from the Denizli Archaeological Museum, inv. no. 320.**Figure 20a–b.** Red Jasper Intaglio in Iron Ring Depicting a Goat and its clay impression from the Uşak Archaeological Museum, inv. no. 35.1438.69.**Figure 21a–b.** Pale Orange Translucent Carnelian Intaglio Depicting a Goat and its clay impression from the Burdur Archaeological Museum, inv. no. 9266.**Figure 22.** Green Jasper Intaglio in Gold Ring Depicting a Shepherd Milking a Goat from the Dinçer Uğurluer Collection, inv. no. 292.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42–43, 45, nos. 8, 17, 35; for similar examples of a shepherd milking a goat, see Meriçboyu 2001, p. 236, no. 1; Konuk, Arslan 2000, p. 128, no. 104; Amoraï–Stark, HersHKovitz 2011, p. 112, Pl. 33; Henig, MacGregor 2004, p. 77–78, no. 7.9; Vollenweider 1984, p. 120, 273, nos. 204, 474; Uğurluer 2016, p. 15.

No. 24. Red Jasper Intaglio in Silver Ring Depicting a Shepherd Milking a Goat, F 2 (Fig. 24a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 945

Dimensions. H. = 9.8 mm, w. = 10.6 mm; max. diam. of the ring = 22.1 mm.

Dating. 2nd century AD.

Description. In impression; a shepherd sits on a rock facing right, milking the goat in front of him.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42–43, 45, nos. 8, 17, 35; for similar examples of a shepherd milking a goat, see Meriçboyu 2001, p. 236, no. 1; Konuk, Arslan 2000, p. 128, no. 104; Amoraï–Stark, HersHKovitz 2011, p. 112, Pl. 33; Henig, MacGregor 2004, p. 77–78, no. 7.9; Vollenweider 1984, p. 120, 273, nos. 204, 474; Uğurluer 2016, p. 15.



Figure 23a–b. Matte Red Jasper Intaglio in Silver Ring Depicting a Shepherd Milking a Goat from the Museum of Anatolian Civilizations, inv. no. 80–1–73.



Figure 24a–c. Red Jasper Intaglio in Silver Ring Depicting a Shepherd Milking a Goat and its clay impression from the Erimtan Archaeology and Arts Museum, inv. no. 945.

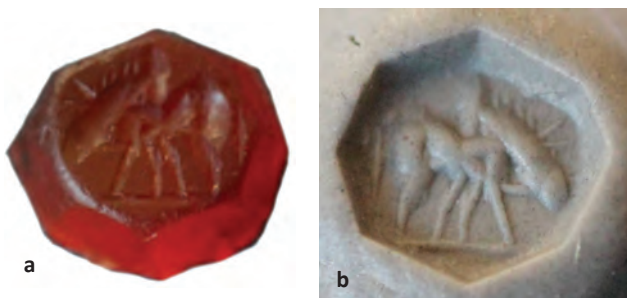


Figure 26a–b. Red Carnelian Intaglio Depicting a Horse and a Rider and its clay impression from the Burdur Archaeological Museum, inv. no. 9268.

No. 25. Dark Red Sard Intaglio in Gold Ring Depicting a Grazing Horse, F 2 (Fig. 25a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 248

Dimensions. H. = 5.8 mm, w. = 8.5 mm; max. diam. of the ring = 23 mm.

Dating. 2nd century AD.

Description. In impression; a horse grazing right.

Analogies/Bibliography. Arslan, Delikan 2021, p. 43, no. 19–19b; Konuk, Arslan 2000, p. 143, no. 119; for similar examples of a grazing horse, see Henig, MacGregor 2004, p. 93, no. 9.74; Vollenweider 1984, p. 128–129, nos. 220–222.

No. 26. Red Carnelian Intaglio Depicting a Horse and a Rider, F 3 (Fig. 26a–b)

Burdur Archaeological Museum, inv. no. 9268

Dimensions. H. = 8 mm, w. = 8 mm, th. = 4 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a horse walking right; a human figure behind it, holding its halter; groundline.

Analogies/Bibliography. Arslan, Delikan 2021, p. 44, no. 24–24a; Kulbay 2019, p. 88, no. 51.

No. 27. Red Jasper Intaglio Depicting a Rider on a Horse, F 3 (Fig. 27a–b)

Burdur Archaeological Museum, inv. no. 318–23–73

Dimensions. H. = 6 mm, w. = 9 mm, th. = 5 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a horse galloping right and a rider on it; groundline. Since the upper half of the stone is broken and missing, the horse's head and the rider's upper body are not visible; however, the rider's downward-hanging legs can be seen.

Analogies/Bibliography. Arslan, Delikan 2021, p. 44, no. 25–25a; Kulbay 2019, p. 88, no. 50 (same gem); Henig, MacGregor 2004, p. 107, no. 10.53.



Figure 25a–c. Dark Red Sard Intaglio in Gold Ring Depicting a Grazing Horse and its clay impression from the Erimtan Archaeology and Arts Museum, inv. no. 248.

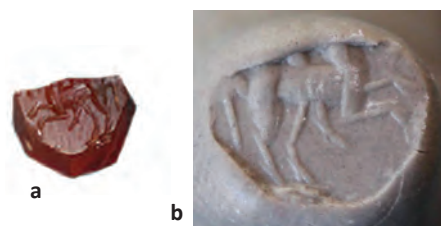


Figure 27a–b. Red Jasper Intaglio Depicting a Rider on a Horse and its clay impression from the Burdur Archaeological Museum, inv. no. 318–23–73.

No. 28. Jasper Intaglio in Silver Ring Depicting an Eagle, F 3 (Fig. 28a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 159

Dimensions. H. = 10.2 mm, w. = 8.7 mm.

Dating. 2nd–3rd century AD.

Description. In impression; an eagle with folded wings standing left on a cylindrical altar, head turned right.

Analogies/Bibliography. Arslan, Delikan 2021, p. 44, no. 20a–b; Konuk, Arslan 2000, p. 147, no. 123; Henig, MacGregor 2004, p. 95, no. 9.94.

No. 29. Red Jasper Intaglio in Bronze Ring Depicting a Legionary Eagle, F 2 (Fig. 29)

Ankara, Gaye Çarmıklı Collection, inv. no. 259

Dimensions. H. = 13.2 mm, w. = 13 mm.

Dating. 3rd century AD.

Description. Eagle with folded wings facing left on a rounded altar, head turned right and holding a wreath in its beak; a military legionary standard (*signum*) stands on either side.

Analogies/Bibliography. Şenergüç 2026, p. 384, no. 257; Konuk, Arslan 2000, p. 149, no. 125 (similar).



Figure 28a–c. Jasper Intaglio in Silver Ring Depicting an Eagle and its clay impression from the Erimtan Archaeology and Arts Museum, inv. no. 159.



Figure 29. Red Jasper Intaglio in Bronze Ring Depicting a Legionary Eagle from the Gaye Çarmıklı Collection, inv. no. 259.



Figure 31. Translucent Red Carnelian Intaglio Depicting a Parrot from the Museum of Anatolian Civilizations, inv. no. 14–108–69.

No. 30. Carnelian Intaglio Depicting an Eagle, F 3 (Fig. 30a–b)

Uşak Archaeological Museum, inv. no. 9.25.76

Dimensions. H. = 10 mm, w. = 8 mm, th. = 5 mm.

Dating. 2nd–3rd century AD.

Description. In impression; an eagle faces left with its head turned right, carrying a wreath in its beak; groundline.

Analogies/Bibliography. Şenergüç 2026, p. 309, no. 182 (same gem); British Museum online nos. 1814,0704.2166; 1814,0704.2037; 1814,0704.2065; 1987,0212.358; Konuk, Arslan 2000, p. 151, no. 127; Henig, MacGregor 2004, p. 95, no. 9.91–9.93; Middleton 2001, p. 51, no. 28.

No. 31. Translucent Red Carnelian Intaglio Depicting a Parrot, F 2 (Fig. 31)

Ankara, Museum of Anatolian Civilizations, inv. no. 14–108–69

Dimensions. H. = 6.4 mm, w. = 8.8 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. Parrot is perched on a branch facing left, holding a fruit in its beak.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42, no. 12; Konuk, Arslan 2000, p. 154–155, nos. 130–131 (sard stone).

No. 32. Light Brown Carnelian Intaglio Depicting a Parrot, F 2 (Fig. 32a–b)

Kahramanmaraş Archaeological Museum, inv. no. 55.8.73

Dimensions. H. = 6 mm, w. = 14 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a parrot is perched on a branch facing right.

Analogies/Bibliography. Akbaş 2020, p. 80, no. 40 (same gem); Arslan, Delikan 2021, p. 42, no. 12; Konuk, Arslan 2000, p. 154–155, nos. 130–131 (sard stone).

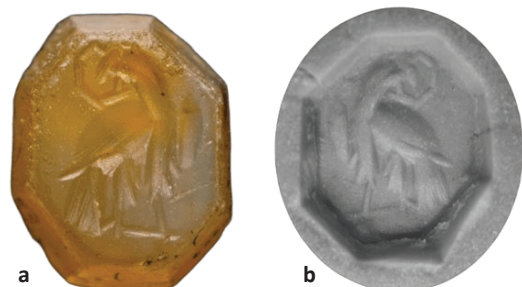


Figure 30a–b. Carnelian Intaglio Depicting an Eagle and its clay impression from the Uşak Archaeological Museum, inv. no. 9.25.76.

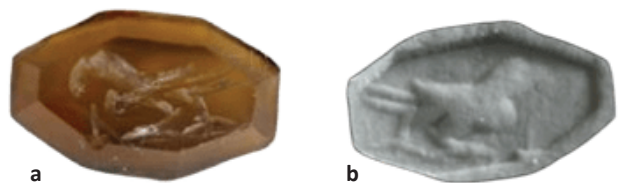


Figure 32a–b. Light Brown Carnelian Intaglio Depicting a Parrot and its clay impression from the Kahramanmaraş Archaeological Museum, inv. no. 55.8.73.

No. 33. Orange-Yellow Translucent Carnelian Intaglio Depicting a Parrot, F 2 (Fig. 33a–b)

Uşak Archaeological Museum, inv. no. 2001/332

Dimensions. H. = 7 mm, w. = 9 mm, th. = 4 mm.

Dating. 2nd–3rd century AD.

Description. In impression; a parrot stands on a branch facing right, pecking at a plant stem in front of it; groundline.

Analogies/Bibliography. Şenergüç 2026, p. 541, no. 414 (same gem); Arslan, Delikan 2021, p. 42, no. 12; Spier 2007, p. 118–119, no. 306.

No. 34. Gold Ring with a Carnelian Stone Depicting a Cock, F 3 (Fig. 34a–b)

Ankara, Museum of Anatolian Civilizations, inv. no. 64–01–10

Dimensions. H. = 6.5 mm, w. = 5 mm; max. diam. of the ring = 19.7 mm.

Dating. 117–138 AD.

Description. Cock stands left, pecking at an unidentifiable object (likely a seeded plant or a worm) in front of its head; groundline. Discovered in Grave No. 2 at the Juliopolis Necropolis, alongside a *denarius* coin of Emperor Hadrian (117–138 AD) (Arslan *et alii* 2011, p. 275).

Analogies/Bibliography. Arslan, Delikan 2021, p. 41, no. 1–1a; Arslan *et alii* 2011, p. 275, Fig. 2; Arslan 2013, p. 114; for similar cock representations, see Spier 1992, p. 117, 123, nos. 302 (agate), 326 (carnelian); Henig, MacGregor 2004, p. 97, nos. 9.111–114.

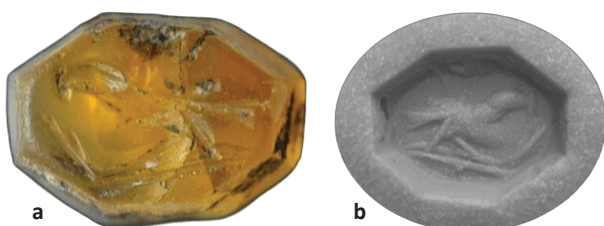


Figure 33a–b. Orange-Yellow Translucent Carnelian Intaglio Depicting a Parrot and its clay impression from the Uşak Archaeological Museum, inv. no. 2001/332.



Figure 34a–b. Gold Ring with a Carnelian Stone Depicting a Cock from the Museum of Anatolian Civilizations, inv. no. 64–01–10.



Figure 36. Carnelian Intaglio Depicting a Hare from the Museum of Anatolian Civilizations, inv. no. 12–74–11.

No. 35. Carnelian Intaglio in Silver Ring Depicting a Hare, F 2 (Fig. 35a–b)

Ankara, Museum of Anatolian Civilizations, inv. no. 12–67–11

Dimensions. H. = 5.7 mm, w. = 8.4 mm.

Dating. Late 2nd – early 3rd century AD.

Description. Hare running left.

Excavated from Grave No. 138 of the Juliopolis Necropolis, this silver ring was found alongside a silver *denarius* of Julia Domna (193–211 AD).

Analogies/Bibliography. Henig, MacGregor 2004, p. 90, nos. 9.32–34.

No. 36. Carnelian Intaglio Depicting a Hare, F 2 (Fig. 36)

Ankara, Museum of Anatolian Civilizations, inv. no. 12–74–11

Dimensions. H. = 6.4 mm, w. = 7.5 mm; max. diam. of the ring = 22 mm.

Dating. Late 2nd century AD.

Description. Hare running left; groundline.

Discovered in Grave No. 130 of the Juliopolis Necropolis, alongside a silver *denarius* coin of Commodus (177–192 AD).

Analogies/Bibliography. Arslan, Delikan 2021, p. 41, no. 4; Arslan 2013, p. 118; for similar examples, see Henig, MacGregor 2004, p. 90, nos. 9.32–34.

No. 37. Matte Red Jasper Intaglio Depicting a Hare, F 1 (Fig. 37a–b)

Kahramanmaraş Archaeological Museum, inv. no. 8.34.80

Dimensions. H. = 5 mm, w. = 9 mm.

Dating. 2nd–3rd century AD.

Description. In impression; hare running right.

Analogies/Bibliography. Akbaş 2020, p. 84, no. 44 (same gem); Arslan, Delikan 2021, p. 41, nos. 3 and 4 (similar); for similar examples, see Henig, MacGregor 2004, p. 90, nos. 9.32–34.

No. 38. Carnelian Intaglio Depicting a Hare, F 1 (Fig. 38a–b)

İzmir Archaeological Museum, inv. no. 13403

Dimensions. H. = 7 mm, w. = 10 mm, th. = 5 mm.

Dating. 2nd century AD.

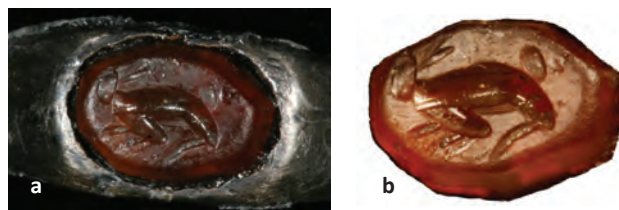


Figure 35a–b. Carnelian Intaglio in Silver Ring Depicting a Hare from the Museum of Anatolian Civilizations, inv. no. 12–67–11.



Figure 37a–b. Matte Red Jasper Intaglio Depicting a Hare and its clay impression from the Kahramanmaraş Archaeological Museum, inv. no. 8.34.80.

Description. In impression; hare running right; groundline.

Analogies/Bibliography. Şenergüç 2026, p. 402, no. 275 (same gem); Arslan, Delikan 2021, p. 41, nos. 3–4 (similar); Laflı 2012, p. 137, no. 31 (same gem); Henig, MacGregor 2004, p. 90, no. 9.33; Garcia 1990, p. 176–177, nos. 443–445.

No. 39. Carnelian Intaglio in Silver Ring Depicting a Hound Chasing a Hare, F 2 (Fig. 39a–b)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 1318

Dimensions. H. = 7 mm, w. = 10 mm; max. diam. of the ring = 25 mm.

Dating. 2nd–3rd century AD.

Description. Hare is being chased left by a greyhound-type dog.

Discussion. Similar to the following example, since both octagonal stones were found in Ankara, and another non-octagonal stone depicting the same motif was discovered during the necropolis excavations of Boyalık Village (Gölbaşı District, Ankara) (see Çetin, Kaya 2010, p. 79), it is highly probable that the gem-cutter who produced these “hound chasing a hare” scenes was active in the Galatia region, and most likely based in Ankyra.

Analogies/Bibliography. Arslan, Delikan 2021, p. 43, no. 13–13a; for similar scenes, see Molesworth, Henig 2011, p. 182, Pl. 16a, 16b; Çetin, Kaya 2010, p. 79.

No. 40. Red Jasper Intaglio Depicting a Hound Chasing a Hare, F 2 (Fig. 40)

Ankara, Museum of Anatolian Civilizations, inv. no. 150–16–70

Dimensions. H. = 7.3 mm, w. = 9.1 mm, th. = 2.8 mm.

Dating. 2nd–3rd century AD.

Description. Hare is being chased left by a greyhound-type dog.

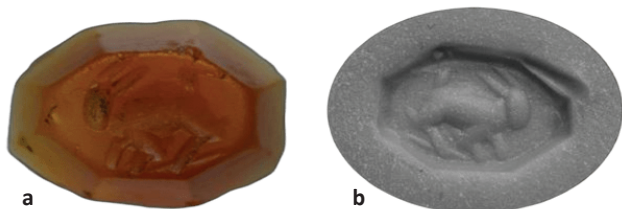


Figure 38a–b. Carnelian Intaglio Depicting a Hare and its clay impression from the İzmir Archaeological Museum, inv. no. 13403.



Figure 39a–b. Carnelian Intaglio in Silver Ring Depicting a Hound Chasing a Hare from the Erimtan Archaeology and Arts Museum, inv. no. 1318.



Figure 41. Transparent Red Carnelian Intaglio Depicting a Dolphin and a Squid from the Museum of Anatolian Civilizations, inv. no. 29–3–09.

Discussion. During the Roman Imperial period, the scene of a hound chasing a hare was a popular motif utilised across small-scale artworks, mosaics, sculptures, and tombstones. Especially on tombstones, it bore the symbolic meaning of “death cannot be escaped.” For instance, on a 3rd-century AD sardonyx cameo, a greyhound chasing a hare is accompanied by the Greek inscription ΕΛΑΒΕC (“Caught you!”) (see Molesworth, Henig 2011, p. 182, Pl. 16a, 16b). In 2009, a non-octagonal carnelian stone set in a bronze ring unearthed during a necropolis excavation in Boyalık Village, Gölbaşı District, Ankara, also featured a hound chasing a hare.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42, no. 7; Molesworth, Henig 2011, p. 182, Pl. 16a, 16b; Çetin, Kaya 2010, p. 79 (similar depiction).

No. 41. Transparent Red Carnelian Intaglio Depicting a Dolphin and a Squid, F 3 (Fig. 41)

Ankara, Museum of Anatolian Civilizations, inv. no. 29–3–09

Dimensions. H. = 8.7 mm, w. = 11 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. Dolphin swimming left, a squid attached to the top of its head.

Analogies/Bibliography. Arslan, Delikan 2021, p. 42, no. 11; for the dolphin depiction, see Henig, MacGregor 2004, p. 87, no. 9.2; for the squid, see p. 98, no. 9.124.

No. 42. Carnelian Intaglio Depicting a Scorpion, F 3 (Fig. 42)

Niğde Museum, inv. no. 2.7.85

Dimensions. H. = 14 mm, w. = 10 mm, th. = 2 mm.

Dating. 2nd–3rd century AD.

Description. Scorpion centrally placed, six-legged.

Analogies/Bibliography. Çakar 2025, p. 217, no. 10; Imhoof–Blumer, Keller 1889, taf. XXIV, Fig. 15; Walters 1926, Pl. XXIX, Fig. 2529; Maaskant–Kleibrink 1978, p. 167, Fig. 1071a; Faraone 2011, p. 55, Fig. 14a–b.



Figure 40. Red Jasper Intaglio Depicting a Hound Chasing a Hare from the Museum of Anatolian Civilizations, inv. no. 150–16–70.



Figure 42. Carnelian Intaglio Depicting a Scorpion from the Niğde Museum, inv. no. 2.7.85.

No. 43. Nicolo Intaglio in Gold Ring Depicting an Actor, F 2 (Fig. 43a–b)

Izmir Archaeological Museum, inv. no. 8302

Dimensions. H. = 16 mm, w. = 12 mm, th. = 7 mm; max. diam. of the ring = 26 mm.

Dating. Late 1st–early 2nd century AD.

Description. On a nicolo stone (with a blue upper layer and black lower section) set in a gold ring, an actor is seated left on a high-backed chair; he holds a mask in his left hand and a *logobolon/pedum* in his right hand; groundline.

Analogies/Bibliography. Şenergüç 2026, p. 322, no. 195 (same ring); Henig, MacGregor 2004, p. 84, no. 8.1; Konuk, Arslan 2000, p. 67, no. 43 (similar agate stone depicting a Satyr); Spier 1992, p. 138, no. 377.

No. 44. Jasper Intaglio in Silver Ring Bearing a Christogram and Inscription, F 2 (Fig. 44a–c)

Ankara, Erimtan Archaeology and Arts Museum, inv. no. 245

Dimensions. H. = 8.8 mm, w. = 10.7 mm; max. diam. of the ring = 21.8 mm.

Dating. 3rd–4th century AD.

Description. Monogram and inscription read: IXΘYC (the inscription is carved in negative on the intaglio). In the impression, the Christogram inscription appears positive.

Discussion. The Greek inscription means “fish”, which is an early Christian symbol. The Greek word *ichthus* (fish) is an acronym formed by the initial letters of the phrase *Iesous Christos Theou Uios Soter*, meaning “Jesus Christ, Son of God, Saviour.” Such inscribed stones worn by Christian believers to protect themselves from evil became widespread during the 3rd–4th centuries.



Figure 43a–b. Nicolo Intaglio in Gold Ring Depicting an Actor from the Izmir Archaeological Museum, inv. no. 8302.



Figure 45. Inscribed Red Jasper Intaglio in Iron Ring from the Gaye Çarmıklı Collection, inv. no. 373.

Analogies/Bibliography. Arslan, Delikan 2021, p. 44, no. 21–21a; Konuk, Arslan 2000, p. 189, no. 165; for similar motifs, see Spier 2011, p. 196, Pl. 21–25.

No. 45. Inscribed Red Jasper Intaglio in Iron Ring, F 2 (Fig. 45)

Ankara, Gaye Çarmıklı Collection, inv. no. 373

Dimensions. H. = 8.8 mm, w. = 9 mm; max. diam. of the ring = 23.4 mm.

Dating. 1st–2nd century AD.

Description. Written in Greek across two lines is the word CEYH-POY (= Belonging to Severus), indicating it as the seal of Severus.

Analogies/Bibliography. For similar examples, see Arslan, Delikan 2021, p. 41, no. 5; Arslan *et alii* 2011, p. 292, Fig. 4; Şenergüç 2026, p. 592, no. 465.

No. 46. Inscribed Jasper Intaglio, F 3 (Fig. 46a–b)

Ankara, Museum of Anatolian Civilizations, inv. no. 64–40–11

Dimensions. H. = 8.7 mm, w. = 10.3 mm, th. = 3 mm.

Dating. 161–169 AD.

Description. Greek inscription in three lines: ΤΡΟΦΙΜ–ΕΖΗC–ΕC (= Trophimezos, may you live long).

Discussion. Since the inscription is carved in positive directly on the stone, it is easily readable; however, because the text would appear reversed in an impression, it is understood that this ring was not designed to function as a seal. This intaglio was discovered in Grave No. 11 at the Juliopolis Necropolis in Ankara, alongside a silver *denarius* coin of Emperor Lucius Verus (161–169 AD).

Analogies/Bibliography. Arslan, Delikan 2021, p. 41, no. 5; Arslan *et alii* 2011, p. 292, Fig. 4.

No. 47. Inscribed Jasper Intaglio, F 3 (Fig. 47a–b)

Uşak Archaeological Museum, inv. no. 9.36.76

Dimensions. H. = 9 mm, w. = 11 mm, th. = 5 mm.

Dating. 3rd–4th century AD.

Description. A two-line inscription on a pinkish-white veined zebra jasper intaglio; it reads: ΑΡΓΙ/ΟΥ (= Belonging to Argius).

Analogies/Bibliography. Şenergüç 2026, p. 592, no. 465 (same gem).



Figure 44a–c. Jasper Intaglio in Silver Ring Bearing a Christogram and Inscription, with its clay impression, from the Erimtan Archaeology and Arts Museum, inv. no. 245.

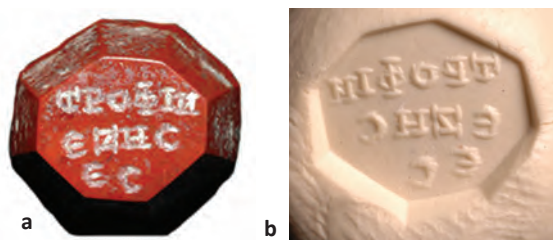


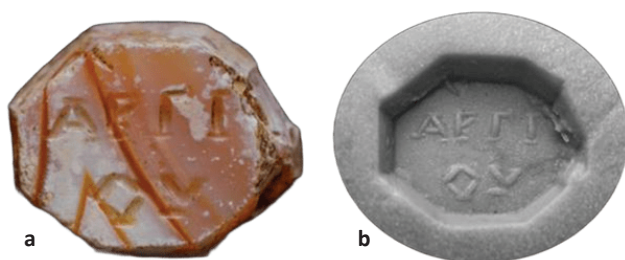
Figure 46a–b. Inscribed Jasper Intaglio and its clay impression from the Museum of Anatolian Civilizations, inv. no. 64–40–11.

No. 48. Inscribed Jasper Intaglio, F 2 (Fig. 48)

İstanbul, Haluk Perk Archive, No. 17

Dimensions. H. = 10 mm, w. = 11 mm, th. = 3 mm.*Dating.* 3rd–4th century AD.*Description.* A letter or a symbol is shown, with the letter “K” immediately to its right.*Analogies/Bibliography.* Gülbay 2017, p. 205, no. 17 (same gem).**No. 49. Red Jasper Intaglio with Monogram, F 3 (Fig. 49a–b)**

İzmir Archaeological Museum, inv. no. 13532

Dimensions. H. = 13 mm, w. = 10 mm, th. = 4 mm.*Dating.* 4th–5th century AD.*Description.* Monogram composed of the combination of the letters ‘M Y O’.*Analogies/Bibliography.* The same monogram is engraved on a jasper intaglio in the Uşak Archaeological Museum, inv. no. 35.1435.69. Şenergüç 2026, p. 594, no. 467 (same gem); Şenergüç 2026, p. 597, no. 470 (same monogram); Konuk, Arslan 2000, p. 187, no. 163 (similar); for examples of monogrammed stones, see Spier 2007, p. 183–188, 193–195.**Figure 47a–b.** Inscribed Jasper Intaglio and its clay impression from the Uşak Archaeological Museum, inv. no. 9.36.76.**Figure 48.** Inscribed Jasper Intaglio from the Haluk Perk Archive, no. 17.**Figure 50.** Brown Jasper Intaglio with Monogram from the Kütahya Archaeological Museum, inv. no. 05709.**No. 50. Brown Jasper Intaglio with Monogram, F 3 (Fig. 50)**

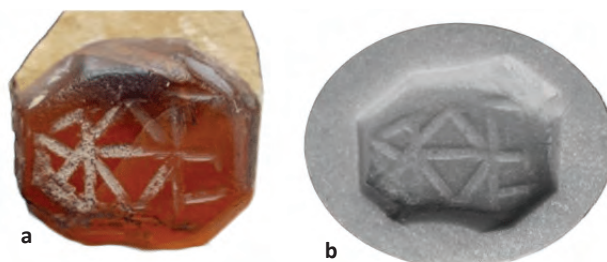
Kütahya Archaeological Museum, inv. no. 05709

Dimensions. H. = 13 mm, w. = 11 mm, th. = 5 mm.*Dating.* 4th–6th century AD.*Description.* Monogram formed by the combination of the letters ‘M T P O’.*Analogies/Bibliography.* Şenergüç 2026, p. 596, no. 469 (same gem); Konuk, Arslan 2000, p. 187, nos. 163–164 (similar); Spier 2007, p. 193–195.**No. 51. Carnelian Intaglio with Monogram, F 2 (Fig. 51a–b)**

Uşak Archaeological Museum, inv. no. 21.73.73

Dimensions. H. = 7 mm, w. = 9 mm, th. = 3 mm.*Dating.* 5th–6th century AD.*Description.* Monogram.*Analogies/Bibliography.* Şenergüç 2026, p. 598, no. 471 (same gem); British Museum no. 1890,0515.4.**CONCLUSION**

The cutting style of Roman-period octagonal gems is a continuation of the Anatolian-Persian octagonal-pyramidal stamp seal tradition. The reason these gems are frequently found in the Cappadocia and Galatia regions is not only that Cappadocia was a significant satrapy centre during the Persian period, but also that the kings governing the Kingdom of Cappadocia from the Hellenistic period onwards were of Persian descent. Under the rule of the

**Figure 49a–b.** Red Jasper Intaglio with Monogram and its clay impression from the İzmir Archaeological Museum, inv. no. 13532.**Figure 51a–b.** Carnelian Intaglio with Monogram and its clay impression from the Uşak Archaeological Museum, inv. no. 21.73.73.

Ariarathes dynasty, the Kingdom of Cappadocia maintained Persian traditions and beliefs. It is known that this situation persisted into the Roman period through the continued existence of temples and cults of Persian-origin deities such as Anahita (Anaitis), Ma, and Mithras⁵⁸.

The origin of the octagonal cut in Roman-period gems, which were generally used as seals, rests upon the octagonal-pyramidal form of Persian Empire stamp seals⁵⁹. This octagonal cut, which was not seen from the 4th century BC until the beginning of the Roman Imperial period, became popular again in Anatolia during the Roman era.

Sardis, the most important satrapy centre in Anatolia during the Persian period, continued to operate as a significant centre for jewellery, just as it had during the Lydian period. Among the 200 Persian seals made of chalcedony that were unearthed in the Sardis Necropolis excavations and are now in the Istanbul Archaeology Museums, 15 are of the octagonal-pyramidal form⁶⁰.

Octagonal-pyramidal seals and bullae have been unearthed at Daskyleion, the Sardis satrapy centre⁶¹, as well as in Gordion⁶² and Uylupınar⁶³. Furthermore, octagonal-pyramidal chalcedony Persian seals are present at many excavation sites and museum collections⁶⁴. Moreover, many octagonal seal impressions pressed onto clay tablets found in the archives of Persepolis, the royal capital of the Persians, are well-known⁶⁵.

The fact that the majority of Roman-period octagonal gems have been found in the vicinity of Ankyra must stem from the fact that this region was part of the Cappadocia Satrapy in the past. The five Roman-period octagonal gems in the Burdur Archaeology Museum likely carry traces of the same tradition as the single octagonal-pyramidal Persian seal found in Uylupınar and kept in the same museum.

The octagonal gems from the İzmir Archaeology Museum⁶⁶, the Haluk Perk Museum collection⁶⁷, the Kütahya Archaeology Museum, and the Laodikeia excavations⁶⁸ likely reflect the traces of a tradition originating from the lands of the Sardis Satrapy.

These local-style octagonal-cut gems, which are rarely encountered in regions outside of Anatolian geography, appear to have been very popular during the Roman Imperial period, especially in Central Anatolia. Customers appreciated this style and original shape, having been

captivated by their aesthetic appeal. Octagonal-shaped gems must have been produced by a permanent workshop serving mixed customer groups, likely in metropolises such as Ankyra and Kaisareia. The frequent appearance of Mount Erciyes, with its distinctive three-peaked silhouette, on many ornaments in Anatolia⁶⁹ brings to mind the idea that nearby Kaisareia (Kayseri), the metropolis of the Cappadocia province, was one of the probable gem-cutting centres⁷⁰. The depictions of lions, rabbits, greyhounds chasing rabbits, and shepherds milking goats frequently seen on octagonal gems also lead us to think that these gems might have been produced by a workshop in Ankyra.

Octagonal-cut gems, which were worn around the neck and also used as ornaments in Achaemenid seal art, were utilised as ornaments and personal seals in ring stones during the Roman period. The popular themes of Achaemenid art in Persian stone seals remained dominant in Roman-period ring stones, along with the beliefs and tastes of the era. The octagonal shape has numerical and symbolic importance among Roman soldiers and early Christian communities. It is suggested that the number 'eight' may have held a special meaning for Roman legionaries and auxiliary soldiers. It has been observed that most of the octagonal gems with known find-spots were located near military settlements and that these finds featured obvious military symbolism. During the Imperial period, the basic unit of Roman legions and auxiliary troops was a squad (*contubernium*) consisting of eight soldiers. Larger units also reflected multiples of eight. Thus, Roman legionaries and auxiliary soldiers may have been an important factor in the distribution of octagonal-shaped gems throughout the Roman Empire⁷¹.

At least some of these octagonal gems have numerical symbolism connected to the doctrines and architecture of early Christian communities. Early Christians frequently attributed symbolism to numbers mentioned in the Bible and the liturgy, and in some early Christian texts, the number eight is directly related to the resurrection of Jesus. The octagonal shape is seen in churches, *martyria* (martyrs' shrines), and baptisteries in the early 4th century AD, when early Christian monumental architecture began. Most notably, Emperor Constantine I (307–337 AD) implemented the octagonal plan in major religious buildings he commissioned in several important Christian worship centres in the East and West. One of the most important churches in Antioch, built by Constantine I near the imperial palace, was the 'Golden Octagon'. Based on this numerical symbolism, it is possible to assume that early Christian customers chose octagonal gems to reflect their personal beliefs in resurrection and rebirth. When gems with Christian content appeared in the 3rd century AD, they featured a limited number of motifs, and all were placed on octagonal gems⁷².

⁵⁸ Arslan 2018, p. 71–89; Merkelbach 1984, p. 45–46; Popko 1995, p. 169–170; Aytaş 2002, p. 23–27; Çapar 1995, p. 583–598; Mutlu 2016, p. 311–322.

⁵⁹ Dusinberre 2010a, p. 177–190; Dusinberre 2010b, p. 323–335.

⁶⁰ Dusinberre 2010a, p. 177.

⁶¹ Kaptan 2002; Kaptan 2017, p. 256.

⁶² Dusinberre 2005, p. 26, no. 50.

⁶³ Kaptan 2017, p. 258, fig. 3a–b.

⁶⁴ Laflı 2012, p. 135, fig. 1a–1b; Yağcı 2000, pl. 4, nos. 1–2.

⁶⁵ Garrison, Root 2001, pl. 101 c, d, pl. 126 c, d, pl. 127 c, d.

⁶⁶ Laflı 2012, p. 137, no. 31; Şenergüç 2026, p. 322, 402, 594, nos. 195, 275, 467.

⁶⁷ Gülbay 2017, p. 205, 207, nos. 17, 22, 38, 42, 44.

⁶⁸ Şimşek 2011, p. 924, no. 1147.

⁶⁹ Spier 1992, p. 143, no. 395.

⁷⁰ Goldman 2014, p. 185–186.

⁷¹ Goldman 2014, p. 182.

⁷² Goldman 2014, p. 182–185.

Roman-period octagonal gems have been found in the Gordion Necropolis⁷³, the Juliopolis Necropolis near Ankyra⁷⁴, the Akyurt–Kalaba Tumulus⁷⁵, Pessinus⁷⁶, and the Laodikeia Necropolis⁷⁷. The octagonal gems presented here belong to the collections of the Ankara Museum of Anatolian Civilizations, the Ankara Erimtan Archaeology and Arts Museum, the Haluk Perk Museum in Istanbul, the Gaye Çarmıklı private collection in Ankara, the Dinçer Uğurluer private collection in Gaziantep, as well as the Archaeology Museum collections of Izmir, Konya, Kütahya, Burdur, Uşak, Kahramanmaraş, Denizli, Niğde, and Çorum.

In this study, new examples of octagonal-shaped gems not previously included in the literature have been added. Furthermore, it has been observed that these specially cut gems were concentrated particularly in the Cappadocia and Sardis Satrapy regions. Based on the depictions on the gems, the idea that gems with similar figures might have been produced by a workshop in the same region has been strengthened. The abundance of rabbit-depicted gems shows us that the rabbit was popular during the Roman period. Octagonal gems with rabbit depictions are also found in museum collections abroad. A red carnelian octagonal gem in the RD Milns Antiquities Museum at the University of Queensland, dated to the 2nd–3rd centuries AD⁷⁸, features a rabbit running to the left. The abundance of lion-depicted gems found in the Juliopolis Necropolis and the Akyurt Tumulus excavation, as well as in the collections of the two museums in Ankara, is significant in showing that this tradition originates from Persian gem seals found in Anatolia. In the last quarter of the Hellenistic period, the lion motif was also frequently used on the bronze coins of Amyntas, the last king of Galatia⁷⁹. Furthermore, it was used on Roman-period Ankyra city coins during the Augustan period⁸⁰ and in later periods⁸¹. Moreover, it is seen more frequently on the coins of Pessinus, where the *Tolistobogi* tribe of the Galatians settled. The reason for this is that Pessinus was the centre of the worship of the Great Mother Goddess Cybele in Anatolia, and Cybele's sacred animal was the lion. On Pessinus coins, the lion motif was used with considerable frequency from the 1st century BC to the mid-3rd century AD⁸². Therefore, the individuals who used lion-depicted gems found in Galatia must have been followers of the Great Mother Goddess Cybele. Gems with lion figures used by Roman legionary soldiers also became a popular symbol due to the belief that they represented power and would protect the wearer. The presence of gems

with figures of shepherds milking goats in the two museums in Ankara may be related to the 'Angora goat' synonymous with Ankara, or it may be related to the 'Good Shepherd Jesus' mythology, a popular symbol in Christianity.

In the burial chamber of the Kalaba Tumulus in the Akyurt district of Ankara, two gold aureus *Charon* coins were found along with a red jasper iron ring (Cat. no. 14). The first of these coins belongs to Claudius (41–54 AD) and the other to Trajan (98–117 AD). The Claudius coin was minted in 46–47 AD, and the Trajan coin in 114–117 AD. Thanks to these coin finds, the iron ring can be dated to the late 1st – early 2nd century AD⁸³. Thus, this octagonal jasper gem is one of the earliest examples among Roman Imperial period octagonal gems (Cat. no. 14).

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⁷³ Goldman 2014, p. 163–197.

⁷⁴ Arslan *et alii* 2011, p. 275, 292, figs. 2, 4; Arslan 2013, p. 114–115, 118.

⁷⁵ Arslan, Metin 2014, p. 154, fig. 3.

⁷⁶ Devreker *et alii* 2003, p. 178, no. 7.

⁷⁷ Şimşek 2011, p. 924, no. 1147.

⁷⁸ Levick, Donaldson 2023, p. 93, no. 6, pl. 29, fig. 6.

⁷⁹ Levante 1994, pl. 121, nos. 2354–2364, pl. 128, nos. 2377–2383, pl. 129, no. 2387.

⁸⁰ Levante 1994, pl. 129, no. 2391.

⁸¹ Levante 1994, pl. 129, no. 2486.

⁸² Levante 1994, pl. 140, nos. 2563–2568, pl. 142, no. 2596, pl. 142, no. 2605, pl. 143, no. 2627.

⁸³ Arslan, Metin 2014, p. 159.

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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 Papien*, 1938; IV.3, *Gordian III – Uranian 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