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GEMSTONES DEPICTING HERMES FROM ASIA MINOR IN THE ROMAN IMPERIAL PERIOD

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Keywords: Anatolian glyptic art, Hermes iconography, ring stones (gems), typology, Juliopolis Necropolis

Abstract: This study presents an assemblage of 36 artefacts, including 34 gems and two clay bullae, compiled from Anatolian museums, private collections, and archaeological excavations. The study is focused on the formal and functional characteristics of Hermes iconography in ancient Anatolian glyptic art. The artefacts are analysed in terms of material (gold, silver, iron, bronze, and various semi-precious stones), dimensions, and cutting techniques, which results in eight main iconographic types. In light of the findings from the Juliopolis necropolis, it is argued that dating gems solely on the basis of stylistic features can sometimes be misleading; examples with poor workmanship belonging to the Hadrianic period are attributed to urgent production needs in provincial workshops. Of the 36 artefacts presented in the catalogue, nine contain iconographic details that have not been previously identified in the literature or that are rarely seen (e.g., bearded or clothed Hermes, ithyphallic Hermes holding a phiale, pantheistic Ares/Hermes combinations). These new types are significant because they reveal local Anatolian variations of Hermes iconography and expand the iconographic diversity in Anatolian glyptic art. On the basis of these findings, the study aims to provide a new perspective on regional workshop production practices and the belief system regarding these portable cultural assets, which functioned simultaneously as jewellery, seals, and talismans.

Cuvinte-cheie: artă glicptică anatóliană, iconografia lui Hermes, pietre de inel (geme), tipologie, necropola Juliopolis

Rezumat: În articolul de față este analizat un lot de 36 de artefacte, compus din 34 de pietre prețioase și două sigilii din lut, provenite din muzee din Anatólia, colecții private și săpături arheologice. Studiul se concentrează asupra caracteristicilor formale și funcționale ale iconografiei lui Hermes în arta glicptică din Anatólia antică. Artefactele sunt clasificate din punct de vedere al materialului (aur, argint, fier, bronz și diverse pietre semiprețioase), al dimensiunilor și al tehnicilor de tăiere, rezultând opt tipuri iconografice principale. Pe baza descoperirilor din necropola de la Juliopolis, se demonstrează că datarea pietrelor prețioase exclusiv pe baza trăsăturilor stilistice poate fi uneori înșelătoare; exemplarele cu o tehnică de realizare calitativ slabă din perioada domniei lui Hadrian sunt atribuite nevoilor urgente de producție din atelierele provinciale, ca urmare a cererii mari. Dintre cele 36 de artefacte prezentate în catalog, nouă conțin detalii iconografice care nu au fost identificate anterior în literatura de specialitate sau sunt rare (de exemplu, Hermes cu barbă sau îmbrăcat, Hermes itifalic ținând o phială, combinații sincretice Ares/Hermes). Aceste noi tipuri sunt semnificative atât pentru că dezvăluie variațiile locale anatóliene ale iconografiei lui Hermes, cât și pentru că extind diversitatea iconografică în arta glicptică anatóliană. Pe baza acestor descoperiri, studiul își propune să ofere o nouă perspectivă asupra practicilor de producție ale atelierelor regionale și asupra sistemelor de credință legate de aceste artefacte, care îndeplineau simultan funcțiile de bijuterii, sigilii și talismane.

INTRODUCTION

In this study, 36 objects depicting Hermes and dating to the Roman Imperial period (1st–3rd centuries AD) are presented: 34 gems and two clay bullae. A total of 21 gems are from the collections of Ankara museums: 19 from the Museum of Anatolian Civilizations, one from the Erimtan Archaeology and Art Museum, and one from the private collection of Gaye Çarmıklı in Ankara. In addition to these, 13 gems are from various state museums, and two clay seal impressions are from the Murat Uğurluer collection in Gaziantep. Of the 36 gems, 30 are natural stones, four are glass, and two are clay seal impressions. Sixteen of these are set in rings, while 18 are loose gems without ring hoops. The four glass ring stones presented here are from the collection of the Uşak Museum, within the borders of the ancient Lydia region.

The aim of this study is to examine the gems depicting Hermes in Turkish museums and private collections from an iconographic perspective and to investigate their contributions to Anatolian glyptic art. In the study, detailed descriptions of the iconographic depictions of Hermes on engraved stones, glass, and clay seal impressions are provided in a catalogue, and the existence of new, hitherto unknown iconographic representations of Hermes has been determined. Among these new types are those where Hermes is depicted side by side with other gods and goddesses, as well as pantheistic depictions of Hermes either alone or with other deities.

Although the vast majority of the artefacts presented here were found in Anatolian lands, their find contexts cannot be known with certainty as they entered museums and private collections through purchase. In particular, the fact that modern Ankara encompasses the ancient

city of Ankyra, the metropolis of the Galatia region, and that the Ankara Museum of Anatolian Civilizations holds this rich collection is not coincidental. This indicates the importance of the gem-engraving art in the ancient Galatia region. The fact that some of the 21 gems originating from Ankara museums were found during excavations at the Juliopolis necropolis (Çayırhan, Nallıhan, Ankara) increases the importance of this collection. The discovery of these gems together with *kharon* coins and other archaeological material has contributed to our understanding of the earliest date they were placed in the graves (*terminus post quem*).

One of the two clay seals we have presented here is a depiction of Hermes on a ram (Cat. no. 36). A similar iconography appears on a red jasper stone with Hermes on a ram running to the left from the RD Milns Antiquities Museum at the University of Queensland¹. Another similar example is kept in the British Museum, on a glass specimen with inventory number 1923, 0401.419. Considering the examples of the seal hoard called Doliche/Nikopolis, which was dispersed through non-excavation means and some of which have been published, it is thought that these artefacts are of Doliche (Dülük) origin.

There are four glass ring stones from the Uşak Museum in this study. With the exception of the glass gem set in the silver ring numbered 17 in our catalogue, three glass pieces (Cat. nos. 18–20) and nearly 100 glass ring stones in the Uşak Museum have uncleaned casting residues on their edges. The presence of specimens with this condition indicates that the glass pieces were waiting for orders in a workshop or a shop and had not yet been mounted on a ring. Most likely, this glass workshop was located in Sardis, the metropolis of Lydia, as Jane DeRose Evans suggests².

Throughout the ancient period, many clay seal impressions made using engraved gems mounted on rings have survived to the present day. These are the only surviving remnants of Greek and Roman archives that once contained rolled and sealed papyrus documents. The reason these clay seal impressions have survived to the present day is that the clay baked during the burning of the archives, gaining durability over time. Some of these archives contain seal impressions covering several centuries, likely from the late 2nd century BC to the early 3rd century AD, as in the case of Doliche (Gaziantep)³. In some of these archives, over 20,000 seal impressions have been found. Similarly, more than 100,000 clay seal impressions were unearthed in bulk during the Zeugma excavations⁴.

It can be said that gems were popular mainly from the 2nd to the 4th century AD. However, their influence extended into the Medieval Ages and continues to the present day. In particular, gems depicting Hermes were used not only as a personal seal and a reflection of faith but also as protective talismans.

STYLISTIC FEATURES AND FUNCTIONS OF ENGRAVED GEMS

Amulet gems were made for the general public in Antiquity (for women, children, and men alike). The gems were processed using a tradition spanning thousands of years by rotating a sharp-pointed drill with a bow. They were also polished using powder of diamonds and other hard gemstones. During the Roman Imperial era, gemstone carving was a highly respected profession. A magician, specifically commissioned to prepare an amulet, would also get involved. His task was to depict the content of the spell correctly, in accordance with his divination, to ensure the right composition of materials, the correct use of the magical inscription, and to consecrate the gem. In the carving of magic gems, the artisan could neither use his own preference nor sign his work, as he would with other works of art. Furthermore, images executed using the engraving technique were not worked in reverse (negative), as they were in seal depictions. The motifs were processed so that they could be seen correctly (positively). Due to their symbolic character, they had no creative aspect. Almost always, pre-defined motifs were used: representations of Hermes carrying a money pouch and a *caduceus* (Cat. nos. 4–24) were taken from the statues of Polykleitos or Lysippos. In contrast, gems depicting Aphrodite used for love spells come from the Hellenistic tradition. Likewise, the three-headed Hecate, Nemesis, and the sun god Helios and Serapis on a *quadriga* are depicted with a Greek-style scheme. Motifs of Zeus or Serapis, Mars Ultor or Gradivus, and all kinds of mixed deities, deity busts, and astrological symbols were from Roman iconography. Since these were not used as jewellery and were carried in secret to ensure their effects, no one expected them to have artistic quality. For this reason, the production style was sloppy, as in the case of gemstones mass-produced for soldiers during the Roman Imperial period (Cat. nos. 5–8, 10, 24–25, 28–29). Only very rarely were some gems carved to near perfection, close to sculptural examples (Cat. nos. 4, 14–15, 22, and 32). As can be seen, some pieces were processed with care, in an artistic manner, with smooth transitions, and in a clear and detailed way.

Beyond being beautiful objects and ornaments with aesthetic appeal, engraved gems primarily functioned as seals. These were used very commonly to mark someone's property, indicate authority, and ensure that certain objects were personalized. To indicate ownership or authority, the engraved gem or metal ring was pressed onto a piece of clay or wax. Such seals could be easily broken when used for the security of a letter or object, but if they were broken, it would be immediately obvious. Some ancient authors refer to this usage. Another important area of use for seals is the protection of valuable packages during trade. Pliny the Younger wrote in 112 AD that he sent a gold ingot from Nicomedia (İzmit) 'sealed with his ring in the shape of

¹ Levick, Donaldson 2023, pl. 29, no. 9.

² Evans 2019, p. 2–9.

³ Maaskant-Kleibrink 1971, p. 23–25.

⁴ Önal 2006, p. 2–16; Önal 2007, p. 8–15.

a four-horse, two-wheeled chariot'⁵. In modern terms, a seal on a letter is equivalent to a signature or a stamped envelope, and if pressed onto an object or a door, it is equivalent to a padlock. In ancient times, most people were illiterate, and therefore the use of a personal seal as an identity mark was very convenient. Today, since stamps are not used much and seals are rarely engraved and utilized, it is not very easy to understand the importance given to them in ancient times.

Of course, not all ring stones were as expensive as those made from very precious stones, and in later periods, they were produced in large quantities for a more sought-after market. During the Roman period, gems became increasingly affordable, but their quality was proportional to their price. In the Roman Republican period, a gemstone mounted on a ring was usually used as a seal. The common ring material was iron, and wearing a gold ring was a sign of exclusivity. However, during the Roman Imperial period, this privilege extended to people of lower ranks, and the number of rings worn by individuals increased. In the 1st and 2nd centuries AD, gems and jewellery became increasingly widespread and were no longer the sole prerogative of the elite class.

During the Augustan period, the production of glass ring stones, which were imitations of precious gems, became fashionable and gained widespread popularity among those who wanted to own cheaper gems throughout the Roman world.

At the same time, this glass gem tradition was also used in the making of cheap cameos. Glass ring stones were obtained by pouring glass paste into molds taken from an original gem. Since the outer edges and the bottom of the glass ring stone removed from the mold were rough, these misshapen parts were corrected before the stone was mounted on a ring. It is well known that the glass pieces used in rings, after being retouched, often display more detailed and beautiful designs than those found in natural gems. Moreover, glass imitations have played an important role in ensuring that many lost masterpieces have survived to this day⁶. Findings of glass ring stones with uncleaned outer edges and not mounted on a ring suggest that these stones were not ready for use or were kept at the production site.

Findings in legionary camps all over the Roman Empire show that many soldiers had rings with engraved gems. Remarkably, such precious objects were frequently found in the drains of public baths where they were lost. Since resin or pitch, a type of natural adhesive, was used to attach Roman gems, these gems would fall off in the hot and humid environment of the bath. Although Romans knew the risk of their precious gems being lost, they continued to wear them, probably because they believed that they were more vulnerable to harmful supernatural influences when naked and that the gems could protect them⁷.

HERMES ICONOGRAPHY

In the art of Antiquity, it is seen that a large number of gods and goddesses from the Greek and Roman pantheons were depicted. Among these gods, Hermes is a deity who has been depicted extensively in various branches of art. This god, who appears as Hermes in the Greek pantheon, is known as Mercurius in Rome.

In the context of our study, although we will focus on the status of Hermes in Greek and Roman art, it is understood that the god's origins date back to very ancient times. Hermes' character developed under the influence of different cultures and beliefs systems until he gained his essential place and characteristics within the Greco-Roman world.

The god Hermes has acquired many characteristics over time. In his most well-known aspect, he appears primarily as the messenger of Zeus. The wings on his head and feet are among the indicators of this duty. Another important feature is related to the underworld. Here, by virtue of his duty, Hermes is known as *chthonios-psychopompos*⁸, a god who accompanies the souls of the dead to the other world⁹. With these aspects, Hermes is among the most well-known gods in the Roman world.

Hermes also acts as the protector of merchants, thieves, poets, and masters of eloquence. He also possesses the epithets of protector against evils, guardian of roads, leader, protector of boundaries, guardian of the *agora*, bringer of good news, giver of good signs, and protector of individuals in wars¹⁰.

Based on the god's iconography on archaeological materials, the following can be said regarding his preferred depictions: Hermes has quite a standardized depiction in Greco-Roman art. The god is usually shown as a young man, sometimes old and bearded, and when not depicted nude, he appears wearing a long cloak, that is, a *khlamys* or *paenula*. He frequently wears a wide-brimmed hat (*petasos*). This hat is associated with his messenger function. Hermes is always depicted carrying his staff, the *kerykeion/caduceus*, in his left hand. The money pouch, *marsupium*, usually shown in his right hand, and his winged shoes/sandals, *talaria*, are the prominent attributes of the god¹¹.

Hermes is recognized as the god of trade and, at the same time, of thievery. He guides merchants. His depictions are encountered in the form of a *herm*, a pillar with only the upper part in the shape of a human bust and a very prominent male organ on the lower part. Hermes is also the protector of shepherds. He is often represented

⁵ Plin. Ep. X, 74.

⁶ Furtwängler 1900, p. 119.

⁷ Konuk, Arslan 2000, p. 13.

⁸ This term can be translated as 'guide of souls'; see Erhat 2007, p. 141; Siebert 1990, p. 336–337. It is stated that in Hermes *psychopompos* depictions, the god is mostly pictured without his winged sandals.

⁹ Siebert 1990, p. 286–287; Lafli, Henig 2025, p. 187–188.

¹⁰ Radulović *et alii* 2015, p. 51–52; for more information on Hermes, see Siebert 1990, p. 285–387, nos. 198–283; Larson 2007, p. 144–155; Versnel 2011, p. 316–377; Allan 2018, p. 1 *et seq.*

¹¹ Grimal 2012, p. 275–276; Can 2016, p. 99–100; Lafli, Henig 2025, p. 188.

carrying a ram on his shoulder (*Hermes Kriophoros*). He was believed to have the power to bring sleep or awaken one from sleep¹².

The oldest form of the god's depiction is the phallus. This stems from Hermes being characterised as a god who has the power of creation and represents fertility and productivity¹³. The Greeks learned the ithyphallic Hermes figure from the Egyptians. The Athenians first saw this among the Pelasgians, and the other Greeks saw it among the Athenians. The Pelasgians left a sacred tradition in this regard that is known to those familiar with Samothrace¹⁴.

With his mythology and iconography briefly summarized above, Hermes can be counted among the Greco-Roman gods who have been the subject of the most art forms in the ancient world. The god Hermes appears in a very wide spectrum, from great sculptural works to vase paintings, and from wall paintings to small finds. The attributes of the god have been the reason for him being accepted as a god friendly to humans and for him to be so loved and depicted. Likewise, the glyptic art is one of the areas where Hermes iconography is most intensely used.

ANALYSIS OF ARCHAEOLOGICAL MATERIAL

In this catalogue, a total of 36 artefacts, including 34 gems and two clay *bullae*, are described in detail. Of the 34 gems examined, 16 are preserved with their ring hoops, while 18 are in the form of gems only. The material distribution of the artefacts with ring hoops is as follows: 5 gold, 7 silver, 2 iron, 1 bronze, and 1 gold-plated iron. Evaluated in terms of dimensions, the smallest gem measures 6.2 × 5.1 mm (Cat. no. 24), and the largest gem measures 17.3 × 13 mm (Cat. no. 30). Agate, garnet, chalcedony, carnelian, nicolo, jasper, and glass were preferred as stone types; among these materials, carnelian and jasper were the most frequently used for Hermes depictions.

Gems depicting Hermes have been classified under eight main iconographic types. In the description of each artefact in the catalogue, the gem's type (e.g., A3, F2), determined according to its convex or flat cutting style, is indicated in parentheses¹⁵. The typological classification is presented below:

RING STONES (GEMS)

Group 1: Hermes' head or bust faces left (Cat. nos. 1–3).

Group 2: Hermes, standing, facing right; holding *kerykeion* and money pouch (Cat. nos. 4–20).

Group 2a: Hermes, standing, facing left; holding *kerykeion* and money pouch (Cat. nos. 21–25).

Group 3: Hermes/Ares (?), standing, facing left (Cat. nos. 26–27).

Group 4: Hermes, standing in frontal view; head facing right (Cat. nos. 28–29).

Group 5: Hermes, sitting on a rocky outcrop (Cat. nos. 30–31).

Group 6: Hermes and Harpocrates, standing, facing each other (Cat. no. 32).

Group 7: Hermes and Isis/Tyche, standing, facing each other (Cat. no. 33).

Group 8: Ibis bird, carrying *kerykeion* and poppy (Cat. no. 34).

CLAY SEAL IMPRESSIONS (BULLAE):

1. Type: Hermes' bust, facing right (Cat. no. 35).

2. Type: Hermes, riding a ram to the right (Cat. no. 36).

On statues, relief and coins from the Greek and Roman period, Hermes is depicted holding a money pouch in his right hand and a *kerykeion* in his left. It is thought that the same engravers made the coin dies as well as the gems. Furtwängler states that this similarity is natural because the engraver of the Roman Imperial mint was also a gem engraver by profession¹⁶. On coins minted in Anatolian city mints of the Roman period, Hermes holds a money pouch in his right hand and a *kerykeion* and a cloak in his left hand.

In the clay seal impressions of gems, Hermes is depicted holding a money pouch in his left hand and a *kerykeion* on his right arm¹⁷. However, due to the nature of the seal impression, it should be noted that the direction of the figure and the position of the objects in his hands are reversed by the mirror effect¹⁸.

In addition, some gems depicting Hermes that we do not think were used as seals are engraved in positive. On positively engraved gems, Hermes is shown holding the money pouch in his right hand and the *kerykeion* on his left hand¹⁹. When an impression of a positively engraved gem is taken, the figure will appear negative. Five gems numbered 21–25 and gems numbered 30–33 in our catalogue are positively engraved examples that do not function as seals.

It is often difficult to determine whether gems depicting Hermes were seals, ornaments, or talismans or whether they served all of these functions. Although it seems reasonable to accept sealing as the primary function, it is quite difficult to determine definitively which function was more dominant based on the material that has survived to the present day. However, in this study, we aim to formulate various hypotheses regarding the purpose of these ring stones.

On some gems in the Museum of Anatolian Civilizations, Hermes heads and busts are depicted facing left

¹² Roman, Roman 2010, p. 220.

¹³ Roscher 1890, p. 2392.

¹⁴ Herodotos, *Herodot Tarihi* II, p. 51.

¹⁵ For the classification of gem cutting styles, see Spier 1992, p. 3, fig. 5; Konuk, Arslan 2000, p. 21, fig. 7.

¹⁶ Furtwängler 1900, p. 301.

¹⁷ Doksanaltı, Sağlan 2008, p. 89, no. 30.

¹⁸ Spier 1992, p. 104, 119, 128, nos. 254–256, 310, 343; Konuk, Arslan 2000, p. 87–92, nos. 63–68.

¹⁹ Spier 1992, p. 104, no. 253; Konuk, Arslan 2000, p. 93, no. 69.

(Cat. nos. 1–3). These examples display high quality engraving workmanship. The Hermes bust on one of these gems (Cat. no. 2), however, displays a slightly sloppier workmanship compared to the other two gems. We think that the primary intended purpose of these three gems, in addition to being talismans and ornaments, was to serve as personal seals. We hold this opinion because Hermes' head is facing left on gems²⁰, whereas on clay *bullae* it is always seen facing right²¹.

On a red jasper gem from the Museum of Anatolian Civilizations (Cat. no. 4), the body lines of Hermes, standing facing right, are rendered muscularly, similar to statues of Herakles. This gem, which shows qualified engraving workmanship, must have been used as a personal seal, talisman, and jewellery.

On a carnelian gem (Cat. no. 5), Hermes is standing facing right, wearing his very wide-brimmed winged hat on his head, a *kerykeion* and cloak on his right arm, and holding a money pouch in his left hand. Hermes' attributes are rendered clumsily and disproportionately. Despite Hermes' muscular and triangular body, the legs look like thin, long branches. The *kerykeion* appears as a two-pronged pitchfork with ends parallel to each other, rather than two snakes wrapped around a staff. This gem, which does not show good engraving workmanship, must have been used both as a seal and as jewellery.

Two gems (Cat. nos. 6 and 7) are very similar to each other in terms of their convex surfaces and engraving techniques; they seem to have come from the same workshop, from the hand of the same engraver. Undoubtedly, gem which has a gold ring band (Cat. no. 7) must have been used as a seal as much as it was used as jewellery. Another example from the Museum of Anatolian Civilizations (Cat. no. 8) also must have been used as both a seal and jewellery.

On the green jasper gem with a silver band from the Erimtan Archaeology and Art Museum (Cat. no. 9), Hermes stands facing right. He has a winged hat on his head, winged boots on his feet, a money pouch in his left hand, a *kerykeion* resting on his right arm and a cloak tied around his neck and wrapped around his other arm, hanging down. Hermes has his right leg bent at the knee, placing his weight on his left leg. His torso is tilted to the right, his right hand is bent and faces upward as if he were resting his elbow on a small pillar, and the object on which he leans resembles a knotted tree, similar to a Herakles club. These features suggest that this gem might be very different from its counterparts in terms of engraving workmanship. The existence of many published gems depicting Hermes and Herakles and the fact that, in mythology, Hermes helped Herakles in many of his tasks strengthen the possibility that this object he is leaning on could be a Herakles club.

On the nicolo gem on a gold ring from the Gaye Çarmıklı collection in Ankara (Cat. no. 10), Hermes is placing the money pouch in his left hand onto a small pillar, holding a *kerykeion* resting on his shoulder with his right hand and a *chlamys* hanging from his arm. Facial details are not well rendered, and the exaggeratedly long neck shows that the gem displays poor workmanship. Despite that, the gem being on a gold mounting and the rare use of nicolo among gems with Hermes increase the value of this ring stone. This iconographic type, in which Hermes places the money pouch on a pillar, is noteworthy in terms of Anatolian glyptics because it is a little-known example. This gem was also used both as jewellery and as a seal.

On a black and blue layered nicolo gem set in a gold-plated iron ring from the İzmir Museum (Cat. no. 11), Hermes is standing, body in 3/4 frontal view, head facing right, bearded and wearing a *petasos*, holding the money pouch upward in the palm of his right hand; he is holding the *kerykeion* in his left hand pointing it towards the ground. All of this constitutes an unusual iconography. Furthermore, the fact that Hermes is bearded and clothed from the waist down represents a novelty in Hermes iconography. The fact that the iron ring band is gold-plated shows ancient forgery, indicating that this ring would have been shown and sold as gold in its day. This gem was used as jewellery and as a seal.

On the silver ring with a carnelian gem from the Juliopolis necropolis, now kept in the Museum of Anatolian Civilizations (Cat. no. 12), Hermes is standing facing right and holding a money pouch and a *kerykeion*. It is possible that this gem, which was found in the grave together with a *kharon* coin belonging to Septimius Severus (193–211 AD), was placed in the grave for Hermes to take the soul of the dead to the land of Hades more quickly under his guidance. At the same time, it is likely that it was used as a personal seal and jewellery during the deceased's lifetime.

Another find from the Juliopolis necropolis, also kept in the Museum of Anatolian Civilizations, is a silver ring with a matte red jasper gem (Cat. no. 13). On the gem, Hermes stands facing right and holds his well-known attributes in his hands. Next to this ring, a *denarius* coin belonging to Geta Caesar (198–209 AD) was found. Like the artefact numbered 12, this one was also unearthed in grave 148. The ring must have been placed in the grave during the reign of Septimius Severus. This find suggests that it could have been used both as a seal and as jewellery during the person's lifetime and at the same time, because one of Hermes' special duties was to guide the souls of the dead to the underworld (*psychopompos*), it may have been placed in the grave as a funerary gift.

A silver ring with a jasper gem, a find from the Juliopolis necropolis, in the Museum of Anatolian Civilizations, has a depiction of Hermes standing facing right (Cat. no. 14). On this gem, Hermes holds the *kerykeion* not resting on his arm, as in known gem examples, but separately from his body. No *kharon* coin was discovered in this grave. However, looking at the other archaeological

²⁰ Konuk, Arslan 2000, p. 86–89, nos. 62–65; Spier 1992, p. 128–129, nos. 344–347.

²¹ Konuk, Arslan 2000, p. 230–233, nos. 206–209; Doksanaltı, Sağlan 2008, p. 89, nos. 28–29; the clay seal impression numbered 35 here is, similarly, facing right.

finds from the grave, this artefact is dated from the late 2nd to the early 3rd century AD. This artefact could have been used as jewellery or a seal, and in the context of Hermes' function of guiding the souls of the dead (*psychopompos*), it may also have been left in the grave to accompany the deceased on his journey to the land of Hades. The gem displays quite high quality engraving workmanship.

On an iron ring with a red jasper stone from the Fethiye Museum (Cat. no. 16), Hermes stands facing right (left according to the impression). He has a *petasos* on his head and holds a *kerykeion* in his left hand, there is no money pouch in his right hand, which he extends forward. Although the altar in front of his feet might look like it has flames, when looked at carefully, a liquid is being poured onto the altar from a round object located under his hand that is not holding the money pouch (libation scene), and the poured liquid makes the altar appear flaming. At the same time, Hermes is shown as ithyphallic. Although the gem, which shows beautiful engraving workmanship, was used as jewellery and for magical purposes, it must also have functioned as a seal because it was negatively engraved.

The glass ring stone on a silver ring from the Uşak Museum has Hermes standing facing right (left according to the impression) (Cat. no. 17). In front of the feet of Hermes, who has a *petasos* on his head and holds a money pouch and *kerykeion*, a cylindrical altar is depicted. Designed in a way that is suitable for mass production with the casting technique and low cost, in addition to good mold workmanship, this glass ring stone was produced negatively in a way that would give a positive image in its impression to meet the functions of jewellery, talisman, and seal.

On a carnelian stone from the Museum of Anatolian Civilizations (Cat. no. 24), Hermes is walking towards the left, a winged hat (*petasos*) on his head, a money pouch in his right hand, and a cloak (*chlamys*) hanging wrapped around his left arm. The *kerykeion* that should be on the left arm is not visible on this gem. The body details and the face are carved sloppily, and the money pouch is exaggeratedly large. Hermes is carved as ithyphallic, with a disproportionately large phallus. This positively engraved gem was used as jewellery and as a talisman.

A sard gem with orange-black veins from the Uşak Museum has a depiction of a barbaric god similar to Hermes (Cat. no. 25). On his head, there is an oriental headdress in the shape of a tiara, a sharp spur on top of it and wings cover the neck and face. A sweater-like garment wraps his body, and he is wearing trousers that go down below the knees. He holds a *kerykeion*-like staff in his right hand and a money pouch in his left hand. On the left edge, where the drape of the *chlamys* hanging from his right arm extends, there is a round shield (?). The Hermes figure, carved in a pantheistic or barbaric style, presents the phenomenon of a new iconographic type.

A yellowish chalcedony gem is kept in the Fethiye Museum (Cat. no. 26). According to the impression of the oval-formed, convex-surfaced stone, Hermes/Ares is

standing, with his body in 3/4 frontal view and his head facing right. A shawl/cloak is wrapped around his right shoulder, covering his intimate parts, wraps around his arm from behind his left shoulder and hangs from his elbow. He places his body weight on his right leg; his left leg is bent at the knee, thrown slightly backward and he is stepping on his toes. He wears a helmet on his head, with a cobra-shaped protrusion or *polos* at the front. The Hermes/Ares combination god is leaning on a spear with his right hand and is holding a *kerykeion* with his left hand that he extends forward. This pantheistic representation is a new iconographic type. Because of his cobra-type headdress, we also think that this new type of figure could be a syncretic Hermes/Harpokrates. It must have been used for the purposes of magic and protection.

There is a pantheistic god figure of the Ares/Hermes type on a red jasper gem located in an iron ring from the Uşak Museum (Cat. no. 27). In this impression, Ares/Hermes is standing in 3/4 frontal view, with his head facing right and is wearing a helmet; the god holds a *kerykeion* resting on his arm and he holds a hanging cloak (*chlamys*) with his right hand. With his left hand he places a wreath on a trophy tree (*tropaiona*) standing on a shield in front of him. It can be said that the person who used this gem was a soldier.

A bronze ring with an agate gem from the collection of the Museum of Anatolian Civilizations (Cat. no. 28) has the clothed Hermes standing in frontal view, head facing right. He wears a *petasos*, holds a money pouch in his left hand and holds the *kerykeion* raised with his right hand, away from his body. Because this gem depicting the clothed Hermes type, which shows naive and poor quality workmanship, was positively engraved, it was used as a talisman and as jewellery.

A find from the Juliopolis necropolis excavation, now in the Museum of Anatolian Civilizations, is a red jasper gem on a gold ring (Cat. no. 29). On the gem, Hermes is standing in 3/4 frontal view, with his head facing right; he wears a *petasos* on his head, winged shoes (*talaria*) on his feet, holds a *kerykeion* in his right hand, and a hanging *chlamys*, and carries a money pouch in his left hand. The Hermes depiction is carved very naively and clumsily. A *denarius* coin belonging to Hadrian (117–138 AD) was found in the grave together with this gold ring. If this ring had not been found with the Hadrian coin, the gem would most likely have been dated later, due to the naive and sloppy engraving workmanship. The artefact, which was found in the grave together with a *kharon* coin, allows for accurate dating. The Hadrian period is the brightest period of Roman sculpture. However, if we question the clumsily made engraving workmanship on this jasper gem, we think that these gems with bad workmanship were ordered from non-central workshops in the provinces for urgent needs at the time, were produced by amateur engravers, and that such bad engraving workmanship does not reflect the high art understanding of the period.

On the blue chalcedony gem from the Museum of Anatolian Civilizations (Cat. no. 30), Hermes is sitting towards the right on a rocky outcrop, holding a money pouch and a *kerykeion* in his hand. Such types of Hermes depictions were frequently used on the coins of many cities in the Pamphylia and Pisidia region. We think that this gem, which was negatively engraved with good workmanship, was used as a protective amulet.

In its impression, a red carnelian gem from the Burdur Museum (Cat. no. 31) shows Hermes sitting on a rocky outcrop, with his head facing right and the body in 3/4 frontal view; he has his right foot placed on two stones one on top of the other and he is stepping on the ground with his left foot. He has a *petasos* on his head, and he is holding a winged *kerykeion* resting on his right arm and a cloak (*chlamys*). It is thought that seated Hermes types originate from Pisidian city coins. This gem, which was processed positively and with high quality workmanship, must have been used as a protective talisman (amulet) due to its large diameter.

A grey-white chalcedony amulet from the Museum of Anatolian Civilizations (Cat. no. 32) has a depiction of Hermes and Harpokrates standing facing each other. The naked Hermes standing on the left has a winged hat (*petasos*) on his head, a *kerykeion* and a cloak (*chlamys*) on his right arm, and he is placing a laurel wreath held in his left hand onto the head of the Harpokrates opposite him. The naked Harpokrates standing on the right has brought his right hand to his lips and is making a gesture of silence, while holding a *cornucopia* and a cloak (*chlamys*) with hanging drapes on his left arm. This is a new variation in which Hermes and Harpokrates are seen together on a positively engraved type. This motif is a variant of the more common type in which Hermes/Mercury crowns Tyche/Fortuna. In this intaglio type, the positions of the figures are usually reversed, and Hermes/Mercury is located to the viewer's right and is looking left²². The figure to whom Hermes is presenting the crown seems to be presented here as a free-standing Harpokrates, a god frequently shown holding a *cornucopia* and a draped cloak in intaglios, although sometimes he is presented leaning against a tree. The characteristic gesture of Harpokrates in this pose is, as in other types, the raising of the hand towards the mouth. While adapting the free-standing model type to the Hermes/Mercury crowning type, probably in accordance with the customer's request, the engraver did not manage to take into account the raised arm of Hermes/Mercury and therefore had to design the right hand of Harpokrates in an exaggeratedly long way. Furthermore, the double crown that Harpokrates usually wears in this pose has been turned into a normal wreath here. This situation might suggest that the original model was actually of the type in which a Genius holds a *patera*; in this type, the figure

likewise holds a *cornucopia* and a draped cloak in his free hand²³. Here, Hermes/Mercury, as the bringer of wealth and business success, is associated with Harpokrates, the symbol of agricultural prosperity. In this way, a visual repetition for personal prosperity and good demand is created. In another more complex type, Hermes/Mercury crowns Zeus/Jupiter, and Tyche/Fortuna surrounds them on two sides; this type transposes the personal wish to the social level²⁴. However, no other gem in which this type is adapted to Harpokrates is known to date.

A yellowish coloured gem with brown veins from the İzmir Archaeology Museum (Cat. no. 33) has, in the impression, Hermes and Isis/Tyche²⁵ who are standing facing each other; Hermes is on the left, with the body shown frontally and his head turned towards Isis/Tyche; he wears a *petasos*, holds a *kerykeion* and a cloak (*chlamys*) on his right arm, and crowning Isis-Tyche with the wreath in his left hand. The pantheistic goddess Isis/Tyche is on the right edge, wearing a long *khiton*, with an Isis crown, holding a ship's rudder in her right hand, and a *cornucopia* resting on her arm in her left hand. A ground line is separately present under the feet of both of them.

A red-coloured, translucent carnelian gem from the Museum of Anatolian Civilizations (Cat. no. 34) is oval-shaped and has a convex surface; on it, an Ibis bird walks towards the left, in its beak it has gripped two poppy capsules by their stems and carrying a winged *kerykeion/caduceus* in a crosswise manner on its back. This gem, which shows masterful workmanship engraved positively, must have been used as a talisman.

One of the two clay seal impressions from the Murat Uğurluer collection in Gaziantep (Cat. no. 35) shows a draped bust of Hermes facing right, carrying a *kerykeion* on his shoulder. Similar examples for this *bulla* have been found at Doliche²⁶.

On the other clay seal impression from the Murat Uğurluer collection (Gaziantep), Hermes is progressing towards the right on a ram; he holds a *kerykeion* on his right arm and a money pouch in his left hand (Cat. no. 36). This type is rare, but a similar example made of red jasper (inventory number UQ 83.009) is now kept in the intaglio collection at the RD Milns Antiquities Museum at the University of Queensland. In this example, Hermes is mounted on the back of a ram running towards the left; he holds a money pouch in his right hand and a *kerykeion* in his left hand; the hind legs of the ram are on the ground,

²³ Arslan *et alii* 2022, p. 98.

²⁴ For this type, see intaglios in which Hermes/Mercury crowns Zeus/Jupiter, with Tyche/Fortuna on the sides; Arslan *et alii* 2022, p. 98–99, cat. no. 5, fig. 8; Arslan, Yeğin 2021, p. 125, pl. 4.

²⁵ See Şenerçüç 2026, p. 559, no. 432 (Hermes and Tyche), defined as Tyche. This goddess must be the syncretic Isis/Tyche, because the Isis crown is clearly visible on the goddess's head, and therefore it provides evidence for this identification. Also, for the Isis crown, see Arslan, Yeğin 2021, p. 121–122, 129, pl. 1; Arslan 2021, p. 421–422, fig. 6, 7a; Henig, MacGregor 2004, p. 46, no. 2.48; Spier 1992, p. 126, no. 336.

²⁶ For Hermes bust clay seal impressions, see Doksanaltı, Sağlan 2008, p. 89, nos. 28–29; Konuk, Arslan 2000, p. 230–233, nos. 206–209.

²² Henig, Whiting 1987, p. 14, nos. 93–95; Fossing 1929, p. 223, no. 1663; Bertolami E-Live Auc. 84, Lot 106 (<https://bertolamifineart.bidinside.com/en/auc/118/e-live-auction-84-glyptic/4/>); Sotheby 1842, p. 23, no. 367.

its front legs are raised in the air²⁷. A depiction very close to that on the Gaziantep clay seal impression is also seen in two dark glass examples in the British Museum, dated to the 1st–3rd centuries AD. Both are of the same type; Hermes/Mercury is mounted on a ram running towards the right; he holds a money pouch in his extended left hand and a *kerykeion* on his right arm that he holds close to his body. He is naked and looks ahead towards the right. All four legs of the ram are on the ground line²⁸.

CATALOGUE*

No. 1. Carnelian Ring Stone with Bust of Hermes, F 1 (Fig. 1)
Museum of Anatolian Civilizations, inv. no. 53-3-74 (Case 7, no. 54 f).

Dimensions. H. = 12 mm, w. = 9.8 mm, th. = 2.3 mm.

Dating. 1st–2nd century AD.

Description. The dark red translucent carnelian stone is oval-shaped with a flat surface. It features a bust of Hermes facing left, wearing a winged hat (*petasos*). The facial features are executed in a fine and detailed classical style.
Bibliography/Analogies. Henig, MacGregor 2004, p. 36, no. 1.62 (similar); Spier 1992, p. 129, no. 345 (similar).

No. 2. Gold Ring with Garnet Gem Depicting a Bust of Hermes, A 4 (Fig. 2a–b)

Museum of Anatolian Civilizations, inv. no. 12-2-69 (Case 7, no. 58).

Dimensions. H. = 8 mm, w. = 8.2 mm, ring diam. = 23.1 mm.

Dating. 2nd century AD.

Description. The gold ring features a brownish-red, translucent garnet stone, which is near-circular in form with a slightly convex surface. It displays a bust of Hermes facing left, wearing drapery, a *petasos* on his head, and carrying a winged *kerykeion* on his shoulder.

Bibliography/Analogies. Spier 1992, p. 128, no. 344; Pannuti 1983, p. 53, no. 74; Maaskant-Kleibrink 1978, p. 255, no. 669; Richter 1956, p. 72, no. 293; Walters 1926, p. 158, no. 1414; Rijk Museum (GS-00111), (I 2019/7.49).

No. 3. Carnelian Ring Stone with Bust of Hermes, F 1 (Fig. 3)
Museum of Anatolian Civilizations, inv. no. 18850 (Case 7, no. 59).

Dimensions. H. = 11.7 mm, w. = 9.3 mm, th. = 2.7 mm.

Dating. 1st–2nd century AD.

Description. The light red, translucent carnelian stone is oval-shaped with a flat surface. It depicts a bust of Hermes facing left, bareheaded, wearing drapery, and carrying a winged *kerykeion* on his shoulder. The details of Hermes' face, hair, and clothing demonstrate masterful carving craftsmanship. The upper right edge of the stone is chipped and missing.

Bibliography/Analogies. Henig 2007, p. 96–97, no. 37 (similar); Konuk, Arslan 2000, p. 86, no. 62; Maaskant-Kleibrink 1978, p. 212, no. 494; Richter 1956, p. 72, nos. 291–292; Walters 1926, p. 158, nos. 1418–1419; Marshall 1907, p. 83, 86, nos. 484, 503; <https://rpc.ashmus.ox.ac.uk/coins/4/7346>.

No. 4. Jasper Ring Stone with Hermes, F 1 (Fig. 4)

Museum of Anatolian Civilizations, inv. no. 18855 (Case 7, no. 54 a).

Dimensions. H. = 14.5 mm, w. = 12.6 mm, th. = 4 mm.

Dating. 1st–2nd century AD.



Figure 1. Carnelian Ring Stone with Bust of Hermes from the Museum of Anatolian Civilizations, inv. no. 53-3-74.



Figure 2a–b. Gold Ring with Garnet Gem Depicting a Bust of Hermes from the Museum of Anatolian Civilizations, inv. no. 12-2-69.



Figure 3. Carnelian Ring Stone with Bust of Hermes from the Museum of Anatolian Civilizations, inv. no. 18850.

²⁷ Levick, Donaldson 2023, p. 95–96, no. 9.

²⁸ Walters 1926, p. 272, no. 2793.

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

Description. The matte red jasper stone is oval-shaped with a flat surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He places his weight on his right leg, while his left leg is bent at the knee and drawn back, resting on his toes. He wears a *petasos* (?) on his head and winged sandals (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his left hand, a winged *kerykeion* resting against his right arm, and a cloak (*khlamys*) draped over his arm, hanging down; groundline. The figure of Hermes is executed with great finesse. Hermes is depicted with an athletic, Heraklean physique, in which the chest and abdominal muscles, as well as the knees, are carved with rounded contours.

Bibliography/Analogies. Willers, Raselli-Nydegger 2003, p. 82, no. 36; Hoey Middleton 2001, p. 28, no. 11; Maaskant-Kleibrink 1978, p. 233–234, nos. 586–587; Richter 1956, p. 71, 72, no. 290; <https://rpc.ashmus.ox.ac.uk/type/72133>.

No. 5. Carnelian Ring Stone with Hermes, F 2 (Fig. 5)

Museum of Anatolian Civilizations, inv. no. 65-1-66 (Case 7, no. 54 b).

Dimensions. H. = 13.1 mm, w. = 9.8 mm, th. = 4 mm.

Dating. 2nd century AD.

Description. The dark red, translucent carnelian stone is oval-shaped, with a wide base and a narrow, flat top surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He carries his weight on his right leg, with his left leg extended to the side. He wears a *petasos* on his head and holds a money pouch (*marsupium*) in his left hand, a winged *kerykeion* resting against his right arm, and a cloak (*khlamys*) draped over his arm, hanging down; groundline. The rendering of Hermes' lower body, facial features, and *kerykeion* is disproportionate; furthermore, the ground line is positioned above the level where his feet are supposed to rest. It appears as if his feet are submerged in water.

Bibliography/Analogies. Konuk, Arslan 2000, p. 88, no. 64; Spier 1992, p. 128, no. 343; Maaskant-Kleibrink 1978, p. 332, no. 1010 (similar); Rijk Museum (VF 855).



Figure 4. Jasper Ring Stone with Hermes from the Museum of Anatolian Civilizations, inv. no. 18855.

No. 6. Jasper Ring Stone with Hermes, A 3 (Fig. 6)

Museum of Anatolian Civilizations, inv. no. 160-1-96 (Case 7, no. 54 c).

Dimensions. H. = 14.5 mm, w. = 10.4 mm, th. = 4.1 mm.

Dating. 2nd century AD.

Description. The matte, dark red jasper stone is oval-shaped with a convex surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a *petasos* on his head and holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* and cloak (*khlamys*) resting against his right arm. His right leg is bent at the knee and drawn back, while his weight is shifted onto his left leg. The neck is very slender, and the feet are invisible, as if submerged in water.

Bibliography/Analogies. Nardelli 2011, p. 131, Pl. 4 (similar); Demir 2008, p. 105, no. 7 (similar); Willers, Raselli-Nydegger 2003, p. 82, no. 37; Spier 1992, p. 104, no. 256 (similar).

No. 7. Gold Ring with Spiral Ornament and Hermes, A 5 (Fig. 7a–b)

Museum of Anatolian Civilizations, inv. no. 110-1-72 (Case 7, no. 60).

Dimensions. H. = 14 mm, w. = 9 mm, ring diam. = 21 mm, weight = 8.3 g.



Figure 5. Carnelian Ring Stone with Hermes from the Museum of Anatolian Civilizations, inv. no. 65-1-66.



Figure 6. Jasper Ring Stone with Hermes from the Museum of Anatolian Civilizations, inv. no. 160-1-96.

Dating. 2nd century AD.

Description. The gold ring features a spiral ornament and a matte green jasper stone, which is oval-shaped with a convex surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a winged hat (*petasos*) on his head, and holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* and a cloak (*khlamys*) resting against his right arm. His right leg is bent at the knee, and his weight is shifted onto his left leg. The facial features are schematic, the neck is disproportionately thin, the *kerykeion* is faintly engraved, and the craftsmanship is careless. Given the convex surface, the thin neck, and the similar rendering of bodily details as in the stone numbered 6, we suggest that both stones may have been produced by the same lapidary.

Bibliography/Analogies. Demir 2008, p. 105, kat. No. 7; Willers, Raselli-Nydegger 2003, p. 82, no. 37.

No. 8. Carnelian Ring Stone with Hermes, F 2 (Fig. 8)

Museum of Anatolian Civilizations, inv. no. 19323 (Case 7, no. 54 e).

Dimensions. H. = 11.1 mm, w. = 9.2 mm, th. = 2.8 mm.

Dating. 2nd century AD.

Description. The light red, translucent carnelian stone is oval-shaped with a flat surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a winged hat (*petasos*) on his head and winged boots (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* and cloak (*khlamys*) resting against his right arm. His right leg is bent

at the knee, and his weight is shifted onto his left leg; groundline.

Bibliography/Analogies. Nardelli 2011, p. 131, Pl. 4 (similar); Konuk, Arslan 2000, p. 90, no. 66.

No. 9. Silver Ring with Jasper Gem Depicting Hermes, F 2 (Fig. 9a–b)

Erimtan Archaeology and Art Museum, Ankara, inv. no. 1265.

Dimensions. H. = 14 mm, w. = 11 mm, ring diam. = 26 mm, weight = 11.1 g.

Dating. 2nd century AD.

Description. The silver ring features a reddish-yellow jasper stone, oval-cut with a flat surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a winged hat (*petasos*) on his head, and holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* resting against his right arm, along with a cloak (*khlamys*) tied around his neck and draped over his arm. His right leg is bent at the knee, and his weight is shifted onto his left leg; groundline. The posture of Hermes' body leaning to the right, resting his elbow on a column-like object, and holding the *kerykeion* not in his hand but in the crook of his elbow, combined with the fact that the object the elbow rests upon resembles a knotted tree trunk, suggests that this object might be the club of Herakles.

Bibliography/Analogies. Gülbay 2017, p. 206, no. 25 (similar); Spier 1992, p. 128, no. 343 (similar); Marshall 1907, p. 97, no. 567 (similar).



Figure 7a–b. Gold Ring with Spiral Ornament and Hermes from the Museum of Anatolian Civilizations, inv. no. 110-1-72.



Figure 8. Carnelian Ring Stone with Hermes from the Museum of Anatolian Civilizations, inv. no. 19323.



Figure 9a–b. Silver Ring with Jasper Gem Depicting Hermes from the Erimtan Archaeology and Art Museum, Ankara, inv. no. 1265.



Figure 10a–b. Gold Ring with Nicolo Gem Depicting Hermes from the Gaye Çarmıklı Collection, Ankara, inv. no. 59.

No. 10. Gold Ring with Nicolo Gem Depicting Hermes, F 2 (Fig. 10a–b)

Gaye Çarmıklı Collection, Ankara, inv. no. 59.

Dimensions. H. = 8 mm, w. = 6 mm, ring diam. = 20 mm.

Dating. 1st–2nd century AD.

Description. The gold ring features a nicolo stone with a white upper layer and a black base layer, oval-shaped with a concave surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He is placing the money pouch (*marsupium*) in his left hand onto a small column, and holds a *kerykeion* resting against his right arm along with a hanging cloak (*khlamys*). The face is blurred, the neck is exaggeratedly long, and the feet are not indicated.

Bibliography/Analogies. Spier 1992, p. 119, no. 309 (similar).

No. 11. Gold-Plated Iron Ring with Nicolo Gem Depicting Hermes, F 2 (Fig. 11a–b)

İzmir Archaeology Museum, inv. no. 16116.

Dimensions. H. = 10 mm, w. = 7 mm, ring diam. = 22 mm, ring height = 19 mm, hoop th. = 4 mm.

Dating. 1st–2nd century AD.

Description. The gold-plated iron ring features a nicolo stone, oval-shaped with a flat surface, featuring a blue upper layer and a black base, with a narrow top and a wide base. Hermes is depicted standing in a three-quarter view, facing right. He is bearded, wearing a *petasos*, and holds a money pouch (?) in his raised right hand. The drapery of his cloak (*khlamys*) hangs from his right elbow, and he holds a winged *kerykeion* in his left hand, pointing downwards. The lower part of his body is draped, and the helical folds of the garment are prominent; groundline. Bearded and draped representations of Hermes are rarely encountered on coins and gems of the Roman Imperial period.

Bibliography/Analogies. British Museum Inv. No. 1872, 0604.170 (similar); Şenergüç 2026, p. 528, no. 401 (same ring); <https://rpc.ashmus.ox.ac.uk/type/73231> (Pisidia-Termessos dressed type).

No. 12. Silver Ring with Carnelian Gem Depicting Hermes, F 2 (Fig. 12a–b)

Museum of Anatolian Civilizations, inv. no. 12-61-11 (Juliopolis Tomb No. 148).

Dimensions. H. = 10.3 mm, w. = 7.9 mm, ring diam. = 21 mm.

Dating. 193–211 AD (Septimius Severus coin).

Description. The silver ring features an orange carnelian gem, oval-shaped with a flat surface, narrow at the top and wide at the base. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a winged hat (*petasos*) on his head and winged shoes (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* resting against his right arm along with a downward-hanging cloak (*khlamys*); groundline. The ring was found in Juliopolis Tomb No. 148, together with a denarius coin of Septimius Severus.

Bibliography/Analogies. Arslan 2013, p. 113, fig. 4; Spier 1992, p. 104, no. 256; Gesztelyi 2000, p. 54–55, no. 100; <https://rpc.ashmus.ox.ac.uk/type/72550>.

No. 13. Silver Ring with Jasper Gem Depicting Hermes, F 2 (Fig. 13a–b)

Museum of Anatolian Civilizations, inv. no. 12-63-11 (Juliopolis Tomb No. 148).

Dimensions. H. = 10.7 mm, w. = 7.6 mm, ring diam. = 18.7 mm.

Dating. 198–209 AD (Geta Caesar coin).

Description. The silver ring features a matte red jasper gem, oval-shaped with a flat surface, narrow at the top and wide at the base. It depicts Hermes standing in a three-quarter



Figure 11a–b. Gold-Plated Iron Ring with Nicolo Gem Depicting Hermes from the İzmir Archaeology Museum, inv. no. 16116.



Figure 12a–b. Silver Ring with Carnelian Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 12-61-11 (Juliopolis Tomb No. 148).



Figure 13a–b. Silver Ring with Jasper Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 12-63-11 (Juliopolis Tomb No. 148).

view, facing right; his body is slightly tilted to the right, his right leg is bent at the knee, drawn back and resting on his toes. He wears a winged hat (*petasos*) on his head and holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* resting against his right arm along with a downward-hanging cloak (*khlamys*). The surface of the figure has been polished with white paint; the snakes on the *kerykeion* and the facial features are amateurishly executed; groundline. The ring was found in Juliopolis Tomb No. 148, together with a denarius coin of Geta Caesar.

Bibliography/Analogies. Gesztelyi 2000, p. 54, no. 99; Spier 1992, p. 104, no. 256.

No. 14. Bronze Ring with Jasper Gem Depicting Hermes, F 1 (Fig. 14a–b)

Museum of Anatolian Civilizations, inv. no. 52-25-12 (Juliopolis Tomb No. 394).

Dimensions. H. = 12.3 mm, w. = 8.7 mm, th. = 2.8 mm, ring diam. = 22.6 mm, ring height = 19.5 mm.

Dating. 2nd century AD (no coins found in the tomb).

Description. The bronze ring features a red jasper gem, oval-shaped with a flat surface. It depicts Hermes standing in a three-quarter view, with his head turned to the right. He wears a shawl-like cloak tied around his neck, which hangs over his chest to the back, wraps around his left arm, and extends to his right heel. His hairline is depicted as rounded curls that cover his ears and encircle his head. He wears winged sandals (*talaria*) on his feet, holds a winged *kerykeion* in his right hand, and a money pouch (*marsupium*) in his left hand. His weight is shifted onto his left leg, while his right leg is bent at the knee and rests on his toes; groundline. On this gem, which features high-quality engraving, Hermes holds the *kerykeion* held up and away from his body, unlike in most known examples where it is rested against the arm, and the phallus is depicted more prominently.

Bibliography/Analogies. Nardelli 2011, p. 131, pl. 4–5 (Mercury similar); Willers, Raselli-Nydegger 2003, p. 82, no. 36; Spier 1992, p. 104, no. 256 (similar); CBd-441.



Figure 14a–b. Bronze Ring with Jasper Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 52-25-12 (Juliopolis Tomb No. 394).

No. 15. Jasper Ring Stone with Hermes, A 3 (Fig. 15a–b) İzmir Archaeology Museum, inv. no. 2014/428(A).

Dimensions. H. = 8 mm, w. 12 mm, th. = 4 mm.

Dating. 2nd century AD.

Description. The red jasper gem is oval-shaped with a convex surface. In impression: Hermes standing in a three-quarter view, with his head turned left. He carries his weight on his right leg, while his left leg is bent at the knee and drawn back, resting on his toes. He wears a *petasos* on his head, holds a money pouch (*marsupium*) in his right hand, and a *kerykeion* resting against his arm with a hanging cloak (*khlamys*) in his left hand. There is a rooster on the ground; groundline.

Bibliography/Analogies. Hoey Middleton 2001, p. 28, no. 11; Spier 1992, p. 104, no. 254 (similar); Şenergüç 2026, p. 378, no. 251 (same gem).

No. 16. Iron Ring with Jasper Gem Depicting Hermes, F 2 (Fig. 16a–c)

Fethiye Museum, inv. no. 3176.

Dimensions. H. = 12 mm, w. = 10 mm, th. = 3 mm.

Dating. 2nd century AD.

Description. The iron ring has a hoop broken halfway. The red jasper gem is oval-shaped with a flat surface. In impression: Hermes standing, facing left, with his body in a three-quarter view. His weight is shifted onto his right leg, while his left leg is positioned back. He wears a *petasos* on his head, and his right hand is extended forward, either open-palmed or holding a *phiale* (?). With his left hand, he holds a *kerykeion* resting against his arm and a cloak (*khlamys*) draped around his arm. On the ground, at his feet, there is a creature or a libation vessel (?) on top of it; groundline. The altar does not appear to be flaming; rather, it seems as if a liquid is being poured onto it from an unidentified object. Furthermore, it appears that Hermes is not holding a money pouch. On this gem, Hermes' phallus is specifically highlighted, depicting him with ithyphallic characteristics.



Figure 15a–b. Jasper Ring Stone with Hermes from the İzmir Archaeology Museum, inv. no.2014/428(A).



Figure 16a–c. Iron Ring with Jasper Gem Depicting Hermes from the Fethiye Museum, inv. no. 3176.



Figure 17a–c. Silver Ring with Glass Ring Stone Depicting Hermes from the Uşak Museum, inv. no. 7.5.93.

Bibliography/Analogies. LIMC V-II, Hermes 619; Laflı, Henig 2025, p. 207, no. 11; Şenergüç 2026, p. 477, no. 350 (same gem); Kulbay 2019, p. 47, no. 10 (same gem).

No. 17. Silver Ring with Glass Ring Stone Depicting Hermes, F 2 (Fig. 17a–c)

Uşak Museum, inv. no. 7.5.93.

Dimensions. H. = 12 mm, w. = 10 mm, ring diam. = 25 mm, ring height = 29 mm.

Dating. 2nd century AD.

Description. The silver ring features a blue-greenish glass ring stone, oval-shaped with a flat surface. In impression: Hermes standing, facing left, with his weight shifted onto his right leg, while his left leg is bent at the knee and drawn

back. He wears a *petasos* on his head, and in his right hand, he is placing a money pouch (*marsupium*) onto a cylindrical altar in front of him. With his left hand, he holds a *kerykeion* resting against his arm and a hanging cloak (*khlamys*); groundline. There are chips and losses along the edges of the glass. The ring hoop is not original and must have been made in a later period.

Bibliography/Analogies. Şenergüç 2026, p. 482, no. 355 (same ring); LIMC V-II, Hermes no. 619; Evans 2019, p. 12, no. 18; Konuk, Arslan 2000, p. 87, no. 63 (without altar).

No. 18. Glass Ring Stone with Hermes, F 2 (Fig. 18a–b)

Uşak Museum, inv. no. 22.63.72.

Dimensions. H. = 13 mm, w. = 10 mm, th. = 3 mm.

Dating. 2nd century AD.

Description. The blue-green glass ring stone is oval-shaped with a flat surface. There are uncleaned casting burrs along the edges. In impression: Hermes standing in a three-quarter view, facing left, wearing a *petasos* (?). He holds a money pouch (*marsupium*) in his right hand, and a *kerykeion* resting against his shoulder and a hanging cloak (*khlamys*) in his left hand. There is a cylindrical altar on the ground; groundline. The bottom right corner of the glass is missing. Since the casting burrs on the edges have not been cleaned, it is likely that this piece was never set into a ring.



Figure 18a–b. Glass Ring Stone with Hermes from the Uşak Museum, inv. no. 22.63.72.

Bibliography/Analogies. LIMC V-II, Hermes 619; Şenergüç 2026, p. 270, no. 143 (same glass ring stone); Evans 2019, p. 12, no. 18; Konuk, Arslan 2000, p. 87, no. 63 (glass, without altar).

No. 19. Glass Ring Stone with Hermes, F 2 (Fig. 19a–b)

Uşak Museum, inv. no. 10.5.76.

Dimensions. H. = 11 mm, w. = 10 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. The greenish glass ring stone is near-circular/oval-shaped with a flat surface. In impression: Hermes standing in a three-quarter view, facing left, with his weight shifted onto his right leg, while his left leg is bent at the knee and positioned back. He wears a *petasos* (?), holds a money pouch (*marsupium*) in his right hand, and a *kerykeion* resting against his arm and a hanging cloak (*khlamys*) in his left hand. The area below the ankles is not carved. The upper left edge of the glass is broken and missing. Furthermore, since the casting burrs along the edges have not been cleaned, it is understood that it was never set into a ring.

Bibliography/Analogies. Şenergüç 2026, p. 480, no. 353 (same glass ring stone); Evans 2019, p. 12, no. 17 (similar); Konuk, Arslan 2000, p. 87, no. 63 (similar).



Figure 19a–b. Glass Ring Stone with Hermes from the Uşak Museum, inv. no. 10.5.76.

No. 20. Glass Ring Stone with Hermes, F 2 (Fig. 20a–b)

Uşak Museum, inv. no. 22.57.72.

Dimensions. H. = 6 mm, w. = 5 mm, th. = 2 mm.

Dating. 2nd–3rd century AD.

Description. The greenish glass ring stone is oval-shaped with a flat surface. In impression: Hermes standing, his body in a three-quarter view, facing left. His weight is shifted onto his right leg, while his left leg is bent at the knee and drawn back. He wears a *petasos* (?), holds a money pouch (*marsupium*) in his right hand, and a *kerykeion* (?) resting against his arm and a hanging cloak (*khlamys*) in his left hand. There are casting burrs on the bottom surface.

Bibliography/Analogies. Şenergüç 2026, p. 480, no. 354 (same glass ring stone); Evans 2019, p. 12, no. 17 (similar); Konuk, Arslan 2000, p. 87, no. 63 (similar).



Figure 20a–b. Glass Ring Stone with Hermes from the Uşak Museum, inv. no. 22.57.72.

No. 21. Gold Ring with Carnelian Gem Depicting Hermes, F 2 (Fig. 21a–b)

Museum of Anatolian Civilizations, inv. no. 18404 (Case 7, no. 55).

Dimensions. H. = 13.1 mm, w. = 7.9 mm, ring diam. = 27.8 mm.

Dating. 2nd century AD.



Figure 21a–b. Gold Ring with Carnelian Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 18404.



Figure 22a–b. Silver Ring with Carnelian Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 176-9-89.

Description. The gold ring features a light reddish-orange, translucent carnelian gem, oval-shaped with a flat surface. It depicts Hermes standing in a three-quarter view, with his head turned to the left. He wears a *petasos* (?) on his head and winged boots (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his right hand, and a *kerykeion* and a cloak (*khlamys*) draped around his arm in his left hand. The ground line is slanted to the left. Regarding the facial details, the lips and mouth are schematic, and the neck is carved thin.

Bibliography/Analogies. Konuk, Arslan 2000, p. 93, no. 69 (Sard similar); <https://rpc.ashmus.ox.ac.uk/coins/4/4109> (Marcus Aurelius, Pessinus coin).

No. 22. Silver Ring with Carnelian Gem Depicting Hermes, F 3 (Fig. 22a–b)

Museum of Anatolian Civilizations, inv. no. 176-9-89 (Case 7, no. 56).

Dimensions. H. = 12.6 mm, w. = 10.5 mm, ring diam. = 22.3 mm.

Dating. 2nd century AD.

Description. The silver ring features an octagonal, translucent red carnelian gem, narrow at the top and wide at the base. It depicts Hermes standing in a three-quarter view, with his head turned to the left. He wears a *petasos* (?) on his head and winged boots (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his right hand, and a

kerykeion resting against his arm and a cloak (*khlamys*) in his left hand; groundline.

Bibliography/Analogies. Arslan, Delikan 2021, Pl. 3, fig. 9–9a; Henig, MacGregor 2004, p. 36, no. 1. 63; Spier 1992, p. 104, no. 256 (banded agate similar).

No. 23. Jasper Ring Stone with Hermes, F 3 (Fig. 23a–b)
Konya Archaeology Museum, inv. no. 1482.4.4.

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

Dating. 3rd century AD.

Description. The red jasper gem is octagonal, narrow at the surface and wide at the base. In impression: Hermes standing in a three-quarter view, with his head turned to the right. He bends his right leg at the knee and extends it to the side, while his body weight is supported by his left leg. He wears a *petasos* on his head and winged sandals (*talaria*) on his feet. He holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* resting against his arm and a cloak (*khlamys*) wrapped around his arm in his right hand. The facial details, body, and *kerykeion* are amateurishly executed, and the feet are not visible.

Bibliography/Analogies. Arslan, Delikan 2021, p. 44, pl. 5, Fig. 22; Kulbay 2019, p. 45, cat. no. 8; Henig, MacGregor 2004, p. 36, no. 1.63 (similar); Spier 1992, p. 104, no. 256 (banded agate similar); <https://rpc.ashmus.ox.ac.uk/coins/4/5734>.

No. 24. Silver Ring with Carnelian Gem Depicting Hermes, F 2 (Fig. 24a–b)

Museum of Anatolian Civilizations, inv. no. 2-898-64.

Dimensions. H. = 6.2 mm, w. = 5.1 mm, ring diam. = 15.4 mm.

Dating. 2nd–3rd century AD.

Description. The silver ring features a red, translucent carnelian gem, oval-shaped with a flat surface. It depicts Hermes walking to the left, with his body in a three-quarter view and his head turned to the left. His right leg is positioned back, and his left leg is stepped forward. He wears a winged hat (*petasos*) on his head, holds a money pouch (*marsupium*) in his right hand, and has a hanging cloak (*khlamys*) draped around his left arm. The *kerykeion* is not depicted. The ground line is slanted to the left. Body details and the face are rendered carelessly, and the money pouch is depicted as disproportionately large. Hermes' phallus is depicted as large, with ithyphallic characteristics. **Bibliography/Analogies.** Konuk, Arslan 2000, p. 93, no. 69 (similar).

No. 25. Sard Ring Stone Depicting a Barbaric Hermes (?), A 3 (Fig. 25a–b)

Uşak Museum, inv. no. 21.5.90.

Dimensions. H. = 12 mm, w. = 10 mm, th. = 5 mm.

Dating. 2nd–3rd century AD.

Description. The orange gem with black veins (sard) is oval-shaped with a slightly convex surface. In impression: A barbaric, Hermes-like male figure stands frontally, with his head turned to the right. He wears a *tiara*-like headdress with a sharp, spur-like point at the top; wings cover his neck and face, and the front of the headdress



Figure 23a–b. Jasper Ring Stone with Hermes from the Konya Archaeology Museum, inv. no. 1482.4.4.



Figure 24a–b. Silver Ring with Carnelian Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 2-898-64.

slopes down to his forehead. He wears trousers that end in bows below the knees. The area from the end of the trousers to the feet appears bare. The body is not naked but seems to be wearing a thin tunic. The barbaric figure holds a *kerykeion*-like staff in his right arm and a money pouch in his left hand. On the left side, beneath the drapery of the cloak (*khlamys*) hanging from his right arm, there is a round shield (?); groundline.

Bibliography/Analogies. Although Şenergüç has identified this figure, carved with stylized and amateurish craftsmanship, as Hermes, we think that while it evokes the syncretic dual-god type of Hermes/Ares, the *tiara*-style headdress and the trousers suggest it may be of Eastern, Parthian, or Sassanian origin. This figure is a significant finding as it may point to a new iconographic depiction. New type: Şenergüç 2026, p. 479, no. 352 (same gem).

No. 26. Chalcedony Ring Stone Depicting a Pantheistic Hermes/Ares or Hermes/Harpokrates (?), A 3 (Fig. 26a–b)
Fethiye Museum, inv. no. 3703.

Dimensions. H. = 13 mm, w. = 11 mm, th. = 3 mm.

Dating. 2nd–3rd century AD.

Description. The yellowish, transparent chalcedony ring stone is oval-shaped with a convex surface. In impression: Hermes/Ares figure stands in a three-quarter view, with the head turned to the right. A shawl/cloak wraps around his right shoulder, covering his private parts and draping from

the back of his left shoulder over his elbow. He carries his weight on his right leg, while his left leg is bent at the knee and drawn slightly back, resting on his toes. He wears a helmet, and on the front of the helmet is an Egyptian crown or *polos* in the shape of a cobra snake. The Hermes-Ares composite deity leans on a spear with his right hand and holds a *kerykeion* in his extended left hand; groundline.

Bibliography/Analogies. In previous studies, this type has been identified by Kulbay as Satyr/Dionysos and by Şenergüç as a Hermes/Warrior/Ares (?). In our view, due to the cobra crown on his head, this new type could potentially be Hermes/Harpokrates. New type; Şenergüç 2026, p. 481, no. 354; Kulbay 2019, p. 63, no. 26 (same gem).

No. 27. Iron Ring with Jasper Gem Depicting Ares/Hermes, F 2 (Fig. 27a–c)

Uşak Museum, inv. no. 4.43.71.

Dimensions. H. = 16 mm, w. = 12 mm, ring diam. = 25 mm, band th. = 5 mm.

Dating. 2nd–3rd century AD.

Description. The iron ring features an oval-shaped, flat-surfaced red jasper gem. In impression: Ares/Hermes standing in a three-quarter view, with his head turned to the right. He wears a helmet, and in his right hand, he holds a *kerykeion* resting against his arm and a hanging cloak (*khlamys*). With his left hand, he is placing a wreath onto a



Figure 25a–b. Sard Ring Stone Depicting a Barbaric Hermes (?) from the Uşak Museum, Inv. No: 21.5.90.



Figure 26a–b. Chalcedony Ring Stone Depicting a Pantheistic Hermes/Ares or Hermes/Harpokrates (?) from the Fethiye Museum, inv. no. 3703.



Figure 27a–c. Iron Ring with Jasper Gem Depicting Ares/Hermes from the Uşak Museum, inv. no.4.43.71.

trophy tree (*Tropaion*) that stands upon a shield. The upper right edge of the gem is broken and missing.

Bibliography/Analogies. LIMC II-II Mars 245; Henig 2007, p. 101, no. 77 (similar); Şenergüç 2026, p. 529, no. 402 (same ring).

No. 28. Bronze Ring with Agate Gem Depicting Hermes, F 2 (Fig. 28a–b)

Museum of Anatolian Civilizations, inv. no. 5-5-98 (Case 7, no. 57).

Dimensions. H. = 8.2 mm, w. = 6.5 mm, ring diam. = 19.8 mm.

Dating. 2nd–3rd century AD.

Description. The bronze ring features an oval-shaped, flat-surfaced agate gem with reddish-brown and yellow-white wavy bands. It depicts a clothed Hermes standing frontally, with his head turned to the right. He wears a *petasos* on his head, holds a money pouch (*marsupium*) in his left hand, and a *kerykeion* and a hanging cloak (*khlamys*) in his right hand.

Bibliography/Analogies. The figure is depicted as clothed, with visible garment drapery. Furthermore, the *kerykeion*, face, and neck are executed in a very naive and amateurish style. Konuk, Arslan 2000, p. 92, no. 68 (similar).



Figure 28a–b. Bronze Ring with Agate Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 5-5-98.



Figure 29a–b. Gold Ring with Jasper Gem Depicting Hermes from the Museum of Anatolian Civilizations, inv. no. 47-5-12 (Juliopolis Tomb No. 220).

No. 29. Gold Ring with Jasper Gem Depicting Hermes, F 2 (Fig. 29a–b)

Museum of Anatolian Civilizations, inv. no. 47-5-12 (Juliopolis Grave No. 220).

Dimensions. H. = 8.6 mm, w. = 6.1 mm, ring diam. = 17.4 mm.

Dating. 117–138 AD (Hadrianic coin).

Description. The gold ring features an oval-shaped, flat-surfaced red jasper gem, which is narrow at the top and wide at the base. It depicts a clothed Hermes standing in a three-quarter view, with his head turned to the right. He wears a *petasos* (?) on his head and winged shoes (*talaria*) on his feet. He holds a *kerykeion* and a hanging cloak (*khlamys*) on his right arm, and a money pouch (*marsupium*) in his left hand. The ground line is slanted to the right. The craftsmanship of the gem is naive; the facial details, body, and *kerykeion* are executed in an amateurish manner. Because this ring, which shows late-period stylistic characteristics due to its naive and amateurish workmanship, was found in the Juliopolis necropolis alongside a *denarius* of Hadrian, it provides a precise date from the early 2nd century at the latest. Therefore, it serves as a valuable documentary piece for the chronology of glyptic engraving.

Bibliography/Analogies. New type; Arslan, Metin 2013, p. 28, fig. 1; CBd-441 (similar).

No. 30. Chalcedony Amulet Gem Depicting Seated Hermes, A 3 (Fig. 30)

Museum of Anatolian Civilizations, inv. no. 53-29-74 (Case 7, no. 53 a).

Dimensions. H. = 17.3 mm, w. = 13 mm, th. = 4.1 mm.

Dating. 1st–2nd century AD.

Description. The bluish-grey chalcedony gem is oval-shaped with a convex surface. It depicts Hermes sitting on a rock, facing right. He holds a money pouch (*marsupium*) in his



Figure 30. Chalcedony Amulet Gem Depicting Seated Hermes from the Museum of Anatolian Civilizations, inv. no. 53-29-74.

left hand, and a *kerykeion* resting against his arm and a cloak (*khlamys*) in his right hand. His left leg braced against the rock behind him, and his right leg is placed forward. The left and upper edges of the gem are broken and missing. Due to the size of the gem's dimensions and its cutting style, we believe it was used as an amulet (talisman) worn around the neck for protective purposes.

Bibliography/Analogies. Mastrocinque 2017, p. 94, fig. 1a; Henig 2007, p. 99, no. 56; Gesztelyi 2000, p. 55, no. 105; Vollenweider 1984, p. 48, no. 66 (similar to just sitting on a rock); Richter 1956, p. 71, no. 288; CBd-3148; <https://rpc.ashmus.ox.ac.uk/type/73823-73822>; <https://rpc.ashmus.ox.ac.uk/type/75051>; <https://rpc.ashmus.ox.ac.uk/coins/6/30381>.

No. 31. Carnelian Amulet Gem Depicting Seated Hermes, F 5 (Fig. 31a–b)

Burdur Archaeology Museum, inv. no. K. 29-34-80.

Dimensions. H. = 15 mm, w. = 12 mm, th. = 3 mm.

Dating. 1st–2nd century AD.

Description. The red carnelian gem is near-circular/oval-shaped with a flat surface. In impression: Hermes sitting on a rock, his body in a three-quarter view, with his head turned to the right. He has placed his right foot on two stones stacked one above the other, while his left foot rests on the ground. He wears a *petasos* on his head, holds a winged *kerykeion* resting against his right arm and a cloak (*khlamys*), and rests his left hand on the rock. The left edge of the gem is broken and missing in three separate places. It is probable that this gem was also used as an amulet.

Bibliography/Analogies. Henig 1978, p. 20, no. 39; Henig 2007, p. 98, no. 54; Kulbay 2019, p. 45, no. 9 (same gem); Laflı, Henig 2025, p. 212–213, no. 20 (same gem); Şenergüç 2026, p. 559, no. 432 (same gem); <https://rpc.ashmus.ox.ac.uk/coins/6/5882>.



Figure 31a–b. Carnelian Amulet Gem Depicting Seated Hermes from the Burdur Archaeology Museum, inv. no. K. 29-34-80.



Figure 32. White Chalcedony Amulet Depicting Hermes/Mercury crowning Harpocrates from the Museum of Anatolian Civilizations, inv. no. 50-2-74.

No. 32. White Chalcedony Amulet Depicting Hermes/ Mercury crowning Harpocrates, F 5 (Fig. 32)

Museum of Anatolian Civilizations, inv. no. 50-2-74 (case 7, no. 53 b).

Dimensions. H. = 15.4 mm, w. = 13.4 mm, th. = 2.7 mm.

Dating. 2nd century AD.

Description. On the left, Hermes/Mercury stands, in slight *contrapposto*, facing the spectator's right. He wears what is conventionally known as a "lotus diadem" on his head, and holds the *kerykeion/caduceus* in the crook of his right arm, over which his *khlamys*/mantle is draped. With his left arm he offers a leafy crown to Harpocrates, who faces him. The naked Harpocrates standing on the right has brought his right hand to his lips and is making a sign of silence, holding a *cornucopia* and a cloak (*khlamys*) with hanging drapes on his left arm. The groundline is broken. Probably due to the protective and prosperity-bringing properties of the two deities on the gem, it was engraved in relief to be worn as an amulet necklace. The appearance of an elongated arm on Harpocrates, as if an addition was made to the end of his right arm, stems from a mistake by the gem engraver.

Bibliography/Analogies. Arslan *et alii* 2022, p. 98, no. 5, fig. 8; Arslan, Yeğın 2021, p. 130, pl. 4.1; Laflı, Henig 2025, p. 218, no. 26.



Figure 33a–b. Carnelian Gem Depicting Hermes and Isis-Tyche from the İzmir Archaeology Museum, inv. no. 16474.

No. 33. Carnelian Gem Depicting Hermes and Isis-Tyche, F 2 (Fig. 33a–b)

İzmir Archaeology Museum, inv. no. 16474.

Dimensions. H. = 10 mm, w. = 7 mm, th. = 3 mm.

Dating. 2nd century AD.

Description. The yellowish carnelian gem with brown veins is oval-shaped, has a flat surface, and gradually widens from top to bottom. In impression: Hermes and Isis-Tyche stand side-by-side, facing each other. Hermes is on the left, his body facing front, with his head turned toward Isis-Tyche; he wears a *petasos* and holds a *kerykeion* and a cloak

(*khlamys*) on his right arm, while crowning Isis-Tyche with a wreath held in his left hand. The pantheistic goddess Isis-Tyche is on the right side, wearing a long *chiton*; she wears an Isis crown, holds a ship's rudder in her right hand, and a *cornucopia* resting against her arm in her left hand. A ground line is separately present beneath the feet of both figures.

Bibliography/Analogies. We propose that the goddess identified as Tyche in Gamze Şenergüç's doctoral thesis be corrected to Isis-Tyche. The presence of the Isis crown on the head of Tyche is a proof that this goddess is the pantheistic Isis-Tyche. For the Isis crown, see: Arslan 2021, p. 422, fig. 7a (Isis) and Arslan, Yeğın 2021, p. 129, pl. 1.



Figure 34. Carnelian Ring Stone Depicting an Ibis from the Museum of Anatolian Civilizations, inv. no. 18854.



Figure 35. Clay Seal Impression Depicting a Bust of Hermes from the Murat Uğurluer Collection, Gaziantep, inv. no. 28.

For gems depicting pantheistic Isis/Tyche, see: Arslan, Yeğin 2022, p. 81–100. New type; Şenergüç 2026, p. 559, no. 432 (same gem); LIMC VIII-II Fortuna 131, 132, 133 (similar); British Museum inv. no. 1987, 0212. 147–148 (similar); Zwierlein-Diehl 2007, p. 192, no. 717 (similar); Spier 1992, p. 135, no. 369 (Heliotrope similar); Gülbay 2017, p. 206, Cat. no. 26 (Tyche similar); Laflı, Henig 2025, p. 217, no. 25 (similar).

No. 34. Carnelian Ring Stone Depicting an Ibis, A 3 (Fig. 34) Museum of Anatolian Civilizations, inv. no. 18854 (Case 7, no. 54 g).

Dimensions. H. = 9.4 mm, w. = 7.7 mm, th. 3.5 mm.

Dating. 2nd century AD.

Description: The red, translucent carnelian gem is oval-shaped with a convex surface. It depicts an ibis walking to the left; it holds two poppy heads by their stems in its beak, and carries Hermes' attribute, the winged *kerykeion*, crossed over its back; groundline.

Bibliography/Analogies. Bonner 1951, p. 324, no. 14-Rev. (CBd-724); Michel 2001, p. 37–38, no. 57; Arslan, Yeğin 2021, p. 130, Pl. 5; Henig, MacGregor 2004, p. 111, no. 10.91.

No. 35. Clay Seal Impression Depicting a Bust of Hermes (Fig. 35)

Murat Uğurluer Collection, Gaziantep, inv. no. 28.

Dimensions. H. = 13.5 mm, w. = 11.5 mm, th. = 4 mm, seal impression diam. = 8 mm.

Dating. 2nd century AD.

Description: The impression features a draped bust of Hermes facing right, carrying a *kerykeion* on his shoulder. Traces of papyrus are visible on the reverse.

Bibliography/Analogies. Konuk, Arslan 2000, p. 230–233, no. 206–209; Doksanaltı, Sağlan 2008, p. 89, no. 28–29; <https://rpc.ashmus.ox.ac.uk/type/73266> (Termessos coin obverse similar).

No. 36. Clay Seal Impression Depicting Hermes on a Ram (Fig. 36)

Murat Uğurluer Collection, Gaziantep, inv. no. 46.



Figure 36. Clay Seal Impression Depicting Hermes on a Ram from the Murat Uğurluer Collection, Gaziantep, inv. no. 46.

Dimensions: H. = 12 mm, w. = 10 mm, th. = 3 mm, seal impression diam. 6 mm.

Dating. 2nd–3rd century AD.

Description. Hermes is depicted advancing to the right on a ram; he holds a *kerykeion* in his right arm and a money pouch (*marsupium*) in his extended left hand.

Bibliography/Analogies. Levick, Donaldson 2023, p. 95–96, no. 9 (red jasper similar); Walters 1926, p. 272, no. 2793 (The gold ring with a lapis lazuli imitation glass ring stone, inv. no. 1923,0401.419, in the British Museum collection is very similar).

CONCLUSION

In this study, a total of 36 artefacts, consisting of 34 gems and two clay *bullae*, were presented, 23 of which were compiled from museums in Ankara, private collections, and excavation finds. The remaining 13 artefacts were presented: four in Dolunay Kulbay's master's thesis covering the museums of Central and Western Anatolia²⁹ (Cat. nos. 16, 23, 26, 31) and 9 in Gamze Şenergüç's doctoral study on the museums of Western Anatolia³⁰ (Cat. nos. 11, 15, 17, 18, 19, 20, 25, 27, 33).

²⁹ Kulbay 2019.

³⁰ Şenergüç 2026.

The gems depicting Hermes included in the present study have introduced new types to ancient Anatolian gem iconography. Furthermore, the ring stones found together with *kharon* coins in the Juliopolis necropolis show that dating gems solely based on their engraving techniques is not always a reliable method. For example, the jasper gem with a gold hoop, Cat. no. 29, was found together with a Hadrianic *denarius* coin. The engraving technique of the gem is quite primitive and amateurish. However, the art of engraving was applied quite successfully in other gems dated to the Hadrianic period. Indeed, many researchers working in this field tend to date such gems with unqualified workmanship to much later periods using stylistic analysis methods. This example, unearthed together with a *kharon* coin in the Juliopolis necropolis, reveals that some unqualified engravings might have actually been produced at earlier dates. We think that such works were produced by relatively amateur craftsmen in provincial workshops to meet urgent needs.

Among the gems depicting Hermes, nine artefacts containing new iconographic features draw attention. Both the fact that Hermes is bearded and clothed in the İzmir Museum gem (Cat. no. 11) and the way he holds his attributes are unique. In the Fethiye Museum gem (Cat. no. 16), Hermes holding a *phiale* in his right hand, the presence of an altar on the ground with a libation vessel on the altar, and the ithyphallic depiction of the figure are innovative features. The pantheistic Ares/Hermes-like type wearing a *tiara*-type headdress in the Uşak Museum gem (Cat. no. 25); the *pantheistic* Hermes/Ares or Hermes/Harpokrates type in the Fethiye Museum gem (Cat. no. 26); the *pantheistic* Ares/Hermes combination in the Uşak Museum gem (Cat. no. 27); and the depiction of Hermes crowning Isis/Tyche in the İzmir Museum gem (Cat. no. 33) are entirely new iconographic types. Furthermore, the catalogue numbers 28 and 29 are noteworthy in terms of local Hermes characteristics. The depiction of Hermes on the back of a ram in the clay seal impression (Cat. no. 36) is quite a rare example.

The existence of these new types, which we have focused on above, brings significant richness to Hermes iconography and Anatolian glyptic art. Although we have made iconographic interpretations regarding the *pantheistic* types found in the gems numbered 25 and 26 in our catalogue, we would like to state that our views on these two artefacts may be re-evaluated or may differ in future studies.

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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 Régiségtárából, 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 – Urianus 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