



INSTITUTE OF ARCHEOLOGY
AND ART HISTORY OF ROMANIAN
ACADEMY CLUJ-NAPOCA



UNIVERSITATEA TEHNICĂ
DIN CLUJ-NAPOCA

JAHA
JOURNAL OF ANCIENT HISTORY
AND ARCHAEOLOGY

editura
MEGA

Journal of Ancient History and Archaeology

DOI: <http://dx.doi.org/10.14795/j.v13i2>

ISSN 2360 266x

ISSN-L 2360 266x



Scopus®



Clarivate
Analytics



Central and Eastern European Online Library

EBSCO



DOAJ
DIRECTORY OF
OPEN ACCESS
JOURNALS

No. 13.2/2026

CONTENTS

STUDIES

ANCIENT HISTORY

Stanislav GRIGORIEV

METAL NAMES AND THE INDO-EUROPEAN HOMELAND 5

Mesut KINACI

PHARNACES I OF PONTUS AND THE EXPANSIONIST POLICY
ON THE BLACK SEA: *DYNASTIC AMBITION, MARITIME
STRATEGY, AND HELLENISTIC POWER POLITICS
IN THE SECOND CENTURY BC* 26

Dan DEAC

THE *PROCURATORES PRAESIDIALES* OF DACIA
POROLISSENSIS UNDER ANTONINUS PIUS
AND THE QUEST FOR THE *PRAETORIUM PROCURATORIS*
AT POROLISSUM 34

Fateme EBRAHIMPOUR

TRACING THE ROOTS OF A STRATEGIC MISTAKE
IN SASANIAN TRADE POLICY; A COMPARATIVE STUDY
OF THE APPROACHES OF SHAPUR I AND BAHRAM I
TOWARD PALMYRA 44

ARCHAEOLOGY

Oleksandr SYMONENKO, Olena DZNELADZE, Denys SIKOZA

LATE SCYTHIAN ARCHAEOLOGICAL CULTURE:
A THREATENED PART OF UKRAINIAN
CULTURAL HERITAGE 50

Vasile IARMULSCHI, Sergiu MATVEEV, Dieter QUAST

TEST EXCAVATIONS AT THE ROMAN-AGE NECROPOLIS
OF CAȘUNCA (FLOREȘTI DISTRICT,
REPUBLIC OF MOLDOVA) 71

ARCHAEOLOGICAL MATERIAL

Mihai DUNCA

GROUND STONE TOOLS FROM MOȘNIȚA NOUĂ –
OBJECTIVE 4 SITE 81

Cristian Ioan POPA

THE BRONZE ARTEFACT FROM THE WIETENBERG
CEMETERY IN SIBIȘENI 98

Monica MĂRGĂRIT, Gruia FAZECAȘ, Florin GOGĂLTAN

BRONZE AGE DEER ANTLER PROCESSING WORKSHOP AT
SÂNTION – DEALUL MĂNĂSTIRII
(BIHOR COUNTY, ROMANIA) 106

Lidia GONZÁLEZ ESTRADA

PROTECTIVE AMULETS FOR CHILDREN:
VULNERABILITY AND CARE IN ROMAN HISPANIA 125

Erdal ÜNAL - Vildan CAN - H. Ertuğ ERGÜNER

A HOLY RIDER AMULET FROM SYEDRA 159

Sara RADOVIĆ

AN INSCRIBED EARLY BYZANTINE FIBULA FROM SERBIA:
SOME REMARKS ON THE CULT OF SAINT MENAS
IN THE BALKANS 166

ARCHAEOLOGICAL MATERIAL AND REPORTS

Manuela MĂIȚĂ MAXIM

EARLY ROMAN POTTERY (2ND –3RD CENTURIES AD)
DISCOVERED IN A BUILDING WITHIN A RURAL
SETTLEMENT IN THE TERRITORY OF TOMIS 178

EPIGRAPHY AND PAPYROLOGY

Antonio AGUILERA MARTÍN, Juan Manuel BERMÚDEZ LORENZO

TITULI PICTI BETA ON DRESSSEL 20 AMPHORAE
FROM THE COLLECTION OF EMILIO RODRÍGUEZ ALMEIDA
FROM MONTE TESTACCIO (ROME) 206

NUMISMATICS

Abdullah Yavuz AKINCI

AGONISTIC DEPICTIONS AND SPORTS CULTURE ON COINS
FROM THE CITIES OF PISIDIA DURING THE ROMAN
IMPERIAL PERIOD 214

HISTORIOGRAPHY

Gligor M. SAMARDŽIĆ, Lazar D. AKSENTIJEVIĆ

SERBIAN JOURNALS OF THE SECOND HALF OF THE 19TH
AND THE BEGINNING OF THE 20TH CENTURY ON THE
POSITION OF CHRISTIANS IN THE ROMAN EMPIRE 221

IN MEMORIAM

Mihaela GLIGOR

THE ARCHAEOLOGY OF SOLITUDE:
IUDITA WINKLER (1925-1985) 229

REVIEWS

Vitalie BÂRCĂ

Denis Topal, Griffin Daggers of the Issyk Type and the Akinakai of Eastern Eurasia. [In Russian], Almaty: NITSIA Begazy-Tasmola, 2024, 224 p. ISBN 978-601-7106-96-6 250

Vitalie BÂRCĂ

Alin Henț, Rethinking the Late Iron Age Dacians. A Historiographical and Archaeological Perspective on Status Identities, Cluj-Napoca, Mega Publishing House, 2025, 259 p. ISBN 978-606-020-997-3 256

Design & layout: Petru Ureche



EDITURA MEGA | www.edituramega.ro
e-mail: mega@edituramega.ro

ARCHAEOLOGICAL MATERIAL

A HOLY RIDER AMULET FROM SYEDRA

Abstract: This article examines a medallion-shaped bronze apotropaic amulet discovered during the 2024 excavations at Syedra in Cilicia from technical and iconographic perspectives. On the obverse, the object bears the “Holy Rider” scene, in which a nimbed mounted figure attacks a female demon with a spear. Although the Syedra example is uninscribed, its iconographic core still allows it to be situated within the broader repertoire of protective images that became widespread in the Eastern Mediterranean during Late Antiquity and the Early Byzantine period. The study focuses in particular on the production technique and typological position of the object. While many such medallions are known to have been produced as composite two-part objects (A+B), the expected B side of the Syedra amulet was not recovered. In addition, the absence of the running lion motif, which frequently appears in repoussé medallions of this group, suggests a local variant that preserves the common typological core without fully repeating the standard scheme. Since the possibility of redeposition in the H3 context limits the value of stratigraphic dating, the chronology is discussed on the basis of iconographic and typological parallels as well as regional distribution; on this basis, the most probable date for the amulet is proposed as the fifth to sixth centuries CE.

Keywords: *Holy Rider; apotropaic amulets; Late Antiquity; Early Byzantine period; Solomonica*

Erdal ÜNAL

Kocaeli Üniversitesi, Turkey
erdal.unal@kocaeli.edu.tr
<https://orcid.org/0000-0002-4165-3855>

Vildan CAN

Kocaeli Üniversitesi, Turkey
cancanvildan@gmail.com
<https://orcid.org/0000-0002-3737-4650>

Hasan Ertuğ ERGÜNER

Alaaddin Keykubat Üniversitesi, Turkey
ertiara@gmail.com
<https://orcid.org/0000-0001-6961-5001>

INTRODUCTION

This article introduces a bronze amulet in medallion form, depicting the “Holy Rider–female demon” motif, discovered during the 2024 excavations at Syedra, and discusses the typological position of excavated and uninscribed examples from Anatolia. The object displays several features that depart from the standard scheme in terms of both production technique and iconographic construction. Since no exact parallel has yet been identified in excavation reports and corpus studies, this piece is important not merely as a new find but also as evidence contributing to debates on typology and manufacture. Its ability to preserve a protective meaning despite being uninscribed further suggests that the iconographic core could function independently of textual and secondary decorative elements.¹

This study addresses two principal questions. First, does the absence in the Syedra example of the lower-band motif commonly found on repoussé Holy Rider medallions allow it to be interpreted as a “close but distinct” variant? Second, how should the absence of the expected B side be interpreted in terms of production technique and taphonomic processes? These two problems are discussed within the typological framework outlined in the third section.²

¹ BONNER 1950, 308; FRANEK 2025, 3.

² BONNER 1950, 50, 221; FRANEK 2025, 223–224, 248.



Fig. 1. City plan of Syedra and findspot (no. 8).

The article first summarizes the find context and the stratigraphic conditions, then evaluates the physical properties and production technique of the object. The following section presents the iconographic analysis and typological framework, and discusses the regional and comparative position of the find through parallels. Finally, a dating proposal is advanced on the basis of corpus data and the comparative evidence provided by excavated Anatolian finds.³

1. FIND CONTEXT AND STRATIGRAPHIC CONDITIONS

Syedra is located within the administrative boundaries of the Alanya district, Antalya Province, Antalya Turkey. Situated approximately 20 km from the city center of Alanya, the site occupies Asar Tepe at an elevation of approximately 400 m above sea level. Positioned at the convergence of the Pamphylia, Cilicia, and Isauria regions, Syedra commanded a topographically dominant position that afforded it considerable strategic importance in antiquity, enabling the control of an extensive surrounding territory.⁴ Archaeological and epigraphic data indicates that the earliest phase of the settlement dates back to 9th century BC, and chronology supported by ceramic finds of Cilicia and Cyprus.⁵ Although

Syedra maintained a limited profile during the Classical and Hellenistic periods, it rose prominence during Roman Imperial period. From the 1st century AD onwards, the city began issuing its own coinage.

The history of research at the site commenced in the late 19th century with epigraphic investigations. Between 1994 and 1999, environmental arrangement cleaning, and rescue excavations were conducted under the direction of the Alanya Archaeological Museum.⁶ Systematic surveys were carried out in 2010's.⁷ In 2019, systematic excavations were initiated under the scientific supervision of H. Ertuğ Ergürer, and this process continues to the present.

The amulet in question was recovered from Room H3, one of a series of spaces uncovered during the 2024 excavation season, located to the south of the colonnaded street and east of the large bath (Plan 1). The structure forms part of a broader spatial complex associated with olive-oil production and storage. H3 consists of a workshop, a corridor, and terminal rooms designated A, B, and C; bedrock was reached in all of these spaces. Press installations, crushing stones, and pithos/jar fragments found in the immediate vicinity indicate that the area was used for production and storage. In Room H4 to the east of H3, a workshop press was uncovered, while Room H12 to the west yielded a dense destruction layer, metal finds, and carbonized olive pits. Taken together,

³ LEIMAN 2010, 122; KÖROĞLU 2016, 137, 150; FRANEK 2025, 223–224, 248.

⁴ ERGÜRER/CAPELLE 2024, 121.

⁵ ERGÜRER 2024, 53–54.

⁶ ERGÜRER/ERGÜRER 2024, 6–7.

⁷ CAN et alii 2017, 242



Fig. 2. Aerial photo of the findspot.

these data indicate that the area was connected with an intensive and relatively continuous economic activity.

Nevertheless, the depositional position of the amulet must be assessed with caution from a stratigraphic perspective. Owing to the sloping topography of the city, natural soil movement from the upper levels downward (slope wash/colluvial accumulation), together with the possibility of secondary deposition (redeposition), makes it difficult to interpret the small finds from H3 as a single-phase group accumulated simultaneously within a closed deposit. For this reason, the coins recovered from H3—including examples belonging to the Late Roman (Constantinus) and Byzantine (Justinianus) periods—do not provide a secure terminus for dating the amulet, but rather offer a general chronological framework for the use phases of the space or for the fill in which the amulet was found. Likewise, the presence of the amulet within H3 leaves open two possibilities: either the object belonged to an individual using the structure and was present there during the occupation of the space, or it was washed into the room from higher levels as a result of soil movement on the sloping terrain. Since the available stratigraphic evidence does not allow either possibility to be established with certainty, it seems more appropriate to place the main emphasis in dating and typological positioning on iconographic and typological comparison.

2. DESCRIPTION OF THE AMULET AND PRODUCTION TECHNIQUE

The bronze amulet uncovered in the 2024 season is a round medallion made of thin sheet metal. It measures 27 mm in diameter and weighs 0.71 g; traces at the top indicate the former presence of a suspension device (loop/

ring), now broken. The A side bears the “Holy Rider” scene, whereas the B side was not recovered. On the reverse of the A sheet, the negative impression of the scene is visible (Fig. 3-4). This negative trace clearly shows that the A side was executed in repoussé on a thin metal sheet; at the same time, it remains possible that the object was originally produced as a medallion completed by a separate B side.

Comparable repoussé medallions of this type are often known to have been produced by joining two separate pieces.⁸ In this technical context, the negative impression may point not only to the manufacturing process but also to the presence of a B side that originally existed but was not recovered in the excavation. Even so, this should be understood, within the limits of the available evidence, as a possibility strongly supported by typological parallels rather than as a definitive reconstruction. Accordingly, this technical interpretation should be treated not as a firm conclusion but as a probable explanation suggested jointly by the material evidence and comparative typology. The typological implications of this possibility are discussed further below, in Section 3.1.

3. ICONOGRAPHIC ANALYSIS AND TYPOLOGICAL FRAMEWORK

As Franek has shown in *Solomonica Magica*, the “Holy Rider” schema is not simply a single iconographic motif, but part of a broader apotropaic repertoire traceable across gems, pendants, and medallions, in which scene elements and protective/expulsive formulas operate together.⁹ The

⁸ BONNER 1950, 50, 221; FRANEK 2025, 223–224.

⁹ FRANEK 2025, 3.

following pages first consider the place of this repertoire within medallion typology and then examine the position of the Syedra find within that framework.

3.1. The Holy Rider Schema and Medallion Typology

In Late Antiquity and the Early Byzantine period, amulets were widely used in the Eastern Mediterranean to provide personal protection against disease, the evil eye, and threats understood as demonic in origin. The “Holy Rider” schema is one of the best-known compositions of this apotropaic repertoire: it depicts a nimbed mounted figure spearing a malignant female being identified in various traditions as Obyzouth, Lilith, or Gyllou. In such objects, the protective force is produced sometimes through short textual formulas (“protect/help/flee”), sometimes through the iconography alone, and often through a combination of both.

In his recent corpus study, Franek interprets this iconography not merely as a general victory scene, but as part of a “Solomonica” tradition connected with the narrative complex of Solomon/Sisinnius and with the repertoire of amuletic inscriptions.¹⁰ Within this typology, medallions represent one of the object groups in which the scene takes its most standardized form. In the repoussé subgroup distinguished by Franek under medallions (SoMa 299–312), the A side usually carries the Holy Rider scene, whereas the B side generally bears the “much-suffering eye” composition together with short protective formulas such as “κύριε, βοήθῃ / Lord, help!”.¹¹ It is known that the A and B sides were prepared separately with different dies and then joined, thereby enabling serial production.¹²

The physical evidence presented in Section 2 gains meaning within this typological framework. The absence of the B side in the Syedra example suggests that the object may represent the surviving half of an originally composite A+B medallion. Yet, given its present state of preservation, this assessment should be regarded not as a definitive technical reconstruction but as a possibility consistent with the production logic of the repoussé medallion group. For this reason, the typological position of the Syedra find is best understood not as an independent type standing outside the standard group, but as an incompletely preserved variant of the common repertoire, simplified in certain details.

3.2. Iconographic Reading of the Syedra Amulet

On the A side of the Syedra find appears the Holy Rider, shown mounted on a galloping horse; the rider is depicted with a nimbus and directs his spear with his right hand toward the figure lying beneath the horse’s feet. The upper part of the fallen figure corresponds to a female body, while the lower part approaches a reptilian or draconic form; this is consistent with the visual schema associated in the iconographic tradition with female demons such as Obyzouth, Lilith, or Gyllou. The billowing cloak of the rider further enhances the sense of movement and victory within the composition. In

these respects, the Syedra example clearly preserves the core components of the Holy Rider repertoire.¹³

At the same time, the Syedra object does not reproduce the standard scheme in every detail. As noted in Section 3.1, the running lion motif regularly appears in the lower band of the medallion group defined by Franek, whereas this element is absent in the Syedra example.¹⁴ The non-recovery of the expected B side constitutes a second deviation from the standard arrangement. The Syedra amulet should therefore be understood not as a wholly independent type outside the wider corpus, but rather as a local or simplified variant that retains the common iconographic core while omitting certain secondary features. Its lack of inscription further reinforces this interpretation, since in this case the protective efficacy is articulated through the visual confrontation between rider and demon alone, without the need for an additional textual formula.



Fig. 3. Obverse of A side.



Fig. 4. Reverse of A side.

4. TYPOLOGICAL COMPARISON AND PARALLELS

The parallels discussed below are assessed in order to define the position of the Syedra example on the basis of three principal criteria: (i) the scene schema, (ii) the language of inscription and function, and (iii) technical and formal characteristics (medallion/pendant, two-part production).

The “Holy Rider–female demon” scene on the Syedra amulet belongs to the apotropaic repertoire that became widespread in the Eastern Mediterranean during Late Antiquity and the Early Byzantine period.¹⁵ Finds from excavation contexts also help us understand the social contexts in which this type was used. The Holy Rider amulets recovered from seventh- to eighth-century graves in southwestern Crimea show that such objects were worn not only by women but also by children: by girls on necklaces with beads, and by boys on leather cords; some women appear to have continued wearing them into old age for protection against illness.¹⁶ This evidence suggests that the Syedra example should not be restricted to a single narrow function, but rather understood within a broader practice of “personal protection.”

¹⁰ FRANEK 2025, 3.

¹¹ FRANEK 2025, 248.

¹² BONNER 1950, 50, 221; FRANEK 2025, 223–224.

¹³ BONNER 1950, 308.

¹⁴ FRANEK 2025, 248.

¹⁵ CLINE 2019, 355.

¹⁶ KHAIREDDINOVA 2024, 193.

Anatolian parallels show that both inscribed and uninscribed variants of the scene were in circulation. In the Smyrna example, the spear of the Holy Rider is marked by a cross, while the inscription is formulated directly in expulsive language: “Flee, hated one! Solomon, Sisinnios and Sasinnarios pursue you”.¹⁷ This example is important because it makes explicit use of a textual language of protection. The sixth-century medallion from Sagalassos offers a denser figural composition concentrated on the main scene.¹⁸ The examples from Anemorian demonstrate that secondary figures could also be added to the composition.¹⁹ In the Olba find, the presence on the reverse of the evil eye and cross symbols alongside a comparable scene shows that the combination of “narrative scene + additional apotropaic signs” was also adopted in Anatolia.²⁰ The Kyzikos example is important in showing clearly that the “Holy Rider–female demon” scene was often accompanied by textual formulas of expulsion.²¹

Among these parallels, the Syedra example stands out particularly for its simplicity. Its lack of inscription, the absence of the running lion in the lower band, and the non-recovery of the B side do not make it a wholly independent example outside the standard scheme; rather, they support its interpretation as a variant that preserves the common iconographic core while reducing certain secondary elements. In other words, the Syedra amulet clearly belongs to the shared apotropaic repertoire of the Eastern Mediterranean, but expresses that repertoire through a more simplified visual language.

The distribution of the motif beyond Anatolia also supports this assessment. Bonner discussed the early development of the tradition in connection with the authority of Solomon over demons and drew attention to numerous comparable examples, especially from Syria-Palestine.²² The Israeli corpus likewise records bronze examples depicting the Holy Rider from settlements in Palestine and Arabia.²³ Franek’s corpus-based evaluation further demonstrates that the Holy Rider schema, especially in the medallion group, became a recognizable and standardized visual language across a wide geographical area.²⁴ In this context, the Syedra find is best understood not as a local anomaly but as a regional and simplified application of a shared repertoire.

5. DATING

As noted in the third section, the coins recovered from the context of Room H3 provide a broad chronological framework extending from the fourth to the sixth centuries CE. However, the possibility of redeposition resulting from the sloping topography of the site weakens the ability of these coins to establish a direct and secure chronological

relationship with the amulet. The contextual evidence therefore offers not a precise terminus for the object but rather a general horizon of use.

Because of this contextual uncertainty, the primary weight in dating must be placed on the typological and iconographic characteristics of the object. Leiman notes that, within the corpus of metal amulets from Israel, the subgroup bearing the “Holy Rider–female demon” scene is especially concentrated among pendants and ring amulets from the mid-fourth to the late sixth century CE.²⁵ Bonner, by contrast, shows that the early development of the tradition can be associated with the figure of Solomon and his authority over demons, and notes that the context of an example from Beisan cannot be later than 325 CE, thereby pointing to an early beginning for the type.²⁶ Excavated Anatolian examples, however, more clearly reveal the concentration of Holy Rider amulets in the Byzantine phase. The example discovered at Olba has been dated to the fifth to seventh centuries, and such metal amulets are emphasized as particularly widespread in the Eastern Mediterranean between the fourth and seventh centuries.²⁷ The repoussé Holy Rider group (SoMa 299–312) discussed by Franek under medallions similarly shows that the type became standardized in the Late Antique–Early Byzantine period.²⁸

When these data are considered together, the early dating possibility pointed out by Bonner suggests that the type may extend back to the early fourth century. Yet the clearer concentration of the type in Anatolian excavated finds—especially in the Olba example—around the fifth to seventh centuries indicates that the Syedra amulet may likewise belong more closely to the Byzantine phase.²⁹ Therefore, taking into account the stratigraphic uncertainty and giving priority to the concentration phase indicated by the Anatolian parallels, the most probable date for the Syedra amulet may be proposed as the fifth to sixth centuries CE.³⁰ The absence of the running lion motif in the lower band cannot by itself be used as a chronological criterion; rather, it should be evaluated within the framework of typological variation.

CONCLUSION

The bronze amulet recovered at Syedra clearly belongs, through its scene of a nimbed rider spearing a female demon, to the “Holy Rider” apotropaic repertoire that spread widely across the Eastern Mediterranean during Late Antiquity and the Early Byzantine period. Despite the absence of an inscription, the object articulates the language of expulsion and protection through its iconographic core alone, thereby adding new evidence for practices of personal protection at Syedra.

From the perspective of production technique, the typological affinity established with the SoMa 299–312

¹⁷ MAGUIRE/MAGUIRE/DUNCAN-FLOWERS 1989, 25–26.

¹⁸ TALLOEN 2011, 597.

¹⁹ RUSSELL 1995, 39–40; KÖROĞLU 149, 2016.

²⁰ KÖROĞLU 148, 2016.

²¹ DORINGNY 1891, 288, 290, 292.

²² BONNER 1950, 186–188, 210.

²³ LEIMAN 2010, 85, 87, 95–96.

²⁴ FRANEK 2025, 3, 248.

²⁵ LEIMAN 2010, 122.

²⁶ BONNER 1950, 221.

²⁷ KÖROĞLU 150, 137, 2016.

²⁸ FRANEK 2025, 223–224, 248.

²⁹ BONNER 1950, 221; KÖROĞLU 150, 137, 2016.

³⁰ LEIMAN 2010, 122; KÖROĞLU 150, 137, 2016; FRANEK 2025, 223–224.

group discussed by Franek under medallions is especially significant. In this group, the Holy Rider scene is frequently executed in a two-part (A+B) medallion format. In the Syedra example, the non-recovery of the expected B side may plausibly be explained, in the light of the available technical and typological evidence, by the loss of the second component through use, breakage, or post-depositional processes.³¹ At the same time, this interpretation should remain a cautious proposal grounded in typological parallels and limited by the current state of preservation.

The fact that the object was found in Room H3, associated with an olive-oil workshop, makes it more reasonable to interpret the amulet not as a fixed feature directly protecting the space itself but as a portable protective object belonging to an individual present there. Although the area was connected with economic activity, the amulet's confrontation with a female demon suggests that it was intended to protect the bearer rather than a specific functional space. H3 should therefore be understood not as the "protected zone" of the amulet but as the context in which it may have been lost during everyday use.

One of the most striking features of the Syedra example is that, by omitting secondary elements such as the lion figure seen in standard schemes, it concentrates the protective effect directly on the struggle between rider and demon. This does not place the object outside the wider corpus as an independent type; rather, it situates it as a variant that simplifies the shared figural language of the Eastern Mediterranean. Its uninscribed character points in the same direction: it shows that iconography alone could carry a protective function and that this visual language could be recognized and understood as effective even without an accompanying textual formula.

In sum, the amulet found at Syedra is an important object documenting the extent to which popular beliefs and practices of personal protection were widespread in Cilicia during the fifth to sixth centuries CE. More broadly, the study shows that even uninscribed Anatolian amulets can be securely positioned within a wider corpus through iconographic and typological analysis. In this sense, the Syedra example offers not only a small-object study but also a methodological basis for future work on the spread of apotropaic practices, forms of local variation, and networks of production in the region.

³¹ FRANEK 2025, 223–224, 248.

REFERENCES

- BONNER 1950
Bonner, C., *Studies in Magical Amulets, Chiefly Graeco-Egyptian* (Ann Arbor: The University of Michigan Press).
- CLINE 2019
Cline, R. H., Amulets and the Ritual Efficacy of Christian Symbols. In: Caraher, W. R./Davis, T. W./Pettegrew, D. K. (eds.), *The Oxford Handbook of Early Christian Archaeology* (Oxford: Oxford University Press). DOI: [10.1093/oxfordhb/9780199369041.013.38](https://doi.org/10.1093/oxfordhb/9780199369041.013.38).
- CAN *et alii* 2017
Can, B./Çakır, A./Cannon, B./Murphy, D./Kızıarslanoglu, H. A., Surveys at Syedra 2016 (Second Season) /Syedra 2016 (İkinci Sezon) Yüzey Araştırmaları, ANMED. News Bulletin on Archaeology from Mediterranean Anatolia 15, 242–250.
- DEGRADO/RICHEY 2017
DeGrado, J./Richey, M., An Aramaic-inscribed Lamaštu amulet from Zincirli, *Bulletin of the American Schools of Oriental Research* 377, 107–133. DOI: [10.5615/bullamerschoorie.377.0107](https://doi.org/10.5615/bullamerschoorie.377.0107).
- DORIGNY 1891
Dorigny, A. S, Phylactère alexandrin contre les épistaxis, *Revue des Études Grecques* 4/15, 287–296. DOI: [10.3406/reg.1891.5521](https://doi.org/10.3406/reg.1891.5521).
- ERGÜLER/ERGÜLER 2024
Ergüler, H. E./Ergüler, H., Syedra Antik Kenti'nin siyasi tarihi, araştırma geçmişi, yapıları ve son dönem çalışmaları. In: Ergüler, H. E./Türkmen, S./Ergüler, H. (eds.), *Syedra I: İsmail Karamut'a Armağan Kitabı* (İstanbul: Bilgin Kültür Sanat Yayınları), 1–37.
- ERGÜLER 2024
Ergüler, H. E, Syedra Antik Kenti 2023 Yılı Kazı ve Restorasyon Çalışmaları. In: 44. Kazı Sonuçları Toplantısı (Nevşehir), 43–67.
- ERGÜLER 2024
Ergüler, H., Syedra Antik Kenti'nde Demir Çağı'nın Varlığına İşaret Eden Seramik Bulgular. In: Ergüler, H.E./Türkmen, S./Ergüler, H. (eds.), *Syedra I–İsmail Karamut'a Armağan Kitabı* (Bilgin Kültür Sanat Yayınları), 53–62.
- ERKAN/TEMÜR 2024
Erkan, M./Temür, A., A Group of Loom Weights from Syedra, *Journal of Ancient History and Archaeology* 11/2, 91–112.
- FARBER 2014
Farber, W., *Lamaštu: An Edition of the Canonical Series of Lamashtu Incantations and Rituals and Related Texts from the Second and First Millennia B.C.* (University Park, PA: Penn State University Press).
- FRANEK 2025
Franek, J., *Solomonica Magica: Solomon, Sisinnius, and the Holy Rider on Greek-Inscribed Amulets from Late Antiquity and Early Byzantium* (Leiden-Boston: Brill).
- FRANEK/URBANOVÁ 2021
Franek, J./Urbanová, D., Invoking King Solomon on Latin-Inscribed Objects of Practical Magic from Late Antiquity, *Listy filologické* 144, 273–308.
- KHAIREDINOVA 2024
Khairidinova, E., A Christian Amulet from the State Hermitage Collection. In: *Byzantium within the Context of World Culture* (Saint Petersburg: The State Hermitage Publishers), 140–170.

- KÖROĞLU 2013
Köroğlu, G., Silifke Müzesi'nden Erken Bizans Dönemi'ne Ait Gümüş Tılsım, *Seleucia ad Calycadnum* 3, 81-89.
- KÖROĞLU 2016
Köroğlu, G., Olba Kazısında Ele Geçen Erken Bizans Dönemi'ne Ait Bir Tılsım, *Seleucia* 6, 137-159.
- KÖROĞLU 2019
Köroğlu, G., Rezan Has Müzesindeki Örnekleri Işığında Geç Roma-Bizans Döneminde Tılsımlar, *Akdeniz Sanat* 13, 399-424.
- LEIMAN 2010
Leiman, R., *Inscribed Metal Amulets from Israel from Late Roman and Byzantine Periods* [Hebrew] (M.A. thesis, Bar-Ilan University, Ramat Gan).
- MAGUIRE/MAGUIRE/DUNCAN-FLOWERS 1989
Maguire, E. D./Maguire, H. P./Duncan-Flowers, M. J., *Art and Holy Powers in the Early Christian House* (Urbana-Chicago: University of Illinois Press).
- MAGUIRE 1995
Maguire, H. P., *Byzantine Magic* (Washington, DC: Dumbarton Oaks Research Library and Collection).
- RUSSELL 1995
Russell, J., The Archaeological Context of Magic in the Early Byzantine Period. In: Maguire, H. (ed.), *Byzantine Magic* (Washington, DC: Dumbarton Oaks Research Library and Collection), 35-50.
- SCHLUMBERGER 1892
Schlumberger, G., Amulettes byzantins anciens, destinés à combattre les maléfices et maladies, *Revue des Études Grecques* 5/17, 73-93.
- SPIER 1993
Spier, J., Medieval Byzantine Magical Amulets and Their Tradition, *Journal of the Warburg and Courtauld Institutes* 56, 25-62. DOI: [10.2307/751363](https://doi.org/10.2307/751363).
- TALLOEN 2011
Talloen, P., From Pagan to Christian: Religious iconography in material culture from Sagalassos, *Late Antique Archaeology* 7/1, 573-607.
- WALTER 1991
Walter, C., The Intaglio of Solomon in the Benaki Museum and the Origins of the Iconography of Warrior Saints, *Deltion tes Christianikes Archaialogikes Hetaireias* 15, 33-42.
- WALTER 2003
Walter, C., *The Warrior Saints in Byzantine Art and Tradition* (Aldershot: Ashgate).
- VIKAN 1984
Vikan, G., Art, Medicine, and Magic in Early Byzantium, *Dumbarton Oaks Papers* 38, 65-86.