

A FAIENCE HERM AMULET FROM KERAITAI IN PISIDIA

PISIDIA'DA KERAITAI'DEN FAYANS BİR HERM AMULETİ

Makale Bilgisi | Article Info

Başvuru: 13 Nisan2022	Received: April 13, 2022
Hakem Değerlendirmesi: 12 Mayıs 2022	Peer Review: May 12, 2022
Kabul: 4 Aralık 2023	Accepted: December 4, 2023

DOI : 10.22520/tubaked.1102977

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ÖZET

Bu makalenin konusu, Keraitai'den Burdur Müzesi'ne getirilen Herme amuletidir. Kent, Pisidia Bölgesi'nin dağlık kentlerinden biridir. Müze yetkilileri tarafından kentten getirildiği belirlenen amulet figürü, 1973 yılında müze yönetim kurulu kararı ile satın alınmıştır. Antik Çağ'da Eski Mısır, Fenike, Akdeniz, Anadolu ve Kıta Yunanistan'da ilahî nesnelere veya çeşitli hayvan figürlerinin amulet şeklinde kullanılması yaygın bir gelenektir. Bu durumun oluşmasında Akdeniz ticaretinin yanı sıra Ptolemaios Krallığı'nın Anadolu'daki faaliyetlerinin de rol oynadığı bilinmektedir. Ancak tanrı Hermes'in minyatürleri şeklinde yapılmış sembolik Herme amuleti örnekleri oldukça nadirdir; Herme amuleti bu anlamda önemli bir eserdir. Anadolu'da bulunan ve aynı amaçla kullanılmış amuletlerden tip olarak farklıdır. Bu nedenle eserin tarihsel bağlamı belirlenirken Anadolu dışında bulunmuş ve farklı dönemlere ait benzer örneklerle üslup karşılaştırmaları yapılmıştır. Bu kapsamda seramik, heykel, cam, sikke ve mezar stelleri üzerine yapılan Herm örnekleri ile pişmiş toprak ve bronz Herm figürleri örnek olarak kullanılmıştır. Atina'nın her yerinde bulunan itifallik Hermes anıtlarının minyatür bir versiyonudur. Fallus şeklindedir ve antropomorfik bir kafaya sahiptir. Arkasında asmak için ip deliği mevcuttur. Bu nesne, kötü ruhlara kovmak ve korunmak için boyuna takılır. Apotropaik (ἀποτρόπαιος) bir nesnedir. Saç ve sakal özelliklerinin Arkaistik, fallus tipinin ise Klasik Dönem özelliklerini taşıdığı tespit edilmiştir. Güçlü ve dolgun saç ve sakal birbirinin devamı olarak yapılmıştır. Gözler, burun ve ağız düzgün bir aksda yerleştirilmiştir. İfadeli bir görünüme sahiptir. Yüz profilinde sakinlik ve derinlik var; bir olay hakkında düşünme ve odaklanma hakimdir. Bu özelliklerin Helenistik Dönem sanatının olgun ve gerçekçi yönleriyle birleştirilerek Herm amuletinde uygulandığı ortaya koyulmuştur. Ayrıca Ptolemaios Krallığı döneminde yaygın olarak üretildiği ve kullanıldığı göz önüne alındığında, bu tipteki taşınabilir objeleri Helenistik Dönem olarak sınıflandırmak uygun olacaktır.

Anahtar Kelimeler: Pisidia, Keraitai, Hermes, Herme, Amulet, Büyü, Teoloji, Fayans.

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ABSTRACT

The subject of this article is the Herm amulet brought to Burdur Museum from Ceraitai. The city is one of the mountainous cities of the Pisidia Region. The amulet figure, which was determined to be brought from the city by museum officials, was purchased in 1973 by the decision of the museum board. In ancient Egypt, Phoenicia, Mediterranean, Anatolia, and Greece, the use of divine objects or various animal figures in the form of amulets was a common tradition. It has been determined that the operations of the Ptolemaic Kingdom in Anatolia, as well as Mediterranean trade, played a role in the establishment of this situation. However, examples of symbolic Herm amulets made in the form of miniatures of the god Hermes are extremely rare; the Herm amulet is an important artifact in this sense. It is different in type from the amulets found in Anatolian studies and used for the same purpose. Therefore, while determining the historical context of the work, stylistic comparisons were made with similar examples from outside Anatolia and from different periods. Herm samples formed on terracotta and bronze herm figures and pottery, sculpture, glass, coins, and grave steles were employed in this context. It is a miniature version of the ithyphallic Hermes monuments found throughout Athens. It is phallus-shaped and has an anthropomorphic head. On the back, there is a thread hole for hanging it. This object is worn around the neck to ward off evil spirits and for protection. It is an apotropaic (ἀποτρόπαιος) object. It has been determined that the hair and beard features have Archaic features, while the phallus type has Classical Period features. Strong and full hair and beard are created as a continuation of one another. The eyes, nose, and mouth are placed in a straight axis. Has an impressive appearance. There is calmness and depth in his facial profile; focus and thinking about an event. It has been determined that these features were combined with the mature and realistic aspects of Hellenistic Period art and applied to the Herm amulet. Moreover, considering that they were widely produced and used during the Ptolemaic Kingdom, it would be suitable to classify portable objects of this type as the Hellenistic Period.

Keywords: Pisidia, Ceraitai, Hermes, Herm, Amulet, Magic, Theology, Faience.

INTRODUCTION

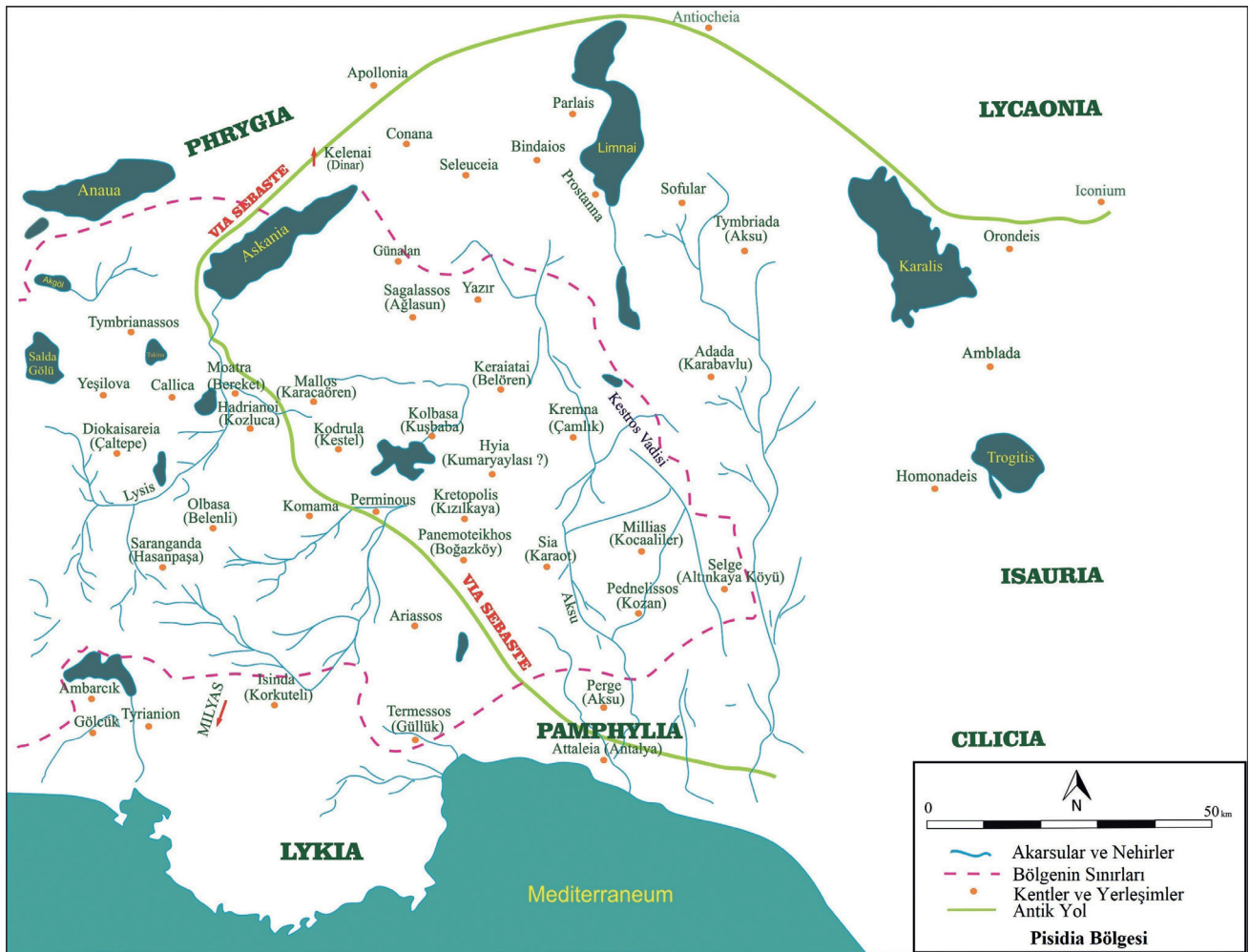
In this study, the figure of Herm, which is a miniature representation of the god Hermes arranged as an amulet, will be introduced. The amulet figure, which was determined to be brought from the city by Burdur Museum officials, was purchased in 1973 by the decision of the museum board. Furthermore, it was discovered that many artifacts were collected using the same way and were added into the museum inventory

There are several reasons for conducting this study. First, mistakes are made in naming, describing, and dating such small artifacts in museums in Türkiye. The second is that the work consists of faience. The third is that it was produced as an amulet. According to the reasons indicated above, the aim is to determine the historical process, use and function of the Herm amulet.

The Pisidia region is located in the south of today's Anatolia and covers the provinces of Isparta and Burdur, and parts of Antalya and Konya. It is also located in the north of Pamphylia and west of Isauria, as well as in the south of Phrygia and northeast of Lycia. The ancient

city of Ceraitai is one of the mountainous cities of the Pisidia Region (Fig. 1). Today, the city is located inside the boundaries of Belören village, which is located in Burdur Province's Bucak District. The city is established on a conical hill. While the city's western, northern, and eastern sides were protected by walls, the city's southern side was defended by a city wall layout and a natural defense area comprised of steep slopes and bedrock. The structures in the city center date from the Roman imperial period, and they have been substantially damaged by illegal excavations. Until now, no formal archaeological excavations have been conducted in the city. In 1972, a brief study was conducted to ascertain the city's final state (Dörtlük, 1976, p. 17-18). Due to the inadequacy of archaeological research, our knowledge of the historical situation of the city is quite limited. According to the ancient sources, after Perdikkas' brother Alcetas was defeated by Antigonos Monophthalmos near Cretopolis (Yüreğil) in 4th century BC, he refuge in Termessos (Güllük), (Diod. XVIII. 44-46, 3-45, 3, XIX. 23.3; Plut. *Eum.* IV.1-3, V.1; Polyain. *Strat.* IV.6.7; Mitchell, 1991, p. 122; 1994, p. 129). In response to this situation, Antigonos established headquarters in the cities of Cretopolis and Ceraitai (name of city (Ceraitai)

Figure 1. Pisidia Region and Ceraitai ancient city / *Pisidia Bölgesi ve Keraitai antik kenti*



is a matter of debate for now), (Hall, 1986, p. 137-157). From the 2nd century BC to the 1st century BC, the city struck silver coins with Cremna (*KPHMNEΩN KAI KEPAEITΩN*), which was founded in a region overlooking the Cestros Valley in the east (French, 1994, p. 53-91). Archaeological evidence, including urbanistic buildings, inscriptions (Dörtlük, 1988, p. 69-71; Horsley et al., 2000) and glass artefacts ‘*dexiosis, dextrarum iunctio*’, (Soslü, 2022a, p. 315-317, Cat. No.: 387, Lev. CXII, Fig. 424) from the 2nd-3rd centuries AD demonstrates that the city maintained cultic activities and alliances during the Roman imperial period.

The Herm amulet was purchased by the Burdur Museum. It was determined that this amulet was brought to the museum from Ceraitai. The amulet made of blue colored faience is made with the mold technique. The amulet is thought to be used for protective purposes, specifically to ward off the evil eye, the devil, and envy (personification of jealousy; ‘*invidia*’ or ‘*phthonos*’). It has been determined that this artifact is rare in excavations, surface surveys, museums, and private collections in Türkiye, as well as in museums and ancient collections around the world, according to the study we have done so far; in this respect, it is very important (see, Artemis Gallery in Louisville ([URL 1, 2022]; Masson, 2018, p. 48-49, fig. 137).

Herms were made in ancient times as sacred object symbols for the god Hermes (see Versnel, 2011, p. 309-377). It is a object that is generally rectangular in shape but is occasionally cylindrical, rising on a low or high base, with erected genitals and arm appendages, and a bearded head atop. Herme’s head is anthropomorphic and has a phallic shaped body. These two elements are sufficient to define the Herm iconographically. Herms was monumentally erected at gates, entrances / exits, crossroads, and roads due to its protective (Ἐρμῆς Ψιθυριστήρ) feature, as well as its role as the protector of Athenian democracy and the seas; it is believed to drive away evil and have protective properties. Additionally, they are masculine symbols that serve to protect people from adversaries such as thieves and bandits (Hom. *Il.* 14.335-9; Harrison, 1965; Furley, 1996b, p. 19; Fredal, 2002, p. 594-595; Erhat, 2004; Karaosmanoğlu, 2005; Quinn 2007, p. 90-95; Radulovic et al., 2015, p. 51-52; Wilburn, 2019, p. 582-583). Herms of this phallus type have traditionally been associated with significant concepts such as good fortune, sexual health, sexual and physical strength, sex, fertility, reproduction, a healthy mate, children, abundance, fertility, and plant fertility, victory, power, success, and courage (O’Connor, 1989; Paine, 2004; Moser, 2006; Rempelakos et al., 2013, p. 912-913; Martinez, 2017, p. 179; Rubio, 2018, p. 317). Although the fact that the herms’ utilization purposes and forms remained unchanged, we can claim that they

gradually differentiated in size and paved the way for the formation of Herm, which we identify as phallic artifacts.

Since its existence, human beings have made objects called ‘*amulets*’ from a variety of materials in order to combat metaphysical and spiritual (psychological) events (Budge, 1978; Paine, 2004; Petrie, 1914; Martinez, 2017, 182).

These objects are believed to drive away evil and evildoers, to protect against evil (*apotropaic*), to heal (*therapeutic*), and to bring good fortune and victory. Various beliefs and societies that subscribe to those beliefs appear to have aided the growth and spread of this type of amulet (Köroğlu, 2013, p. 81; 2019, p. 399; Arslan et al., 2021, p. 115). These objects have been used in a variety of contexts, beginning with the Egyptian and Mesopotamian civilizations and continuing through Christianity, the spread of Islam, and contemporary societies (Gonzalez-Wiggler, 1991; Bohak, 2015, p. 268-300; Zadeh 2015, p. 235-267; Arslan et al., 2021, p. 116). It is well known that in Christian and Islamic societies, objects with forms such as amulets and written objects are used as portable necklaces and amulets. Plinius the Elder (*Nat.* 37-41) reports that ancient Greek society wore rings and necklaces depicting Egyptian gods and their equivalents. In addition, the Greeks spread this tradition in the societies they interacted with. It has been demonstrated that commercial ties with Egypt, played a significant role in the rapid spread of such uses between societies (Bonner, 1950). Harpocrates, who is associated with the Egyptian god Horus, is an important example of this subject (Arslan et al., 2020, p. 455-467; Erten et al., 2023, p. 9-19). Also, physicians in ancient times have talents such as exorcising evil spirits that caused disease in the community in which they lived, magic, divination, talisman, fortune telling, and exorcism. The belief that ailments may be treated by magic created a need for protection against malevolent spells and disease-causing spirits (Petrie, 1914; Gonzalez-Wiggler, 1991). The ancient societies who performed trepanation for mental illnesses created artifacts to banish demons and evil spirits believed to be responsible for mental illnesses. These are apotropaic amulet figurines that come in a variety of shapes and sizes and are made of and precious stones, faience, glass, metal, and bone (Petkovic, 1995; Vladkova, 1999, p. 285; Millon, 2004; Feugere et al., 2005, p. 231-268; Sfameni, 2010, p. 435; Göcen, 2018). It was believed that those who carried these artifacts possessed the object’s shape and strength (Deschler-Erb, 1998). As a result, people believed that the amulet’s protective quality shielded them from mental diseases and unknown beings. Because amulets are a component of magic, a mistake made during their preparation can threaten the bearer and render the magic ineffective (Martinez, 2017, p. 181). From the

perspective of negative beings, destructive energies have the potential to cause significant harm to a person or creature. For instance, this circumstance results in disease, injury, or death of living creatures, as well as the deterioration and breakage of objects (Boratav, 1984; Lenger, 2018, p. 318). A good eye or an object to divert one's attention might reduce the consequences of a pessimistic or hostile look. Thus, the concept that inanimate items possess positive or negative energy has resulted in humans carrying artifacts believed to contain or be associated with this energy for their protective powers (Lenger, 2018, p. 318).

This type of amulet was widely used by persons from societies in Ancient Mesopotamia, the Near East, Egypt, Anatolia, and Greece to protect themselves from evil, evil spirits, and disturbing entities (Petrie, 1914; Budge, 1961; 1978; Andrews, 1994; Vanthuyne, 2013, p. 395-429; Masson, 2018, p. 1-96; Causey, 2019). Figurines of gods and goddesses, as well as objects shaped into the shapes of various animals and beings, are commonly used as amulets. The use of such objects as necklaces and pendants is fairly common. It's seen that similar objects are still used for the same purpose today. It appears that ancient societies created to ward off metaphysical and spiritual events or to attract luck or success to themselves, taking into consideration the healing and protective abilities of the gods. This belief and its associated amulets have been developed to protect the wearers from the evil eye, witchcraft, epidemics, mental and physical ailments; It took the form of household items used in daily life or jewelry that people could carry on it and continued its existence. However, encountering an Herm shaped amulet or using Herm as a amulet is not a common type of archaeological find. Due to the developing trade between Egypt and Greece, such finds were first brought to Anatolia from Phoenicia, the Mediterranean, and Egypt, and then from Egypt and Greece, and theological objects were widely used in Anatolia at this time. In this context is important in terms of demonstrating the between Anatolia, Egypt and Greece political, military, socio-economic, cultural, and religious ties. On the one hand, while the Mediterranean was the hub of acculturation between Egypt and Anatolia in antiquity, the Pamphylia Region was the intersection of ties between Pisidia and Egypt. Therefore, the formation of ties between Pisidia and Egypt via Pamphylia and the Mediterranean, as well as the discovery of numerous Egyptian artifacts in the region, are proof of developments outside the borders. It is know that faience symbols or small artifacts of this type were manufactured in workshops in Phoenicia, Memphis, Rhodos, and Naucratis and exported to Anatolia through the Mediterranean's commerce. These developments vary with respect to their political, military, socio-economic, and theological dimensions.

It appears that ancient societies created to ward off metaphysical and spiritual events or to attract luck or success to themselves, taking into consideration the healing and protective abilities of the gods. This belief and its associated amulets have been developed to protect the wearers from the evil eye, witchcraft, epidemics, mental and physical ailments; It took the form of household items used in daily life or jewelry that people could carry on it and continued its existence. However, encountering an Herm shaped amulet or using Herm as a amulet is not a common type of archaeological find. This type of amulet was widely used by persons from societies in Ancient Mesopotamia, the Near East, Egypt, Anatolia, and Greece to protect themselves from evil, evil spirits, and disturbing entities (Petrie, 1914; Budge, 1961; 1978; Andrews, 1994; Vanthuyne, 2013, p. 395-429). In particular, figures of gods and goddesses and objects clad in various animal and entity forms were generally used as amulets. Due to the developing trade between Egypt and Greece, such finds were first brought to Anatolia from Phoenicia, the Mediterranean, and Egypt, and then from Egypt and Greece, and theological objects were widely used in Anatolia at this time. In this context is important in terms of demonstrating the between Anatolia, Egypt and Greece political, military, socio-economic, cultural, and religious ties. On the one hand, while the Mediterranean was the center of acculturation between Egypt and Anatolia, the Pamphylia Region was the starting point of the ties between Pisidia and Egypt. Therefore, the formation of ties between Pisidia and Egypt via Pamphylia and the Mediterranean, as well as the discovery of numerous Egyptian artifacts in the region, are proof of developments outside the borders. It is known that it was manufactured in workshops in Phoenicia, Memphis, Rhodos, and Naucratis and exported to Anatolia via Mediterranean trade. The political, military, socioeconomic, and theological components of these changes differ.

In this regard, the state of relations between Pisidia and Egypt, as well as the historical and archaeological data arising from these relations, are important: the inhabitants of the region (Pisidians), such as the Carians and Ionians, took part in the army of the Egyptian ruler Psammetichos I; a treaty was signed between Egyptian Pharaoh Achoris and Pisidia (Briant, 2002, p. 650-651; Özsait, 1980, p. 51-52); activities of Seleukos Nikator I in Pisidia, tombstones of Termessos and Adada soldiers in Egypt, and the presence of Sagalassos military officials in Egypt (Talloen, 2015, p. 197); a young man from Adada went to Egypt for medical education (Sterrett, 1888, p. 287, no: 407-408); L. Gallius Maximus, born in Pisidia Antiocheia and the physician of Emperor Caracalla, traveled to Egypt and Alexandria (Talloen 2015: 197); the export of grain from Poglā to Egypt and the arranging festival of 'Serapaion Alexandria' in the city (Bean, 1960, p. 59-

61; Talloen, 2015, p. 196); exporting luxury goods such as wine, olive oil, perfume, cream and wood to Egypt, Sagalassos' importation of a fish species called '*clarias gariepinus*' (*catfish*). Furthermore, evidence of Egyptian culture and cults (Isis, Serapis, Harpocrates, Horus) in inscriptions, coins, statues, and terracotta artifacts in the region is adequate to understand the content of Pisidia's ancient links with Egypt.

It is also known that commercial items of Egyptian origin were created in the Miletos colony of Naucratis and Rhodes in Western Anatolia, and that these goods were transported by various routes to towns and diverse locations within the same region. This can give an idea about the existence of the Herm amulet in Pisidia. Also It has been seen that the Eastern expedition of Alexander and the subsequent political developments accelerated the spread of the phenomenon of Egypt in Greece and Anatolia (Hoffman, 2003, p. 39). It is thought that the lands under the domination of Lysimachus came under the rule of Seleucus Nicator I, then the colony cities established in the north of Pisidia and the indigenous peoples in the region, with the advantage of the eastern trade route, were acquainted with the Egyptian culture (Hürmüzlü, 2015, p. 160-179; Sincar, 2018, p. 172). In this regard, the amulet of Herm is a product of either Egyptian workshops or workshops under the influence of Egypt. In addition, the majority of the faience artefacts that we identify as Egypt in Anatolia are Egyptian imitations created by Syrian, Phoenician, Rhodosian, and Greek craftsman. Based on the fact that they were widely made and utilized throughout the Ptolemaic Kingdom in Egypt (Dunham, 1930, p. 117-123), it is reasonable to classify these movable / portable objects as Hellenistic period.

BURDUR MUSEUM SAMPLE

The object, which is registered in the Burdur Museum inventory as 9.5.73 and it is still on exhibition in the same museum, is an interesting example. It was brought from the ancient city of Ceraitai. It was purchased by Burdur Museum on January 31, 1973. Herm is in the shape of a Hermes-related object. It is an amulet intended to ward off evil and bring good fortune. It is shaped like a miniature figurine. It features a hole on the back for neck hanging. It is made of blue faience. The mold technique was used. The object is preserved. Height is 3,2 cm, shoulder width is 1,5 cm.

This object is in the form of a rectangular column rising on a low base, with erect genital, shoulders, and half-arms attach, and a bearded head at the top. Physically, the upper half like a half body, while the lower half resembles a rectangular shape (Figs. 2-5).

Figure 2. Burdur Museum Faience Herm Amulet, front view / *Burdur Müzesi Fayans Herme Amulet, önden görünüm*



Figure 3. Burdur Museum Faience Herm Amulet, back view / *Burdur Müzesi Fayans Herme Amulet, arkadan görünüm*



Figure 4. Burdur Museum Faience Herm Amulet, right side view / *Burdur Müzesi Fayans Herme Amulet, sağdan görünüm.*



Figure 5. Burdur Museum Faience Herm Amulet, left side view / *Burdur Müzesi Fayans Herme Amulet, soldan görünüm*



From the beginning through the body's pedestal, the physical characteristics of the work have been evaluated in great detail. Accordingly, while the work originally featured a round head, from the length of the beard led the head structure to appear rectangular at first glance. Its hair was done in three different styles: I) The hair is combed back in slices from the forehead and temples; II) The effect of the headband that goes over the head adheres the hair to the head; III) At the back of the head, a channel is created that splits the hair into two sections. Here, the left and right parted hairs are shaped as fluted. But they are style a parallel. Hair ends on the nape. The headband is wide and extends behind the ears. The band's ends are concealed by the hairs that run parallel to one another on the front and back of the head. The beard, which begins at the temples and extends to the lower portion of the chin, finishes in an arc in the curved part where the rib cage is visible. Straight, fluffy and thick curls are used to shape the beard. To create depth, the beard is processed by making vertical intermittent deep fluted. Hair and beard styles are the same. Strong and full, bushy hair and beard curls are the continuation of each other. It has an axial arrangement and is carefully combed. Although the ears are small compared to the anatomical structure of the head, they are realistic rendered. The spiral (helix) and antitragus parts of the ear are seen. The left ear is slightly missing. The forehead is wide and high. The hair in the forehead area has been meticulously done. The prominently processed brows have an arc shape. The eyes are large and almond-shaped. It's like he's focused on an event. The eye sockets are quite concave in shape. The cheekbones protrude. This is primarily due to the concavity of the eye sockets. The cheeks are depicted quite introverted and full. Its nose is straight and inkwell shaped. The nose lines form an almost straight angle with the eyebrows, so the nose is thick and small. The lip structure is seen. Between the nose and the upper lip,

the nasolabial region is smooth, whereas the lower lip is fuller. Mouth is closed. The facial lines that around the nose and lip are combine. The eyebrows, eyes, nose and mouth are placed in a straight axis. There is no smile on his face; seriousness prevails. It has a calm, deep and expressive style. He has a thick neck. Shoulders are made at a 1300 degree angle. Sleeves are worked all the way up to the biceps. It has broad and muscular limbs. It is energetic. It has the look a mature, strong male. The body is formed by a rectangular column that rises from a low pedestal. The pedestal is in the form of a thin profile. The genital organ is located in the pillar body's center. It is in the act of erection and shaped like a phallus. The amulet has a semicircular hole on the back for hanging or carrying around the neck.

The object is a hermetic amulet made in the likeness of Hermes' artifacts. Hermes was widely used in Athens due to its protecting (Ἑρμῆς Ψιθυριστῆς) and guiding properties. It has been erected in visible areas to protect residents from thieves and bandits, as well as doors, entrances / exits, intersections, and roads. It can be said that the purpose and shape of monumental Hermes stayed virtually unchanged, but their sizes changed and they were eventually replaced by miniature Herms (hermai) made in the form of a Herm. Iconographically, it has some distinctive features; It has an anthropomorphic head, a phallus-shaped columnar body, and an erect genitalia (Wilburn, 2019, p. 582). These features are among the distinguishing characteristics of the Herm amulet, which is the subject of this article and can be seen in the monumental Herms. The amulet is attached on the neck with a string. It has been often used to exorcise evil spirits thought to be responsible for spiritual disorders (and other similar conditions). Because it protects the person who carries it, it is considered to be used for apotropaic purposes. In this context, Herm's closed mouth structure and eyes processed to focus on an event created an atmosphere of mystery. His steady and forceful gaze and the determined expression on his face are sufficient enough to remove any presumption of negativity (similar to Medusa). Additionally, the Herm amulet is worn around the neck to promote qualities like as good fortune, sexual health, sex, reproduction, a healthy marriage, children, fertility and success, as well as power and courage (O'Connor, 1989, p. 16; Danielou, 1995, p. 43; Paine, 2004, p. 10; Moser, 2006, p. 27-41; Rempelakos et al., 2013, p. 912-913; Martinez, 2017, p. 179; Rubio, 2018, p. 317). The structure of the amulet in the form of a phallus satisfies both meets the above characteristics and can endow the these intended qualities. It provides the user with a strong perspective and allows them to connect with the talisman. Psychologically, it imparts a sense of happiness, tranquility, and security to the user. Furthermore, it is believed that persons who carry it possess the object's traits and powers because

of psychological or psychopathological events. For this reason, it is plausible to conclude that the mentioned find was utilized to ward from spiritual events or to bring them luck and success, given the healing and protective attributes of the god Hermes as in terms of iconography

The Herm amulet's raw material, color, and manufacturing technique all provide important information. Herm is made of blue faience. Produced with the mold technique. The traces on back of the figurine shows evidence that it was made from a mold. Because the faience is melted at a high temperature, it shows no traces of clumping or deterioration. This technique has been used to manufacture clay and metal artifacts since the 3rd millennium BC. Since the 2nd millennium BC, it has shown great development (Vandiver et al., 1986, p. 79-90; Atila et al., 2009). However, the first studies on glass molds began when it was discovered that the glass poured into the mold took on the shape of the mold (Harden, 1972, p. 335; Gürlér, 2000). In subsequent studies, it is seen that the faience is melted, poured into the mold and shaped. Faience was developed concurrently in the Near East and Egypt in the 4th millennium BC and was later used in Anatolia and Greece. This material was used to create amulets, necklaces, pendants, beads, inlay pieces, and figures. The most frequently utilized hues are blue and green shades (Dardeniz et al., 2020, p. 841-842). It is clearly seen that the main features here are also in the Herm amulet.

ASSESSMENT: STYLE AND DATING

The Herm amulet found in Ceraitai is historically noteworthy. However, because no official excavations were conducted in the city where the amulet was discovered, and the archaeological finds were insufficient, it was decided that the amulet should be dated using different artifacts. From the standpoint of history, not all of these artifacts correspond exactly with the hermetic amulet; yet, it is critical in terms of conveying idea. Furthermore, the characteristics of the works made from various materials are adequate to define the amulet's properties, albeit in a limited way. Unfortunately, no analogues of this artifact have been uncovered in Anatolia's archaeological investigation to far; comparable examples are typically derived from outside of Anatolia. These examples are mostly from the Archaic and Classical periods. This can be interpreted as a unfavorable circumstance for the Herm amulet, which we had previously judged to date from the Hellenistic period. The need for such a comparison derives from the fact that examples of the work from the Hellenistic period have yet to be uncovered. Furthermore, when the work's aesthetic features are examined, it is clear that it was created as a continuation of the stylistic features of the Archaic and Classical periods. It has been found that these characteristics are merged with

the mature and realistic art aspects of Hellenistic art and applied to the amulet. In this sense, the comparison event with Hellenistic period samples could not be fulfilled, but the samples we analyzed played a samplesrole in defining the amulet's historical status. As a result, because it is constructed of faience, the Herm amulet was chosen from the faience group in the initial examples. Following that, works like as terracotta and bronze figurines, sculpture, ceramics, glass, coins, and tomb steles were thoroughly explored, and an idea regarding dating was provided. The amulet's periodic features were attempted to be established by taking into account even the smallest styles features of the figures in these examples.

The first artifact to be compared to the Ceraitai work is the Herm amulet from the '*Artemis Gallery in Louisville*' ([URL 1, 2022]), (Fig. 6). The two finds show close similarities. The head has minor damage. This does not preclude its definition, though. As with the Ceraitai amulet, the hair on the Artemis Gallery amulet is fashioned in three different styles: I) The hair is fluffy combed back from the forehead and temples; II) The hair is stuck to the head due to the use of a headband; III) The hair is separated to the right and left by the fluted formed on the back of the head; split hair is styled with intermittent deep fluted. The hair ends on the nape. The headband is quite wide. The beard, which begins at the temples and finishes at the lower part of the chin, is end drawing an arc in the curved part where the rib cage is visible. The beard is embroidered in a thick and fluffy curl style. Vertical fluted or channels are used to shape the beard. The eyebrows are visible in part. The eyes are large and almond-shaped. The cheekbones are prominent. It has a straight, inkwell-shaped snout. The lip structure is visible. Between the nose and the top lip, the area is flat, whereas the lower lip is full. Mouth is shut. With a single line, the face shapes around the nose and lips are clearly defined. It has a thick neck. The left shoulder is positioned lower than the right shoulder. There is an disproportion: the shoulder physiognomy is not as broad and muscular as that of the amulet. In addition, the face physiognomy bears the characteristics of an old person. The body is made by a rectangular column that rises on a low base; it resembles a phallus. The genital are positioned in the pillar body's center; it is in erection. On the back, there is a semicircular hole for hanging it around the neck. Its stylistic features are indicative of the archaistic features of Greek art. On the basis of all these features, it is reasonable to conclude that the Artemis Gallery amulet is one of the most similar to the Ceraitai amulet. When these characteristics are considered, it is clear that the work has an aged, tired, nervous, and thus more terrifying face. However, the Ceraitai amulet differs from this work in that it is mature, energetic and has more realistic facial features. The main reason for this difference stems from the realism understanding of Hellenistic art.

Figure 6. Herm (Artemis Gallery in Louisville ([URL 1, 2022]) / *Herm*



The Herm amulet found in London's 'Petrie Museum' is the second example to be compared to the amulet (Masson, 2018, p. 48-49, fig. 137), (Fig. 7). The head is solid. However, it is difficult to define facial features due to wear. On the column body formed in the shape of a phallus, there is a kerykeion depiction in the upper right corner. It is the first Herm amulet depicted with a kerykeion among the Herme amulets known to date. There are important similarities between the two finds. Accordingly, the beard on the compared amulet descends to the lower portion of the chin and terminates by drawing an arc at the rib cage's commencement. The beard resembles the Ceraitai amulet in appearance and profile, but details are unclear due to its destroyed. It has a thick neck. Shoulders are made at a 1300 degree angle. The sleeves are worked up to the biceps. However, they do not have large and muscular limbs like the Ceraitai amulet. The body consists of a rectangular pillar rising from a base. The base has a low profile appearance. The genital organ is placed in the columnar trunk's middle. This is a reflection of Hermes' ithyphallic nature. There are two possible reasons for the amulet's dating. First, the amulet is considered archaistic in terms of stylistic features. Second, it is associated with the Greek colonization of Egypt. According to this, this amulet is a hermetic amulet made in the Greek style at Naucratis,

and practically all of the amulets found in Naucratis, with the exception of this amulet, are composed of Egyptian gods' symbols (Bonner, 1950; Masson, 2018, p. 48-49). As previously stated, the stylistic features of this object could not be defined precisely. This work is similar to the Ceraitai amulet in terms of its ithyphallic feature, beard, stance and structural elements. In addition, the Ceraitai amulet was made using mature and realistic features (expression is in the foreground) of the Hellenistic period according to this work.

Figure 7. Herm (Masson, 2018, p. 48-49, fig. 137) / *Herm*



No Herm amulet made of terracotta has been found thus far in our research. However, Herm figures made of clay are available. For this reason, Herm figures made of clay were compared in terms of stylistically to with the amulet. The purpose is to use the artistic qualities of the finds as a guide to ascertain the amulet's historical situation. In this context, and in light of the amulet's stylistic features, it was determined to compare it to figures from the Archaic and Classical periods.

Accordingly, the first example is the ithyphallic Herm figure found in the 'Agios Nikolaos Archaeological Museum' (Fig. 8). Like the Ceraitai amulet, its body consists on a rectangular column rising on a low base. It is shaped like a phallus (Kratochvil, 2005). The genital organ is erect and is placed in the pillar's center. In the lower part of the shoulders, there are two separate supports that open to the sides. As far as is known from the Hermes depicted in the vase art, these places are used to carry the figure's dress. However, Hermes Herm with clothes on have not been identified until now. There are instances of this type of Dionysus Herms (Goldman, 1942, p. 58-68). As if he had a thick fluffy hat on his head. In other words, it resembles the shape of a bagel put on the head. The details of the hair are not visible. It is different from the Ceraitai amulet in this regard. The eyes are damaged. Its nose is flat and inkwell-shaped. The beard is fluffy. It presumably merges with the hair on the temples, dips under the chin, and terminates in an arc at the rib cage's starting point. It is shaped like a mold (It is possible to see similar features in the beards of Hermes produced in the Archaic and Classical periods). However, Ceraitai amulet's hair is more meticulously

styled. The physiognomy of the face is archaic. Due to these features, the Agios Nikolaos find is dated to the 7th-6th centuries BC. In fact, this figurine can be cited as an *'ante quem'* example for dating the Ceraitai amulet because to its early stylistic features. This artifact can be associated with the Ceraitai amulet in terms of its general descriptive structural features.

Figure 8. Ithyphallic Herm (Kratochvil 2005, *Hermes in Greece*) / *Ithifallik Herm*



Herm is a remarkable terracotta figure exhibited in the *'British Museum'* (Fig. 9). This artifact was unearthed during C. T. Newton's excavations in the Cnidus (Sanctuary of the Underworld Deities). It was made by placed two figures on one base. The female figure on the right is dressed in peplos. On the left, Herm is depicted as a phallus. Herm's hairstyle is reminiscent to the Ceraitai amulet. Hair is shaped as fluted and made fluffy backwards. By creating a wavy and lively hair type, the artifact is given an energetic look. Hair and beard are a continuation of each other. As with the Ceraitai amulet, it features a flat, inkwell-shaped nose. Likewise, eyebrows, eyes, nose and mouth are given in a straight axis. It has a narrative style that shows the characteristics of the Early Hellenistic Period. It has calmness, depth and impressive appearance. In this respect, it resembles the amulet of the Ceraitai. Due to the Classical and Hellenistic period's art features, this work is dated to the 4th century BC. In addition, many terracotta figurines were found during the excavations in the city (Love, 1973, p. 419, pl. 74, fig. 12).

Figure 9. Cnidus Herm (Love, 1973, s. 419, pl. 74, fig. 12 Cnidus excavations) / *Cnidus Herm*



The bronze figure of Herm in the *'Metropolitan Museum of Art'* is the only bronze work ever identified and comparable to an Ceraitai amulet (Fig. 10). The bronze Herm figure is dated to 490 BC. It is made of a rectangular pillar body that rises from a low base (Milleker, 1992, p. 47). The base's edges are curled inward. It is shaped like a phallus. The genital organ is erect. This is a feature of Herms. The shoulders are slightly protruding, and both shoulders have support wings on the lowest portion. The body physiognomy here is different from that of the Ceraitai amulet. However, the facial characteristics bear a striking resemblance. The hair is combed back from the temples and adhered to the head in a fluted style. This aesthetic approach has been applied to the beard as well. The beard is sharp and rigidly styled. With vertical fluteds are used to produce the line of the beard and to give the beard depth. This stylistic understanding gives the figure an energetic appearance. The forehead is wide and low. Bow-shaped eyebrows are made prominently. The eyes are large and almond-shaped. The eyeholes are fairly concave. The cheekbones protrude. It has a flat, inkwell nose. The lip structure is visible. The upper lip is straight, while the bottom lip is full. The brows, eyes, nose, and mouth are placed on the same axis. He has a thick neck. He is designed like a aged, strong man. Has an expressive and serene demeanor. In terms of its properties, it is closely related to the Ceraitai amulet.

Figure 10. Herm (Milleker, 1992, p. 47) / *Herm*



There are similarities between the stylistic features of works in Archaic and Classical sculptural art and the Ceraitai amulet. For this reason, various sculptural works will be examined, and comparisons with amulet will be attempted.

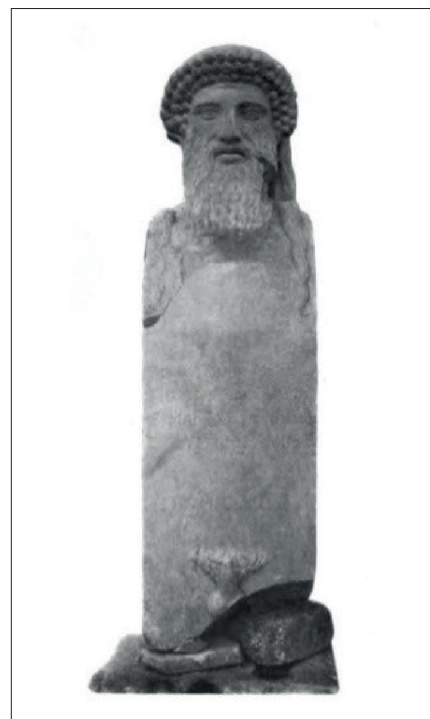
There are sculptures on this subject that incorporate features of Archaic and Classical art. The nose structure and beard of Hermes, a Late Archaic sculpture found in 1936 in the south of Athens Agora, resemble Ceraitai amulet (Harrison, 1965, p. 144, fig. 157), (Fig. 11). Its nose is flat and inkwell-shaped. By processing the beard into wavy and fluted shapes, it is styled. Hermes' head is dated between 500 and 480 BC. Another sculpture work is the broken Hermes head from the Pergamon-type and Classical period found in the Athenian Agora (Harrison, 1965, p. 123-124, fig. 162). The style of processing the beard and feature is important in terms of giving information about the beard of the amulet. His beard is thick, wavy and fluted; the fluteds are contribute to the creation of detail in beard. This is a classic Hermes feature. The head of Hermes is dated to 430 and 410 BC. '*Hermes of Pergamum*' is a work of Alcamenes (Winter, 1908; Arce, 2009, p. 265-274; Istanbul Archeology Museum, Env. No: 1433). This artifact was made as a phallus. The beard of this work is rectangular. Vertical fluteds are dividing his fluffy and thick beard. It is a significant artifact that provides insight into the Ceraitai amulet beard. This artifact is dated the late 5th century BC (Fig. 12). The beards of the works here are in the form of a continuation of thick hair; hairs are given naturally and simply. Also, it should also be mentioned that the

beard style of many of the works pertaining to this period is an essential auxiliary source for the definition of the Ceraitai amulet's beard (see Harrison, 1965).

Figure 11. Head of Hermes (Harrison, 1965, p. 144, fig. 157) / *Hermes başı*



Figure 12. Hermes Propylaios (Arce, 2009, p. 268, fig. 9) / *Hermes Propylaios*



Hermes' Herms are a frequent theme in early 6th century BC in vase art scenes (LIMC nos. 141-185). It's iconography is base on the feature of protection and security in these scenes. In general, a rectangular pillar rising on a base, a bearded head, and an erect genital represent the iconography's structural elements (Obsorne, 1985, p. 54-55, 61-62; Bonfante, 1989b, p. 543-547; Quinn, 2007, p. 86; Boardman, 2013, p. 137, 180-181, 195; figs. 278, 330, 335.1, 340, 364; Bravo, 2017, p. 39, 41-5, 47-9, 51, 53-8, 62, 64, figs. 2, 4-5, 7, 10-2, 14, 16-7, 19, 21, 25, 27). There are many examples of this; in the main scene of a crater, he is depicted in

phallus form (Straten, 1995, p. 249, cat. no. V299), (Fig. 13). There are few Herms without genital organs (Bravo, 2017, p. 38, 46, 55, figs. 1, 9, 18). It is possible to say that the symbolism and stylistic features of Herms in vase art are transferred in the same way to the unique Herm amulets. Additionally, Hermes, the inspiration for the Herm amulet, is not described individually here, as it is usually treated similarly in vase art. Because the artistic characteristics of these Herms do not provide a distinguishing feature that can be used to date the amulet. For this reason, the general feature of Herms placed in vase art is mentioned to provide an idea about the amulet's iconography.

Figure 13. Hermes' Herm (Straten, 1995, p. 249, cat. no. V299) / *Hermes Hermi*

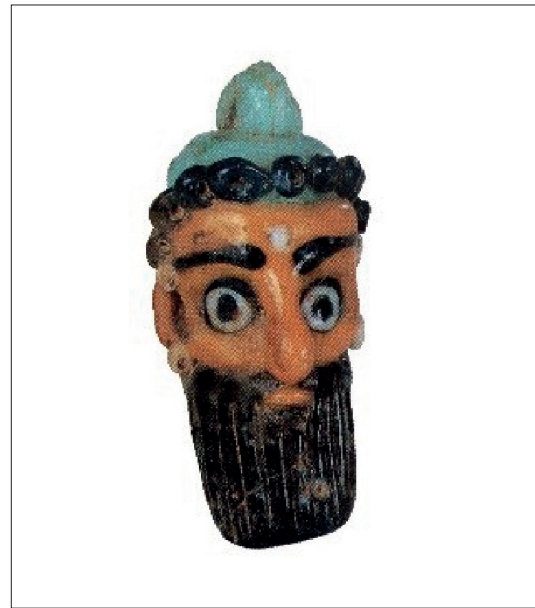


There are pendants made of glass that resemble Herm's styled beard. The beard weave on these pendants can provide useful information about the Herm's beard's historical origin.

The glass pendant, which was purchased and donated to 'Türkiye's Glass Works Collection Bottle and Glass Factories Company', is a significant work (Canav, 1985, p. 27, fig. 2 (99 b)). The pendant is dated to the 6th century BC. The beard of the glass pendant made by the rod-forming technique is fluffy. Beards are stylized with concave grooves and fluted produced vertically. Beard weave is similar to the Ceraitai amulet.

The Phoenician glass pendants in L. S. Dubin's 'The History of Beads' gave important explanations on the subject. The beards of the pendants made with rod-formed technique are long and fluffy and are embroidered straight. Vertical fluted / grooves give depth to the beard (Dubin, 1987, p. 19, fig. 2, the work numbered 399 in the same work's table section). The pendants' beard features, which are similar to those the amulet, date from the 5th-4th centuries BC. The beard of the other pendant, which resembles the beard of the Ceraitai amulet, is made up of vertical and deep grooves (Dubin, 1987, p. 20-21, the work numbered 393 in the same work's table section), (Fig. 14). This pendant is considered to have been made in the early 6th century BC. Through commercial activation, it has been found that such glass objects are widely used throughout the Mediterranean geography. Since the 8th century BC, it has also been reported to be widespread in Egypt, the Mediterranean, Greece, and Anatolia (Dubin, 1987, p. 20).

Figure 14. Pendant (Dubin, 1987, p. 20-21, the work numbered 393 in the same work's table section) / *Pendant*



The article 'Glass Pendant from the Museum of Anatolian Civilizations' by E. Erten deals with a pendant produced by the rod-forming technique (Erten, 2007, p. 1-12, figs. 1-4), (Fig. 15). The beard of this work is stylized by making it vertical and cylindrical; the beard is machined with fluted and depth is given. In this respect, it is similar to the Ceraitai amulet. This pendant is considered to have been made during the 5th and 4th centuries BC. This glass pendant is historically brought to Anatolia from the eastern Mediterranean coastline, specifically Phoenicia, as part of a long-standing Mediterranean trading practice (Erten, 2007, p. 9).

Figure 15. Pendant, (Erten, 2007, p. 12, fig. 3) / Pendant



It has been compared to the glass pendant amulet in the 'National Bardo Museum'. The beard's fluffiness and processing with vertical fluted exhibit a striking resemblance with the amulet (Seefried, 1979, p. 20, fig. 8). This pendant is considered to have been made during the 5th-4th centuries BC. In Phoenicia, Carthage, and along the Mediterranean coastlines, these kind of findings were commonly employed as commercial activation items. And it was produced in Egypt.

Although not very common, phallus-type Herm depictions of Hermes can be found on coins. The cult figure of 'Hermes Perpheraios' is represented on the throne on a coin issued in the ancient city of Ainos in Thrace in 4th century BC (Griechische Münzen. Thrakien Ainos), (Fig. 16). At the same Herm depictions are also seen on the coins minted in the city in 4th century BC (AMNG II, 367). This figure is iconographically related to the Ceraitai amulet because it is shown as the Herm of Hermes. The depiction of the head on a rectangular body is of the phallus type.

Figure 16. Ainos (Enez), Herm (Griechische Münzen. Thrakien Ainos) / Ainos (Enez), Herm



It has been determined that Hermes' phallus-type Herm were included in the tomb stelae in the 3rd-2nd centuries BC Hellenistic Period. As part of the iconography, it was

embroidered in relief on stelae (Conze, 1891, p. 300, Nr. 785 (Smyrna); Pfuhl-Möbius, 1977, p. 81, Taf. Nr. 27 (Smyrna); p. 198, Taf. 110 Nr. 731 (Ephesos); Couilloud, 1974, p. 96-97 (Delos), planche 20, Nr. 90; p. 114, planche 33, Nr. 141 (Delos-Mykonos)). The Herm relief on a 2nd century BC tomb stele in the 'Istanbul Archaeological Museum' shows features similar to the Ceraitai amulet (Firatlı, 1964, p. 115-116, planche XLVII Nr. 192), (Fig. 17). Because of his position on the stage, we can't see the back of Herm's head. However, as far as we can see, his hair is styled similarly to that of the amulet. He has a thin headband on his head. The hair is fluffy, combed back from the forehead and temples. His face is bearded. This is an archaistic feature. The inkwell is nosed. He has an expressive and mature face. It is seen that the archaistic features of Herm, found in another stele from the 2nd century BC on display at the 'Istanbul Archaeological Museum', closely resemble the Ceraitai amulet (Firatlı, 1965, p. XXI, 43), (Fig. 18). As in the amulet, the hair is fluffy and the face is bearded. The beard, which starts at the temples and ends at the lower part of the chin, ends by drawing an arc at the curved part where the rib cage is visible. The beard is processed in a thick and fluffy curl style. Vertical grooves / fluted or channels are used to shape the beard. Strong and full, bushy hair and beard complement each other.

Figure 17. Istanbul Archaeological Museum, tomb stele (Firatlı, 1964, p.115-116, planche XLVII Nr. 192) / İstanbul Arkeoloji Müzesi, mezar steli



Figure 18. Istanbul Archaeological Museum, tomb stele (Firatlı, 1965, XXI, 43) / İstanbul Arkeoloji Müzesi, mezar steli



CONCLUSION

The deity Hermes, one of the most important divine cults with a long history of worship, has been represented with his genital and beard on a rectangular pillar rising on a base in Athens from the 6th century BC. This work is the Herm type of the god Hermes. It is phallic in shape and has an anthropomorphic head. He was the sole creator of a significant composition.

Although this is a miniature of Hermes put in Athens' streets, it performs the same role and is naked. Beginning in the 6th century BC, naked figures became fashionable in all disciplines of art in Athens. In terms of our subject, Hermes rose to popularity during this period due to his phallus typing. The phallus has acquired symbolic power. If the nude male figure was created for magical or talisman reasons, strength is more visible than ever (Bonfante, 1989a, p. 85-106). They gain power by thematic means, such as the Gorgon's gaze or the dread of people who look at it. As a result, amulets are essentially a type of veiled threat with a message. It is utilized to convey the message that touching or attempting to assault other assets in the region and environment, as well as property or anything else that does not belong to you, will result in a property violation. While this endangers assets or poses a threat to assets, it also gives carriers with reassurance. The amulet is primarily intended for this function.

The Ceraitai Herm amulet has a variety of stylistic features. These features are supplementary elements for determining the date of an amulet. Accordingly, the hair on the Herm amulet has been processed in three different ways. This hairdo is connected with divine strength and heroism and is appropriate with amulet iconography. When the hairstyle of the work is inspected, it is evident that the hair is processed in two or three different ways, like in the works of the Archaic period. However, Herm's hairstyle and detailing, on the other hand, are quite different; carefully made, realistic and natural. The ithyphallic and bearded processing of the amulet is a feature of 6th century BC (Furley, 1996a, p. 18). But, during the Classical period, Hermes' artistic function experienced some changes and rearrangement. During this time, Hermes with a fluffy and bushy beard and mature build are conspicuous (Rubio, 2017, p. 317). For this reason, it is apparent that the style of beard processing throughout the Classical period improved. The beard of the amulet is embroidered with vertical flutes. The beard is neatly combed. This technique adds depth to the beard. This fluted beard style is included in M. Seefried's (1979, p. 19, fig. 1) table, which categorizes glass pendants typologically and chronologically by gender and kind, as well as hair and beard styles. The beard, which is classed as Type C three in the table, dates from the 5th-4th centuries BC. This attribute is an important criterion

for amulet dating. This also serves as an *ante quem* for the amulet. The stylistic features here were carried over into the Hellenistic period and were attempted to be more natural, simple, and realistic (Özgan, 2016, p. 137-144). The thick, power, and full hair and beard type of the works we encounter, especially in Hellenistic sculpture shaving is a very important stylistic feature in terms of the interpretation of the Ceraitai amulet. There is an axial arrangement in the Hellenistic sculptures, both in face characteristics and in the placing of hair and beard curls. So that the brows, eyes, nose, and mouth are all on a straight axis. This feature can also be seen in the works of the previous period, but the most realistic and natural form is found in Hellenistic period works (Özgan, 2016, p. 139). The physical characteristics of the Ceraitai amulet, as well as the fact that the hair, beard, nose, brows, ears, lips, and eyes are constructed close to reality and with care, are indicators of its periodic feature. The Ceraitai amulet has characteristics like as tranquility, depth, and an expressive gaze, which are common in Early Hellenistic sculpture works. The amulet's lips is closed, its eyes are focused, and it has depth, presenting an impressive composition and increasing the sense of realism. This condition appears to heighten the mystery and seriousness by overlapping with the amulet's intended use. Also, the amulet's mature and energetic appearance must be a reflection of the periodic feature in question.

Despite the differences in materials, it is easy to see artistic traits of the same period in different works. Additionally, like in the amulet, the beard of Pergamon-type Herm from the Classical period was extended forward and combed in grooved slices (Schmidt, 1922, p. 45-47; Harrison, 1965, p. 129-130). The eyes and eye sockets are designed so that the face appears as natural and realistic as possible. This is a characteristic of the Classical and especially the Hellenistic periods. There is no archaistic smile. An archaistic face with a solemn, mature, and still-looking expression, on the other hand, dominates (Furley, 1996a, p. 18). The ears were made realistically rather than in the style of Ionic volutes, as seen in kouros from Attica (600-590 BC), kouros from Sounion, and Dipylon's head from Athens (590 BC). Furthermore, works such as the Ceraitai amulet include lifelike facial characteristics and body limbs. According to the styles of the examples investigated, the amulet exhibits Classical and Hellenistic periods art features in this regard. However, given that such amulets were produced and ubiquitous, particularly during the Ptolemaic Kingdom, we believe that the amulet was made during the Hellenistic period. In the evaluation section, the amulet was also compared against artifacts made of diverse materials. The goal here is to identify the stylistic characteristics of the amulet. These artifacts (with the exception of Figs. 6-7) give crucial ideas for at

least post-Classical amulets. Figures 6 and 7, on the other hand, are highly similar in that they are both amulets with same aesthetic elements. The historical overlap of these specimens with the Ptolemaic period provides an opportunity to date the Ceraitai amulet. As a result, the Herm amulet is thought to be a Hellenistic period artifact influenced and inspired by Archaic and Classical artistic features.

The expansion of maritime trade across societies has aided in the supply of diverse materials to other geographies, as well as the multiplication of such little objects (Sosl, 2022b, p. 259-297). These finds were first brought to Anatolia as a result of trade interactions between Phoenicia, the Mediterranean, and Egypt (Seefried, 1979, p. 17-26; Erten, 2007, p. 9). Due to Egypt's political and commercial relations with Anatolia, comparable artefacts may be found throughout the coastal and inner regions of Anatolia. Furthermore, as a result of trade between Egypt and Greece, such objects grew more popular in Anatolia (Masson, 2018, p. 48-49). In this light, the fact that the Ceraitai amulet was manufactured as an object of the god Hermes is crucial in terms of demonstrating the extent of political, socioeconomic, and religious relations between Anatolia and Greece.

One of the most significant historical occurrences in this regard is Egypt's close links with Libya, Cyprus, Palestine, Syria, Mesopotamia, and Anatolia. Communities in Anatolia, like those in these regions, imported grain and goods made of gold, ivory, and faience from Egypt. Egypt is recognized as the period's main political, military, and economic force since it was not subject to serious invasions until the 7th century BC. As a result, ancient societies favoured alliances and trade with Egypt; major works were imported from Egypt and dispersed throughout the ancient world. For instance, ivory and faience pendants discovered during excavations at Ephesus' Temple of Artemis shed information on the relationship between Egypt (Özkan, 2007, p. 98), Phoenicia (Meriçboyu, 2001, p. 54, 57, 61), and Anatolia. The Ceraitai amulet could possibly be the outcome of such commercial activity. Parallel to these developments, remains of Hellenistic Egyptian religious culture (reliefs, sculptures, inscriptions, coins, and so on) were determined throughout the Aegean islands and Anatolia's interior. The spread of Egyptian culture in Greece and Anatolia was expedited by Alexander's Eastern Campaign (Witt, 1971, p. 47) and the political changes of the Ptolemaic Empire (Hoffman, 2003, p. 39). Ptolemy I Soter's (305-304 BC) expeditions in Caunos, Myndos, Phaselis, Xanthos, and Kos island in 309 BC were essential in bringing about this event (Magie, 1953, p. 163; Fowden, 1986, p. 164 et al.; Dörtük, 2013, p. 81-90). The kingdom was known to have control over Pisidia's south and to have Pisidian mercenaries in its

forces. Because the Ptolemies ruled over the southern portions of Pisidia bordering the Taurus Mountains, it is possible that the Pisidians, who served as mercenaries in the armies of the Hellenistic kingdoms, interacted with the Egyptians. When Ptolemy I Soter made Alexandria the capital, Naucratis lost its prior prominence, and Egypt's cultural riches spread even more widely throughout the ancient world. Seleucos I Nicator (281 BC) took over the provinces controlled by Lysimachus at the Battle of Courupedion. The indigenous peoples of the region are thought to have become acquainted with Egyptian culture as a result of the coloni cities established in the north of Pisidia and the eastern trade route (Hürmüzlü, 2015, p. 160-179). Egyptian cultural items and rituals were intensely experienced in Pamphylia, Lycia, Caria, and the Cyclades as a result of these occurrences. It is evident that it extended over Pamphylia, Lycia, Cilicia, and Caria, particularly during the reign of Ptolemy III Euergetes (246-222 BC), (Fowden, 1986, p. 164, 177, et al.). These developments have extend to cities in the interior regions. It is understood that commercial interactions, in addition to political and military upheavals, contribute to the effective dispersion of Egyptian products and artifacts. As a result of Egyptian merchants' trading contacts, vestiges of Egyptian culture can be found throughout Anatolia (Magie, 1953, p. 163-164).

Additionally, it was observed that the penetration of Egyptian gods and cult works into Greek and Roman cultures resulted in a number of adaptations and alterations. It has been determined that the traits or symbols that comprise the iconography of cult artifacts have gradually vanished, and the bodies have been fashioned as realistically as possible. The relationships between Isis and Harpocrates, Horus and Harpocrates, and Harpocrates, Heracles, Apollon, and Eros are the most notable examples of this situation. The assumption that similar gods from the Greek and Roman pantheons resembled Egyptian gods in look or function and reflected their close resemblances or connotations is typical of such iconographic alterations. Other examples include Aphrodite, Demeter, Tyche, and Fortuna in relation to Isis, Harpocrates and Heracles, Hercules and Dionysus, Horus and Hapocrates, and Serapis with Helios and Jupiter (Cristea, 2016, p. 42; 2021, 9p. 2; Arslan et al., 2020, p. 459-462). In this regard, Hermes, known as '*Hermes Trismegistos*' as the supreme god of magic, can be used to demonstrate the significance of the relationship that began with Egyptian civilization. Since the beginning of the Hellenistic period, the Egyptian god Thoth's characteristics have been ascribed to the god; as a result, it provides an example that mixes elements of Greek and Egyptian iconography (Versnel, 1998, p. 237-244; Janowitz, 2001, p. 42; Mastrocinque, 2003, p. 321).

We'd like to make a historical point about this. Perdikkas' brother, Alcetas, was defeated by Antigonos Monophthalmos in Cretopolis in the 4th century BC and afterwards sought refuge in Termessos. Antigonos, on the other hand, is said to have established headquarters in Cretopolis and Ceraitai with some of his men. If Ceraitai hosted Antigonos' soldiers, this amulet could have belonged to one of them. The fact that the talisman was not discovered during an excavation presents a small issue in terms of chronology. Because there is no data about faience production in the region. The majority of known faience discoveries were brought to Anatolia by trade activity and foreign societies. This situation presented a significant issue in terms of the work's dating and how it arrived in the city. For the time being, the most plausible historical explanation for this predicament may be developments in the Pisidia region during and after the Alexander (Diadochi). Or it could have arrived for a reason other than those mentioned above.

As a result, the Herm amulet in the Ceraitai was made as a protecting artefact. Its protective quality has been used as a spiritual weapon against negative creatures and events. These artifacts' amulet-like designs are very common in Egypt. It is known that amulets were produced and used widely, especially during the Ptolemaic Kingdom. This indicates that the amulet on display at the Burdur Museum was made in Egyptian workshops or in a secondary workshop affiliated to Egypt. Egyptian faience was also commonly employed in the production of amulets and figurines, such as Herm items. Because it is known that these faience symbols or miniatures were made in Phoenicia, Memphis, Rhodos, and Naucratis workshops and exported to Anatolia via Mediterranean trade. Because of its modest size and portability, it is not uncommon to find it outside of Egypt and the Mediterranean. Therefore, it has been inferred that the presence of such a talisman in the Pisidia territory is strongly tied to the territory's ties to the Mediterranean and Egypt, as well as the Ptolemies' activities in the region. Also, Egyptian cultural artifacts in the area help to understand the situation. Given that small and portable objects of this type became popular throughout the Hellenistic period, it is quite reasonable to suggest the period in question. Similarly, the stylistic traits of the archaistic and classical examples demonstrate that the Herm amulet's properties were preserved during the Hellenistic period. These advancements are also intimately tied to the city's Hellenistic period history.

ACKNOWLEDGEMENTS

The work was examined by the authors of the article with the permission of the Burdur Museum Directorate, which is affiliated to the General Directorate of Cultural Heritage and Museums of the Türkiye Republic Ministry

of Culture and Tourism. We thank Burdur Museum Director Murat Kaleağasıoğlu for allowing us to examine the work. Technical research of the work was done in the laboratory of the museum. We thank Archaeologist Uğur Biçer and Archaeologist Mustafa Çidem for their contributions to this research. I would also like to thank Dr. Ştefana Cristea for sharing her resources and scientific guidance on the subject, as well as for checking the language of the study (Romania, Banat Timișoara National Museum, Department of Archeology).

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