

# أنماط متفردة من تمثال أرتيميس أفسوس خلال العصر الروماني (باللغة الإنجليزية)

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## ملخص البحث:

يهدف البحث إلى إلقاء الضوء على نمطين من الأنماط المتفردة لتمثال أرتيميس أفسوس في العصر الروماني التي تمثل رموز بروج الزودياك بشكل متقطع أو بالترتيب غير المعتاد، والتي لم تدرس دراسة تحليلية من قبل. النمط الأول يصور ثلاثة بروج فقط بشكل متقطع (الحمل - السرطان، العقرب)، أما النمط الثاني فيصور تسعة بروج بالترتيب غير المعتاد. ويبدأ البحث بمقدمة عن الاختصاصات الجديدة التي اكتسبتها أرتيميس أفسوس خلال العصرين الهلينستي والروماني، والأنماط الشائعة لتمثالها، التي أسهمت في تفسير هذه الأنماط المتفردة، ولماذا صورت بروج الزودياك مع أرتيميس أفسوس. ويعرض البحث دراسة وصفية لهذين النمطين متبوعاً بالدراسة التحليلية. وقد بينت الدراسة أن بروج الزودياك أصبحت سمة سائدة على تمثال أرتيميس أفسوس منذ القرن الثاني الميلادي، وتحديداً منذ عصر الإمبراطور هادريان (117 - 138م)؛ الأمر الذي يرجع لارتباط عبادتها الوثيق بالسحر، والتنجيم والحماية. فقد أثبتت الدراسة أن لكل نمط مغزى معين مرتبط بعبادتها أو بالبيئة التي وجد فيه التمثال. النمط الأول مرتبط بالتنجيم الطبي، وأن وجود هذه البروج يشير إلى قدرة أرتيميس على الشفاء والحماية من الأمراض من خلال استغلال القوى السحرية الكامنة في تلك البروج التنجيمية. أما النمط المتفرد الثاني الذي وجد فقط على تمثال مدينة لبيتس ماجنا، المكتشف في مقصورة بجوار مبنى المجالدة وحلبة السباق، فهذا النمط مرتبط بفكرة النصر وقدرة أرتيميس على منح المتسابقين النصر والفوز، وخاصة المتسابقين المشاركين في المسابقات الرياضية؛ وهذا يعني أن هذا التمثال مرتبط بالبيئة التي وجد فيه التمثال.

الكلمات المفتاحية: الزودياك- السحر ، الأرقام- لبيتس ماجنا، هادريان.

# The Unique Types of Artemis Ephesus' Statue during the Roman Age

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## Abstract

**Abstract:** This paper aims to shed light on two unique types of Artemis Ephesus' statue, which represent the Zodiac signs intermittently, or unusually, and at to explore what these types symbolize. These types have never been studied in an analytical study before. The first type is a representation of only three Zodiac signs, with no sequence order (Aries, Cancer, and Scorpio), whereas the second one is a representation of nine signs of the Zodiac in an unfamiliar order. Yet, this study introduces Artemis's new functions during the Hellenistic and Roman period, the common types of her statue, which helps to explain these rare types, and why Zodiac sign were represented with Artemis Ephesus. It presents a descriptive study of these two types, followed by an analytical study. This study shows that the Zodiac signs became a dominant feature of Artemis Ephesus's statues from the second century A.D., especially during the era of Emperor Hadrian (117-138 A.D). This feature emanates from her cult connected to magic, astrology, and protection. This study has proven that each type of Artemis Ephesus's statue had a specific meaning associated with its cult and functions, or the site in which the statue was found. The first type connected to astrological medicine, in that it refers to the ability of Artemis Ephesus to heal and protect from diseases by exploiting the magical powers found in them. However, the second type was found on Leptis Magna statue which was discovered d in the chapel near Amphitheater and Circus. This statue symbolizes the motif of victory and her ability to give contestants victory, especially those who are participating in sports competitions. This means that this type is associated with the environment in which the statue was found.

**Keywords:** zodiac, magic, numbers, Leptis Magna, Hadrian

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## Introduction

Artemis Ephesus was the tutelary goddess of Ephesus and its people; she was a goddess of motherhood and fertility concerning humans, animals, and plants, and so she was the mother of all beings. She was the protector of birth and the newly-born, and as mistress of Wild Beasts, she could control the animal world.

She had been worshiped as the goddess of the moon, like her twin brother Apollo as god sun, as well as she could heal diseases derived from the abilities of her brother, Apollo.

In the Hellenistic era, she acquired new functions, due to the association with Hecate<sup>(1)</sup>; she became a magic goddess and a protector of the dead. The most important function acquired in this period was her dominance over the forces of fate, for her connection to the Egyptian goddess Isis<sup>(2)</sup>, the magical papyri. Inscriptions confirmed that Artemis Ephesus assumed Isis' role as Heavenly goddess, cosmic queen, and her ability to control over the forces of fate<sup>(3)</sup>.

Not only was Artemis associated with magic in the magical papyri and amulets<sup>(4)</sup>, but he also used her artworks as amulets for protection<sup>(5)</sup>; there is good evidence for the protective magical power of her statues, as terracotta plaque were found in Syracuse (fig. 1)<sup>(6)</sup>. It depicts the statue of Artemis Ephesus standing in a temple, with a star sit on either side of her head; the background of this plaque is filled with magical nonsensical letters, suggesting that this plaque designed as an amulet to protect a house or the place in which it was placed. Moreover, Pausanias <sup>(7)</sup>(110-180 A.D.) mentioned that the statue of Artemis Ephesus was inscribed on its feet, girdle, and crown with magic prophylactic words.

In the Roman imperial era, Artemis acquired its great importance, where she was one of the gods beloved by all peoples. Pausanias<sup>(8)</sup>wrote that "All cities worship Artemis of Ephesus, and all individuals hold her in honor.". She was no longer only a local goddess and protector of Ephesus, but she was also a universal goddess of the empire, and thus, her statues spread throughout the Roman Empire<sup>(9)</sup>.The most distinctive feature as it appears in statuary from the second century A.D., is the representation of the zodiac signs within the decorations of the upper chest. It is surprising to note that there is no fixed type in the representation of the zodiac signs, but there are various types, most often representing one, three, five, six, seven or nine signs.

This paper focuses on the unique types of Artemis Ephesus' statue, which represent the zodiac signs intermittently or in an unusual order, which have never been studied in any analytical study before<sup>(10)</sup>.

## Discussion

### Zodiac<sup>(11)</sup> signs on the statue of Artemis Ephesus

Zodiac is divided into twelve constellations, and each of which is represented by a sign named after the most important constellation that appears within this part. These constellations are considered houses or stations where the sun, moon, and other planets stayed during their annual path across sky. These signs begin from the spring equinox<sup>(12)</sup> as follows: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces<sup>(13)</sup>. The zodiac constellations had the great importance of astrology, as they represented the cornerstone which astrologers relied on mainly in horoscopes for predicting the fate of human beings and nations<sup>(14)</sup>.

Zodiac is linked with numerous gods, such as Aion, Mithras, Serapis, Isis, Sol, Luna, Jupiter etc., where the representation of the zodiac surrounding a god who was considered the cosmic ruler “κοσμοκράτορες”<sup>(15)</sup> or the supreme deity<sup>(16)</sup>. However, Artemis Ephesus was quite unlike other gods with zodiac; she was the only deity who appropriated the zodiac signs as part of decorations of her upper chest area, which I assume that the association of the zodiac with Artemis Ephesus is completely different, and the representation of these signs with her do not indicate that she was a cosmic goddess or cosmic ruler only, but it has another meaning.

Although the zodiac signs appeared on the statue of Artemis Ephesus since the Hellenistic period<sup>(17)</sup>, they spread widely during the second century A.D., especially during the era of Emperor Hadrian (117-138 A.D). The decorations of the upper chest area always include garland, accompanied with a group of winged maidens, embodying the four seasons (Horae) or Nikes (Victoria), outside the garland or sometimes inside it, which represented the zodiac signs in the form of a curve<sup>(18)</sup>.

Artemis Ephesus statue had common types and other rare ones. It most often shows only cancer alone; this type is the most common. For example, for this type, there are two statues in the louver museum<sup>(19)</sup>, one in the Villa Albani, Rome<sup>(20)</sup>, and the other was found in Rome, now in Torlonia museum<sup>(21)</sup>. The Cancer appears alone always at the center of the figure, or between the two Nikes who crowned cancer. There are several reasons why Cancer is associated with Artemis Ephesus; Cancer is most closely related to the moon, because it was the astrological house of the moon and the constellation through which souls began the descent to genesis, and so Cancer was the so called “Gate of Man”<sup>(22)</sup>. Besides, Crustaceans, in particular, Crabs are sensitive to the Lunar effect and its phases<sup>(23)</sup>.

The other type is also common, representing the five signs from Aries to Leo in their usual order, (Aries, Taurus, Gemini, Cancer, Leo); the constellations of the spring and summer months are the period of life, prosperity, generation, and renewal of nature<sup>(24)</sup>. Yet, Margaret Huxley<sup>(25)</sup> proposed another astrological interpretation of these signs, four

of the five signs had an astrological significance that may have been relevant. Cancer is the moon's astrological house; Taurus is the moon's Exaltation; Leo is the sun's house; Aries is the sun's Exaltation, Apollo, the twin brother of Artemis, is equated with the sun, and it is suggested that these signs were chosen to represent that sun and moon, the alternately ruling day and night, and the cosmic force, which astronomically and astrologically controls living things. For example for this type, there is one from villa Hadrian Tivoli, which is now in the Vatican museum<sup>(26)</sup>; there is also another one dating back to Hadrian period in the national archaeological museum of Naples<sup>(27)</sup>, and another in the Villa Albani, Rome<sup>(28)</sup>.

We will call attention to all types of the Artemis' statue with more than one sign, and will always represent the signs sequentially in their usual order; yet, we note that there are unique types that represent the signs in no sequence or in an unusual order. This study observed them as follows:

**First type: representation of only three signs of zodiac, no sequence order, (Aries, Cancer, Scorpio)**

This type represented two winged Nike goddess, holding palms and a crown over Caner, which it locates between them; in the left upper corner, there is a small ram; in the right, there is a scorpion. There are only three statues represented by this type till now: one in Torlonia museum, (fig.2)<sup>(29)</sup>, one in Wilton House, London<sup>(30)</sup>, and the other in the Vatican museum, Rome<sup>(31)</sup>.

**This type raises serious questions: why these signs were depicted specifically without the other signs; what do these signs indicate; and, is it really as it is believed that they refer to the three seasons of the year, spring, summer, and autumn?**

Our examination of other gods has shown that Aion-Mithras<sup>(32)</sup>, lion-headed god, alone shares with Artemis Ephesus the distinction of having the zodiac signs portrayed on his body. In some examples, only four signs appeared on his body that represent the four seasons. The tropical signs, for example, a marble statue dating back to the third century A.D. is now in the Vatican Library in Rome, depicting the signs of the spring and autumn equinoxes, Aries and Libra on his chest, while signs of the summer and winter solstices, Cancer and Capricorn, are located above his knees (fig.3)<sup>(33)</sup>.

If these three signs refer to the three seasons of the year, the sign of Libra, which represents the autumnal equinox, should be depicted instead of Scorpio, which is mid- autumn. The sign Scorpio was often used to refer to the idea "mid- autumn", and as such it is normally placed opposite Taurus, mid-spring, rather than opposite Aries, which refers to the beginning of spring. Therefore, it is unlikely that these signs refer to the three seasons of the year.

By the examination of the monuments of representation of zodiac signs, we find that the zodiac signs, especially the animal signs, were widely depicted on magical amulets that were used for several purposes, such as bringing good and luck, protecting against diseases, evil spirits, the evil of predators and scorpions, and warding off danger<sup>(34)</sup>. If Artemis Ephesus was a magical goddess and her statues were used as amulets, then the interpretation for the representation of these signs related to magic would be possible. However, there is the **question that needs** to be answered: **why these three signs, Aries, Cancer, and Scorpio in particular, not other animal signs, were associated with Artemis?**

According to the astrological medicine “Melothésie”<sup>(35)</sup>, there is association between the various parts of the body with the twelve zodiac signs (fig.4)<sup>(36)</sup>. We find that these three signs are specifically associated with the body’s parts that correspond to the functions of Artemis Ephesus; **Aries** governs the head and its diseases; Artemis was thought to protect against head diseases, and this is confirmed by a silver medical amulet found in a soldier’s tomb in Germany, for migraine headache, where Artemis orders the Antaura daemon, the migraine-causing, to escape or go away from the patient’s head<sup>(37)</sup>. **Cancer** governs the chest and breast, and the main distinguishing feature of the statue of Artemis Ephesus, which prevails in its importance and size over the rest of the other features, is the representation of the multiple rows of breasts that indicate that she was a goddess of fertility, motherhood, and protector of the newly-born. In my opinion, the distinctive position of the Cancer sign here is crowned, which not only represents the astrological house of the moon<sup>(38)</sup>, but also the magical importance that characterizes the Cancer without any other sign. The Greek Magical Papyri (PGM) recommended the making of amulets when the moon is in Cancer<sup>(39)</sup>. **Scorpio** rules on genital organs and uterus, and so it was used as medical amulets remedy for sexual disorders and disabilities<sup>(40)</sup>; this sign corresponds to Artemis as fertility and childbirth goddess.

Moreover, many astrological medicine treatises indicate the importance of the Moon-phases concerning the zodiac and the lunar effect in treating diseases and in making spells that protect against diseases<sup>(41)</sup>.

Concerning the number of signs (three), Bonner<sup>(42)</sup> mentioned that the number three had a special magical power, as it strengthens the effect of the amulet; it was also common in magic practices, and in the three-time magical recipes repetition when praying to God. I believe that the representation of only three signs, no more or less, may have a magical significance.

**In the light of the preceding study**, we can say that there is a close magical correlation between the kind of the zodiac signs and their effectiveness in astrological medicine and the symbolism of the number three. These three signs were not selected haphazardly, but rather, they were represented to indicate the ability of Artemis Ephesus to heal and

protect against diseases by exploiting the magical powers in those astrological signs.

Thus, if it is believed that the presence of the astrological signs refers to Artemis Ephesus as a cosmic goddess, then the representation of these three specifically without the other signs indicates the magical nature of her and its close connection with astrological medicine.

### **The second type: representation of nine signs of the zodiac in a disturbing order**

This unique type is represented on just only one statue found in Leptis Magna, and now in National museum, Tripoli, no. 150 (fig.5)<sup>(43)</sup>, dating back to the Hadrian period. This statue has a completely different character in the representation of the signs of the zodiac, whether in the number signs or their arrangement. On the upper part of the chest, below the neck, there were a group of Νίκη with palms, followed by the garland. Beneath the garland, nine signs of the zodiac were depicted, and the three excluded being Virgo, Libra and Aquarius, as they run, beginning from the left: Scorpio, Capricorn, Aries, Taurus, Gemini, Cancer, Leo, Pisces, and Sagittarius. There are also two Nikes, one on either side of the breast, turning towards each other and holding palms and crowns<sup>(44)</sup>.

When comparing this statue to other examples that are dating back to the same period (fig.6, 7)<sup>(45)</sup>, one can note that there is another distinguishing feature of this statue, which is the representation of two Nikes instead of the usual representation of lions<sup>(46)</sup>. This feature, which the artist seems to have deliberately represented may indicate that this statue is associated with victory, or rather, with victory in sports competitions; this is confirmed by the place of discovering this statue, in the chapel near Amphitheater and Circus. Thus, the presence of this statue of Artemis Ephesus in this place clearly indicates that she was a protective goddess for athletes, especially those athletes participating in sports competitions, and that her ability to give contestants victory. Moreover, the Artemis's primary festival, like the Artemision, which was held in March-April, was a celebration that included competitions in athletics<sup>(47)</sup>.

For the unusual order of the nine signs, these signs can be divided into two groups: the first follows the usual correct order, which is the signs from Aries to Leo; these signs were common with Artemis Ephesus. The second group is disturbed order, as it contains four signs, divided into two parts: one is represented on the left side by the signs Scorpio and Capricorn, and the second on the right side is Pisces and Sagittarius, and between them in the middle is the first group. In other words, the unusual order of zodiac signs is located on the sides, over head of two Nikes. Indeed, I am of the opinion that disturbances in the order were deliberate by the artist, were made with specific purpose to his want, or he employed these signs in a way that suits the purpose of this statue "victory".

**The last question as to why the artist represented only nine signs: Does this**

**happen by chance, or does it have a certain meaning?** I have noted that the artist excluded the non-animal signs (i.e. the Virgo, Libra, and Aquarius), and he depicted only the animal signs; since the animal signs are magical ones, and the number nine is considered one of the magical numbers for the Romans<sup>(48)</sup>, its astrological ruler was the planet Mars. This is symbolized by the fact that the period of human gestation is nine months<sup>(49)</sup>, and so I believe that this was not accidental; rather, the artist selected the number and the zodiac signs, which have a magical symbolism in order to correspond to the magical nature of the statue of Artemis and its ability to protect.

## Conclusion

**The reason why zodiac signs were represented with Artemis Ephesus:** Both Artemis Ephesus and Zodiac signs were associated with magic, from the Hellenistic period, which marks the appearance of zodiac signs with her; she was associated with magic and two magic goddesses Hecate, and Isis, as well as with her statues, which had protective magical power. On other hand, zodiac signs had special magical properties and were used widely on amulets. In the second century A.D., especially from the era of Emperor Hadrian, when astrology increased and reached its almost full growth, the zodiac signs became a dominant feature on her statues.

Thus, I believe that the reason why zodiac signs are represented with Artemis Ephesus is because both of them are connected to magic and protection.

It is noteworthy that the spread of zodiac signs on the statue of Artemis, which became a dominant feature on its statues from the second century A.D., especially the era of Emperor Hadrian, coincided with the general trend of the Roman Empire at the time of the spread of astrological beliefs that almost became official rituals in the Roman world. As emperor, Hadrian was one of the most interested emperors in astrology, and his time witnessed clear support for astrologers and astrological studies<sup>(50)</sup>, and the zodiac with its twelve signs were minted the first time, during the era of Hadrian<sup>(51)</sup>.

**What is the significance of the various types of representation zodiac signs:** this study has proven that zodiac signs with Artemis Ephesus do not indicate that she was a cosmic goddess; rather, each type had a specific meaning associated with its cult and functions, or the environment in which the statue was found. The Type is the representation of only three signs of the zodiac, (Aries, Cancer, Scorpio), which does not refer to three seasons of the year; rather, according to astrological medicine, these three signs ruled on the body's parts that correspond to the functions of Artemis Ephesus; these signs may refer to the ability of Artemis Ephesus to heal and protect against diseases by exploiting the magical powers in them. While the second unique type is found on Leptis Magna statue only, it is discovered in the chapel, near Amphitheater and Circus. This statue has two distinguishing features from other statues: the first is the representation of nine signs of zodiac in a disturbing order, and the second is two

Nikes, one on each side of the breast. These two distinguishing elements are linked together, as they refer to the idea of victory and the ability of Artemis Ephesus to give contestants victory; this statue indicates that she was a protective goddess for athletes, especially those athletes participating in sports competitions. This means that this type is associated with the environment in which the statue was found.

**There is a close magical correlation between the kind of zodiac signs and the number of signs**, and that these signs were not selected haphazardly; rather, the artist selected the magical number (3, 9) and the magical animal signs of the zodiac in order to correspond to the magical nature of the statue of Artemis and its ability to protect.

**Finally, I can strongly argue that Astrology had a prominent place in the Artemis Ephesus cult, especially astrological medicine**

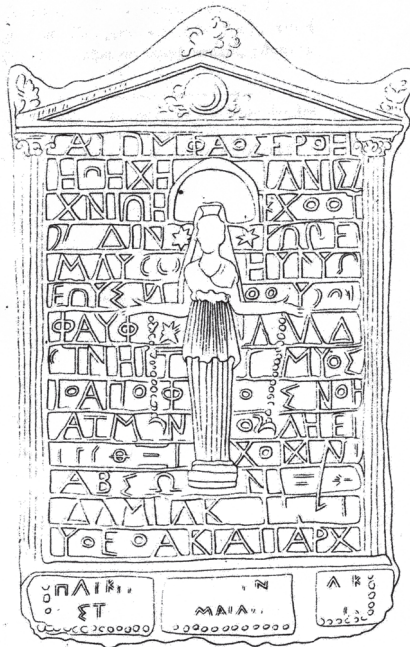


Fig.1







Fig.5A



Fig.5B



Fig.6



Fig.7

## Endnotes

- archaeological evidence indicates the presence of a statue of Hecate inside the Temple of Artemisium, in Ephesus; which indicates that there is a close correlation between them. Rietveld, James. *Universal goddess on the Via Sacra: The Evolving Image of Artemis Ephesia*. Ph.D., Claremont: U of Claremont, 2006: 109-111; 151-160.
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- against an Ephesian plague, when plague hit Ephesus upon the arrival of Roman army from the Parthian War. An oracle of Apollo, ordered the Ephesians to bring a gilded statue of Artemis to a sanctuary in the Hermous Valley and to praise her glory with the singing of hymns". As numerous small statues of her were found in Ephesus, that were used for magical practices. These statues spread in the first three centuries AD. *Aurenhammer*, Maria. "Sculptures of Gods and Heroes from Ephesos." ed. Helmut Koeaster. Valley Forge, pa: Trinity Press International, 1995: 252-253; Rietveld, 2006: 59, 78-82; Faraone, 2019: 97-99.
- (6) Faraone, 2017: 73; Faraone, 2019: 97, Pl.5/8.
- (7) Pausanias, Eustathius, ad Homeri Odysseam: 19, 247; Rietveld, 2006: 62.
- , *Guide to Greece*, In Jerome Murphy-O'Connor, St Paul's Ephesus: Texts and Archaeology (Collegeville, MN: Liturgical Press, 2008) 4, 31, 8; Rietveld, 2006: 1-2; Mowczko, 2016: 1.
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- (11) Zodiac is the imaginative belt that flanks the ecliptic on celestial sphere; the word "zodiacus is originated from the Greek ζωδιακός κύκλος meaning" animal circle". Liddell, Harry, and Robert Scott. *A Greek- English Lexicon*. Oxford: A Clarendon P, 1968: s.v. ζωδιακός; Gundel, 1992: 15; Lewis, James. *The Astrology Book, The Encyclopedia of Heavenly Influences*. 2<sup>nd</sup> ed., Canton: Visible Ink P, 2003: 751; Snodgrass, Mary. *Signs of the Zodiac: A Reference Guide to Historical, Mythological, and Cultural Associations*, Westport: GP, 1997: 1.
- (12)The vernal equinox: It happens where the zodiac intersects with the equator: on March 21 of every year and the sun is in the sign of Aries. So ancient astronomers agreed since the age of the astronomer Hipparchus (190-120 B.C.) that the starting point of the zodiac is the point of the spring equinox Aries and then they completed the order in sequence according to the presence of the sun in each of the twelve signs. The sun travels through this oblique circle and remains in each sign for an entire month; Gleadow, Rupert. *The Origin of the Zodiac, A Lively Account of the Birth and Growth of Astrology*. London: Cape, 1968: 18; Rehak, Paul. *Imperium and Cosmos, Augustus and the Northern Campus Martius*. Ed. John G. Younger. Madison: U of Wisconsin P, 2006: 65.
- (13)Gleadow, 1968: 16; Gundel, 1992: 15; Aujac, Germaine. "Sphère céleste et constellations chez Eudoxe, Aratos, Hipparque, Ptolémée." 1<sup>st</sup>. Eds. Béatrice Bakhouché, Alain Moreau, and Jean-Claude Turpin. Montpellier: Séminaire d'Etude des Mentalités Antiques, 1996: 218; Lewis, 2003: 751; Fomenko, Anatoly, Tatiana N. Fomenko, Wieslaw Z. Krawcewicz, and Gleb V. Nosovskij. *Mysteries of Egyptian Zodiacs and Other Riddles of Ancient History: A Guide to Dating Ancient Astronomical Data*. New Chronology Publications, 2004: 30.
- (14)Zodiac was the most important astrological element, as it was used mainly in the horoscope; a horoscope is an astrological chart or diagram representing the positions of the Sun, Moon, and other planets within the zodiac at the time of an event, such as the moment of a person's birth, for determining human's fate. Beck, Roger. *A Brief History of Ancient Astrology*. Oxford: Blackwell, 2007: 9, 14; Cooper, Geln. "Astrology: The Science of Signs in The Heavens." Eds. Paul T. Keyser and John Scarborough. Oxford: UP of Oxford, 2012: 2; Luck, 1985: 372; Barton, Tamsyn. *Ancient Astrology*. London & New York: Routledge, 1994: 14-15; Bakhouché, Béatrice. *L'astrologie à Rome*. Louvain: Editions Peeters, 2002: 12.
- (15) Liddell, 1968: s.v. Κοσμοκράτωρ.
- (16) For more details about representation of the zodiac with other gods: Gundel, 1992; Huxley, 1985.
- (17) The zodiac had not always been on Artemis Ephesus from Hellenistic period, as the earliest example with zodiac signs is statue in private ownership in Munich, which is now in Antikenmuseum, Basel, no. BS280. There are six signs in their usual order on the chest, which begin with Taurus, Gemini, Cancer, Leo, Virgo, Scorpio; in the below Cancer and Leo is an inverted crescent moon; this statue is different in several respects from the other roman copies; there is no garland, group of winged maidens, and the zodiacal signs lie on a horizontal band. For more details, see Deonna,

- 1954: 59-60; Fleischer, 1973: 70-72, taf.33; Huxley, 1985: 304-305; Gundel, 1992: 100.
- (18) Deonna, 1954: 60; Gundel, 1992: 150-151.
- (19) Registry no. 2440-2441; *Lexicon Iconographicum Mythologiae Classicae* (Limc), II, 568, no. 52; Gundel, 1992: 275.
- (20) Registry no. 658; Gundel, 1992: 275.
- (21) Gundel, 1992: 275.
- (22) Huxley, 1985: 302-303; Karwiese, Stefan. *Mithras, Widder, Ephesia*. Klagenfurt: Verlag des Geschichtsvereines für Kärnten, 2001: 49-50; Radi, Anita. "Cancer cur Ephesiae Dianae sacer?" *Hungarian Polis Studies*23 (2017): 205-206; 209-210.
- (23) Radi, 2017: 206-207.
- (24) Fleischer, 1973: 70-72; LiDonnici, 1992: 407.
- (25) Huxley, 1985: 304.
- (26) Registry no. Nr. 22; Galleria dei Candelabri II; Thiersch, Hermann. *Artemis Ephesia, Eine archäologische Untersuchung*, Berlin: Weidemannsche, 1935: 22, No. 18, pl.IX; Deonna, 1954: 60; Huxley, 1985: 303; Gundel, 1992: 274.
- (27) Registry No. 665; Thiersch, 1935: 17, No. 12, pl. I-II; Deonna, 1954: 60; Fleischer, 1973: taf. 11; Huxley, 1985: 303; Gundel, 1992: 151-152, 272, Lidonnici, 1992: fig.1.
- (28) Registry No. 700, Campo; Huxley, 1985: 303; Gundel, 1992: 151-152, 274.
- (29) Registry No. 483; Deonna, 1954: 61; Fleischer, 1973: 70; Huxley, 1985: 303; Gundel, 1992: 152, 271, Nr. 224.
- (30) Thiersch, 1935: 54, No. 38, pl. XXIV, 2; Deonna, 1954: 61; Gundel, 1992: 152, 274.
- (31) Thiersch, 1935: 131, No. 28a; 141; Deonna, 1954: 61; Huxley, 1985: 303; Gundel, 1992: 152, 274.
- (32) Aion- Mithras is represented as a winged lion- headed man, and his body is entwisted by the coils of the serpent; he is holding the two keys in his hands, and sometimes he stands within zodiac or celestial globe. He personified the concept of the "eternal time" in Mithraism religion and was a cosmic god personifying the ruling force of the universe that is generated from the endless paths of the celestial circles. His statues spread in Mithras temples; Dussaud, René. "Le dieu mithriaque leontocephaline." *Syria* 27 (1950): 253-260; Vermaseren, Maarten. *Mithras, The Secret God*. London: Chatto and Windus, 1959: 116-117.
- (33) Levi, Doro. "Aion." *Hesperia* 13.4 (1944): 292, 296; Gundel, 1992: 150, 270.
- (34) For more examples about the zodiac signs depicted on magical amulets: Bonner, Campbell. *Studies in Magical Amulets, Chiefly Graeco-Egyptian*. UP of Michigan: Ann Arbor, 1950: 35-36, 150; Brandt, Elfriede, Antje Krung, Wendula Gercke, Evamaria Schmidt, Margarete Deeg, Swantje Mulzer, and Wilhelm Kisskalt. *Antike Gemmen in Deutschen Sammlungen., Band 1, Staatliche Münzsammlung München, Teil 3, Gemmen und Glaspasten der Römischen Kaiserzeit sowie Nachträge*. München: Prestel, cop., 1972: 90, 109, 114, 193, 199; Zwierlein-Diehl, Erika. *Die antiken Gemmen des kunsthistorischen Museums in Wien*. Band 2, München: Prestel, 1979: 94; Plantzos, Dimitris. "Medius Liquidis Astris. Capricorn, Aquarius and Pisces on Graeco-Roman Amulets." *Jewellery Studies*8 (1998): 99; Evans, James. "The Astrologer's Apparatus: A Picture of Professional Practice in Greco-Roman Egypt." *Journal for the History Astronomy* 35.1 (2004): 23.
- (35) The most important books that wrote on astrological medicine is the sacred Book of Hermes Tris-

magestus 'Ερμῆς ὁ Τρισμέγιστος, in which he referred to the importance role of the zodiac signs in astrological medicine and protection against diseases; he also mentioned that if an amulet inscribed with zodiac sign, daemon and metal associated with it, you will have a great amulet to protect against diseases. Mahe, J.P. "Le role de l'element astrologique dans les Merits philosophiques d' Hermes Trismegiste". Ed. J.H. Abry. Lyon, 1993: 161-167; Barton, 1994: 190-191; Bakhouché, 2002: 79-80.

- (36) Bober, Harry. "The Zodiacal Miniature of the Très Riches Heures of the Duke of Berry: Its Sources and Meaning". *Journal of the Warburg and Courtauld Institutes* 11 (1948): 3, fig. 1.
- (37) Luck, 1985: 281; Faraone, 2019: 97.
- (38) Cancer is one of the most used signs for magical purposes, especially as a talisman for love and fertility. It is commonly depicted on magical amulets, either with the crescent moon or Luna, the protector goddess of Cancer. For more examples see Delatte, Armand, and Phillippe Derchain. *Les intailles magiques gréco- égyptiennes*. Paris: Bibliothèque Nationale, 1964: 270-271; Joachim, Sliwa. *Egyptian Scarabs and Magical Gems from The Collection of Constantine Schmidt-Ciazynski*. Warszawa: Nakladem Uniwersytetu, 1989: 89-90; Barton, 1994: 194; Evans, 2004: 23; Dungern, Simone. "Studies on Magical Amulets in The British Museum." eds. Chris Entwistle, and Noël Adams. London: The Trustees of the British Museum, 2011: 82-83.
- (39) Evans, 2004: 23; Dungern, 2011: 82-83.
- (40) Delatte, 1964: 269-270; Joachim, 1989: 89-90; Evans, 2004: 23; Dungern, 2011: 83.
- (41) Barton, 1994: 186-188.
- (42) Bonner, 1950: 197, 275.
- (43) The first published by Romanelli, Pietro. *Leptis Magna*. Rome: Soc. ed. d'Arte illustrate, 1925: 63-64; Theirsch, 1935: 38, No. 29, pl. XXV-XXVI. Fleischer, 1973: taf. 34; Limc, I: 571, No. 88.
- (44) Deonna, 1954: 59; Huxley, 1985: 306; Gundel, 1992: 151.
- (45) Fig 6: a marble Statue of Artemis, known as the "Beautiful Artemis Ephesus", found in the Prytaneion, at Ephesus, now in the Ephesus Archaeological museum in Selcuk, Inv. No. 718, dating Hadrian period. Fleischer, 1973: taf. 18; LiDonnici, 1992: fig. 6.
- Fig. 7: Alabaster statue but face, hands and feet are in bronze, found in Naples, and now in the national archaeological museum of Naples, Nr. 665, dating Hadrian period: Fleischer, 1973: taf. 11; Gundel, 1992: 271, Nr. 221; LiDonnici, 1992: fig. 1.
- (46) The appearance of lions with Artemis Ephesus is due to its association with the Asian goddess Cybele, the Great Mother, the Lady of the Beasts, and the goddess of fertility. Archeological evidence has confirmed that Cybele was worshipped at the Artemisium; Rietveld, 2006: 91-97.
- (47) The two primary festivals associated with Ephesian Artemis are the Artemision and the Thargelion. The Artemision, which was held in March-April, was an entire month devoted to honoring Artemis. It was a month of celebration that included competitions in athletics and theater, dancing, music, and sacrifices to the gods. The Thargelion was held in May-June to celebrate the birthday of Artemis and Apollo. Brinks, 2009: 782-783.
- (48) The numbers 3, 9 and 12 had special magical properties for the Romans, and the number nine was no longer one of the magical and sacred numbers for the Romans only, but also in all ancient civilizations, especially the Egyptian one. The number nine in numerology also occupies a unique

- place, as it has special features that allow it to retain its shape when multiplied, ( $9 \times 2 = 18 = 1 + 8 = 9$ ), ( $9 \times 3 = 27 = 2 + 7 = 9$ ). Gonzalez-Wippler, Migene. *The Complete Book of Amulets & Talismans*. Minnesota: Llewellyn, 1991: 82; Laroche, Roland. "Popular Symbolic/Mystical Numbers in Antiquity." *Latomus* 54.3 (1995): 571-572; Budge, Wallis. *Amulets and Magic*. London: Routledge, 2001: 434-435.
- (49) Gonzalez-Wippler, 1991: 84; Laroche, 1995: 571; Budge, 2001: 435.
- (50) *Historia Augusta*, Trans. David Magie. Harvard: Harvard UP, 1932, Hadrian, 16, 10; Syme, Sir. "Astrology in The Historia Augusta." Bonn: Bonner Historia-Augusta-Colloquium, 1972-1974: 292,294.
- (51) The zodiac with its 12 signs were minted since the era of Hadrian on Roman coins and medals to promote the idea of the golden age and cosmic ruler. It appeared in two types: the first represented the zodiac with Aion standing inside it with globe and phoenix and the inscription SAE (CULUM) AVR (EUM) = the golden age. The second depicts the zodiac with Jupiter, the Lord of heaven, as the ruler of the universe, surrounded by the sun and the moon in the upper, and at his feet are Okeanus, and Tellus. Levi, 1944: 294-295; Gury, Françoise. "Aïôn juvénile et l'anneau zodiacal: l'apparition du motif, Mélanges de l'Ecole française de Rome." *Antiquit* 96.1 (1984): 7-9; Gundel, 1992: 244; Foucher, Louis. "Aïôn, le temps absolu." *Latomus* 55.1 (1996): 18; Ghedini, Francesca. "Zodiaco e propaganda nel mondo romano: la formazione del repertorio." *Rivista Italiana di Archeoastronomia*, 1 (2003): 169-171; Tosi, Giovanna. "Lo Zodiaco in fonti letterarie e iconografiche di età romana." *Rivista italiana di archeoastronomia* 1 (2003): 140; Quet, Marie. "L'aureus au zodiaque d'Hadrien, première image de l'éternité cyclique dans l'idéologie et l'imaginaire temporel romains." *Revue Numismatique* 6.160 (2004): 119154-.

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