

## ORIENTAL CULTS IN ROMULA. AN OVERVIEW OF THE PROBLEM <sup>1</sup>

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**Rezumat:** În articolul de față au fost abordate cultele orientale de la Romula, ținând cont de obiectele ce fac referire la această problemă. Este vorba despre inscripții, piese sculpturale, bronzuri figurate, vase ceramice cu reprezentări ori pietre gravate.

**Abstract:** In the following article, the oriental cults from Romula were approached, taking into account the objects that refer to this problem. It is about inscriptions, sculptural pieces, bronze figurines, ceramic vessels with representations or engraved gemstones.

**Cuvinte cheie:** Romula, Cybele, Attis, Serapis, Isis, Ataragatis, Turmasgades, Mithras, Sol, gnosticism.

**Key-words:** Romula, Cybele, Attis, Serapis, Isis, Ataragatis, Turmasgades, Mithras, Sol, Gnosticism.

In Romula, as in the whole of the Roman Empire, oriental cults<sup>2</sup> were widespread<sup>3</sup>. This process was most likely favored primarily by the presence of soldiers from the *Numerus Surorum*<sup>4</sup> auxiliary unit and most likely from the *Cohors I Flavia Commagenorum*<sup>5</sup> (rather a detachment than the entire unit). The first of the two units is attested in Romula by two inscriptions, the first being put by *Cl(audius) Montanus, imm(unis) ex n(umero) Sur(or)um sag(ittariorum)*<sup>6</sup>, the other by *Antonios Zoilos, actarius*<sup>7</sup> of the same troop.

To these can be added settlers, merchants, slaves, etc., who worked in a relatively receptive environment from a religious point of view, such as the Roman Empire. If we take into account the fact that Romula was the capital of the province (Dacia Inferior), then we must accept the multiethnic and cosmopolitan character of its population.

In general, going beyond the commercial relations, the main source regarding the spread of the oriental cults, refers to the soldiers recruited from the Orient, who arrived in our area in the auxiliary units mentioned above. It cannot be omitted that these oriental cults always respected the priority of the cult of the Roman emperor, thus not conflicting with the traditional Roman order. Finally, it must be said that with the exception of Christianity and Judaism, the Roman authorities were generally tolerant of other beliefs.

In the following pages, the oriental cults from Romula were approached, taking into account the objects that refer to this problem. It is about inscriptions, sculptural pieces, bronze figurines or ceramic vessels with representations. In 1974<sup>8</sup>, at Romula were known the following discoveries, with oriental specificity: Mithras: 13 objects; Serapis: one; Cybele: one; Jupiter Turmasgadis: two; Jupiter Dolichenus: one; Ataragatis: one.

According to the latest statistics<sup>9</sup>, however, it would be about 26 monuments of Mithraic worship, four representations of the goddess Cybele, six depicting the god Sol, two for

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<sup>1</sup> About the oriental cults practiced at Romula, it was written in several specialized works, articles or short notes (see the bibliography at the end of this paper). In the present pages, the problem has been approached through the prism of objects referring to oriental cults, all obviously coming from Romula.

<sup>2</sup> Egyptian, Syrian, Palmyrene, African-Semitic, micro-Asian and Iranian cults were included in the category of oriental cults (see Sanie, 1981, p. 8).

<sup>3</sup> Tătulea, 1994, pp. 118-121.

<sup>4</sup> Russu, 1972, p. 76, no. 82; Petolescu, 2002, pp. 143-144, no. 78.

<sup>5</sup> Tudor, 1978, p. 334; Vlădescu, 1983, p. 35, no. 5.

<sup>6</sup> IDR, II, pp. 158-159, no. 350, with bibliography.

<sup>7</sup> IDR, II, pp. 153-154, no. 341.

<sup>8</sup> Petolescu, Chițu, 1974, p. 63.

<sup>9</sup> Tătulea, 1994, p. 118.

Turmasgades and one mentioning the goddess Atargatys (a statue of Dolichenus comes from Amărăștii de Jos). For all that, the figures presented here are relative, as they represent only the research stage.

Obviously, the number of discoveries has increased in the meantime. There has been no question of an exhaustive approach to this subject, but the most significant findings will be listed below.

**1. THE CULTS FROM ASIA MINOR**, are represented at *Romula* by the goddess **Cybele** and **Attis**. The myths and mysteries of the two deities promised salvation in the afterlife and experienced certain popularity, the relationship between the two and the tragic end of the latter being notorious<sup>10</sup>.

**1.1.** As early as 1935, Prof. Dumitru Tudor published a sculptural monument with an inscription, dedicated to **Cybele**<sup>11</sup> (fig. 1), later resumed in the monograph dedicated to Roman Oltenia<sup>12</sup>, but also in other specialized works<sup>13</sup>. The goddess was rendered in her usual position, sitting on a throne flanked by two lions. The photo below was taken from the published literature and is not of the highest quality. Also, neither this inscription *M(atri) [D(eum) M(agnae)] = The Great Mother of the Gods*, which, on top of everything, is fragmentary, has not been preserved very well.

A similar piece comes from Cioroiu Nou, and a temple dedicated to Cybele was built in Drobeta<sup>14</sup>, a hypothesis based on an inscription seen by Mezerzius in the early sixteenth century<sup>15</sup>.

In addition to the representation described briefly above, from *Romula* come three other pieces<sup>16</sup>, it is about two terracotta figurines of Cybele, as well as a votive relief, fragmentary preserved<sup>17</sup> (fig. 2). Regarding the latter, it was appreciated (D. Tudor) that it would be about a common representation (an association) of the Thracian Horseman - Cybele.

Cybele = *The Great Mother of the Gods*, was worshiped as a protector of nature and fertility, goddess of caves and the Earth. She formed a couple with Attis, who ended up cheating on her, in which context he was punished with madness, self-emasculated and died.

It is difficult to say who were the worshipers of the goddess Cybele at *Romula*, but given the fact that from the Greek cities (Histria, Tomis) on the west coast of *Pontus Euxinus*, comes a significant number of such representations<sup>18</sup>, we could assume that we have dealing with a population group of Greek culture.

**1.2.** A ceramic representation (fig. 3-4) applied as a decoration on a vessel from *Romula*<sup>19</sup>, was initially interpreted as a hypostasis of the god Pan<sup>20</sup>. Subsequently, this identification was revised, eventually the representation being attributed to the god **Attis**<sup>21</sup>.

The representation depicts a young man standing with his lower half of his body naked. His head is slightly tilted to the left, and his hair is curly. On his forehead he wears a ribbon tied around his neck. The character is at rest with his legs crossed.

The significance of this vessel was most likely a cultic one and perhaps it is significant that it is a drinking glass. In the context of the processions dedicated to the Cybele-Attis couple, it seems very possible to use such ceramic vessels, a hypothesis that can only be assumed at this time.

<sup>10</sup> Briefly about this divine couple, see Floca, 1935, pp. 205-206.

<sup>11</sup> Tudor, 1935, p. 38, no. 31.

<sup>12</sup> Tudor, 1978, p. 366, fig. 100/4.

<sup>13</sup> Berciu, Petolescu, 1976, p. 27, no. 4.

<sup>14</sup> Rusu-Pescaru, Alicu, 2000, p. 135.

<sup>15</sup> IDR, III/3, no. 239.

<sup>16</sup> The evidence of the pieces belongs to Tătulea, 1994, p. 120.

<sup>17</sup> Bordenache, 1969, p. 106, no. 222.

<sup>18</sup> Bordenache, 1969, pp. 31-38, no. 39-59; Băltăc *et al.*, 2015, pp. 123-124.

<sup>19</sup> Popilian, 1997, fig. 20/3.

<sup>20</sup> Bondoc, 2005, p. 33, no. 23.1.

<sup>21</sup> Alexandrescu, 2006, p. 28.

**2. EGYPTIAN CULTS** at *Romula*; in this regard we must mention here inscriptions and representations of the gods **Serapis** and **Isis**<sup>22</sup>. There are no attested Egyptian communities in Oltenia, but they certainly must have existed.

The god Serapis was worshiped mainly as a thaumaturgical, healing deity, but he also had other attributes (light, sun). He took over some of the attributes of Osiris, the husband of the goddess Isis.

**2.1.** Two representations of the Egyptian god **Serapis** at *Romula* are known to date (fig. 5). The first consists of a bronze statuette<sup>23</sup> (fig. 5, left side), which depicts the god sitting, dressed in a draped garment and wearing sandals. Curly hair, bushy beard and a *calathos* decorated with olive branches on the head are other features of the representation.

\*. Another representation of the god Serapis from *Romula* was depicted (applied) in the hoop of a bronze ring<sup>24</sup> (fig. 5, right side). The representation is in the form of an old man, with rich hair and beard, wearing a *calathos* on his head.

As for the cult of the goddess Isis, it was widespread in the Greek world during the Hellenistic period, from where it easily penetrated the Italian peninsula. It represented the fecundity and fertility of the agrarian world, the sky, motherhood, birth, etc., attributes that allowed an easy syncretization with other deities (Luna, Ceres, Fortuna, Venus<sup>25</sup>). Thanks to this complex personality, she was named Isis *Myrionyma* (= *the one with a thousand names*).

**2.2.** At *Romula*, **Isis** was rendered by a figurine made of clay<sup>26</sup> (fig. 6), but also on three gemstones, on two of them in the company of Serapis<sup>27</sup> (fig. 8). Strictly referring to the ceramic figurine, one can notice the crescent worn on the head, and the knot on the chest ("the knot of Isis"), with which the cape worn on the shoulders is tied, is again a feature. The goddess also stands out, through the ostentatious wearing of jewelry, it is about earrings, bracelets and a necklace around her neck.

\*. A recent discovery (research by Prof. Gh. Popilian, 1995)<sup>28</sup> (fig. 7) confirms the existence of a series production of figurines with the representation of the goddess Isis, especially since it is similar to the previous, and obviously, a group of worshippers.

**2.3.** If **Placida Regina** can identify with Isis<sup>29</sup>, then it is attested in *Romula* by the inscription of a limestone shrine (fig. 9), as follows<sup>30</sup>: *To the Gentle Queen, the horsemen gladly worshiped her, through Proculus princeps and Gaius, optio.*

**3. THE SYRIAN CULTS** at *Romula* they were spread mainly by the soldiers of the Syrian auxiliary unit, stationed here. Very curious, at *Romula* we do not know until now inscriptions or representations of Iupiter Dolichenus<sup>31</sup>.

The inscriptions and sculptural pieces discovered document the worship of the following deities:

**3.1. Dea Syria / Ataragatis**<sup>32</sup>;

The adoration of this goddess at *Romula* is known to us thanks to an inscription engraved on the base of a clay figurine (fig. 10), first published by Dumitru Tudor<sup>33</sup>. The re-examination of the

<sup>22</sup> About the representations of the goddess Isis on the territory of Oltenia, see Tudor, 1978, p. 375; about her attestations in Dacia, see Sanie, 2004, pp. 62-68; about the two deities in general, see Floca, 1935, pp. 219-220.

<sup>23</sup> Petolescu, 1972, pp. 80-81.

<sup>24</sup> Bondoc, Dincă, 2003, p. 16.

<sup>25</sup> Nemeti, 1999, pp. 73-78.

<sup>26</sup> Berciu, Petolescu, 1976, p. 30, no. 11.

<sup>27</sup> Tudor, 1967, p. 213, no. 11; Berciu, Petolescu, 1976, p. 32, no. 16.

<sup>28</sup> Popilian, 2006, p. 415, no. 27.

<sup>29</sup> Sanie, 2004, p. 63.

<sup>30</sup> IDR, II, p. 152, no. 328, with discussions and bibliography.

<sup>31</sup> For the discoveries related to Iupiter Dolichenus from Oltenia, see Tudor, 1971, p. 662, footnote 20.

<sup>32</sup> Floca, 1935, p. 214; Sanie, 1981, pp. 106-113.

piece led to the conclusion that it is a dedication made by a worshiper of the goddess Atargatis, as Silviu Sanie convincingly demonstrated<sup>34</sup>. According to him, the inscription reading is: *Gift for Atargatis, for the health (life) of Ragysbel*. It was dated to the end of the 2nd century AD.

It was considered that the followers of his cult were mainly Syrian and Commagene soldiers<sup>35</sup>, as evidenced by an inscription from Micia<sup>36</sup>.

**3.2. Turmasgades**; the Syrian deity with this name is quite little known<sup>37</sup>; he could be considered a god of mountains, of heights, but also with other attributes. His syncretization with Jupiter is quite clear from an inscription from Micia, put by Cohors II Flavia Commagenorum<sup>38</sup>. The discoveries at *Micia* and *Romula* leave no room for doubt about his Syrian origins (Commagene). Turmazgades was worshiped at *Romula*, as it turns out from the presence of two monuments<sup>39</sup> (fig. 11-12).

\*. The first is actually an eagle representation, with an inscription engraved on the pedestal<sup>40</sup> (fig. 11): *To Turmasgada. Maximus Maximinus and Iulianus Maximinus fulfilled their promise*. The eagle, the general symbol of the Roman army, was portrayed as a predator, holding a hunted animal in its strong claws, most likely a deer..

\*. Another monument attributed to Turmasgada, is a representation of an eagle holding a deer in its claws (?)<sup>41</sup> (fig. 12). The piece is fragmentary and does not allow other comments for the time being.

**4. THE CULT OF THE GOD MITHRAS**<sup>42</sup> representing the sun and light, the symbol of immortality, the victory of good over evil and last but not least the salvation of mankind, was a religious belief of the utmost importance in the Roman imperial period. Especially in the third century, it experienced an unparalleled popularity (except for that of Christianity).

We have unverified but very probable information regarding the existence of a *mithraeum* at *Romula*, dug in the bank of the river Teslui<sup>43</sup>, the one that passes through the middle of the locality. The information was recorded by the engineer Popovici, so there is no reason to doubt its truthfulness. On the same note, the large number of Mithraic discoveries from *Romula* can be invoked here<sup>44</sup>. Likewise, a significant number of vessels decorated with snakes were also attributed to the practices of the worship of Mithras<sup>45</sup>.

\*. The attention on the Mithraic cult at *Romula* was attracted since 1913, the date when Vasile Pârvan published an important inscription<sup>46</sup> (fig. 13). The inscription was later resumed with the following translation into Romanian<sup>47</sup>: *To the Invincible Sun Mithra, they put (the shrine), the accountants (librarii) together with Antonius Zoilus, the head of the chancellery of the commander of the unit of the numerus of Syrians*.

The fact that in the inscription Mithras is congratulated with the epithet *Sol Invictus* could suggest the association (syncretization) of the two deities. In any case, we have proof that at least in part, the Syrian archers at *Romula* worshiped Mithras.

<sup>33</sup> Tudor, 1958, p. 99, fig. 29/1.

<sup>34</sup> Sanie, 1966, p. 357.

<sup>35</sup> Tudor, 1978, p. 360.

<sup>36</sup> IDR, III/3, p. 142, no. 136.

<sup>37</sup> See anyway, Sanie, 1981, pp. 99-103.

<sup>38</sup> IDR, III/3, pp. 144-145, no. 138.

<sup>39</sup> Tudor, 1945, pp. 412-414; Tudor, 1948, pp. 271-272; Tudor, 1978, p. 379.

<sup>40</sup> Bordenache, 1969, pp. 79-80, no. 157; IDR, II, p. 153, no. 340.

<sup>41</sup> Tudor, 1948, pp. 271-272; Bordenache, 1969, p. 80, no. 158; Berciu, Petolescu, 1976, p. 39, no. 27.

<sup>42</sup> Regarding the cult of Mithras, see Vermaseren, 1956.

<sup>43</sup> Odobescu, 1878, p. 49; Berciu, Petolescu, 1976, p. 16; Tudor, 1978, p. 388; Tătulea, 1994, p. 119.

<sup>44</sup> Tudor, 1978, p. 385: 26 monuments and images of Mithras.

<sup>45</sup> Popilian, Poenaru-Bordea, 1973, pp. 239-257.

<sup>46</sup> Pârvan, 1913, pp. 20-21, no. 24.

<sup>47</sup> IDR, II, pp. 153-154, no. 341.

\*. A monument with the representation of *Mithras petrogenitus* type<sup>48</sup> (fig. 14), 0.70m high, alludes to the birth of the god from a rock. It was provided in the central part with a hole for draining water (through which a water distribution pipe probably passed<sup>49</sup>), so we are dealing with a decorative representation for a fountain. The inscription that was written on *tabula ansata* has not been preserved (it may have been made with paint), but we note its patronage over the fountain in particular and over the springs in general.

\*. The discussion on the cultic attribution of vessels decorated with snakes is a very complicated one. Such vessels have been discovered in various archaeological contexts. The ones from *Romula* were attributed to the cult of the god Mithras<sup>50</sup>, but a large vessel with snakes from Porolissum was also decorated with representations of the gods Liber Pater and Libera<sup>51</sup>.

Below are some of these vessels decorated with snakes (fig. 15), from *Romula*. It is true that a human face appears on some vessels, which could be identified with Mithras, but this is only a hypothesis.

\*. No less than six Mithraic cult plates were discovered at *Romula*, most of them fragmentary, all made with representations arranged horizontally in three registers.

The representation that has been preserved intact<sup>52</sup> (fig. 16) is 36 cm high and has in the center the rendering of the scene of the slaughter of the bull by Mithras, flanked by the two dadophores, Cautes and Cautopates, the first with the torch up symbolizing the sunrise, the second with the torch down (the sunset). To the left and right of the head of Mithras are representations of Sol and a raven (left), as well as the Moon and *Mithras petrogenitus*. At the top were rendered several hypostases of the god with the sacrificed bull, and in the lower register is found in the company of Sol.

\*. Another dedication belonging to the same cult was made on a marble slab<sup>53</sup> (fig. 17a,b). The fragmentary preserved representation, however, allows the recognition of the mithraic sacrifice. The god Mithras, kneeling on the bull's neck, stabs the bull, and a dog jumps on the victim's neck. To the right was one acolyte of Mithras, namely Cautes.

The inscription has been preserved in the same way, fragmentary: *To the Sun God, invincible, for his health, Phoebus paid homage to his divinity*.

One can easily guess from the text of the inscription, the takeover by Mithras of the attributes of the god Sol. Also important, the dedication was put to health, which may suggest the healing quality of Mithras.

**5. SOL INVICTUS**<sup>54</sup>; the worship of this god in *Romula* is known to us mainly due to the representations on the gemstones and lamps. The explanation could be that the cult of Sol Invictus was often confused with that of Mithras<sup>55</sup>, with which it has many elements in common, ending up being completely absorbed by the latter.

The attempt to separate the representations and inscriptions of god Mithras from those of Sol, is difficult, but not impossible, and the medallion discovered at Locusteni, proves that the solar divinity was worshiped in the rural environment of Dacia<sup>56</sup>. It is true that the representations on the ceramic objects are much more detailed than those on the gemstones, obviously due to the space available. God Sol was rendered bust, naked and standing or leading the *quadriga*, with the head

<sup>48</sup> Pârvan, 1913, p. 57, no. 23; Tudor, 1978, p. 387, fig. 113/2.

<sup>49</sup> Băeștean, 2007, p. 94.

<sup>50</sup> Popilian, Poenaru-Bordea, 1973, pp. 239-257.

<sup>51</sup> Matei, 1982, pp. 17-22.

<sup>52</sup> Pârvan, 1913, p. 56, no. 22; Tudor, 1978, p. 387, fig. 113/1; Tătulea, 1994, fig. 30/6.

<sup>53</sup> IDR, II, p. 154, nr. 342, with bibliography.

<sup>54</sup> Sanie, 1974-1975, pp. 331-340; Sanie, 1981, pp. 123-139.

<sup>55</sup> Tudor, 1978, p. 383.

<sup>56</sup> Popilian, 1980, p. 30, tomb no. 117.

always decorated with sun rays. In opposition to these hypostases we retain the usual worship scene, of slaughtering the bull (see above).

The rise of Sol Invictus reached its peak in the early third century, with the reign of Emperor Helagabalus<sup>57</sup> (218-222) and continued until the time of Emperor Aurelian<sup>58</sup> (270-275). In the book written by Silviu Sanie are mentioned only two gems with representations of Sol, from *Romula*. So far, seven such pieces have been processed, with three distinct iconographic types: half-length portrait, standing on two feet and leading a *quadriga* (fig. 18)<sup>59</sup>.

## 6. GNOTICISM.

It is attested in *Romula* by two gemstones, both published in the form of a drawing (photos of the pieces were not accessible to me). The presence of such objects has been related to what is commonly called primitive Christianity. These are paleo-Christian manifestations, most likely dating from the third century, being attributed to the Christian heretical sect of Basilides, who used them as signs of recognition.

The representations on their surface consist in the rendering of fantastic beings (anatomical combinations of people, birds and snakes), accompanied by cryptographic, enigmatic formulas such as *Abrasax* and *Ablanabla*. They can be included in the category of oriental cults, especially since the center of the Gnostic sect was in Alexandria (Egypt).

The Gnostics believed that the world was not created by divinity, but by an intermediary between the world and divinity. They demanded total knowledge and demanded the reconciliation of religion with philosophy, and the fantastic representations on the surface of the Gnostic gemstones give way to the interpretation that they practiced magic. As a result of the anti-state attitude, anti-Judaism, asceticism, denial of the divine origin of Christ, etc., Gnosticism turned into a strong and lasting heresy<sup>60</sup>.

\*. The first of the Gnostic gemstones from *Romula*, published by Gh. Popilian<sup>61</sup> and later resumed in the repertoire of Christian discoveries in României<sup>62</sup>, has engraved on the main face a fantastic being, with a head of a bird, a human bust and snake-shaped legs. He holds a whip in his right hand and a shield in his left. An inscription was engraved on the other side: *Αβρασααξ*. A gemstone with a similar engraved formula comes from Orlea<sup>63</sup>.

\*. Another gemstone of the same type was published by Doina Benea<sup>64</sup>, as a piece with an unknown place of discovery, but which comes with some certainty from *Romula*<sup>65</sup>. A fantastic creature similar to the one described above (head of a bird, armored human bust and snake-shaped legs, with shield and whip in his hands) was depicted on the main face. Stars and several scattered letters were engraved around the representation, making up the inscription *ΑΒΡΑΡΑΖ*.

The following inscription can be read on the other side: *ΑΒΛΑΝΑΘΑΝΑ ΑΒΑΧΑΡΕΥ*, surrounded by another: *Ιαω ΜΑΡΙΑ*, perhaps related to the name of Yahweh.

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In Dacia, as in the rest of the Empire, religion was formed and developed around the inhabitants. Reliefs, statues and statuettes, made of stone, marble, bronze or burnt clay, some true works of art, others modest achievements, expressed the feelings of the people towards the gods. Therefore, it is important not to study the cults mainly, but the motivation to practice them.

<sup>57</sup> Historia Augusta. *Vita Antonini Heliogabali*, II, pp.104-177.

<sup>58</sup> Najdenova, 1998, pp.171-178.

<sup>59</sup> Filip, 2020, pp. 245-249, footnote 7 with bibliography.

<sup>60</sup> Gudea, Ghiurco, 1988, pp. 94-95, footnote 10.

<sup>61</sup> Popilian, 1971, pp. 211-213.

<sup>62</sup> Gudea, Ghiurco, 1988, p. 162, no. 3, with bibliography.

<sup>63</sup> Tudor, 1960, p. 378, no. 7; Tudor, 1968, p. 541, no. 479.

<sup>64</sup> Benea, 1972, pp. 346-347.

<sup>65</sup> IDR, II, pp. 256-257; Gudea, Ghiurcă, 1988, pp. 162-163, no. 4.

All these data about the oriental cults and artistic currents, encountered and practiced in *Romula*, finally demonstrate the mixed character of the population in this city, which, together with the Roman customs, kept the old, traditional rules, specific to the places of origin.

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## LIST OF ILLUSTRATIONS

**Fig. 1.** Representation of the goddess **Cybele** from *Romula* (after I. Berciu, C.C. Petolescu, 1976, pl. II/4).

**Fig. 2.** The Thracian Horseman (left) and **Cybele** (right), after G. Bordenache, 1969.

**Fig. 3.** Vessel with the representation of **Attis** from *Romula*, after Gh. Popilian, 1997.

**Fig. 4.** Vessel with the representation of **Attis**, after C. Alexandrescu, 2006.

**Fig. 5.** Representations of the god **Serapis**, from *Romula*. Left: statuette, photo G. Filip; right: ring with the representation of the god on the hoop, after D. Bondoc, D.R. Dincă, 2003.

**Fig. 6.** *Romula*. Ceramic figurine with the representation of the goddess **Isis**, after I. Berciu, C.C. Petolescu 1976.

**Fig. 7.** *Romula*. Ceramic figurine with the representation of the goddess **Isis**, after Gh. Popilian, 2006.

**Fig. 8.** *Romula*. Gemstone with the representation of the gods **Serapis** and **Isis**. Photo after I. Berciu, C.C. Petolescu, 1976; drawing after D. Tudor, 1967.

**Fig. 9.** Shrine dedicated to the goddess **Placida Regina** (after IDR, II, p. 152, no. 328).

**Fig. 10.** Syrian inscription from *Romula*, după S. Sanie, 1966 and IDR, II.

**Fig. 11.** Sculptural monument with inscription dedicated to **Turmasgades** (photo after Gabriela Bordenache 1969, drawing after C.M. Tătulea 1994).

**Fig. 12.** Sculptural monument dedicated to **Turmasgades**, after D. Tudor.



- Fig. 13.** *Romula*. Shrine dedicated to the god **Mithras**, after V. Pârvan, 1913.
- Fig. 14.** Representation of ***Mithras petrogenitus*** type, photo after V. Pârvan, 1913, drawing after C.M. Tătulea 1994.
- Fig. 15.** "Vessels with snakes" from *Romula*, after Gh. Popilian, Poenaru-Bordea, 1973.
- Fig. 16.** Mithraic cult plate, photo after V. Pârvan 1913; drawing after C.M. Tătulea, 1994.
- Fig. 17a.** Marble slab with the representation of the mithraic sacrifice; **photo** after IDR, II, no. 342.
- Fig. 17b.** Marble slab with the representation of the mithraic sacrifice; **drawing** after C.M. Tătulea, 1994.
- Fig. 18.** Gemstones from *Romula* with the representation of god **Sol**, illustration after G.Filip (top) and D. Tudor (bottom).
- Fig. 19.** Lamps and ceramic medallion with the representation of the god **Sol**. Photo after I.Berciu, C.C. Petolescu, 1976; drawing after S.Cociș, D.Ruscu, 1994.
- Fig. 20.** Gnostic gemstone from *Romula*, after Gh. Popilian, 1971.
- Fig. 21.** Gnostic gemstone from *Romula*, after IDR, II, no. 661.



**Fig. 1.** Representation of the goddess **Cybele** from *Romula* (after I. Berciu, C.C. Petolescu, 1976, pl. II/4).



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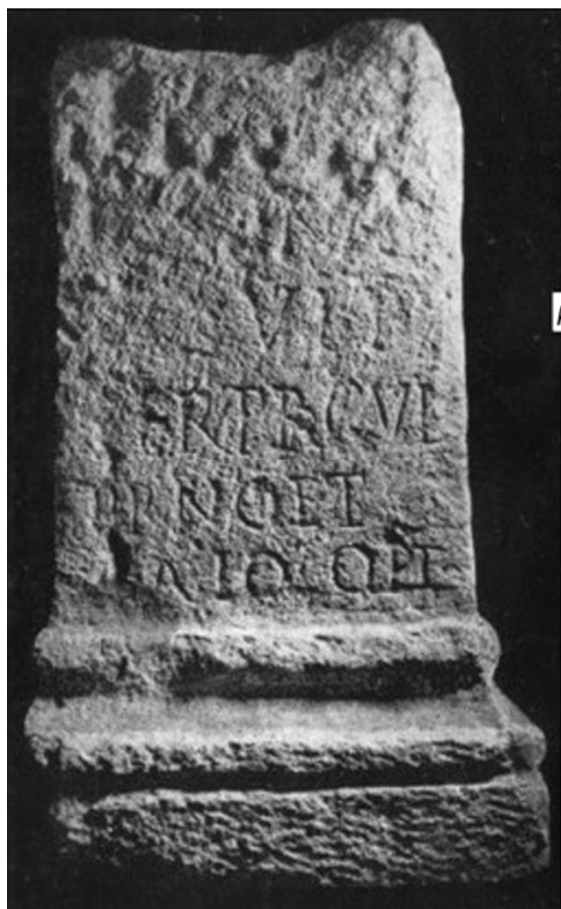
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**Fig. 8.** *Romula*. Gemstone with the representation of the gods **Serapis** and **Isis**. Photo after I. Berciu, C.C. Petolescu, 1976; drawing after D. Tudor, 1967.



*Placidae  
Reginae  
Eq(uites) v(otum)  
l(ibentes) p(osuerunt)  
per Proculo princ(ipe) et [G]aio opt(ione).*

Fig. 9. Shrine dedicated to the goddess **Placida Regina** (after IDR, II, p. 152, no. 328).



Transcrierea ebraică :

נחן לעתרעתה על חי א  
רגיטבל

Transcrierea latină :

*NTNI' TR' TH[ 'L ? ] HY[ ? ]  
RGYSBL*



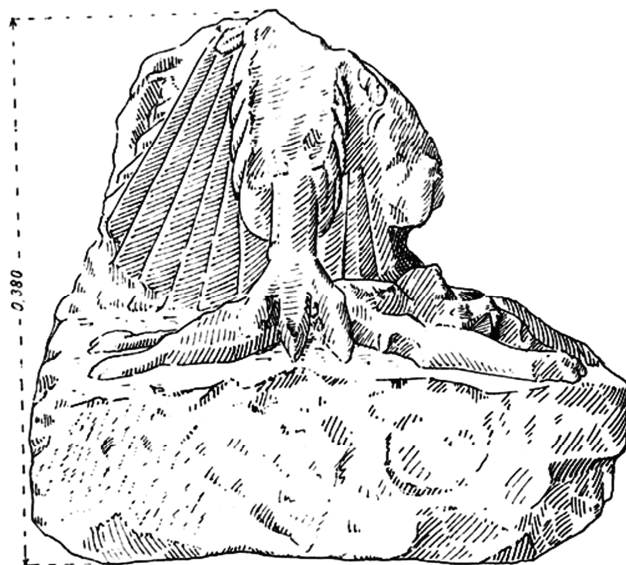
Fig. 10. Syrian inscription from *Romula*, after S. Sanie, 1966 and IDR, II.



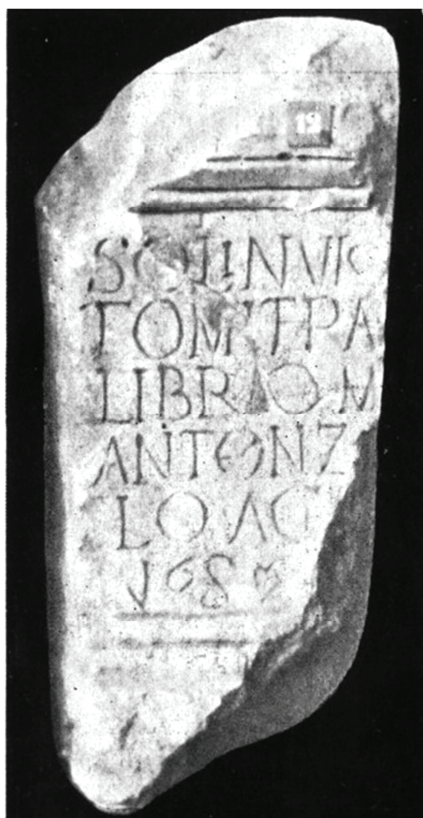
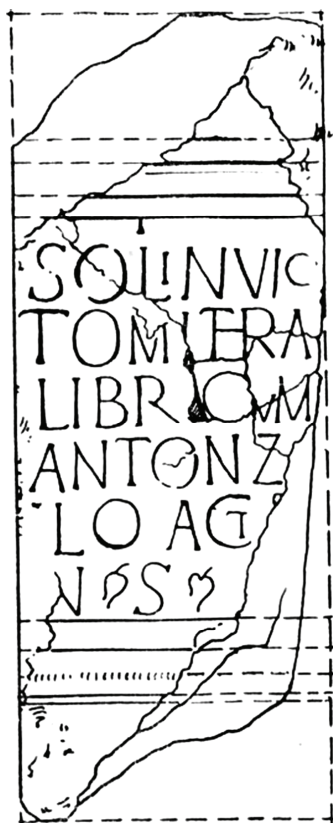
*Turmasgada  
Max(imus) Maximinus et  
Iulianus Maximinus  
ex voto pos(uerunt)*



**Fig. 11.** Sculptural monument with inscription dedicated to **Turmasgades** (photo after Gabriela Bordenache 1969, drawing after C.M. Tătulea 1994).



**Fig. 12.** Sculptural monument dedicated to **Turmasgades**, after D. Tudor.



*Soli Invict-  
to Mithra(e)  
libr(arii) cum  
Anton(io) Z[o-]  
[i]lo act(ario)  
N(umeri) S(urorum)  
p[os(uerunt)]*

Fig. 13. Romula. Shrine dedicated to the god **Mithras**, after V. Pârvan, 1913.

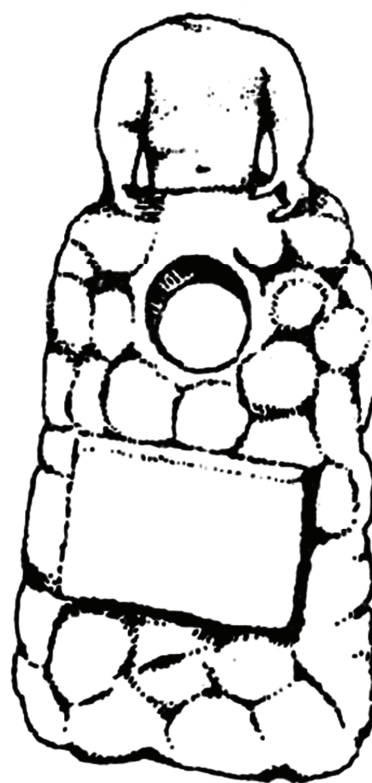


Fig. 14. Representation of *Mithras petrogenitus* type, photo after V. Pârvan, 1913, drawing after C.M. Tătulea 1994.



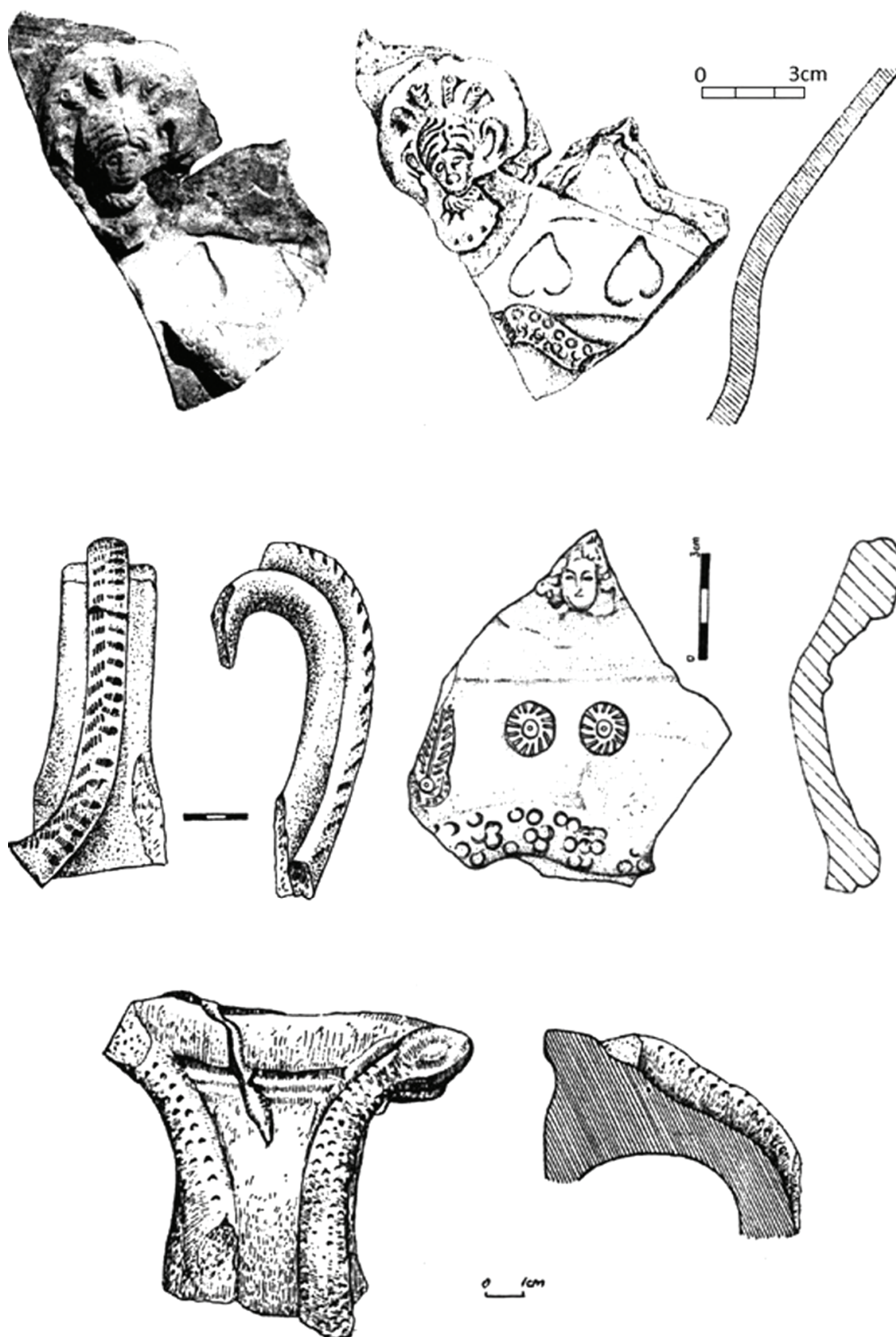


Fig. 15. "Vessels with snakes" from *Romula*, after Gh. Popilian, Poenaru-Bordea, 1973.



**Fig. 16.** Mithraic cult plate, photo after V. Pârvan 1913; drawing after C.M. Tătulea, 1994.

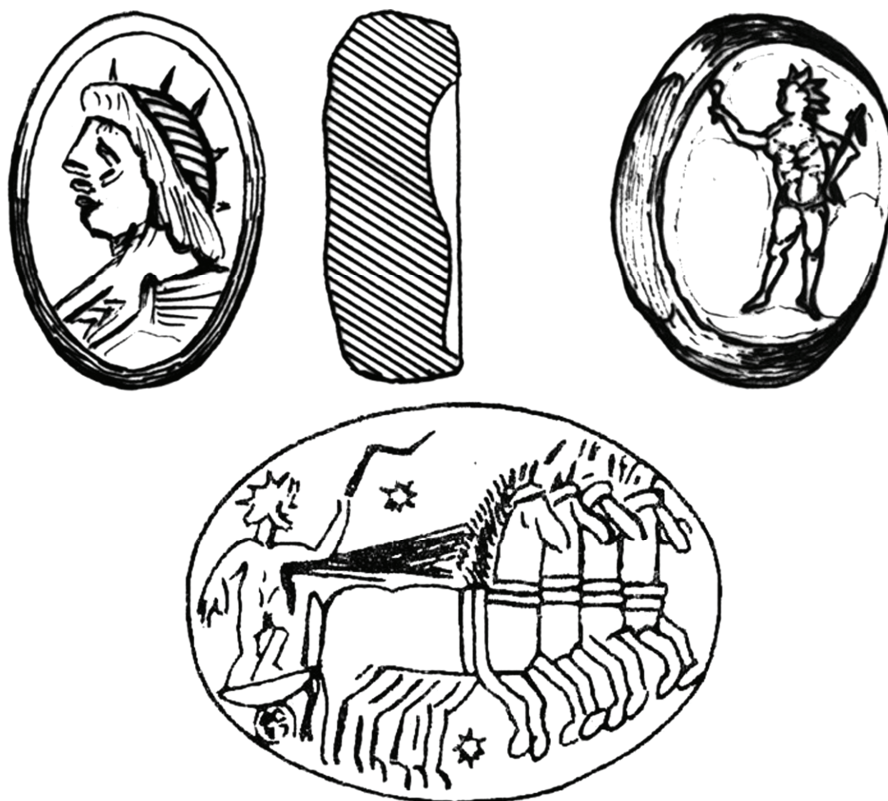


*[Deo Soli] Invicto  
[pro salute su]a, Phoebus eius  
[numini] posuit*

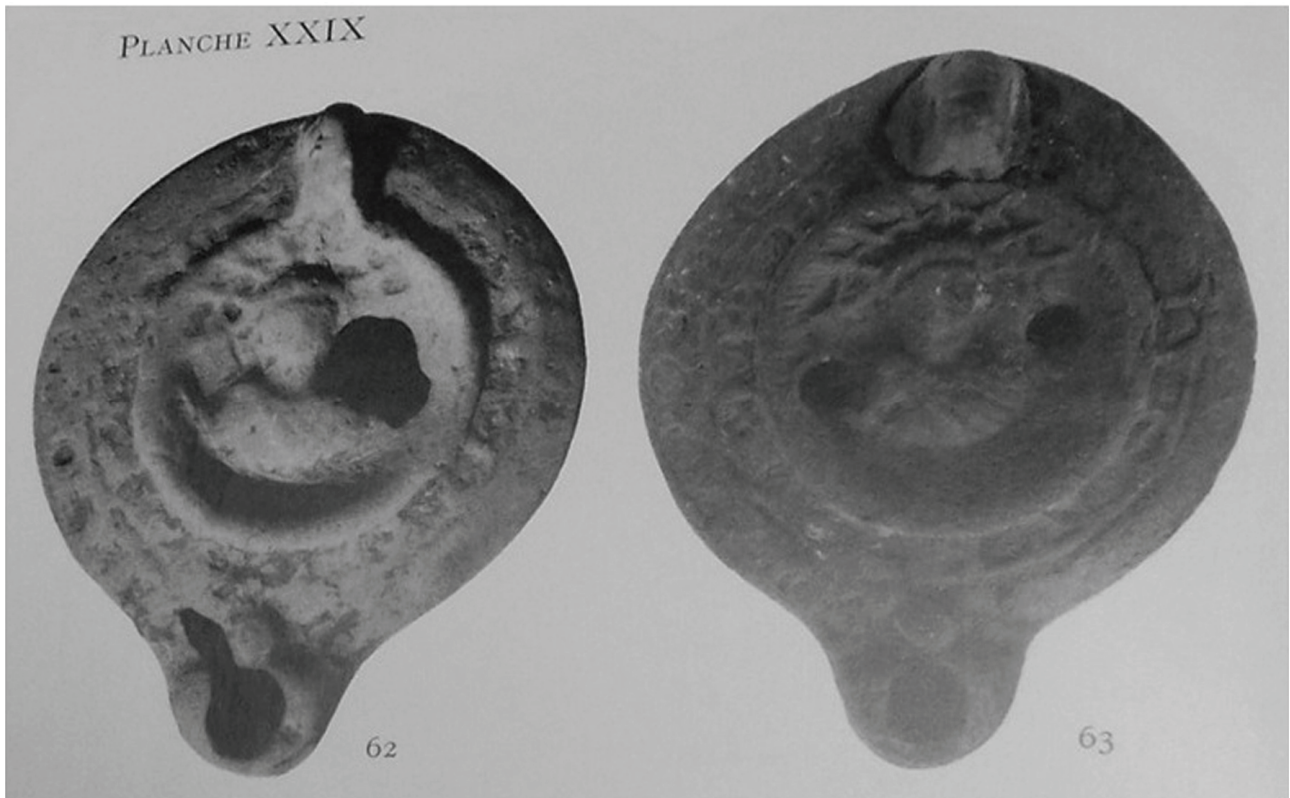
**Fig. 17a.** Marble slab with the representation of the mithraic sacrifice; **photo**, after IDR, II, no. 342.



**Fig. 17b.** Marble slab with the representation of the mithraic sacrifice: **drawing**, after C.M. Tătulea, 1994.



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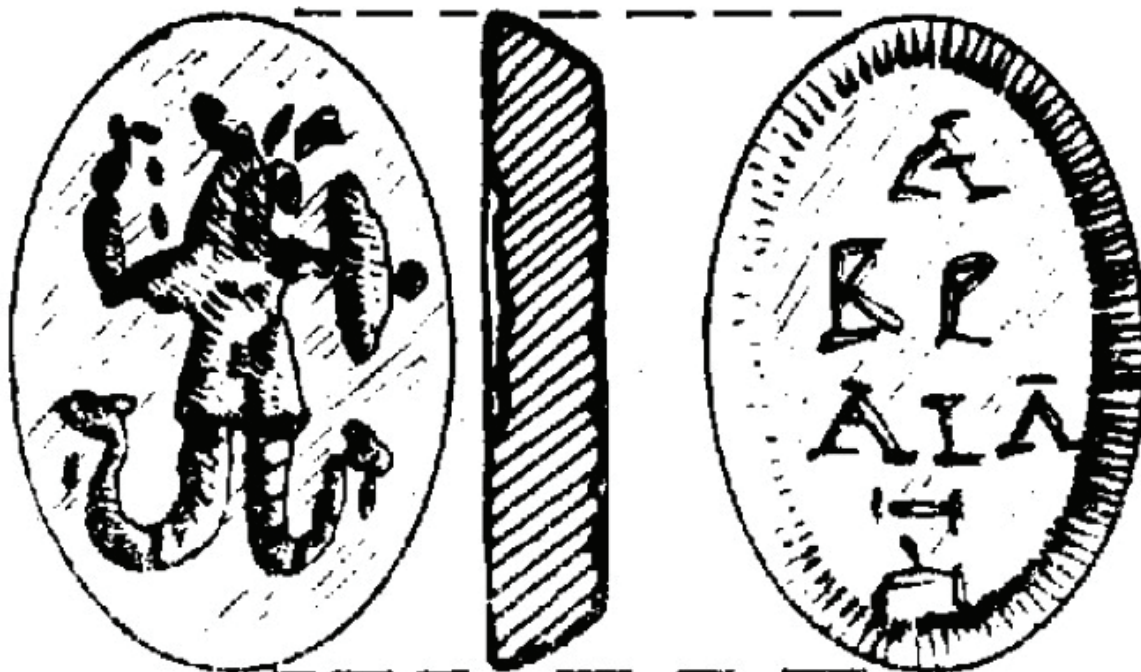


Fig. 20. Gnostic gemstone from *Romula*, after Gh. Popilian, 1971.

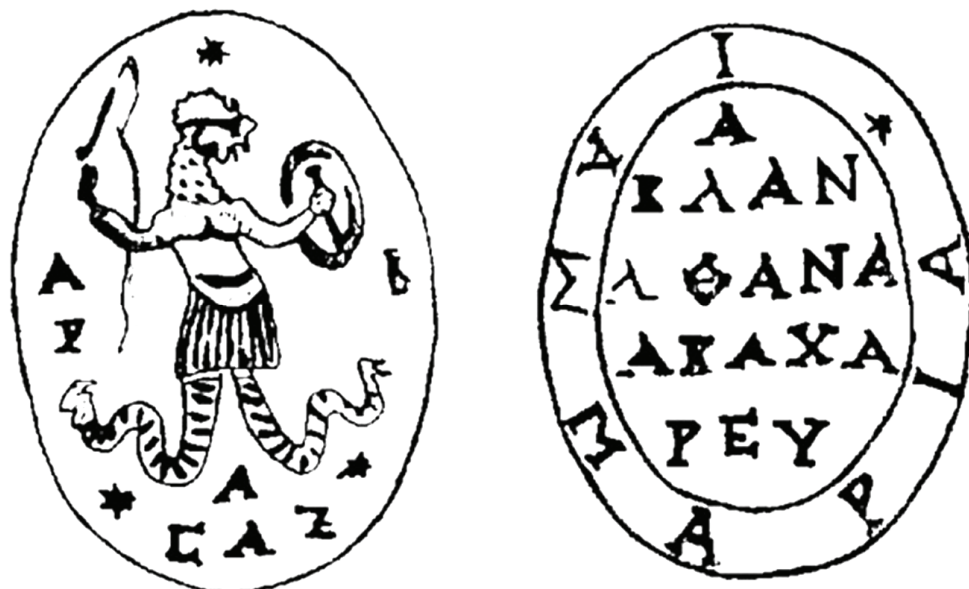


Fig. 21. Gnostic gemstone from *Romula*, after IDR, II, no. 661.