

Byzantine and Post-Byzantine Liturgical and Devotional Objects from Cilicia (Southern Turkey)

Ergün LAFLI¹, Maurizio BUORA², Alev ÇETİNGÖZ³

Abstract. *In this paper we present 95 Byzantine and Post-Byzantine liturgical and devotional objects stored in eight local museums in Cilicia in southern Turkey. This corpus provides detailed analysis of several groups of metalwork. The study aims to illuminate the religious life of Christian communities in Byzantine and Post-Byzantine Cilicia.*

Rezumat. *În această lucrare prezentăm 95 de obiecte liturgice și devoționale bizantine și post-bizantine, depozitate în opt muzee locale din Cilicia, sudul Turciei. În acest corpus sunt detaliate mai multe grupuri ale acestei metalurgii. Scopul este cel de a face lumină asupra vieții religioase a comunităților creștine din Cilicia bizantină și postbizantină.*

Keywords: Liturgical objects, devotional objects, reliquaries, crosses, Cilicia, southern Turkey, Byzantine metalworks, Byzantine archaeology.

Dedicated to the 82nd birthday of Werner Seibt

1. Introduction

The Greek term “liturgy” literally translates to “work for the people” and is better understood as ‘public service’ or “public work”.⁴ Liturgical objects are the ones which are used in the course of the divine services. From the Late Antique period through the end of the Byzantine Empire and beyond in the Post-Byzantine period, liturgical objects were used for the

¹ Dokuz Eylül Üniversitesi, Edebiyat Fakültesi, Arkeoloji Bölümü, Oda No A-418, Tınaztepe/Kaynaklar Yerleşkesi, Buca, TR-35160 İzmir, Turkey, elafli@yahoo.ca.

² Società Friulana di Archeologia odv, Via Micesio 2, Torre di Porta Villalta, I-33100 Udine, Italy, mbuora@libero.it.

³ Dokuz Eylül Üniversitesi, c/o 1743/1 Sokak, No. 5, Daire 1, Karşıyaka, TR-35580 İzmir, Turkey, alevcetingoz@gmail.com.

⁴ For a handbook of the history of the Byzantine liturgy, cf. WYBREW 2013 (with several editions) for the stages, periods, ceremonies and theological thoughts which contributed to the Byzantine liturgical development.

preparation and celebration of the Eucharistic rites, and these objects are documented in both written sources and archaeological records. They provide important evidence for the development of Christian liturgical and artistic practices. Most of these items are bronze objects, but mother-of-pearl, terracotta, soapstone, slate and alabaster are also used. Some were properly used for ecclesiastical ceremonies and others are linked to individual devotional practices⁵.

Recently there have been a number of books, articles and graduate theses on Byzantine liturgical materials, especially on reliquary (encolpion) crosses, from the excavated sites and museums in Turkey. Although there has been impressive recent study and publication on Byzantine liturgical material in Turkey, these publications do not seem to be widely known outside Turkey. Some of these sites and museums are as follows (from north-west to south-east) (fig. 1/1): for whole Turkey, e.g., with an integrative approach to the study of Byzantine liturgical objects in Turkey⁶, for Syrian relics in Turkish museums⁷, for some liturgical material in the Museum of Kırklareli⁸, Bathonea⁹, Byzantium/Constantinople¹⁰, Archaeological Museums of Istanbul¹¹, Haluk Perk Collection in Istanbul¹², Troy¹³, Çobankale (Byzantine Bapheus) in Bithynia¹⁴, Museum of Bandırma¹⁵, Turkish National Forces – Kuvâ-yi Milliye-Museum of Balıkesir¹⁶, Barcın Höyük, 4 km west of Bursa¹⁷, Archaeological Museum of Bursa¹⁸, Museum of Bolu¹⁹, Annaea near Kuşadası²⁰, Ephesus²¹, Iasos²², Sardis²³, Aphrodisias in Caria²⁴,

⁵ FRAZER, CUTLER 1991.

⁶ cf. ACARA 1990; 1998a; ACARA ESER 2007; RATLIFF 2012; MİMİROĞLU, ÜNLÜLER 2018.

⁷ AYDIN 2009c.

⁸ UYGUN YAZICI 2023.

⁹ ENEZ 2019.

¹⁰ GILL 1986.

¹¹ ATASOY 2005a.

¹² ATASOY 2005b.

¹³ KIESEWETTER 1999, including a Byzantine bronze reliquary cross found by E. Lafli in 1997.

¹⁴ SAYIN, SEÇKİN 2023.

¹⁵ ALTUN 2020.

¹⁶ SİDDİKİ 2023.

¹⁷ VORDERSTRASSE 2016.

¹⁸ ELYİÇİT 2022.

¹⁹ BARIŞ 2011.

²⁰ ALTUN 2015.

²¹ PÜLZ 2019; 2020.

²² BERTI 2012.

²³ WALDBAUM 1983.

²⁴ For 20 crosses from excavated burial contexts in Aphrodisias, cf. JEFFERY 2023 with an extensive bibliography.

Nysa²⁵, Hierapolis²⁶, Archaeological Museum of Denizli²⁷, Aezani²⁸, Amorium²⁹, Sagalassus³⁰, Archaeological Museum of Burdur³¹, Antioch of Pisidia³², Museum of Marmaris³³, Patara in Lycia³⁴, St. Nicholas Church at Myra in Lycia³⁵, the Sion Treasure from Lycia a Dumbarton Oaks Museum³⁶, Museum of Side³⁷, Anemurium³⁸, Arslan Eyce Private Amphora Museum in Taşucu in Cilicia³⁹, Isauria⁴⁰, Museum of Silifke⁴¹, Elaiussa Sebaste⁴², Archaeological Museum of Mersin⁴³, the *tell* site of Yumuktepe in Mersin⁴⁴, Archaeological Museum of Adana⁴⁵, Museum of Anatolian Civilisations in Ankara⁴⁶, Erimtan Archaeology and Art Museum in Ankara⁴⁷, Boğazköy (Hittite *Ḫattuša*) in Galatia⁴⁸, Gümüşler or Eski Gümüşler (“Old Silver”) Monastery, 10 km north-east of Niğde⁴⁹, Museum of Niğde⁵⁰, local museums in Cappadocia⁵¹, necropolis site of Dikmen in Sinop on the southern Black Sea littoral⁵², Museum of Giresun⁵³, Comana Pontica⁵⁴, Museum of Tokat⁵⁵, Archaeological Museum of Kahramanmaraş⁵⁶, Antioch-on-the-Orontes⁵⁷, Sulumağara in

²⁵ PEKER 2018.

²⁶ CAGGIA 2014; SELSVOD 2025.

²⁷ ÖZDEMİR, ÖZTAŞKIN 2010.

²⁸ CESUR 2019.

²⁹ SCHOOLMAN 2010; YAMAN 2012; and LIGHTFOOT 2017.

³⁰ CLEYMANS, TALLOEN 2018.

³¹ AYDIN 2009b; METİN 2019.

³² RUGGIERI 2009.

³³ AYDIN 2021.

³⁴ ŞAHİN 2010.

³⁵ ACARA 1998b; 1999; BULGURLU 2005.

³⁶ ŠEVČENKO 1992.

³⁷ AYDIN 2009b.

³⁸ RUSSELL 1989.

³⁹ AYDIN 2007.

⁴⁰ GOUGH 1958; BUSCHHAUSEN 1962–1963.

⁴¹ BUYRUK 2014a.

⁴² RICCI 2010; FERRAZZOLI 2012; BORGIA 2021.

⁴³ GOUGH 1975.

⁴⁴ KÖROĞLU 2002; 2004; 2010a; 2010b; 2015.

⁴⁵ AYDIN 2010a; BUYRUK 2014b.

⁴⁶ AYDIN 2002; 2003; ACARA ESER 2005; 2010.

⁴⁷ KOÇYİĞİT 2018.

⁴⁸ BÖHLENDORF ARSLAN 2012; 2019.

⁴⁹ FAYDALI 1992.

⁵⁰ MİMİROĞLU, ÜNLÜLER 2018.

⁵¹ ÜNLÜLER 2019.

⁵² KÖROĞLU, VURAL 2016.

⁵³ BUYRUK 2013.

⁵⁴ ACARA ESER 2015; 2019.

⁵⁵ ŞAHİN 2017.

⁵⁶ AYDIN 2007.

⁵⁷ LAFLI, BUORA 2020.

İslahiye (ancient Nicopolis) in the extreme east of Cilicia⁵⁸, Archaeological Museum of Malatya⁵⁹ and Archaeological Museum of Erzurum⁶⁰. We do not claim, however, that this list is a comprehensive accounting of all recent publications on Byzantine liturgical finds from Turkey.

Beside these individual, mostly Byzantine small finds-focused studies, there are also some brief notes on scattered examples of liturgical material, especially crosses, discovered during excavations, field surveys and rescue operations in various parts of Turkey reported in four Turkish archaeological periodicals of the General Directorate of Cultural Monuments and Museums, a subdivision belonging to the Turkish Ministry of Culture and Tourism, on the regular fieldworks undertaken in Turkey, mostly, however, without any illustration or detailed information. These periodicals are ‘Kazı Sonuçları Toplantıları’ (Turkish annual meetings for the results of excavations, abbreviated as KST) from 1979 to the present, ‘Araştırma Sonuçları Toplantıları’ (Turkish annual meetings for the results of archaeological field surveys, abbreviated as AST) from 1983 to the present, and ‘Müze Çalışmaları ve Kurtarma Kazıları Sempozyumu’ (Turkish annual meetings for the results of museum work and rescue excavations, abbreviated as MKKS or MÇKKS) from 1990, and 2001 to the present, all four of which are available online on the website of the Turkish General Directorate of Monuments and Museums.⁶¹

In these preliminary find reports, published mostly in Turkish language and very briefly, some of the Byzantine liturgical material have been dated by comparison to other datable objects, such as coins, or dated erroneously, their find-contexts are not clearly defined, their association with other materials (for example with other grave goods) was not reported, and so far no typology has been established. In addition, the issues related to their function, production, distribution and chronology have not been taken sufficiently into account. A comprehensive study covering all these new finds of Byzantine liturgical material from Anatolia has not been carried out, and very little archaeometric research concerning them has been undertaken. As the focus of the current paper is the material from Cilicia, we did not compile any bibliographic list of Byzantine liturgical finds presented in these periodicals.

In this paper the region in question is Cilicia with the local museums from west to east, Alanya (ancient Corecesium), Anamur (ancient Anemurium), Silifke (ancient Seleucia ad Calycadnum), Mersin (ancient Zephyrium), Tarsus, Adana and Osmaniye (fig. 1/2). Geographically Cilicia is located on the south-eastern Mediterranean coast of the Anatolian peninsula. It extends along the Anatolian Mediterranean coast from Pamphylia in the west to the Nur Mountains in the east, which separate it from Syria. Ancient Cilicia was naturally divided into Cilicia Trachea in its western part and Cilicia Pedias in its eastern part. It was one

⁵⁸ FEUGÈRE 2008.

⁵⁹ AYDIN 2007; 2010b; YAŞAR, YAVUZ 2022.

⁶⁰ OKUYUCU 2023.

⁶¹ <https://kvmgm.ktb.gov.tr/TR-44758/yayinlarimiz.html> (accessed 1 January 2024).

of the most important regions of the Graeco-Roman world in the East and can be considered as the birthplace of Christianity. Since the Muslim conquests of the seventh century AD, Cilicia had been a frontier province of the Muslim world and a base for regular raids against the Byzantine provinces in Anatolia. During the First Crusade, the region was controlled by the Armenian Kingdom of Cilicia.

Between the years 2001 and 2022, 95 Late Antique, Byzantine and Post-Byzantine liturgical objects were studied in these museums by E. Laflı (in Adana, Tarsus, Silifke, Alanya and Gaziantep between 2001 and 2007), by A. Çetingöz (in Mersin and Kahramanmaraş between 2021 and 2022) and by Ms Göknur Geçimli (in the Archaeological Museum of Hatay in 2019) who also took the photos of these objects. In this article especially liturgical objects from the Museums of Mersin, Tarsus and Adana in eastern Cilicia were considered (cf. table 1 below). The most represented museum is the Archaeological Museum of Mersin with its 41 objects by far, and no object from the Museums of Anamur as well as Osmaniye was considered, as the Christian finds from Anemurium excavations at the Museum of Anamur were already published by James Russell⁶², and the Museum of Osmaniye has been inaugurated in 2013 and is not open yet. Although most of the parts of the Turkish provinces of Kahramanmaraş and Hatay lie in the territories of ancient regions of Commagene, Cappadocia and Syria, 20 liturgical objects from the Archaeological Museum of Kahramanmaraş (near ancient Germanicea Caesarea) which was seriously damaged during the earthquakes of February 2023, were considered hereby whereas the large liturgical collection of the Archaeological Museum of Hatay (ancient Antioch-on-the-Orontes), also damaged by these earthquakes, must be excluded due to the high number of finds, except cat. nos. 7 and 85–86. Also, a specimen (no. 83) has been included from the Archaeological Museum of Gaziantep in south-eastern Turkey, as it is significant for a better understanding of Byzantine liturgical objects in Cilicia.

This paper discusses 95 pieces of liturgical material from a time span from the fourth–fifth century to the beginning of the 20th century, providing an overview of types, their material, typologies, artistic development, and epigraphic content as well as iconographic decoration. Chronologically, reliquary at cat. no. 66 is from the fifth century, and thus one of the earliest finds. The latest objects are from the 19th–20th century Post-Byzantine ones. Most of the liturgical material in Cilician museums are by acquisitions by local sellers, and therefore, their provenances are not known, but most of the material examined in this corpus must originate more or less within the territories of Byzantine Cilicia. Only 12 of these objects are excavated or known with their provenances, e.g., (from west to east) in Coropissus in Isauria (no. 56), Çırğa in the region of Mut in Isauria in north-western part of Cilicia (no. 66), Elaiussa Sebaste in eastern Rough Cilicia (no. 22), Yumuktepe (nos. 14 and 30), a *tell* site with a Medieval-Armenian layer, located in the metropolitan area of mod. Mersin, several find-spots in Tarsus,

⁶² RUSSELL 1989.

i.e., the Roman baths (nos. 4–5 and 11), St. Paul's well (no. 12) and the Roman street (no. 89), Samandağ (no. 85) and Seleucia Pieria (no. 7), both in the territories of ancient north-western Syria. Except for a few studies, such as a cross found in Cilicia⁶³, a group of gold and silver objects from a Byzantine church at Pompeiopolis in Mersin, now in the Hermitage in St. Petersburg and published by André Grabar (1896–1990) in 1951⁶⁴, Christian objects found in Anemurium by J. Russell⁶⁵, polycandela from Elaiussa Sebaste by Marco Ricci⁶⁶, other Byzantine small finds in Elaiussa Sebaste by Adele Federica Ferrazzoli⁶⁷ and inscribed small objects from the same site by Emanuela Borgia⁶⁸, a cross by mother-of-pearl excavated at the Castle of Alanya in 2004⁶⁹, a specific treatment of relics in Cilicia⁷⁰, reliquary crosses from the Museums of Adana (ten pieces⁷¹) and Silifke (six pieces; including our cat. no. 9 below⁷²) by Hasan Buyruk, some crosses and other liturgical material from Yumuktepe by Gülgün Köroğlu, including our cat. nos. 14 and 30 below⁷³, three censers from the Archaeological Museum of Mersin again by Köroğlu, including our cat. nos. 61–63 below⁷⁴, nos. 81 and 83 by Meryem Acara⁷⁵, no. 7 by Jacqueline Lafontaine-Dosogne (1928–1995)⁷⁶, no. 66 by Michael Richard Edward Gough (1916–1973)⁷⁷ and other scholars, no. 56 by Ayşe Aydın⁷⁸, no. 89 by Işık Adak Adibelli⁷⁹ and no. 82 by the authors of this article⁸⁰, the rest of 85 objects presented in this study and other liturgical finds from Cilicia have not been published previously. An ongoing graduate thesis on the liturgical finds at the Archaeological Museum of Adana is in progress.

As liturgical objects of Medieval Armenian Cilicia are only limitedly known, a part of these finds reflect especially religious life and practices of Post-Byzantine Christian minorities in Cilicia, e.g., Armenians, Arab Christians, Greeks, Latin Catholics and perhaps Maronites; however, no object with an Armenian inscription has explicitly been detected in any of the eight local museums in Cilicia.

⁶³ ANONYMOUS 1856.

⁶⁴ Cf. cat. no. 66 below and GRABAR 1951.

⁶⁵ RUSSELL 1989.

⁶⁶ RICCI 2010.

⁶⁷ FERRAZZOLI 2012.

⁶⁸ BORGIA 2021.

⁶⁹ ARIK 2006, 216, 227, fig. 10.

⁷⁰ AYDIN 2009a.

⁷¹ BUYRUK 2014b.

⁷² BUYRUK 2014a.

⁷³ KÖROĞLU 2002; 2004.

⁷⁴ KÖROĞLU 2015.

⁷⁵ ACARA 1990, which encapsulates findings from her larger study in her doctoral thesis.

⁷⁶ LAFONTAINE-DOSOGNE 1967.

⁷⁷ GOUGH 1958.

⁷⁸ AYDIN 2010a.

⁷⁹ ADAK ADIBELLİ 2013, 22–24, cat. no. 6; 28, fig. 6–7.

⁸⁰ LAFLI, BUORA 2020.

In this corpus entry for each find is given as completely as possible with at least the following information included: catalogue number in boldface, reference to images (within parentheses), name of the museum and its accession number, measurements, the facts concerning the provenance, classification by typology, typological *comparanda* through some main publications where applicable, and a date. Complete bibliographies are given for few finds at the end of each entry that have been previously published. Detailed physical descriptions of the objects are offered for two reasons: the generally poor state of photographs, which obscures important details in their reproductions⁸¹; and the importance of individual motifs in the reconstruction of the original iconography. For a better understanding of the crosses we offer drawings of each objects on fig. 3, 5, 7–8 and 10.

In this catalogue, the rationale for assigning a liturgical material to one century or another is based on the general observations, parallels and style; therefore, the dates assigned here to religious objects are conservative and should be considered as rough approximations. In our opinion, as imprecise as such proposed dates may be, it is better to assign a probable date than to offer none at all.

As for the organization of this catalogue, we sorted our material first according to their types, and then to their chronological order. In some parts, however, our corpus is problematic due to some technical issues: for example, the cross at cat. no. 6 is not securely a mediaeval object which remains a vexing problem that cannot be answered satisfactorily, as analogies are unknown to us. Descriptions for the crosses at cat. nos. 10–15 are not sufficiently provided. Cross at cat. no. 43 is a modern cross, i.e. from the 19th–20th century, however, we still included it to prove existence of such objects in a Turkish archaeological museum. Although cross at cat. no. 55 is not a Byzantine object, it is important to evidence the existence of the Post-Byzantine Byzantine communities in Kahramanmaraş. Eleven objects at cat. nos. 67–71 and 72–77 as well as six objects at nos. 90–95 do not have sufficiently distinctive characteristics to be considered liturgical or devotional objects of the Byzantine or even Post-Byzantine periods, or perhaps some of them did not function as ritual objects in religious practices at all; but they bear Eastern Christian religious symbolics, and are, therefore, significant to reflect religious sense in daily life of the Post-Byzantine Christian population in southern Anatolia.

⁸¹ As the photos in this corpus were taken in the 2000s, most of the photographs of crosses and encolpia are of very low quality: many were not taken frontally with distortion of the size of the crosses. In some cases, the alignment of the photos is broken; they are either artificially elongated (cat. no. 9), or, conversely, compressed (cat. no. 11). The other bad photos are included cat. nos. 29–32 and 56–65. As stated immediately above, the Archaeological Museum of Kahramanmaraş as well as other museums in this part of Turkey, i.e., Hatay, Adıyaman, Gaziantep and partially Adana, were seriously damaged during the devastating earthquakes in Turkey as well as Syria in February 2023. These recent earthquakes have prevented us from re-examining objects and obtaining accession numbers and measurements in the Archaeological Museums of Adana, Kahramanmaraş and Hatay, as they also remain as closed for a certain period. We, therefore, used these former photos of some liturgical objects that we have taken with an analogue camera between 2002 and 2007.

Table 1. Catalogue number of 95 liturgical objects in the local museums in Cilicia without the objects stored in the Museums of Anamur and Osmaniye, but with some objects in the Archaeological Museum of Hatay and Gaziantep (museums in alphabetical order)

Adana (nine objects in total)	Nos. 1–3, 56, 66–67, 70–71 and 80
Alanya (six objects in total)	Nos. 44–46, 81, 83 and 86
Gaziantep (one object)	No. 85
Hatay (three objects)	Nos. 7 and 87–88
Kahramanmaraş (20 objects in total)	Nos. 47–55, 72–77 and 91–95
Mersin (41 objects in total)	Nos. 13–43, 57, 61–63 and 90 (seven pieces)
Silifke (11 objects in total)	Nos. 8–9, 58–60, 68–69, 78–79, 82 and 84
Tarsus (nine objects in total)	Nos. 4–6, 10–12, 64–65 and 89

To add new examples of inscribed objects to the existing corpus of Byzantine *instrumenta inscripta*⁸², we examine 19 inscribed objects in Cilician museums which we summarize in table 2 below:

Table 2. Genres and catalogue numbers of the 20 inscribed objects in this corpus

Crosses (eleven objects in total)	Nos. 7–10, 13, 24, 29–30, 44, 46 and 48
A censer	No. 5
A reliquary box	No. 66
Moulds or plates (three objects in total)	Nos. 68–69 and 85
A mother-of-pearl buckle	No. 73
A St. Menas pilgrim flask	No. 88
A reliquary diptych	No. 92
An icon	No. 93

Nos. 92–93 are partially Old Church Slavonic; the rest of the inscriptions are all in Greek.

2. Catalogue – Metal crosses (fig. 1–10)

In the Byzantine period, an enormous number of metal crosses was manufactured, sometimes including relics, to be worn around the neck. Although we can believe that the major production centre of Byzantine bronze crosses was in Constantinople, several manufacturing sites are referred in the scholarly literature between Rome (for example in Crypta Balbi) in the West and Chersonese in the East, while the production of reliquary (encolpion) crosses in Kiev-type has been supposed in the capital of Russia, since they were

⁸² RHOBY 2010. For such objects at Elaiussa Sebaste, cf. BORGIA 2021.

found here in contact with the ashes of the fire that took place in 1208⁸³. It is also hypothesized that they were produced in the Syrian-Palestinian area, at least from the tenth to the 12th century, but numerous crosses from the fifth century onwards are present in a very large area in the Near East. So far, the typologies of crosses were studied for the architectural plastic of Byzantine Asia Minor⁸⁴, but not on liturgical objects yet.

It has been calculated that more than a thousand crosses are preserved in Turkey, Greece and rest of the Balkans⁸⁵, to which must be added those from the Russian area⁸⁶, Central Europe (Great Moravia) and Italy. The bronze crosses were especially popular between the ninth and 13th centuries. The frequent recurrence of similar object genres in Byzantine art, coupled with the region's historical developments – particularly the flourishing of devotional practices in the tenth and eleventh centuries – complicates precise dating of the Cilician crosses. The present corpus of metal crosses in the local museums of Cilicia is significant, as it offers several typological variants of Christian cross in Cilicia and it confirms their almost infinite variation in the Byzantine East.

No. 1. A pectoral cross with nut-eye decoration from Adana (fig. 2-3/1)

Archaeological Museum of Adana, acc. no. 58.7.197.

Measurements. H. 64 mm, W. ca. 43 mm.

Description. A bronze cross, equipped in this type of crosses as usual with a hanger placed transversely⁸⁷. It has more developed vertical arms as in the Latin crosses, which are widened at the ends, like its horizontal arm. Towards the edges transverse lines and three nut eyes for each side.

The shape and decoration unite our piece to numerous “Kreuzfibeln” [cruciform brooches] which were popular in Central Europe, in the Balkan area, along the coasts of the eastern Mediterranean and in particular in the Syrian-Palestinian as well as Egyptian-Coptic area starting from the end of the fifth and the second half of the sixth century⁸⁸, but the form continues even after the year 1000.

Dating. Sixth or tenth–11th century.

No. 2. A processional cross from Adana (fig. 2-3/2)

Archaeological Museum of Adana, acc. no. 4.22.72.

Measurements. H. ca. 72 mm, W. ca. 42 mm.

⁸³ For encolpia see CAMPBELL, CUTLER 1991; FRAZER, CUTLER 1991; VIKAN 2011; DRPIĆ 2018; PEKER 2018; AYDIN 2021; SAYIN, SEÇKİN 2023. Also cf. WALTER 1997.

⁸⁴ NIEWÖHNER 2020.

⁸⁵ DIACONU 1977, 125; MĂNUCU-ADAMEȘTEANU *et alii* 2008, 305.

⁸⁶ PESKOVA 2012.

⁸⁷ On pectoral reliquary crosses, cf. PITARAKIS 2006; 2008; MUSIN 2011; RYABITSEVA 2012.

⁸⁸ STRZYGOWSKI 1904, 337, no. 7051.

Description. A bronze Latin cross with the extremities of the arms which are very developed with a concave termination and discs at the vertices, i.e., terminated in epimela (rounded ends). In the discs decoration formed by double concentric grooves along the edges and engraved decoration especially at the ends of the arms. At the bottom tip for inserting the cross into a support. This typology is very common and continues even after the year 1000.

For Byzantine procession crosses with figural depictions in general, see COTSONIS 1994, 40–54.

Dating. Sixth–eighth or tenth–11th century.

No. 3. A processional cross from Adana (fig. 2/3)

Archaeological Museum of Adana, acc. no. 81.71.71.

Measurements. H. ca. 62 mm, W. ca. 60 mm.

Description. A Latin cross with arm ends very developed with concave termination and discs at the vertices, and a small tip at the bottom for insertion into a support. Towards the end of each arm a circular rib that plastically resolves the nut-eye decoration. According to Vincenzo Ruggieri, similar cavities were arranged to accommodate enamels or glass pastes⁸⁹. This decoration appears in other crosses dated to the same period⁹⁰.

Dating. Sixth or tenth–11th century.

No. 4. A pectoral reliquary cross from Tarsus (fig. 2–3/4)

Museum of Tarsus.

Measurements. H. ca. 66 mm, W. ca. 62 mm.

Provenance. Excavated in the Roman baths in Tarsus, which is known as *Altından Geçme* (“Do not pass under”), referring to insecure appearance of the gate. The Roman baths of Tarsus are located east of St. Paul’s well and were built in the second or third century, most of which was destroyed during the earthquakes in the sixth century. The unaffected eastern part of the building was later used as a glass workshop in the Byzantine period. The building was excavated by the Museum of Tarsus in the 2000s, but the results of these rescue excavations were not published.

Description. Made of iron, heavily weathered and flaked. Rust-coloured incrustation on surface with areas of brown splotchy discolouration which needs conservation. The upper part reveals the original coupling of another half, which has disappeared. Arms spread towards the ends.

Dating. Sixth or tenth–11th century.

No. 5. A processional cross from Tarsus (fig. 2–3/5)

Museum of Tarsus.

Measurements. H. ca. 69 mm, W. ca. 68 mm.

Provenance. Excavated in the Roman baths in Tarsus.

⁸⁹ RUGGIERI 2009, 72.

⁹⁰ LECLERQ 1927, particularly c. 3105, fig. 3405.

State of preservation and description. Fragmented at the ends of three arms.

Made of iron. The arms are slightly flared towards the ends, so that each has a trapezoidal shape. Each of the flaring arms ends in two circular finials, three of which are broken. The very damaged surface does not allow any decoration to be recognised. The cross may have been used in the ceremony for the purification of water.

Dating. Sixth or tenth–11th century.

No. 6. A processional cross from Tarsus (fig. 2–3/6)

Museum of Tarsus.

Measurements. H. ca. 42 mm, W. ca. 40 mm.

Description. A beautiful example in embossed silver. The horizontal arms end with a series of parallel raised elements: along them four transversal bands and granules. The vertical rod is twisted and decorated with an enveloping band, which is also decorated with granules.

Analogies to this cross are unknown to the authors of this paper.

Dating. Post-Medieval?

No. 7. A funerary cross from Seleucia Pieria (fig. 2–3/7)

Archaeological Museum of Hatay, acc. no. 8734 R.

Measurements. H. ca. 271 mm, W. ca. 135 mm.

Provenance. Found in *Kaboussié* (Kapisuyu in Turkish, means literally “gate of water”) on 5 April 1938⁹¹, which is in the neighbourhood of the district of Samandağ in the south-eastern Turkish province of Hatay on the border to Syria.

Description. In bronze, with a pointed end to be fixed on a wooden support. Latin cross with roundels on both sides of the arm ends. On the main face there is an inscription incised within a mixed-line frame at the edges, i.e., KY(PIE) MNHC <C> ΘHTI (horizontal) CYMEΩNH – TOY APXIMANΔPHT where good memory is recommended which is a common formula corresponding to the *bonae memoriae* of the Christian inscriptions in Latin) for the salvation of Symeon, Archimandrite of the Great Monastery.

The typology of the cross is already attested in the sixth century in Coptic Egypt⁹², but the typological characteristic of the circular appendages at the corners and the lettering of the inscription, for example the form of the alpha, may be dated to the Middle Byzantine period, as various other crosses from Corinth or Cappadocia at Dumbarton Oaks indicate and for Middle Byzantine crosses in general⁹³.

Kapisuyu, i.e., find-spot of this piece, is located near the Mediterranean coastline and in the western slopes of the Nur (Amanus) Mountains. Around 300 BC Seleucids founded the port city of Seleucia Pieria in Kapisuyu. The site lost its importance after the great earthquake in AD 528. As the ancient port of Antioch, Seleucia Pieria was located not far from the monastery on

⁹¹ LAFONTAINE-DOSOGNE 1967, 164–166.

⁹² STRZYGOWSKI 1904, 340 ff.

⁹³ SANDIN 1992; TAFT 1997; ACARA ESER 2007; JEFFERY 2023, 196–197.

the “Wondrous Mountain” or the “Admirable Mountain” where St. Symeon Stylites the Younger dwelt in the sixth century. Here Symeon, Archimandrite of the Great Monastery, who was the head of the herd and buried in Antioch-on-the-Orontes, had to perform his service⁹⁴. In the Middle Ages the village took the name of Port Saint Symeon (Samandağ in Turkish) which was the medieval port for the Frankish Principality of Antioch and located on the mouth of the Orontes River. The Genoese landed here in September 1097, a month before the siege of Antioch and stayed for a year. In November 1097, the Crusaders besieging Antioch were heartened by the appearance of reinforcements in the Genoese squadron at here, which they were then able to capture.

According to the Bollandist G. B. du Sollier (1669–1740), St. Symeon of Aegeae (= Laiazzo or Ayas, mod. Yumurtalık in Adana) in Cilicia Pedias who lived in the sixth century would have been revered as Archimandrite Symeon on July 26/27 in the Eastern calendars.

Dating. Sixth or tenth–11th century.

Reference. LAFONTAINE-DOSOGNE 1967, 164–166, fig. 111.

No. 8. A cross from Silifke (fig. 2–3/8)

Museum of Silifke.

Measurements. H. ca. 79 mm, W. ca. 81 mm.

Description. Almost in the shape of a typical Greek cross, although the upper arm is slightly shorter. Extremities of the arms are very developed with concave termination with circles at the vertices. Completely smooth surface. There is an incised inscription on the obverse.

Dating. This type of flat crosses, which was developed from former models, is generally dated to the Post-iconoclasm period, i.e., tenth–12th century.

No. 9. Rear part of a bivalve reliquary cross from Silifke (fig. 2–3/9a–b)

Museum of Silifke, acc. no. 1447.

Measurements. H. 71.5 mm, W. 51.5 mm, Th. 4 mm.

Provenance. Confiscation on 9 March 1973.

Description. Nimbate Mother of God is portrayed here, in her usual attitude of praying and with a long dress, whereas H. Buyruk who published it previously identifies her as St. George⁹⁵. Letters of the upper part (MHP – ΘΥ, Μητηρ Θεού) allude to the Theotokos and, therefore, qualify the representation as that of the Virgin. This feature became popular after the year 843, i.e., after the end of the Byzantine iconoclastic struggles between proponents and opponents of religious icons, and its highest concentration occurs in the 11th and 12th centuries⁹⁶. On this type of crosses the most common subjects are the Theotokos and St. George. The oblong rendering of the face of the Virgin Orans (praying), a well-known Orthodox Christian depiction

⁹⁴ LAFONTAINE-DOSOGNE 1967, 83.

⁹⁵ BUYRUK 2014a, 506.

⁹⁶ WALTER 1997, 197–198.

of the Virgin Mary in prayer with extended arms, is typical of the mid-13th century, cf. the cross from the town of Ajud, Romania⁹⁷.

Dating. 11th century.

Reference. BUYRUK 2014a, 506, cat. no. 3, 511, fig. 5–6.

No. 10. A reliquary (encolpion) cross from Tarsus (fig. 2–3, 10)

Museum of Tarsus.

Measurements. H. ca. 71 mm, W. ca. 39 mm.

Description. In the front face, in the centre Christ with a nimbus, covered with an interior tunica, above the sun and the moon. On the sides, the Virgin and St. John with their respective captions. The depiction of Christ, particularly the widening of the robe at the body's sides, closely resembles to a Byzantine cross dated between the eighth and 12th centuries, auctioned by Artemide Kunstauktionen in Vienna in December 2023 Available at: <https://www.artemideauktionen.at/auction/view/907/995?lang=en> (accessed on 1 January 2024).

Dating. 11th century.

No. 11. A pectoral cross from Tarsus (fig. 2–3/11)

Museum of Tarsus.

Measurements. H. ca. 48 mm, W. ca. 51 mm.

Provenance. Excavated in the Roman baths in Tarsus.

Description. The iron cross, heavily encrusted and in need of restoration, appears to feature a crucifix in relief. A leaf of an Old Russian encolpion?

Dating. The shape of the arm terminations of the cross is typical of the 12th century.

No. 12. Crosses within suspension chain for a chandelier from the St. Paul's well in Tarsus (fig. 2–3/12)

Museum of Tarsus.

Measurements. H. main cross ca. 132 mm, W. ca. 129 mm, H. other cross ca. 52 mm, W. ca. 39 mm, total L. of chain ca. 910 mm.

Provenance. Excavated in the St. Paul's well in Tarsus in 1999 which is claimed to have belonged to Paul the Apostle (then named Saul) when he lived in Tarsus. The still-serviceable well, made of mostly rectangular-cut stones, measures 115 cm in diam. at the top and has a depth of ca. 38 m. This well and the ruins of St. Paul's house in the former Armenian quarter of Tarsus were unearthed during a rescue excavation in 1999. The so-called Roman street of Tarsus and the Roman baths are located nearby.

Description. At the top, a hook supports a chain at the centre of which is a cross with polyhedral arms. Below this, a smaller cross of a different typology, possibly serving as a decorative or structural element.

⁹⁷ RYABITSEVA 2012, 531, fig. 3/1.

For this typology, cf. PÜLZ 2020, 86, pl. 31, no. K 7.

Dating. Medieval period.

Bronze, silver and iron crosses in the Archaeological Museum of Mersin (fig. 4–7)

No. 13. A bronze processional cross with an inscription (fig. 4–5/1)

Measurements. H. ca. 262 mm, W. ca. 128 mm.

Description. Byzantine cross with semicircles on the horizontal arms and at the top of the central one. At the bottom the lateral corners end with three semicircles. On the horizontal arm an inscription of that only TOY ΑΓΙΑ [-]ΥΕC[--- can be read. There is another vertical inscription on the vertical arm, in which a roundel appears at the bottom where probably the face of Christ was engraved. The lower part of the vertical arm is decorated towards the edge with two marginal rows of engraved circles that are four in number.

This is an unique processional cross; for this typology, cf. PÜLZ 2020, 86, pl. 32, no. K 6.

Dating. 12th–14th century.

No. 14. A bronze (Armenian?) cross without decoration (fig. 4–5/2)

Measurements. H. ca. 213 mm, W. ca. 136 mm.

Provenance. Excavated in the Medieval layer of Yumuktepe.

Description. Cross in smooth foil with flat circles at the ends of the arms. In the lower part a shaped plate for inserting the cross into a support.

For this typology, cf. PÜLZ 2020, 85–86, K 5.

Dating. First half of the seventh century? (uncertain date).

No. 15. An iron cross (fig. 4–5/3)

Measurements. H. ca. 143 mm, W. ca. 116 mm.

Description. A plain cross formed by two overlapping arms with rounded ends. Two holes at the ends of the vertical arm indicate that it was nailed onto a support. It could be part of a candlestick perhaps a polycandelson or something similar.

Plain.

For this typology, cf. PÜLZ 2020, 86, pl. 32, no. K 9.

Dating. Medieval period.

No. 16. A bronze cross with incised decoration (fig. 4–5/4)

Acc. no. 18.6.1.

Measurements. H. 70.2 mm, W. 47 mm.

Provenance. Acquisition from Mr Süha Civelek on 28 March 2018.

Description. Cross that must have been hung on a chain, as shown by the hanger at the top. The decoration of the body consists of five die eyes, one of which is in the center of the cross itself.

For this typology, see PÜLZ 2020, 87, K 11.

Dating. Fifth–seventh or tenth–11th century.

No. 17. A bronze cross with incised decoration (fig. 4-5/5)

Acc. no. 07.17.5.

Measurements. H. 25 mm, W. 14 mm.

Provenance. Acquisition from Mr Mehmet Sur on 23 July 2007.

Description. Very similar to the previous one, with triangular arms, concave at the ends.

Comparandum and dating. Same as cat. no. 16.

No. 18. A bronze cross with incised decoration (fig. 4-5/6)

Acc. no. 07.18.9.

Measurements. H. 22 mm, W. 15 mm.

Provenance. Acquisition from Mr Hamza Şeker on 23 July 2007.

Description. Very similar to the previous one. Nonetheless, it appears to be a low-quality product, as demonstrated by the different shape of the ends of the arms, which are respectively concave (horizontal arm on the left), straight (horizontal arm on the right) or curved (vertical arm).

Comparandum and dating. Same as cat. no. 16.

No. 19. A bronze cross with incised decoration (fig. 4-5/7)

Acc. no. 07.18.11.

Measurements. H. 26 mm, W. 15 mm.

Provenance. Acquisition from Mr Hamza Şeker on 23 July 2007.

Description. Very similar to the previous one. Arm ends were cut irregularly.

Comparandum and dating. Same as cat. no. 16.

No. 20. A bronze cross with incised decoration (fig. 4-5/8)

Acc. no. 07.6.12.

Measurements. H. 23 mm, W. 15 mm.

Provenance. Acquisition from Mr Yusuf Söyleme on 23 July 2007.

Description. Similar to the previous one, but made with greater care. Horizontal arm with concave endings and vertical arm with slightly curved endings. Larger hook. The edges are rounded.

Comparandum and dating. Same as cat. no. 16.

No. 21. A bronze cross with incised decoration (fig. 4-5/9)

Acc. no. 07.18.8.

Measurements. H. 39 mm, W. 28 mm.

Provenance. Acquisition from Mr Hamza Şeker on 23 July 2007.

Description. A double line is engraved transversely near the ends of the arms, distinguishing it from other crosses in this typology.

Type I of Ephesus.

Comparandum. Prominently identical to an example from Ephesus⁹⁸ from which it differs in the wolf's teeth incisions at the end of the transverse arm and at the lower end.

Dating. Fifth–seventh or tenth–11th century.

No. 22. A reliquary cross with incised decoration from Elaiussa Sebaste (fig. 4–5/10)

Acc. no. 11.5.5, excavation acc. no. ES 10 TR 664.

Measurements. H. 32 mm, W. 16 mm.

Provenance. Excavated in Elaiussa Sebaste in 2010.

Description. Similar to the previous ones, with a lower vertical rod that is longer than the other arms.

Type I of Ephesus.

Comparandum. A similar one was excavated in a grave numbered as 18 at the atrium of the Lower City Church in Amorium, and dated to the 11th century, LIGHTFOOT *et alii* 2008, 446, 462, fig. 6.

Dating. Fifth–seventh or tenth–11th century.

No. 23. An iron cross (fig. 4–5/11)

Measurements. H. ca. 60 mm, W. ca. 48 mm.

Description. Similar to the previous ones, but with rather short arms (= Greek cross).

Dating. Early Byzantine period.

No. 24. A bronze cross with incised decoration (fig. 4–5/12)

Acc. no. 05.5.7.

Measurements. H. 40 mm, W. 34 mm.

Provenance. Acquisition from Mr Ahmet Karaca from Adana on 15 December 2005.

Description. Greek cross with narrower horizontal arm. The vertical rod has expanded terminations. Probably equipped with decoration of which very little remains. It seems a K can be read at the end of the right horizontal arm.

Dating. Fifth–seventh or tenth–11th century. According to LOOSLEY LEEMING 2018, 637, pl. IV, nos. 37–38, the typology could be dated between the tenth and 14th century.

No. 25. A bronze cross with incised decoration (fig. 4–5/13)

Acc. no. 07.22.2.

Measurements. H. 61 mm, W. 51 mm.

Provenance. Acquisition from Mr Ali Öksüzer on 23 July 2007.

Description. Foil cross to which two semicircular ends are added, each decorated with a nut eye at the ends of the transversal arm. In the upper part of the vertical rod before the hanger, a second nut eye is added.

Comparandum. A very similar cross was put up for sale in the Gallery Zak' Antiquities (Mishriky) in Jerusalem, said to come from Jerusalem and dated around 600 Available at:

⁹⁸ PÜLZ 2020, 86, pl. 32, no. K 6.

<https://zaksantiquities.com/shop/artifacts/bronze-artifacts/byzantine-floral-cross/>

(accessed on 1 January 2024).

Dating. Medieval period.

No. 26. A bronze cross with relief-cast decoration (fig. 4–5/14)

Acc. no. 09.9.36.

Measurements. H. 36 mm, W. 29 mm.

Provenance. Donation by Mr Yusuf Selçuk Tanrıkulu on 3 December 2009.

Description. Greek cross with large circular endings which are similar to dice eyes, but more three-dimensional, and upper hook. In the centre a smaller circle has an internal half-circle in relief. Four short rays depart from the central part.

Comparanda. A very similar cross was found in Isaccea in northern Dobruja in Romania dated to the 10th–14th century⁹⁹. Another very similar cross was put up for sale by Gallery Ancient & Oriental in London (category SKU, CY-52, Available at : <https://www.antiquities.co.uk/shop/ancient-jewellery/enkolpia-crosses/selection-of-late-roman-byzantine-bronze-cross-pendants/> (accessed on 1 January 2024).

Dating. Tenth–14th century.

No. 27. A bronze cross with incised decoration (fig. 4–5/15)

Acc. no. 01.28.2.

Measurements. H. 68 mm, W. 51 mm.

Provenance. Acquisition from Mr Süha Civelek on 21 December 2001.

Description. Greek cross with trefoil expansions on the ends of the arms, with a nut eye inside each of the circular elements. At the intersection of the arms there is a protruding element, perhaps to accommodate an enamel part.

Type VIII of Ephesus, cf. PÜLZ 2020, 88, K 17.

Dating. Eighth–12th century.

No. 28. A bronze cross with relief-cast decoration (fig. 4–5/16)

Acc. no.

Measurements. H. 60 mm, W. ca. 48 mm.

Description. Greek cross with endings decorated with three half-circles and arms that are furrowed with deep grooves. A circle in the centre.

Dating. Eighth–12th century.

Crosses at cat. Nos. 29–32 below represent a well-known type of enkolpia.

No. 29. A bronze reliquary cross with relief-cast decoration (fig. 6–7/1)

Acc. no. 07.14.3.

Measurements. H. 80 mm, W. 37 mm.

⁹⁹ LOOSLEY LEEMING 2018, 636, pl. 3, no. 30.

Provenance. Acquisition from Mr Mehmet Sur on 23 July 2007.

Description. In the remaining valve there is the depiction of Virgin Mary as orans. In the upper part Greek letters, which are not very legible and are referring to the Virgin. The Virgin is depicted in the traditional orans posture (*expansis manibus*), with her arms raised in prayer, her robes falling in rigid folds. Large hook that was supposed to bring together the two valves.

Type I of Ephesus, cf. PÜLZ 2020, 97, K 44.

Dating. Tenth–11th century.

Pectoral reliquary cross.

No. 30. A bronze reliquary cross with incised and relief-cast decoration (fig. 6–7/2)

Measurements. H. ca. 76 mm, W. ca. 49 mm.

Provenance. Excavated in the Medieval layer of Yumuktepe.

Description. Hookless. Simple Greek cross with curved arms. Engraved decoration depicting Virgin Orans with halo and dress decorated by three oblique lines engraved to signify her dress. Above the engraved nimbus inscription of which only the first letter (M) and the penultimate letter (X) can be recognised, alluding to the Virgin as the mother of Christ.

At the end of the transversal arm there are non-legible engraved decorations.

Type I of Ephesus.

Dating. 11th–12th century.

Reference. KÖROĞLU 2002, 111–112; KOÇYİĞİT 2018.

No. 31. A bronze reliquary cross with incised decoration (fig. 6–7/3)

Acc. no. K.80.6.2.

Measurements. H. 70 mm, W. 48 mm.

Provenance. Acquisition from Mr Murat Ertem from Adana on 12 June 1980.

Description. Cross without hook and with three small holes (one in the center and the other two on the right and lower arms) for fixing to a support. The Virgin has her arms raised: her dress between her head and her waist forms a kind of circle in the central part of the cross.

Dating. 11th–12th century.

No. 32. A bronze reliquary cross with incised decoration (fig. 6–7/4)

Measurements. H. ca. 46.2 mm, W. ca. 38 mm.

Description. Cross with two hooks at the ends of the central rod. The Virgin Orans has her arms raised. Engraved transversal lines towards the ends of the arms.

Dating. 11th–12th century.

No. 33. A bronze reliquary cross (fig. 6–7/5a–b)

Measurements. H. ca. 63 mm, W. ca. 33 mm.

Description. Cross with a broken hook. Probable representation of the Virgin, which is not clearly legible. Smooth at the back.

Dating. Medieval period.

No. 34. A bronze reliquary cross (fig. 6–7/6)

Acc. no. 09.9.37.

Measurements. H. 53 mm, W. 36 mm.

Provenance. Donation by Mr Yusuf Selçuk Tanrıkulu on 3 December 2009.

Description. Cross with a broken hook. Probable representation of the Virgin, which is not clearly legible. Smooth at the back.

It corresponds to a cross type produced in Bulgaria in the tenth century¹⁰⁰.

Dating. Tenth century.

No. 35. A bronze reliquary cross (fig. 6-7/7)

Acc. no. 07.2.6.

Measurements. H. 52 mm, W. 24 mm.

Provenance. Acquisition from Mr Hasan Civelek on 23 July 2007.

Description. Encolpion-type of cross with a large hook, which must have supported the two valves. Indistinguishable decoration.

Dating. Medieval period.

No. 36. A bronze reliquary cross (fig. 6-7/8)

Acc. no. 07.10.1.

Measurements. H. 67 mm, W. 38 mm.

Provenance. Acquisition from Mr Yusuf Söyleme on 23 July 2007.

Description. Encolpion-type of cross with a double hook above and below (partly fragmented). Indistinguishable decoration.

Dating. Medieval period.

No. 37. A bronze reliquary cross with incised decoration (fig. 6-7/9)

Acc. no. 06.8.31.

Measurements. H. 72 mm, W. 59 mm.

Provenance. Acquisition from Mr Ahmet Karaca from Adana on 6 June 2006.

Description. Similar to cat. no. 16 (fig. 4-5/4). It must have been hung on a chain, as shown by the hanger at the top. The decoration of the body consists of five die eyes, one of which is in the center of the cross itself.

Comparandum and dating. Same as cat. no. 16.

No. 38. A bronze cross (fig. 6-7/10)

Acc. no. 07.18.10.

Measurements. H. 30 mm, W. 22 mm.

Provenance. Acquisition from Mr Hamza Şeker on 23 July 2007.

Description. With semicircular section arms with a wider band towards the ends. A central element (a flower?) applied to the centre.

Comparandum. Entirely similar to a cross in the Benaki Museum in Athens¹⁰¹.

¹⁰⁰ DONCHEVA, BUNZELOV 2015-2016, 308.

¹⁰¹ BALDINI LIPPOLIS 1999, 148, no. 7.

Dating. Early seventh century.

No. 39. A bronze cross (fig. 6-7/11)

Acc. no. 17.6.1.

Measurements. H. 35 mm, W. 25 mm.

Provenance. Acquisition from Mr Ebu Talip Aktanbaş on 22 November 2017.

Description. Greek cross with shaped arms with polygonal section, which are wider towards the ends.

For this typology, see BALDINI LIPPOLIS 1999, 148, no. 6.

Dating. Early Byzantine period (?).

No. 40. A bronze cross (fig. 6-7/12)

Acc. no. 04.25.7.

Measurements. H. ca. 38 mm, W. ca. 29 mm.

Provenance. Acquisition in 2004.

Description. Arms with polygonal section, which are wider towards the ends. In the centre there is a circular part with a central X motif which appears in Isaceas in Romania in the 13th–14th century¹⁰².

Dating. 13th–14th century.

No. 41. An iron cross (fig. 6-7/13)

Acc. no. 07.6.9.

Measurements. H. 33 mm, W. 25 mm.

Provenance. Acquisition from Mr Yusuf Söyleme on 23 July 2007.

Description. Similar to the previous cross with polygonal section arms and a quadrangular part in the centre.

Dating. 13th–14th century.

No. 42. A bronze cross with incised decoration (fig. 6-7/14)

Acc. no. 07.12.1.

Measurements. H. 31 mm, W. 23 mm.

Provenance. Acquisition from Mr Yusuf Söyleme on 23 July 2007.

Description. Maltese cross with concave endings, decorated with four *Kreisaugen* (=dice eyes). Termination of a pocket or shoe strap. Upper part of the application ending in a cross (type D 22 of Ephesus¹⁰³). In some cases, this type has been found in burials associated with the remains of male individuals¹⁰⁴. The type has a wide diffusion ranging from Rome to Crimea. It is assumed that it was produced at Crypta Balbi in Rome as well¹⁰⁵. For the presences in Ephesus see PÜLZ 2020, pl. 3, T 27–31.

¹⁰² MĂNUCU-ADAMEȘTEANU 1984, 637, pl. 4, nos. 37–38.

¹⁰³ PÜLZ 2020, 14.

¹⁰⁴ PÜLZ 2020, 37.

¹⁰⁵ PAROLI 1997, 253.

Dating. First half of the sixth century.

No. 43. A silver cross with relief-cast decoration (fig. 6–7/15)

Acc. no. 80.6.4.

Measurements. H. 52 mm, W. 34 mm.

Provenance. Acquisition from Mr Murat Ertem from Adana on 12 June 1980.

Description. A late pectoral cross, likely owned by an individual of Catholic confession. The arms of the cross terminate in trefoil expansions, with a flat support at the top. On the front a crucifix.

Dating. It is a modern object, i.e. from the 19th–20th century, however, we included it to prove existence of such objects in a Turkish archaeological museum.

Three crosses in the Museum of Alanya (fig. 8)

The three metal crosses in the Museum of Alanya serve as rare material reminders of Eastern Christianity in the region between western Cilicia, eastern Pamphylia, and south-western Isauria during the Byzantine and Post-Byzantine periods, even though numerous churches are known from the coastal sites, such as Hamaxia, Coracesium, Laertes, Syedra, Iotape, Selinus, Kaystros, Nephelion, Juliosebaste and Antiochia ad Cragum in western Rough Cilicia.

No. 44. A bronze cross with incised decoration (fig. 8/1a–b)

Measurements. H. 137 mm, W. 72 mm.

Description. A very well preserved cross.

Arms of this medium-size processional cross expand at the ends. With a lightly incised and ordinarily indicated full-length, single male figure standing frontally and imposingly in the middle, who has outstretched arms and is wearing a long-sleeved garment, an exclusive dress of holy figures in Christian iconography. The abstract depiction of the male figure features elongated facial proportions, while his long robe, the most detailed element, is marked by lozenge-shaped geometric patterns. Incised lines on this long garment indicate geometric patterns with detailed rendering, although the lines of the drapery and the figure are quite cursory. The incised lines are rendered in an outline technique, with minimal modelling. The outstretched arms of the figure in this manner are making a supplicating gesture, i.e., orans. His curled fingers (only four of which are shown) are extended, spread apart, palms facing outward and are clumsily defined. His feet are positioned in profile on the groundline which is a part of the main frame that has a lower border and slopes slightly. The soles of his sandals (or slippers or boots) are incised as well, slightly indented in profile. At the top of the scene a Syriac cross with equal arms. On his right a (dedicatory ?) inscription with crudely incised and randomly placed retrograde letters in four lines which slope downward from left to right and read $\Delta\Gamma\text{H} / \Omega\Gamma\text{H} \text{K}\Omega / \text{E TANTHN} / \Omega\text{C}$. A palm branch on his left which

rises above a conical elevation. For the presence of the same motif, in different forms, in other crosses see PÜLZ 2020, K 45–46, p. 97 and 52, p. 99. The back of the cross is undecorated.

In this cross a symmetrical style is applied while the rendering of the figure and its drapery take on an abstract form. The crown of hair around the head and the detail of the two feet equally oriented to the right can be found on a cross, put up for sale by Auction 22 of Bertolami Fine Art S.r.l. in Rome, Lot 59 Available at : <https://bertolamifineart.bidinside.com/en/lot/3430/croce-bizantina-in-bronzo-x-xii-secolo-dc-/> (accessed on 1 January 2024).

Comparandum. KATSIOTI 2011, 412, cat. no. 131, from the Archaeological Museum of Nisyros, acc. no. 3218.

Dating. Tenth–12th century.

No. 45. A bronze cross with relief-cast decoration (fig. 8/2a–b)

Measurements. H. cross 81 mm, W. 47 mm.

Description. The typology of the cross is a usual one. A multifigured composition with Theotokos in the middle in orans and with busts of the four evangelists in medaillions placed on each side of the cross. The Virgin, haloed and depicted in the typical orans position, raises her hands in prayer and forearms in an open-palm gesture. The edges of her garment draped over the wrist and fall on either side in a symmetrical pattern of folds. The Virgin is wrapped in the maphorion which crosses over the chest in a succession of tight folds. Her face, though heavily worn, exhibits exaggerated, caricature-like features, suggesting the original detailed portrayal has largely eroded. The ghost of portraits is preserved, but the facial features are almost entirely worn so that their identification is only possible through other similar crosses with the same composition.

Comparanda. For a similar one at the Ephesus Museum in Selçuk, acc. no. 1/32/90, cf. JEFFERY 2023, 194, fig. 1. A very similar cross is preserved in the Metropolitan Museum in New York (acc. no. 2018.870.3). Another one is housed in the Royal Ontario Museum in Toronto (acc. no. 994.220.134.2).

Dating. 11th century or later.

No. 46. A silver cross with relief-cast decoration (fig. 8/3a–b)

Measurements. H. cross 72 mm, W. 41 mm.

Description. Depicts the Crucifixion, with a nimbed Jesus wearing a long garment featuring linear folds, rendered in an outline technique which is quite cursory. In the composition and in the outline effect around the scarcely detailed form of the anatomy, it is similar to some other crosses in Cilicia. On each side of the cross two figures. On top of Jesus moon and sun as well as an envelop-like box for the inscription INRI.

There is an inscription engraved on two sides of Jesus: ΑΕΩΝ / ΔΟ[-]Α

It is a luxuriant and slightly three-dimensional Balkanic encolpion with a high quality silver.

Dating. 11th–12th centuries.

Bronze crosses in the Archaeological Museum of Kahramanmaraş (fig. 9–10)

We have documented nine bronze crosses in the Archaeological Museum of Kahramanmaraş most of which belong probably to the Armenian population living in this region during the Byzantine and Post-Byzantine periods.

No. 47. A bronze reliquary cross with relief-cast decoration (fig. 9–10/1)

Measurements. H. ca. 91 mm, W. ca. 53 mm.

Description. This cross typologically resembles the K 18 type from Ephesus, characterized by semicircular arm endings and triangular-shaped arms. In the circles at the ends of the arms there are busts of the evangelists. Typologically it is similar to other crosses present in various sites in the Aegean and the Black Sea area, from Athens to Ukraine.

Comparandum. Type IX of Ephesus¹⁰⁶.

Dating. 12th–13th century.

No. 48. A bronze cross with an incised inscription (fig. 9–10/2)

Measurements. H. ca. 86 mm, W. ca. 84 mm.

Description. Greek cross type IV of Ephesus, for an example from the area of the basilica of St. John at Ayasuluk, see PÜLZ 2020, 86, pl. 31, no. K 7 with an oval application (gem?) set in the centre. A letter in Greek on each arm. This type originated in the Early Byzantine period, but remained in use through the Middle Byzantine period.

Dating. Tenth–11th (?) century.

No. 49. A bronze cross without decoration (fig. 9–10/3)

Measurements. H. ca. 112 mm, W. ca. 87 mm.

Description. Latin cross with expanded arms, equipped with circular appendages at the corners. In the upper and lower parts eyelets. Part of a chandelier chain.

Dating. 11th–12th century.

No. 50. A bronze cross with relief-cast decoration (fig. 9–10/4)

Measurements. H. ca. 58 mm, W. ca. 49 mm.

Description. In the circles at the end of each arm there are busts of the evangelists. Typologically it is similar to other crosses present in various sites in the eastern Mediterranean.

Comparandum. Type IX of Ephesus¹⁰⁷.

Dating. Seventh century.

No. 51. A bronze cross without decoration (fig. 9–10/5)

Measurements. H. ca. 67 mm W. ca. 49 mm.

¹⁰⁶ BALDINI LIPPOLIS 1999, 148, nos. 8–12; PÜLZ 2020, 94–95.

¹⁰⁷ BALDINI LIPPOLIS 1999, 148, nos. 8–12; PÜLZ 2020, 88–89, K 20.

Description. Greek cross type I of Ephesus with arms expanded towards the ends and decorated corner protuberances; cf. PÜLZ 2020, 102, pl. 42, no. 60.

Dating. 11th–12th century.

No. 52. A bronze cross without decoration (fig. 9–10/6)

Measurements. H. ca. 41 mm, W. ca. 38 mm.

Description. Cross like the previous one, but smaller in size; cf. PÜLZ 2020, 102, pl. 42, no. 60.

Dating. 11th–12th century.

No. 53. A bronze cross without decoration (fig. 9–10/7)

Measurements. H. ca. 52 mm, W. ca. 48 mm.

Description. Small cross with elongated drop-shaped arms. In the upper part there is a ring for hanging, which is connected to the hook. Four short rays depart from the centre of the cross.

For some resemblance to the cross type K 88 of Ephesus, cf. PÜLZ 2020, 93.

Dating. 11th–12th century.

No. 54. A bronze cross without decoration (fig. 9–10/8)

Measurements. H. ca. 47 mm, W. ca. 39 mm.

Description. Greek cross with semicircular arms, triangular in shape, widened towards the ends. In the central part squared with a central X motif.

Dating. 11th–12th century.

No. 55. A bronze cross with relief-cast decoration (fig. 9–10/9)

Measurements. H. ca. 73 mm, W. ca. 51 mm.

Description. A cross perhaps belonging to an individual with Catholic confession. Very elaborate with trefoil endings and two protruding points. In the center a rather schematic crucifix is placed. At the top there is a hook.

Although this is not a Byzantine object, it is important to evidence the existence of Post-Byzantine Byzantine communities in Kahramanmaraş archaeologically.

Dating. Late 17th–18th century.

Censers

The censers (θυμιατήρια) with three eyelets for suspension, characteristic of Early Byzantine liturgical practice, are attested in the sixth-century mosaics of the Basilicas of San Vitale and Sant'Apollinare in Classe in Ravenna. During the Byzantine period, hanging censers were their common feature; thus, these objects became themselves focus of devotion and functioned as ritual objects in churches, monasteries, houses and graves. Censers in hemispherical form are present in the Coptic liturgy from the sixth to the eighth century¹⁰⁸. A miniature in the Gellone Sacramentary in the Bibliothèque Nationale de France (shelfmark

¹⁰⁸ STRZYGOWSKI 1904, 282, no. 9112, and nos. 9109 and 9111; 282, pl. 32.

Latin 12048), which was made shortly before the 19th century for the Diocese of Meaux in Paris, shows the Virgin with a cross in her left hand holding a hemispherical censer in her right hand [*Sacramentarium gelasianum*, folio 4].

Similar small censers are also present in Sicily¹⁰⁹, particularly in the Museo archeologico regionale Paolo Orsi in Syracuse, Sicily. An example was found in Paternò, Catania, Sicily¹¹⁰ and another seven (one from Palazzolo Acreide in Syracuse, Sicily and the other from Granmichele, Catania, Sicily) are kept in the Museo archeologico regionale Paolo Orsi. Orsi suggests that their small size and the absence of lids indicate a private devotional use, such as in domestic altars or funerary contexts, a practice documented as still in use in mid-20th century Greece. They were also hung above the tombs, which would explain the origin of most of the Sicilian specimens in cemeteries. Recent excavations have shown how they could be arranged in burials, e.g., in tomb no. 268 in Iasos, Caria, south-western Turkey¹¹¹.

Several Byzantine bronze censers in hexagonal, square and urn shapes are curated in the collection of Dumbarton Oaks¹¹². Most of them originate from Egypt or Syria, and are dated by Ernst Kitzinger (1912–2003) to the sixth and also to the seventh century, while Paolo Orsi (1859–1935) proposed a chronology between the sixth and eighth centuries¹¹³. Martín Almagro Gorbea dealt especially with the polyhedral censers, for which he offers a distribution map¹¹⁴, which is today largely outdated.

On the antiques market, Byzantine censers with a hemispherical body appeared on several occasions, equipped with three hangers that allowed suspension by means of chains. We have already mentioned the one beaten by Christie's on 24 November 2008 lot 52 <https://www.christies.com/en/lot/lot-5152429?ldp_breadcrumb=back> (accessed on 1 January 2024). Another one was at the antique dealer Edgar L. Lowen no. 8765 in USA and dated between 500 and 800 <<https://edgarlowen.com/byzantine-art-sales.shtml>> (accessed on 1 January 2024), a rather generic date that could also apply to our two specimens in Cilicia.

Both Coptic and Syrian censers can have a smooth ring foot or three feet, as in our case and in another example of the Museo archeologico regionale Paolo Orsi¹¹⁵.

The censers from Cilicia that we present below illustrate the region's participation in broader Byzantine liturgical traditions. Their varying shapes, iconographic programs, and inscriptions reflect both the artistic innovations and devotional practices prevalent in southern Asia Minor from the fifth to seventh centuries AD. Within a broader archaeological

¹⁰⁹ ORSI 1912, 187–188.

¹¹⁰ FERRARA 1892, 409.

¹¹¹ BERTI 2012, 195.

¹¹² THACHER (ed.) 1967, 34–35, nos. 122–125.

¹¹³ ORSI 1912, 187–188.

¹¹⁴ ALMAGRO GORBEA 1964–1965, 194, fig. 6.

¹¹⁵ NUZZO 2011, pl. 12a.

record, Cilician censers relate to other known collections as well, e.g., to Dumbarton Oaks and Metropolitan Museum of Art.

No. 56. A censer from Coropissus (fig. 11/1a–c)

Archaeological Museum of Adana, acc. no. 1019.

Measurements. H. 75 mm, W. 50 mm.

Provenance. Found in the extramural (chora) church of Dağpazarı in Isauria in 1959.

Dağpazarı, identified with Byzantine Coropissus, is a village located in the Taurus Mountains, approximately 35 km north-east of Mut in the region of Rough Cilicia on the border to Isauria.

Description. A bronze hexagonal censer, sides of which are enclosed by twisted columns ending with an arched top. The columns, equipped with base and capital, alternately have a foot and the eyelet for the suspension chain at the top. Each face in form of recessed arched niches is containing a single figure wearing similar cloths in the same way, with drapery folds of similar style.

The dedicatory inscription ‘Υπὲρ / εὐχ- / ῆς / Θεοδώ- / ρου (“for the prayer of Theodoros”) underscores the censer’s role as a votive offering, possibly in fulfilment of a vow for divine intervention or salvation. It is divided into five faces around the central one that depicts Christ. The formula ὑπὲρ εὐχῆς also appears on a silver censer of the Bayerisches Nationalmuseum in Munich¹¹⁶. It means that the object represents the fulfillment of a vow and is often followed by the hope of the bidder’s salvation. Among the objects that make up the Sion Treasure found in the early 1960s in Kumluca in Lycia, now at Dumbarton Oaks Museum (acc. nos. BZ.1963.36.1-3,11 and BZ.1965.1.1,5,12), which is dated to the period of Justin or Justinian (527–565), there are six censers, including a unique peacock censer¹¹⁷. This treasure is an extensive and varied group of liturgical objects and church furnishings, much of which is housed in the Archaeological Museum of Antalya, with a few pieces in private collections. Almost all the objects in the treasure are of exceptionally high quality, and many were in excellent condition when they were found, like the patens. Often the donors of this kind of treasures like the Sion Treasure are church officers, such as clergy, bishops, priests or deacons. Perhaps our Theodoros mentioned here was also a religious personality.

The faces flanking the figure of Christ present two apostles (Peter and Paul?). Their heads are covered by a hood. They wear a cloak that descends behind their body and they are holding a censer and a book (= gospel or a sacred text). Two archangels are following and kneeling down in front of Christ (fig. 11, 1a). Opposite to the depiction of Christ, where the first part of the

¹¹⁶ BAUMSTARK, BORKOPP-RESTLE 1998, 42.

¹¹⁷ SCHOOLMAN 2010, 18.

bidder's name is placed (Θεοδῶ ---), a man with his arms crossed over his chest (fig. 11/1b). According to Ayşe Aydın, who published this piece in 2010, this figure is a martyr¹¹⁸.

Although Aydın identifies the figure opposite Christ as a martyr, the lack of specific iconographic features or inscriptions suggests the figure could also represent a generic devotee or clerical figure.

In addition to the image of Christ, censers of hexagonal shape, especially the silver ones, with images of saints present the images of Saints Peter and Paul, the Virgin Mary and the archangels as well as some apostles, for example, e.g., Saints James and John as on a censer in the Metropolitan Museum of Art (acc. no. 1985.123).

Censers with a triangular or hexagonal body are known from Coptic Egypt¹¹⁹ and from Cyprus. From the Monastery of Acheiropoietos in Lambousa near the village of Karavas, Kyrenia (Girne) in Northern Cyprus a well-known silver censer is known which is curated at the British Museum and belonged to the so-called first treasury of Cyprus that controlled stamps placed at the court of Byzantium during the beginning of the seventh century. In our case the shape of the sides recalls that of the female baptismal basins of the Byzantine period.

The church, where this piece was found, is believed to be of funerary use and located outside the city walls of Coropissus (ancient Dalinsandus). It is dated to the late fifth century by several scholars¹²⁰.

Therefore, it is likely that fire with this censer was carried out for the start-up or consecration of the building. Also, for this reason, as well as for stylistic reasons, it is part of the phase of Theodosian art that characterizes other works in Isauria in the inner, mountainous part of southern Asia Minor, such as the reliquary of Conon of Bidana who was a martyr saint from a village called Bidana, lying close to the city of Isaura in the province *Isauria*. Conon became the central martyr figure of his home region in Late Antiquity, and although he may not have actually died as a martyr, his cult disseminated rapidly through the Mediterranean world¹²¹.

Dating. Mid-fifth–early sixth century.

According to Aydın, our bronze censer is placed at the origin of the series of silver censers which, due to the intrinsic value of the metal, bear the imperial stamps and, therefore, date from the sixth to the beginning of the seventh century¹²².

Reference. AYDIN 2010a; KÖROĞLU 2015, 71, pl. 11.

No. 57. A complete censer from Tarsus (fig. 11/2)

Museum of Tarsus.

¹¹⁸ AYDIN 2010a, 306.

¹¹⁹ LAFONTAINE-DOSOGNE 1967, particularly c. 27, fig. 4068; DE STEFANIS 2003, 282, pl. 32.

¹²⁰ GOUGH 1975; HILL 1979.

¹²¹ PILHOFER 2018, 102, 231–240.

¹²² AYDIN 2010a, 316–317.

Measurements. H. censer ca. 62 mm, complete H. 242 mm, W. censer ca. 74 mm.

Description. The presence of a dark green patina, common in ancient bronze objects due to oxidation over centuries, confirms the censer's antiquity.

Resting on three slightly splayed feet, the hexagonal body with a triple stepped rim and base, the flat-topped rim with three pierced loops for suspension, the three suspension chains attached to a central distribution loop. Noteworthy is the complete preservation of the hanging chain.

Dating. Sixth–seventh century.

No. 58. A censer from Silifke (fig. 15/1)

Museum of Silifke.

Measurements. H. ca. 84 mm, Diam. ca. 79 mm.

Description. Hemispherical body, supported by three smooth feet. These three hemispherical censers at cat. nos. 58, 59 and 60 in Silifke, typical of Early Byzantine liturgical objects, likely played a role in smaller ecclesiastical ceremonies, emphasizing their portability and practical use during processions or household devotions.

The outer edge of no. 58 is reinforced by a plain protruding strip, an element that also appears in contemporary Coptic censers¹²³. The same detail is also found on a censer from Antioch of Pisidia, published by Vincenzo Ruggieri¹²⁴. In our case, the eyelets are arranged following the trend of the wall and not transversely to it. It has no suspension chains.

There is a certain typological similarity in censers' design between neighbouring regions, e.g., Syria and Cyprus, as well as Cilicia.

Dating. Sixth–seventh century.

No. 59. A censer from Silifke (fig. 15/2)

Museum of Silifke.

Measurements. H. ca. 89 mm, Diam. ca. 81 mm.

Description. Hemispherical in shape like the previous one, its edge is formed by a twisted cord, with external suspension rings perpendicular to the wall.

A similarly shaped censer was sold in Tajan Auction House in Paris in lot no. 292, with a false indication as “Roman period, third century”, cf. <www.tajan.com/pdf/8822pdf> (accessed on 1 January 2024).

Dating. Sixth–seventh century.

No. 60. A complete censer from Silifke (fig. 17/4)

Museum of Silifke.

Measurements. H. whole item ca. 371 mm, Diam. basin ca. 86 mm.

Description. Complete specimen, typologically similar to the previous ones. Here it is combined with polycandela to highlight the identity of the hanging system with chains that

¹²³ STRZYGOWSKI 1904, 282, pl. 32; LAFONTAINE-DOSOGNE 1967, particularly c. 27, fig. 4068.

¹²⁴ RUGGIERI 2009, 69–71.

arise from a cruciform element. The tub has a simple rounded edge, underlined on the outside by a groove, and a flat foot for support.

Dating. Sixth–seventh century.

Five other bronze censers from the Museums of Mersin and Tarsus (fig. 13)

No. 61. A censer from Mersin (fig. 12/1)

Archaeological Museum of Mersin, acc. no. 00.16.1.

Measurements. H. basin 53 mm, rim Diam. 88 mm, base Diam. 38 mm, Th. 1.6 mm, Diam. second piece 70 mm, Th. 3 mm.

Provenance. Confiscation by the Prosecution Office of Mersin on 8 November 2000.

Description. It consists of two pieces. The first piece has a roughly hemispherical tank with a ring-shaped foot and a flattened and exverted bag, expanding outward. The rim of the container has been thickened and pulled outwards. Three hanging loops are placed on the upper plane of the mouth. Chains in the shape of an “8” are attached to the hanging rings. Three chains on top join with a hook. Outside the censer, under the rim and below the base there are double and single incised grooves. Conical shaped base of the incense burner spreads outwards. There are two concentric incised lines and single groove-shaped circles on the inside of the base.

The second object delivered to the museum along with the first one is shaped like a semicircular swell in the middle. It is a rising circular piece. Around the middle bulge, one end is extended. There are circular cut decorations and perforated decoration with sliced outer edge. It is possible that it was used as a lid on the incense burner.

Dating. Sixth–seventh century.

Reference. KÖROĞLU 2015, 67–68, cat. no. 2, 72, pls. 15–17 with drawing.

No. 62. A censer from Mersin (fig. 12/2)

Archaeological Museum of Mersin, acc. no. 00.16.1.

Provenance. Acquisition.

Measurements. H. basin 45 mm, H. chain 285 mm, H. whole item 330 mm, mouth Diam. basin 103 mm, base Diam. basin 45 mm, mouth Th. 6 mm on the edge and 2 mm on the body.

State of preservation and description. Intact except some dents on the body of the incense burner.

Small tank with recessed top and flattened rim at the top. The rim of the spherical body, squat, small bowl shaped vessel is thickened and slightly pulled out. It has three lobes on the upper plane of the mouth, extending parallel to the edge of the mouth. The base of the censer consists of four interlocking concentric rings.

There are three hanging loops. Second one right next to the breakage of the hanger ring. The chains that connect with the upper hook have a few double S rings and two flat plates in

the body. The chains that connect with the upper hook have a few double S rings and two flat plates in the body.

While the outer surface is polished, the inner surface is rough. Hooks and thin strap on hanging loops by passing thin metal sheets with rounded ends cut from shaped metal sheet.

Dating. Sixth–seventh century.

Reference. KÖROĞLU 2015, 67, cat. no. 1, 71–72, pls. 12–14 with drawing.

No. 63. A censer from Mersin (fig. 12/3)

Archaeological Museum of Mersin, acc. no. 00.16.3.

Provenance. Confiscation.

Measurements. H. 105 mm, mouth Diam. 116 mm, base Diam. 38 mm, Th. 3 mm, W. relief area 55 mm, L. relief area 365 mm.

State of preservation and description. There are breaks, cracks and crushes at the corner of the mouth.

Its swollen body rises straight. The corner of the mouth closes slightly inward. Only one of the three hanging rings on the upper plane of the mouth can be seen. It is not available because the two hanging rings and the section in between are broken. Its narrow and high conical-shaped base compared to the body expands outwards.

There is a relief cross in the middle of its pedestal. A horizontal band surrounds the body of the incense burner from the outside. There are horizontal relief grooves on the outside and on the upper part of the moulded relief band at the bottom. Highly stylized human figures in relief on the body of the incense burner processed. Hair, clothing, gender and identification of highly stylized human figures are not given. Just their frowning brows, almond-shaped eyes and mouths. Instead of clothes, the figures are engraved with simple engraved shapes. One of these scenes is crucifixion, rendered in a rather primitive manner, and the other is the scene of the meeting of Mary and Elizabeth.

Comparandum. A similar scene on a censer with a H. of 96 mm was offered for sale by MA & Shops on 1 January 2024 in Ashkelon, Israel <<https://www.ma-shops.co.uk/shick/item.php?id=559>> (accessed on 1 January 2024).

Dating. Sixth century.

Reference. KÖROĞLU 2015, 68, cat. no. 3, 73, pls. 18–21 with drawing.

No. 64. A censer from Tarsus (fig. 12/4)

Museum of Tarsus.

Measurements. H. ca. 89 mm, W. ca. 76 mm.

Description. Censer basin with an octagonal section and a reverse edge, flattened at the top and another edge at the bottom. Three shaped feet.

Censers with polygonal sections are frequent. The number eight which has a religious meaning, is also present frequently in the plan of baptismal basins.

Dating. Sixth–seventh century.

No. 65. A censer from Tarsus (fig. 12/5)

Museum of Tarsus.

Measurements. H. ca. 91 mm, Diam. ca. 85 mm.

Description. Hemispherical open-worked basin. In the upper part, vegetal motifs around ovules in relief with crowning triangular elements. Between these designs there are rectangles that incorporate an X motif.

Dating. Sixth–seventh century.

Other liturgical finds

No. 66. St. Conon's reliquary box from Çırğa in Isauria (fig. 13/1a–c)

Archaeological Museum of Adana, acc. no. 972 or 3791.

Measurements. H. 46 mm, W. 10 mm, L. 46 mm, Th. 3 mm, H. semicircular lid 28 mm.

Provenance. Found by a farmer in 1957 in the church of Çırğa near Adrassus¹²⁵, and subsequently published by Michael Gough in 1958¹²⁶.

Description. Formed by the union of very thin sheets of silver, the decoration of which was obtained by pressing them on a mould which was probably of wood. On the long sides within a circle Christ enthroned with a scepter in the raised right, flanked by two apostles (Peter on the right and Paul on the left) each with the sign of the cross. On the sides in rectangular fields delimited by a motif of beads, in the position of prayers, on the left St. Conon and on the right St. Thecla. Some scholars have identified a provincial school in Cilicia with slightly different stylistic, technical, and iconographic features that would have created some works starting from the mid-fifth century, including the present casket which was placed by André Grabar in connection with a medallion found with other gold and silver objects in a Byzantine church at Pompeiopolis in Mersin, now in the Hermitage in St. Petersburg and with the small gold medallion from Adana depicting scenes from the life of Christ (sixth century), now in the Archaeological Museums of Istanbul (fig. 14)¹²⁷. Excavations carried out between 2001 and 2005 in the Basilica of San Pietro in Canosa di Puglia in Italy have brought to light fragments of another box similar to this one¹²⁸.

In the long front side (fig. 13/1b) in a beaded circle Christ nimbed on a blessing throne and his head is flanked by a star and a cross between Saints Peter and Paul. On the sides, in rectangular panels, which are similarly beaded, St. Conon is figured in a praying position with a surcoat that ends in a triangle towards his knees, also with a halo and flanked by two crosses. As said above, St. Conon of Bidana is a local saint of Isauria, who lived in Isaura Palaea (mod.

¹²⁵ PILHOFFER 2018, 255.

¹²⁶ GOUGH 1958.

¹²⁷ GRABAR 1951.

¹²⁸ NUZZO 2011.

Zengibar Kalesi near Bozkır), renamed Leontopolis under the emperor Leo I (457–474) which is located 110 km south of Iconium (mod. Konya).

On the back side (fig. 13/1c) in the tondo Saints Peter and Paul are depicted on the sides of the cross that surmounts a lamb. In the two-lateral panels, St. Thecla is figured, also in a praying position, with a halo flanked by two crosses and at her feet two animals.

The saint, identified by Gough as the Virgin¹²⁹, was interpreted by Grabar as St. Thecla, the great saint of Seleucia ad Calycadnum in Rough Cilicia, who had a sanctuary here that became the destination of many pilgrims. She is depicted, based to an iconography borrowed from Daniel in the lions' den (according to Daniel 6: 1–28 in Bible), or from St. Menas of Egypt, flanked by two animals. A very similar depiction on a reliquary fragment is now curated in the Bayerisches Nationalmuseum in Munich¹³⁰.

A headless statuette of a woman between two lions in the Museo archeologico provinciale Francesco Ribezzo in Brindisi has interpreted as a fifth century work depicting St. Thecla¹³¹. The association of St. Thecla with one or two lions is relatively common in European Christian iconography up to the 19th century and finds precedents on earlier examples where a catalogue of 16 ampullae with St. Thecla depictions is listed. It is well known that in the sanctuary of St. Thecla in Seleucia there were many votive animals and a zoo was created to entertain the pilgrims' children¹³². In our reliquary, St. Thecla wears a sort of hood on her head with two rows of pearls hanging over her ears and a long veil. St. Conon instead wears an open tunic under which a shirt can be seen.

On each of the shorter sides there are a bust of an emperor and an empress on either side of a jeweled cross. They should be figuring the Holy Great Sovereigns Constantine and Helena, based on their common iconography of the late fourth century that was taken up during the period of Theodosius, i.e., 372–395.

In the centre of the curved lid a square field. After an empty space at the edges of the lid a band of running animals in relief, which is divided by vegetal elements and fillers. An onager, a horse, a bear and a zebu, the latter of which was characteristic for Seleucia and Syria, are recognized from the left. Next to each one a smaller animal or a snake, a lizard and a bird. Behind the bear, Grabar recognized a spear and above the onager a round object, which in his opinion could be the evil eye. In this way Grabar meant here the series of images with an apotropaic function. This does perhaps not exclude other interpretations, namely that the theory of animals, both ferocious and domestic, rather alludes to a state of peace that would manifest itself in the earthly paradise and that will occur again in the fullness of time. This is

¹²⁹ GOUGH 1958, 246.

¹³⁰ Cf. BAUMSTARK, BORKOPP-RESTLE 1998.

¹³¹ Cf. JURLARO 1960.

¹³² KÖTTING 1950, 156.

also a common subject of the period of Constantine the Great, i.e., 306–337, that we find e.g., on the mosaics of the Basilica di Santa Maria Assunta in Aquileia, Italy.

Moreover, at the end of the fifth century on the floor mosaics from the West, such as, for example, on the mosaics in the right side-chapel of the three-apsed basilica in Teurnia, Carinthia, Austria, which was probably built while the whole territory was under the control of the Goths employed by Ravenna, ferocious and domestic animals can be seen in the same panel of a mosaic.

In the first publication of the reliquary, Gough interpreted the inscription engraved in dots above the animalistic frieze as Ὑπὲρ ἀναπαύσεως τοῦ μακαρ(ί)ου Ταράσης δῖς (=For the repose of the blessed Tarasis). Grabar identifies here the donor Tarasis son of Tarasis or Latinized as Tarasius with a priest mentioned in two other inscriptions found about 20 km from Çirga¹³³. Moreover, this identification, already advanced by Gough, is not shared by all, and most recently Karl Feld intended the name as an abbreviation of Tarassikodissa which would have been an Isaurian male name attested in the case of a well-known Byzantine general¹³⁴. According to Claudia Nauerth and Rüdiger Warns, the inscription may have been affixed even at a later time¹³⁵.

Dating. Fifth century.

Main references. GOUGH 1958; GRABAR 1962; PILHOFER 2018, 228, 255–260, fig. 5.11.

Further readings on St. Thecla and St. Conon. For St. Thecla, see BUSCHHAUSEN 1962–1963, 148–150; DAVIS 2001; NUZZO 2011, 365–367; PILHOFER 2023; and for St. Conon, see PILHOFER 2020.

As stated above, five objects at cat. nos. 67–71 are not completely liturgical or devotional objects, and perhaps some of them did not function as ritual objects in religious practices at all; but they bear Eastern Christian religious symbolics, and are, therefore, significant for reflecting daily life of the Post-Byzantine Christian population in southern Anatolia.

No. 67. A medallion with the image of St. George from Adana (fig. 15/3)

Archaeological Museum of Adana, acc. no. 1626.

Measurements. H. ca. 57 mm, W. 55 mm.

Description. Roughly triangular medallion with a mixtilinear edge, decorated with perpendicular carvings towards the outside and underlined on the inside by a series of alternating scrolls. On the main face on the background which is engraved with engraved dots, St. George on horseback, to the right, in military dress and with a fluttering cloak, spears the dragon with his spear, which has a spiral-shaped and scaled body. As widely known, this

¹³³ GRABAR 1962.

¹³⁴ FELD 2005, 238.

¹³⁵ NAUERTH, WARNS 1981, 59.

specific iconography in the Byzantine tradition is related to the victory of good over evil. Because of the small size of the object, facial features of the figures are rendered in a preliminary manner and so the eyes have the shape of perforated circles.

Dating. Because of its style, material, and craftsmanship, it should be dated to the 17th century or even later.

No. 68. A mould for devotional (forging metal?) objects (?) from Silifke (fig. 15/4) Museum of Silifke.

Measurements. Pres. H. ca. 246 mm, max. W. 131 mm.

Description. Part of a limestone tondo with the scene of the annunciation. On the left St. Gabriel the Archangel with a radiate halo, holding a flower in her right hand (lily?). His lowered left hand turns to the Virgin, kneeling to the right, with his arms crossed on her chest and her head surrounded by a radiate halo, on which a ray of light descends through the dove of the Holy Spirit. Above the head of the Virgin the announcement of the Good News in three lines, i.e., Εὐαγ- / γέλι<ω>- / ον which may refer to the gospel in Christianity. Facial features and drapery of St Gabriel are rendered in a very summary way. Around the archangel's neck there is a sort of collar that widens like a fan.

The flat edge is raised, as if it was to adapt to another valve. Perhaps this is a stuff printing for garments.

The rendering of the images is simplified and in the manner of folk art.

Dating. A Post-Byzantine folk art of the mid-19th century.

No. 69. A marble plate (game board or mould?) from Silifke (fig. 15/5) Museum of Silifke.

Measurements. H. ca. 155 mm, max. W. 124 mm.

State of preservation and description. Three fragments reassembled and mended.

The complete form of the marble object as well as its function are not recognizable (game board?), which bears some engraved figures. On the right side two Greek crosses, of which the second, in the centre, has larger dimensions; below there is a standing figure with raised arms which is hardly recognizable. In the central part above, a standing figure, with right arm raised and feet in profile; this gesture typically signifies Christian iconography. Below a bird (perhaps peacock?) in profile, to the left. A long beak, a kind of feather on the head and the plumage are clearly indicated: the legs are spread apart, one to the right and one to the left. The left side is occupied by a partly fragmentary field, in which a wavy line and another central motif appear, which is no longer recognizable.

On the left side, inside the meandering line, appear single letters in Greek characters (Α, Β, Γ, Δ) perhaps part of an alphabet.

Dating. Middle Byzantine period (?).

No. 70. Part of a buckle for liturgical vestments from Adana (fig. 15/6) Archaeological Museum of Adana, acc. no. 3872.

Measurements. H. ca. 76 mm, W. ca. 82 mm.

Description. Mother-of-pearl valve which still retains the shape of the oyster, decorated with the image of a saint on horseback (St. George?) hitting a fallen warrior with his spear. His holiness is indicated by a circular halo. The horse is covered with a double-edged saddle cloth. The fallen man appears unarmed and wears a long tunic, fastened at the waist by a double belt.

The piece was used together with another one to decorate the buckle of a liturgical vestment, probably a cope or tarpaulin adapted in Greek Orthodox monasteries. Similar specimens are exhibited in the Archaeological Museum of Mersin as well as in the small museum of the Great Meteoron Holy Monastery of the Transfiguration of the Saviour in Thessaly. Most likely it derives from a liturgical vestment of a high-ranking religious dignitary in Cyprus.

Comparanda. There are three large collections of Byzantine and Post-Byzantine mother-of-pearl buckles carved in almond-shaped, shallow shells in the Archaeological Museum of Kayseri (ancient Caesarea), Nevşehir and Niğde¹³⁶, all in Cappadocia. Also in other parts of Turkey there are several such objects of Post-Byzantine folk arts, including crosses by mother-of-pearl¹³⁷: in the Museum of Çorum in Galatia there is large collection of bronze liturgical material with two mother-in-pearl which are extremely similar to the ones in Cilicia and Kahramanmaraş, in the Museum of Yozgat (a medallion), in the Museum of Yalvaç (Pisidian Antioch; a mother-in-pearl medallion featuring the Image of Edessa where the face of Jesus appeared miraculously on a piece of cloth that was sent to King Abgar), in the Archaeological Museum of Şanlıurfa (a medallion with Virgin Mary and Infant Jesus, encircled by an inscription in Armenian; acc. no. 13644, acquisition, Diam. 28 mm, Th. 3 mm), in the Archaeological Museum of Izmir, in the Museum of Bandırma, in the Museum of Tekirdağ (three pieces) and in the Museum of Edirne (one piece). In the Hagia Triada Greek church in Urla, Izmir which was built in the mid-19th century such finds were excavated in a bothros and remain unpublished. All these examples, especially those from Cappadocian museums, have a close resemblance to each other in material, composition, manner of carving, workmanship, iconography, themes and style. The themes on mother-of-pearl buckles are especially recalling religious scenes on contemporary Post-Byzantine metalwork.

Dating. 17th–19th century.

No. 71. A devotional image from Adana (fig. 15/7)

Archaeological Museum of Adana, acc. no. 3733.

Measurements. Pres. H. ca. 125 mm, max. W. ca. 56 mm.

Description. Mother-of-pearl valve worked to form the silhouette of a bishop saint. His holiness is indicated by the circular halo. The saint has a long beard and smooth hair that goes

¹³⁶ MİMİROĞLU, ÜNLÜLER 2018.

¹³⁷ As indicated above, a cross by mother-of-pearl was excavated at the Castle of Alanya in 2004, cf. ARIK 2006, 216, 227, fig. 10.

down to the shoulders. His right hand is raised in the typical gesture of the Byzantine blessing, with three fingers upwards. The fact that the stole falls straight suggests that he is a bishop. The stole itself bears decorations in the shape of a cross.

Dating. 1750–1850.

Mother-of-pearl buckles as carved shells in the Archaeological Museum of Kahramanmaraş (fig. 16)

The folk art of mother-of-pearl inlays on wooden and on other media is very frequent in the Ottoman and Turkish Kahramanmaraş and Gaziantep region, perhaps this local art has relationships with Post-Medieval art of mother-of-pearl in the same region. Although thematically these artefacts do not belong to our corpus, we still included them, as they are not well known in the present scholarly literature of Post-Byzantine Asia Minor.

Here is a catalogue of six mother-of-pearl buckles as carved shells in the Archaeological Museum of Kahramanmaraş:

No. 72. A mother-of-pearl buckle figuring Infant Jesus (fig. 16/1)

Measurements. H. ca. 72 mm, W. ca. 84 mm.

Description. The scene depicts Infant Jesus, placed on the cradle and swaddled. On the right St. Mary in an act of adoration and on the left St. Joseph. In the centre is a stable window, with a chrismon-shaped grille.

Comparanda. There are two exact parallels, the first one is from the Archaeological Museum of Mersin, and the second one from the Museum of Bandırma in north-western part of Turkey. Their style, manner of engraving and the subject are so similar to this example in Kahramanmaraş that they may most probably have been produced in the same workshop, if not by the same craftsman.

Dating. 17th–19th century.

No. 73. A mother-of-pearl buckle figuring Constantine the Great (fig. 16/2)

Measurements. H. ca. 79 mm, W. ca. 84 mm.

Description. The scene depicts Constantine the Great standing, who died in 337, founder of Constantinople and the first Christian Roman Emperor, dressed in a cloak with embroidered stars, over a tunic. In his right hand he holds the scepter and in his left the cross. On his head a crown. Above his right hand is part of an engraved letter Ko[νσταντίνος].

In the free spaces floral elements.

Dating. 17th–19th century.

No. 74. A mother-of-pearl buckle figuring a bird (fig. 16/3)

Measurements. Pres. H. ca. 84 mm, W. ca. 91 mm.

Description. Part of a scene that perhaps was completed in the other valve. An eagle (?) or peacock (?) facing right, touches an altar (?) with its beak. In the left corner floral motif.

Dating. 17th–19th century.

No. 75. A mother-of-pearl buckle figuring Christ (fig. 16/4)

Measurements. Pres. H. ca. 76 mm, pres. W. ca. 69 mm.

Description. Part of Christ with halo holding the cross in his left hand. He wears a dalmatic.

The same decoration appears on the bottom right.

Dating. 17th–19th century.

No. 76. A mother-of-pearl buckle figuring a saint (fig. 16/5)

Measurements. H. ca. 83 mm, W. ca. 95 mm.

Description. Perhaps this piece was used as a reliquary. A saint with halo on horseback to the left, a second figure lying on the ground. Perhaps Saint Martin cutting half of his cloak.

Dating. 17th–19th century.

No. 77. A mother-of-pearl buckle figuring the adoration of Infant Jesus (fig. 16/6)

Measurements. H. ca. 68 mm, Diam. ca. 64 mm.

Description. This piece with adoration of the Infant Jesus was used as a pendant. The Virgin on the left and Saint Joseph on the right: both with rays branching out at the top of their heads. In the centre is the Infant Jesus, also adored by the ox and the donkey. From above God the Father and the Holy Spirit. In the centre a small star or chrism.

Dating. 17th–19th century.

Polycandela

According to Donald M. Bailey there is “an immense variety of detail in polycandela”¹³⁸. As polycandela exist for a long period of time, they date from the fifth to the 11th century. Many were undoubtedly in use in ecclesiastical buildings, but certainly many others were used in private homes as well. They could have been made of silver, brass or bronze. They generally have three suspension chains and sometimes four. The chains can come together at the top in a ring (in the simplest type) or be hung on a complicated hook, of the form that could also be used for the suspension chains of fireplaces.

In 2010 Maria Xanthopoulou listed about twenty flat-band type polycandela with six circular holes¹³⁹. As mentioned above, perhaps cheaper types of polycandela formed from bronze sheets could exist, such as those parts of which were found in the basilica of Elaiussa Sebaste.

The dates assigned here for our seven polycandela from Cilicia, i.e., seventh–tenth centuries, should be considered as rough approximations, and could chronologically be extended to a wider extension.

No. 78. A bronze cross attached to a suspension element from Silifke (fig. 17/1)

¹³⁸ BAILEY 1996, 107.

¹³⁹ XANTHOPOULOU 2010, cat. nos. LU 2.001–2.021.

Museum of Silifke.

Measurements. H. ca. 78 mm, W. 38 mm.

Description. A perforated disc with a Maltese cross hangs from an upper element with a hook.

Dating. Sixth–seventh century.

No. 79. A suspension element with a polycandelon hook from Adana (fig. 17/2)

Archaeological Museum of Adana.

Measurements. H. whole item ca. 114 mm, W. cross 35 mm.

Description. A perforated disc with a Maltese cross hangs from an upper element with a hook, from which three small chains interspersed with three solid discs hang, each of which holds a hook.

Dating. Sixth–seventh century.

No. 80. A bronze cross attached to a suspension element with polycandelon hook from Silifke (fig. 17/3)

Museum of Silifke.

Measurements. H. ca. 87 mm, Diam. cross-medallion 24 mm.

Description. The cross is made up by two strips, widened towards the ends and joined in the centre. It has two holes at the ends of the vertical arm.

It finds many parallels with similar crosses: e.g., from the Balkan area such as Justiniana Prima (mod. Caričin Grad), Serbia and from Salona (mod. Solin), Croatia, but the type was popular in Asia Minor¹⁴⁰ as well, and in Syria, as shown by the present example and other specimens published in this article. Among the closest *comparanda* there is an example from Felix Romuliana (mod. Gamzigrad) in Serbia where a cross like ours with an identical hanging system is placed at the top of a polycandelon¹⁴¹.

Justiniana Prima would have been used only for about 80 years, precisely from around 530, i.e., before Justinian proclaimed his hometown as an ecclesiastical archdiocese, to 615, when the Avars destroyed it, which caused its final abandonment. This chronology could also be valid for our cross, while taking into account that similar hanging systems were also used for other liturgical furnishings, such as for example hemispherical censers. Another certain element of *comparandum* comes from the basilica on the agora of Elaiussa Sebaste, where a type of polycandelon formed by cold-pressed bronze sheets was reconstructed, which seems to have hung in the centre of each arch. A cross found here has the same suspension hook and hole in

¹⁴⁰ For the examples at the Archaeological Museums of Istanbul see ATASOY 2005a, 104, cat. no. 174, dated to the sixth and seventh centuries.

¹⁴¹ DUVAL, POPOVIĆ 1984, 132–140.

the lower part¹⁴². It has been assumed that such objects were produced by local workshops, following a design and taste widely diffused by centralized “ateliers” specialized in bronze¹⁴³.

Dating. Sixth–seventh century.

No. 81. A polycandelon from Alanya (fig. 18/1)

Museum of Alanya, acc. no. 3.10.80.

Measurements. H. ca. 358 mm, Diam. disc ca. 184 mm.

Description. The crown is made up of a simple metal band, with six circular holes for inserting glass lamps. It is supported by three chains formed in the lower part by a series of rings to which elongated and enlarged sheets in the centre are attached, which is an unusual shape for this kind of objects (see an example at the British Museum¹⁴⁴, and a silver polycandelon from Lampsacus in the Troad¹⁴⁵). For similar suspension systems, see a polycandelon from Bursa in north-western Turkey, now at the Rijksmuseum in Leiden¹⁴⁶; also two polycandela from Sardis¹⁴⁷.

A specimen with an identical crown is curated in the Archaeological Museums of Istanbul¹⁴⁸, which was found in Kastamonu in northern Turkey and dated to the fifth and sixth centuries.

Comparanda. SCHLUMBERGER 1893, 442 (11th–12th century); FAIDER-FEYTMANS 1952, 191, s. 15, pl. 65, s. 15 (“lustre de synagogue”; sixth century); WALDBAUM 1983, 101, pl. 38, no. 589; GAWLIKOWSKI, MUSA 1986, 153 (early eighth century, from Jordan); CAPUTO 1987, 228, fig. 19 (two examples from the seventh–eighth century, from the Severian basilica in Leptis Magna); ENGLE 1987, 35, fig. 22; BÉNAZETH 1992, 264, no. AF 1329 (Islamic, tenth century, from Edfu in Egypt); BAUMSTARK, BORKOPP-RESTLE 1998, 93, no. 92 (fifth–sixth century, from Syria).

Dating. Sixth–seventh century.

Reference. Our polycandelon is considered in ACARA 1990, 55, no. 15, fig. 12 and dated to the sixth century.

No. 82. A polycandelon from Silifke (fig. 18/2a–b)

Museum of Silifke.

Measurements. H. ca. 247 mm, Diam. disc ca. 87 mm.

Description. Almost identical specimen, with a similar suspension system. There is only a little ring under the hook which distinguishes it from the other examples.

¹⁴² RICCI 2010, 255, fig. 236.

¹⁴³ RICCI 2010, 258.

¹⁴⁴ BAILEY 1996, 107–108, Q 3933.

¹⁴⁵ BAILEY 1996, 565–578.

¹⁴⁶ ANONYMOUS 1986, 173, no. 248.

¹⁴⁷ WALDBAUM 1983, 101, pl. 38, nos. 591–592 (with further bibliography).

¹⁴⁸ ATASOY 2005a, 98, cat. no. 164.

Comparandum. For an example at the Archaeological Museums of Istanbul, cf. ATASOY 2005a, 98, cat. no. 164 (see previous example).

Dating. Sixth–seventh century.

No. 83. A polycandelon from Alanya (fig. 18/3)

Museum of Alanya, acc. no. 12.2.79.

Measurements. Diam. disc 148 mm.

Description. The crown appears to be of the simplest type, with three circles for accommodating the lamps, interspersed with three smooth, transverse rods. The hooks for the chains are not seen, so it is probable that the suspension system was different and consisted of movable rods that allowed this crown to be raised above the support surface.

For the simplicity of execution, the polycandelon is comparable to another example in the British Museum which is dated to the sixth–seventh century¹⁴⁹, from Sidon, Lebanon). Another identical example in the Archaeological Museums of Istanbul is dated to the sixth and seventh centuries¹⁵⁰.

Comparanda. WULF 1909, 211, pl. 59, no. 1006 (seventh century, from Giza, Egypt); LECLERQ 1927, 140, cat. no. 5796, pl. 64 (sixth–seventh centuries).

Reference. The specimen has already been considered in ACARA 1990, 56, no. 16, fig. 13 and dated to the seventh century.

Dating. Sixth–seventh century.

No. 84. A polycandelon from Silifke (fig. 18/4)

Museum of Silifke.

Measurements. Diam. disc 213 mm.

Description. The chains are made up of a series of rings interspersed with perforated discs and are connected to a central part that encloses a Greek cross with extended arms within a disc. The motif, although rendered differently, is present in a polycandelon at the British Museum¹⁵¹, dated to the sixth–seventh century).

The crown, worked with the usual “openwork” system, alternates within a band delimited by two wide edges and six circular holes for the lamps, between which Greek crosses are placed. For similar crowns, but with an additional cruciform motif in the centre, cf. an example from Heraklion on Crete (with different chains)¹⁵².

Dating. Sixth–seventh century.

Miscellaneous liturgical objects (fig. 19–20)

¹⁴⁹ BAILEY 1996, 107–108, Q 3932.

¹⁵⁰ ATASOY 2005a, 105, cat. no. 175.

¹⁵¹ BAILEY 1996, 108, Q 3935.

¹⁵² See also WULF 1909, cat. no. 1011 from Luxor, Egypt (for the cross) and no. 1007 from Smyrna, Turkey (for the hook); XANTHOPOULOU 2010, 303, cat. no. LU 5.008 (Early Christian or Medieval period).

No. 85. A casting mould of a pilgrim flask with the depiction of St. Symeon Stylites the Younger from Gaziantep (fig. 19/1)

Archaeological Museum of Gaziantep, acc. no. 145.

Acc. no. 145.

Measurements. H. 135 mm, Diam. ampulla 75 mm, W. 95 mm.

Find-spot. *Mons admirabilis*, mod. Samandağ in the province of Hatay in south-eastern Turkey?

Typological description and state of preservation. A steatite (soapstone) casting valve for a lead eulogy ampulla inscribed in Greek which is reduced today to two fragments. The other side of the ampulla – presumably with the representation of a Patonce cross – had to be prepared with another valve, now lost. Currently we do not know any lead ampullae produced with our mould from Gaziantep.

The flattened, hexagonal body of a small, handleless, nearly globular flask appears at the center of the mould. In its lower part the ampulla presents two circular recesses for fixing another piece and another similar recess is visible in the upper part. There is also a trapezoidal recess towards the lower edge which corresponds to another decorated “basket”, weaving in the upper part for the neck of the flask. Its two fragments do not match perfectly.

Epigraphic description. The inscription, placed between two flat bands, reads “Εὐλογία [Κ]υρίου καὶ τοῦ Ἁγίου [θαυματοῦρ]γου”, meaning “Eulogia of the Lord and the saintly thaumaturgist”. A double bar marks both the beginning and end of this inscription. Among the double bars, at the top, there are some unclear letters, possibly as ΥΓΙΑ = ὑγία or ὑγία for “health!”. This acclamation can sometimes be found in some Christian texts on small objects in this position¹⁵³.

Decoration. Another decorated band with crossed elements alternating with full circles delimits the field, which is divided into two parts. In the upper one there is the well-known figure of St. Symeon Stylites the Younger who is seated in the middle (in fact the legs had atrophied for long permanence on a column) flanked by two angels in a gesture of veneration, perhaps waving palm leaves. Below, in a lower part, which is very damaged, flanking the column are two stylized knights riding two mounts in a heraldic position, with a very thin stem and a small cubic base: behind each of them is a cross, in the manner of the cruciferous lambs that appear in Western art in the Early Middle Ages, i.e., seventh century. The column appears

¹⁵³ The practice of distributing stamped bread is known as *hygieia* and this practice was identified at pagan shrines by some scholars, as the precursor of the later Christian practice of distributing *eulogia*: NOWAKOWSKI 2018, 140, 199. Cf. for “ὑγίειά” in the reliquary of Conon: [NOWAKOWSKI 2018, 91, E01085 <<http://csia.history.ox.ac.uk/record.php?recid=E01085>> (accessed on 1 January 2024)]; or “ὑγία” in an inscribed horse brass with Greek invocations, found in Iconium in Lycaonia, dating probably to the seventh century: [NOWAKOWSKI 2018, 91, E0092 <<http://csia.history.ox.ac.uk/record.php?recid=E00927>> (accessed on 1 January 2024)]; or in a Greek invocation of Theodotos, probably a Montanist martyr from Ancyra: [NOWAKOWSKI 2018, 91, E00991 <<http://csia.history.ox.ac.uk/record.php?recid=E00991>> (accessed on 1 January 2024)].

very thin: this goes parallel with the tradition that assigns a considerable height to the (second) column of Symeon. The presence of the two knights constitutes an unicum and would justify an innovation comparable with a late dating.

Comments. The cult of Saint Symeon (or Simeon) Stylites the Younger (also known as “St. Symeon of the Admirable Mountain”; 521–† May 24, 592) is well attested by pilgrimage objects: so far we know ca. 40–50 Late Antique terracotta tokens, ca. 16 lead medaillons¹⁵⁴ and corresponding two Middle Byzantine moulds, but no lead ampullae yet, except our mould from Gaziantep.

Stylites were ascetics who lived on platforms atop columns and Syria was home to large numbers of stylites¹⁵⁵. As the life of St. Symeon Stylites the Younger from Antioch-on-the-Orontes records, at the age of only six years he retired to John the Stylite, where he remained until the age of twelve or thirteen years. Initially he had a forty-foot column erected for himself, then moved to Seleucia ad Belum (today Qennisrin, near mod. ‘Is, Syria) on a new column for eight years, before, in 541, the monks built on *Mons admirabilis* (“wondrous mountain”, mod. Samandağ), named after the miracles he worked there, 17 km south-west of Antioch-on-the-Orontes, on halfway between Antioch and Aleppo, a monastery with a new column in the middle of an octagonal court, where he remained for another fifty years¹⁵⁶. As a consequence, he became the most famous stylite of the sixth century and his fame produced numerous pilgrimages, made during his life and after his death. Thus, *Mons admirabilis* functioned as a pilgrimage site until the arrival of the Arabs. His celebrity supplanted that of St. Symeon Stylites the Elder (ca. 389–459), who was the first stylite and whose column was venerated at Qal’at Sim’ān (سَمْعَانَ قَلْعَةَ in Arabic) in Syria.¹⁵⁷ After the reconquest of the area by Byzantine troops in 969, the monastery and the cult of St. Symeon Stylites the Younger started to flourish again. As part of this development, the production of pilgrim’s eulogies was reintroduced there until 1074. The site was visited by many pilgrims and monks from afar and the nearby harbour site became known as “Portus St. Symeonis”, the main port of call for the principality of Antioch which was established as a consequence of the First Crusade in 1098.

Initially – during his lifetime – the pilgrim’s eulogies were first made of stamped earth, clay, mixed with wax and objects of the saint himself like hair, who himself gave it to visitors (σφραγίδες in Greek). Stylite figures also appear on small bottles that might have been used to collect oil taken from the lamps at Symeon’s tomb in Antioch-on-the-Orontes¹⁵⁸. The tomb was part of a large monastic complex – built upon the site of his second pillar – that drew numerous pilgrims even during Symeon’s lifetime. Those objects were no longer produced after the Arab

¹⁵⁴ LIBERTINI 1930, 79–84; XYNGOPOULOS 1948, *eulogia passim*.

¹⁵⁵ RATLIFF 2012.

¹⁵⁶ LAFONTAINE-DOSOGNE 1967, 85–86.

¹⁵⁷ For the site and materials from there, cf. GÉRARD *et alii* 1997; SODINI *et alii* 2011; and SODINI 2012.

¹⁵⁸ PÜLZ 2020, 96.

conquest in the 630's. Yet sometime after the Byzantine reconquest of 969, a production of lead medallions and ampullae was initiated. They were produced by casting moulds like the one we are dealing with.

As our inscription expressly states, it is – or rather it contains – an “εὐλογία”. This Greek term means adulation, praise, blessing or gift and applies to several categories of objects. It refers to a divine blessing and in relation to the saints it has the meaning of contact relics which were usually given to visitors and pilgrims. That's known to have been done at the site in the case of St. Symeon in Late Antiquity¹⁵⁹, and may be surmised also for the later period. In general, they could be tokens containing eulogy dust, or containers filled by an eulogy, in terracotta, metal or glass, but by the Middle Byzantine period there were apparently understood as metal-cast medallions, which did not contain any contact relic. They were given to pilgrims and served as an attestation of the pilgrimage accomplished or as a gift for the faithful who remained in their homeland. They have various formats and different iconography, often adapted to the saint worshipped in famous shrines, but also referring to important points of Christian doctrine. Most often many craftsmen used iconographies already employed for other saints: it is typical the case of St. Symeon Stylites the Younger for whom images related to St. Symeon Stylites the Elder were used as a paragon. But it should also be stressed that it is difficult to distinguish depictions of the two saints on objects without inscriptions.

We know several moulds for both the ampullae and the medallions. Very similar is a mould from Jerusalem, somewhat smaller, which was used for the preparation of Late Antique ampullae related to the Monza-Bobbio group which was found in 1903 in the excavation within the Latin cemetery of Mount Zion, a broad hill south of the Old City's Armenian quarter¹⁶⁰. The hemispherical holes for fixing the corresponding valve and the lower recess for casting the molten metal appear in such moulds. Yet the moulds for the lead medallions of St. Symeon Stylites the Younger have a different form: one was found in 1969 at al-Fawz on the road from Aleppo to Laodicea ad Mare (mod. Latakia), and is now housed in the Louvre¹⁶¹. The Kelsey Museum of Archaeology of the University of Michigan in Ann Arbor preserves a second example, dated to the tenth century (acc. no. 87.517).

Among the devotional objects related to St. Symeon Stylites the Younger there is a certain variety in the scenic motives and the circumscriptions to be detected, although the representation of the saint between the two angels is a constant feature. Below, St. Martha from Edessa, the mother of St. Symeon Stylites the Younger, and Conon, the saint's disciple, have to be expected, because they were always depicted on the Late Antique tokens. St. Martha suggested a monastery to be built around the column on the Mountain of Miracles and spent most of her time at the base of the column; therefore, she was depicted on some of the

¹⁵⁹ VERDIER 1980, 28.

¹⁶⁰ PICCIRILLO 1994, 585, fig. 1 (mould A) and 586, fig. 2 (mould B).

¹⁶¹ LAFONTAINE-DOSOGNE 1967, 145.

medallions made in honour of the stylite. Yet, in our case on our matrix the unusual scene of the two figures on horseback, which somehow recalls St. Menas flanked by two camels, appears to be peculiar, perhaps for reasons of size. It is reminiscent of the antipodal representations of the warrior-saints, i.e., St. Theodore the Recruit or St. George, very common in Byzantine art since the tenth century. Yet on the mould, any accompanying inscription to the depictions is lost.

So far, Late Antique terracotta tokens, and medallions and ampullae of Middle Byzantine period are known to be related to the cult of St. Symeon Stylites the Younger. In 1967 Jacqueline Lafontaine-Dosogne with Bernard Orgels has counted 19 terracotta tokens housed in the Archaeological Museum of Hatay. Many more can be added, e.g., in the Franciscan School and Church of Aleppo there were five other terracotta tokens before the Syrian War. Furthermore, Lafontaine-Dosogne recorded eleven lead medallions related to the cult of St. Symeon Stylites the Younger¹⁶², to which must be added the other five considered by Philippe Verdier from the north American and west European collections¹⁶³. In our case the field is clearly divided into two parts and the presence of the two people on horseback at the base of the column appears as an innovative element. As it is an evolved type, it belongs to a period between 969 and 1074. Being repetitive scenes, probably the vitality of the subjects and their representations was very long. There is no doubt that the pilgrimages to the monastery where St. Symeon Stylites the Younger had lived, enjoyed a great popularity already in the Early Byzantine period, as testified by e.g., the Anonymous Pilgrim of Piacenza, a sixth-century pilgrim from Piacenza in northern Italy who traveled to the Holy Land at the height of Byzantine rule in the 570s and wrote a narrative of his pilgrimage.

Dating. Between 969 and 1074 in which period *Mons admirabilis* functioned as a pilgrimage site and production centre as a revival during the Byzantine reoccupation.

Reference. LAFLI, BUORA 2020. The piece was reported by J. Leroy to Jacqueline Lafontaine-Dosogne and, therefore, is quoted in LAFONTAINE-DOSOGNE 1967, 171. For further reading on Christian pilgrimage sites in Syria, cf. PEÑA 2000.

No. 86. An oinophoros from Alanya (fig. 19/2)

Museum Alanya.

Measurements. Diam. ca. 109 mm, Th. 44 mm.

Provenance. It is possible that this piece was transferred from a local museum in Pisidia (Isparta, Burdur or Yalvaç) to Alanya.

Description. Its clay is orange mixture with brown engobe, a very similar fabric and colour to Sagalassian red-slipped-ware. A damaged specimen without the neck and the (abstract?) scene with figures and floral as well as geometric ornaments on the body is practically illegible.

¹⁶² LAFONTAINE-DOSOGNE 1967, 146.

¹⁶³ VERDIER 1980.

Only in the main face an external band with running dogs or hares that wraps another band with raised circles is discernible.

Comparanda. For Sagalassian oinophoroi from Seleucia Sidera in Pisidia¹⁶⁴.

Dating. Late sixth–seventh century.

No. 87. An ampulla from Hatay (fig. 19/3a–b)

Archaeological Museum of Hatay.

Measurements. H. 94 mm, Diam. 79 mm, rim Diam. 32 mm, Th. 28 mm.

Description and state of preservation. Brownish clay. Partially spoiled in the mouth. Two small handles flank the short neck which opens with a mouth with a thickened edge. The original lid is missing.

Compared to many similar containers, our example does not show images of saints or inscriptions relating to them. However, on both sides it presents motifs that are very common on the ampullae dedicated to holy personalities.

Here on side A we see a six-petaled flower with small circles in relief between the petals themselves. Before the circular border there are also curvilinear motifs and all around a circular crown with small circles in relief.

On side B there is the Greek cross which often appears on the medallions of St. Symeon Stylites the Younger. It has raised edges and a midline in the arms. Small circulars before the raised edge.

Comparandum. KATSIOTI 2011, 416, cat. no. 140, from the Archaeological Museum of Nisyros, acc. no. 257, dated to 560–619.

Dating. Late sixth–seventh century.

No. 88. A St. Menas pilgrim flask from Hatay (fig. 19/4a–b)

Archaeological Museum of Hatay, acc. 19098.

Measurements. H. 103 mm, Diam. 81 mm, rim diam. 41 mm, T. 29 mm.

Provenance. Antioch-on-the-Orontes?

Description and state of preservation. Brown-greyish clay. Partially fragmented in the upper part of the mouth. The ampulla has a damaged surface, but not so much that the descents of the two faces are not recognizable.

On side A, St. Menas of Egypt appears in military dress with his arms raised in the gesture of praying. Above two crosses or rather flowers, i.e., lilies that he seems to be holding in his hand. On the sides appear two barely recognizable camels. Similar to an ampulla at Louvre [acc. no. E 24445, AF 795; <<https://collections.louvre.fr/en/ark:/53355/cl010044390>> (accessed on 1 January 2024)], the camels depicted here have their heads down and bodies rendered schematically.

¹⁶⁴ LAFLI 1999; 2004.

On side B in the centre a Greek cross, surrounded by an inscription Εὐλ[ογίης τοῦ] Ἁγίου Μηνά (“the blessing of the Holy Menas”) in turn bordered by a decorative band.

Comparandum. SKABAVIAS 2007, 18.

Dating. Late sixth–seventh century.

No. 89. A tondo fragment of a plate from the Roman street in Tarsus (fig. 20/1)

Museum of Tarsus, excavation acc. no. T.03.8J.ün.13.

Measurements. H. 43 mm, tondo Diam. 120 mm, W. 180 mm.

Provenance. Excavated in the Roman street of Tarsus which was accidentally unearthed in a construction pit in 1993. The street was constructed probably in the first century and excavations were carried out here between 1993 and 2001. In addition to the street, there are ruins of a pool in the middle of the courtyard of a building, which has a single room and a mosaic-covered courtyard, thought to have been used as a residence, to the southwest of the street. These buildings and a columned platform located just southwest of the street as well date back to the fourth and fifth century. Most of the finds from these areas are from the Roman period, and almost no liturgical object of Early Byzantine period is known.

Description. An African red-slipped ware dish with a stamped common depiction of a certain miracle of Christ, i.e., healing the man born blind according to the Gospel of John 9:1–12 where Christ is facing and wearing nimbus cruciger.

Dating. 550–600.

Reference. ADAK ADIBELLÌ 2013, 22–24, cat. no. 6, p. 28, fig. 6–7 with further *comparanda*, such as a very similar example on a red-slipped plate fragment from the Agora of Smyrna.

Even though most of the objects between cat. nos. 90 and 95 below are modern and not Byzantine, archaeologically they are representations of the Post-Byzantine Christian communities in southern Anatolia, and serve as social documents for increasing our understanding of the 19th–20th century in southern Anatolia. Adding these entries will help to illuminate the proper historical and cultural context of these geographies, and expand our knowledge in sociological and anthropological terms.

Nos. 90. Seven Post-Byzantine bronze and iron bells from Mersin (fig. 20/2a–b)

Archaeological Museum of Mersin.

Measurements. H. 48–135 mm, Diam. or W. 39–99 mm.

Description. In the Byzantine and Post-Byzantine Orthodox Churches there is a long and complex history of small bells, with particular bells being rung in particular ways to signify different parts of the divine services etc. This custom was particularly sophisticated in the Byzantine Church.

The small bells from Mersin can be single or part of a set of bells for symbolic use. Almost all of them consist of a cup-shaped cast metal resonator with a flared thickened rim and a

pivoted clapper hanging from its centre inside. Note the variety of shapes (hemispherical, truncated cone or quadrangular section), dimensions and material. Some of them have no liturgical purpose.

Dating. Late Medieval and Post-Medieval periods.

No. 91. A bronze applique from Kahramanmaraş (fig. 20/3)

Archaeological Museum of Kahramanmaraş.

Measurements. H. 81 mm, W. 57 mm.

Description. The very original image represents a flower with two leaves, but at the same time suggests the idea of an angel with two wings.

Dating. Medieval period?

No. 92. A reliquary diptych from Kahramanmaraş (fig. 20/4)

Archaeological Museum of Kahramanmaraş.

Measurements. H. 124 mm, W. each plate 73 mm.

Description. A brass diptych (perhaps initially triptych) figuring Christ Pantocrator on the left wing and John the Baptist on the right. A diptych is any object with two flat plates which form a pair, often attached by hinge.

On the left image Christ held the open gospel with his left hand, while his right hand is in the act of blessing. On the right, bearded John is holding a child in his hand in a tub. His head is located in the center of a large sunken halo and two wings emerge from the shoulders.

The inscription on the left wing at the top is IC XC (Jesus Christ) in Greek and in the middle ГДЪ ВСАДЪРЖИТАЛЬ (Lord Almighty) in Old Church Slavonic. The inscription on the right wing at the top is сѢМЪ ІОАННЪ КРАСТѢАЛЬ (St John the Baptist) in Old Church Slavonic as well.

A popular object in Late Ottoman–Early Republican Anatolia

Dating. It is obviously a Russian production of the early 20th century.

No. 93. A reproduction of the Kazan Icon of the Holy Virgin from Kahramanmaraş (fig. 20, 5)

Archaeological Museum of Kahramanmaraş.

Measurements. H. 224 mm, W. 140 mm, Th. 21 mm.

Description. This is a late 19th century Russian reproduction of the famous Our Lady of Kazan icon, also called Mother of God of Kazan, which is of the highest stature within the Russian Orthodox Church, representing the Virgin Mary as the protector and patroness of the city of Kazan in south-western Russia, and a palladium of all of Russia and Russians, known as the Holy Protectress of Russia. As is the case for any holy entity under a Patriarchate in communion within the greater Eastern Orthodox Church, it is venerated by all Orthodox faithfuls. According to legend, the icon was originally acquired from Constantinople, lost in 1438, and miraculously recovered in pristine state over 140 years later in 1579. Two major cathedrals, the Kazan Cathedral, Moscow, and the Kazan Cathedral, St. Petersburg, are

consecrated to Our Lady of Kazan, and they display copies of the icon, as do numerous churches throughout the country. The original icon in Kazan was stolen, and probably destroyed, in 1904.

The icon in Kahramanmaraş depicts, as in the rest of the reproductions of the Kazan Icon of the Holy Virgin, the Virgin Mary presenting her son on her left arm to the viewer. Christ has his right hand raised in a gesture of blessing with the index and middle fingers joined to refer to the two natures of Christ and his thumb locks over the other fingers to signify the Holy Trinity.

Inscriptions in Greek in black paint flanking the Virgin's head: ΜΡ ΘΥ, which summarize Μητέρα Θεού (Mother of God). While all other inscriptions on Russian icons are generally in Old Church Slavonic, Russian iconography nonetheless kept this abbreviation in Greek as the identifying mark of Mary. The inscription in Old Church Slavonic at the bottom is Казанскіа П Б (The Kazan Holy Virgin).

Most probably this icon must be originated from a local (Armenian?) Orthodox church or private church in Kahramanmaraş. It is unknown if Russian icons were common in Armenian Orthodox churches during the Late Ottoman period in Asia Minor.

Dating. Late 19th century.

No. 94. A bronze figurine of the crucified Christ from Kahramanmaraş (fig. 20/6)

Archaeological Museum of Kahramanmaraş.

Measurements. H. 173 mm, W. 81 mm, Th. 12 mm.

State of preservation. Warm medium brown surface with remains of a dark brown surface, although most of its patina has worn away.

Description. Crucified Jesus Christ figurine of a cross produced by cold cast bronze. The statuette is a variation of the Cristo morto (Dead Christ) composition invented by Giambologna (1529–1608). The theme of the Crucified Christ on several different scales was popular among the Catholic communities in the Ottoman Empire during the 19th century. The present bronze is most closely related to usual crucifixion crosses made by cold cast bronze, most probably produced in Italy or Austria. Although numerous examples of corpus figures are known to have been produced in workshops in Italy, Austria or Switzerland during the 19th century, the present example is notable for its find-spot as Kahramanmaraş in south-eastern Turkey. Most probably it must originate from a local (Armenian?) Catholic church or private house in Kahramanmaraş.

Dating. Skepticism about its chronology derives from several factors: the detailed musculing of the anatomy and hair, its considerable weight, and the style; therefore, it should be dated into the late 19th–early 20th century.

No. 95. A bronze figurine of the crucified Christ from Kahramanmaraş (fig. 20/7)

Archaeological Museum of Kahramanmaraş.

Measurements. H. 121 mm, max. W. 36 mm.

State of preservation. Dark green patina.

Description. Similar to no. 92 above, except his hands above his head.

Dating. Late 19th–early 20th century.

3. A concluding remark

Given the detailed nature of our corpus, the significance of the objects is obvious in terms of their contribution to understanding the religious life in Byzantine and Post-Byzantine Cilicia. These objects tie explicitly to the region of Cilicia and its historical role as a crossroads of different Christian traditions, including Byzantine, Armenian and Arabian influences. This could ground the descriptions within the broader historical narrative between the East and West of Byzantium.

Acknowledgements

All dates are AD unless otherwise stated.

Authorization to publish Byzantine and Post-Byzantine liturgical objects in the Museums of Adana, Tarsus, Silifke and Alanya was granted with two authorizations to E. Laflı by the Turkish Ministry of Culture and Tourism, Directorate of the Monuments and Museums on 31 January 2005 and enumerated as B.16.0.AMG.0.10.00.01/707.1.(9)-9714- (Archaeological Museum of Adana) and on July 4, 2007 and enumerated as B.16.0.KVM.200.11.02.02.14.01.222.11.(TA07.40/C) 116544 (Museum of Tarsus). The necessary documentation was assembled during June 2001 and December 2007, and photos of the liturgical objects in these four museums were taken by E. Laflı.

Authorization to publish Byzantine and Post-Byzantine liturgical objects in the Archaeological Museum of Mersin in the course of her doctoral thesis was granted by the Museum Directorate of Mersin on 7 September 2022 to Ms Alev Çetingöz (Dokuz Eylül University, Izmir) under of permit E-52654627-155.03-2889360. The photos of the liturgical objects in the Archaeological Museum of Mersin were taken by A. Çetingöz in December 2022.

Authorization to publish Byzantine and Post-Byzantine liturgical objects exhibited in the Archaeological Museum of Kahramanmaraş was granted by the General Directorate of Monuments and Museums of the Ministry of Culture and Tourism of the Republic of Turkey to E. Laflı on 9 December 2004 under of permit B.16.0.AMG.0.10.00.01 / 707.1 / 14 (030317). A recent permit (E-44692667-900-1421208) granted by the Museum Directorate of Kahramanmaraş on June 2, 2021 was received by Mrs Alev Çetingöz who also took the photos of the liturgical objects in the Archaeological Museum of Kahramanmaraş in December 2021. We thank Ms Çetingöz for her photographs from Kahramanmaraş, and Mr Seydihan Küçükdağlı (Culture and Tourism Department of Kahramanmaraş), for the permission to Mrs Çetingöz.

Authorization to publish cat. nos. 7 and 87–88 at the Archaeological Museum of Hatay in Antakya in the course of her master's thesis was granted by the Museum Directorate of Hatay on 23 December 2019 to Ms Göknur Geçimli (Dokuz Eylül University, Izmir) under of permit

36840858-155.01-E.1062933. We thank Ms Geçimli for the photographs of the liturgical objects in Antakya.

The mould in the Archaeological Museum of Gaziantep at cat. no. 83 was studied with three authorizations granted to E. Laflı by the Turkish Ministry of Culture and Tourism, Directorate of the Monuments and Museums on 31 May 2001 and enumerated as B.16.0.AMG.0.10.00.01/707.1.(9) (005442), on 2 February 2002 and enumerated as B.16.0.AMG.0.10.00.01/707.1-2 (001857) as well as on 9 December 2004 (for the year 2005) and enumerated as B.16.0.AMG.0.10.00.01/707.1/14 (030317). The necessary documentation was assembled during June 2001 and December 2005. We would like to thank to Mrs Fatma Bulgan (Gaziantep) who introduced this piece to us.

All the drawings of crosses on figs 3, 5, 7–8 and 10 were drawn by Ms Leyla Özlüoğlu (Izmir) in 2024 for which we would like to thank Ms Özlüoğlu sincerely.

Figs 1–2 were arranged by Dr Fatih Hakan Kaya (Dokuz Eylül University, Izmir) in 2024 for which we would like to express Dr Kaya our gratitude.

All photographs and drawings of the objects are not to scale.

Acknowledgments are due also to (in alphabetical order) Dr Victor Cojocar (Iași), Professor Erwin Pochmarski (Graz) and Professor Hugo Thoen (Deinze / Ghent), who kindly read a draft of the paper and shared their comments. We have attempted to incorporate their suggestions in the hope of making this a stronger and more useful catalogue. We, however, are solely responsible for the final outcome.

Finally, we would like to thank the editors of this journal, especially Professor Lucrețiu Mihailescu-Bîrliba (Iași), who did a thorough and meticulous job and was endlessly patientful.

References

ACARA, M. 1990. *Türkiye Müzelerindeki Bizans Maden Eserleri* [Byzantine metalworks in Turkish museums]. Doctoral thesis, Ankara, Hacettepe Üniversitesi. Available at: <https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id= OkZbFi64RmB3tHDARyI-Q&no= OkZbFi64RmB3tHDARyI-Q> (accessed on 1 January 2024).

ACARA, M. 1998a. Bizans Ortodoks Kilisesinde Liturji ve Liturjik Eserler [Liturgy and liturgical works in the Byzantine Orthodox church]. *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi* [Journal of Faculty of Letters of Hacettepe University] 15/1, 183–201. Available at: <https://dergipark.org.tr/tr/download/article-file/614238> (accessed on 1 January 2024).

ACARA, M. 1998b. Seramik ve Maden Buluntular [Pottery and metal finds]. In: Ötügen, Y. 1996. Yılı Demre Aziz Nikolas Kilisesi Kazısı [1996 excavation season at St. Nicholas church of Demre]. In: K. Olşen, H. Çakmak, F. Bayram, F. Kaymaz, N. Tarlan, A. Özme, H. Dönmez, N. Kaya, M. Demir, M. Uyaniker (eds.), *T.C. Kültür Bakanlığı, Anıtlar ve Müzeler Genel Müdürlüğü, 19. Kazı Sonuçları Toplantısı, Ankara, 1998* [Republic of Turkey, Ministry of Culture, General Directorate of

Monuments and Museums, 19th meeting of excavation results, Ankara, 1998. Ankara, Kültür Bakanlığı, Millî Kütüphane Basımevi, 1998, vol. 2, 552–554, 565 (T.C., Kültür Bakanlığı Yayınları; Yayın No. 2009, Anıtlar ve Müzeler Genel Müdürlüğü Yayınları; Yayın No. 57). Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/kazilar/19_kazi_2.pdf (accessed on 1 January 2024).

ACARA, M. 1999. Maden Buluntular [Metal finds]. In: Ötüken, S.Y. 1998. Yılı Demre-Myra Aziz Nikolas Kilisesi Kazısı [1998 excavation season at St. Nicholas church of Demre-Myra]. In: K. Olşen, F. Bayram, H. Dönmez, K. Ataş, N. Güder, N. Toy (eds.), *T.C. Kültür Bakanlığı, Anıtlar ve Müzeler Genel Müdürlüğü, 22. Kazı Sonuçları Toplantısı, 22-26 Mayıs 2000, İzmir* [Republic of Turkey, Ministry of Culture, General Directorate of Monuments and Museums, 22nd meeting of excavation results, 22-26 May 2000, İzmir]. Ankara, Kültür Bakanlığı, Millî Kütüphane Basımevi, 2001, vol. 2, 349–350, 358 (T.C., Kültür Bakanlığı Yayınları; Yayın No. 2529/2, Anıtlar ve Müzeler Genel Müdürlüğü Yayınları; Yayın No. 77/2). Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/kazilar/22_kazi_2.pdf (accessed on 1 January 2024).

ACARA ESER, M. 2005. Ankara Anadolu Medeniyetleri Müzesi'ndeki Bizans Maden Eserleri: Ağırlıklar ve Haçlar [Byzantine metalworks at the Museum of Anatolian Civilizations in Ankara: Weights and crosses]. In: K. Olşen, F. Bayram, A. Özme A (eds.), *T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 22. Araştırma Sonuçları Toplantısı, 24-28 Mayıs 2004, Konya* [Republic of Turkey, Ministry of Culture and Tourism, General Directorate of Cultural Monuments and Museums, 22nd meeting of survey results, 24-28 May 2004, Konya]. Ankara, Kültür ve Turizm Bakanlığı, Dösimm Basımevi, vol. 2, 51–58 (T.C. Kültür ve Turizm Bakanlığı; Yayın No: 3030-2, Kültür Varlıkları ve Müzeler Genel Müdürlüğü; Yayın No: 107). Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/arastirmalar/22_arastirma_2.pdf (accessed on 1 January 2024).

ACARA ESER, M. 2007. Liturjide ve Günlük Kullanımda Maden Sanatı [Metal art in liturgy and daily use]. In: M.H. Şeyhun, T.M.P. Duggan, İ. Türkoğlu (eds.), *Kalanlar: 12. ve 13. Yüzyıllarda Türkiye'de Bizans / The remnants. 12th and 13th centuries Byzantine objects in Turkey*. İstanbul, Vehbi Koç Vakfı Foundation, 37–39.

ACARA ESER, M. 2010. Hıristiyanlıkta Haç Kültü ve Ankara Anadolu Medeniyetleri Müzesi Koleksiyonunda Bulunan Bir Grup Haç [The cult of the cross in Christianity and a group of crosses in the collection of the Museum of Anatolian Civilizations in Ankara]. In: S. Doğan, M. Kadiroğlu (eds.), *Bizans ve Çevre Kültürler. Prof. Dr. S. Yıldız Ötüken'e Armağan* [Byzantium and surrounding cultures. A gift to Professor S. Yıldız Ötüken]. Hacettepe Üniversitesi Yayınları, İstanbul, Yapı Kredi Kültür Sanat Yayıncılık, Promat Matbaası, 27–43.

ACARA ESER, M. 2015. Komana Kazısı Metal Buluntularından Bir Grup: Röliker Haçlar [A group of metal finds of the excavation of Comana Pontica: reliquary crosses]. In: D.B. Erciyas, M.N. Tatbul (eds.), *Komana Ortaçağ Yerleşimi / The Medieval settlement at Komana*. İstanbul, Ege

Yayınları, 167–180 (Yerleşim Arkeolojisi Serisi; vol. 5, Monografi; vol. 1 / Settlement Archaeology Series; vol. 5, Monography; vol. 1).

ACARA ESER, M. 2019. Objects from daily life at Komana: jewelry. In: D.B. Erciyas, M. Acara Eser (eds.), *Komana small finds*. Istanbul, Ege Yayınları, 77–103 (Yerleşim Arkeolojisi Serisi; vol. 7, Monografi; vol. 2 / Settlement Archaeology Series; vol. 7, Monography; vol. 2).

ADAK ADIBELLİ, I. 2013. Tarsus Cumhuriyet Alanı'nda Bulunan İnsan Tasvirli Afrika Kırmızı Astarlıları [African red-slipped ware with human depictions from the Republic/Cumhuriyet Square of Tarsus]. In: M. Tekocak (ed.), *K. Levent Zoroğlu'na Armağan / Studies in honour of K. Levent Zoroğlu*. Antalya, Suna – İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü, Istanbul, Zero Prod. San. Ltd. Şti., 19–28. (Suna – İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü / Suna & İnan Kıraç Research Institute on Mediterranean Civilizations, Armağan Dizisi; vol. 3 / Festschrift series; vol. 3).

ALMAGRO GORBEA, M. 1964–1965. Un nuevo incensario de época visigoda hallado en España. *Ampurias* 26–27, 182–201. Available at: <https://raco.cat/index.php/Empuries/article/view/102590/167194> (accessed on 1 January 2024).

ALTUN, F.İ. 2015. *Kuşadası, Kadıkalesi/Anaia Kazısı 2001-2012 Sezonu Bizans Küçük Buluntuları* [Byzantine small finds from the field seasons of 2001–2012 at Kadıkalesi-Anaia in Kuşadası]. Doctoral thesis, Izmir, Ege Üniversitesi. Available at: https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=ACB944NMVkkOSyoiXpBvdQ&no=BzDj-1_3z11nYfn4wNtsQA (accessed on 1 January 2024).

ALTUN, F.İ. 2020. Bandırma Arkeoloji Müzesi'nde Yer Alan Bizans Dönemine Ait Bronz Haçlar [Byzantine bronze crosses in the Archeological Museum of Bandırma]. *Dokuz Eylül Üniversitesi Edebiyat Fakültesi Dergisi* [Journal of Faculty of Letters of Dokuz Eylül University] 7/1, 133–151. Available at: <https://dergipark.org.tr/tr/pub/deuefad/issue/54054/651076> (accessed on 1 January 2024).

ANONYMOUS 1856. Note sur une croix de bronze trouvée en Cilicie. *Revue archéologique*, 13/1, 56–57. Available at: <http://www.jstor.org/stable/41746343> (accessed on 1 January 2024).

ANONYMOUS (ed.), 1986. *Schatten uit Turkije / Türkiye'nin Tarihi Zenginlikleri / Treasures from Turkey*. *Uitg. ter gelegenheid van de tentoonstelling Schatten uit Turkije*, Leiden, Rijksmuseum van Oudheden, 22 juni - 22 sept. '86. Leiden, Rijksmuseum van Oudheden.

ARIK, M.O. 2006. Alanya Kalesi 2004 Yılı Çalışmaları [Work at the Castle of Alanya in 2004]. In: K. Olşen, H. Dönmez, A. Özme (eds.), *T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 27. Kazı Sonuçları Toplantısı, 30 Mayıs - 3 Haziran 2005, Antalya* [Republic of Turkey, Ministry of Culture and Tourism, General Directorate of Cultural Monuments and Museums, 27th meeting of excavation results, 30 May–3 June 2005, Antalya]. T.C., Kültür ve Turizm Bakanlığı Yayınları, Yayın No: 3054-2; Kültür Varlıkları ve Müzeler Genel Müdürlüğü. Yayın No: 115-2. Ankara, Kültür ve Turizm Bakanlığı, Dösimm Basımevi vol. 2, 213–228. Available at:

http://www.kulturvarliklari.gov.tr/sempozyum_pdf/kazilar/27_kazi_2.pdf (accessed on 1 January 2024).

ATASOY, S. 2005a. *Bronze lamps from the Istanbul Archaeological Museum: an illustrated catalogue*. Oxford, Archaeopress. (British Archaeological Reports, International Series; vol. 1436) Available at: <https://www.fulcrum.org/concern/monographs/0z708z366> (accessed on 1 January 2024).

ATASOY, S. 2005b. Halûk Perk Koleksiyonu'ndan Bronz Kandiller / The bronze lamps in the Halûk Perk Collection. *Tuliya* 1, 193–230.

AYDIN, A. 2002. Ein Silber-Reliquiar im Museum von Ankara (Anadolu Medeniyetleri Müzesi). In: R.H. Ünal (eds.), *Uluslararası Sanat Tarihi Sempozyumu: Prof. Dr. Gönül Öney'e Armağan. 10-13 Ekim 2001: Bildiriler [Proceedings of the International Symposium of Art History on 10-13 October 2001. A gift to Professor Gönül Öney]*. Izmir, Ege Üniversitesi Edebiyat Fakültesi Sanat Tarihi Bölümü, 53–58.

AYDIN, A. 2003. Reliquienkreuze im Museum von Ankara (Anadolu Medeniyetleri Müzesi). *Sanat Tarihi Dergisi [Journal of art history]* 12/12, 25–40. Available at: <https://dergipark.org.tr/tr/download/article-file/152306> (accessed on 1 January 2024).

AYDIN, A. 2007. Kahramanmaraş, Malatya ve Taşucu Amfora Müzesindeki Rölikerler [Reliquaries in the Museums of Kahramanmaraş and Malatya, as well as Amphora Museum of Taşucu]. In: F. Bayram, B. Koral (eds.), *T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 24. Araştırma Sonuçları Toplantısı, 29 Mayıs - 2 Haziran 2006, Çanakkale [Republic of Turkey, Ministry of Culture and Tourism, General Directorate of Cultural Monuments and Museums, 24th meeting of survey results, 29 May-2 June 2006, Çanakkale]*. Ankara, Kültür ve Turizm Bakanlığı, Döşim Basımevi, vol. 1, 127–142. (T.C. Kültür ve Turizm Bakanlığı; Yayın No: 3080-1, Kültür Varlıkları ve Müzeler Genel Müdürlüğü; Yayın No: 120-1). Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/arastirmalar/24_arastirma_1.pdf (accessed on 1 January 2024).

AYDIN, A. 2009a. Hıristiyan Dinindeki Martir-Aziz ve Rölik Kültünün Kilikya-Isaurya Bölgesi Hıristiyanlığına Yansımaları (Märtyrer, Heilige und Reliquienkult im kilikisch-isaurischen Raum) [Martyrs, saints and relic cult in the Cilician-Isaurian area]. *Olba* 17, 63–82. Available at: <https://dergipark.org.tr/tr/pub/olba/issue/47146/593328> (accessed on 1 January 2024).

AYDIN, A. 2009b. Burdur ve Side Müzesi'ndeki Figürlü İki Buhurdan [Two censers with figurative decoration at the Museums of Burdur and Side]. *Adalya* 12, 277–297. Available at: https://akmedmedia.ku.edu.tr/Adalya/Adalya_2009/15_Ayse_Aydin.pdf (accessed on 1 January 2024).

AYDIN, A. 2009c. Türkiye Müzeleri'ndeki Suriye Tipi Rölikerler [Reliquaries of Syrian type in Turkish museums]. *Sanat Tarihi Dergisi [Journal of art history]* 18/1, 1–23. Available at: <https://dergipark.org.tr/tr/download/article-file/152529> (accessed on 1 January 2024).

AYDIN, A. 2010a. Adana Müzesi'ndeki Altıgen Gövdeli Buhurdan [A censer with hexagonal body at the Museum of Adana]. *Adalya* 13, 305–320. Available at: <https://search.trdizin.gov.tr/tr/yayin/detay/118406> (accessed on 1 January 2024).

AYDIN, A. 2010b. Malatya Müzesi'ndeki Buhurdan [A censer at the Museum of Malatya]. In: S. Doğan, M. Kadiroğlu (eds.), *Bizans ve Çevre Kültürler. Prof. Dr. S. Yıldız Ötügen'e Armağan [Byzantium and surrounding cultures. A gift to Professor S. Yıldız Ötügen]*. İstanbul, Yapı Kredi Kültür Sanat Yayıncılık, Promat Matbaası, 78–88 (Hacettepe Üniversitesi Yayınları).

AYDIN, A. 2021. Marmaris Müzesi'ndeki Enkolpion'lar [Encolpia in the Museum of Marmaris]. In: O. Dumankaya (ed.), *Arkeolojik Küçük Buluntular. Pişmiş Toprak, Metal, Kemik, Cam ve Taş Eserler / Archaeological small artifacts. Terracotta, metal, bone, glass and stone artifacts*. İstanbul, Doruk Yayıncılık, 560–577.

BAILEY, D.M. 1996. *A catalogue of the lamps in the British Museum, vol. 4: Lamps of metal, and stone, and lampstands*. London, British Museum Press.

BALDINI LIPPOLIS, I. 1999. *L'oreficeria nell'impero di Costantinopoli tra IV e VII secolo*. Bari, Edipuglia (Bibliotheca archaeologica; vol. 7).

BARIŞ, Ş. 2011. *Bolu Müzesi Bizans Dönemi Eserleri* [Byzantine artefacts at the Museum of Bolu]. Master's thesis, Konya, Selçuk Üniversitesi.

BAUMSTARK, R., BORKOPP-RESTLE, B. (eds.) 1998. *Rom und Byzanz: Schatzkammerstücke aus bayerischen Sammlungen; Katalog zur Ausstellung des Bayerischen Nationalmuseums München, 20. Oktober 1998 bis 14. Februar 1999*. Munich, Hirmer Verlag; Bayerisches Nationalmuseum.

BÉNAZETH, D. 1992. *L'art du métal au début de l'ère chrétienne : Musée du Louvre, catalogue du département des antiquités égyptiennes*. Paris, Éditions de la Réunion des Musées Nationaux.

BERTI, F. 2012. Grave goods from the necropolis in the Agora of Iasos. In: B. Böhlendorf-Arslan, A. Ricci (eds.), *Byzantine small finds in archaeological contexts*. İstanbul, Ege Yayınları, 187–211 (Veröffentlichungen des Deutschen Archäologischen Instituts İstanbul, Byzas; vol. 15).

BORGIA, E. 2021. Minima epigraphica: on some Roman and Byzantine inscribed objects from Elaiussa Sebaste (Cilicia). *Adalya* 24, 297–309. DOI: 10.47589/adalya.1036718.

BÖHLENDORF ARSLAN, B. 2012. Das bewegliche Inventar eines mittelbyzantinischen Dorfes: Kleinfunde aus Boğazköy. In: B. Böhlendorf-Arslan, A. Ricci (eds.), *Byzantine small finds in archaeological contexts*. İstanbul, Ege Yayınları, 351–368 (Veröffentlichungen des Deutschen Archäologischen Instituts İstanbul, Byzas; vol. 15).

BÖHLENDORF ARSLAN, B. 2019. *Die Oberstadt von Hattuša. Die mittelbyzantinische Siedlung in Boğazköy. Fallstudie zum Alltagsleben in einem anatolischen Dorf zwischen dem 10. und 12. Jahrhundert*. Boğazköy-Hattuša 26. Berlin, De Gruyter.

BULGURLU, V. 2005. IV. Madenler [Chapter 4: Metalworks]. In: Ötügen, S.Y. 2005 Yılı Aziz Nikolas Kilisesi Kazısı [2005 excavation season at St. Nicholas church of Demre-Myra]. In: B. Koral, H. Dönmez, M. Akpınar (eds.), *T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 28. Kazı Sonuçları Toplantısı, 29 Mayıs - 2 Haziran 2006, Çanakkale* [Republic of

Turkey, Ministry of Culture and Tourism, General Directorate of Cultural Monuments and Museums, 28th meeting of excavation results, 29 May–2 June 2006, Çanakkale]. Ankara, Kültür ve Turizm Bakanlığı, Dösim Basımevi, vol. 2, 167–168 (T.C. Kültür ve Turizm Bakanlığı; Yayın No: 3079-2, Kültür Varlıkları ve Müzeler Genel Müdürlüğü; Yayın No: 121-2). Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/kazilar/28_kazi_2.pdf (accessed on 1 January 2024).

BUSCHHAUSEN, H. 1962–1963. Frühchristliches Silberreliquiar aus Isaurien. *Jahrbuch der Österreichischen Byzantinistik*, 11, 137–168. Available at: https://archive.org/stream/Jahrbuch-der-osterreichischen-byzantinistik/JOB%2011-12%201962-1963_djvu.txt (accessed on 1 January 2024).

BUYRUK, H. 2013. Giresun Müzesinde Bulunan Rölikerler [Reliquaries at the Museum of Giresun]. *Uluslararası Sosyal Araştırmalar Dergisi / The Journal of International Social Research* 7/29, 136–144. Available at: <https://eds.p.ebscohost.com/eds/pdfviewer/pdfviewer?vid=0&sid=157e0a5f-aa7d-4a3e-9ca3-6ee2beaae6e5%40redis> (accessed on 1 January 2024).

BUYRUK, H. 2014a. Silifke Müzesi'ndeki Haç Rölikerler [Cross reliquaries at the Museum of Silifke]. *Uluslararası Sosyal Araştırmalar Dergisi / The Journal of International Social Research* 7/33, 504–512. Available at: <https://docplayer.biz.tr/9343216-Uluslararası-sosyal-aratirmalar-dergisi-slfkemuzes-ndek-hac-rolkerler-the-cross-reliquaries-in-silifke-museum.html> (accessed on 1 January 2024).

BUYRUK, H. 2014b. Adana Arkeoloji Müzesi'ndeki Haç Rölikerler [Cross reliquaries at the Archaeological Museum of Adana]. *Arkeoloji ve Sanat [Archaeology and art]* 145, 127–136.

CAGGIA, M.P. 2014. La collina di San Filippo a Hierapolis di Frigia: osservazioni sulle fasi di occupazione bizantina e selgiuchide (IX–XIV sec.). *Scienze dell'Antichità* 20/2, 143–161.

CAMPBELL, S.D., CUTLER, A. 1991. Enkolpion. In: A.P. Kazdhan, A.-M. Talbot, A. Cutler, T.E. Gregory, N.P. Ševčenko (eds.), *The Oxford dictionary of Byzantium, prepared at Dumbarton Oaks*. New York, Oxford, Oxford University Press, vol. 1, 700. Available at: https://archive.org/details/the-oxford-dictionary-of-byzantium-vol.-1-oup-1991/The%20Oxford%20Dictionary%20of%20Byzantium_Vol.%201_OUP_1991/ (accessed on 1 January 2024).

CAPUTO, G. 1987. *Il teatro augusteo di Leptis Magna. Scavo e restauro 1937-1951*. Rome, “L'Erma” di Bretschneider, two vols.

CESUR, B. 2019. *Aizanoi Kazısı 1978-2018 Yılları Yerleşim Alanı Madeni Buluntuları [Metal finds from the excavations at the settlement area of Aezani between 1978 and 2018]*. Master's thesis, Eskişehir, Anadolu Üniversitesi. Available at: https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=L_fwUQ-ZVB9MO4DStAQ9OA&no=2D5v7S5oY28MLmXja3d9kw (accessed on 1 January 2024).

CLEYMANS, S., TALLOEN, P. 2018. Protection in life and death: pendant crosses from the cemetery of Apollo Klarios at Sagalassos, Turkey. *European Journal of Archaeology*, 21/2, 280–298. DOI: 10.1017/eea.2017.55.

COTSONIS, J.A. 1994. *Byzantine figural procession crosses. Catalogue of an exhibition at Dumbarton Oaks Washington, DC 23. September 1994 through 29 January 1995*. Washington DC, Dumbarton Oaks Research Library and Collection (Dumbarton Oaks Byzantine Collection Publications; vol. 10).

DAVIS, S.J. 2001. *The cult of Saint Thecla: a tradition of women's piety in Late Antiquity*. Oxford, Oxford University Press (Oxford Early Christian Studies).

DIACONU, P. 1977. *Obiecte de podoabă și de cult* [Ornamental and cultic objects]. In: P. Diaconu, S. Baraschi (eds.), *Păcuiul lui Soare, vol. 2: așezarea medievală (secolele XIII--XV)* [*Păcuiul lui Soare, vol. 2: the medieval settlement (13th-15th centuries)*]. Bucharest, Editura Academiei Republicii Socialiste România, 116–133 (Academia de Științe Sociale și Politice a Republicii Socialiste România, Institutul de Arheologie, Biblioteca de arheologie; vol. 29).

DONCHEVA, S., BUNZELOV, I. 2015–2016. Crosses production in the 10th century medieval Bulgaria. *Pontica* 48–49, 305–313. Available at: <https://www.ceeol.com/search/article-detail?id=956403> (accessed on 1 January 2024).

DRPIĆ, I. 2018. The enkolpion: object, agency, self. *Gesta* 57/2, 197–224. DOI: 10.1086/698842.

DUVAL, N., POPOVIĆ, V. 1984. *Caričin Grad, vol. 1: Les basiliques B et J de Caričin Grad; quatre objets remarquables de Caričin Grad, le trésor de Hajdučka Vodenica. Recherches archéologiques franco-yougoslaves à Caričin Grad conduites par l'Institut archéologique de Belgrade, le Centre A. Merlin du Centre national de la recherche scientifique et l'École française de Rome sous la responsabilité de l'Institut pour la protection des monuments historiques de Niš*. Belgrade, Institute archéologique de Belgrade, Rome, École française de Rome (Collection de l'École française de Rome; vol. 75/1). Available at: https://www.persee.fr/doc/efr_0000-0000_1984_arc_75_1 (accessed on 1 January 2024).

ELYİĞİT, U. 2022. Bursa Arkeoloji Müzesi'ndeki Madeni Haç Örnekleri [Examples of metallic crosses at the Archaeological Museum of Bursa]. *Art-Sanat* 18, 173–200. Available at: <https://dergipark.org.tr/tr/pub/iuarts/issue/71508/1090632> (accessed on 1 January 2024).

ENEZ, A. 2019. *Küçükçekmece Göl Havzası (Bathonea) Metal Buluntuları* [Metal finds from the Küçükçekmece Lake Basin, ancient Bathonea]. Master's thesis, Edirne, Trakya Üniversitesi. Available at: https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=0IfAXUyK_8Z4Nb_cbkVrQA&no=n7ysANsEk1v5Jx6S_qJD6Q (accessed on 1 January 2024).

ENGLE, A. 1987. *Glass goes to outer space*. Jerusalem, Phoenix Publications (Readings in glass history; vol. 15–16).

FAIDER-FEYTMANS, G.V. 1952. Antiquités paléochrétiennes et juives. Supplementa. In: G.V. Faider-Feytmans (ed.), *Musée royal de Mariemont. Les antiquités égyptiennes, grecques, étrusques, romaines et gallo-romaines du Musée de Mariemont. Catalogue publié avec le concours de la Fondation Universitaire*. Brussels, Éditions de la Librairie Encyclopédique, 190–191. Available at: <https://www.academia.edu/36091611/> (accessed on 1 January 2024).

FAYDALI, E. 1992: Niğde-Eski Gümüş Manastırı Kurtarma Kazısı [Rescue excavations at the monastery of Eski Gümüş in Niğde]. In: *II. Müze Kurtarma Kazıları Semineri, 29 - 30 Nisan 1991, Ankara*. T.C. Kültür Bakanlığı, Anıtlar ve Müzeler Genel Müdürlüğü [Second seminar of rescue excavations undertaken by the museums, 29–30 April 1991, Ankara. Republic of Turkey, Ministry of Culture, General Directorate of Monuments and Museums]. Ankara, Ankara Üniversitesi Basımevi, 255–264. Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/muze_kurtarma/02.muze.kurtarma.pdf (accessed on 1 January 2024).

FELD, K. 2005. *Barbarische Bürger: die Isaurier und das römische Reich*. Berlin, New York, De Gruyter (Millennium-Studien zu Kultur und Geschichte des ersten Jahrtausends n. Chr. / Millennium studies in the culture and history of the first millennium C.E.; vol. 8). DOI: 10.1515/9783110927405.

FERRARA, F. 1892. *Storia di Catania sino alla fine del XVIII con la descrizione degli antichi monumenti e dello stato presente della Città*. Catania. Available at: https://archive.org/details/bub_gb_FPPjD2ybN2UC (accessed on 1 January 2024).

FERRAZZOLI, A.F. 2012. Byzantine small finds from Elaiussa Sebaste. In: B. Böhlendorf-Arslan, A. Ricci (eds.), *Byzantine small finds in archaeological contexts*. Istanbul, Ege Yayınları, 289–308 (Veröffentlichungen des Deutschen Archäologischen Instituts Istanbul, Byzas 15.).

FEUGÈRE, M. 2008. An Early Byzantine chained ornament from Sulumağara (Islahiye). In: E. Winter (ed.), *Πατρὶς Παντροφός Κομμαγηνή. Neue Funde und Forschungen zwischen Taurus und Euphrat*. Bonn, Dr. Rudolf Habelt GmbH, 283–286, pls. 41–43 (Forschungsstelle Asia Minor im Seminar für Alte Geschichte der Westfälischen Wilhelms-Universität Münster, Asia Minor Studien, vol. 60).

FRAZER, M.E., CUTLER, A. 1991. Reliquary. In: A.P. Kazhdan, A.-M. Talbot, A. Cutler, T.E. Gregory, N.P. Ševčenko (eds.), *The Oxford dictionary of Byzantium, prepared at Dumbarton Oaks*. New York, Oxford, Oxford University Press, vol. 3, 1779–1782. Available at: https://archive.org/details/the-oxford-dictionary-of-byzantium-vol.-1-oup-1991/The%20Oxford%20Dictionary%20of%20Byzantium_Vol.%201_OUP_1991/ (accessed on 1 January 2024).

GAWLIKOWSKI, M., MUSA, A. 1986. The church of bishop Marianos. In: F. Zayadine (ed.), *Jerash archaeological project*, vol. 1: 1981–1983. Amman, Department of Antiquities, Hashemite Kingdom of Jordan, IFPO, 137–162.

GÉRARD, M., METZGER, C., PERSON, A., SODINI, J.-P. 1997. Argile et eulogies en forme de jetons: Qal'at Sem'an en est-il une source possible? In: H. Maguire (ed.), *Materials analysis of Byzantine pottery*. Washington, DC, Dumbarton Oaks Research Library and Collection, 9–24 (Dumbarton Oaks Other Titles in Byzantine Studies).

GILL, M.V. 1986. The small finds. In: R.M. Harrison, L.B. Hill (eds.), *Excavations at Saraçhane in Istanbul*, vol. 1. Princeton, NJ, Princeton University Press, 226–277. Available at: <http://www.jstor.org/stable/j.ctt7ztmmn> (accessed on 1 January 2024).

GOUGH, M. 1958. A fifth century silver reliquary from Isauria. *Byzantinoslavica* 19/1, 244–250. Available at: https://archive.org/details/byz-slav-19-1958/ByzSlav%2019%20%281958%29_%20/ (accessed on 1 January 2024).

GOUGH, M. 1975. Dağ Pazarı. The basilical church extra muros. In: G. Robertson, C. Henderson (eds.), *Studies in memory of David Talbot Rice*. Edinburgh, Edinburgh University Press, 147–163.

GRABAR, A. 1951. Un médaillon en or provenant de Mersine en Cilicie. *Dumbarton Oaks Papers* 6, 25–49. Available at: https://archive.org/details/DOP06_02_Grabar (accessed on 1 January 2024).

GRABAR, A. 1962. Un reliquaire provenant d'Isaurie. *Cahiers archéologiques* 13, 49–59.

HILL, S. 1979. Dağ Pazarı and its monuments: a preliminary report. *Yayla*, vol. 2: *Second report of the Northern Society of Anatolian archaeology*. Newcastle, The University Newcastle, 8–12.

JEFFERY, H.G. 2023. Reliquary crosses from Middle Byzantine Aphrodisias: intimacy and archaeology. *Anatolian Studies* 73, 193–218. DOI: 10.1017/S006615462300008X.

JURLARO, R. 1960. Santa Tecla tra i leoni. *L'Arte, Rivista di storia dell'arte* 59/25 (1/2), 3, fig. 1–9.

KATSIOTI, A. 2011. Catalogue entries nos. 131 and 140. In: N.Chr. Stampolidis, Y. Tassoulas, M. Filimonos-Tsopotou (eds.), *Islands off the beaten track. An archaeological journey to the Greek islands of Kastellorizo, Symi, Halki, Tilos and Nisyros. Catalogue of the exhibition held at the Museum of Cycladic Art*. Athens, Museum of Cycladic Art, Hellenic Ministry of Culture and Tourism, 412 and 416.

KIESEWETTER, H. 1999. Spätbyzantinische Gräber bei der Quelhöhle in der Unterstadt von Troia/Ilion. *Studia Troica* 9, 411–435.

KOÇYİĞİT, O. 2018. Erimtan Arkeoloji ve Sanat Müzesi Bizans Dönemi Maden Haçları [Byzantine metallic crosses at the Erimtan Museum of Archaeology and Art]. *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi* [Journal of Faculty of Letters of Hacettepe University] 35/2, 110–121. Available at: <https://dergipark.org.tr/tr/pub/huefd/issue/41233/430267> (accessed on 1 January 2024).

KÖROĞLU, G. 2002. Yumuktepe Höyüğü Kazısından Küçük Buluntuları [Small finds from the excavation at the höyük site of Yumuktepe]. In: M. Denктаş, Y. Özbek, A. Sağıroğlu Arslan (eds.), *VI. Ortaçağ ve Türk Dönemi Kazı Sonuçları ve Sanat Tarihi Sempozyumu, (08-10 Nisan 2002)*,

Bildiriler [Proceedings of the sixth symposium on the medieval and Turkish period excavation results and art historical researches, 8–10 April 2002]. Kayseri, Erciyes Üniversitesi, 515–535 (T.C., Erciyes Üniversitesi, Fen-Edebiyat Fakültesi, Sanat Tarihi Bölümü Yayın; vol. 1).

KÖROĞLU, G. 2004. Yumuktepe in the Middle Ages. In: I. Caneva, V. Sevin (eds.), *Mersin-Yumuktepe: a reappraisal*. Pubblicato da Dipartimento di Beni Culturali, Università degli Studi, Lecce. Lecce, Congedo Editore, 103–132 (Università di Lecce, Dipartimento di Beni Culturali, Collana del Dipartimento, vol. 12).

KÖROĞLU, G. 2010a. Yumuktepe Höyüğü Kazılarında Ortaçağ Takıları [Medieval jewellery from the excavations at the höyük site of Yumuktepe]. In: K. Pektaş, S. Cirtil, S. Özgün Cirtil, G. K. Öztaşkın, H. Özdemir, E. Aktuğ, R. Uykur (eds.), *XIII. Ortaçağ-Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri, 14-16 Ekim 2009 / Proceedings of the XIIIth symposium of Medieval and Turkish period excavations and art history researches, 14-16 October 2009*. İstanbul, Ege Yayınları, 417–426 (Pamukkale Üniversitesi, Fen-Edebiyat Fakültesi, Sanat Tarihi Bölümü Yayınları; vol. 1).

KÖROĞLU, G. 2010b. Yumuktepe Kazılarında Ortaçağ Takıları [Medieval jewellery from the excavations at Yumuktepe]. *Arkeoldea* 8, 21–45.

KÖROĞLU, G. 2015. Bizans Döneminde Buhur - Buhurdan Kullanımı ve Mersin Müzesi'ndeki Buhurdan Örnekleri [Incense and use of incense burners in the Byzantine period, and examples of incense burners in the Museum of Mersin]. *Seleucia ad Calycadnum* 5, 51–77. Available at: <https://dergipark.org.tr/tr/download/article-file/1146697> (accessed on 1 January 2024).

KÖROĞLU, G., VURAL, H. 2016. Sinop-Dikmen Nekropolü Kazılarında Ortaya Çıkarılan Geç Roma-Bizans Dönemi Takıları [Late Roman-Byzantine jewellery from the excavations at the necropolis site of Dikmen in Sinop]. In: E. Taş, R. Yayla, M. Alkan (eds.), *XX. Uluslararası Ortaçağ Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri, 02-05 Kasım 2016 / Proceedings of the XXth international symposium of the Medieval and Turkish era excavations history of art researches (02-05 November 2016)*. Sakarya, Sakarya Üniversitesi, vol. 1, 348–357 (Sakarya Üniversitesi Fen Edebiyat Fakültesi Sanat Tarihi Bölümü).

KÖTTING, B. 1950. *Peregrinatio religiosa: Wallfahrten in der Antike und das Pilgerwesen in der alten Kirche*. Münster, Regensberg (Forschungen zur Volkskunde 33–35.).

LAFLI, E. 1999. Sagalassos Roman relief wares from Seleuceia Sidera in Pisidia (Turkey). In: R.F. Docter, E.M. Moormann (eds.), *Proceedings of the XVth international congress of classical archaeology, Amsterdam, July 12-17, 1998. Classical archaeology towards the third millennium: reflexions and perspectives*. Amsterdam, Allard Pierson Museum, 227–229 (Brijder H.A.G., ed., Allard Pierson Series, Studies in Ancient Civilization; vol. 12).

LAFLI, E. 2004. Dionysiac scenes on Sagalassian oinophoroi from Seleuceia Sidēra in Pisidia (southwestern Turkey). In: S. Bell, G. Davies (eds.), *Games and festivals in Classical Antiquity. Proceedings of the conference held in Edinburgh 10-12 July 2000*. Oxford, BAR Publishing, 125–135

(British Archaeological Reports, International Series; vol. 1220). Available at: <https://www.fulcrum.org/concern/monographs/ng451k126> (accessed on 1 January 2024).

LAFLI, E., BUORA, M. 2020. A casting mould of a pilgrim flask with the depiction of St. Symeon Stylites the Younger. *Banatica, Muzeul Banatului Montan Resita* 30/1, 413–423. Available at: <https://www.banatica.ro/media/b30-1/413-423.pdf> (accessed on 1 January 2024).

LAFONTAINE-DOSOGNE, J. 1967. *Itinéraires archéologiques dans la région d'Antioche. Recherches sur le monastère et sur l'iconographie de S. Syméon stylite le jeune*. Brussels, Éditions de Byzantion (Bibliothèque de Byzantion (Bruxelles); vol. 4).

LECLERQ, H. 1927. Lampes. In: F. Cabrol, H. Leclercq (eds.), *Dictionnaire d'archéologie chrétienne et de liturgie*. Fasc. 80–81: *Judaïsme - Justinien*. Paris, Libraire Letouzey et Ané, 1086–1221. Available at: <https://gallica.bnf.fr/ark:/12148/bpt6k3412341d?rk=21459;2> (accessed on 1 January 2024).

LIBERTINI, G. 1930. *Il museo Biscari*. Milan; Rome, Casa editrice d'arte Bestetti e Tumminelli.

LIGHTFOOT, C.S. 2017: Christian burials in a pagan context at Amorium. In: J.R. Brandt, E. Hagelberg, G. Bjørnstad, S. Ahrens (eds.), *Life and death in Asia Minor in Hellenistic, Roman, and Byzantine times. Studies in archaeology and bioarchaeology*. Oxford, Oxbow, 188–195 (Studies in Funerary Archaeology 10.).

LIGHTFOOT, C.S., KOÇYİĞİT, O, YAMAN, H. 2008. Amorium Kazıları 2006 [Excavations at Amorium in 2006]. In: B. Koral, H. Dönmez, A. Özme (eds.), *T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 29. Kazı Sonuçları Toplantısı, 28 Mayıs - 1 Haziran 2007, Kocaeli* [Republic of Turkey, Ministry of Culture and Tourism, General Directorate of Cultural Monuments and Museums, 29th meeting of excavation results, 28 May–1 June 2007, Kocaeli]. Ankara, Kültür ve Turizm Bakanlığı, Dösimm Basımevi, vol. 1, 443–467. (T.C., Kültür ve Turizm Bakanlığı Yayın No: 3113-1; Kültür Varlıkları ve Müzeler Genel Müdürlüğü Yayın No: 126 - 1) Available at: http://www.kulturvarliklari.gov.tr/sempozyum_pdf/kazilar/29_kazi_1.pdf (accessed on 1 January 2024).

LOOSLEY LEEMING, E. 2018. *Architecture and asceticism: cultural interaction between Syria and Georgia in Late Antiquity*. Leiden; Boston, MA, Brill (Texts and Studies in Eastern Christianity; vol. 13). DOI: 10.1163/9789004375314.

MĂNUCU-ADAMEȘTEANU, Gh. 1984. Descoperiri Mărunte de la Isaccea (sec. x-xiv) [Minor discoveries from Isaccea (tenth–14th centuries)]. *Peuce new series* 9, 237–255. Available at: https://biblioteca-digitala.ro/reviste/peuce/09-peuce-SV-rapoarte-cataloage-istorie-arheologie-IX-1984_14.pdf (accessed on 1 January 2024).

MĂNUCU-ADAMEȘTEANU, Gh., STĂNICĂ, A., POLL, I. 2008. Cruci relicvar descoperite la Ostrov-Beroe, județul Tulcea [Reliquary crosses discovered in Ostrov-Beroe, Tulcea county]. *Peuce* 6, 305–323. Available at: <https://revistapeuce.icemtl.ro/wp-content/uploads/Arhiva-Peuce-Serie-noua/05-Peuce-SN-VI-2008/15-Manucu-et-alii.pdf> (accessed on 1 January 2024).

METİN, H. 2019. Burdur Müzesi'nden Bir Röliker Haç [A reliquary cross from the Museum of Burdur]. *Kafkas Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 24, 279–284. Available at: <https://www.acarindex.com/kafkas-universitesi-sosyal-bilimler-enstitusu-dergisi/burdur-muzesi-nden-bir-roliker-hac-227664> (accessed on 1 January 2024).

MİMİROĞLU, İ.M., ÜNLÜLER, Y. 2018. Niğde Müzesi'nde Yer Alan Sedef Eserler [Mother-of-pearl artifacts in the Museum of Niğde]. *Asos Journal. The Journal of Academic Social Science / Akademik Sosyal Araştırmalar Dergisi* 6/75, 310–331. Available at: https://asosjournal.com/?mod=makale_tr_ozet&makale_id=35865 (accessed on 1 January 2024).

MUSIN, A. 2011. Byzantine reliquary-crosses from the territory of Turkey in the archaeological context. An evidence of post-iconoclasm piety? In: I. Iliev (ed.) *Proceedings of the 22nd international congress of Byzantine studies*, vol. 2: Abstracts of round table communications. Sofia, Bulgarian Historical Heritage Foundation, 170–171.

NAUERTH, C., WARNS, R. 1981. *Thekla, ihre Bilder in der frühchristlichen Kunst*. Wiesbaden, Otto Harrassowitz. (Göttinger Orientforschungen, Veröffentlichungen des Sonderforschungsbereiches Orientalistik an der Georg-August-Universität Göttingen, 2. Reihe, Studien zur spätantiken und frühchristlichen Kunst 3) Available at: <https://archive.org/details/theklahrebilder0000naue> (accessed on 1 January 2024).

NIEWÖHNER, P. 2020. The significance of the cross before, during, and after iconoclasm. Early Christian aniconism at Constantinople and in Asia Minor. *Dumbarton Oaks Papers* 74, 185–242. Available at: <https://www.jstor.org/stable/26979083> (accessed on 1 January 2024).

NOWAKOWSKI, P. 2018. *Inscribing the saints in Late Antique Anatolia*. Warsaw, the University of Warsaw Foundation, the Institute of History of the University of Warsaw, the Raphael Taubenschlag Foundation (The Journal of Juristic Papyrology, Supplements; vol. 35).

NUZZO, D. 2011. Reliquiario d'argento dal complesso ecclesiastico di San Pietro a Canosa di Puglia. *Vetera Christianorum* 48/2, 359–373.

OKUYUCU, D. 2023. Erzurum Arkeoloji Müzesinde Bulunan Bizans Dönemine Ait Bir Grup Madeni Haç [A group of Byzantine metallic crosses from the Museum of Burdur]. *Art-Sanat* 19, 365–392. DOI: 10.26650/artsanat.2023.19.1155760.

ORSI, P. 1912. Byzantina Siciliae IV: Incensieri e candelieri in bronzo. *Byzantinische Zeitschrift* 21, 187–209. (= Idem, *Sicilia bizantina*, 173–180). DOI: 10.1515/byzs.1910.19.2.462.

ÖZDEMİR, H., ÖZTAŞKIN, G.K. 2010. Denizli Arkeoloji Müzesi'nde Yer Alan Bizans Dönemi Maden Haçlarından Bir Grup [A group of Byzantine metallic crosses in the Archaeological Museum of Denizli]. In: K. Pektaş, S. Cirtil, S. Özgün Cirtil, G. K. Öztaşkın, H. Özdemir, E. Aktuğ, R. Uykur (eds.), *XIII. Ortaçağ-Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri, 14-16 Ekim 2009 / Proceedings of the XIIIth symposium of Medieval and Turkish period excavations and art history researches, 14-16 October 2009*. Istanbul, Ege Yayınları, 489–499 (Pamukkale Üniversitesi Fen-Edebiyat Fakültesi Sanat Tarihi Bölümü Yayınları; vol. 1).

PAROLI, L. 1997. *L'Italia centro-settentrionale in età longobarda. Atti del Convegno (Ascoli Piceno, 6-7 ottobre 1995)*. Florence, All'insegna del giglio (Biblioteca di archeologia medievale; vol. 13).

PEKER, N. 2018. Erken Bizans'ta Bir Kişisel Dindarlık Objesi ve Yakarış Duaları: Nysa Enkolpion'u [An object of personal piety and prayers of invocation in Early Byzantium: the encolpion of Nysa]. *Arkeoloji ve Sanat* [Archaeology and art] 159, 131–140.

PEÑA, I. 2000. *Lieux de pèlerinage en Syrie*. Jerusalem, Milan, Éditions de la Custodie T.S. (Studium Biblicum Franciscanum, Collectio minor; vol. 38).

PESKOVA, A. 2012. Byzantine pendant reliquary crosses from the territory of Medieval Rus'. In: M. Salamon, M. Wołoszyn, A. Musin, P. Špehar, M. Hardt, M.P. Kruk, A. Sulikowska-Gaška (eds.), *Rome, Constantinople and newly-converted Europe. Archaeological and historical evidence*. Krakow, Poligrafia Inspektoratu Towarzystwa Salezjańskiego, Leipzig, Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas e.V., Warsaw, Instytut Archeologii i Etnologii Polskiej Akademii Nauk, Rzeszów, Instytut Archeologii Uniwersytetu Rzeszowskiego, 403–443 (U źródeł Europy Środkowows chonie / Frühzeit Ostmitteleuropa; vol. 1, 2).

PICCIRILLO, M. 1994. Uno stampo per eulogia trovato a Gerusalemme. *Liber Annuus* 44, 585–590.

PILHOFER, Ph. 2018. *Das frühe Christentum im kilikisch-isaurischen Bergland: die Christen der Kalykadnos-Region in den ersten fünf Jahrhunderten*. Berlin; Boston, MA, De Gruyter (Texte und Untersuchungen zur Geschichte der altchristlichen Literatur; vol. 184). Available at: <https://docplayer.org/132539483-Das-fruehe-christentum-im-kilikisch-isaurischen-bergland-die-christen-der-kalykadnos-region-in-den-ersten-fuenf-jahrhunderten.html> (accessed on 1 January 2024).

PILHOFER, Ph. 2020. *Das Martyrium des Konon von Bidana in Isaurien. Einleitung, Text, Übersetzung*. Berlin; Boston, MA, De Gruyter (Texte und Untersuchungen zur Geschichte der altchristlichen Literatur; vol. 188).

PILHOFER, Ph. 2023. "A very pleasant spot to walk and spend time": Thecla's cave at Seleucia. *Early Christianity* 14, 267–290. DOI: 10.1628/ec-2023-0017.

PITARAKIS, B. 2006. *Les croix-reliquaires pectorales byzantines en bronze*. Paris, Picard (Bibliothèque des cahiers archéologiques; vol. 16).

PITARAKIS, B. 2008. Pectoral reliquary cross. In: R. Cormack, M. Vassilaki (eds.), *Byzantium 330-1453*. London, Royal Academy of Arts, 429. Available at: https://archive.org/details/cormack-and-vassilaki-byzantium-330-1453-royal-academy-of-arts-compressed_202107/Cormack%20and%20Vassilaki%20Byzantium%20330%E2%80%931453%20Royal%20Academy%20of%20Arts_compressed/ (accessed on 1 January 2024).

PÜLZ, A.M. 2019. Images on Byzantine small finds from Ephesos. In: S. Ladstätter, P. Magdalino (eds.), *Ephesos from Late Antiquity until the Late Middle Ages*. Proceedings of the

international conference at the Research Center for Anatolian Civilizations, Koç University, Istanbul 30th November – 2nd December 2012. Österreichisches Archäologisches Institut, Sonderschriften 58. Vienna, Holzhausen, 181–200.

PÜLZ, A.M. 2020. *Byzantinische Kleinfunde aus Ephesos. Ausgewählte Artefakte aus Metall, Bein und Glas*. Vienna, Verlag der Österreichische Akademie der Wissenschaften (Forschungen in Ephesos; vol. 18/1-2). Available at: https://verlag.oeaw.ac.at/en/product/byzantinische-kleinfunde-aus-ephesos/605622?name=byzantinische-kleinfunde-aus-ephesos&product_form=934 (accessed on 1 January 2024).

RATLIFF, B., 2012. The stylites of Syria. In: H.C. Evans, B. Ratliff (eds.), *Byzantium and Islam: age of transition, 7th–9th centuries*. New York, The Metropolitan Museum of Art, 94–97. Available at: <https://archive.org/details/byzantiumislamag0000unse> (accessed on 1 January 2024).

RHOBY, A. 2010. *Byzantinische Epigramme auf Ikonen und Objekten der Kleinkunst*. Vienna, Verlag der Österreichischen Akademie der Wissenschaften. (Veröffentlichung zur Byzanzforschung; vol. 23, Byzantinische Epigramme in inschriftlicher Überlieferung; vol. 2, Denkschriften der phil.-hist. Klasse; vol. 408). DOI: 10.1553/0x0024bc03.

RICCI, M. 2010. *Polycandila*. In: E. Equini Schneider (ed.), *Elaiussa Sebaste*, vol. 3: *L’Agora romana*. Istanbul, Ege Yayınları, 252–258 (Prehistory and Archaeology, Excavation Reports).

RUGGIERI, V. 2009. *La scultura bizantina ad Antiochia di Pisidia*. Rome, Pontificio Istituto Orientale (Orientalia Christiana analecta; vol. 288).

RUSSELL, J. 1989. Christianity at Anemurium (Cilicia). *Actes du XIe congrès international d’archéologie chrétienne. Lyon, Vienne, Grenoble, Genève, Aoste, 21-28 septembre 1986*. Rome, École française de Rome, Pontificio Istituto di Archeologia cristiana, 1621–1637 (Collection de l’École française de Rome; vol. 123, 41). Available at: https://www.persee.fr/doc/efr_0000-0000_1989_act_123_1_3554 (accessed on 1 January 2024).

RYABITSEVA, S. 2012. Pectoral reliquary-crosses from the Carpathian-Dniester region, 11th – 16th centuries. In: M. Salamon, M. Wołoszyn, A. Musin, P. Špehar, M. Hardt, M.P. Kruk, A. Sulikowska-Gąska (eds.), *Rome, Constantinople and newly-converted Europe. Archaeological and historical evidence*. Krakow, Poligrafia Inspektoratu Towarzystwa Salezjańskiego, Leipzig, Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas e.V., Warsaw, Instytut Archeologii i Etnologii Polskiej Akademii Nauk, Rzeszów, Instytut Archeologii Uniwersytetu Rzeszowskiego, 527–543 (U źródeł Europy Środkowows chonie / Frühzeit Ostmitteleuropa; vol. 1, 2).

SANDIN, K.A. 1992. *Middle Byzantine bronze crosses of intermediate size: form use and meaning*. Doctoral thesis, New Brunswick-Piscataway, NJ, Rutgers The State University of New Jersey. Available at: <https://www.proquest.com/dissertations/docview/303996673/135BCE373C8698D06FE/266?parentSessionId=Rsnvy6X0jOPAtIu0zo9ItAQCB2Iv%2F1IrSLdVWE752og%3D&sourcetype=Dissertations%20&%20Theses> (accessed on 1 January 2024).

SAYIN, E., SEÇKİN, S. 2023. Çobankale'den Enkolpion Röliker Haçlar [Enkolpion reliquary crosses from Çobankale]. *Art-Sanat* 20, 505–530. DOI: 10.26650/artsanat.2023.20.1278458.

SCHLUMBERGER, G. 1893. Un polycandilon byzantin. *Byzantinische Zeitschrift* 2/3, 441–443. DOI: 10.1515/byzs.1893.2.3.441.

SCHOOLMAN, E.M. 2010. Kreuze und kreuzförmige Darstellungen in der Alltagskultur von Amorium. In: F. Daim, J. Drauschke (eds.), *Byzanz - das Römerreich im Mittelalter / Byzantium - the Roman Empire in the Middle Ages / Byzance - l'Empire Romain au Moyen Age*. Teil 2, 1-2: *Schauplätze / Part 2, 1-2: The setting / Partie 2, 1-2: Les lieux*. Mainz, Verlag des Römisch-Germanischen Zentralmuseums, 373–386 (Römisch-Germanisches Zentralmuseum Forschungsinstitut für Vor- und Frühgeschichte. Monographien des Römisch-Germanischen Zentralmuseums; vol. 84,2).

SELSVOD, I. 2025. Metal objects. In: J.R. Brandt, E. Hagelberg, G. Bjørnstad, S. Ahrens (eds.), *Hierapolis di Frigia. The North-East necropolis. Surveys and excavations 2007–2015*. Istanbul, Ege Yayınları.

ŠEVČENKO, I. 1992. The Sion Treasure: the evidence of the inscriptions. In: S.A. Boyd, M. Mundell Mango (eds.), *Ecclesiastical silver plate in sixth-century Byzantium. Papers of the symposium held May 16-18, 1986, at the Walters Art Gallery, Baltimore, and Dumbarton Oaks, Washington, D. C., organized by Susan A. Boyd, Marlia Mundell Mango, and Gary Vikan*. Washington, DC, Dumbarton Oaks Research Library and Collection, 39–56. Available at: <https://archive.org/details/ecclesiasticsi0000unse> (accessed on 1 January 2024).

SİDDİKİ, F.İ. 2023. Balıkesir Kuva-yi Milliye Müzesi Koleksiyonundaki Bizans Dönemi Bronz Röliker Haçlar [Bronze reliquary crosses at the Kuvâ-yi Milliye Museum in Balıkesir]. *Art-Sanat* 20, 563–590. DOI: 10.26650/artsanat.2023.20.1290116. Available at: <https://iupress.istanbul.edu.tr/tr/journal/art-sanat/article/balikesir-kuva-yi-milliye-muzesi-koleksiyonundaki-bizans-donemi-bronz-roliker-haclar> (accessed on 1 January 2024).

SKABAVIAS, K. 2007. Κατάλογος, 2–4 [Catalogue entries nos. 2–4]. Skabavias K., Hatzidakis N. (eds.), *Μουσείο Παύλου και Αλεξάνδρας Κανελλοπούλου. Βυζαντινή και μεταβυζαντινή τέχνη* [The Paul and Alexandra Canellopoulos Museum. Byzantine and post-Byzantine art]. Athens, Ίδρυμα Παύλου και Αλεξάνδρας Κανελλοπούλου [The Paul and Alexandra Canellopoulos Foundation].

SODINI, J.-P. 2012. Niveaux d'occupation et fréquentation d'un site de pèlerinage: Saint-Syméon des Byzantins aux califes. In: A. Borrut, M. Debié, A. Papaconstantinou, D. Pieri, J.-P. Sodini (eds.), *Le Proche-Orient de Justinien aux Abbassides. Peuplement et dynamiques spatiales. Actes du colloque "Continuités de l'occupation entre les périodes byzantine et abbasside au Proche-Orient, VIIe-IXe siècles", Paris, 18-20 octobre 2007*. Turnhout, Brepols Publishers, 133–138 (Bibliothèque de l'Antiquité Tardive; vol. 19).

SODINI, J.-P., BLANC, P.-M., PIERI, D. 2011. Nouvelles eulogies de Qal'at Sem'an (fouilles 2007-2010). In: J.-C. Cheynet, V. Déroche, D. Feissel, B. Flusin, C. Zuckerman (eds.), *Mélanges*

Cécile Morrisson. Paris, Association des Amis du Centre d'Histoire et Civilisation de Byzance, 793–812 (Travaux et mémoires vol. 16).

DE STEFANIS, E. 2003. Il monastero di Bobbio in età altomedievale : un santuario sulla via francigena. Lusuardi Siena S., ed. *Fonti archeologiche e iconografiche per la storia e la cultura degli insediamenti nell'altomedioevo, Atti delle Giornate di Studio, Milano-Vercelli, 21-22 marzo 2002*. Milan, Vita e Pensiero Università, 133–152 (Contributi di archeologia; vol. 3). Available at: <http://www.rmoa.unina.it/541/1/RM-Destefanis-Bobbio3.pdf> (accessed on 1 August 2024).

STRZYGOWSKI, J. 1904. *Catalogue général des Antiquités égyptiennes du musée du Caire. Nos. 7001-7394 et 8742-9200. Koptische Kunst*. Vienna, Imprimerie Adolf Holzhausen. Available at: <https://archive.org/details/koptischekunst00strz/page/n13/mode/2up> (accessed on 1 January 2024).

ŞAHİN, F. 2010. *Patara Metal Buluntuları* [Metal finds of Patara]. Master's thesis, Antalya, Akdeniz Üniversitesi. Available at: <https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=1QY9ICivhYaFUKRkiWRztg&no=gTYKahxj7HbTlqiMdKgNWg> (accessed on 1 January 2024).

ŞAHİN, F. 2017. *Tokat Müzesi'nde Bulunan Rölikerler* [Reliquaries at the Museum of Tokat]. Graduate work, Konya, Selçuk Üniversitesi. Available at: <https://www.academia.edu/36033318/> (accessed on 1 January 2024).

TAFT, S. 1997. Reliquary cross. In: H.C. Evans, W.D. Wixom (eds.), *The glory of Byzantium art and culture of the Middle Byzantine era A.D. 843-1261*. New York, The Metropolitan Museum of Art, 169. Available at: <https://www.metmuseum.org/met-publications/the-glory-of-byzantium-art-and-culture-of-the-middle-byzantine-era-ad-843-1261/> (accessed on 1 January 2024).

THACHER, J.S. (ed.) 1967. *Handbook of the Byzantine collection*. Washington, DC, Dumbarton Oaks Research Library and Collection (Dumbarton Oaks Byzantine Collection Catalogs Series, Dumbarton Oaks Catalogues).

UYGUN YAZICI, S. 2023. Kırklareli Müzesi Bizans Dönemi Madeni Haçları [Byzantine metallic crosses at the Museum of Kırklareli]. *Art-Sanat* 20, 615–642. DOI: 10.26650/artsanat.2023.20.1290437.

ÜNLÜLER, Y. 2019. *Kapadokya Bölgesi Müzelerindeki Bizans Dönemine Ait Madeni Haçlar* [Byzantine metallic crosses at the regional museums of Cappadocia]. Master's thesis, Konya, Necmettin Erbakan Üniversitesi.

VERDIER, Ph. 1980. A medallion of Saint Symeon the Younger. *The Bulletin of the Cleveland Museum of Art* 67/1, 17–26. Available at: <https://www.jstor.org/stable/25159656> (accessed on 1 January 2024).

VIKAN, G. 2011. *Early Byzantine pilgrimage art*. Washington, DC, Dumbarton Oaks Research Library and Collection, Trustees for Harvard University (Dumbarton Oaks Byzantine Collection Publications 5).

VORDERSTRASSE, T. 2016. A reliquary cross from northwest Anatolia: reflections on mortuary practice, literacy, and spelling variants. *Anatolica* 42, 171–198. DOI: 10.2143/ANA.42.0.3178205.

WALDBAUM, J.C. 1983. *Metalwork from Sardis: the finds through 1974*. Cambridge, MA, London, Harvard University Press (Fogg Art Museum of Harvard University, Cornell University, The Corning Museum of Glass, sponsored by the American Schools of Oriental Research, Archaeological Exploration of Sardis; monograph 8). Available at: https://omphale.arthistory.wisc.edu/pdf/Sardis_M8.pdf (accessed on 1 January 2024).

WALTER, C. 1997. IC XC NI KA. The apotropaic function of the victorious cross. *Revue des études byzantines* 55, 193–220. DOI: 10.3406/rebyz.1997.1940.

WULF, O. 1909. *Altchristliche und mittelalterliche byzantinische und italienische Bildwerke*, part 1: *Altchristliche Bildwerke*. Königliche Museen zu Berlin. Beschreibung der Bildwerke der christlichen Epochen 3. Berlin, Georg Reimer (second edition) (Beschreibung der Bildwerke der christlichen Epochen; vol. 3, Altchristliche und mittelalterliche byzantinische und italienische Bildwerke; vol. 3/1).

WYBREW, H. 2013. *The Orthodox liturgy. The development of the eucharistic liturgy in the Byzantine rite*. London, Society for Promoting Christian Knowledge (SPCK).

XANTHOPOULOU, M. 2010. *Les lampes en bronze à l'époque paléochrétienne*. Turnhout, Brepols Publishers n.v. (Bibliothèque de l'Antiquité tardive; vol. 16).

XYNGOPOULOS, A. 1948. Δύο βυζαντινοί στεατίται του Μουσείου Ηρακλείου [Two Byzantine steatites in the Museum of Heraklion]. *Κρητικά χρονικά* [Cretan chronicles] 2, 265–273.

YAMAN, H. 2012. Small finds for the dating of a tomb at Amorium. Byzantine small finds in archaeological contexts. In: B. Böhlendorf-Arslan, A. Ricci (eds.) *Byzantine small finds in archaeological contexts*. Istanbul, Ege Yayınları, 331–342 (Veröffentlichungen des Deutschen Archäologischen Instituts Istanbul, Byzas; vol. 15).

YAŞAR, F., YAVUZ, S. 2022. Malatya Arkeoloji Müzesi'ndeki Metal Haçların Değerlendirilmesi [An assessment of the metallic crosses at the Archaeological Museum of Malatya]. *İnönü University, Journal of Art and Design* 12, 62–85. Available at: <https://dergipark.org.tr/tr/pub/iujad/issue/74985/1200730> (accessed on 1 January 2024).

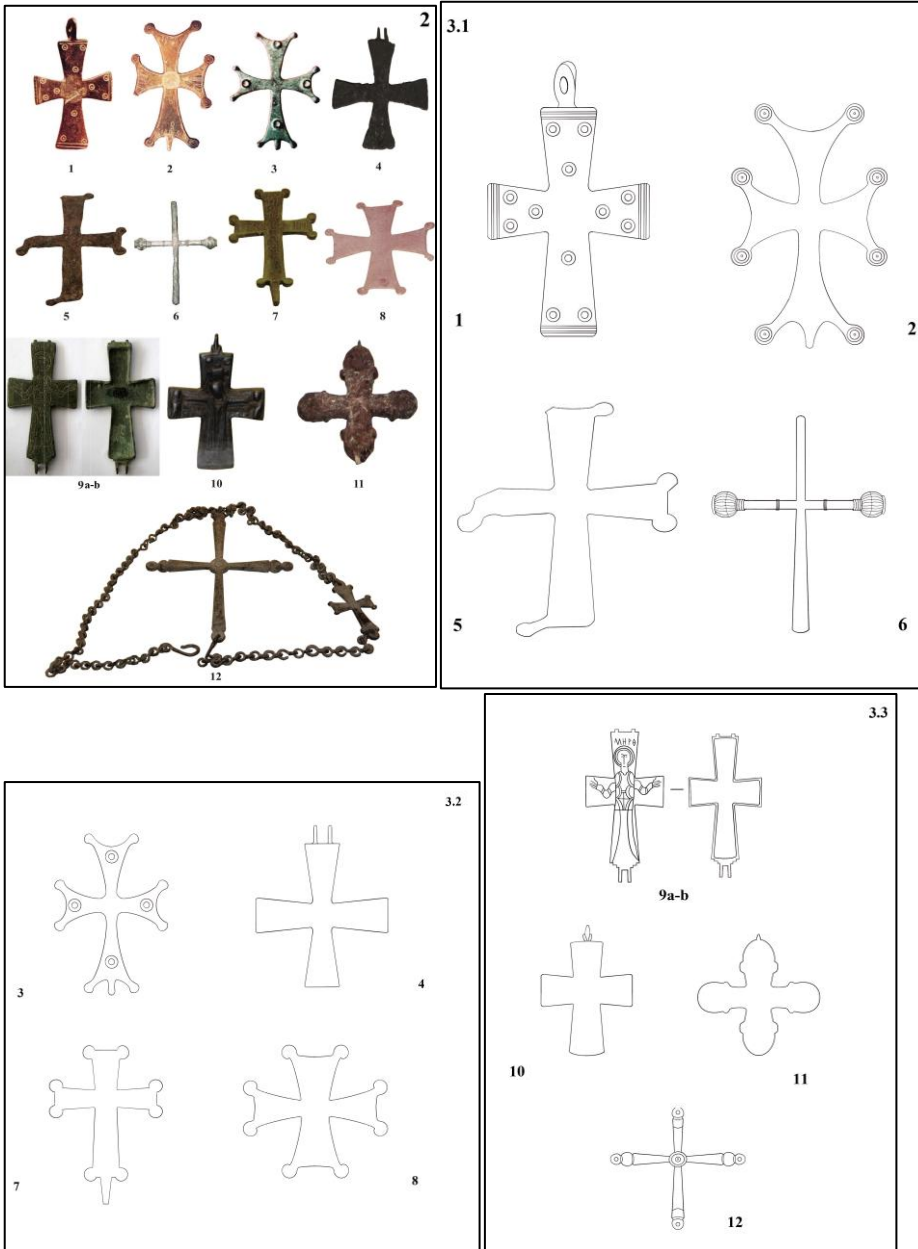
Illustrations



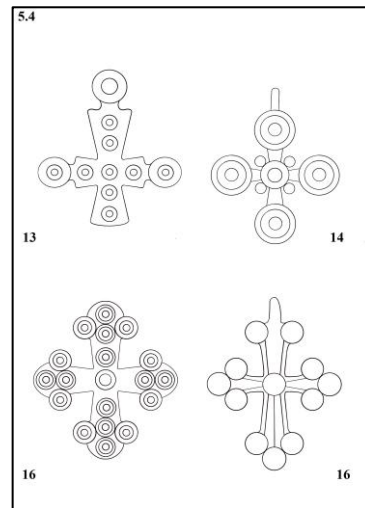
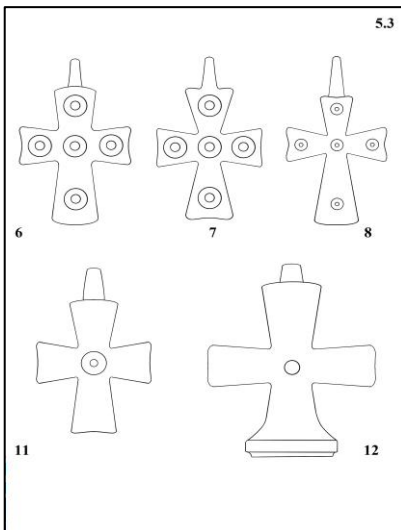
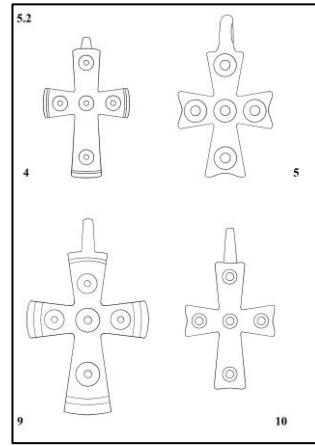
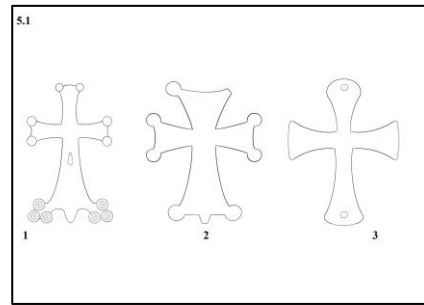
Fig. 1. 1 – Places referred to in Cilicia (drawn by F.H. Kaya, 2024);



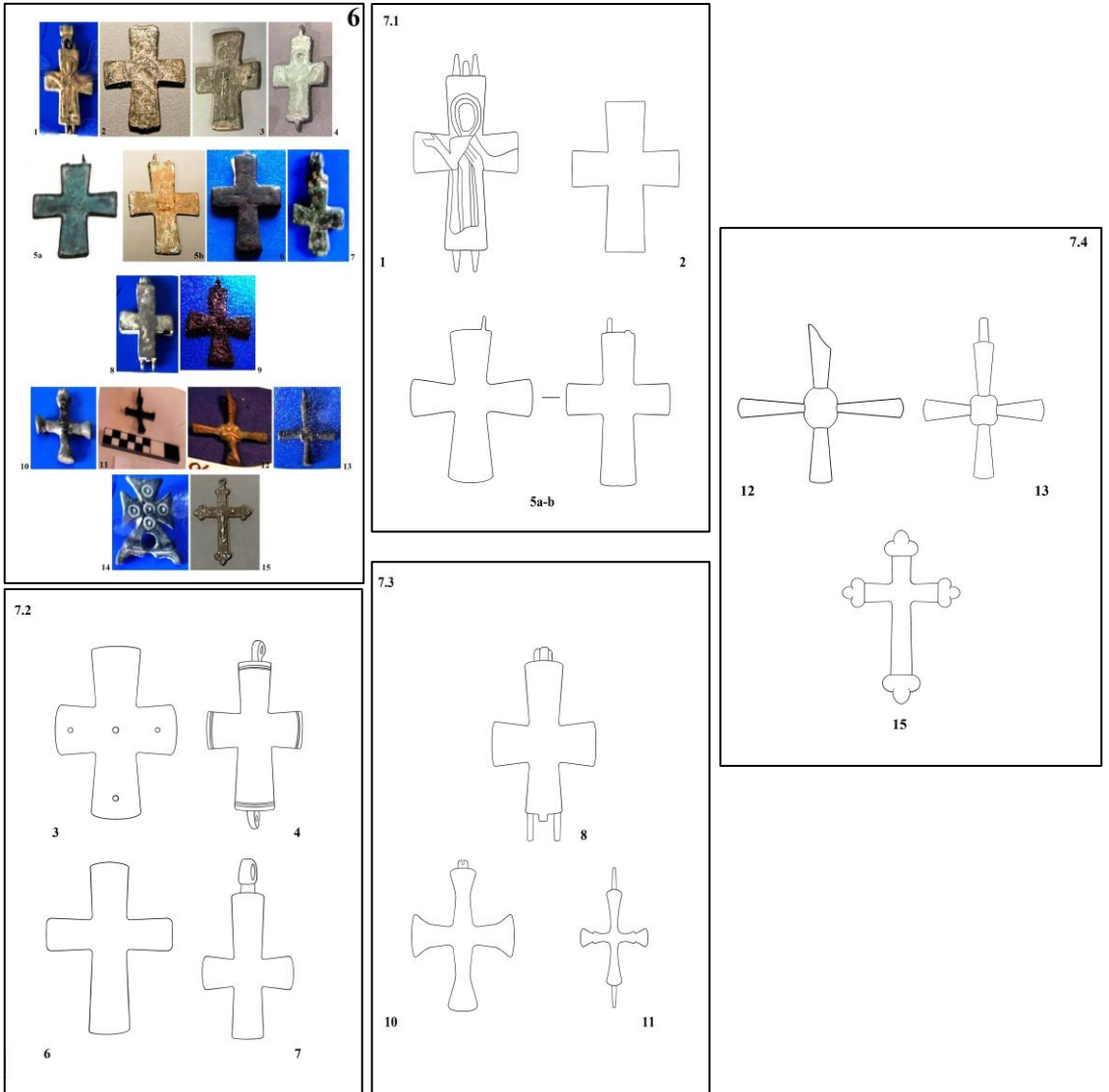
Fig. 1. 2 – Places referred to in rest of Turkey and the Near East (drawn by F.H. Kaya, 2024).



Figs 2-3. Bronze, silver and iron crosses from Cilicia: *1* – A pectoral cross with nut-eye decoration from Adana; *2-3* – Two processional crosses from Adana; *4* – A pectoral reliquary cross from Tarsus; *5-6* – Two processional crosses from Tarsus; *7* – A funerary cross from Seleucia Pieria; *8* – A cross from Silifke; *9a-b* – Rear part of a bivalve reliquary cross from Silifke; *10* – A reliquary (encolpion) cross from Tarsus; *11* – A pectoral cross from Tarsus; *12* – Crosses within suspension chain for a chandelier from St. Paul’s well in Tarsus.



Figs 4-5. Bronze, silver and iron crosses in the Archaeological Museum of Mersin: 1 – A bronze cross with an inscription; 2 – A bronze (Armenian?) cross without decoration; 3 – An iron cross; 4-9 – Six bronze crosses with incised decoration; 10 – A reliquary cross with incised decoration from Elaiussa Sebaste; 11 – An iron cross; 12-13 – Two bronze crosses with incised decoration; 14 – A bronze cross with relief-cast decoration; 15 – A bronze cross with incised decoration; 16 – A bronze cross with relief-cast decoration.



Figs 6–7. Bronze, silver and iron crosses in the Archaeological Museum of Mersin: 1 – A bronze reliquary cross with relief-cast decoration; 2 – A bronze reliquary cross with incised and relief-cast decoration; 3–4 – Two bronze reliquary crosses with incised decoration; 5a–b – A bronze reliquary cross without decoration; 6–8 – Three bronze reliquary crosses without decoration; 9 – A bronze reliquary cross with incised decoration; 10–12 – Three bronze crosses; 13 – An iron cross; 14 – A bronze cross with incised decoration; 15 – A silver cross with relief-cast decoration.

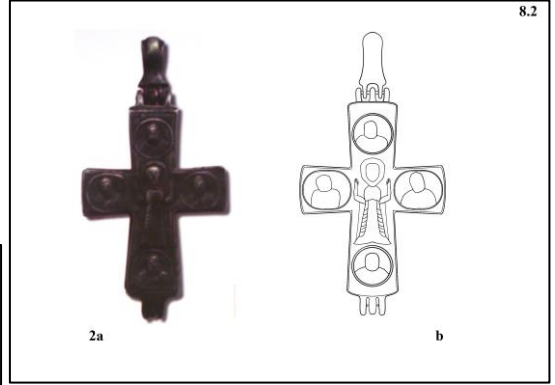
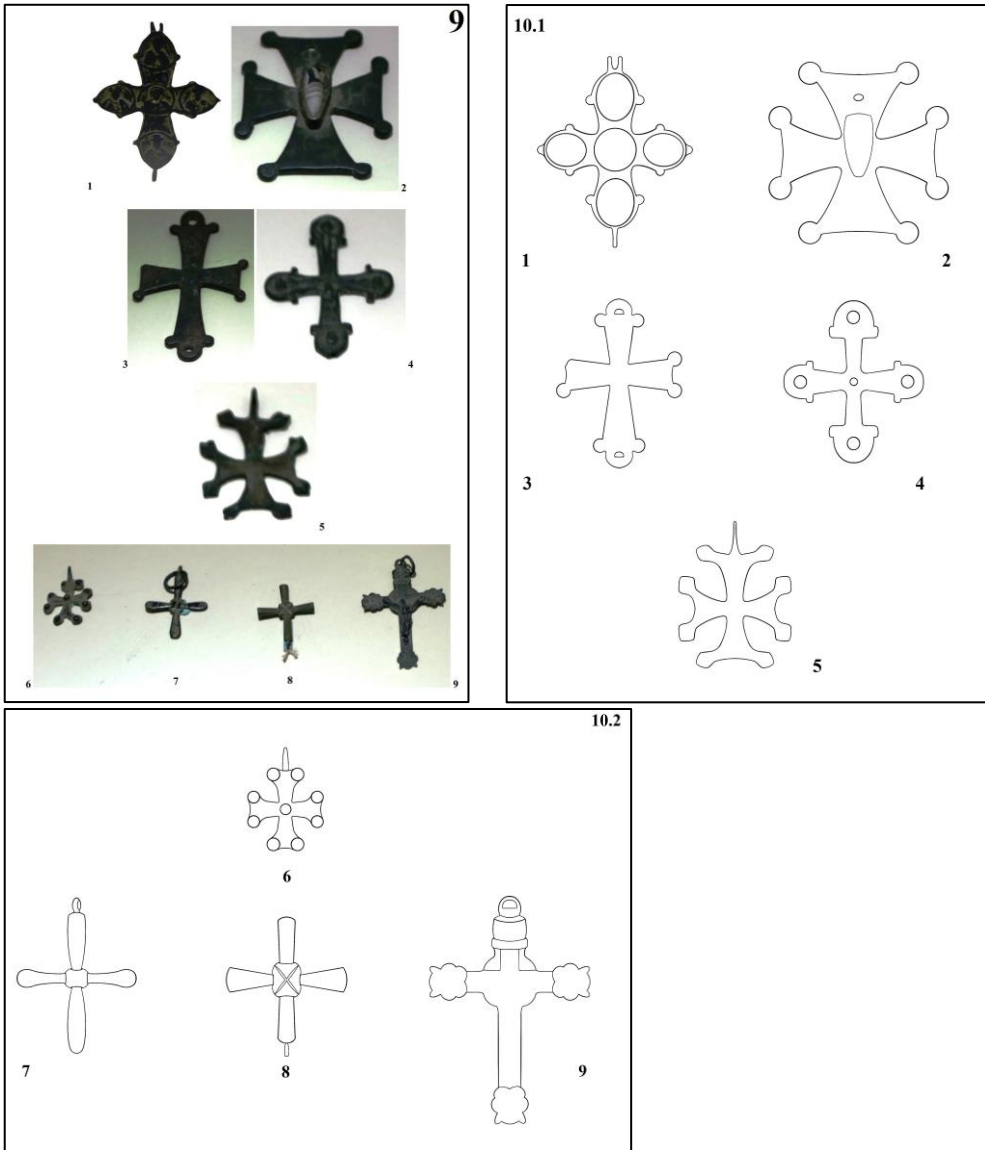


Fig. 8. 1-3 – Three bronze and silver crosses in the Museum of Alanya.



Figs 9–10. Bronze crosses in the Archaeological Museum of Kahramanmaraş; 1 – A bronze reliquary cross with relief-cast decoration; 2 – A bronze cross with an incised inscription; 3 – A bronze cross without decoration; 4 – A bronze cross with relief-cast decoration; 5–8 – Four bronze crosses without decoration; 9 – A bronze cross with relief-cast decoration.

11



Fig. 11. 1a-c – A censer from Coropissus; 2 – A complete censer from Tarsus.

12



Fig. 12. Five other censers from the Museums of Mersin and Tarsus: 1-3 – Three censers from Mersin; 4-5 – Two censers from Tarsus.



Fig. 13. 1a-c – St. Conon's reliquary box from Çirga in Isauria, today in the Archaeological Museum of Adana.



Fig. 14. A small gold medallion from Adana depicting scenes from the life of Christ (in the center the Nativity and Flight to Egypt), sixth century, Archaeological Museums of Istanbul.



Fig. 15. 1-2 - Two censers from Silifke; 3 - A medallion with the representation of St. George of Adana; 4 - A mould for devotional objects (?) from Silifke; 5 - A marble plate from Silifke; 6 - Part of a buckle for liturgical vestments from Adana; 7 - A devotional image from Adana.



Fig. 16. 1-6 – Six mother-of-pearl buckles from the Archaeological Museum of Kahramanmaraş.

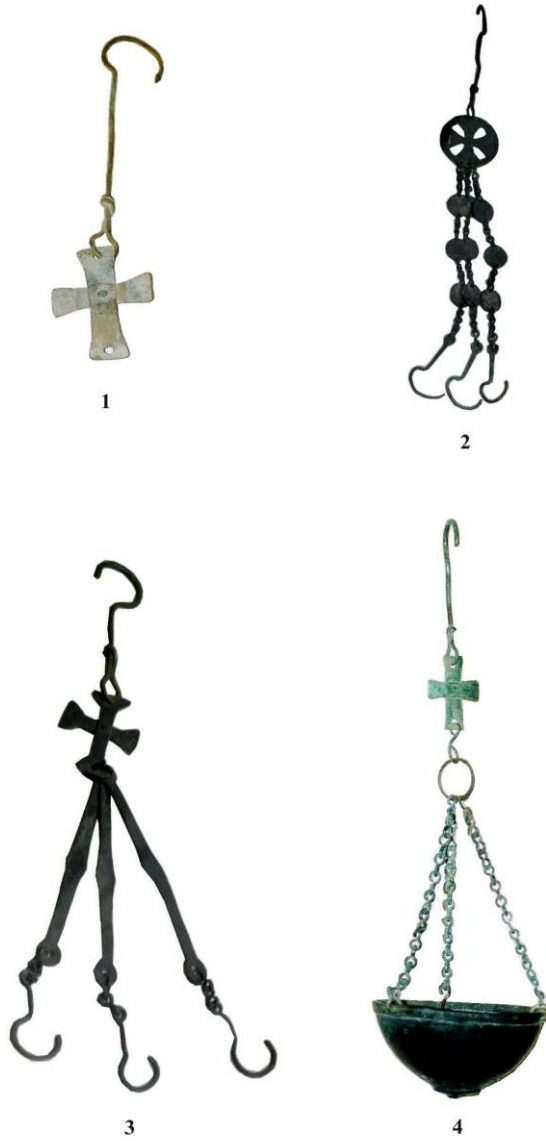


Fig. 17. 1 - A bronze cross attached to a suspension element from Silifke; 2- A suspension element with a polycandelon hook from Adana; 3 - A bronze cross attached to a suspension element with polycandelon hook from Silifke; 4 - A complete censer from Silifke.



Fig. 18. 1 - A polycandelon from Alanya; 2a-b - A polycandelon from Silifke; 3 - A polycandelon from Alanya; 4 - A polycandelon from Silifke.



Fig. 19. 1 - A casting mould of a pilgrim flask with the depiction of St. Symeon Stylites the Younger from Gaziantep; 2 - An oinophoros from Alanya; 3a-b - An ampulla from Hatay; 4a-b - A St. Menas ampulla from Hatay.



Fig. 20. Miscellaneous liturgical objects: 1 - A tondo fragment of a plate from the Roman street in Tarsus; 2a-b - Seven Post-Byzantine bronze and iron bells from Mersin; 3 - A bronze applique from Kahramanmaraş; 4 - A reliquary diptych from Kahramanmaraş; 5 - A reproduction of the Kazan Icon of the Holy Virgin from Kahramanmaraş; 6-7 - Two bronze figurines of the crucified Christ from Kahramanmaraş.



© 2024 by the authors; licensee Editura Universității Al. I. Cuza din Iași. This article is an open access article distributed under the terms and conditions of the Creative Commons by Attribution (CC-BY) license (<http://creativecommons.org/licenses/by/4.0/>).