

Andrea M. Pülz

Byzantine Artefacts from Ephesos

A Catalogue

With a Contribution

by

David Zs. Schwarcz and Marlies Mörh

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Editor



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Andrea M. Pülz

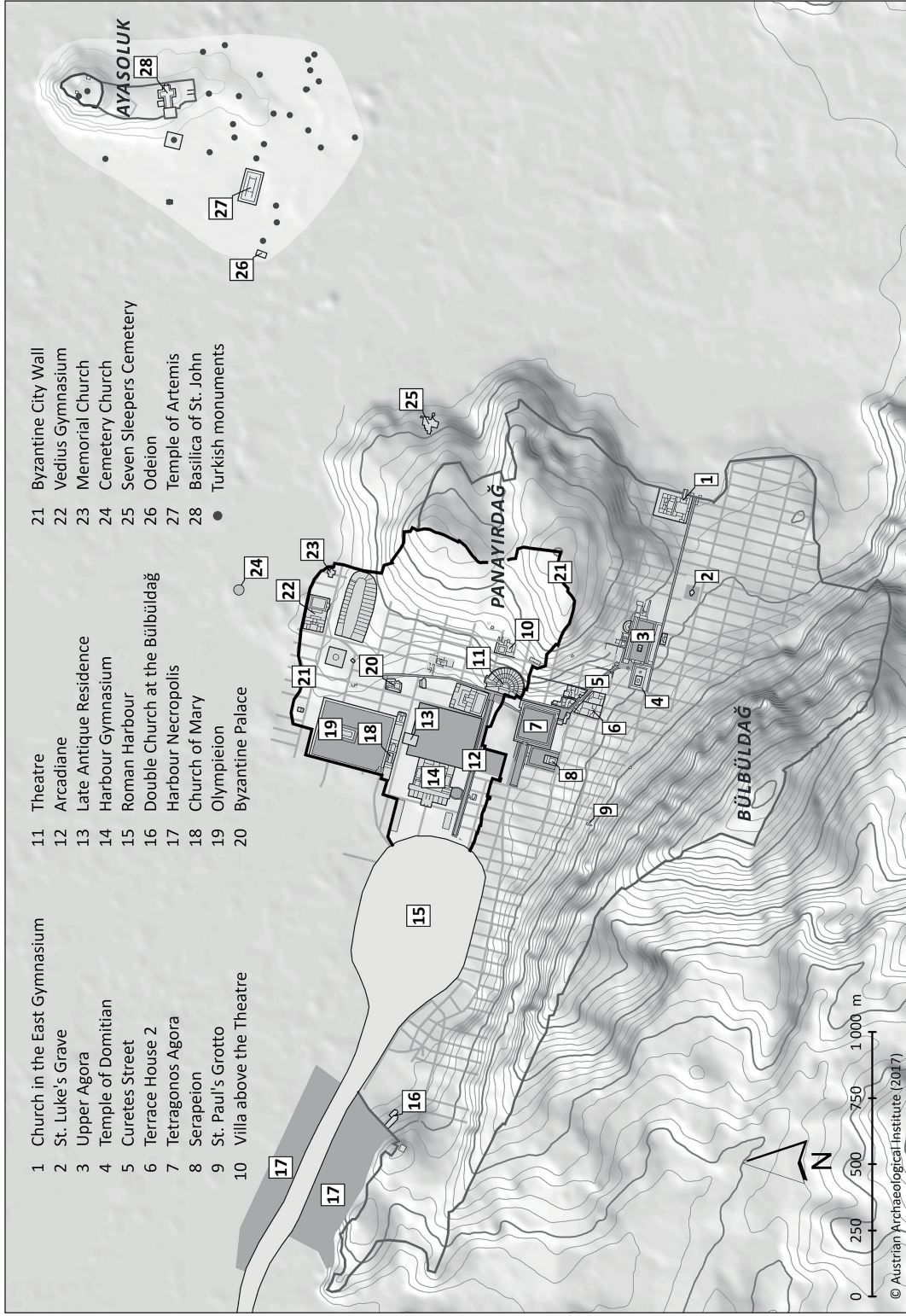
Overview of the Urban History of Ephesos in the Byzantine Period

An overview of the urban history reveals that Ephesos successively recovered after the earthquake destructions of the 3rd and 4th centuries and developed again into a vibrant metropolis of Asia Minor after the end of the 4th century. Urban life thereby was increasingly concentrated in the former lower city of imperial times, within which numerous prestigious domestic residences grew up after the late 4th and into the 5th century in the region of the Harbour Gymnasium and the Halls of Verulanus, the so-called Byzantine Palace (= Bishop's Palace) and the Church of St. Mary (= Bishop's Church). Furthermore, more than 15 church buildings should also be mentioned which, distributed throughout the ancient civic region, were erected in the Early Byzantine period. In addition, the international importance of Ephesos as a centre of pilgrimage should be noted; this promoted the economic advancement of the city. At the end of the 6th/beginning of the 7th century, a new city wall circuit was eventually laid out, which however no longer surrounded the entire civic area but instead only the buildings in the lower city (Bishop's Church and Palace, domestic structures along the Arcadiane, Theatre, Stadium). The buildings which now lay outside the city walls, such as those along the Curetes Street, at the Upper Agora or also the Terrace Houses, were often con-

verted into workshops (workshops for potteries, for non-ferrous metals or for stonemasons as well as flour mills), lending a sort of suburban character to the respective urban areas.

After the 7th/8th centuries, there was apparently no homogeneous urban framework in Ephesos anymore; instead, a village-like settlement structure was rather the case, one which extended over the former urban area. Settlement phases dating to the 7th–9th centuries are, for example, attested in the Vedius Gymnasium, which at this time was used for simple residential purposes. Medieval building phases are, however, also found in the region of the Early Byzantine residences which lay on top of the Halls of Verulanus, namely the Late Antique-Medieval City Quarter south of the Church of St. Mary, as well as within the so-called Byzantine Palace. In addition, here a lime kiln dating to the 10th century and a small burial ground against the southern nave wall of the Palace Chapel could have been identified, which was in use from the Early Byzantine period until the 14th century. Equally, a continuous usage up until the Late Byzantine period is documented for the graves in and around the Church of St. Mary; these in part contained valuable grave goods such as earrings and finger rings of non-ferrous and precious metals, glass bracelets, and crosses.

Andrea M. Pülz



Ephesos from Late Antique to Turkish times

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The Byzantine Material

The material legacy of the Byzantine period includes, in addition to jewellery and dress accessories, amulets and other magical objects, lead seals, bread stamps, medicinal and cosmetic instruments, weighing scales and weights, writing utensils and work tools, as well as small-scale implements including various lighting devices, locks and keys. The materials used are equally varied: luxury goods were frequently produced from precious metals, ivory and silk. Ordinary jewellery, in contrast, was generally made of non-ferrous metal and glass.

Small finds are therefore primarily testimonials of daily life, yet at the same time also of technical skills, economic relations, trading contacts as well as religious and artistic beliefs. Belonging to the luxury goods from the sacred/ecclesiastical realm, for example, are processional crosses, chalices, incense burners, *polycandela*, reliquaries and votive icons. A differentiation between profane and sacred usage is, however, not always easy, since objects with Christian images and symbols cannot in themselves always be assigned to the ecclesiastical or sacred realm. Thus, for example, reliquary crosses (*encolpia*) and cross pendants may also be assessed as an expression of individual religiosity and private piety.

The perception of the Byzantine jewellery and dress accessories has until today primarily been determined by the luxury goods of gold and silver, although these represent only a minor part of the Byzantine artefacts. The comprehensive analysis of the numerous objects of copper alloys, that is, differing alloys of non-ferrous metals, is also assigned a particular significance, since these are able – as in the case of Ephesos – to provide a valuable

contribution to the study of the material culture of daily life and the history of the Byzantine era.

The Ephesian small finds comprise about 1,100 objects and originate from a variety of sites and from differing contexts (settlement areas and graves). We may cite, for example, the Late Antique-Medieval City Quarter south of the Church of St. Mary, the so-called Byzantine Palace, the medieval superstructures and later usages in the Terrace House 2, the Church of St. Mary, or the Basilica of St. John. Thanks to a co-operation with the Ephesos Museum Selçuk it has been possible to incorporate objects into this study whose precise provenance is, in part, unknown (scattered finds which were brought to the museum by the local inhabitants) or which originate from Turkish excavations. The Byzantine finds which were brought from Ephesos to the Kunsthistorisches Museum Vienna in the late 19th and early 20th century have also been considered in this study.

The objects introduced in the following present a selection of the jewellery and dress accessories, as well as diverse crosses, found in and around Ephesos.

Amongst the Byzantine **dress ornaments** from Ephesos, in addition to fibulas (**Cat. 22, 23**) and cloak clasps (**Cat. 21**), primarily belt buckles (**Cat. 1–20**) were found in large numbers. The broad spatial dissemination of individual buckle types of non-ferrous metal is due above all to their function as part of Byzantine military belts, and is based on the highly mobile nature of Byzantine soldiers and mercenaries.

Based on the type of buckle, it is possible today to draw conclusions regarding the character of the belt. Thus, for example, buckles which could be fastened with the aid of an eyelet strap were intended for belts made out of cloth, while those which have attachment lugs or pierced projections were made for leather belts, whereby the fittings were attached to the belt by means of wooden or metal splints. Due to this manner of attachment, it was possible to use the buckle type at any time with another belt. At the same time, the type of buckle also determined the width of the belt: thus, buckles of the cruciform type (Cat. 8) can be assigned to a belt with a width of ca. 1.4 cm, or buckles of the type ›Bologna‹ (Cat. 11) can be assigned to belts with a width of up to 2.1 cm; furthermore, each type is associated with a socio-cultural hierarchy and rank. Depending on their size, the buckles were used either as belt, shoe or bag buckles. Since most of the Byzantine buckles were mass-produced, workshops existed not only in the imperial capital but also in the provinces. Workshops are known, for example, in the Crypta Balbi in Rome, where numerous buckle types and also models have been found, but finds of semi-finished products, models, or moulds in other regions of the Byzantine Empire also indicate local production. It can also be assumed that there were workshops in Ephesos.

An additional element of dress accessories were the fibulas, which served to fasten the clothes. The cross-bow fibulas (Cat. 22. 23), known in several examples from Ephesos, served as signs of honour and rank in the Late Antique-Early Byzantine period. Their execution, differing in material and quality, indicates the differing levels of function and rank within the hierarchically organised society. Whereas, until the end of the 4th century, the cross-bow fibulas were worn by simple soldiers and officers up to the highest civil servants and members of the military, after the 5th and in the 6th century they represented the *insignia* of dignitaries who had been honoured by the emperor.

Amongst the large variety of jewellery finds in Ephesos, in addition to the simple wire earrings with hook-and-loop closure (Cat. 24. 25) which were already in use in the Early Byzantine period, can also be counted earrings of round wire with filigree and free-standing triangular granulation (Cat. 27. 28) or crescent-shaped earrings with lower ornamental band decorated with granulation and filigree (Cat. 29. 30). These are known from Ephesos and its surrounding area in a variety of materials and degrees of quality. The free-standing triangular granulation is a typical Middle Byzantine decorative element, which probably developed out of a practical consideration: perhaps the aim was for the granules to cover in a decorative manner the soldering for the wire rings below the ornamental band. An additional characteristic of Middle Byzantine jewellery is the use of enamel. Decoration with so-called *cloisonné* was perfected by Byzantine artisans (the Fieschi-Morgan Reliquary from the early 9th century can be mentioned as an early example of the application of enamel in the Byzantine period). Finds with enamel decoration are also known from Ephesos, such as an earring or ›temple‹ pendant made of copper alloy, which is decorated on both sides with enamel (Cat. 31). This jewellery form could either be closed at the top, or open, since it served for containing pieces of fabric soaked in perfume which emitted sweet-smelling aromas every time the wearer moved. There was also great flexibility in the manner in which these were worn: finds from graves in medieval cemeteries in northern Russia provide evidence that these pieces of jewellery were originally either stuck through holes in the earlobe, fastened into the hair, or attached to a headdress.

Byzantine finger rings were found in Ephesos in great numbers. Exemplary are the monogrammed rings, which were particularly popular between the 6th and the 8th centuries. In these cases, the individual letters were organised around a central letter (so-called block- or box-monograms). After the 6th century the cross-monogram was added to the

repertoire, in which the individual letters are leant against the cross arms. The identification of the monogram generally provides the shortened name of the owner of the ring, and occasionally his rank or position (Cat. 32–34). Invocation monograms, furthermore, also are found on rings of high Byzantine officials or dignitaries (Cat. 35).

In the Middle Byzantine period, the form of the rings changed, in that the ring hoop became considerably broader towards the ring plate or bezel. The type of finger ring with pentagram, of which nine examples are known from Ephesos so far (Cat. 39), belongs to this period. The pentagram was viewed as a magical and apotropaic symbol, which could certainly appear in combination with Christian motifs. As diverse representations in painting attest (e.g. a fresco in the Church of Hagioi Anargyroi in Kastoria, late 12th century: image of Anna Radēnē), many rings could be worn on both hands at the same time. In addition, the wearing of rings on the first and second finger joints, and probably also on top of gloves, is also documented. This latter circumstance would also explain the in part large diameter of certain rings.

The **cross pendants** (Cat. 40–48) originate mainly from the Early and Middle Byzantine periods. They were symbols of personal piety, were widespread, and were mainly made of copper alloy, although in fewer cases also of silver, lead and mother-of-pearl. The pendants are either cut out of sheet metal, cast, or produced in two parts. Their decoration generally consists of ornamentation of concentric circles (dot-and-circle motif), achieved with a variety of circular punches. The crosses were frequently worn on a chain around the neck and served as amulets.

The majority of the crosses which originate from Ephesos and its surroundings, however, belong to the large group of **reliquary crosses** (Cat. 49–66). These are formed of two box-shaped halves and possess a hinge on each of their upper and lower terminations, consisting of two or more eyelets. A pin is stuck through

the hinge, joining the two halves together. In addition, on the upper hinge a large lug is attached as a hanging device. The materials employed for the reliquary crosses are, primarily, copper alloy (in a few cases gilded) and silver. The vast number of reliquary crosses preserved, which have been found throughout the Byzantine Empire (ca. 700 pieces), indicate an extensive trade with these objects during the Middle Byzantine period. The 11th and 12th centuries are viewed as an apogee in the trading of devotional objects, with which the broad dissemination of the crosses corresponds. The long duration of usage of the objects, which were certainly handed down from generation to generation, probably led to the fact that the crosses also continued to be used in the 13th century.

Based on numerous comparative examples, the majority of the Ephesian reliquary crosses can be dated to the Middle Byzantine period (here above all to the 10th and 11th centuries). Reliquaries and their veneration played a significant role in the public as well as the private life of Byzantine people. Nevertheless, it was not possible for everybody to possess an actual reliquary, and for that reason many people had to be satisfied with the *encolpia* which have been preserved in countless examples. These at least were designed to give the impression that they contained actual primary pieces from the True Cross or other holy relics. The contents which are still preserved in some crosses (not, however, in the Ephesian examples), are probably contact relics such as bone fragments, fragments of fabric, small stones, or remains of balsam, incense, or perfume.

If one observes the Ephesian find material, then it can be ascertained that the crosses known from Ephesos are completely in accordance with the established iconographic programme: the most commonly depicted scene on the Ephesian examples is Christ on the cross, flanked by the Virgin Mary and St. John on the front side, as well as the Virgin Orans on the rear (e.g. Cat. 50).

The **processional crosses** which frequently are decorated with aniconic motifs or figural

imagery (**Cat. 67–72**) belong to the liturgical realm and could have fulfilled a variety of functions (according to size and possibilities for attachment). Crosses could, however, also

have been employed as elements of furnishing, for example as possible intermediate articulation of suspension chains and hooks of a *polycandelon* (**Cat. 73**).

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The Byzantine Objects from the Perspective of Metal-Working Techniques

The analyses of metal-working techniques reveal a many-faceted picture of the Ephesian evidence, even if at the same time a few commonalities indicate a similar workshop tradition.

The finds can be roughly classified into two groups: the objects made in one piece, such as the cross pendants (Cat. 40. 42), the closed finger rings (Cat. 39), or some belt buckles (Cat. 12. 13); these are generally cast, and post-processed if necessary with a variety of tools such as files, gravers or chisels. This method of production is clearly recognisable, on the one hand, by the uneven structure of the surface (casting skin), and on the other hand by casting defects. In contrast, the multi-part objects display a more complex method: the frequently cast and post-processed pieces are assembled of several parts, such as buckles of the type ›Bologna‹, consisting of plate, tongue and loop (Cat. 11), or the reliquary crosses, assembled out of two halves (Cat. 59) and connected by a hinge construction with an eyelet as a suspension device.

Objects of higher quality are encountered amongst the earrings (Cat. 27. 29. 30), the delicate elements of which (round wires and filigree wires, granules) were individually produced and attached to each other by means of soldering.

Characteristics of fine metal-working, above all the traces of post-processing, could be identified under the microscope when the state of preservation allowed, and so documented. By means of so-called cutting tools for metalwork such as graver or chisel the outer surfaces were fashioned roughly or smoothly, depending on the requirements of the user and the time available. The employ-

ment of a variety of punches (circular, concentric, and triangle), which count amongst the so-called non-cutting processing techniques, can be clearly identified on the outer surface of individual objects. The apogee of technical refinement was attained with the application of additional decorative elements, such as for example granulation, filigree, or enamel.

Noteworthy within the individual object groups is their non-homogeneous level of quality, whereby the earrings display the greatest disparity, namely from very simply produced examples of simple round wire (Cat. 24) up until carefully produced and technically highly advanced pieces with granulation decoration (Cat. 29. 30). The clearly visible use of soldering (brazing) for the granulation, which holds the individual components together, characterises the objects as typically Byzantine products. The high quality of these earrings is enhanced also by the use of a variety of filigree wires (simple wires with round section or notched and beaded wire).

The finger rings vary not so much in their form as in their decoration: whereas the simple rings are decorated with engraved pentagrams (Cat. 39) or dot-and-circle motifs (Cat. 38), on the monogram finger rings for example, which have a ring plate and a ring hoop out of a metal band or wire with round/oval section, are found fine, sharp-edged engraved inscriptions or depictions (Cat. 35).

The belt buckles, which were mass-produced, count amongst the multi-part cast objects which were often re-worked with a variety of tools. Although frequently diverse samples of one type are found in Ephesos – as an example may be mentioned the Middle

Byzantine type with rectangular plates and representations of animals (**Cat. 16–20**) –, no serial produced objects could be identified amongst them. Equally noteworthy is the fact that even the method of workmanship of a single plate could be completely different. Thus, with the plate of **Cat. 20** two almost completely contradictory technical/artistic principles are encountered: here, after the casting, on one side the details of the animal battle scene were post-processed with a number of tools, such as gravers and punches. On the other side, in contrast, is found the flatly engraved image of an animal that is so stylistically and technically different from the front side that it is probably to be interpreted as the result of a later, secondary reworking.

In addition to the buckles, the numerous cross pendants and reliquary crosses also belong to the cast multi-part objects which were subsequently post-processed and engraved afterwards. Due to the process of manufacture, they can also be assigned to the group of ›serial productions‹. The hinge constructions of the reliquary crosses functioned as clasps, so that the crosses could serve as reliquary containers. For this practical reason, the hollow inside of the cross halves was not decorated; furthermore, the casting skin had not been removed and the surface was only shallowly worked (**Cat. 53. 59**). In some cases the reliquary crosses were also secondarily re-worked, for example provided with drilled holes (**Cat. 54**), whereby they could for instance be fastened to the wall, thereby altering their original function.

Marlies Mörth – David Zs. Schwarcz

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Catalogue

ABBREVIATIONS

D	Diameter
EM	Ephesos Museum Selçuk
H	Height
ID	Identification Number
Inv.	Inventory Number
KHM	Kunsthistorisches Museum Vienna
L	Length
max.	maximum
pres.	preserved
Publ.	Publication
T	Thickness
W	Width
Wt	Weight
XRF	X-Ray Fluorescence Analysis

Right and left in the descriptions are always from the viewer's point.

Scale 1:1, unless otherwise noted.

Cat. 1 Pl. 1

Buckle of type ›Heraclea Lyncestis‹

From the Church of St. Mary – Olympicion, Ephesos
Later 6th century

Copper alloy (no XRF analysis); cast, post-processed
L 3.6 cm; max. H 3.8 cm; T 0.3 cm; Wt 27.1 g
EM Inv. 78/42/93 (ID 732)

The buckle with a small rectangular plate in openwork is undecorated. The tongue is fastened to the middle bar by a hinge. The buckle is completely preserved, the surface somewhat corroded and slightly worn. The buckle belongs to the ›Heraclea Lyncestis‹ type, known from finds from houses dated by coin finds in Heraclea Lyncestis, Macedonia.

Publ.: unpublished

Cat. 2 Pl. 1

Buckle of type ›Sucidava‹

From Tire

Second half of the 6th century

Cu-Sn-Pb-alloy (XRF analysis); cast, circular punches
L 5 cm; H 3 cm; T 0.2 cm; Wt 17.7 g
EM Inv. 37/5/93 (ID 259)

The buckle with a trapezoidal loop and a tongue-shaped plate in openwork with semi-lunate and cruciform decoration displays punched circles. The underside has three

attachment lugs. The tongue is missing.

The large numbers and the broad dissemination of the type ›Sucidava‹ speak for a mass production of this type of buckle.

Publ.: unpublished

Cat. 3 Pl. 1

Belt fitting with mask decoration

From Selçuk

6th century

Copper alloy (no XRF analysis); cast
L 3.2 cm; H 2.5 cm; T 0.2 cm; Wt 5.7 g
EM Inv. 2607 (ID 270)

The belt fitting from Selçuk counts amongst the rectangular buckles with face-mask-design in openwork. On the reverse are three perforated lugs for attachment.

Very few examples of this type are known from Asia Minor.

Publ.: Pülz – Kat 2010, 701 fig. 9.

Cat. 4 Pl. 1

Buckle of type ›Balgota‹

From Ephesos

Late 6th to mid-7th century

Leaded copper (XRF analysis); cast, engraved
L 5.4 cm; max. H 3.6 cm; T 0.25 cm; Wt 24.3 g

EM Inv. 10/5/89 (ID 258)

The plate is decorated in a kidney-shaped openwork and adorned with a trefoil palmette, of which the outer leaves are additionally accentuated by notches. A zig-zag motif is applied all around the border, and also decorates the moulded tongue-rest. On the underside are three attachment lugs; the tongue is missing.

This buckle type is mainly found in the Mediterranean region and the Black Sea coast, and covers a time period from the late 6th to the mid-7th century.

Publ.: unpublished

Cat. 5

Pl. 1

Buckle of type ›Syracuse‹

From the region of Tire

Late 6th to third quarter of 7th century

Copper alloy (no XRF analysis); cast, engraved

L 3.5 cm; H 2.3 cm; T 0.15 cm; Wt 8.6 g

EM Inv. 94/12/92 (ID 257)

The buckle counts amongst the type ›Syracuse‹: the slightly rounded plate is decorated with a palmette. On the reverse are two obliquely placed attachment lugs; loop and tongue are missing.

The region of dissemination of this type of buckle encompasses above all the Mediterranean region and the Crimea, between the late 6th and the third quarter of the 7th century.

Publ.: unpublished

Cat. 6

Pl. 1

Buckle with lyre-shaped plate and cruciform medallion

From Bayındır

First half of 7th century

Cu-Zn-Sn-Pb-alloy (XRF analysis); cast, engraved

L 5.0 cm; max. H 2.2 cm; T 0.3 cm; Wt 10.1 g

EM Inv. 8/7/89 (ID 256)

The lyra-shaped plate is decorated with overlapping half-palmettes, between which a disc medallion sits, decorated with a Greek cross. The buckle is completely preserved, and on the underside are two perforated lugs.

Comparisons, above all with the coin-dated finds from the Yassi Ada shipwreck, indicate that the buckle dates to the first half of the 7th century.

Publ.: unpublished

Cat. 7

Pl. 1

Miniature buckle with stamp-shaped plate

From Tire

600–670 A.D.

Copper alloy (no XRF analysis); cast, engraved

L 2.86 cm; max. H 1.8 cm; T 0.15 cm; Wt 3.5 g

EM Inv. 27/21/93 (ID 260)

The stamp-shaped plate is decorated with a deeply incised St. Andrew's cross. On the reverse is one attachment lug; the tongue is missing.

Due to its small size the buckle was probably used as a shoe or bag buckle, or perhaps as a child's belt buckle. The area of dissemination encompasses primarily the Mediterranean region and the Crimea.

Publ.: unpublished

Cat. 8

Pl. 1

Miniature buckle with cruciform plate

From Arslanlar Köyü

First half of 7th century

Leaded brass, iron (XRF analysis); cast, engraved with circular punches

L 4.3 cm; cross 1.8 × 1.8 cm; H loop 2.5 cm; T 0.2 cm; Wt 9.2 g

EM Inv. 46/2/05 (ID 266)

The plate has the form of a Maltese cross which is decorated with five punched dot-and-circle ornaments. The buckle is completely preserved, the iron tongue is heavily corroded. On the underside are two attachment lugs.

Due to its small size, the buckle Cat. 8 probably functioned as a bag or shoe fastening. This type was broadly distributed in the eastern Mediterranean and on the Crimean peninsula especially in the first half of the 7th century.

Publ.: unpublished

Cat. 9

Pl. 1

Buckle with punch-decorated cruciform plate

From Tire

First half of 7th century

Copper alloy (no XRF analysis); cast, circular punched, engraved

L 4 cm; max. H 2.0 cm; T 0.2 cm; Wt 8.2 g

EM Inv. 35/21/93 (ID 265)

The plate is designed in the form of a cross with curved arms, whereby these terminate in discs which are decorated with punched circles. A herringbone motif decorates the centre of the cross. Loop and tongue are missing; two attachment lugs on the reverse serve for fastening.

Publ.: unpublished

Cat. 10

Pl. 1

Buckle of type ›Corinth‹

From Tire

Second half of 7th century

Sn-Bronze-alloy (XRF analysis); cast, engraved

L 4.1 cm; max. H 2.7 cm; terminal disc 1.6 × 1.3 cm; T 0.1 cm; Wt 12.7 g

EM Inv. 74/34/87 (ID 269)

The sub-triangular plate in openwork terminates in a large, undecorated medallion. The plate with two hinge-

loops shows two round, and one heart-shaped, cut-outs. Loop and tongue are missing. On the underside there are three attachment lugs.

The geographical distribution of the buckle type ›Corinth‹ encompasses primarily the Mediterranean coastal regions and the Crimea. Due to this broad area and above all due to the large number of finds of semi-finished objects in the Crypta Balbi in Rome and in Chersonesus, it can be assumed that mass production took place in regional workshops.

Publ.: unpublished

Cat. 11

Pl. 2

Buckle of type ›Bologna‹

From Bayındır

First half of 7th century

Cu-Sn-Pb-alloy (XRF analysis); cast, engraved

L 4.2 cm; max. H 2.8 cm; T 0.3 cm; Wt 12.2 g

EM Inv. 14/7/89 (ID 271)

Characteristic for the buckles of type ›Bologna‹ are a heart-shaped plate in openwork, with a deep, decorative incised line as a frame. The buckle is completely preserved and possesses two attachment lugs on the reverse.

The area of dissemination extends from southern Italy, over Greece and Asia Minor, up to the Crimea and further eastwards to Iran.

Publ.: unpublished

Cat. 12

Pl. 2

Buckle with triangular plate and stylised leaf ornament

From the region of Tire

Second half of 7th century

Copper alloy (no XRF analysis); cast, engraved

L 3.9 cm; max. H 2.2 cm; T 0.4 cm; Wt 17.8 g

EM Inv. 93/12/92 (ID 262)

Two sharp-edged, scissor-like, open notches serve as decoration for the triangular plate with two hinges for attaching the loop. Three large circular indentations were perhaps intended for inlays of another material. Loop and tongue are missing. On the underside, three attachment lugs serve for fastening.

The area of distribution of this buckle type appears, until now, to be limited to Asia Minor and the Crimea.

Publ.: unpublished

Cat. 13

Pl. 2

Buckle with insect-like plate

From the region of Tire

Mid-7th until early 8th century

Copper alloy (no XRF analysis); cast

L 3.1 cm; max. H 2.3 cm; Wt 13.8 g

EM Inv. 164/19/92 (ID 263)

The plate is designed in the form of an insect body with distinctly broad wings and two hinge-loops. Loop and tongue are missing. On the reverse are three attachment lugs.

The buckles of insect-like forms evidently enjoyed wide distribution, with find sites from southern Spain up to the Crimea and further into the Caucasus region, while the Byzantine heartland itself was believed until now to be devoid of finds. The example presented here is only the third specimen, in addition to two further Ephesian buckles, known from Asia Minor.

Publ.: unpublished

Cat. 14

Pl. 2

Buckle with almond-shaped plate

From Torbalı

600–670 A.D.

Cu-Zn-Sn-Pb-alloy, gilded (XRF analysis); cast, ornament clearly engraved afterwards (triangular ornament as well as imitation bead wire along the border)

Plate: L 6.8 cm; max. H 3.7 cm; loop: H 2.9 cm; T 0.35 cm;

Wt 26.3 g

EM Inv. 2/5/91 (ID 253)

The almond-shaped plate with terminal knob is decorated with deeply engraved motifs of triangular punches and imitation bead wire, which are matched to the form of the plate. The tongue shows a box-like, small setting with oval cut-out, perhaps intended for an inlay of another material. On the slightly concave reverse there are three attachment lugs.

Since many parallels for this buckle type were either produced completely of gold, or at least were gilded, the wearers of this buckle may well have belonged to the upper classes of Byzantine society.

Publ.: unpublished

Cat. 15

Pl. 2

Buckle with rectangular plate in openwork

From the Basilica of St. John, Ephesos

9th century

Copper alloy (no XRF analysis); cast, circular punching, engraved

L 6.4 cm; max. H 3.4 cm; T 0.15 cm; Wt 20.1 g

EM Inv. 2143 (ID 749)

The rectangular plate displays a number of rectangular and round openings, which almost look like keyholes. The loop is attached with hinges and pin and decorated with small, irregular punched circles and grooves. The tongue is missing.

Comparable dated buckles come from Greece, Albania, Asia Minor and from the Black Sea coast. They date the buckle to the 9th century.

Publ.: unpublished

Cat. 16 Pl. 2
Buckle with rectangular plate and animal representation

From the region of Tire
 Late 9th to early 11th century
 Leaded bronze (XRF analysis); cast, post-processed with a variety of gravers and punches (circular and triangular punches)
 L 3.5 cm; max. H 3 cm; T ca. 0.2 cm; Wt 9.5 g
 EM Inv. 28/5/00 (ID 277)

The slightly trapezoidal plate displays the representation of a heavily stylised lion in relief. The animal fills up the entire image surface, and is depicted facing in profile to the left with raised tail. Only the overly large head is shown in frontal view. Body, tail and legs are decorated with fine diagonal lines. The strap eyelet is found on the right side. Loop and tongue are missing.
 In the Römisch-Germanisches Zentralmuseum in Mainz alone there are 51 examples with this motif.

Publ.: unpublished

Cat. 17 Pl. 2
Buckle with rectangular plate and animal representation

From Bayındır
 Late 9th to early 11th century
 Gunmetal (XRF analysis); cast, post-processed using a variety of tools (chisel, punches), punched circles
 L 3.4 cm; max. H 2.8 cm; T 0.2 cm; Wt 7.9 g
 EM Inv. 10/7/89 (ID 282)

The representation shows a griffin striding to the left in profile with raised, S-form tail and sickle-form wings. Extensive, fine and diagonal cross-hatching serves as ornamentation. The head is designed like a bird's head, with open beak. The frame around the pictorial field is decorated with fine diagonal lines. The strap eyelet is located on the right side. Loop and tongue are missing. Comparable buckles with identical griffin motif are known from Asia Minor and Amorium (Phrygia).

Publ.: unpublished

Cat. 18 Pl. 2
Buckle with rectangular plate and animal representation

From Söke
 Late 9th to early 11th century
 Cu-Pb-Sn-alloy (XRF analysis); cast, obviously post-processed using a variety of tools (chisel, punches, triangular punches)
 L 4 cm; max. H 2.7 cm; T 0.1 cm; Wt 12.4 g
 EM Inv. 23/48/78 (ID 284)

In contrast to **Cat. 17**, the griffin in profile is shown here striding to the right. Body and neck are decorated with small punchings in triangular form. On the hind leg is an oval groove which perhaps indicates the musculature. The tail is erect in S-shape and ornamented with horizontal grooves. The wing points upwards in the form of a volute, and is structured with long grooves. The bird-like head has two pointed ears backwards, and an open beak. On the ground below the belly there is an ornament which is reminiscent of a flame.

Image surface and strap eyelet, this time on the left side, are bordered by fine, diagonal lines. Tongue and loop are missing.

Publ.: unpublished

Cat. 19 Pl. 2
Buckle with rectangular plate and animal representation

From the region around Tire
 Late 9th to early 11th century
 Lead or Pb-Cu-Sn-alloy (XRF analysis); cast, post-processed using a variety of tools (chisel, punches)
 L 4 cm; max. H 3.2 cm; T 0.3 cm; Wt 13.5 g
 EM Inv. 29/5/00 (ID 285)

The plate displays a winged horse galloping to the left in profile. The tail points upwards and is decorated with sideways fine lines and, on the inside, with points. The sickle-form wing is decorated with short grooves. Along the bulge of the neck runs a sort of dotted comb, probably representing the mane. The head, which is inclined downwards, displays two pointed ears. Fine, diagonal lines run around the entire pictorial field as border decoration. The strap eyelet was originally on the right side. Loop and tongue are missing. The motif of the winged horse is attested on a total of 30 plates from Asia Minor, all of which are kept in the collections of the Römisch-Germanisches Zentralmuseum, Mainz.

Publ.: unpublished

Cat. 20 Pl. 3
Buckle with rectangular plate and animal representation

From Bayındır
 Late 9th to early 11th century
 Cu-Pb-Sn-alloy (XRF analysis); cast, front side: motif engraved after casting with a graver, mane in the region of the neck worked with fine chisel, back of the lion and body of the defeated animal decorated with point/triangle/oval punches; reverse: probably later (secondary) reworking, lower body worked with triangular punch
 L 4 cm; max. preserved H 3 cm; T 0.25 cm; Wt 14.8 g
 EM Inv. 5/16/93 (ID 286)

The plate is decorated on both sides. On the front a scene of battling animals is represented: a lion hunts down another animal – perhaps a panther. He presses his prey to the ground, holding fast the neck and head of the defeated animal with his front paws, while his hind legs stand on its back and leg. The lion is portrayed naturalistically with indication of musculature and paws with claws. His posture makes a dynamic effect.

The reverse of the plate displays the very schematic and stylised representation of an animal which is reminiscent of a lion or a dog. The animal in profile appears to run out of the background towards the left. The body is plump and not muscular, and is decorated at the front with ornamentation of lines, in the middle with dots and at the rear with curved lines. The head of the animal is small and with no indication of eyes. The ground is suggested by two wavy lines.

For both scenes, the belt pull-through is located on the right side, meaning that both the front and the rear could be worn as the side facing outwards. Loop and tongue are missing.

Publ.: unpublished

Cat. 21 Pl. 3
Cloak clasp

From the region of Tire
6th to 7th centuries

Copper alloy (no XRF analysis); cast in two parts, carelessly engraved

pres. H total 5.1 cm; fastening: H 4 cm; max. W 2.2 cm; toggle: H 2.9 cm; medallion 1 × 1 cm; Wt 16.6 g (overall)
EM Inv. 22/34/93 (ID 739)

The object is a two-part toggle fastening, which probably was originally sewn onto fabric or leather, and the two parts were hooked into each other to serve as a fastening. S-motifs around a keyhole-shaped openwork, as well as a very simplified face at the transition to the rectangular belt pull-through, serve as decoration of the large disc. Parallels which are dated to the 6th to 7th centuries are known from Amorium, Anemurium and Sardis.

Publ.: unpublished

Cat. 22 Pl. 3
Cross-bow fibula

From the region around Ephesos
330–400 A.D.

Copper alloy (no XRF analysis); single cast: crossbar, knobs and bow cast in one piece, post-processed using a variety of tools (files, gravers, perhaps chisels); cord wire imitation on the discs of the knobs as well as between the fibula foot and the bow

L 7.3 cm; W 4.6 cm; H 2.5 cm; foot: L 3.5 cm; W 0.8 cm
EM Inv. 7/38/88 (ID 938)

The long rectangular fibula foot is decorated with two rows each with three small double volutes or pelta-like

motifs. The knobs terminating the crossbar have a shallow, rounded form and are separated from the crossbar by discs of cord wire imitation. The bow is of semi-circular form, with beveled side surfaces and central ridge. The pin is missing.

Publ.: C. Hinker, *Ausgewählte Typologien provinziärrömischer Kleinfunde* (Berlin 2013) 249 fig. 43.

Cat. 23 Pl. 4
Cross-bow fibula

Find spot unknown
330–400 A.D.

Copper alloy, gilded (no XRF analysis); cast, engraved
L 9.4 cm; W 6.9 cm; H ca. 3.3 cm; foot L 5.3 cm; W 1 cm
EM Inv. 1/34/76 (ID 939)

The fibula foot shows a decoration with two rows of pelta-like motifs oriented outwards, surrounded by bows which terminate in volutes. A continuous stripe in herringbone pattern decorates the middle. The bow with broad central ridge is almost triangular in section. The knobs are in the form of drops and are each set off by a disc from the hexagonal crossbar. The pin and one knob are missing.

Publ.: unpublished

Cat. 24 Pl. 5
Pair of earrings of round wire

From grave 72, Church of St. Mary, Ephesos
6th to 7th or 11th to 12th centuries (?)

Silver alloy (poor quality): Cu-Ag-alloy (XRF analysis); forged in one piece

W 1.7 cm; 1.8 cm; H 1.9 cm; 1.8 cm; T 0.1–0.2 cm
EM Inv. 73/42/93 (ID 766) und 74/42/93 (ID 888)

The pair of undecorated earrings of round wire originated from grave 72. The simple type of earring with hook-closure appears to have enjoyed a long period of popularity and is known from both Early Byzantine as well as Middle Byzantine secure contexts.

Publ.: unpublished

Cat. 25 Pl. 5
Earring of round wire

From grave 42, Church of St. Mary, Ephesos
6th to 7th or 11th to 12th centuries (?)

Electron: Ag-Au-alloy (XRF analysis); cast or forged in one piece

H 1.5 cm; W 1.3 cm; T 0.1 cm; Wt 0.3 g
EM Inv. 284/8/07 (ID 724)

The round wire earring with double-hook closure is without any decoration.

Publ.: unpublished

Cat. 26 Pl. 5

Earring with applied pearls

From the Basilica of St. John, Ephesos

No date

Gold alloy (high quality): 85 % Au-alloy (XRF analysis); natural pearls, multi-part, >freely formed<

H 2.3 cm; max. W 2.4 cm; T 0.2–0.3 cm; Wt 3.6 g

EM Inv. 38/61/79 (ID 590)

The hoop of the earring is curved in half-crescent shape. On one side it terminates in a hook, while the other end is spirally wrapped around with fine wire. The decoration in the lower part consists of three fine round wires, which are pulled out of the loop. On each of the wires five pearls are strung.

Publ.: unpublished

Cat. 27 Pl. 5

Pair of earrings with filigree and free-standing triangular granulation

From grave 76, Church of St. Mary, Ephesos

9th to 10th centuries (before 961 A.D.)

Gold alloy (high quality): 94 % Au-alloy (XRF analysis); multi-part, >freely formed<, triangular granulation; cord wire, round wire in looped form; the individual elements are affixed by means of brazing solder (remains of soldering visible)

max. H 2.1 cm; 2 cm; W 1.8 cm; 1.9 cm; hoop T 0.1–0.15 cm; Wt 1.3 g

EM Inv. 69/42/93 (ID 714) and 68/42/93 (ID 715)

The earrings are made of round wire and have a hook-and-loop closure. On the lower third of the interior hoop there is an ornamental band showing a grid pattern in openwork. Five granulated triangles, each consisting of three granules, crown the upper termination (on earring EM Inv. 69/42/93 one of the granulated triangles is missing). A pendent, centrally placed triangle of six small granules decorates the lower ledge. On the exterior of the hoop, on each side at the height of the ornamental band a large wire ring is attached, and directly under the pendent triangle hangs another triangle, formed of six granules.

As the comparison with a splendid piece of jewellery made of gold and precious stones from Crete makes evident, the pair of earrings from the Church of St. Mary was originally probably also part of an elaborately designed earring pendant, of which the pendants, mounted in the wire rings and adorned with precious stones, are unfortunately missing today.

Publ.: unpublished

Cat. 28 Pl. 5

Earring with free-standing triangular granulation

From grave 64, Church of St. Mary, Ephesos

9th to 12th centuries

Silver alloy (low quality): Cu-Ag-alloy (XRF analysis); multi-part, >freely formed<, triangular granulation; gran-

ules and curved filigree wire affixed with soldering

H 3.0 cm; W 2.4 cm; T hoop 0.15 cm; Wt 0.8 g

EM Inv. 71/42/93 (ID 742)

The wire earring displays a spherical element as closure, in which the hoop fits. Three wire rings are soldered on to the lower part of the earring, alternating with four triangles, each consisting of three small granules. Probably, pendants were once originally fixed in these wire rings.

Publ.: Pülz – Kat 2010, 699 fig. 4.

Cat. 29 Pl. 5

Crescent-shaped earring with lower ornamental band decorated with granulation and filigree

From Belevi

10th century

Gold alloy (high quality): 83 % Au-alloy (XRF analysis); multi-part, >free formed<, hollow spheres, probably chased; triangular granulation; notched wire, the individual components fixed by means of brazing solder, three smooth filed discs in the middle

H 3.3 cm; W 2.8 cm; lower band: H 2.2 cm; hoop: T 0.2 cm; Wt 5.3 g

EM Inv. 1/3/86 (ID 589)

The golden earring from Belevi belongs to the group of earrings with lower ornamental band, decorated with filigree and granulation.

The crescent-shaped sheet plate shows three solid, small rings, which probably once served to affix rows of pearls or pendants which are missing today. On the outer lower edge there are four triangles made of granules pointing downwards, alternating with large rings, which are divided into two by gold wires and on which pearls originally were probably strung. The ornamental band terminates at each end in a large hollow sphere, which served to attach the hoop. On the inner edge of the decorative plate there is a circular motif composed of a variety of adjacent wires in filigree technique, and flanked on each side by a tear-shaped motif. In the interior of the motifs are attached, once again, wires for the fixing of pearls. Three small discs mark the transition of the wired ornaments to the plate. The entire decoration is crowned by grape-like granules, their tips pointing upwards, and terminating at the height of the lateral spheres. The presumed natural pearls, which were originally threaded onto the round wires, are missing.

This elaborately designed and highly sophisticated example finds many Middle Byzantine parallels of similar execution, which are mainly known from a variety of collections and museums.

Publ.: Pülz – Kat 2010, 699–700 fig. 5; Pülz 2014, fig. 3.

Cat. 30 Pl. 5
Crescent-shaped earrings with lower ornamental band decorated with granulation and filigree

From the vicinity of Tire
 10th to 12th centuries

Silver alloy (low quality): Cu-Ag-alloy/Ag-Cu-alloy (XRF analysis); multi-part, probably cast hollow spheres, small- and large-scale triangular granulation, notched wire, rolled metal band, individual components affixed by brazing soldering

H 4.3 cm; W 3.7 cm; lower band H 3.9 cm; hoop: T 0.2–0.3 cm; Wt 6.5 g; Wt 5.8 g
 EM Inv. 3/5/94a und 3/5/94b (ID 687)

The pair of earrings belongs to a variation or further development of the earring **Cat. 29**. Here there are also spheres for the fastening of the hoop as well as triangles made of granules alternating with rings on the outer lower edge, this time decorated with granules instead of wire. The ornamental band itself is decorated with a superimposed, opposed, loop or lattice-like band, which – here, however, in open-work technique – is repeated in the middle zone of the inner decoration above the ornamental band. The remains of the inner decoration is, up until the open-work lattice band, articulated with metal stripes. A circular ornament of a twisted metal band, crowned with triangular decoration, constitutes the termination. To the right and left of the ornament there was originally a conglomerate of granulates, which presumably extended to the spheres, but which today is only partially preserved. A number of decorative elements are missing, and one earring (Inv. 3/5/94b) is incorrectly restored. A later date than that assigned to **Cat. 29** is suggested by, amongst other things, the agglomeration and complete filling with decoration in the interior of the earrings, which is reminiscent of Islamic jewellery of the 11th to 12th centuries.

Publ.: Pülz – Kat 2010, 700–701 figs. 6. 7.

Cat. 31 Pl. 5
Earring with enamel decoration or so-called temple pendant

From grave 41, Church of St. Mary, Ephesos
 11th to 12th centuries

Leaded copper (XRF analysis); gilded, blue and red enamel, multi-part, pressed, assembled with soldering, *cloisonné* technique

H 1.7 cm; W 2.1 cm; max. T 0.7 cm; Wt 3.3 g
 EM Inv. 254/8/07 (ID 792)

The piece of jewellery, hollow inside, is formed out of two convex metal plates in the form of three-quarter moons. On the upper border are attached two parallel eyelets of circular wire, on which the hoops were originally fixed. The decoration on both sides consists of opaque enamel: on one of the panels, which is adapted to the form of the earring, are found two lozenge-shaped elements next to each other; they have stepped borders and their surfaces are filled with white and their centres with red colour. The

remains of an additional ornament are found below. The background is coloured blue, and the entire ornament panel is surrounded by a red-filled frame. The outlines of the individual ornaments are black.

The example from the Church of St. Mary belongs to a group of earrings or ›temple pendants‹ for instance from Greece and Bulgaria, which can be dated to the 11th and 12th centuries due to their generally secure archaeological find contexts. Extremely similar are also the ›temple pendants‹ (so-called *kolty*) made of gold and decorated with *cloisonné*, from the same time period; these were amongst the most popular items of female jewellery of the ceremonial headdress of the so-called Kievan Rus’.

Publ.: Pülz 2017, 197 fig. 14, 2.

Cat. 32 Pl. 6
Monogram finger ring

From Selçuk
 7th century

Silver alloy (high quality): 98 % Ag-alloy (XRF analysis); cast in two pieces, engraved

Hoop: D 2.3 cm; ring plate: 1.2 × 1.2 cm; Wt 6.9 g
 EM Inv. 1673 (ID 610)

The finger ring has a large circumference. The closed ring hoop is not decorated. The circular ring plate, which was produced separately, displays an engraved monogram enclosed in the form of a cross, which has been interpreted as *Ἰωάννου* (interpretation of the monogram and dating of the ring: W. Seibt).

Publ.: Pülz – Kat 2010, 699 fig. 1.

Cat. 33 Pl. 6
Finger ring with cross and inscription

From Torbalı
 7th century (?)

Brass (XRF analysis); cast in one piece, engraved
 Hoop: D 2.3 cm; ring plate: 1.3 × 1.2 cm; Wt 2.3 g
 EM Inv. 1/14/97 (ID 818)

The closed finger ring has an oval ring plate with a Greek cross and transverse bars on the ends of the cross arms in the centre, as well as the following circumscription: *COΛΟΜΟΝΝΟΣ*, as the genitive form of Solomon (interpretation of the inscription and dating of the ring: W. Seibt).

Publ.: unpublished

Cat. 34 Pl. 6
Monogram finger ring

From the vicinity of Tire
 6th to 1st half of 7th centuries

Brass (XRF analysis); cast in one piece, engraved, punched dots

Hoop: D 2.5 cm; ring plate: 1.5 × 1.2 cm; Wt 5.1 g
 EM Inv. 73/12/92 (ID 604)

The ring hoop is D-shaped in section. The oval plate carries a monogram, and a surrounding line of punched dots serves as a border. According to W. Seibt, the monogram can be interpreted in a number of ways: either A, H, M – Μηνῦ or Μᾶνη or A, H, Λ, M, X – Μυχᾶηλ.

Publ.: unpublished

Cat. 35

Pl. 6

Monogram finger ring

From the so-called Byzantine Palace, Ephesos

First half of 8th century

Leaded brass (XRF analysis); cast in one piece, engraved
Hoop: D 2.1 cm; W 0.6 cm; ring plate: 1.2 × 1.2 cm;
Wt 7.0 g

EM Inv. 18/7/07 (ID 384)

The closed finger ring has a ribbon-like octagonal hoop. On each of the ring's shoulders sits a cross with curved arms, engraved in a circle of notches. On the disc-like ring plate a cross monogram surrounded by a row of notches is depicted.

The invocation monogram illustrated in the middle (Θεοτόκος βοήθει), which, transcribed, signifies »Mother of God have mercy on us«, corresponds to the well-known invocation monogram »Laurent V«. This form first appeared towards the end of the 7th century. The characteristics, in particular the large Beta that is directly linked to the central Theta, delimit the production of the ring to the first half of the 8th century, according to W. Seibt. The ring originates from a post-antique cemetery that was laid out directly adjacent to the secondarily established chapel on the southern long side of the so-called Byzantine Palace. The ring, however, was not found in one of the cast graves made out of spolia, but comes from displaced strata between the individual graves.

Publ.: Pülz – Kat 2010, 699 fig. 3; Pülz 2012, 217 fig. 6; Pülz 2014, fig. 2; Pülz 2017, 197 fig. 14, 3.

Cat. 36

Pl. 6

Finger ring with cross motif

From the East Gymnasium, Ephesos

10th to 12th centuries

Leaded brass (XRF analysis); cast in one piece, engraved, punched dots

Hoop: D 2.1 cm; ring plate: 1.0 × 0.8 cm; Wt 3.0 g

EM Inv. 693 (ID 613)

The band-like hoop is not decorated and open, meaning that the ends overlap each other on the inside. The hoop widens towards the shoulders and transitions into a slightly rounded ring plate. This is decorated with a cross motif with transverse bars on the ends of the arms.

Parallels from Corinth date the ring to the 10th to the 12th centuries.

Publ.: unpublished

Cat. 37

Pl. 6

Finger ring with cross motif

From Çine

10th to 12th century

Brass (XRF analysis); cast in one piece, engraved, punched dots

Hoop: D 2.2 cm; ring plate: 1 × 1.1 cm; Wt 4.3 g

EM Inv. 24/20/82 (ID 637)

The ends of the wide, band-like hoop lie evenly over each other. The hoop itself is decorated with dot patterns. The plate is round and is enframed with a row of dots surrounding an engraved cross with V-shaped ends of the arms.

Publ.: unpublished

Cat. 38

Pl. 6

Finger ring with dot-and-circle decoration

From Tire

9th to 12th centuries

Leaded bronze (XRF analysis); cast in one piece, dot-and-circle decoration worked with a punch or drilled

Hoop: D 2.1 cm; ring plate: 1.9 × 1.3 cm; Wt 4.3 g

EM Inv. 15/21/93 (ID 876)

The narrow, band-like hoop has a slightly convex exterior surface, is undecorated, and retains its width all around. The large plate in the form of a pointed oval displays a somewhat uneven motif of eight circles with central dots. Finger rings with dot-and-circle decoration, of which until now seven examples are known from Ephesos and its vicinity, are typical for the Middle Byzantine period.

Publ.: unpublished

Cat. 39

Pl. 6

Finger ring with pentagram

From Tire

9th to early 10th centuries

Leaded gunmetal (XRF analysis); cast in one piece, engraved, punched dots

Hoop: D 1.6 cm; Ring plate: 1.3 × 1.0 cm; Wt 2.4 g

EM Inv. 32/21/99 (ID 795)

The single-part ring is closed and displays a slightly oval-form ring plate. The band-like hoop is undecorated and widens greatly towards the shoulders. The decorative plate displays a pentagram with a tiny hallmark in the middle; a punched row of dots serves as a border.

Until now, nine examples of the type of finger ring with pentagram are known from Ephesos. As with the ring with dot-and-circle decoration discussed under **Cat. 38**, the finger rings with pentagram ornament also date to the Middle Byzantine period.

Publ.: unpublished

- Cat. 40** Pl. 7
Cross pendant
 From Bayındır
 First half of 8th century
 Cu-Zn-Sn-Pb-alloy (XRF analysis); cast in one piece
 H 2.8 cm (with suspension loop); 2 cm (without suspension loop); W 1.4 cm; max. T 0.3 cm; Wt 1.2 g
 EM Inv. 7/29/92 (ID 655)
- The pendant has the form of a Latin cross with slightly flaring arms and terminates in a straight line. The undecorated cross is almost three-dimensionally fashioned and possesses a large suspension loop, cast at the same time and flattened, applied at a right-angle to the pendant.
- Publ.: unpublished
- Cat. 41** Pl. 7
Cross pendant
 From Belevi
 5th to 7th or 10th to 11th centuries (?)
 Leaded gunmetal (XRF analysis); cast in one piece, circular punched decoration, perhaps created before the casting, post-processed
 H 3 cm (with suspension loop); 2.5 cm (without suspension loop); W 1.7 cm; T 0.1 cm; Wt 2.6 g
 EM Inv. 2/35/92 (ID 654)
- The pendant in the form of a Latin cross has very broad flaring arms and terminates in a straight line, as well as a suspension loop. The decoration consists of concentric circles with central dot. The rear side is not decorated. These small, simple cross pendants with dot-and-circle decoration were extremely popular as grave goods both in the Early as well as the Middle Byzantine periods.
- Publ.: Pülz – Kat 2010, 705 fig. 15.
- Cat. 42** Pl. 7
Cross pendant
 From Terrace House 2, Ephesos
 5th to 7th or 10th to 11th centuries (?)
 Gunmetal (XRF analysis); cast in one piece, punched dots
 H 2.5 cm (with suspension loop); 1.9 cm (without suspension loop); W 1.3 cm; T 0.1 cm; Wt 1.4 g
 EM Inv. 58/32/82 (ID 465)
- The pendant in Latin cross form has flaring arms and inward-curving terminations. The decoration is of four large dots, surrounded by double circles. The reverse is not decorated. At the top of the pendant is a large suspension loop.
- Publ.: unpublished
- Cat. 43** Pl. 7
Cross pendant
 From the Basilica of St. John, Ephesos
 10th to 11th centuries (?)
 Leaded bronze (XRF analysis); cast, engraved, round, drilled depression in the centre – perhaps created before casting (e.g. for an inlay)
 H 6.2 cm (with suspension loop); 5.9 cm (without suspension loop); W 4.5 cm; T 0.35 cm; Wt 23.3 g
 EM Inv. 2/33/77 (ID 528)
- The pendant is in the form of a Latin cross with flaring arms which terminate in a straight line. The arms of the cross are decorated with various ornamentations: the vertical arm displays a braided band, while the horizontal arm shows a herringbone pattern. In the middle of the cross is a round depression for an inlay of another material, which is today missing. The reverse is not decorated. The suspension loop is broken.
- Publ.: Pitarakis 2006, cat. 594: falsely identified as a reliquary cross.
- Cat. 44** Pl. 7
Cross pendant
 From the Basilica of St. John, Ephesos
 10th century (?)
 Leaded bronze (XRF analysis); cast in one piece, circular punched decoration probably created before casting, and roughly post-processed
 H 9.3 cm (with suspension loop); 8.4 cm (without suspension loop); W 6.6 cm; T 0.25 cm; Wt 44.6 g
 EM Inv. 2138 (ID 518)
- The cross pendant has pronouncedly curved ends of the arms, which are set with small discs in the corners. The ornamentation consists of concentric dotted circles, connected by lines which form a cross.
- Publ.: unpublished
- Cat. 45** Pl. 8
Cross pendant with the representation of the Crucified Christ and the Maria Kyriotissa
 From the Basilica of St. John, Ephesos
 7th to early 9th centuries
 Leaded bronze (XRF analysis); cast in one piece, three-dimensional representations created on both sides before casting, engraved afterwards, dot-and-circle punches
 H 10.3 cm (with suspension loop); 9.3 cm (without suspension loop); W 7.3 cm; T 0.45 cm; Wt 103.2 g
 EM Inv. 2139 (ID 519)
- The pendant displays a Latin cross form with slightly flaring arms which terminate in a straight line. On the front is an illustration of the crucifixion. Above the head of Christ is an empty *tabula ansata*. On each of the transverse arms of the cross is one portrait, above and below on the vertical arm are two portraits in bust

form, whereby faces and other details can no longer be recognised.

The rear side displays the Virgin Mary with *maphorion* and arms formed in the shape of a bow. She holds the child Jesus in front of her chest. In each of the arms of the cross is a bust, as far as can be discerned with veil and wings. The surfaces of both front and rear are very worn, so that the figures can only be recognised in outline. Inscriptions seem to be lacking.

Publ.: unpublished

Cat. 46 Pl. 9
Cross pendant with the representation of the Crucified Christ and the Maria Kyriotissa

From the Basilica of St. John, Ephesos
 7th to early 9th centuries

Cu-Sn-Pb-alloy (XRF analysis); cast in one piece, very three-dimensionally, re-worked afterwards with graver, punched dots

H 8.8 cm; W 6.5 cm; T 0.35 cm; Wt 76.1 g
 EM Inv. 2/11/07 (ID 663)

The crucifixion is depicted on the front side. Christ wears a *colobium* (short-sleeved or sleeveless long tunic). Above and below the crucifixion scene there are each two busts, with one additional one each at the left and right of Christ. No inscriptions are visible, and the details of the figures cannot be made out, as the state of preservation of the cross is poor. The suspension loop is missing. The outer surfaces are heavily corroded and worn. On the reverse of the cross in the centre is depicted a standing figure of the Virgin with child (Maria Kyriotissa), flanked by four haloed angels.

The two pendant crosses **Cat. 45** and **46** constitute the precursors of the reliquary crosses with the representations of the crucifixion and Maria Orans in the 10th and 11th centuries.

Publ.: unpublished

Cat. 47 Pl. 9
Cross pendant with the representation of St. Peter

From the Basilica of St. John, Ephesos
 10th to 11th centuries

Cu-Sn-Pb-alloy (XRF analysis); cast in one piece, engraved, decorated with bead wire imitation as border, three-dimensional representation and possibly also the letters formed prior to casting, chased afterwards

H 7.2 cm (with suspension loop); 5.5 cm (without suspension loop); W 3.8 cm; T 0.25 cm; Wt 29.9 g
 EM Inv. 2141 (ID 468)

The image on the cross, which was made to be viewed from the front only, shows St. Peter, identified by inscription. The figure is clothed in a long robe, and his feet are visible. His right arm lies in front of his body and probably holds a book against his chest. His left arm is extended and holds an amphora (?) or a similar vessel at

the neck. His pear-shaped head is surrounded by a fringe of hair, formed of short lines, and a halo.

Publ.: unpublished

Cat. 48 Pl. 9
Cross pendant with representation of the Crucified Christ (?)

From Ephesos

From the Crusader period (?)

Mother-of-pearl; engraved, sawn out, drilled hole

H 2.9 cm; W 1.6 cm; T 0.2 cm; Wt 0.8 g

EM Inv. 11/5/89 (ID 540)

The pendant made of mother-of-pearl shows the image of a very schematic figure, which is perhaps intended to represent Christ on the cross.

The dating is based on comparable cross pendants, also made of mother-of-pearl, which have been found primarily in the eastern Mediterranean region and date to the days of the crusaders.

Publ.: unpublished

Cat. 49 Pl. 9
Reliquary cross

From Torbalı

10th to 11th centuries

Leaded bronze (XRF analysis); originally cast in two-parts (one half is preserved), both halves connected by hinged construction, decoration with dot-and-circle punches

H 6.0 cm (with hinge); 4.8 cm (without hinge); W 3.6 cm; T 0.4 cm; Wt 16.1 g

EM Inv. 2/62/92 (ID 660)

The originally two-part reliquary cross is designed in the form of a Latin cross with flaring arms which terminate in a straight line. As decoration, in each arm of the cross are found three concentric circles which form a triangle. The second half of the object is missing.

Publ.: Pitarakis 2006, cat. 597.

Cat. 50 Pl. 10
Reliquary cross with the representation of the Crucified Christ and Maria Orans

From Selçuk

10th to 11th centuries

Cu-Zn-Sn-Pb-alloy (XRF analysis); cast in two parts, both halves connected by hinge construction, three-dimensional image fashioned before casting, finely post-processed (with graver and chisel), engraving in differing gradations, presumably chiselled notched band as border, punched dots as surface decoration and for details

H 9.1 cm (with hinge and suspension loop); 7.7 cm (without hinge and suspension loop); W 5.6 cm; T 1.4 cm (0.7 cm and 0.6 cm); Wt 65.6 g (together)

EM Inv. 1/32/90 (ID 454)

The reliquary cross with relief representation on the front and back finds a vast number of parallels which display the same iconographic scheme – crucifixion scene on the front, Maria Orans on the back –, all of which date to the 10th – 11th centuries. A hinge with a large eyelet holds both halves together.

The front side shows the crucified Christ, flanked by St. John and Mary. Christ wears a *colobium*. His head inclined to the viewer's left and with a cross nimbus symbolises his death. His feet rest on a *suppedaneum* (foot rest used at crucifixions), which is decorated with punched dots. Above Christ appears the *tabula ansata*, on top of which is the word $\Phi(\omega)C$ (»light«) between sun and moon. In the transverse arms of the cross, beneath Christ's extended arms, is the following inscription from John 19, 26–27: $\text{I}\Delta\text{E O YIOC COY} / \text{I}\Delta\text{OY H MHTHP COY}$ (»Behold thy son« and »Behold thy mother«). To the viewer's left and right of the crucified figure stand the small-scale figures of Mary and John respectively.

The centre of the rear side is filled with the haloed mother of God in an orant pose. Mary is wrapped in a long robe and a *maphorion* which is worn crossed over her chest and fastened with a fibula. To the right and left of her elbows are found the letters which indicate that she is the $\text{MH(TH)P}\ \Theta(\text{EO})\text{Y}$ (»Mother of God«). In the arms of the cross, the four Evangelists are depicted in bust form in medallions. Their faces are individually fashioned, yet are stylistically close to the depiction of Mary. Hairstyles and beards are indicated. The shoulders are rounded, and the left arm of each figure lies in front of the chest and holds a book. In the corners of each medallion are the initials of the Evangelists.

Publ.: Pülz – Kat 2010, 707 fig. 16; Pülz 2014, fig. 4; Pülz 2017, 198 fig. 14, 4.

Cat. 51 Pl. 11
Reliquary cross with the representation of the Crucified Christ

From the Basilica of St. John, Ephesos
 10th to 11th centuries

Leaded brass (XRF analysis); originally cast in two parts (only one half preserved), three-dimensional image fashioned before casting, probably post-processed with a graver

H 9.1 cm (with hinge); 7.1 cm (without hinge); W 5.7 cm;
 T 0.5 cm; Wt 31.5 g
 EM Inv. 26/34/77 (ID 449)

The reliquary cross, of which only the front side is preserved, is a poorly preserved variation of **Cat. 50**. Christ with his head in the same pose is again clothed in a *colobium*. Under his extended arms, the poorly preserved inscription from John 19, 26–27 is found. Christ is also flanked here by two figures, probably the well-known scheme of John and Mary.

Publ.: Pitarakis 2006, cat. 30.

Cat. 52 Pl. 11
Reliquary cross with the representation of the Crucified Christ

From the Basilica of St. John, Ephesos
 10th to 11th centuries

Leaded brass (XRF analysis); originally cast in two parts (only one half preserved), engraved
 H 8.7 cm (with hinge); 7.3 cm (without hinge); W 5.8 cm;
 T 0.55 cm; Wt 43.2 g
 EM Inv. 10/30/78 (ID 443)

The representation on the preserved front side of the reliquary cross shows Christ on the cross, and corresponds to the iconographic scheme of **Cat. 50** und **51**, nevertheless in a poorer state of preservation.

Publ.: Pitarakis 2006, cat. 31.

Cat. 53 Pl. 11
Reliquary cross with the representation of Maria Orans

From Torbalı
 10th to 11th centuries

Leaded gunmetal (XRF analysis); originally cast in two parts (only one half preserved), engraved, finely post-processed, medallion frames with imitation notched wire
 H 8.6 cm (with hinge); 7.6 cm (without hinge); W 5.6 cm;
 T 0.5 cm; Wt 31.8 g
 EM Inv. 1/6/89 (ID 445)

The depiction on the preserved reverse shows Mary, the mother of God, in an orant pose, as well as the four Evangelists in medallions on the arms of the cross, and therefore corresponds to the iconographic scheme of **Cat. 50**. The faces of the figures are, however, very worn, so that individual details can no longer be recognised.

Publ.: Pitarakis 2006, cat. 41; Pülz – Kat 2010, 707 fig. 17.

Cat. 54 Pl. 11
Reliquary cross with the representation of Maria Orans

From the Basilica of St. John, Ephesos
 10th to 11th centuries

Leaded brass (XRF analysis); originally cast in two parts (only one half preserved), three-dimensional image fashioned before casting, post-processed, triangular punching (around the halo), perforations secondarily punched

H 8.4 cm (with hinge); 7.5 cm (without hinge); W 5.6 cm;
 T 0.3 cm; Wt 21.4 g
 EM Inv. 4/33/77 (ID 526)

The object in the form of a Latin cross, with flaring cross arms and straight ends, also shows Maria Orans surrounded by the four Evangelists, corresponding to the representations on **Cat. 50** and **Cat. 53**. The exterior surface is also worn here.

In each of the right and left transverse arms is found a large perforation, while in the vertical arm below there is a hole which is not centred. Since these holes disturb

the image, they were probably added later. A re-use of the cross as an *ex voto*, attached to a flat ground, perhaps nailed to a wall, to a pillar or onto wood, is likely.

Publ.: Pitarakis 2006, cat. 117.

Cat. 55 Pl. 12
Reliquary cross with the representation of the Crucified Christ

From the Basilica of St. John, Ephesos

First half of 11th century

Cu-Sn-Pb-alloy (XRF analysis); originally cast in two parts (only one half is preserved), representation very shallowly engraved

H 9.9 cm (with hinge); 9.1 cm (without hinge); W 6.9 cm; T 0.6 cm; Wt 60.3 g
 EM Inv. 2136 (ID 456)

The preserved front side of the reliquary cross depicts Christ on the cross, wearing a long, short-sleeved robe. His feet rest on a rectangular base (*suppedaneum*). Below this are perhaps a human skull and a rock: this probably represents the hill of Golgotha. Christ's head inclined to the viewer's left, with strands of hair that fall over his right shoulder, is surrounded by a cross nimbus.

Above the head is located the *tabula ansata* with the inscription ICXC as well as sun and moon.

Below the outstretched arms of Christ appears the victory formula ICXC NHK(A C) («Jesus Christ triumphs»).

In contrast to the reliquary crosses discussed previously (Cat. 50–54), the representation itself is not cast but engraved. In the course of this different technique of production, another inscription was also used, namely the victorious formula. The adoption of this formula on the cross is an indication that the series of engraved crosses is to be dated slightly later than the cast examples.

Publ.: Pitarakis 2006, cat. 222.

Cat. 56 Pl. 12
Reliquary cross with the representation of the Crucified Christ

From the Basilica of St. John, Ephesos

10th to 11th centuries

Cu-Zn-Pb-alloy (XRF analysis); originally cast in two parts (only one half preserved), engraved, inscription re-worked using triangular punches

H 8.1 cm (with hinge); 7.2 cm (without hinge); W 4.7 cm; T 0.5 cm; Wt 29.3 g
 EM Inv. 7/30/78 (ID 522)

The preserved half of the reliquary cross with engraved scene of the crucifixion and victorious formula corresponds to the iconographic scheme of Cat. 55.

Publ.: Pitarakis 2006, cat. 230.

Cat. 57 Pl. 12
Reliquary cross with representation of Maria Orans

From the Basilica of St. John, Ephesos

Late 10th to 11th centuries

Leaded brass (XRF analysis); originally cast in two parts (only one half preserved), engraved, eyes punched, inscription re-worked with triangular punches

H 8.1 cm (with hinge); 7.2 cm (without hinge); W 4.8 cm; T 0.55 cm; Wt 29.6 g
 EM Inv. 1/30/78 (ID 444)

Contemporaneously with the simplification of the crucifixion scene on the crosses Cat. 55 and 56, the representation of Maria Orans on the rear side of the engraved cross also becomes more schematic and reduced, as is apparent on the preserved half of this reliquary cross.

To the right and left of her arms appears the abbreviation for MH(TH)P Θ(EO)Y («Mother of God»). The medallions with the Evangelists disappear in favour of the depiction of bushes, palm branches or, as here, X-motifs.

Publ.: Pitarakis 2006, cat. 231.

Cat. 58 Pl. 13
Reliquary cross with representation of the Crucified Christ and Maria Orans

From the Basilica of St. John, Ephesos

11th century

Cu-Sn-Pb-alloy (Inv. 2/30/78) and Pb-Bronze-alloy (Inv. 4/30/78) (XRF analysis); cast in two parts, both pieces connected by hinge construction, finely engraved,

hard-edged representations and inscriptions, textile structure and nails worked with triangular punches, clothing depicted by means of engraved cross-hatching
 Front side: H 11.7 cm (with hinge); 10.1 cm (without hinge); W 7.5 cm; T 0.4 cm; Wt 52.2 g

Rear side: H 11.9 cm (with hinge); 10.4 cm (without hinge); W 7.5 cm; T 0.55 cm; Wt 63.3 g
 EM Inv. 2/30/78 + 4/30/78 (ID 447 + 448)

The form of the reliquary cross can be described as a Lazarus-cross: the cross has flaring arms which terminate in three-quarter circular discs as well as drops in the corners.

The figural imagery is engraved and very schematic. The front side displays Christ on the cross. Beneath his outstretched arms is found the victory formula ICXC NHKA («Jesus Christ triumphs»).

On the reverse, Maria Orans is represented with punch-decorated nimbus and the inscription for MH(TH)P Θ(EO)Y («Mother of God»). In each of the right and left transverse arms is found the image of a saint in bust form, stylistically comparable to the image of Mary, with the vertically aligned letters OAI. In their left hands they hold, presumably, a book in front of their body, while their right hands are raised, with the middle- and index fingers in the gesture of benediction.

Publ.: Pitarakis 2006, cat. 233.

Cat. 59 Pl. 14
Reliquary cross with representation of the Crucified Christ and Maria Orans

From Bayındır

Late 10th to 11th centuries

Cu-Zn-Sn-Pb-alloy (XRF analysis); cast in two parts, both halves connected by hinge construction, clothing represented by engraved cross-hatching, engraved; punch-decorated in the area of the faces

Front side: pres. H 5.3 cm (with hinge); 4.7 cm (without hinge); W 3.7 cm; T 0.3 cm; Wt 6.7 g

Rear side: pres. H 4.9 cm (with hinge); 4.3 cm (without hinge); W 3.3 cm; T 0.4 cm; Wt 8.2 g

EM Inv. 24/18/93 (ID 459)

The simple Latin cross form displays slightly flaring cross arms which terminate in a straight line. The schematic representations correspond to the iconographic type of **Cat. 57** and **58**. The front side shows Christ on the cross with the inscription IC XC. On the rear is depicted Maria Orans, and on the preserved right cross arm can be seen two X-motifs intersected by a line.

Publ.: Pülz – Kat 2010, 707 fig. 18.

Cat. 60 Pl. 14
Reliquary cross with representation of Maria Orans

From the vicinity of Izmir

Late 10th to 11th centuries

Leaded bronze (poor quality) (XRF analysis); originally cast in two pieces (one half preserved), finely engraved and post-processed, textile structures punched with triangular punches

H 8.3 cm (with hinge); 6.6 cm (without hinge); W 4.9 cm; T 0.6 cm; Wt 33.6 g

EM Inv. 30/5/90 (ID 446)

The preserved half of the reliquary cross displays the mother of God with upraised hands as MHTHP ΘEO(Y) (»Mother of God«). The depiction of the figure is very schematic, and only identifiable as Maria Orans due to the presence of the inscription. The long and richly decorated robe displays a variety of punched and lined decoration, probably reflecting actual elements of clothing. Mary's head is wrapped in a *maphorion* with pointed ends just above her shoulders and which is decorated with a continuous triangular punched row.

The ends of the cross arms are decorated with ornamental stripes of fine, vertical grooves and opposing bands of waves.

Publ.: Pitarakis 2006, cat. 532.

Cat. 61 Pl. 14
Reliquary cross with the representation of Maria Orans

From Tire

Late 10th to 11th centuries

Cu-Sn-Pb-alloy (XRF analysis); originally cast in two

parts (one half preserved), engraved, deep traces of file on the front side

Pres. H 4.1 cm (with hinge); 3.6 cm (without hinge); W 4.4 cm; T 0.25 cm; Wt 11.9 g

EM Inv. 15/5/93 (ID 460)

The rendition of the schematic figure in an orant pose on the fragmentary reliquary cross can only be identified due to the inscription as MHTHP Θ(E)OYC (»Mother of God«).

Publ.: unpublished

Cat. 62 Pl. 15
Reliquary cross with the representation of Maria Orans

From the Basilica of St. John, Ephesos

11th century

Gunmetal (XRF analysis); originally cast in two parts (one half preserved), engraved, hard-edged representation H 8.3 cm (with hinge); 7.3 cm (without hinge); W 4.8 cm; T 0.65 cm; Wt 32.2 g

EM Inv. 3/33/77 (ID 451)

The extremely simplified figure, depicted in an orant pose on the preserved half of a reliquary cross, is identified by an inscription engraved above her head as ΠΑΝΑΓΙΑ (»All-holy«). Mary wears a long robe, the skirt of which is covered with an extensive lozenge pattern. Her feet are turned outwards. Over her shoulders lies a type of cloak or shawl with half-round ends, which visibly reaches the ground in the form of narrow stripes at the right and left next to the skirt. Her pointed oval face is framed by a nimbus.

Publ.: Pitarakis 2006, cat. 535.

Cat. 63 Pl. 15
Reliquary cross with the depiction of Christ in an orant pose

From the Basilica of St. John, Ephesos

11th century

Cu-Sn-Pb-alloy (XRF analysis); originally cast in two parts (one half preserved), engraved, hard-edged representation, clothing indicated by engraved cross-hatching, framework of the cross (triangular decoration) and of the upper body probably produced with point of a chisel

H 8.7 cm (with hinge); 7.4 cm (without hinge); W 5.7 cm; T 0.35 cm; Wt 30.7 g

EM Inv. 3/30/78 (ID 450)

The preserved half of the reliquary cross has the form of a Latin cross, the corners of which are decorated with small drops.

The representation depicts Christ in the gesture of praying with the inscription HCXC.

The torso of the figure depicted is meanwhile so strongly stylised that it appears to be constructed out of geometrical forms which are decorated with a variety of stripes and lines. The drop-shaped head which forms a point is

crowned by a semi-circular head covering with a centrally placed cross. The fingers are individually depicted, the thumbs played out.

On each of the transverse arms is found a vegetal motif with pine-branch pattern.

Publ.: Pitarakis 2006, cat. 471.

Cat. 64 Pl. 15
Reliquary cross with the representation of St. George
 From the Basilica of St. John, Ephesos

11th century

Lead (XRF analysis); originally cast in two parts (one half preserved), clothing and medallions produced by engraved cross-hatching, engraved braided band, punched dots
 Pres. H 7.0 cm (with hinge); 6.3 cm (without hinge);
 W 6.0 cm; T 0.4 cm; Wt 38.7 g
 EM Inv. 13/34/84 (ID 453)

In the centre of the preserved half of the reliquary cross is a representation of a saint in bust form, enclosed within a circular medallion.

This is the extremely simplified portrayal of a figure with halo. The upper body is slightly triangular in form. The clothing is extensively covered with small-scale lozenge ornament, and the sides are framed by double lines. The medallion is enclosed by a double line. To the right and left of the figure, fitted to the circular form of the medallion, there are pointed oval elements, framed by double lines and filled with lozenge patterns.

The terminations of the three preserved arms of the cross are decorated with stripes with a type of braided ornament, delimited by double lines.

Unfortunately the upper vertical arm of the cross is missing, so that there is no inscription preserved which might identify the figure. Nevertheless, completely preserved stylistic and iconographic comparisons with preserved inscription, all dating to the 11th century, suggest an identification of the figure as St. George.

Publ.: Pitarakis 2006, cat. 326.

Cat. 65 Pl. 16
Reliquary Cross with the representation of St. Nikéas
 From Şirince

11th century

80 % Pb-alloy (XRF analysis); originally cast in two parts (one half preserved), engraved, post-processed with graver and chisel (above all in area of the face), clothing represented with engraved cross-hatching, usage of triangular punches (above all on the halo and on the clothing)
 H 11.3 cm (with hinge); 9.2 cm (without hinge); W 6.3 cm;
 T 0.5 cm; Wt 64.4 g
 EM Inv. 1/18/82 (ID 523)

On the finely engraved half of a reliquary cross from Şirince, St. Nikéas, identified by inscription, is depicted in an orant pose.

The clothed figure stands frontally with outstretched arms and with palms of his hands facing upwards. The clothing is structured by means of a variety of patterns. Hanging down from the palms of the hands is a wave-form band. Nikéas' narrow, long head is framed by a nimbus decorated with triangular punched dots.

The frequent depiction of St. Nikéas on reliquary crosses is probably related to his function as a saint associated with soldiers: the crosses were carried by soldiers as protection, and thereby found a broad dissemination.

Publ.: Pitarakis 2006, cat. 415.

Cat. 66 Pl. 16
Reliquary cross with the representation of Christ on the Cross

From the Basilica of St. John, Ephesos

Late 11th to 12th centuries

Leaded bronze (XRF analysis); originally cast in two parts (one half is missing), representation engraved shallowly
 H 8.3 cm (with hinge); 7 cm (without hinge); W 6.0 cm;
 T 0.45 cm; Wt 32.6 g
 EM Inv. 8/30/78 (ID 521)

The preserved half of this reliquary cross from the Basilica of St. John is until now the only example known from Ephesos on which the crucified Christ is clothed in a *perizonium* (loincloth). Beneath his arms is found the inscription NIKA.

Due to this particular iconography as well as the unusual cross form with trefoil terminations and three decorative elements, the reliquary cross can be dated somewhat later than the usual Ephesian crosses, namely to the late 11th and the 12th centuries.

Publ.: unpublished

Cat. 67 Pl. 17
Shaft cross

From grave 66, Church of St. Mary, Ephesos

11th to 12th centuries (?)

Lead (XRF analysis); cast in one piece, heavily worn dot-and-circle punch decoration on the entire outer surface, perhaps produced before casting
 H 19.4 cm (with shaft); 13.7 cm (without shaft); W 9.5 cm;
 T 0.2 cm; Wt 40.9 g
 EM Inv. 72/42/93 (ID 686)

The shaft cross from the Church of St. Mary displays strongly concave terminations, the ends of which are decorated with trefoil ornament. The front side of the lead cross is decorated overall with circular punching.

Publ.: Pülz – Kat 2010, 707 fig. 19.

Cat. 68 Pl. 18
Cross with the representation of St. George in an orant pose

From Torbalı

11th century

Leaded bronze (XRF analysis); cast in multiple parts, sharp-edged engraving in differing gradations of fineness, clothing decorated with densely engraved cross-hatching and triangular punching, bracket of the tang attached by soldering
 Pres. H 14.3 cm (with staff); 11.7 cm (without staff);
 W 9.6 cm; T 0.3 cm; Wt 88.6 g
 EM Inv. 1/83/92 (ID 470)

The almost completely preserved cross, with flaring arms, is decorated in the corners with ornamental, small discs. The tang, which is today broken below, is attached to the cross by means of a rivet.

In the middle of the cross appears the very stylised representation of St. George in an orant pose, identifiable by an inscription engraved above the figure Ο / Α Γ Η Ο Ο C / Γ Η Ο Ρ Γ Η Ο C Ω (»ο αγιος Georgios«). He wears a long garment and a cloak decorated with fine hatchings. A two-part bulge, probably meant to indicate first the hair and then the halo, surrounds the head. The figure is visibly beardless.

Above the inscription can be seen a sort of canopy, decorated with triangular punch-work and engraved oblique hatchings in the corners. Below the figure on the vertical arm of the cross half a palm leaf is depicted at both sides. On the horizontal crossbar, to the right and left of the figure, are found busts dressed in the style of St. George, and inscriptions which identify the figures as John (Ο / Α Γ Η Ο C / Η Ο...Ν Η C »ο αγιος ioannis«) at viewer's left, and St. Peter (Ο / Α Γ Η Ο C / Π Ε Τ Ρ Ο S »ο αγιος petros«) at the right.

Comparisons from the eastern Mediterranean region indicate a date for the staff cross in the 11th century.

Publ.: Pülz – Kat 2010, 707 fig. 20.

Cat. 69 Pl. 19
Cross with the representation of St. George in an orant pose

From the Basilica of St. John, Ephesos

11th century

Leaded bronze (XRF analysis); cast in one piece, engraved, skirt decorated with engraved cross-hatching, decorated with triangular punches (halo, cross arms, trousers), two vertically arranged (secondarily produced) drilled holes between the feet of the figure, cut out area under the right arm of the figure (probably cut with a saw)
 H 11.7 cm; W 9.5 cm; T 0.3 cm; Wt 62.7 g
 EM Inv. 11/30/78 (ID 472)

The cross from the Basilica of St. John also displays St. George in an orant pose as does **Cat. 68**. In the corners of the cross small discs appear again; these are decorated with a sort of concentric circle ornament and continuous rows of dots (triangular punches).

The frontal figure wears a long garment, decorated with a variety of motifs. The skirt is cut like an apron and ornamented with lozenge patterns, while on the curved hem are found three oval, tear-shaped ornaments. Beneath the apron, trouser legs decorated with punched dots can be seen. Hanging down at each side a coat is suggested by a vertical line, ending in an elongated oval ornament.

The schematic face displays almond-shaped eyes, a long, pointed nose, a mouth made of two lines, and small bulges indicating the ears. Vertical short lines mark the fringe on the forehead. The halo is decorated with a row of heavily worn triangular punched dots. Above the head is found the inscription Ο / Α Γ Η Ο C / Γ Ε Ο Ρ Γ Η Ο C (»ο αγιος Georgios«).

The terminations of the cross arms are decorated with arch-form ornament of engraved double lines and triangular punching.

Between the feet of the figure are two vertical perforated holes for attaching the cross to a staff.

Publ.: unpublished

Cat. 70 Pl. 20
Cross with the representation of Panagia, Michael, Gabriel

From Kuşadası

11th century

Leaded bronze (XRF analysis); cast in one piece, figures lightly engraved, engraved notched wire imitation along the border, textiles and contours probably produced with one single tool, secondarily drilled hole on the termination of the upper cross arm

H 13.0 cm (with discs); 11.1 cm (without discs); W 8.7 cm;
 T 0.4 cm; Wt 133.4 g
 EM Inv. 5/36/81 (ID 469)

The completely preserved although worn and slightly damaged cross from Kuşadası shows a number of very schematically indicated figures, who can in part be identified by the accompanying inscriptions. In the upper vertical arm of the cross there is a figure consisting of a head, and a body indicated by two triangular elements with curved borders, with neckline. The feet are indicated, yet the hands are missing. Nose, brows, eyes and mouth can be recognised. Above, the inscription ΠΑΝΑΓΙΑ (»All-holy«) identifies the figure as the Mother of God. Below another figure appears in the same style, consisting of a total of four triangular elements with curved borders, a lozenge and a head. In the transverse arms of the cross, to the right and left of the middle figure, there are depictions of busts enframed by letters turned at 90 degrees; these can be identified as Michael and Gabriel.

In the upper arm of the cross is a hole, drilled later, with which the cross was probably nailed up for secondary use.

Publ.: M. Acara Eser in: Istanbul: 8000 Years brought to Daylight. Marmaray, Metro, Sultanahmet Excavations (Istanbul 2007) 121.

Cat. 71 Pl. 21
Cross with the representation of Maria Orans

From Kuşadası
 11th century

Leaded bronze (XRF analysis); cast in one piece, sharp-edged representations engraved and decorated with triangular punches, textiles indicated by triangular punches and gravers, (secondarily) drilled hole on the lower cross arm termination in the middle

H 12.4 cm (with ornaments); W 9.0 cm; T 0.3 cm;
 Wt 69.9 g
 EM Inv. 1/9/84 (ID 471)

Another cross from Kuşadası shows a figure of the Mother of God, almost completely composed of individual ornaments, in an orant pose.

The long, clothed upper body is patterned with triangular punch-work and lines, the belt decorated with wave-like forms. The skirt displays a lozenge pattern, bordered at the sides with a narrow stripe with wave-band motif. Around the body runs a narrow stripe which is probably intended to signify a draped mantle or a veil covering the back. The arms which move away from the body in snakey or wave-like movements are also decorated with triangular punch-work. Around the small, round head lies a narrow stripe which could symbolise a *maphorion* or a halo. The fringe on the forehead, indicated by vertical stripes, is delimited by semi-circular lines. In the transverse arms of the cross are large, stylised flowers.

The inscription above the head identifies the figure as MH(TH)P ΘE(O)Y (»Mother of God«).

The perforated hole in the lower vertical cross arm served to affix the cross to a staff.

Publ.: unpublished

Cat. 72 Pls. 22, 23
Processional cross with the representation of the Crucified Christ and Maria Orans

From Ephesos

First half of 11th century

Copper alloy (no XRF analysis); cast in one piece, finely chiselled and engraved, sharp-edged representations, some details (e.g. eyes) indicated by punched dots, clothing represented by cross-hatched engraving, the missing circular disc at the left probably removed later due to the curved broken area

Pres. H 19 cm; pres. W 22 cm

KHM, Department of Antiquities Inv. VI 3072 (ID 1196)

Produced in exceptionally high quality, this cross, decorated on both sides and originating from Ephesos, is located today in the Kunsthistorisches Museum in Vienna. The form of the cross, with its flaring arms and concavely formed terminations, displays small, circular ornaments at the corners, with larger roundels between them.

The front side depicts a detailed representation of the crucifixion scene. Christ with cross nimbus wears a *colobium* with V-form neckline. The article of clothing is decorated

with a finely composed lozenge pattern, the inner surfaces composed of diagonal lines in alternating directions. The head inclines to the viewer's left. The face has almond-formed, diagonally-placed and closed eyes with elongated, curved eyebrows, a straight nose, and a V-shaped beard. Individual strands of hair fall over the right shoulder and are slightly wavy at the neck. A single strand hangs over his forehead at the left. Above the crucifixion appear the *tabula ansata* as well as sun and moon. In the left transverse cross arm, the smaller full-length figure of Mary is portrayed. Her lower body is shown almost frontally, whereas her upper body turns towards Christ. She wears a *maphorion* and a halo. Both her hands are outstretched towards Christ. Opposite her, on the right cross arm, stands John as *theologos*, his upper body equally slightly turned towards the crucifixion. He is beardless and depicted as youthful, and wears tunic and mantle. In his right hand he holds the Book of Gospels, while the left hand is raised. Both figures are indicated by name.

Under the outstretched arms of Christ is the inscription from John 19, 26–27: ΙΔΕ Ο ΥΙΟΣ ΤΟΥ ΘΕΟΥ Η ΜΗΤΗΡ ΤΟΥ (»Behold thy son« and »Behold thy mother«), as had also appeared on the reliquary crosses Cat. 50 and 51.

In the upper large disc or roundel, the frontal bust of John the Baptist is portrayed with the inscriptions Ο / Α Γ Ι Ο (on the left surface of the disc) and Ι Ω Α Ν Ν Η Ο / Β Α Π Τ Ι Σ below. He has long hair and a beard, as well as a halo. In the right hand he holds a shaft cross, while the left hand points to it. In the preserved roundel at the end of the right transverse arm is shown the winged Archangel Gabriel, stylistically comparable to Mary and John. His three-quarter length body is frontally depicted and he wears a *loros* (woven, long shoulder cloth) decorated with diamond pattern and punched dots. In the right hand he holds a globe crowned with a cross, and in the left hand a *labarum* (banner of the Lord). The opposite roundel, missing today, depicted the Archangel Michael, of which now only the inscription is preserved (Μ Η Χ Α Η Λ).

On the rear side of the cross Maria Orans stands in the centre. She has a halo and wears a tunic and *maphorion*. The texture of her dress is clearly emphasised by the alternating folds of the drapery. Horizontal ribbons adorn the tubular sleeves. Above can be seen the inscription Μ Η Ρ / Θ Υ, and above this, Θ Ε Ο Τ Ο Κ [Ο] Ο / Β Ο Η Θ Η (»Theotokos help«).

At the left stands St. Paul. The small-scale full-length figure wears a tunic and mantle, is bald-headed with a halo, and has a long pointed beard. In the left hand he holds the Book of Gospels. On the other side of Mary appears St. Peter. He has a short beard, with curly hair and a wider face than St. Paul. The right hand holds a curved shaft cross, while the left hand is upraised. Once again, both figures are named by inscription.

In the upper roundel is a bust-form portrayal of the Evangelist Matthew. He has a halo, short hair and a long beard. He wears a tunic and mantle and holds the Book of Gospels with the right hand, while the left hand is raised. The preserved roundel at the left shows the somewhat more youthful Luke with short beard, and in clothing and

posture similar to Matthew. The discs that are no longer preserved today were probably decorated with images of Mark and John.

On the basis of its technique of production, palaeography and style, the cross belongs to a group of crosses made of copper alloy which can all be assigned to the first half of the 11th century.

Publ.: Noll 1974, 27–28 fig. 23–24 no. 15; Sandin 1992, cat. 43; Seipel 2005, no. 104.

Cat. 73

Cross as part of a *polycandelon*

From the Basilica of St. John, Ephesos

Pl. 24

6th to 7th centuries (?)

Cu-Pb-alloy (XRF analysis); cast in multiple parts

D cross 8.2 cm; total L 24 cm; Wt 326.7 g

EM Inv. 2137 (ID 782)

This cross can probably be identified as part of the suspension of a *polycandelon*. The Greek cross with heavily flaring arms and concave terminations is inscribed in a medallion; on each of the upper and lower sides of the medallion is an attached hinge; on one side a long metal band, with a large circular eyelet at the end, is preserved.

Publ.: unpublished

Plates



Cat. 1



Cat. 2



Cat. 3



Cat. 4



Cat. 5



Cat. 6



Cat. 7



Cat. 8



Cat. 9



Cat. 10

PLATE 2



Cat. 11



Cat. 12



Cat. 13



Cat. 14



Cat. 15



Cat. 16



Cat. 17



Cat. 18



Cat. 19



Cat. 20



Cat. 21



Cat. 22



Cat. 23



Cat. 24



Cat. 25



Cat. 26



Cat. 27



Cat. 28



Cat. 29



Cat. 30



Cat. 31

PLATE 6



Cat. 32



Cat. 33



Cat. 34



Cat. 35



Cat. 36



Cat. 37



Cat. 38



Cat. 39



Cat. 40



Cat. 41



Cat. 42



Cat. 43



Cat. 44



Cat. 45



Cat. 46



Cat. 47



Cat. 48



Cat. 49



Cat. 50



Cat. 51



Cat. 52



Cat. 53



Cat. 54



Cat. 55



Cat. 56



Cat. 57



Cat. 58



Cat. 59



Cat. 60



Cat. 61



Cat. 62



Cat. 63



Cat. 64



Cat. 65



Cat. 66



Cat. 67



Cat. 68



Cat. 69



Cat. 70



Cat. 71



Cat. 72 (obverse)

S. 1 : 1,5



Cat. 72 (reverse)

S. 1: 1,5



S. 1 : 1,5

Cat. 73

References of Figures

Map Late Antique to Turkish Ephesos © OeAW-OeAI/
Christian Kurtze

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