

BYZANTINE SMALL FINDS
IN ARCHAEOLOGICAL CONTEXTS

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Editors

Beate Böhlendorf-Arslan
Alessandra Ricci

Gedruckt mit Fördermitteln der Gerda Henkel Stiftung

GERDA HENKEL STIFTUNG

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Herausgegeben von

Felix Pirson und Martin Bachmann

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Vorwort

Im Juni 2008 fand in Istanbul mit großzügiger Unterstützung der Gerda Henkel Stiftung der internationale Workshop zu «Byzantinischen Kleinfunden im Kontext» statt, der gemeinsam vom Research Center for Anatolian Civilizations der Koç Universität, dem Archäologischen Museum Istanbul und der Abteilung Istanbul des Deutschen Archäologischen Instituts ausgerichtet worden war.

Die so genannten Kleinfunde byzantinischer Zeit sind lange durch das Netz etablierter Fächerkulturen gefallen. In vielen Fällen ist es erst der interdisziplinären Zusammenarbeit von Byzantinischer Archäologie und Frühgeschichte zu verdanken, daß die häufig unscheinbaren und in der Regel kunsthistorisch unbedeutenden Objekte endlich eine erhöhte Aufmerksamkeit erfahren. Wie groß der Bedarf an einem wissenschaftlichen Austausch zu dem Thema ist, zeigte die sehr positive Resonanz auf die Einladung zu dem Istanbuler Workshop, der 46 Kolleginnen und Kollegen aus Deutschland, Österreich, Italien, Griechenland, Polen, der Türkei, Ukraine, USA, den Niederlande und Israel gefolgt sind. Während der Tagung entwickelten sich zahlreiche fruchtbare Diskussionen und es wurden Kontakte geknüpft, auf deren Basis der Diskurs bis heute weitergeführt wird.

Dementsprechend groß war der Wunsch der Teilnehmer, die Beiträge der Tagung zu publizieren. Der vorliegende Band umfasst 38 Beiträge und kann damit als aktuelles Kompendium zu den byzantinischen Kleinfunden und ihrem Auftreten in archäologischen Kontexten gelten.

In diesem Zusammenhang gilt unser besonderer Dank wiederum der Gerda Henkel Stiftung, die den Druck des Tagungsbandes in der Reihe BYZAS mit einer substantiellen Förderung ermöglicht hat. Danken möchten wir auch unseren Istanbulern Partnern, d. h. dem Research Center for Anatolian Civilizations der Koç Universität und dem Archäologischen Museum Istanbul, für die wie immer ausgezeichnete Zusammenarbeit. Hier hat sich mittlerweile eine schlagkräftige Troika etabliert, die 2011 gemeinsam mit weiteren Institutionen die internationale Tagung «Häfen und Hafenstädte im östlichen Mittelmeerraum von der Antike bis in byzantinische Zeit» ausgerichtet hat, die gleichfalls in der Reihe BYZAS publiziert wird. Schließlich danken wir den Organisatorinnen

der Tagung und zugleich Herausgeberinnen dieses Bandes Beate Böhlendorf-Arslan und Alessandra Ricci für ihre Initiative und ihren unermüdlichen Einsatz, ohne die das Projekt «Kleinfunde» nicht hätte realisiert werden können.

Felix Pirson und Martin Bachmann

Istanbul, Mai 2012

Preface

On June 2-4, 2008, the Research Center for Anatolian Civilizations of Koç University was pleased to play co-host, along with the German Archaeological Institute (DAI) in Istanbul to a symposium entitled «Byzantine Small Finds in Archaeological Context», and supported by the Gerda Henkel Stiftung. This symposium was organized by Beate Böhlendorf-Arslan, then of the DAI, and Alessandra Ricci of Koç University. The RCAC is indebted to Drs. Böhlendorf-Arslan and Ricci for organizing and running this highly successful symposium, and, in addition, for editing the papers present in this volume. It is hoped that the contextualization of small finds will shed new light on objects displayed in museum collections that have no such context, and give us clues as to their use in Byzantine societies.

Scott Redford
Director, RCAC
Koç University

Preface / Önsöz

Held 2-4 June 2008, in collaboration with the German Archaeological Institute Istanbul, Koç University's Research Center for Anatolian Civilizations, and the Istanbul Archaeological Museums, the «Byzantine Small Finds in Archaeological Contexts» Workshop provided us with an analysis of the Byzantine art and craftsmanship that developed within the economic, social, cultural and religious systems of the Byzantine Empire, which spanned eleven centuries; and also shed light on the daily life and systems of thought of the period through various remains from the quotidian sphere.

Comprised of both fairly simple and artistically significant artefacts, this collection of objects was crafted to serve a variety of purposes, including to impress, display social status, adorn, protect from evil, or plead for god's grace; and all of the objects were a reflection of the skilful craftsmanship of the period that is available to us through items made of ivory, silver (although rare), gold, bronze and other metals, glass, various precious stones, terracotta, wood, and wool and silk.

The ostentatious court life of the Byzantine Empire; the customary gifts of emperors; the rich material culture created by wealthy families; the feasting habits, personal care and adornment practices of individuals, as well as their daily life and religious practices – all of these factors contributed to the rich diversity of production by Byzantine artists and craftsmen.

The importance of the symposium is emphasized by the range of topics discussed by experts in the field: the scarcity of the number of surviving small finds; the re-use of gold and silver artefacts by means of smelting; the long periods of time during which glass and terracotta materials remained unearthed; the conservation of wood and textiles in geographical regions with suitable conditions; and the loss of the majority of rich liturgical resources that we know of from written texts and the scarcity of materials.

Participants to the symposium were presented with an important set of data with regard to cultural relationships and their location through the consideration of specific materials, including bronze, affordable and extensively used in daily life and liturgical contexts to manufacture small objects; gold, popular both during the medieval period and the Byzantine Empire as well as in the West, especially in liturgical contexts; silver, necessary for the production of civil and liturgical artefacts; ivory, an expensive material

used to produce objects for eminent members of society; and glass, to make necklaces and amulets. Also discussed were bronze, silver and gold coins and medallions that are significant sources of our understanding of their respective period; and ampullae that blessed and protected their owners.

Furthermore, reports presented at the symposium allowed us to trace representations of Byzantine culture and art outside Constantinople: burial gifts found in the Iasos Agora; weapons and jewellery in Elaiussa Sebaste; ceramic, glass, metal and other artefacts used in jewellery production found in the harbour city of Kadikalesi; objects found in Bergama, important for our understanding of Byzantine handicrafts; primarily bronze and iron but also silver, gold and bone objects from the rich collection of Ephesus; textiles unearthed in Amorium; the pilgrim flask and other small finds from the Yumuktepe Medieval Mound; and small finds and crosses from Boğazköy and the Zeytin Bahçe Mound.

Similarly, the lifestyles, arts, religious practices and technology of areas outside the Byzantine capital were explored through numerous types of objects, including regional bronze and glass jewellery from the middle Byzantine period excavations carried out in Thessalonica, Greece; Byzantine objects from Terra d'Otranto, Italy; military helmets from Thracia Novae, Bulgaria; traditional glass objects from the Late Antique period of southern Egypt; objects from Crimea that are representations of personal faith; bone tools from Chersoneses, Taurica; objects from Sicilia and liturgical objects found in the Early Christian settlements of Kos; medieval metal objects from Salento; and glass objects from Byzantine Athens.

The collection of papers presented in the «Byzantine Small Finds in Archaeological Contexts» Workshop, will represent a significant resource for those who pursue research in the field. I would cordially like to thank each participating institution and individual for their efforts during the preparation of this book.

Zeynep S. Kızıltan

Director, Istanbul Archaeological Museums

İstanbul Alman Arkeoloji Enstitüsü, Koç Üniversitesi Anadolu Medeniyetleri Araştırma Merkezi ve İstanbul Arkeoloji Müzeleri işbirliğinde, 2-4.06.2008 tarihleri arasında, gerçekleştirilen «Arkeolojik Kazılarda Ele Geçen Bizans Küçük Buluntuları» konulu sempozyum, 11 yüzyıl boyunca varlığını sürdürmüş, Bizans İmparatorluğunun ekonomik, sosyal, kültürel ve dini sistemleri içinde gelişen, sanat ve zanaatı ile birlikte, günlük hayatta kullandıkları çeşitli nesnelere, dönemin yaşam tarzını ve düşünce sistemlerinin incelenmesini sağladı.

Bu nesnelere etki yaratma, sahiplerinin toplumsal statüsünü gösterme, süslenme, kötülüklerden korunma veya tanrıya sığınma, onun inayetini çekme gibi çeşitli amaçlarla yapılan ve sempozyum bildirilerinde yer alan fildişi, gümüş, azda olsa altın, tunç ve diğer metaller, cam, çeşitli değerli taşlar, pişmiş toprak ve ahşap, yün veya ipek kumaştan yapılmış, bir kısmı oldukça sade, kimi sanatsal açıdan değerli eserler dönemlerinin usta işçiliklerini günümüze yansıttı.

Bizans İmparatorluğu'nun gösterişli saray hayatı, imparatorların hediye dağıtma geleneği, varlıklı ailelerin yarattığı zengin maddi kültür, halkın yeme içme, kişisel bakım ve süslenme gibi günlük yaşantıları ile ibadet biçimleri Bizans'daki sanat ve zanaat üretiminde zengin çeşitliliğe yol açmıştır.

Küçük buluntulardan günümüze ulaşan eser sayısının azlığı, gümüş ve altından yapılmış nesnelere daha sonra eritilerek kullanılması, cam ve pişmiş toprağın yüzyıllarca toprağın altında kalması, ahşap ve dokuma ürünlerinin ise iklim koşullarının uygun olduğu coğrafyalarda korunması, yazılı kaynaklarda belirtilen zengin kilise malzemelerinin çoğunun kaybolmuş olması ve az sayıdaki örneğin konunun uzmanlarıca tartışılması, bu sempozyumun önemini vurgulamaktadır.

Ucuz maliyetli olması nedeniyle, her dönemde, sivil ve dini alanda küçük nesne yapımında kullanılan tunç, Orta Çağ'da hem Bizans İmparatorluğu hem de Batı'da özellikle liturjik eşyaların yapımında kullanılan altın, sivil ve dini eselerin yapımında kullanılan gümüş, toplumun ileri gelenleri için yapılan nesnelere kullanılan ve pahalı bir malzeme olan fildişi, kolye ve amulet yapımında kullanılan cam, her dönemin tarihsel gelişimini açıklamada önemli bir kaynak olan ve başta tunç olmak üzere gümüş ve altın kullanılarak yapılan sikkeler ile zafer ya da diğer özel nedenlerle kıymetli madenden yapılan kabartmalı madalyonlar, kutsayan, kötülüklerden koruyan, ampullalar buluntu yerleri kültürel ilişkiler açısından sempozyum katılımcılarına önemli bilgiler sundu.

Ayrıca sempozyumda sunulan bildirilerden, Iasos Agora'sındaki mezar hediyeleri, Elaiussa Sebaste'deki takılar, silahlar, Kadıkalesi liman kentindeki seramik, cam, maden ve kuyumculuk üretimine ait eserler, Bizans el sanatları açısından özel bir önem taşıyan Bergama buluntuları, genelde bronz ve demirin yanı sıra gümüş, altın ve kemikten yapılmış zengin Efes buluntuları, Amorium'da gün ışığına çıkartılan tekstil parçaları, Yumuktepe Orta Çağ Höyüğü'ndeki hacı matarası ve küçük buluntular, Boğazköy ve Zeytin Bahçe Höyük'teki küçük buluntu ve haçlar Bizans Kültür ve Sanatının Konstantinopolis dışındaki izlerini takip etmemizi sağladı.

Yine Anadolu dışında Selanik'te yürütülen Orta Bizans Dönemi kazılarında bulunan cam ve bronzdan yapılan yerel takılar, İtalya Terra d'Otranto'daki Bizans Dönemi'ne ait eserler, Bulgaristan – Trakya Novae deki askeri miğferler, Güney Mısır'daki Geç Antik Çağ geleneksel camlar, kişisel inancın sembolleri olan Kırım buluntuları, Kersonesos, Taurica kemik aletleri, Sicilya buluntuları ile Kos adasında, Erken Hristiyanlık yerleşmelerinde ele geçen dini amaçlı buluntular, Salento, Orta Çağ Metalleri, Atina Bizans cam buluntuları, bizlere Bizans başkenti dışında, diğer coğrafyalardaki, yaşam tarzı, sanatı, inanç sistemi ve teknolojileri ile ilgili ayrıntılı bilgiler verdi.

«Arkeolojik Kazılarda Ele Geçen Bizans Küçük Buluntuları» konulu sempozyumda sunulan bildiriye ait bu kitap, bu alanda çalışan araştırmacılar için önemli bir kaynak olacaktır. Sempozyum ve kitabın hazırlanmasında emek harcayan ve katkı veren tüm kurum ve kişilere yürekten teşekkür ederim.

Zeynep S. Kızıltan

İstanbul Arkeoloji Müzeler Müdürü

Editor's Preface

The concept of the «Byzantine Small Finds in Archaeological Contexts» Workshop (Istanbul 2-4 June, 2008) grew out of the conveners' active engagement in fieldwork centering on the Late Antique and Byzantine periods. Regardless of the geographical location of fieldwork, the nature of specific sites and areas, and the implications of investigations carried out, a recurring archaeological condition seems to emerge: moveable finds, particularly those not fitting within the known categories of typologies, still lack a reliable documentary and comparative base grounded in archaeological contextualization – in spite of the fact that archaeological investigations comprising materials from the Late Antique and Byzantine periods have traditionally yielded and continue to produce conspicuous percentages of small-sized objects. These encompass a highly diversified spectrum of objects and mediums, including jewellery and dress ornaments; portable objects of worship; amulets and items that shaped the world of magic in Byzantine society; lead seals; bread stamps; small containers; luxury goods; and much more. These objects also represent a broad range of contexts and functions, spanning across the borders of consumption and utilitarian goods: from domestic to funerary, from rural to urban, and from institutional and ritual spaces to civic and more intimate ones, to name but a few. Overall, these small-sized objects reveal shared sociological habits, social groupings, rituals and practices while also providing subtle insights into individual inclinations and social status as well as more personal interactions. They also contribute to the identification of various forms of diversity otherwise difficult to detect.

More importantly, small-sized objects can support a clearer retrieval of patterns of movement and exchange. The network of movement associated with commerce, trade, military undertakings and pilgrimage as well as migration and dispossession can, through the study of contextualized small-sized objects, contribute toward the definition of a fuller picture of the worlds that made Late Antiquity and Byzantium. At the same time, accurate analysis of small finds may also represent a welcome addition to the rapidly growing study of social networks broadly conceived in terms of the spaces, times and interpreters with which they intersected. In more general terms, networks are also to be understood as complex systems of dialogue and exchange that Byzantium established with worlds at close or more remote distances. From the re-orientation of Mediterranean societies in Late Antiquity to the expanding crossroad territories of the Byzantine period, the circulation of small-sized objects in spaces beyond its limits offers the opportunity for further reflections on the notions of neighboring cultures and their interactions.

The accurate retrieval and study of small finds from archaeological contexts broadens the spectrum of mediums that may fall under this grouping, which include not only metal, wood and bones but also textiles, glass, shells and lead. At the same time, there appears to be a growing effort on the part of Late Antique and Byzantine archaeologists to enhance on-site retrieval and conservation techniques through projects that include the creation of on-site conservation laboratories employing specialists. This new and very welcome development allows for a larger percentage of small finds to be retrieved and undergo initial on-site conservation and study, a step crucial to their survival. More-accurate analysis and observations will follow in the post-excavation phases, with ever more promising perspectives on the deciphering of technologies and their transformation in Byzantine times.

The workshop was therefore designed to serve as a forum aimed at bringing together colleagues whose work in the field yielded small finds from archaeological contexts and whose study and analysis, combined with archaeology, brought new insights. Papers presented previously unpublished materials ranging from the 5th to the 13th centuries. Whereas similar workshops centering on other contextualized finds – with ceramics being the most notable example – have led to substantial progress in research, small finds seem to have lagged behind. Consequently, as excavations progress, advances are made in the archaeological sciences, and more finds are documented, processed and published – thus comprising a growing range of finds – the «unimpressive» or hard-to-pin-down small-sized object, when retrieved, continues to be at risk of languishing in excavations or museum deposits for longer than deserved. The workshop attempted to begin filling this gap by encouraging contributions on small finds as defined broadly, in addition to wide-ranging discussion of archaeological contexts and methods.

The papers in the volume reflect the contributors' diverse approaches to their fieldwork and research along with the wide variety of finds discussed. One goal of the workshop was to observe whether studies of small finds from archaeological contexts may help to establish accurate chronologies, that is, whether small finds may contribute toward the definition of chronological frameworks, as other finds do. Moreover, the results of the workshop may help to answer the question of how, in the absence of other finds, small finds may guide the archaeologist in the periodization of context and action. The editors and organizers of the workshop hope that the publication of this volume represents a contribution to the growth of studies of small finds in connection with archaeology, and that it will be seen as a comprehensive collection of information not only for those working in the field but also for those at a distance from the sites and archaeology.

The transition from the idea of the workshop to its actual accomplishment was possible thanks to the help and support of a number of individuals, colleagues and institutions. We are pleased that the directors of the German Archaeological Institute in Istanbul (DAI), Koç University's Research Center for Anatolian Civilizations (RCAC) and the Istanbul Archaeological Museums offered support.

We would like to extend our special thanks to the director of the DAI, Prof. Dr. Felix Pirson, who, together with the workshop's organizers, put forth a request for financial

support from the Gerda Henkel Foundation. To the Gerda Henkel Foundation goes our unconditional gratitude for having provided the means for the gathering to take place as well for this publication. The DAI and the RCAC kindly made available their facilities both for the preparation of the workshop and for its sessions. In particular, our thanks go to the two assistants, Oya Demirci at the DAI and Esra Erol at the RCAC, who helped to coordinate innumerable practicalities. One of the workshop's sessions was generously hosted by the Istanbul Archaeological Museums, and to its Director, Zeynep S. Kızıltan, we would like to extend sincere thanks on our behalf as well as on behalf of all the participants. We also would like to thank Gülbahar Baran-Çelik for organizing the display of small finds from the Museums' collections, including objects that have rarely been shown. The flyer and poster for the Workshop were designed by Hüseyin Yaman and Oğuz Koçyiğit and generously printed by Ahmet Boratav, Ege Yayınları.

Finally, thanks are due to the directors of the DAI, Prof. Dr. Felix Pirson and Dr. Martin Bachmann, for having encouraged publication of the workshop's papers in the BYZAS series, where we believe they have found an ideal home. We thank the Gerda Henkel Foundation for the generous publication grant. Also, we would like to extend our warm thanks to Hülya Tokmak of Zero publishing house who worked on the volume's layout and to Ahmet Borotav. Mary Cason and Johanna Witte helped with the editing of some of the English papers. The editors were responsible for the editing of the papers and organization of the volume, while each author took responsibility for the scientific content of his or her own research. Preparation of this book benefited from the Turkish translations and editing generously undertaken by Nilden Ergün and Prof. Dr. Nurettin Arslan, whom we thank with gratitude.

Beate Böhlendorf-Arslan

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«The Building with Mosaics» in Olympos: A Comparative Evaluation of Finds and Building Construction

Muradiye ÖZTAŞKIN
Gökçen Kurtuluş ÖZTAŞKIN

Abstract

The ancient city of Olympos is one of the east Lycian sites located 80 km southwest of the modern Antalya's city center. The city is divided into two halves by the Akçay creek which flows through the Mediterranean Sea. The building called «Building with Mosaics» is situated in the northern area of the city where Byzantine remains become more visible. The rectangular shaped building complex stands on a northwest-southeast axis with a large room in its center surrounded by nine other asymmetrically arranged rooms. During the excavations gold and bronze objects along with ceramic and glass finds were found. There appear to be similarities between the samples discovered within contexts belonging to the early Byzantine period with other settlements around the Mediterranean sea. Elements of architectural sculpture show similarities with pieces from the early Byzantine period. The closest comparison of the building's masonry points to the 10th century and thereafter. The chronological inconsistency between the small finds and the architectural structure makes it hard to comprehend the phases of construction and usage of the building.

Keywords: Byzantine, Olympos, Mosaic, Metal Find, Masonry

Özet

Olympos Antik Kenti, günümüz Antalya şehir merkezinin yaklaşık 80 km. güneybatısında yer alan, Doğu Likya kentlerinden biridir. Ortasından geçen Akçay, kenti ikiye böler. «Mozaikli Yapı» olarak adlandırılan yapı, kentin Bizans dokusunun daha yoğunlaştığı kuzey kesiminde yer alır. Yapı merkezde geniş bir oda ve etrafında simetrik olarak sıralanmayan dokuz mekandan oluşan, kuzeybatı-güneydoğu yönelişli, dikdörtgen bir kompleks biçimindedir. Yapıda gerçekleştirilen kazı çalışmaları esnasında altın ve bronz eserlerin yanı sıra seramik ve cam buluntular ele geçmiştir. Akdeniz'deki yerleşimlerde Erken Bizans dönemine ait kontekstlerde ele geçen örneklerle paralellikler tespit edilmiştir. Mimari plastik örnekler de yine

Erken Dönem özellikleri göstermektedir. Ancak yapının duvar işçiliğinin en yakın benzerleri 10. yüzyıl ve sonrasına işaret etmektedir. Küçük buluntular ve mimari arasındaki bu çelişki yapının inşa ve kullanım aşamalarının bütün olarak anlaşılmasını zorlaştırmaktadır.

Anahtar Sözcükler: Bizans, Olympos, Mozaik, Maden Buluntu, Duvar İşçiliği

The ancient city of Olympos is one of the east Lycian sites located 80 km south-west of the modern Antalya's city center. The city is divided into two halves by the Akçay creek which flows through the Mediterranean sea. The building called «Building with Mosaics» is situated in the northern area of the city where Byzantine remains become more visible. Inside this region there are Roman period sarcophagi and some undefined buildings, with new buildings constructed in Byzantine times¹. The so-called «Building with Mosaics» shows mosaics, which fell down from the second floor as well as *in situ* mosaics on the ground floor. First excavation campaigns at the building were conducted by the Antalya Archaeological Museum in the years 1991 and 1992; excavations were then continued during the 2007 season by a team from Eskişehir's Anadolu University².

The rectangular shaped building complex stands on a northwest-southeast axis with a large room in its center surrounded by nine other asymmetrically arranged rooms (fig. 1). The beds of the small streams lying within the city were changed in modern times and divided across the area so that the «Building with Mosaics» became part of a large swamp area from three directions with an exception of the south-western front. Rubble from room D indicates that this room was covered by a large and high dome, which in turn shows that there was no second floor whereas the other rooms had two floors and were covered with domes and arches.

Apses are found on the north-west walls of rooms A, C and D. The building contains wide door openings as well as wide window openings and also some round arch-shaped niches (fig. 2 d). Walls were formed by quarry stones. A striking feature is represented by the wavy lines carved by a trowel-like gadget on the intensely applied mortar fill between the stones³ (fig. 2 a). Domes and arches were laid with alternating courses of ashlar and bricks. Bricks were placed following an elaborate work (fig. 2 e). Arches are framed with single course of brick or saw-tooth bands (fig. 2 b-c).

Historical records indicate that Olympos was a bishopric. The first ever known bishop of the city was Methodius who was executed in Patara in the early 4th century AD. It is known that a bishop named Aristocritus joined the Council of Ephesus. Anatolius' and Ioannes' names are mentioned in the lists dated to 457–458 AD and in the Synod of Constantinople between 518–520 AD⁴. It is not clear what is happened with the city during the

¹ Thanks to the head of excavation Prof. Dr. Yelda Olcay Uçkan for having provided the opportunity to study the building and its finds. For researches on the city and its structure see Olcay Uçkan 2006; Parman – Olcay Uçkan 2006, 587-599. All researches have been published annually in KST since 2000.

² Atvur 1999. For the results of 2007 excavation season see Olcay Uçkan 2009.

³ For similar masonry see Tsuji 2004, 85-89.

⁴ Hellenkemper – Hild 2004, 758.



Fig. 2
Masonry of the
Building.

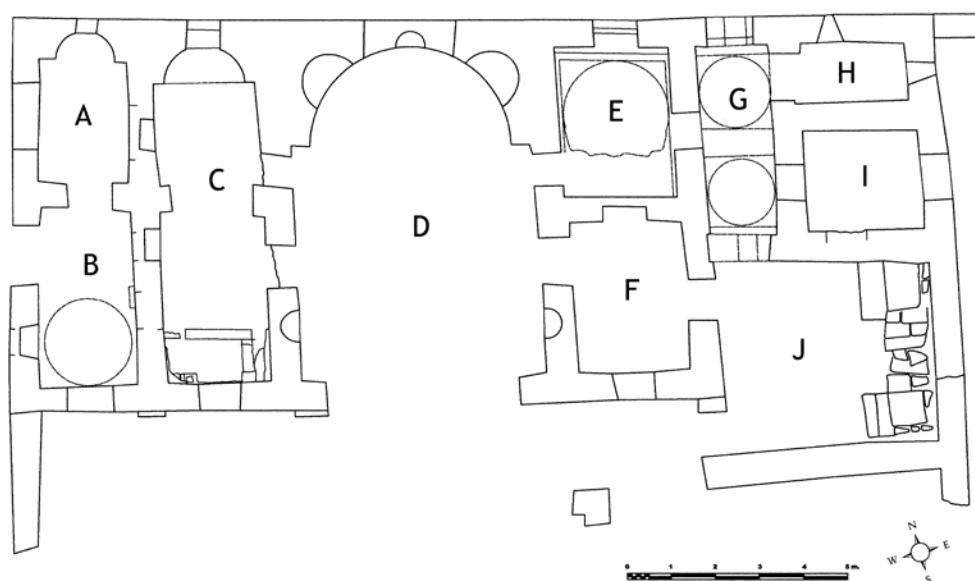


Fig. 1 Plan of Building with Mosaics.



Fig. 3 Architectural sculpture.

mid-7th century and afterwards when the Arabs began raiding the region. Inside the «Building with Mosaics» there are architectural sculptures with cross reliefs on them while, on the other hand the building doesn't resemble any plan type comparable to any religious building of during the Byzantine period. The fact that it is a multi-room two-storey building complex supports the idea that this place was being used either by the aforementioned ecclesiastic personalities to serve as a bishop palace or by the governor of the city⁵.

The excavations exposed many stone elements found in rooms A, C, D and E. Among these artifacts there are architectural elements such as consoles, capitals, screens and screen piers. Many elements of this kind have been documented in the region of Lycia and considered within the early Byzantine period⁶ (fig. 3 a-d). Throughout the eastern Mediterranean, there are prevalent examples of the marble table fragment as the one retrieved with some missing parts (fig. 4). Studies point to the daily use of these artifacts in late Roman *triclinia*. However, F. B. Flood states that these elements were also used as altars particularly based on samples collected in the eastern Mediterranean. S. Popović underlines the use of this kind of architectural elements in monastic *trapezas*. Collection of samples connected to both secular and religious buildings complicates the process of identifying their functions. R. L. Scranton claims that besides for their function as furniture, based on samples found at the excavations in Corinth, these samples might have

⁵ For early Byzantine period episcopal dwellings and their features see Eyice 1999, 208 f.

⁶ Stone elements dated 6th-7th centuries; for screens see Alparslan 2006, 209-224 fig. 11; Alparslan 2000, 107-114 fig. 6; Asano 1998, 533 fig. 7; for console see Doğan 2004, 79 fig. 8.

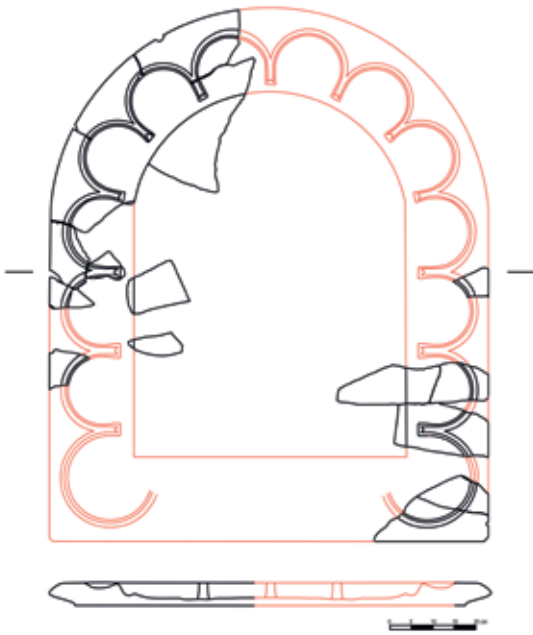


Fig. 4 Polylobed marble table.

been used at feasts performed for ethereal individuals. All these samples share a common criterion for dating that is between the 4th and 8th centuries⁷.

Mosaic fragments on the approximately 80 cm sized soil-fill at the basement are the ones that have dropped as result of the second floor collapse. Mosaics at the second floor can be seen *in situ* over the domes that have remained intact in rooms B and E (fig. 5 a). The mosaic fragments have geometric motifs together with floral motifs and motifs depicting birds and animals inside panels (fig. 5 b-e). The mosaics show the characteristics of late Roman – early Byzantine period quality of work and composition⁸.



Fig. 5 Mosaic fragments.

⁷ For polylobed tables see Nussbaum 1961, 23; Flood 2001, 41-72; Popović 1998, 281-303; Scranton 1957, 139 f. pl. 36 b-d; Tekinalp 2006, 789 f. fig. 14; Abbasoğlu 1997, 42 fig. 42; Peschlow 2005, 250 pl. 51, 5; another sample from Laodiceia in «A Evi» was found during the 2008 excavation season.

⁸ Campbell 1998. During the workshop Dr. Füsün Tülek from Kocaeli University remarked that the mosaics at Olympos are related to the last quarter of 5th–6th centuries. We thank her for having shared her knowledge about mosaics.

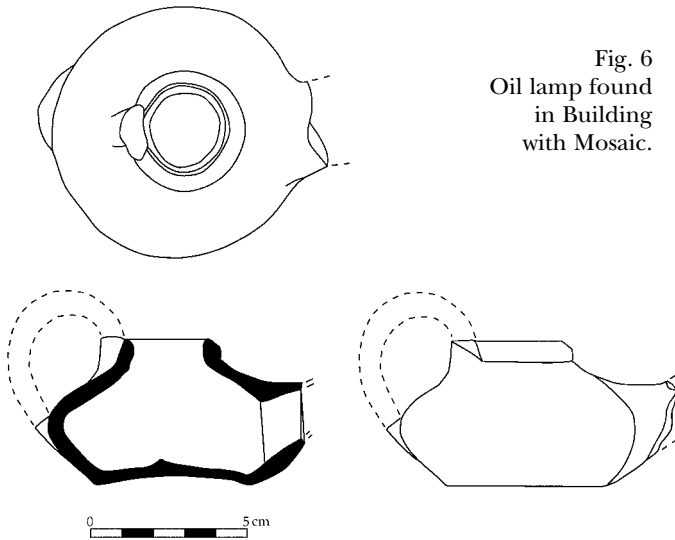


Fig. 6
Oil lamp found
in Building
with Mosaic.



Fig. 7 Gold coated bronze mug.

Excavations revealed many pottery fragments for daily-use. The Red Slip Ware dated to the 4th and 7th centuries along with oil lamps (fig. 6); the *unguentaria* within the 5th and 6th centuries⁹.

Room C, where most of the small finds were found, is located to the western side of the building. During the excavations a fine-quality mosaic pavement was documented. A small stone-made pool shaped font lies in front of the south wall where the pavement ends. Today this room is completely filled with water. The reason for this is the fact that water flows from a source in the south part of the room. A gold coated bronze mug, 6,9 cm in height, was found during cleaning works in the pool (fig. 7). It looks like the mug ends as it was pried open slightly on the broken side of the rim. The body is hemispherical. The middle section of the mug gets narrower down to the ring stand. A straight handle lies between the rim and the belly. The handle was clinched to the body. Some parts of the mug have cracks. A similar example of the mug from the «Building with Mosaics» was found at the excavations in Sardis and dates to the 7th century¹⁰.

Another metal object found inside the pool was a golden bracket (fig. 8). This piece was torn apart vertically from the center and was curved into two. Edges of the bracket are in circular shape. The piece gets larger from the circular part which has curled sides to the central part. At the center of each side and each circle found on the edge, there is a hole with an amount of 0,3 cm. At first sight these holes look like made for the clamp but it is believed that they are used with another golden material that was found inside the pool. Inside the water a gold nail with a 0,2 cm thick head was found. The nail and the bracket

⁹ For Cypriot Red Slip: Form 1. Form 3. Form 7. Form 9-11; Late Roman C: Form 1-3. Form 10; African Red Slip: Form 31. Form 33. Form 91 see Hayes 1972, 13-299. 323-370. 371-386. For kitchen wares Williams 1989, 69 fig. 407. 71 fig. 417. For oil-lamps see Hawland 1958, 551; Bailey 1980, 418; Grünwald 1984, 61. Evaluation of Olympos samples and circulation of this type of oil-lamps were presented by Demirel – Bursalı 2006. For *unguentaria* see Hayes 1992, 8 f.

¹⁰ For sample from Sardis see Crawford 1997, 655 fig. 12.



Fig. 8
Golden bracket
and nail.



Fig. 9 Golden fibula.

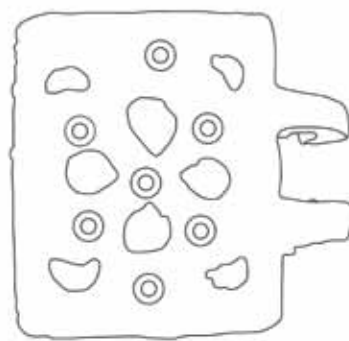


Fig. 10 Bronze belt buckle.

might have been used with wooden material as well as they might have been parts of an ivory or bony casket or even a reliquary¹¹. In the same area a gold coated bronze fibula was found (fig. 9). The edge of the fibula was convoluted into three circles. The fibula has a semi-circular form; the hook at which the pin was mounted was broken.

Another bronze artifact, a bronze belt buckle, was also found in the «Building with Mosaics» (fig. 10). Two hooks on the longer side of the rectangular plaque could be connected to the slot on the other buckle of the belt. There are four raindrop-shaped holes in the bow with a four-leaved flower motif in the center and four more semi-circular shaped holes around the first ones that are framing the composition in a rectangle. Among these motifs there are seven embossed circular reliefs placed in an order to make two adjacent equilateral parallelograms. Comparable bronze buckles from early Byzantine contexts date to end of the 6th and 7th centuries¹².

A marble *mortarium* was one of the discoveries from inside of the building (fig. 11). The sample retrieved was in a partially broken condition and decorated with linear ornaments¹³.

¹¹ For samples of this type of brackets see Evans 1997, 233 cat. 156; Weitzmann 1972, 49-55 pl. 26-27.

¹² For samples from the eastern Mediterranean see Schulze-Dörrlamm 2002, 72-75; another similar sample from Elaiussa Sebaste, dated to the 5th century, was shown during this workshop.

¹³ For similar samples found at Sardis see Crawford 1990, 73 fig. 333.

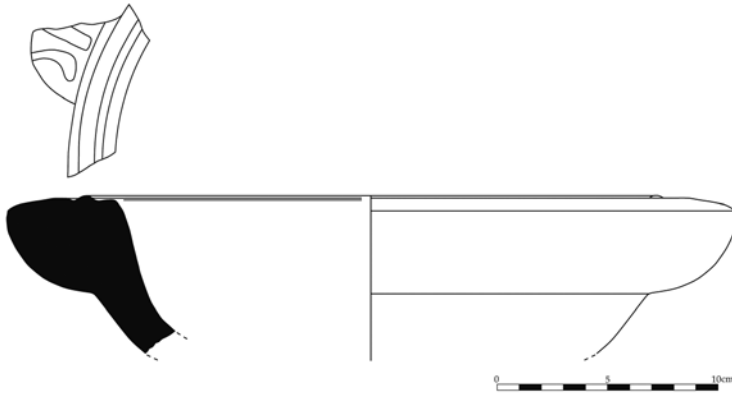


Fig. 11
Marble *mortarium*.



Fig. 12
Glass finds.

Inside the pool four bronze coins were found as well. Two of them are 20 *nummi* minted in Constantinople (566–567) and in Antiochia (569–570) during the domination of Justin II. The other two, 40 *nummi* are dated to 573–574, issued by the mint at Constantinople¹⁴.

The «Building with Mosaics» contained many broken glasses. The majority of fragments are represented by goblets (fig. 12). Stands of the fragments were produced by blowing technique and have stemmed glass bases. It appears that these samples belong to the 5th to 7th centuries¹⁵.

¹⁴ Thanks to Ass. Prof. Dr. Zeliha Demirel Gökcalp for having provided details about the coins.

¹⁵ For glass finds see Olcay Uçkan 2006, 140 f.

All of the ceramics, metals, architectural sculptures and mosaics have been considered as belonging to the early Byzantine period and therefore fit with the date of the coin found in this area. However, the special brickwork of the building is a typical characteristic of middle Byzantine architecture. In the region of Lycia, alternating bands of stone-brick masonry were used in the apse of the basilica at the island of Kekova and in the northern annex of Saint Nicholas church in Myra¹⁶. The saw-toothbands around the arches and the brick decoration on the half-domes of the niches are reminiscent of buildings from the Latmos mountains and of other structures in western Anatolia dating to the Lascarids period¹⁷. Examples of brickwork used as interior decoration like the one from the «Building with Mosaics» were found in the Hagia Sophia in Ainos (Enez) and in the monastery on the island of Kapıkırı, which dates to the middle Byzantine period¹⁸. All the architectural examples for which we have identified comparisons were, in fact significantly distinct in the style and design in terms of their brickwork.

These inconsistencies between the finds and the architectural structure make it difficult to propose a date for the complete complex. On the walls of the building there are no repairing signs of large scale that might be interpreted as evidence that the brick decoration might have been done some time later. But the same style of arches with alternating layers of stone and brick were also shown in the arches of the apse from the basilica at Yanartaş in the territory of Olympos and dating to the 5th and 6th centuries¹⁹. Based on this evidence it may be assumed that arches with alternating courses of brick and stone to the early Byzantine period; yet it is not enough to eliminate the inconsistency about the saw-tooth bands and other types of brick decorations. The existence of pottery and small finds belonging to the early Byzantine times in this area can be associated with the fact that this section of the city was settled since that time it has been settled since them. This could not be explained with the intermingled settlement layers in this area. There was no find belong to middle Byzantine period.

Beside for the finds, the mosaics do also show some inconsistencies. The mosaics are dated to early Byzantine period. In a conflicting situation, buildings with same material-technique are dated to the 11th century and onwards. But it must be noted that on the mosaics no sign of repair or application of different type of mortar was seen. There is a solid chronological accordance between different kind of finds as mosaic, pottery, glass, coin and architectural sculpture. In order to enlighten this problematic situation more systematic excavations are needed. All these evidences require looking through the architectural dating criterions for the region of Lycia.

¹⁶ Ötügen 2000, 221-242.

¹⁷ Peschlow 2005, 161-202; Buchwald 1979, 261-296; Mercangöz 1990, 117-138.

¹⁸ Ousterhout 1985; Mercangöz 1992, 73-90.

¹⁹ For Yanartaş see Öztaşkın 2007, 31 f.

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