



## Early Byzantine Jewelry from Rough Cilicia”Diocaesarea Treasure”

### Dağlık Kilikia’dan Erken Bizans Dönemi Takıları “Diocaesarea Hazinesi”

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#### Abstract

Diocaesarea in Rough Cilicia is in the Uzuncaburç neighborhood, approximately 25 km north of the Silifke district of Mersin. The ancient city stands out with its well-preserved Hellenistic, Roman and Late Antique archaeological remains. During the excavations carried out in the tower, the jewelry group, which we will evaluate within the scope of the article, was found. In the group there are 1 pair of earrings, 4 bracelets, 4 necklaces, 6 necklace pendants, 1 necklace clasp ornament, and 1 necklace piece/appliqué in the form of a four-leaf clover. In this article, this jewelry group will be examined both by analogy and on the basis of the finds found with it. The jewelry was dated to the end of the 6th century AD and the beginning of the 7th century AD, both by analogy and by the Heraclius coins recovered. The fact that the Heraclius coin was found in the tower along with the valuable jewellery produced by Constantinople confirms that Diocaesarea was also under Byzantine rule during this period.

#### Keywords

Byzantine art, Byzantine jewelry, Rough Cilicia, Diocaesarea, Uzuncaburç

#### Öz

Dağlık Kilikia kentlerinden biri olan Diocaesarea bugün Mersin ili, Silifke ilçesinin yaklaşık 25 km kuzeyindeki Uzuncaburç Mahallesi içerisinde yer almaktadır. Antik kent, iyi korunmuş arkeolojik kalıntılarıyla öne çıkmakta ve Helenistik, Roma ve Geç Antik Dönem eserlerini barındırmaktadır. Antik kentteki iyi korunmuş Kule’de gerçekleştirilen kazılarda makale kapsamında değerlendirilen takı grubu ele geçmiştir. Tespit edilen grup içerisinde 1 çift küpe, 4 adet bilezik, 4 adet kolye, 6 adet kolye sarkacı, 1 adet kolye kopça süsü, 1 adet dört yapraklı yonca formunda kolye parçası/aplık yer almaktadır. Bu çalışmada bu takı grubu gerek analoji ile gerekse beraberinde ele geçen Herakleios sikkeleri doğrultusunda ele alınarak incelenmiş ve tarihlendirilmesinde bulunulmuştur. Sikkelerin Kule’de Konstantinopolis üretimi değerli takılarla birlikte ele geçmesi ve bunların MS 6. yüzyıl sonu ile 7. yüzyıl başlarına tarihlendirilmesi Diocaesarea’nın da bu süreçte Bizans hâkimiyeti altında olduğunu doğrulamaktadır.

#### Anahtar Kelimeler

Bizans Sanatı, Bizans Takı, Dağlık Kilikia, Diocaesarea, Uzuncaburç

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### **Genisletilmiş Özet**

Dağlık Kilikia kentlerinden biri olan Diocaesarea, Helenistik Dönem’de bir Rahip Krallık Hanedanlığı tarafından yönetilen ve Olba olarak adlandırılan bölgenin idari ve dinî merkezi rolünü üstlenmiştir. Helenistik Dönem’de Zeus Olbios Kutsal Alanı, buradaki Tapınak Devlet’in merkezidir. Bu dönemde rahip-krallar, geniş bir bölgeyi bir tapınak-devlet olarak yönetmişlerdir. Erken İmparatorluk Dönemi’nde hanedanların egemenliği sona ermiş, Zeus Olbios Kutsal Alanı’nın etrafında gelişen kent, Roma İmparatorluk Dönemi’nde anıtsal karakterine kavuşmuştur.

Zeus Olbios Kutsal Alanı’nın yaklaşık 400 metre kuzeydoğusunda Kule yer almaktadır. Kulenin rahip hanedanıyla bağlantısı, girişi cephesindeki Tarkyaris’in oğlu Teukros adlı bir rahibin adını taşıyan bir yazıttan açıkça görülmektedir. Dikdörtgen planlı yapı 12.50 x 15.70 m ölçülerinde ve 5 katlı inşa edilmiştir. 2021 yılında yapının içinde kazılar gerçekleştirilmiştir. Oda 4’te yüksekliği 4 metreyi bulan dolgu içerisinde makale kapsamında değerlendirilen takı grubu ele geçmiştir. Odanın KD köşesinde bir arada tespit edilen grup içerisinde 1 çift küpe, 4 adet bilezik, 4 adet kolye, 6 adet kolye sarkacı, 1 adet kolye kopça süsü, 1 adet dört yapraklı yonca formunda kolye parçası/aplik yer almaktadır. Kolye sarkaçlarından 2 tanesi haç biçimli, 2 tanesi ise kapsül formlu, 1 tanesi quartz taşlı, 1 tanesi bikonik formlu olup iç kısmındaki taşı düşmüştür. Bir arada düzensiz biçimde ele geçen takılar olasılıkla organik bir materyalden yapılmış kese vb. bir muhafaza içerisine konulmuştur. Kentin varlıklı ailelerinden birine ait olan takılar, Mersin/Zephyron hazinesi ile Soli/Pompeipolis Sütunlu Cadde kazılarında ele geçen takılardan sonra Kilikia Bölgesi’nin Erken Bizans Dönemi takı koleksiyonunun üçüncüsüdür. Soli/Pompeipolis ve Diocaesarea takıları kazı buluntuları olmalarıyla Mersin/Zephyron takılarından ayrılmaktadır.

Kule takı grubu içerisinde boru biçimli 4 bilezik yer almaktadır. Bileziklerin ayırt edici özelliği birleşim yerinin bikonik formda sonlanmasıdır. Bileziklerden sonra sayısal açıdan en yoğun grubu yarı değerli taşlarla kombine edilen boyun takıları oluşturur. Grupta 4 adet kolye ve kolye dizininin kopmuş 6 adet kolye sarkacı ve bir adet kopça süsü ile 2 adet de kolye parçası bulunmaktadır. Kolyeler, metal zincirlere ametist ve cam boncukların eklenmesiyle dizayn edilmiştir. Yuvarlak, silindirik ve su damlası formunda biçimlendirilen cam ve yarı değerli taş boncukların arasına metal boncuklar da eklenmiştir. Sarkaçlarda haç en çok tercih edilen motiftir. Yatay kapsüller, konik boncuklar ve dairesel ya da oval kesilmiş yarı değerli taşlar diğer sarkaç formlarıdır. Buluntu grubu içerisindeki delik işi tekniğiyle yapılan hilal formlu bir çift küpe sağlam olarak ele geçmiştir ve küpe gövdesinde krater etrafında iki tavus kuşu işlenmiştir. Gövdenin bitimine eklenen beş adet altın kürecikle tasarım sonlanmaktadır.

Kule’de ele geçen takılar MS 7. yüzyıla tarihlendirilen Mersin/Zephyron Hazinesi, Dumbarton Oaks, Metropolitan ve Kıbrıs Müzesi koleksiyonlarında yer alan

modellere ek olarak Lesbos Adası kazı buluntularıyla benzerdir. Tasarım birlik-teliđi gösteren takılardan yalnızca Lesbos adasında ele geen grup MS 7. yzyıl tar-ihlendirmesini destekleyen buluntularla birlikte ele gemiřtir. Bizans takıları aısından olduka zengin olan Dumbarton Oaks koleksiyonundaki eserler ise analoji yntemiyle bu tarihe verilmiřtir. Diocaesarea rneklerinin koleksiyonda tekil takıların yanı sıra grup olarak tanıtılan takılarla da benzer oluřu gnmzdeki “takı seti” tanımlamasına karřılık gelen satıř tekniđini akla getirmektedir.

Kule’de ele geen takıların retim yerlerini belirlemek imparator mhr tařıyan liturjik objelere kıyasla daha zordur. Tarihlemede takının model, teknik ve bezeme kompozisyonunu dikkate alarak ıkarım yapılmalıdır. Mersin Hazinesi bařta olmak zere Dumbortan Oaks ve Kıbrıs Mzesi koleksiyonlarındaki benzer rneklerin Kon-stantinopolis atlyesiyle iliřkilendirilmesi Diocaesarea takılarının da burada retil-diđini dřndrmektedir. Epigrafik verilerle de varlıđı bilinen yerel metal ustalarının rettiđi eserlere kıyasla bařkent modasını ve tekniđini yansıtan bu eserlerde daha nitelikli iřiliđin izlenmesi de bu grř desteklemektedir. Takılar gerek analoji ger-ekse beraberinde ele geen Herakleios sikkeleri dođrultusunda MS 6. yzyıl sonu ile 7. yzyıl bařlarına tarihlendirilmiřtir. Gmř/bakır alařımının yapılan takılar delik iři (opus interrasile), kazıma ve kakma teknikleriyle sslenmiř ve altınla kaplanmıřtır. Delik iři tekniđi byk madalyon sarkalı kolye ile boncuklu kolyelerin kilit sslem-eleri ile hilal formlu kpe iftinde uygulanmıřtır. Palmet, yaprak ve ieklerden oluřan bitkisel sslemeler geometrik ve izgisel motiflerle kompoze edilmiřtir. Madalyon ve kpede Hristiyan inancında cennetle iliřkilendirilen refrigerium sahnelerinde sıklıkla karřımıza ıkan krater ya da hayat ađacı etrafında antitetik kuřlar řablonu grlme-ktedir. Takıların gerek zengin betimleme kompozisyonu gerekse kaliteli iřiliđi Kon-stantinopolis atlyelerinde retildiklerini dřndrmektedir.

Kilikia blgesinde, MS 3. yzyılın ikinci yarısından sonra Sasaniler, Palmyralılar, Gotlar ve İsauralıların isyanları grlmřtr. Bizans İmparatorluđu srecinde de bl-geye saldırılar devam etmiřtir. 7. yzyılın bařında Sasaniler, Tarsus’u ele geirmiř ve akabinde İmparator Herakleios, Kilikia’yı tekrar kontrol altına almıřtır. Son dnem kazılarında elde edilen veriler yaklaşık olarak MS 7. yzyıl ortalarında yařanan bir tahribe ait kanıtlar sunmaktadır. Bu durum blgede grlen Arap akınlarıyla bađlantılı olmalıdır. MS 7. yzyılın ilk yıllarındaki Sasani ve aynı yzyılın ortalarına dođru yařanan Arap akınlarının Kilikia Blgesi’nin kentlerinde oluřturduđu hasar izlene-bilmektedir. Blge kentlerinden Elaiussa Sebaste’de MS 7. yzyılın 2. yarısından son-rama tarihlenebilecek arkeolojik malzemenin olmaması ve blgeye Arap akınlarının yapıldıđının bilinmesi sebebiyle kentnin tahliye edildiđi dřnlmektedir. Benzer bir sre Diocaesarea’da da grlmřtr. Bugne kadar, arkeolojik malzemenin olma-ması sebebiyle kentnin fethedildiđi veya terk edildiđi ileri srlmřtr. Kule’de tespit edilen arkeolojik buluntular ise bu sreteki bir fethin kanıtlarını sunmaktadır. Ku-

le'deki tahribat ve yangının bu süreçle ilişkili olduğu buluntularla kanıtlanmaktadır. Bunlar arasında Kule'nin son kullanım zamanına ait 10 sikkenin Seleukeia Isauriae darphanesi basımı Herakleios sikkesi olması, MS 7. yüzyılın ilk yarısında yaşanan tahribatın bir kanıtı olmasının yanı sıra Kule'de tespit edilen ve yukarıda değerlendirilen takılar için de bir tarihleme kriteridir. Kulede Herakleios sikkesinin Konstantinopolis üretimi değerli takılarla birlikte ele geçmesi Diocaesarea'nın da bu süreçte Bizans hâkimiyeti altında olduğunu doğrulamaktadır. Takı grubunun buluntu yeri ve buluntu grubundan Diocaesarea'nın en varlıklı ailesinin kentin en güvenli yapısını yaşam alanı olarak tercih ettiği sonucunu çıkarmak mümkündür.

## Introduction

Diocaesarea in Rough Cilicia is in the Uzuncaburç neighborhood, approximately 25 km north of the Silifke district of Mersin<sup>1</sup>. The ancient city stands out with its well-preserved Hellenistic, Roman and Late Antique archaeological remains. Diocaesarea takes on the role of the administrative and religious center of the region called Olba, which was ruled by a priest kingdom dynasty during the Hellenistic Period. In the Hellenistic Period, Zeus Olbios Sanctuary was the center of a large temple state ruled by priest-kings named Teukros and Aias. In the Early Imperial Period, the dominance of the dynasties came to an end, and the city developed around the Zeus Olbios Sanctuary, regaining its monumental character in the Roman Imperial Period. It is known that the settlement in the ancient city continued until the Middle Byzantine Period<sup>2</sup>.

- 1 The excavations that started in Uzuncaburç (Diocaesarea) [Project number-BK013307] in 2019 are carried out by Prof. Dr. Ümit Aydınoğlu on behalf of the Ministry of Culture and Tourism of the Republic of Turkey and Mersin University.
- 2 The interest in the city begins with the travelers of the previous century, see Theodore Bent, “A Journey in Cilicia Tracheia”, *The Journal of Hellenic Studies* 12 (1891), 220-222; Edward Lee Hicks, “Inscriptions From Western Cilicia”, *The Journal of Hellenic Studies* 12 (1891), 263-267; Rudolf Heberdey and Adolf Wilhelm, *Reisen in Kilikien*, Denkschriften der Kaiserlichen Akademie der Wissenschaften in Wien, philosophisch-historische Klasse 44.6 (Vienna: Alfred Hölder, 1896), 81-90; Ernst Herzfeld and Samuel Guyer, “Archäologische Gesellschaft Zu Belin. Sitzung Vom 2. März 1909”, *Archäologischer Anzeiger* 3 (1909), 433-441; Josef Keil and Adolf Wilhelm, “Vorläufiger Bericht über eine Reise in Kilikien”, *Jahreshefte des Österreichischen Archäologischen Institutes XVIII Beiblatt* (1915), 25-40; Josef Keil and Adolf Wilhelm, *Denkmäler aus dem Rauhen Kilikien*, *MAMA 3 Monumenta Asiae Minoris Antiqua* (Manchester: Manchester University Press, 1931), 29. Limited scientific research has been done in the ancient city. Excavations in the Temple of Zeus by Y. Boysal in the 1950s are among these, see. Yusuf Boysal, “Die Korinthischen Kapitelle der Hellenistischen Zeit Anatoliens”, *Anatolia* II (1957), 123-132; Yusuf Boysal, *Uzuncaburç ve Ura* (Ankara: Milli Eğitim Basımevi, 1963). The first systematic surveys in the city were carried out by a German team between 2001 and 2006. The publications made within the scope of these surveys provided information for the city, see. Detlev Wannagat “Bericht Über die Erste Foschungskampagne in Diokaisareia/ Uzuncaburç”, *20. Araştırma Sonuçları Toplantısı (27-31 Mayıs 2002, Ankara)*, vol. 1 (Ankara: Kültür ve Turizm Bakanlığı Yayınları, 2003), 197-206; Detlev Wannagat, “Neue Forschungen in Uzuncaburç 2001-2004. Das Zeus-Olbios-Heiligtum und die Stadt Diokaisareia”, *Archäologischer Anzeiger* 1 (2005), 117-165; Detlev Wannagat, Claudia Dorl, Norbert Kramer, Marcello Spanu and Stephan Westphalen, “Bericht Über die Forschungen in Diokaisareia/Uzuncaburç”, *22. Araştırma Sonuçları Toplantısı, (24-28 Mayıs 2004, Konya)*, vol. 1 (Ankara: Kültür ve Turizm Bakanlığı Yayınları), 2005, 355-368; Detlev Wannagat, Stephan Westphalen, Norbert Kramer and Roman Koch, “Bericht Über die Forschungen in Diokaisareia/Uzuncaburç 2004”, *23. Araştırma Sonuçları Toplantısı (30 Mayıs-3 Haziran 2005, Antalya)*, vol. 2. (Ankara: Kültür ve Turizm Bakanlığı Yayınları, 2006), 1-12; Detlev Wannagat, “Der Tempel Des Zeus-Olbios Uzuncaburç 2005”, *24. Araştırma Sonuçları Toplantısı (29 Mayıs- 2 Haziran 2006, Çanakkale)*, vol. 1 (Ankara: Kültür ve Turizm Bakanlığı Yayınları, 2007), 245-252; Detlev Wannagat, Norbert Kramer and Johannes Linemann, “Hellenistische Architektur, Kaiserzeitliche Grabbauten und Landwirtschaftliche Anlagen in Uzuncaburç/Diokaisareia”, *25. Araştırma Sonuçları Toplantısı (28 Mayıs-1 Haziran 2007, Çanakkale)*, vol. 2 (Ankara: Kültür ve Turizm Bakanlığı Yayınları, 2008), 77-84; Marcello Spanu, *The Theater of Diokaisareia* (Berlin: De Gruyter, 2011); Norbert Kramer, *Keramik und Kelinfunde von Diokaisareia* (Berlin: De Gruyter, 2012); Johannes Linemann, *Die Nekropolen von Diokaisareia* (Berlin: De Gruyter, 2013); Detlev Wannagat, “Zur Säulenordnung des Zeustempels von Olba-Diokaisareia”, *OLBA II* (1999), 355-368; Detlev Wannagat, “Priester, Türme, temple, Zum Umfeld des Zeus-Olbios-Heiligtums im Rauhen Kilikien”, *BYZAS* 14 (2011), 259-274; Ümit Aydınoğlu, “Uzuncaburç/Diocaesarea Antik Kenti Kazısı 2018”, *41. Kazı Sonuçları Toplantısı (17 -21 Haziran 2019, Diyarbakır)*, vol. 4 (Ankara: Kültür ve Turizm Bakanlığı Yayınları, 2020), 345-355; Ümit Aydınoğlu, “Rural Settlements Survey in the Chora of Diocaesarea,” *Cultural Heritage and Science* 2.1 (2021), 1-6; Ümit Aydınoğlu, *Diocaesarea Doğu Nekropolis, Mezarlar ve Buluntular* (Ankara: Bilgin Kültür Sanat Yayınları, 2022); Ümit Aydınoğlu and Okan Özdemir, “Uzuncaburç/Diocaesarea Antik Kenti Kazısı 2021”, *42. Kazı Sonuçları Toplantısı*, vol. 5 (2022), 335-346; Ümit Aydınoğlu and Burak Belge, “Diocaesarea’nın Antik

The tower is located approximately 400 meters northeast of the Zeus Olbios Sanctuary (F.1). The tower's connection to the priest kingdom dynasty is evident from an inscription on the entrance facade bearing the name of a priest named Teukros, son of Tarkyaris. The rectangular planned tower measures 12.50 x 15.70 m and was built with 5 floors. The walls of the building, which was built with cut stone material and masonry technique without mortar, are 110 cm thick. As part of the restoration project started in 2021, excavations were carried out inside the tower. The jewelry group discussed in this article was found inside the filling in the northeast corner of Room 4, which reaches 4 meters in height (F. 2). In the group there are 1 pair of earrings, 4 bracelets, 4 necklaces, 6 necklace pendants, 1 necklace clasp ornament, and 1 necklace piece/appliqué in the form of a four-leaf clover. 2 pendants are in the form of a cross, 2 are in capsule form, 1 has a quartz stone, and 1 has a biconical form missing its stone. The jewelry, which was found together in an irregular manner, was probably enclosed within a box made of an organic material. The jewelry belonged to one of the wealthy families of the city, and is important as it is the third of the Early Byzantine Period jewelry collection of the Cilicia Region, after the Mersin/Zephyron treasure<sup>3</sup> and the jewelry found in the Soli/Pompeipolis columned street excavations<sup>4</sup>. Soli/Pompeipolis and Diocaesarea jewelry are different from the Mersin/Zephyron group as they were found during archaeological excavations. In the article, first bracelets, then necklaces, pendants, and finally earrings will be evaluated according to their typological and iconographic features.



F. 1: The tower (Diocaesarea Excavation archives)

Dönem Kent Planına İlişkin Değerlendirme”, *OLBA XXXI* (2023), 61-77.

- 3 Andr Grabar, “Un Médaillon en or Provenant de Mersine en Cilicie”, *Dumbarton Oaks Papers* 6 (1951), 26-49.
- 4 Gülgün Köroğlu, “Soli/Pompeipolis (Viranşehir) Kazıları Işığında Erken Bizans Dönemi Takıları”, 2. *Uluslararası Katılımlı Mücevher-Takı Tasarımı ve Eğitimi Sempozyumu (04-06 Haziran 2010 Kütahya)* (Ankara: Dumlupınar Üniversitesi Yayınları, 2010), 368-379.



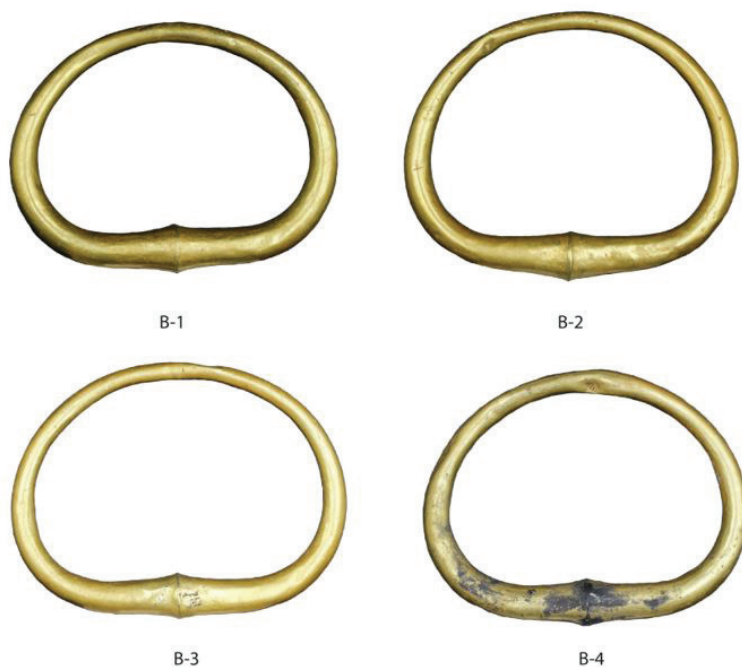
**F. 2:** The jewelry group (Diocaesarea Excavation archives)

### **1. Bracelets**

This jewelry group includes 4 tubular bracelets. The distinctive feature of the bracelets is that the joint ends in a biconical form. Tubular bracelets began to be produced in Lydian jewelry workshops in the 6th-5th centuries BC under the influence of Persian jewelry and continued with the examples of the Hellenistic Period ending with animal protomes. This type, which was also well-liked in the Roman Period, is reflected in Byzantine jewelry in its simplest form. The 4 bracelets found in the tower are so similar in form and size that they can be described as the product of the same workshop and even the same master<sup>5</sup> (F. 3).

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5 The width of the bracelet varies between 6.1 cm and 8.1 cm, and the weight of the bracelet varies between 18.04 g and 26.58 g



F. 3: Bracelets (Diocaesarea Excavation archives)

Bracelets similar to these, with some differences in detail, are available at Walters Art Gallery<sup>6</sup>, Dumbarton Oaks<sup>7</sup>, St. Petersburg<sup>8</sup>, Cyprus<sup>9</sup>, and The British Museums<sup>10</sup>. In the Dumbarton Oaks Collection, tubular bracelets are exemplified by two models with different detail ornaments in two different jewelry groups. M.C. Ross compares the examples in the first group, decorated with rows of gold globules on the back, with the jewelry group exhibited in the St. Petersburg collection (in fact, described as the “Mersin/Zephyron Treasure” in the literature because it was discovered near Tarsus) and the examples found in Lesbos<sup>11</sup>. M.C. Ross dates the group, which he associates with the Constantinople workshop, to the 7th century AD on the basis of similar examples found on the island of Lesbos. He suggests this dating because the Lesbos finds were found together with the coins of Phocas and Heraclius. M.C. Ross

6 “The Walters Art Museum”, accessed April 12, 2023, <https://art.thewalters.org/detail/9680/bracelet/>

7 Marvin Ross, *Jewelry, Enamels, and Art of the Migration Period*, vol. II (Washington: Dumbarton Oaks Center for Byzantine Studies, 1965), 7-8 pl. IX C; pl. XCVI, n. 179.

8 Grabar, “Un Médaillon en or provenant de Mersine en Cilicie”, fig. 7, 8-10.

9 Angeliki Pierides, *Jewelry in the Cyprus Museum* (Nicosia: Republic Cyprus Ministry of Communication & Department of Antiquities, 1971), 58, pl. XXXIX 8. Late 6th century AD from Kyrenia.

10 Chris Entwistle, “Notes on Selected Recent Acquisitions of Byzantine Jewelry at the British Museum”, *Intelligible Beauty, Recent Research on Byzantine Jewelry* (London: British Museum Research Publication, 2010), 29, no. 48.

11 BCH LXXIX-1955, 284-286, fig. 5, 8.



takes into account the metropolitan identity of Constantinople, which directed the jewelry fashion at that time, in determining the workshop. The other model without gold globules is identical to the Diocaesarea bracelets and is dated to the 7th century AD.

Tubular bracelets in the Mersin/Zephyron Treasure and Lesbos groups differ from the examples in the Dumbarton Oaks collection with their detailed ornaments. The 7th century AD date of the Lesbos bracelets, the only comparative example with an archaeological context, is confirmed by the discovery of Diocaesarea samples with Heraclius coins. The earliest example of the model is the bracelet dated to the end of the 6th century AD, exhibited in the Cyprus Museum.

## 2. Necklaces

The second most intense group in terms of numbers is necklaces designed with semi-precious stones. The set includes 4 necklaces, 6 broken necklace pendants and a clasp ornament, and 2 necklace pieces. The necklaces contain amethyst and glass beads attached to metal chains. Metal beads were added between the glass and semi-precious stone beads shaped in round, cylindrical and drop form. The cross is the most preferred motif in pendants. Other forms include horizontal capsules, conical beads, and semi-precious stones cut into circular or oval shapes. How the pendants were designed can be understood from Necklace-1, which was found intact. The main pendant is the cross and the others are used as secondary ornamental elements.

Clasp ornaments, which are used lovingly in Hellenistic and Roman Period necklace models, have been added to all of the necklaces<sup>12</sup>. Disc and drop-shaped clasp ornaments decorated with openwork (*opus interasille*) and inlay technique were preferred on the necklaces.

### 2.1. Necklace-1

Consisting of a simple loop-chain, the necklace has a cross in the center and 2 pendants, one round and the other oval, on both sides (F.4). The round and cabochon pendant is made of quartz. The stone is surrounded by gilded folio with dots. In the oval-shaped pendant, black glass-paste was used.

4 of the pendants found in the tower are compatible with the design of the necklace. The 2 capsules and the small cross (Pendant 2-4), which show similar workmanship to the large cross in the center, complete the necklace in terms of workmanship and

<sup>12</sup> Friederike Naumann, *Antiker Schmuck, Staatliche Kunstsammlungen* (Kassel: Verlag Staatliche Kunstsammlungen, 1980), 22-23, no. 9-10.

model (F. 5). A round quartz (Pendant-6) can be recommended as a fourth pendant. At the end of the pendant hook, there is an openwork disc with floral motifs (F. 4b). The disc is surrounded by a dot line and floral motifs arranged symmetrically with a cross at the center. Different schemes of the same flower are used in Necklace-3 and 4. These necklaces have a similar motif, including the symmetrical placement of a cross surrounded by leaves or thin strips. The veins and scrolls of leaves are detailed with incise technique.



F. 4: Necklace-1 (Diocaesarea Excavation archives)

F. 5: Necklace-1 Suggested Completion (Diocaesarea Excavation archives)

## 2.2. Necklace-2

The necklace is designed with oval amethyst beads and light blue round glass beads, and there are two drop-shaped clasp ornaments at the end of the necklace (F. 6). These ornaments, on which the hook and ring are soldered, are decorated with round and drop-shaped stones with the inlay technique. Only one inlaid stone is preserved, a dark red garnet. It is difficult to predict the color of the stones that would have complemented it. However, amethyst was often preferred as the main decoration of rings, earrings, and necklaces in the Byzantine Period<sup>13</sup>

<sup>13</sup> Jörg Drauschke, "Byzantine Jewelry? Amethyst Beads in East and West during the Early Byzantine Period", *Intelligible Beauty, Recent Research on Byzantine Jewelry* (London: British Museum, 2010), 51, pls. 2, 54, pl. 4; For the foxtail chain necklace designed with amethyst, see. "Metropolitan Museum Collection", accessed April 12, 2023, <https://www.metmuseum.org/art/collection/search/464066>. For bibliography, Melanie Holcomb, *Jewelry: The Body Transformed* (New Haven: Metropolitan Museum of Art, 2018), no. 98, 117–118, 266, pl. 98.



**F. 6:** Necklace-2 (Diocæsarea Excavation archives)

### 2.3. Necklace-3

The necklace is designed with opaque oval-agate beads, cylindrical white glass beads and openwork gold beads (**F. 7a-b**). The clasp ornament discs are decorated with floral motifs like Necklace-1. The floral motif, which is designed like a cross around the rhombus in the center of the disc, is enclosed with circles. Drop-shaped decorations were added to the junction of the circles.



F. 7: Necklace-3 (Diocaesarea Excavation archives)

#### 2.4. Necklace-4

The necklace is composed of 15 discs (14 on the right side of the medallion) and a medallion decorated with the openwork technique (F. 8). On the small discs, two different floral patterns are repeated alternately. In the first, the arms of the cross in the center end with a volute (F. 8b). Details are given by incise technique. In the second pattern the curled-leaved floral motif is placed symmetrically as a cross (F. 8c). The elongated leaves added between the arms of the cross reach the inner border of the disc. The first pattern appears on seven discs and the second appears on eight discs. With three discs found separately, the total number reaches 18 (F. 9). Despite corrosion, it was determined that the second pattern appears on two of the separate discs. Unfortunately, only the frame was preserved on the last disc, which was probably decorated with a long-leaved floral motif. In the center of the medallion with a diameter of 5.8 cm, there is a cross monogram consisting of the letters M, P, C and A (F. 8c). There are four round panels with bird and floral motifs placed in a cross around the monogram.



F. 8: Necklace-4 (Diocaesarea Excavation archives)

Among the birds there is a floral ornament, which is described as the “life tree”. Larger and more detailed life tree patterns, which are surrounded by acanthus leaves, were added between the panels.

The early phase of the Byzantine jewelry originated from Greek and Roman goldsmiths in terms of technique and ornament scheme, which is clearly understood from both Diocaesarea’s samples and the finds in the museum collections. For example, the openwork (*opus interrasile*) technique, which has been applied in Greek jewelry since the Orientalizing Period, is frequently encountered in jewelry of the 5th-7th centuries AD<sup>14</sup>. On the other hand, the use of miniature vessels as pendants continued in the Byzantine Period, especially craters which became indispensable for refrigerium scenes<sup>15</sup>. With the spread of Christianity, plant and geometric motifs take the place of mythological scenes. Human figures, on the other hand, are limited to religious characters and the ruling class. As exemplified in Necklace-4, palmette, the lotus, curved branches and simple leaves are preferred within the floral repertoire. Especially the lotus has passed from Egyptian art to Greek art and has been used in many fields such as ceramics, sculpture, jewelry and architecture throughout the Ancient Period. It has

14 Reynold Alleyne Higgins, *Greek and Roman Jewelry* (London: University of California Press, 1961), pl. 20.

15 “The Met Museum”, accessed April 12, 2023, <https://www.metmuseum.org/art/collection/search/464034>; Carmen Gómez Moreno “Gold”, *The Metropolitan Museum of Art Bulletin* 31. 2 (1972–1973), 98–99.

also succeeded in entering Christian art as a border or panel interior decoration in the Early Byzantine Period mosaics<sup>16</sup>.



F. 9: Fragment of Necklace-4 (Diocaesarea Excavation archives)

As with the bracelets, the examples that are most similar to the necklaces found in the tower are seen in the Mersin/Zephyron treasure. The convex ending of the cross arms, the using of semi-precious stones, the preference for quartz and the similarity in the chain models in Necklace-1 suggest that the Mersin/Zephyron and Diocaesarea's jewelry were produced in the same workshop. On the other hand, in the Mersin/Zephyron examples, differences such as the use of hammering technique, the clasp ornaments with figures and the plain cross must be related to the master's interpretation<sup>17</sup>. Similarities to the quartz and frit pendants used in Necklace-1 are also seen in the necklace found in Hadra, near Alexandria<sup>18</sup>. The only difference is that in the Egyptian example, blue frit, which is an imitation of lapis lazuli stone, was preferred

16 For the Doliche Slope Church, see Michael Blömer and Dilek Çobanoğlu "Doliche Yamaç Kilisesi ve Diğer Dini Yapıları", *Anadolu/Anatolia* 47 (2021), 53 (late 4th century AD); for the lotus decoration on the border of the Ozem church mosaics, see Lihî Habas, "Early Byzantine Mosaic Floors of the Church at Ozem, Israel", *Journal of Mosaic Research* 11 (2018), 100, 106, fig. 4 (first quarter of the 5th century AD).

17 Grabar, "Un Médaillon en or provenant de Mersine en Cilicie," fig. 2, 6.

18 Ross, *Jewelry, Enamels, and Art of the Migration Period*, 19-20, pl. XXI, No.13.

instead of red frit. Examples similar to Necklace-2 and 3 appear in the Metropolitan<sup>19</sup> and Dumbarton Oaks collections<sup>20</sup>. Necklace-4, on the other hand, is a work made in the common decoration technique of the period, but in a different model, as detailed above. The only point that we can associate this necklace with the Mersin/Zephyron treasure is the use of the medallion as the main pendant<sup>21</sup>. Necklace-4 is designed differently from the others with its chain pattern consisting of discs decorated with the openwork technique. It resembles the jewelry exhibited in the British Museum and defined as a "chest ornament", and therefore it was initially thought to be a chest ornament<sup>22</sup>. The British example, with its double chain arrangement and double medallion embellishments, corresponds the definition of a "breast chain". Also known as *periammai* in Greek<sup>23</sup>, the definition of breast ornaments is also used for this type of jewelry. Breast chains/ornaments, which were fashionable in the 4th century BC, are attached to both shoulders with chains fixed to the ornament placed between the two breasts, as seen in the vase paintings and Aphrodite figurines of the period<sup>24</sup>. The lower part of the chain is either opened in the form of a "V" at the waist level, or it is directed to the back by wrapping the bottom of the chest. The Diocaesarea find must have been a single chain, as the medallion has only two suspension rings.

Similar necklaces with a single chain are also defined as chest chains<sup>25</sup>. Another characteristic feature of these jewelry is the presence of double ornamental elements (medallion or cross) that meet each other on the middle axis of the necklace. The necklace in the group called the "Second Cyprus Treasure", which is exhibited in the Metropolitan Museum, is such an example with its chain consisting of square plates decorated with the openwork technique and the disc-shaped ornamentation repeating on the middle axis<sup>26</sup>. The absence of a clasp, depending on the length of the chain, is also a factor in the definition. On the other hand, it is possible to see the same design in short necklaces with a clasp<sup>27</sup>. In this case, the presence of a clasp in Necklace-4

19 Different designs using semi-precious stones, glass and gold beads in Necklaces 2 and 3 are in the Metropolitan Museum Collection and are dated to the 6th-7th Century AD. Another feature common to jewelry is the presence of clasp ornaments. However, the point that should be emphasized is that both the form and the ornament scheme and technique show diversity. For Necklace-1, for the cross being the main pendant and the round clasp ornament with the chain model and different decoration scheme, see. "The Met Museum", accessed April 12, 2023, <https://www.metmuseum.org/art/collection/search/464055>; similar design for necklace -2 and 3 see. "The Met Museum", accessed April 12, 2023, <https://www.metmuseum.org/art/collection/search/464057>.

20 For necklace 2, see. Ross, *Jewelry, Enamels, and Art of the Migration Period*, 7, pl. VIII, no.4.

21 Grabar, "Un Médaille en or provenant de Mersine en Cilicie," pl. 2, 19.

22 Katharine Reynolds Brown. "The Mosaics of San Vitale: Evidence for The Attribution of Some Early Byzantine Jewelry to Court Workshops", *Gesta* 18/1 (1984), 57-62, 28 pl. IV.

23 Herbert Hoffmann and Patricia Davidson, *Greek Gold Jewelry from the Age of Alexander* (Mainz/Rhein: von Zabern, 1961), 8.

24 Brown, "The Mosaics of San Vitale," 21, fig. 15-17.

25 Brown, "The Mosaics of San Vitale," 1-4, pl. I.

26 Brown, "The Mosaics of San Vitale," pl. 12.

27 Pierides, *Jewelry in the Cyprus Museum*, pls. XXXV 1-2.

fits the definition of necklace. When we examine the other pieces found together, it is seen that there is no similar ornamental element on the axis of the medallion in the center. During the excavations, three discs, which are certain to belong to this jewelry group, were found. One of the discs has a simple chain attachment at the end with only four links preserved. This application, which is unique in chest chains, suggests that the clasp was created with a different type of chain attachment, as in Necklace-1. When we accept the existence of the locking mechanism, we conclude that there is no chest chain in the Diocaesarea treasure. It is not known whether the medallion in the center repeats on a smaller scale on the middle axis, since the chain was found broken.

Another unique feature of Necklace-4, which is different from the other necklaces in the group both in terms of model and decoration technique, is the monogram in the form of a cross in the center of the medallion. The monogram consisting of the letters P, A, M and C is thought to belong to Markos. Byzantine monograms are divided into two basic types: block and cruciform. In addition to their symbolic content, information on trade, social status, political and religious relations have been obtained from monograms used in many areas of life, since they also indicate belonging like seals. Along with the prominence of religious symbols as an ornamental element in Byzantine art, monograms belonging to Jesus, the Virgin Mary, saints, emperors and private individuals were also used in works such as architecture, ceramics, seals, and jewelry. Block monograms designed to form a circle or square frame are seen in the 5th century AD, while cruciform monograms began to be used in the Period of Justinus I (518-527)<sup>28</sup>. Both monograms were used extensively in the 6th-7th centuries AD, and this usage continued until the 9th century AD. These symbols, which reach from the highest strata of the society to the lowest strata, represent rulers or officials when depicted on coins, lead seals and metal objects, while they related with saints when used on unguentariums and ampullae. In jewelry, they are generally seen on rings, amulets, cross-shaped pendants, and relics<sup>29</sup>. Thanks to the monograms added in the Byzantine Period, it is now possible to learn the names of the owners from the jewelry, from which we get information about the social status of the people, since they are individual ornaments.

The main ornament scheme of the Diocaesarea medallion is the antithetic birds in circles connected by curled branches and palmettes. Inverted palmettes fill the spaces between the circular panels, while the curved branches ensure compositional integrity<sup>30</sup>. Antithetic bird decorations, which are frequently used in visual arts in

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28 Werner Seibt, "The Use of Monograms on Byzantine Seals in the Early Middle- Ages (6th to 9th centuries)", *Parekbolai* 6 (2016), 2, 7.

29 For the amulet, see Ross, *Jewelry, Enamels, and Art of the Migration Period*, 29-30 pl. XXVI; for rings, see Ross, *Jewelry, Enamels, and Art of the Migration Period*, 51-54, pl. XL-XLII, no. 54-56, 58, 62, for the cross pendant, see. Ross, *Jewelry, Enamels, and Art of the Migration Period*, 76, pl. LIV, no. 100.

30 Brown, "The Mosaics of San Vitale," pl. IV.



depictions of heaven in Early Byzantine art, are indispensable subjects of earrings<sup>31</sup> and necklaces<sup>32</sup>. Necklace-4 is a unique and original work with its decoration composition consisting of floral motifs and antithetic bird figures, combining the decorations known from the jewelry and mosaics of the period in a different design, and a monogrammed medallion pendant. As a result, the Diocaesarea necklaces, like bracelets, are dated to the beginning of the 7th century AD, taking into account the comparison examples and the Heraclius coin found with it.

### 3. Pendants

#### 3.1. Pendant-1

The arms of the pendant open in a V shape and end with circles with a cross inside. In the center of the pendant is a cruciform stone-hole (**F. 10**). This cross design, which was found independently of the necklace group in the Diocaesarea tower, is a preferred model in the gold necklaces produced for the aristocratic class of the Early Byzantine Period jewelry. Although there are design differences in detail, the closest example is the pendant in the Mersin/Zephyron treasure group<sup>33</sup>. In the Diocaesarea tower example, there is a cross motif at the end of the cross arms, while leaf motifs are added in the Mersin pendant. In addition, the stone-hole in the center was carved in the angular cross type. Another similar example is in the Constantinople group in the Dumbarton Oaks collection<sup>34</sup>. The cross arms ending with flat discs and the rounded but short-armed cruciform stone-hole are the distinguishing features from the Diocaesarea and Mersin pendants. As a result, it is important to perceive how the alternative designs in the jewelry art of the period were applied in the three pendants, which are associated with the Constantinople workshops and belong to the same period, due to the differences depending on the master’s interpretation. On the other hand, the arms of the cross-shaped pendant in the second Cypriot treasure also from Constantinople workshop differ from the other examples; it is decorated with a pinwheel motif, and the body design is unique in that it doesn’t have a stone-hole<sup>35</sup>.

#### 3.2. Pendant-2

While the body of the cross with equal arm lengths is decorated with rows of dots, a round stone-hole was added to the junction of the arms (**F. 11**). The shaping of the gold wire in the form of a grain was developed in Roman jewelry as an alternative to the much loved and laborious granulation technique of the Classical Period Greek

31 Gülgün Köroğlu, “Bizans Kuyumculuğu”, *Çağlar Boyunca Takı ve Mücevher, P Dergisi* (2000), 38; Gülgün Köroğlu, “Silifke Müzesi’ndeki Erken Bizans Dönemi’ne Ait Hilal Biçimli Küpeler”, *ANMED* 14 (2014), 4, res. 4.

32 Brown, “The Mosaics of San Vitale,” pl. I.

33 Grabar, “Un Médaillon en or provenant de Mersine en Cilicie,” fig. 2, 12.

34 Ross, *Jewelry, Enamels, and Art of the Migration Period*, 7-8, pl. X, no. 4B.

35 Brown, “The Mosaics of San Vitale,” pl. 15.

jewelry art and transferred to the jewelry workshops of the Byzantine Period. The closest similar is the necklace in Mersin Treasure, as in Pendant-1<sup>36</sup>. Crosses, which are used for apotropaic purposes in addition to their liturgical function in Byzantine jewelry, are the most common pendant model. This generalization is also valid for the Diocaesarea jewelry group, which includes four cross-shaped pendants. The cylindrical tubes, which are thought to contain objects such as holy water, oil or a piece of cloth, reinforce the effect of the cross in the center. Tubular amulets and a similar pendant appear in the museum catalog in Cleveland<sup>37</sup>. These small casings, which started to be popular in necklace designs in the 6th-7th centuries AD, were used with the cross pendants of the necklaces produced at the same time, instead of the capsule type, which ends with dome-shaped caps on both sides<sup>38</sup>. It was believed that the cross-shaped pendants, which are made of bronze and attract attention with their plain decoration pattern, protect the wearer from the evil eye. The crucifixion of Jesus is at the center of the iconography of the cruciform amulets called encolpion<sup>39</sup>. According to Christian belief, the cross represents the victory of Jesus Christ and his ascension to God by being purified from all human sins<sup>40</sup>.



**F. 10: Pendant-1**  
(Diocaesarea Excavation archives)



**F. 11: Pendant-2**  
(Diocaesarea Excavation archives)

36 Grabar, "Un Médaillon en or provenant de Mersine en Cilicie," fig. 2, 6.

37 Sherman Lee, *Handbook The Cleveland Museum of Art* (Cleveland: Cleveland Museum of Art, 1978), 39.

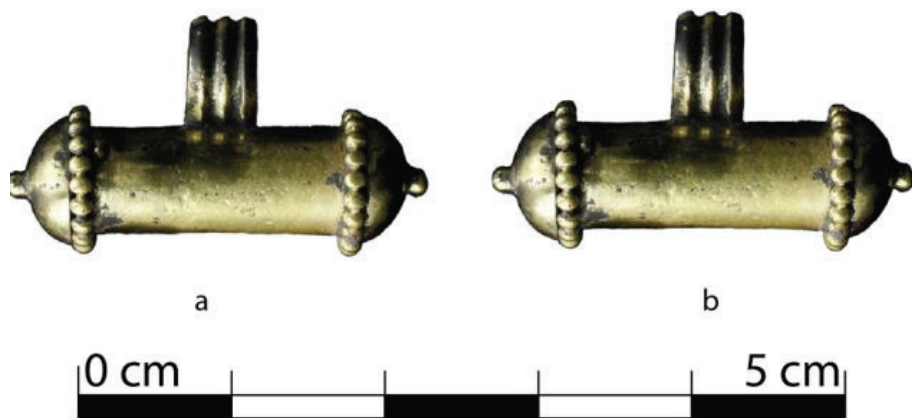
38 Ross, *Jewelry, Enamels, and Art of the Migration Period*, 10-12. It is identified as of Constantinople or Syrian origin and is dated to the 7th century AD.

39 Ayşe Aydın, "Marmaris Müzesi'ndeki Enkolpionlar," *Arkeolojik Küçük Buluntular; Pişmiş Toprak, Metal, Kemik, Cam ve Taş Eserler* (Ankara: Doruk Yayıncılık, 2021), 562, fig.7-16.

40 Aydın, "Marmaris Müzesi'ndeki Enkolpionlar," 566. The Roman Emperor Constantine, who converted to Christianity, associates his victory with Maxentius on the Milvian bridge with his dream in which his soldiers drew the monogram of Jesus (khi and rho) on his shield. This event led to the publication of the Milan Ordinance, which gave Christians the right to freely practice their religion. The importance of the cross-symbol increases with St. Paul of Tarsus. On the other hand, modern research also argues that the new religion that Jesus tried to spread was executed because it threatened the political and military power of the Roman Empire in the Jerusalem region. See. Mahmut Aydın, "İsa'ya Ne Oldu?: İsa'nın Tutuklanması, Yargılanması ve Çarmıha Gerilmesiyle İlgili İncil Rivayetlerinin Tarihsel Açından Değerlendirilmesi, *Milel ve Nihal* 1.2 (2004), 41-93.

### 3.3. Pendants-3 and 4

A suspension ring is added in the middle of the capsule-shaped pendants, which end in convex form at both ends (F. 12a-b). The junction of the convex plates with the body is decorated with a line of beads. A bead has also been added to the edges. Diocaesarea pendants are Early Byzantine Period examples of capsule-shaped amulets that spread over a wide area, especially in Egypt, Syria and North Africa during the Roman Imperial Period<sup>41</sup>. These capsules made of precious metals such as gold or silver, and foils (*lamella*) with texts that protect the wearer from illness and negative energy were placed inside<sup>42</sup>. Within the framework of this belief, all kinds of objects believed to have healing or protective power could also be carried with pendants in different forms such as square shaped boxes (*lupinum*) or round sacs (*bullae*)<sup>43</sup>. Capsule-shaped amulets of the Roman period carried in the horizontal position developed from the same idea as the capsule-shaped amulets carried in the vertical position of Egyptian culture dated to the Middle Kingdom Period.



F. 12: Pendant-3 and 4 (Diocaesarea Excavation archives)

During the Roman Imperial Period, the worsening living conditions due to disasters and epidemics increased the demand for apotropaic talismans, which were believed to bring luck, repel diseases and provide profit. Based on regional differences in worship practices many objects were loaded with magical powers, which caused a

41 Magdolna Szilágyi, "Late Roman Bullae and Amulet Capsules in Pannonia", *Annual of Medieval Studies at CEU* 11 (2005), 14.

42 Frederick Henry Marshall, *Catalogue of the Jewelry Greek, Etruscan, and Roman in the Departments of the Antiquities British Museum* (London: Trustees of the British Museum, 1911), pl. LXXI, no. 3155; Gülgün Köroğlu, "Rezzan Has Müzesi'ndeki Örnekleri Işığında Geç Roma-Bizans Döneminde Tılsımlar", *Akdeniz Sanat* 13: 21. *Uluslararası Ortaçağ ve Türk Dönemi Kazıları ve Sanat tarihi Araştırmaları Sempozyumu Bildirileri* (2019), 399-424.

43 Szilágyi, "Late Roman Bullae and Amulet Capsules in Pannonia," 16-17. Marcellus Empiricus states in his work "De medicamentis" that people who wear green lizard eyes are protected from eye inflammation.

variety of forms in talismans. In this diversity, the amulets such as pipes, capsules or boxes have been separated from talismans such as phallos, herms, eye beads, daggers, and altars, as they have protective power due to the objects they carry. This type of amulet was used in a wide geography in the Roman period jewelry art from the 2nd century AD. It shows how the two talisman groups with flat and concave forms in the collection of the Museum of Anatolian Civilizations are diversified with their detail profiles<sup>44</sup>. Anthropological studies show that the talismans found as burial finds generally belonged to women and children. The reason for this is that both groups have higher mortality rates compared to adult males, depending on their status in society<sup>45</sup>. In a mummy portrait dated to the 2nd century AD, the depiction of a little boy with a capsule-shaped amulet hanging from a leather cord around his neck confirms this opinion<sup>46</sup>. Despite the spread of Christianity, capsule-shaped amulets began to be used in conjunction with the cross pendant, which was the main ornamental element in Early Byzantine Period jewelry. This practice is seen on a gold necklace originating from Constantinople, dating to the 7th century AD<sup>47</sup>. An amulet in the form of two capsules, dated to the 3<sup>rd</sup> or 4<sup>th</sup> century AD, is important in terms of showing how this tradition, which continues from pagan belief, was adapted to the monotheistic religion of the period. Inside both amulets, there are foils containing protective prayer texts suitable for Christian belief<sup>48</sup>. Early Byzantine capsule amulets with their convex-shaped edges differ from Pendant 3-4. The fact that this profile, which we can describe as original, is also observed on the arm ends of the crosses in Necklace-1 and Pendant-2 can be explained by the collaboration of the workshop or the master. In addition to the stylistic similarity, the preference of bead ornamentation also supports this opinion.

### 3.4. Pendant-5 and 6

The pendant in biconical form has large rings on top of the pendant, and smaller rings on the sides for hanging additional ornaments (**F. 13**). Because the stone-hole is empty, its edges are crushed. Pendants which are similar to Pendant-5, which draws attention with its simple form, have never been found. Pendant-6 contains a convex-shaped quartz in a metal frame, which has loop for hanging (**F. 14**). The end of the frame is decorated with a line of beads. Small fractures are observed in the transparent stone and in the upper loop. The similar pendant from Paul Getty Museum has a scaraboid from the Achaemenid Period in their stone-hole<sup>49</sup>.

44 Işık Bingöl, *Anadolu Medeniyetleri Müzesi Antik Takılar* (Ankara: Kültür Bakanlığı Yayınları, 1999), 132-133, no. 141-142.

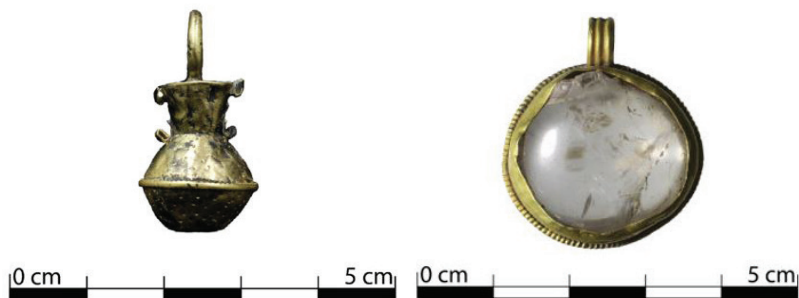
45 Szilágyi, "Late Roman Bullae and Amulet Capsules in Pannonia," 19-22.

46 Christopher Hugh Hallett. "Mummies with Painted Portraits from Roman Egypt and Personal Commemoration at the Tomb", *Funerary Portraiture in greater Roman Syria* (Belgium: Brepols, 2019), 198-199, fig. 12.3

47 Ross, *Jewelry, Enamels, and Art of the Migration Period*, 10-12, pl. XII, no. 6.

48 Ross, *Jewelry, Enamels, and Art of the Migration Period*, pl. XXV-XXVI, no. 28-29.

49 Jeffrey Spier, "A Byzantine Pendant in the J. Paul Getty Museum", *The J. Paul Getty Museum Journal* 15



**F. 13: Pendant-5**  
(Diocaesarea Excavation archives)

**F. 14: Pendant-6**  
(Diocaesarea Excavation archives)

### 3.5. Clasp Ornament

There is a matte dark blue-colored lapis lazuli stone inside the oval-shaped stone-hole in the center of the round plate (**F. 15**). The convex-shaped stone is fixed to the hole with four symmetrically placed clips. The disk is surrounded by a line of beads, and the loops added to the sides.



**F. 15: Clasp Ornament** (Diocaesarea Excavation archives)

### 3.6. Fragment of Necklace

At the junction of the 4 rings, there is a disc decorated with a cross motif in the middle. The arms of the cross are in the shape of the end of a swallow tail (**F. 16**). Connection mechanisms have been added to the sides of objects in similar form used as pendant chain parts<sup>50</sup>. It can be suggested that the Diocaesarea sample was used as a pendant or applique because of the absence of such an addition on both sides.

(1987), 6, fig. 1a.

<sup>50</sup> Ross, *Jewelry, Enamels, and Art of the Migration Period*, 33, XXIX, no. 36.



F. 16: Fragment of Necklace (Diocaesarea Excavation archives)

#### 4. Earrings

The last find in the group is a pair of crescent-shaped earrings made with the open-work technique (F. 17). The earrings feature 2 peacocks standing back-to-back around the crater with engraved details. There is a plain gold strip with 4 globules soldered to it at equal intervals. The use of crescent-shaped earrings, which dates back to the Iron Age<sup>51</sup>, were common in Byzantine jewelry art between the 6th and 7th centuries AD and became fashionable again in the 10th-11th centuries AD. It is seen that small globules were not added to some of the crescent-shaped earrings, which were spread over a wide geographical area between the 6th and 7th centuries AD. Globules have been lovingly used in Hungarian jewelry<sup>52</sup>.



F. 17: Earrings (Diocaesarea Excavation archives)

51 Higgins, *Greek and Roman Jewelry*, 98, pl.13d.

52 Éva Garam, *Funde Byzantinischer Herkunft in der Awarenzeit vom Ende des 6. Bis zum Ende des 7. Jahrhunderts* (Budapest: Monumenta Avarorum Archaeologica 5, 2001), 15, taf. II 1.

In examples from the Early Byzantine Period, the body of the earring is decorated with curved branches, single or double confronted birds (eagle or peacock), cross or cross monograms with openwork technique<sup>53</sup>. Earrings similar to the Diocaesarea earrings were found in Dumbarton Oaks<sup>54</sup>, Virginia Fine Art Museum<sup>55</sup>, Cyprus<sup>56</sup>, Kassel<sup>57</sup>, Anatolian Civilizations Museum<sup>58</sup>, Silifke Museum<sup>59</sup> and Mersin/Zephyron Treasure<sup>60</sup>. In the comparison examples, two peacocks often face each other around a plant or vessel such as a crater. Two different types are observed in peacocks. While there are graceful birds with thin and delicate lines in the first group, a more rounded and plumper version was preferred in the second group. The example of Diocaesarea, which has the depiction of the second group of peacocks, is thus similar to the peacocks in the crescent-shaped without globules pair of earrings from the Kassel Museum<sup>61</sup>. The Diocaesarea earring is distinguished from other earrings by the back-to-back depiction of peacocks, contrary to the general pattern in Byzantine depiction art. Only on the crescent-shaped earring in the Cyprus Museum, peacocks are depicted back-to-back<sup>62</sup>. The presence of a crater-like stylized bowl among the birds is a common occurrence in these scenes. The vine branches and grapes coming out of the crater have preserved their importance in the Christian faith, especially in the refrigerium scenes, in relation to the discourse that the wine that Jesus drank at the last supper represents his blood. Refrigerium scenes, which depict the gathering place of good souls before being admitted to heaven, essentially contain eternal happiness after death and are a preferred theme in the ambon and kiborium of churches, mosaics, funerary steles and sarcophagi in relation to this iconography<sup>63</sup>. The main template of the scenes is the crater, the cross and the birds placed symmetrically around the life tree. The peacock, symbolizing Hera’s vanity and arrogance in pagan belief, symbolized immortality in Byzantine Art, since its flesh rotted late after its death, and because of this feature, it became an indispensable character in refrigerium scenes. The interes-

53 Brigitte Pitarakis. “İmparatorluğun Mücevherleri ve Konstantinopolis’in Kuyumcuları (4-7. Yüzyıllar)”, *Bizans Yapılar, Meydanlar, Yaşamlar* (İstanbul: IFEA/Kitap Yayınevi, 2011), 213, res. 12.

54 Ross, *Jewelry, Enamels, and Art of the Migration Period*, pl. XLVII, no. 90.

55 Marvin Ross, “Objects from daily Life, Jewellery”, *Age of Spirituality, Late Antique and Early Christian Art, Third to Seventh Century* (Washington: Princeton University Press, 1979), 315-316, cat. no. 290.

56 Pierides, *Jewelry in the Cyprus Museum*, 55-56, pl. XXXVIII 10.

57 Naumann, *Antiker Schmuck, Staatliche Kunstsammlungen*, 47, taf. 20, 99.

58 Bingöl, *Anadolu Medeniyetleri Müzesi Antik Takılar*, 61, no. 28-29.

59 Köroğlu, “Silifke Müzesi’ndeki Erken Bizans Dönemi’ne Ait Hilal Biçimli Küpeler,” 3, res. 1.

60 Grabar, “Un Médaillon en or provenant de Mersine en Cilicie,” fig.2, 1-2.

61 Naumann, *Antiker Schmuck, Staatliche Kunstsammlungen*, 48, taf. 20, 102.

62 Pierides, *Jewelry in the Cyprus Museum*, 56, pl. XXXVIII, no. 11.

63 For the descriptions of the refrigerium in the church mosaics, see. Ozan Hetto, Gülgün Köroğlu and Nilay Çorağan, “Sinop Balatlar Kilisesi’nden Refrigerium Konulu Mozaik Pano ve Bizans İkonografisindeki Yeri”, *Art-Sanat* 17 (2022), 193-217, <https://dergipark.org.tr/tr/download/article-file/1799716>; for the decorations of altar, ambon and kiborium, see. Tuğçe Karademir, “Bizans Dönemi Taş eserlerinde Refrigerium Sahneleri”, *Troyacademy* 6.1 (2021), res. 1-3, 14, 26; for the tomb stele and sarcophagus, see Karademir, “Bizans Dönemi Taş Eserlerinde Refrigerium Sahneleri,” fig. 18, 20.

ting point is that the refrigerium scenes meet in the subject of “eternal happiness” in the crescent-shaped earring models, which are also defined as marriage earrings and are generally given as gifts to brides<sup>64</sup>.

## 5. Style, Dating and Workshop

### 5.1. Style and Dating

The jewelry found in the tower is similar to the items in the Mersin/Zephyron Treasure, Dumbarton Oaks, Metropolitan and Cyprus Museum Collections and Lesbos Island excavation finds dating to the 7th century AD. Of the jewelry showing the unity of design, only the group found on the island of Lesbos has a context that supports the dating of the 7th century AD. The finds in the Dumbarton Oaks collection were dated to the 7th century AD by analogy.



**F. 18:** Heraclius coins found in the excavations in the tower, no.2021-1059 and 2021-1072 (Diocaesarea Excavation archives)

Due to the similarity of the Diocaesarea samples, it brings to mind the sales technique that corresponds to the definition of “jewelry set” today. As can be seen more clearly in the Mersin/Zephyron Treasure group, tubular bracelets are a common pattern in this jewelry, each of which can be defined as a unique design with differences in detail. The fact that four of these bracelets were found in the tower, as in the Mersin/Zephyron Treasure group, suggests that they were offered for sale in pairs. In the 7th

64 Gülgün Köroğlu, *Anadolu Uygarlıklarında Takı* (İstanbul: Türkiye Eskiçağ Bilimleri Enstitüsü Yayınları, 2004), 45.



century AD, these bracelets are the simplest model of the jewelry sets that the Constantinople jewelry workshops combined for their wealthy customers. As a result, the Diocaesarea jewelry, which consists of four bracelets, four necklaces, 6 pendants, 2 necklace pieces and a pair of earrings, is unique in that it contains models designed with a similar technique to other jewelry groups of the period, but with motifs that differ in detail.

Another feature that distinguishes the group is that they were found together with a group of coins, which would make it possible to date the jewelry. The 10 coins found together with the jewelry are from the last era during which the tower was used<sup>65</sup>. On these coins, Heraclius is standing on the obverse, Heraclius Constantinus is on the right, and both wear khlamys and crown with cross (F.18). It is known that the emperor established temporary mints in addition to the regular mints for the striking of folles and these were associated with the eastern campaigns. One of them is in Seleucia Isauria and the SELISU mark on the coins found in Diocaesarea proves that they were minted in this mint. The dates 616-617 are suggested for these coins<sup>66</sup>. They are Heraclius coins minted in Seleucia Isauriae, which offers proof that the tower was destroyed in the first half of the 7th century AD, and provides a dating criterion for the jewelry found in the tower.

## 5.2. Workshop

Constantinople, the capital of the new empire, was added to the cities of Rome, Lapsakos, Alexandria and Antiocheia, which determined the fashion of Greek and Roman jewelry before the Byzantine Period. Constantinus I (307-337) exempted all artists from tax in order to compete with these long-term workshops. II. Theodosius (402-450) and III. Valentinian (425-455), on the other hand, exempted only jewelers and glass manufacturers from tax for this purpose<sup>67</sup>. The practices of the emperors achieved their purpose, and Constantinople became a center that directed jewelry fashion from the 5th century AD<sup>68</sup>. The palace fashion reached the countryside through wealthy families, and the capital's jewelry designs were imitated in regional workshops with cheaper raw materials<sup>69</sup>. The local jewelry industry, which was determined by the molds, served as a branch of the metal workshops that should be in every city for basic needs such as shelter, production and defense.

65 A publication about this coin group is in preparation.

66 Alfred R. Bellinger and Philip Grierson, *Dumbarton Oaks Catalogues Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection*, vol. 2 (Washington: Dumbarton Oaks, 1968). Pl XVII, no. 181.

67 Köroğlu, *Anadolu Uygarlıklarında Taki*, 39.

68 Jeffrey Spier, *Byzantium and the West: Jewellery in the First Millenium* (London: Paul Holberton, 2012), 21

69 For the jewelry mold found in Pergamon, see. Andrea Pirson, "Byzantinischer Schmuck und Trachtbestandteile aus Pergamon", *BYZAS* 15 (2012), 183-184, Ab. 21; for Kuşadası, Kadıkalesi/Anaia earring casting mold, see. Zeynep Mercangöz, "Kuşadası, Kadıkalesi/Anaia Kazısı: Bizans Dönemi'nden Birkaç Küçük Buluntu", *BYZAS* 15 (2012), 231, pic./fig. 11 (12th-13th century AD).

Another proof that the Constantinople jewelry was under the control of the palace is the existence of the officer of the *comes sacrarum largitionum*, which had the authority to imprint imperial stamps on silver works<sup>70</sup>. Since the period of Constantine I (307-337 AD), the stamps of the emperors and the official who served as the *comes sacrarum largitionum* of the period were printed on quality silver works such as goblets, patterns and polycandelions. The purpose of this practice, which is not seen in personal ornaments, should be the distribution of precious works with liturgical functions made of precious metals from the imperial treasury under state control. These liturgical objects sent to religious institutions such as churches and monasteries are the basic tools of the rituals that play an important role in the well-organized Christian religion by reaching wider masses. As in the case of the Treasure of Sion, it must be important in terms of prestige that the objects in question bear the seal of the emperor, which proves that they were produced in Constantinople, which also stands out as a religious center<sup>71</sup>.

It is more difficult to determine the production places of the jewelry found in the tower compared to the liturgical objects bearing the seal of the emperor. In dating, inferences should be made by taking into account the model, technique and decorative composition of the jewelry. The association of similar examples in the collections of the Mersin/Zephyron Treasure, Dumbortan Oaks and Cyprus Museum with the Constantinople workshop suggests that the Diocaesarea jewelry was also produced there. Compared to the works produced by local metal masters, whose existence is also established by epigraphic data, these works reflect the capital's fashion and technique, have more qualified workmanship and are more likely to be associated with the Constantinople workshop<sup>72</sup>. In particular, the clasp ornaments and chain discs decorated with the openwork technique in Necklaces 1, 3 and 4 point to the capital's workshops<sup>73</sup>. Similar examples associated with Cyprus, Egypt and Syria, especially in the Mersin/Zephyron treasure, show how large a market area the Constantinople workshops had with the Mediterranean trade.

### 5.3. Diocaesarea in the Byzantine Period

Another question that needs to be answered is why the Early Byzantine Period jewelry group was found in the Tower, which is the symbol of the ancient city of Diocaesarea. The tower, with its location dominating the topography and impressive architecture, also has a layout suitable for accommodation beyond the defensive structure. It is understood that the structure maintained this feature until the Early Byzanti-

70 Ahmet Arı, "Byzantine Control Stamps Applied on the Silver Objects from the Sion Treasure", *Neveşehir Hacı Bektaş Veli Üniversitesi Sosyal Bilimler Dergisi* 12.1 (2022), 34-35.

71 Arı, "Byzantine Control Stamps Applied on the Silver Objects from the Sion Treasure," 34-35.

72 Meryem Acara Eser, "Bizans Maden Sanatı: Kutsal ve Din Dışı" *Bizans Dönemi'nde Anadolu* (İstanbul: Yapı Kredi Yayınları, 2021), 299.

73 Pitarakis, "İmparatorluğun Mücevherleri ve Konstantinapolis'in Kuyumcuları (4-7. Yüzyıllar)," 212-213.

ne Period, when it was still used by the ruling class. A large number of bronze artifacts were also found on the lower floor of Room 4, where the jewelry was found. Among these, there are 3 scale arms, 2 scale pans, hooks and hangers, a lead cast weight, a polykandelon and lamp parts and chains associated with lighting tools. A large group of finds recovered from this room are metal artifacts. These include iron tripods, agricultural and masonry tools, filigrees, oversized nails associated with architecture, and oversized door locks that may be associated with the tower's chambers, and numerous keys. It is noteworthy that the locks were found inside with wooden remains. Pieces of an iron folding stool were also found with its carbonized wood on it. A complete pithoi in situ was also found in the room<sup>74</sup>. All these finds show that the upper floors of the tower were used for living space and the lower floors were used for storage.

During the recent excavations carried out in the city, many finds were found showing that the importance of the city continued in the Late Antiquity Period as well. There are traces of use during this period in all the buildings in the city. These include the traces of repairs and additions unearthed during the theater excavations, evidence of the use of the portico and the spaces behind it unearthed on the Colonnaded Street, and the inscription of Arcadius and Honorius pointing to the repair on the North Gate.

The Temple of Zeus, the most important pagan cult structure in the region since the Hellenistic Period, was shaped according to the belief system of the Christian community in the 5th century AD and transformed into a three-nave basilica with galleries, narthex and pastophoria. The fact that the ancient city of Diocaesarea was connected to the archbishopric of Seleucia ad Calycadnum and that the bishop Montanus represented Diocaesarea in the Constantinople council convened by Theodosius in AD 381 proves that the Christian faith, which was active in the Cilicia region much earlier than this date, was now active both in the city and in the region<sup>75</sup>. In the city, there are also evidences of another smaller, three-aisled Early Byzantine church near the Theater, a three-aisled basilica built by the master builder Stephanos Lukas outside the city (extra muros) in the northeast, and another three-aisled church in the North Necropolis.

In the Cilicia region, after the second half of the 3rd century AD, revolts of the Sassanids, Palmyrans, Goths and Isaurais are seen. Attacks on the region continued during the Byzantine Empire as well. At the beginning of the 7th century AD, the Sassanids captured Tarsus, and then Emperor Heraclius took Cilicia back under control<sup>76</sup>. As a result of the Sassanid attacks in the first years of the 7th century AD and the Arab attacks towards the middle of the same century, a great destruction was observed in the

74 Ümit Aydınoğlu and Okan Özdemir, "Uzuncaburç/Diocaesarea Antik Kenti Kazısı 2021".

75 Burcu Ceylan, "Temple-Church in Olba Reuse of Antique Monument in Late Antiquity", *OLBA VIII* (2003), 75-76.

76 Ayşe Aydın, "Ortaçağ Tarihinde Mersin ve Çevresi", *Sırtı Dağ, Yüzü Deniz Mersin* (İstanbul: Yapı Kredi Yayınları, 2004), 59.

cities of the Cilicia Region. It is suggested that Elaiussa Sebaste, one of the regional cities, was evacuated due to the lack of archaeological material that can be dated after the second half of the 7th century AD and the Arab attacks<sup>77</sup>. It is suggested that there has been a significant decrease in data in Olba since the middle of the 7th century AD and the city was abandoned as a result of the attacks<sup>78</sup>.

A similar process is seen in Diocaesarea. It is suggested that the city was conquered, plundered or abandoned due to the lack of archaeological material<sup>79</sup>. Archaeological finds found in the tower, on the other hand, provide evidence of the process of destruction. Among these, the fact that 10 coins belonging to the last use of the tower are Heraclius coins minted in Seleukeia Isauriae is a proof of the destruction in the first half of the 7th century AD, as well as a dating criterion for the jewelry found in the tower and evaluated above<sup>80</sup>. The fact that the Heraclius coins were found in the tower together with the valuable jewelries produced in Constantinople confirms that Diocaesarea was also under Byzantine rule during this period. From the finds and context of the jewelry group, it is possible to conclude that the wealthiest family of Diocaesarea preferred the safest structure of the city as their living space during the period of internal unrest that affected the whole region.

### Conclusion

In Diocaesarea, as part of the restoration project started in 2021, excavations were carried out inside the Tower. The jewelry group discussed in this article was found inside the filling in the northeast corner of Room 4. In the group there are 1 pair of earrings, 4 bracelets, 4 necklaces, 6 necklace pendants, 1 necklace clasp ornament, and 1 necklace piece/appliqué in the form of a four-leaf clover. Two pendants are in the form of a cross, 2 are in capsule form, 1 has a quartz stone, and 1 has a biconical form missing its stone. The jewelry, which was found together in an irregular manner, was probably enclosed within a box made of an organic material. This jewelry group includes 4 tubular bracelets. The distinctive feature of the bracelets is that the joint ends in a biconical form. This type, which was also well-liked in the Roman Period, is reflected in Byzantine jewelry in its simplest form. The second most intense group in terms of numbers is necklaces designed with semi-precious stones. The set includes four necklaces, 6 broken necklace pendants and a clasp ornament, and two necklace pieces. The necklaces contain amethyst and glass beads attached to metal chains. Metal beads were added bet-

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77 Eugenia Equini Schneider, *Doğu ile Batı Arasında Bir Liman Kenti Elaiussa Sebaste* (İstanbul: Homer Kitabevi, 2008), 18-19.

78 Emel Erten, "Arkeolojik Veriler ve Tarihsel Olaylar Işığında Olba'da Yerleşimin Son Bulması", *Seleucia ad Calycadnum IV* (2014), 68.

79 Kramer, *Keramik und Kelfunde von Diokaisareia*, 75-76.

80 A publication about these coins is in preparation.

ween the glass and semi-precious stone beads shaped in round, cylindrical and drop form. The cross is the most preferred motif in pendants. Other forms include horizontal capsules, conical beads, and semi-precious stones cut into circular or oval shapes. The last find in the group is a pair of crescent-shaped earrings made with the openwork technique. The earrings feature two peacocks standing back-to-back around the crater with engraved details.

The jewelry found in the tower is similar to the items in the Mersin/Zephyron Treasure, Dumbarton Oaks, Metropolitan and Cyprus Museum Collections and Lesbos Island excavation finds dating to the 7th century AD. Of the jewelry showing the unity of design, only the group found on the island of Lesbos has a context that supports the dating of the 7th century AD. The finds in the Dumbarton Oaks collection were dated to the 7th century AD by analogy. Another feature that distinguishes the group is that they were found together with a group of coins, which would make it possible to date the jewelry. The 10 coins found together with the jewelry are from the last era during which the tower was used. They are Heraclius coins minted in Seleucia Isauriae, which offers proof that the tower was destroyed in the first half of the 7th century AD, and provides a dating criterion for the jewelry found in the tower.

The association of similar examples in the collections of the Mersin/Zephyron Treasure, Dumbarton Oaks and Cyprus Museum with the Constantinople workshop suggests that the Diocaesarea jewelry was also produced there. Compared to the works produced by local metal masters, whose existence is also established by epigraphic data, these works reflect the capital's fashion and technique, have more qualified workmanship and are more likely to be associated with the Constantinople workshop.

In the Cilicia region, after the second half of the 3rd century AD, revolts of the Sassanids, Palmyrans, Goths and Isaurians are seen. Attacks on the region continued during the Byzantine Empire as well. At the beginning of the 7th century AD, the Sassanids captured Tarsus, and then Emperor Heraclius took Cilicia back under control. As a result of the Sassanid attacks in the first years of the 7th century AD and the Arab attacks towards the middle of the same century, a great destruction was observed in the cities of the Cilicia Region. It is suggested that the city was conquered, plundered or abandoned due to the lack of archaeological material. Archaeological finds found in the tower, on the other hand, provide evidence of the process of destruction. Among these, the fact that 10 coins belonging to the last use of the tower are Heraclius coins minted in Seleukeia Isauriae is a proof of the destruction in the first half of the 7th century AD, as well as a dating criterion for the jewelry found in the tower and evaluated above. The fact that the Heraclius coins were found in the tower together with the valuable jewelries produced in Constantinople confirms that Diocaesarea was also

under Byzantine rule during this period. From the finds and context of the jewelry group, it is possible to conclude that the wealthiest family of Diocaesarea preferred the safest structure of the city as their living space during the period of internal unrest that affected the whole region.

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