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BYZANTINE CONTROL STAMPS APPLIED ON THE SILVER OBJECTS FROM THE SION TREASURE*

SİON HAZİNESİNE AİT GÜMÜŞ ESERLERİN ÜZERİNDEKİ BİZANS DÖNEMİ'NE AİT KONTROL DAMGALARI

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ÖZET

ABSTRACT

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Comes Sacrarum
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Bu makalede 6. Yüzyıla tarihlenen Sion hazinesine ait gümüş eserlerin üzerinde bulunan Bizans imparatorluk kontrol damgaları incelenmektedir. Sion hazinesi, tanımlanamayan ve diğer objelerle birleşmeyen parçaların yanı sıra 57 tanımlanabilmiş gümüş eserden oluşan bir koleksiyondur. Bu hazine 1963 yılında Antalya ilinin Kumluca İlçesine bağlı Haciveliler köyünün kuzeyindeki Büyük Asar olarak adlandırılan tepesinde kaçak kazı sonucu bulunmuştur. Kontrol damgaları sayesinde bu eserler 6. Yüzyıla tarihlendirilebilmektedir. Aynı zamanda üzerlerinde bulunan yazıtların bazılarında 'Sion' ibaresinin geçmesi bizlere bu eserlerin o dönemde yeni inşa edilmiş olan ve antik Myra kentinin dağlık bölgesinde konumlanmış olan Sion Manastırına bağışlandığını işaret etmektedir. Eserlerden bazıları liturjik amaçla kullanılmak için, bazıları aydınlatma gereci olarak bazıları ise kaplama amaçlı olarak manastıra bağışlanmıştır. Bu eserlerden 25 tanesinin üzerinde kontrol damgaları bulunmaktadır. Bunlardan 24 tanesi imparatorluk kontrol damgalarıdır. İmparatorluk kontrol damgaları, 5 farklı şekilden oluşmaktadır. Bunlar; daire, altıgen, kare, at nalı ve haç formunda olanlardır. Daha önceki çalışmalarda bu damgalar ayrıntılı bir şekilde incelenmemiştir. Bu nedenle bu makalede bu damgalar bütün ayrıntılarıyla incelenmektedir. Aynı zamanda makalenin sonunda referans olması amacıyla, her damganın ayrıntılı açıklamasını yapan bir tablo hazırlanmıştır.

This article will present Byzantine imperial control stamps applied on silver objects from the sixth-century Sion treasure. The Sion treasure is a collection of 57 silver vessels alongside various fragments and miscellaneous pieces. It was discovered by illegal excavations in 1963 in Büyük Asar in the north of Haciveliler village of Kumluca district of Antalya Province. According to their imperial stamps these objects can be dated to the sixth century. And the inscriptions on some of the objects mentioning the name of 'Sion' indicates that these objects were presented to the Sion monastery situated in Karabel-Asarcık Village in the mountains of Myra. Some of these objects were given to the monastery to be used as liturgical objects, some of them to be used as lighting equipment and some as revetments. 25 of these objects have control stamps. 24 of these control stamps are imperial since they bear the monograms and bust of the reigning emperor. Imperial control stamps are in 5 sorts: round, hexagonal, square, oblong with an arched top and cruciform. The imperial stamps on the objects were not studied in detail, therefore this article will examine each stamp considering the inscriptions, busts, and monograms of the objects by providing a table at the end of the article for reference.

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INTRODUCTION: THE SION TREASURE

The 'Sion treasure', a collection of fifty-seven silver vessels, alongside various unidentified fragments and pieces, was discovered in 1963 during illegal excavations in Büyük Asar Hill in the north of Hacıveliler village of Kumluca district of Antalya Province, in Turkey. Following the discovery of the objects, some were taken to Antalya Museum, but others were smuggled and sold to private collections, which means that the Treasure is now divided between five collections: Antalya Museum in Turkey; Dumbarton Oaks in the United States of America; a private collection in Geneva; and the Digby-Jones and Hewett collections in London (Boyd, 1992: 5-38; Arı, 2019: 16-24; Acara, 1989: 74-76; Acara-Eser, 2020: 160-226; Arıkan, 2012: 129-86; Fıratlı, 1969: 524-25). The inscriptions bear the name of 'Sion' on some of the objects indicated that they had been given to the Sion Monastery which was founded in the sixth century in the mountains of Myra, in Karbel-Asarcık village (Ševčenko, 1992: 39-56; Harrison, 1963: 131-35; Harrison, 2001: 38; Alkan, 2011: 99-124; İşler, 2010: 186-96; İşler, 2017: 161-82). It is situated a few kilometres north of the well-known monastery of Nicholas of Myra, the modern town of Demre, and 40 km from Kumluca, where the objects were discovered (Hellenkemper, 1992: 65-70; Ševčenko, 1992: 51). And the silver stamps, which bear the monogram and bust of Justinian I, date the treasure to the 6th century (Dodd, 1992a: 57-64; 1992b: 217-24).

When the treasure reconstructed, it consists of 57 identifiable objects, along with various unidentified fragments and pieces that are now detached from the vessels and cannot be matched with other fragments. These are; six patens (one with asterisk), twelve polycandela, two censers, seven chalices, two amphorae, one ewer, four standing lamps, eight openwork lamps that can be employed in either suspended or standing form, one suspension bracket, three pairs of book covers, two lampstands, rim sheeting set for an altar table, set of plain sheets for the top of an altar, two inscribed plain sheets, and pieces of a candlestick. Along with these there are also one pincer, two gold staffs, and one silver ring set (Boyd, 1992: 5-38; Arı, 2019: 16-24; Acara-Eser, 2020: 160-226).

In total, 25 of the 57 objects in the Sion Treasure were stamped; eight of them are held in Antalya Museum, and the others in the Dumbarton Oaks collection. All of the stamped objects were given to the monastery by Bishop Eutychianos, and each object generally includes five stamps, although some have six stamps as a result of the same stamp being applied twice (Appendix 1, Table 1: Nos. 7, 9 and 12).¹ Meanwhile, some of the objects only have one or four surviving stamps, which may be due to the objects' fragmentary state (nos. 10, 11, 13, 18, 19, 20 and 21). These five stamps on each object applied in 5 different shapes: round, hexagonal, square, long and cruciform. The long stamp is actually in oblong form with an arched top, but Dodd designated it as 'Long' to make it simple. I will also define this stamp as 'long' in this article to avoid confusion and to simply define it (Dodd, 1991: 6). And on these 5 stamps there are busts and monograms of Justinian I surrounded by inscribed name and cross-shaped monograms of individuals surrounded with inscribed name. Although some of the inscriptions on stamps are illegible, especially the stamps on paten (No. 13), polycandela (Nos. 3, 9 and 12), standing lamp (no. 17), openwork lamps (Nos. 18-22) the busts and monograms of Emperor Justinian I and on some of them the cross-shaped monograms can be recognised. However, the stamps of one object (no. 25) are completely different from others. There are 2 stamps on this object, one is rectangular in shape the other is a rosette.

The stamps on the objects in the Sion Treasure were first examined by Dodd. She was unable to publish her full work on the Sion Treasure's silver stamps, and only produced two papers discussing the possible workshop origins of the objects, which mentioned the stamps, without providing detailed information (Dodd, 1992a; 1992b). She explained that although she was able to view the objects in Antalya Museum, and to combine them with the objects in the Dumbarton Oaks collection, she was not able to publish her paper on the stamps on the objects in the Sion Treasure, because she believed that it would be inappropriate to publish only the objects in the Dumbarton Oaks collection. Therefore, only the symposium paper she produced is available, and it does not explain the stamps in detail. There is not any detailed explanation about why she was not allowed to publish the objects from Antalya, but she explains that there was conflict between Antalya Museum and Dumbarton

¹ These numbers and following numbers in brackets refers to the numbers of objects listed in appendix table 1.

Oaks about repatriation of the Sion Treasure back to Antalya Museum. At that time there was an agreement between Dodd and Firatli to publish the vessels together, but Antalya Museum did not allow Dumbarton Oaks scholars to publish work about the Sion objects in the Antalya Museum, and so this agreement foundered (Dodd, 1992a: 57). Therefore, Dodd examined the stamps on the Sion objects by referring to her previous study on Byzantine silver stamps (Dodd, 1961). She presented important information about the appearance of the stamps, and the information they provide about the date of the Treasure, and its circulation. However, in both of her articles about the stamps on the silverware from the Sion Treasure, Dodd did not provide detailed information on the inscribed names on stamps and what information we can gain from each stamp due to the conflict mentioned, only discussing the sequence of the donation of objects considering the inscribed names and monograms on objects and making assumptions about where they might have been produced (Dodd, 1992a; 1992b).

This article then will present stamps applied on objects from Sion treasure by giving information on the number of stamps applied on each object and the inscriptions, monograms, and busts of the emperor on these stamps by building on the studies have been done by Dodd. This article will also discuss that at what stage of the production of objects these stamps were applied and reconsider the purpose and place of stamping silver objects by relying on the material evidence from the Sion objects and assumptions made by earlier scholars (Dodd, 1992a; 1992b; Mango, 1992; Mango, 2009; Feissel, 1986; Baratte, 1975).

Stamps On The Objects From The Sion Treasure

Since the stamps on Sion objects -except the ones on no. 25- include the bust and monogram of the reigning emperor and names and monograms of the officials working under the emperor, these stamps can be defined as imperial stamps. In her examination of the stamps on the silver objects from different treasures, Dodd divided them into two different kinds: imperial, and non-imperial or irregular. Imperial stamps are of five sorts: round, hexagonal, square, long, and cruciform. She defined them as imperial because they include the bust and monogram of the reigning emperor (Dodd, 1961: 8-15). As she states, on these five imperial stamps in 5 different shapes there are busts and monograms of the reigning emperor, the inscribed names and cross-shaped monograms of the officials. While the round stamps bear the busts of the reigning emperor, and the inscribed name, the hexagonal and square stamps bear the monograms of the reigning emperor, and the inscribed name, the long stamps bear the bust of the reigning emperor, cross-shaped monogram and inscribed name and the cruciform stamps bear the cross-shaped monogram, and inscribed name. These arrangements are the same in all imperial stamps. In other words, imperial stamps have basic format which it can be seen on the objects with stamps examined (Dodd, 1961: 8-15).

The inscribed names on the stamps were generally common personal names or a title (Dodd, 1961: 17). These names are belong to officials who worked under or as the Comes Sacrarum Largitionum, in whose offices mines and materials such as silver, gold, and other commodities were controlled for the purpose of taxation, and were stamped with hallmarks (Dodd, 1961: 35-46; Hendy, 1989: 1-18; Cutler and Kazhdan, 1991: 486). Those inscribed names belong to officials can give us information on how the system worked and how many officials were responsible for stamping silver. On these 5 stamps in different shapes we see 4 or 5 different names which suggest approximately 5 officials worked in the stamping process of the objects. Therefore these were the persons who worked as designated group representing imperial authority in the capital. The officials whose names were inscribed with the busts and monograms were responsible to the emperor to use his stamps. In other words these officials were applying the stamps of the emperor under his authority (Dodd, 1961: 17).

Cross-shaped monograms are different from those belong to the emperor (Dodd, 1961, 25-27). In order to differentiate them, Dodd identified these monograms as 'secondary' monograms (Dodd, 1961, 15). These secondary monograms were belong to a person whose position were higher than the other officials whose names inscribed on the stamps. These secondary monograms which were found on the long and cross stamps indicate that these stamps were applied under the authority of the official whose monograms appears on these stamps. And the officials whose names appears on these stamps applied these stamps under the authority of this person.

Dodd states that he might have been one of the senior fiscal officials who is responsible for the administration of silver, therefore it can be said that the owner of the secondary stamps was the CSL² (Dodd, 1961: 27-28).

When the stamps from the Sion Treasure are compared with those from other treasures from the sixth century, it is possible to observe similarities between their shapes and numbers, and even between the secondary monograms and names inscribed on them. The twenty-four pieces all bear the busts or monograms of the Emperor Justinian, and the inscribed names and monograms of sixth-century officials (Dodd, 1961, tables I-V). Therefore, it can be said that the same basic arrangement we have seen in other objects from other treasures applied to the stamped objects in Sion treasure, since the stamps on these objects are also in five sorts and bear the bust and monograms of reigning emperor and monograms and names of the officials.

Only one object which is mentioned above (no. 25), has stamps which are totally different than the other stamps. Since it has inscription and rosette instead of busts and monograms of the emperor, these stamps, according to catalogue made by Dodd, can be considered as non-imperial or irregular stamps. As it can be seen in Dodd's catalogue and classifications the 'irregular stamps' are completely different from those called 'imperial stamps'. As Dodd mentioned, in these irregular stamps we see different kinds of stamps such as two or one rectangular stamps with inscriptions and stamps in rosette form or five circular stamps bearing the figure of Christ (Dodd, 1961: nos. 96 and 100; 1992: 61).

When the imperial stamps on Sion objects are examined, except the missing ones due to the fragmentary conditions of objects, it can be seen that all these five different shapes are applied on the objects.



Round Stamps in all stamped objects are with a bust of Justinian I, and the inscribed name of an official. The bust of emperor is nimbed, and described beardless, wearing chlamys with pendants. This type of bust is identified by Dodd as Type I and is used during the reigns of Anastasius I (491-518), Justinian I (527-565) and Justin II ((565-578) (Dodd, 1961: table I). This bust can be seen in all round stamps and long stamps. Only the inscribed names of the officials are different. As it has been detailed in table at the end of this article, only on the 4 of the round stamps on 25 stamped objects are missing (Nos. 11, 13, 18, 19) and only 2 inscribed names on 21 survived round stamps are illegible (nos. 3 and 12).



Hexagonal stamps in all stamped objects are with the monogram of Justinian, and an inscribed name. Hexagonal stamps on (nos. 10,11, 18 and 19) are not survived due to the fragmentary conditions of objects. Monogram of Justinian I appears on all survived hexagonal stamps but 5 of the inscribed names on 20 survived hexagonal stamps are illegible (nos. 3, 9, 16, 17, 20).



Square stamps bear the monogram of Emperor Justinian, and an inscribed name. Square stamps on (nos. 11, 18 and 19) are not survived and 5 of the inscribed names on (nos.13, 15, 17, 21, 22) are illegible.



The long stamp bears the bust of Emperor Justinian, the secondary monogram of senior official of finance (CSL), and an inscribed name. 5 stamped objects (nos. 11, 18, 19, 20 and 21) lack the long stamp. Monograms on (nos. 3, 9, 10, 15 and 17) and inscribed names on (nos. 3, 9, 13, 15 and 17) are illegible.



The cruciform stamp bears the monogram of a chief finance officer, and an inscribed name. 2 stamped objects (nos. 20 and 21) lack the cruciform stamp. Monogram and inscribed name on (no. 22) are illegible. There are different secondary monograms on the stamps applied on objects in the Sion treasure, this suggests that the silver for these objects were stamped under different officials within different time ranges. In other words, some group of objects has same

² From this page till the end of the article, Comes Sacrarum lagitionum will be mentioned as CSL.

secondary stamps belong to one chief official indicates that these objects were stamped under the supervision of these officials and possibly within short amount of time and other objects which has secondary monograms of other official were stamped some other time. However, the inscribed names changes more frequently than the person who has secondary stamps. Even though some objects were stamped under the authority of same CSL, it can be seen that on some objects the inscribed names are different. This might suggest that the officials worked under the CSL sometimes replaced by other official. (Dodd, 1992: 27-35).

The 8 of 12 polycandela (nos. 1-8; Appendix 3, Figures 1-5) have same imperial control stamps. Inscribed names, secondary monograms are same in all 8 polycandela. These are three cruciform polycandela (nos. 1-3), three circular polycandela (nos. 4-6) and two rectangular polycandela with tri-lobed end pieces (nos. 7 and 8). On the round stamp there is a bust of Justinian surrounded by an inscribed name: ICJAN-NOV (Ioannou). On Hexagonal stamp, there is monogram of Justinian surrounded by an inscribed name: ITA –AOV (Italou). On square stamp there is monogram of Justinian surrounded by an inscribed name: ΔCJPCJ- ΘEOV (Dorotheou). On the long stamp there is Bust of Emperor Justinian -same type with the bust on the round stamp-, secondary monogram of senior official and inscribed name: ICJAN-NOV (Ioannou). The letters on the monogram are; I-CJ-A-N-OV which can be read as (Ioannou). On cruciform stamp there is a monogram of Iohannes as in the long stamp and inscribed name: ΠΑΥΛΑΟV (Paulou). As it can be seen from these stamps that silver for these eight polycandela were stamped under the supervision of Iohannes and might have been stamped at the same time or within short amount of time. And the base of a vessel has also stamps applied under the supervision of Iohannes.

Similarly the other 4 polycandela with semi-circular end pieces (nos. 9-12; Appendix 3, Figure 6) have same imperial control stamps. However, no 11 has only the cruciform stamp. The other stamps are missing, this is because of the fragmentary condition of object. It can be suggested that since the cruciform stamps is same with the other cruciform stamps applied on other 3 polycandela, the missing stamps might have also been same. Because as I mentioned earlier we generally see the same secondary monogram on both and cruciform and long stamps. As aforementioned the inscribed names change more frequently than the person who has secondary stamps but as it can be seen on the 8 polycandela with same stamps the names might also have been the same on this polycandela. The same applies to the polycandela no 10 on which the hexagonal stamp is missing. It certainly bears the monogram of Justinian and inscribed name as in other three polycandela. On the round stamp there is a bust of Justinian surrounded by an inscribed name: AEON – TIOV (Leontiou). On hexagonal stamp there is monogram of Justinian surrounded by an inscribed name: ITA –AOV (Italou). On square stamp there is monogram of Justinian surrounded by an inscribed name: EVCE – TEIC (Euceteis). On the long stamp there is Bust of Emperor Justinian -same type with the bust on the round stamp-, secondary monogram of senior official and inscribed name: ΔIOM – IΔOV (Diomidou). The letters on the secondary monogram are A-Δ-E-OV which can be read as Addeou. On cruciform stamp there is a monogram of Addeus and inscribed name: EVΦPONIOV (Eufroniou).

The paten (no. 13; Appendix 3, Figure 7) in Antalya Museum has 4 imperial stamps and the round stamp is missing. The names and secondary monograms on these stamps are close to the ones on the 4 polycandela with semi-circular end pieces (nos. 9-12). On the round stamp there is a bust of Emperor Justinian, and the inscribed name of an official. The inscribed name is illegible. On Hexagonal stamp, there is monogram of Justinian surrounded by an inscribed name of official: AEON – TIOV (Leontiou). On square stamp there is monogram of Justinian surrounded by an illegible inscribed name of official. On the long stamp there is Bust of Emperor Justinian I. -same type with the bust on the round stamp-, secondary monogram of senior official and illegible inscribed name. The letters on the secondary monogram are A-Δ-E-OV which can be read as Adeou. On cruciform stamp there is a monogram of Addeus and inscribed name: EVTENIOV (Eugeniou).

The censer (no. 14; Appendix 3, Figure 8) in Antalya Museum has 5 imperial stamps. According to the secondary stamps the silver for this object is stamped under the supervision of Adeus. On the round stamp there is a bust of Justinian surrounded by an inscribed name: AEON – TIOV (Leontiou). On hexagonal stamp there is monogram of Justinian surrounded by an inscribed name: XPICTO- ΦΟΡΟV (Christoforou). On square stamp

there is monogram of Justinian surrounded by an inscribed name: EVCE – TEIC (Euceteis). On the long stamp there is Bust of Emperor Justinian -same type with the bust on the round stamp-, secondary monogram of senior official and inscribed name: ΔΙΟΜ – ΙΔΟΒ (Diomidou). The letters on the secondary monogram are Α-Δ-Ε-ΟΒ which can be read as Adeou. On cruciform stamp there is a monogram of Addeus and inscribed name: ΕΥΦΡΟΝΙΟΒ (Eufroniou). The stamps on the Antalya censer were repeated on the amphora in Dumbarton Oaks Collection. The silver for this object was also stamped under the supervision of Addeus. Only the inscribed name on the hexagonal stamp is illegible and the others are same.

6 of the 8 openwork lamp in the Sion treasure were stamped (nos. 18-23). The one which is now in London Digby Jones Collection (no. 23) bears the monogram of Iohannes which indicates the silver for this object was stamped under the supervision of CSL Iohannes. The bust and monograms of Justinian and inscribed names are same with the ones applied on the polycandela stamped during the time of Iohannes.³ The other openwork lamp (no. 21) which its secondary monogram legible was stamped within the time of Addeus. The bust and monograms of Justinian and inscribed names are same with the ones applied on the polycandela (nos. 9-12), one paten (no. 13), one Censer (no. 14) and one amphora (no. 16). The other openwork lamps (18 and 19) have secondary monograms but they are illegible. Stamps bearing the secondary monograms on nos. 20 and 21 are missing. Therefore it is hard to suggest in which group these objects can be placed. But the fact that they have same inscribed names with the ones stamped under the supervision of CSL Addeus, indicates that these objects were also stamped during the time of Addeus. For example, openwork lamps (nos. 20 and 22) has inscribed names ΑΕΟΝ – ΤΙΟΒ on round stamp surrounding the bust of Justinian, ΙΤΑ – ΛΟΒ on hexagonal stamps. Openwork lamps (nos. 18 and 19) have only one cruciform stamp surviving. The monogram of the official is illegible but the inscribed name ΕΥΦΡΟΝΙΟΒ can be read. This inscribed name can also be seen on the cruciform stamps applied to the Censer, Amphora and 4 polycandela. Therefore, it can be said that these objects were also stamped under the supervision of Addeus.

The censer (No. 15) and standing lamp (no. 17) in Dumbarton Oaks Collection have same situation since the secondary monograms applied on the round and cruciform stamps on these objects are also illegible. Some of the names are also different from the ones mentioned before. The round stamp on the censer bears the bust of Justinian and surrounded by inscribed name ΧΡΙΣΤΟ- ΦΟΡΟΒ which can be seen on the hexagonal stamp of the censer (No. 14). On the hexagonal one there is monogram of Justinian and inscribed name (ΙΤΑ – ΛΟΒ) which can be seen on the hexagonal stamps of all polycandela including the ones stamped under the supervision of CSL Iohannes and Addeus. The inscribed names on the square and long stamps are illegible but the monogram of Justinian on square one and bust of Justinian on long one can be seen. The cruciform stamp has inscribed name: CΕΡΤΙΟΒ (Cergiou) which is a different name than the names mentioned above. However, this name can be seen on the list of inscribed names provided by Dodd (Dodd, 1961: Table IV, nos. 16-17b). The names on the Dodd's list are on the objects which were dated to the reign of Justinian and their stamps were applied under the supervision of Julianus. The same applies to the standing lamp (no. 17) since it has also same inscribed names on the round and cruciform stamps. The other inscribed names applied on hexagonal, square and long stamps are illegible. Therefore, it is plausible to say that these two objects were stamped under the supervision of Julianus, since the inscribed names are same with the objects stamped under the Julianus from other treasures.

Discussion On The Purpose And Places Of Stamping

The series of imperial stamps with the bust and monograms of reigning emperor and monograms and inscribed names of the officials was applied from the reign of Anastasius I (AD. 491-518) to Constans II (AD. 641-668) on silver objects. Dodd argued that silver bearing the stamps with the busts and monograms of emperor and names of the officials was authorised by the government – effectively, these stamps were the hallmarks demonstrating the control of state over valuable materials. They were the control marks applied on silver objects

³ This openwork lamp is not examined, the information gained on the stamps on this object from Dodd's article. (Dodd, 1992a: 61).

by state officials (Dodd, 1961: 5-6; Mango, 1992: 204). The stamps indicate that the silver used for the object was controlled and owned by the state. Marlia Mundell Mango also states that the stamped objects indicate that they were not made for private sale they were made for imperial sale. She also states that stamped silver objects, when silver was not used for coinage between 400 and 615, the silver objects owned by the state were sold as an exchange with solidi (Mango, 1992: 214). This might have been true because the stamps might indicate that the object was both authorised and sold by state. This also indicates that since 24 objects from the Sion treasure bear imperial stamps, they were stamped for authorisation. They were authorised and sold by state.

Since Imperial stamps do not give any information on where they were applied, there are different ideas on where these stamps might have been applied. The important and may be the best possible suggestion has been made by Dodd as she argues that these stamps were applied in Constantinople under the CSL. The names inscribed and monogrammed on the stamps might have been the names whose had position in the imperial taxation service and responsible for the stamping of valuable materials. The fact that these stamps applied under the supervision of these officials, means that these stamps were applied in Constantinople. Therefore, as she argues that these objects were stamped in Constantinople and sold directly to silversmiths or the donors themselves (Dodd, 1961: 23).

Conversely, Marlia Mundell Mango came to a different conclusion in her examination of the stamps which were applied to the silver objects in the Kaper Koraon Treasure (Mango, 1986: 6-15). She argued that not all imperial stamps were applied in Constantinople, for it was a long journey from Syria to Constantinople just for buying stamped objects. Stamps might have been applied in other centres of Byzantine at the same time. Mango believes that there were other officials at different centres, using Syria as an example. She likens this to coinage, where different centres used the stamps of officials in Constantinople (Mango, 1992: 210-212; Mango, 2009: 221-36).

However, as Dodd puts it since the imperial stamps bear the names of officials who worked under the Comes Sacrarum Largitionum, the stamps were the personal guaranty of these people and the fact that there were no signs for the mints suggests that the imperial stamp 'itself indicated the workshop' (Dodd, 1992b: 222). If we suppose that the person whose monogram appears on the stamp was the CSL supervised the stamps and the fact that his name appeared on stamps on objects which were found in different places suggests that this person could not be in different places at once (Dodd, 1992b: 218-222). This is a similar issue with the names on the stamps on the Sion objects, for example the Ioannou appears both on Sion objects and on the stamps on the objects from Kaper Koraon. So Ioannes cannot be in both Lycia and Syria. Dodd also added that if we suppose the stamp dies might have been sent to other places, it would be wrong because the names of the officials changes frequently-as it can be seen from the objects donated in sequence- which makes it hard to send dies to different places when the official replaced by another official (Dodd, 1992b: 222). Therefore, this means, the authority of the Byzantine state over silver did not spread to all places of the Empire, instead they were controlled and stamped in Constantinople, and they were not stamped in local workshops as the coins. The fact that the imperial stamps do not bear any indication for the mint mark and the officials whose names appear on the stamps worked in Constantinople, means that the imperial stamps were applied in Constantinople (Dodd, 1992b: 222).

Assumptions have been made that these stamps were also to guarantee the purity of the objects. Dodd argued that the stamps on the objects indicate that the object was pure in terms of material. And that the stamped silver of the Sion Treasure was finer than the unstamped silver, in terms of quality of the silver material and the decoration. She illustrated this by comparing the two patens from the Sion Treasure; she argued that the silver in the stamped paten donated by Eutychianos, was purer than the silver in the unstamped paten which was donated 'for the memory of Maria' (Dodd, 1992a: 60). But, on further technical examination of these objects, the unstamped paten weights 8000 grams and the stamped paten weights 4300 grams; approximately 87% of both patens are made of silver, the remaining 10% being made of iron, gold and copper related to ores and to increase the hardness of silver (Appendix 2, Table 2). This examination proves that both objects were 'fine' in terms of material (Meyers, 1992: 169-77). Mango also states that 'the stamps themselves are not simply guaranteeing purity—as contemporary unstamped silver was equally pure- but an authorization of the release of

state silver and only incidentally an indication of metallic purity' (Mango, 1992: 215). This is true because recent analysis shows that Antalya objects have silver percentage between 87-89 and the analysis made in 1980s on Dumbarton oaks objects gives a percentage of silver between about 87-99 (Meyers, 1992: Table 1). And it is also important to mention that the fact that the percentage of silver is between %87 and %89 does not mean they were not pure silver. Because as Hendy mentions, we can consider the object as pure silver if it has silver higher than %85 (Hendy, 1989: 13). The rest of the material found in the objects are iron, gold, copper and mercury might be because of the cupellation process, which the lead heated and vaporised therefore the silver extracted or the ores which silver extracted (Meyers, 1992; Yener, 1992: 157). The reason these materials rather than silver found in the objects might also be intentionally, as they put copper for the hardness of object, they might have put iron as well. As Snow explains, after the extraction of silver with cupellation it is alloyed with other metals such as copper to make it harder and durable before shaping and working on the object (Snow, 1992: 198). On the gilded surfaces there is also high percentage of mercury. This might be because of the mercury amalgamating method, in which mercury and gold alloyed and they produce pasty solution of gold. Some of the mercury is vaporized and it enables gold attach silver strongly and burnish the gilded surface (Neman and Lie, 1992: 81). These results indicate that it is impossible to say that stamped object was produced from finer silver than unstamped object.

In similar vein to Dodd, Nesbitt proposed that the stamps were the hallmarks to guarantee the purity, and moreover, the proof of authorisation. But he also discusses that the stamps were used for the recycled silver as guarantee that the object was assayed in terms of its purity in terms of material. As he admits, the reused silver is required to be guaranteed by the state while the silver especially brought by the donors themselves did not require any authorisation (Nesbitt, 1992: 225-227). In contrast to Nesbitt and Dodd, Hendy argued that recycled objects may have been stamped to prove their purity in terms of material; however, he adds that it cannot be assumed that all stamped silver is recycled. Silver stamps are simply the hallmarks showing the authorization of silver and for tax purposes (Hendy, 1989: 13).

Conclusion

This article has examined the stamps applied on the objects from the Sion treasure. As it can be seen in section 2, the stamps on 24 objects were imperial stamps. All stamps bear the monograms and busts of Justinian which suggest that the stamps were applied during the reign of Justinian I. There are also secondary monograms on the long and cruciform stamps. When these secondary stamps are examined, it can be said that there were three different CSL who supervised the control of silver which used for the production of Sion objects. Three different secondary monograms indicate that the silver for these objects were stamped under the supervision of three different officials; Iohannes, Addeus and Julianus. This means that the silver for the objects given to the monastery of Sion were not stamped all at once. They were stamped in different periods. Therefore, it can be said that as well as the bust and monograms of Justinian, the secondary stamps can also give us important information about the dates of the objects (Dodd, 1961: 15). Dodd used the list of *Comites Sacrarum Largitionum* provided by John Kent (1961: 35-45, Table V) in order to date secondary stamps. This list indicates who worked as CSL under which emperor and the possible dates they worked. However, as she also noted there are uncertainties on the names of CSL and dates they are work as CSL. For example, According to table showing this list during the reign of Justinian I there are only 5 names; Elias (528-529), Strategius (533-538), Petrus Barysimes (539-542), Ioannes of Palestine (?), Petrus Barysimes (547-550) and Julianus (?). Therefore it can be seen that there are gaps between the dates. There are no names listed between the dates 529 and 533 and between 550 and 565. Julianus might have been CSL sometimes between 550 and 565. And Ioannes of Palestine is known as the finance officer in 546 and he came back during the later reign of Justinian (Dodd, 1992a: 59). And the name Addeus was not listed among these comites but since the monogram is applied with the bust of Justinian I, it is certain that Addeus was the senior finance official during the reign of Justinian. Addeus was a Syrian and was in control of shipping in Constantinople and he was also Praetorian Prefect in 551 (Justinian, 1928: 647, Procopius 138, Dodd, 1992a: 59). This information might enable us to say that he might also have been CSL sometime after 550. The name Iohannes can be seen among the comites. According to this list Iohannes might have been John of Palestine who work as CSL in 546 and came back around 560. However, it

is not certain that whether these objects were stamped when Ioannes was CSL in 546 or after he came back as CSL during the later reign of Justinian which might be around 550-565. We also do not know when Julianus was CSL, he might also have been CSL between 550 and 560.

The comparison of the inscribed names between the objects dated to the emperor Justinian I (A.D. 527-565) and Justin II (A.D. 565-578), might also be helpful to understand whether these objects were stamped before 550 or after. It can be seen that some of the names such as (ICCAN-NOV), (ITA -ΛOV), (ΔΟΡΟ- ΘΕΟΒ) appear on both the stamps from the near the end of the reign of Emperor Justinian I. and beginning of the reign of Justin II. These names are together with the monograms Emperor Justinian I on Sion objects as it can be seen on polycandela (nos. 1-8) and the objects from Hermitage museum dated to the later reign of Justinian (Dodd, 1961: nos. 16-18). These names were also affixed to the Riha paten and flabellum, and the Stuma Flabellum, all of which are dated to the beginning of the reign of Emperor Justin II (Dodd, 1961: nos. 20-22). This explains that these officials whose inscribed names appear both on the stamps with the bust and monogram of Justinian and Justin, might mean that these officials worked during the reigns of both emperors. This relationship might enable us to suppose that the objects bearing stamps with those inscribed names surrounding the bust and monogram of Justinian was stamped during the end of Justinian I's reign (Dodd, 1992a: 59, Feissel, 1986: 119-42). Since these officials worked under the supervision of CSL Iohannes, he probably was chief official during the end of Justinian I's reign. When it comes to Addeus, it can be said that since he was Praetorian Prefect in 551, he might have been CSL after this time. And Julianus then possibly was the CSL before Addeus when he was Praetorian Prefect. It should also be noted that the inscribed names worked under the supervision of Addeus and Julianus can also be seen on the stamps on objects dated to the later reign of Justinian (Dodd, 1961: nos. 11-18). And the objects bearing the monograms of Julianus was dated before the objects bearing the monograms of Addeus (Dodd, 1961: table III). Therefore it can be said that the stamps applied under the supervision of Julianus was the first stamps in the treasure. The objects with these stamps are; censer (No. 15) and standing lamp (No. 17) in Dumbarton Oaks Collection. These were followed by the stamps applied under the supervision of Addeus. The objects with these stamps are; four polycandela with semi-circular end pieces (Nos. 9-12), one censer in Antalya museum (no. 14), one amphora (no. 16), and three openwork lamps (nos. 18, 19 and 21). The latest stamps were the ones applied under the supervision of Iohannes which were applied on; eight polycandela (nos. 1-8), one openwork lamp (no. 23) and one base of a vessel (no. 24) (Dodd, 1992a: 59).

The dates of the donation of these objects might have been close to their stamping dates. However, it should also be noted that the dates of the objects, and when they were given to the church, cannot be determined by examining the stamps alone, since they were applied to the objects before they were shaped or cut for decoration. The examples provided in the illustrations of the stamps demonstrates that some of the stamps were cut in half during their decoration, the rivets were put on some of them, and some of the stamps were burnished, which suggests that these objects were completed sometime after they were stamped (Appendix 3, Figure 6). Dodd also states that the objects decorated and reached their final shape after they were stamped. She used Riha flabellum as an example, as in some Sion objects, in Riha flabellum too the part of cruciform stamp was erased during decoration and the bust of the emperor on the long stamp due to the making a hole in the handle of flabellum. Hence the object was roughly shaped before and decorated after it was stamped (Dodd, 1961: 1-3). Therefore, it is plausible to say that objects were donated to the church sometime after they were stamped. It is hard to know the dates of donation of two openwork lamps (nos. 20 and 21) since they lack the secondary monogram. Dodd states that since these objects were given to the monastery in the memory of Himeria and Eutychianus-without a title of bishop- by Bishop Eutychianus, he might have given these objects for the memory of his grandparents which suggests that these objects could be given earlier (Dodd, 1992a: 58; Boyd, 1988: 191-209).

In the section 3, this article discussed the purpose and places of stamping to understand why and where the Sion objects might have been stamped. It has been pointed out that since the officials who worked as or under the CSL were probably in Constantinople, the stamps also might have been applied in Constantinople. And it has been also examined that it is impossible to mention the stamped object has the finer silver than the

unstamped object. As the examination shows there are no big difference between stamped and unstamped objects. As table 2 in appendix 2 indicates, according to results of XRF which have been made to one stamped paten and one unstamped paten, there are no big differences between them in terms of the amount of silver used in their production.

Therefore, it is plausible to say that the stamps on Sion objects too were neither for guarantying the purity of silver since they are recycled, nor indicating that the finest silver used when manufacturing objects. They were indicating that these objects were controlled by officials who worked under emperor Justinian I, and might have been sold by state to silversmiths.

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Appendix 1

Table 1. Stamps on Sion Objects

NO	OBJECT	ROUND	HEXAGONAL	SQUARE	LONG	CRUCIFORM
1	POLYCANDELON (Cruciform) ANT. 1051	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
2	POLYCANDELON (Cruciform) ANT. 1052	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
3	POLYCANDELON (Cruciform) DO. BZ. 65.1.1	Illegible	Illegible	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Illegible	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
4	POLYCANDELON (Circular) ANT. 1053	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
5	POLYCANDELON (Circular) ANT. 1054	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
6	POLYCANDELON (Circular) DO. BZ. 63.36.4	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
7	POLYCANDELON (rectangular, Tri-lobed end pieces) DO. BZ. 63.36.5	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV). Applied twice.	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
8	POLYCANDELON (rectangular, Tri-lobed end pieces) DO. BZ.63.36.6/ANT 1033-31-28	Bust of Justinian I. Inscribed: (IωAN-NOV).	Monogram of Justinian I. Inscribed: (ITA-ΛOV).	Monogram of Justinian I. Inscribed: (ΔωPω-ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes(official) I-ω-A-N-OV. Inscribed: ΠΑΒΛΑΟΒ
9	POLYCANDELON (rectangular, semi circular end pieces and pired dolphins) DO. BZ. 63.36.7-BZ.79.14.4	Bust of Justinian I. Inscribed: (AEON – TIOV). Applied twice	Illegible	Monogram of Justinian I: inscribed 'EV.....'.	Illegible	Cut in Half during decoration. Monogram of official. (Letters on monogram: ΑΔΕΟΥ). Inscribed: (ΕΥΦΡΟΝΙΟΥ).

NO	OBJECT	ROUND	HEXAGONAL	SQUARE	LONG	CRUCIFORM
10	POLYCANDELON (rectangular, semi circular end pieces and foliate design decoration.) DO. BZ. 65.1.7-ANT.1030	Bust of Justinian I. Inscribed (AEON – TIOV).	NOT SURVIVING	Monogram of Justinian I. Inscribed name: (EVCE – TEIC).	Bust of emperor Justinian I. Monogram is Illegible. Inscribed: (ΔΙΟΜ - ΙΔΟV).	Monogram of the official (Letters on monogram: Α-Δ-Ε-ΟU. Inscribed: (ΕVΦPONIOV).
11	POLYCANDELON (rectangular, semicircular end pieces with paired dolphins decoration.) DO.BZ.65.1.8	NOT SURVIVING	NOT SURVIVING	NOT SURVIVING	NOT SURVIVING	Monogram of the official (Letters on monogram: Α-Δ-Ε-ΟU. Inscribed: (ΕVΦPONIOV).
12	POLYCANDELON (rectangular, Semicircular end pieces and foliate design decoration) ANT. 2018/74- DO.BZ.79.14.1	Illegible.	Monogram of Justinian I. Inscribed: (ITA –ΛΟV)	Monogram of Justinian I. Inscribed: (EVCE – TEIC).	Bust of the emperor Justinian I, Monogram of the official (Letters on monogram: Α-Δ-Ε-ΟU Inscribed: (ΔΙΟΜ - ΙΔΟV).	Monogram of the official (Letters on monogram: Α-Δ-Ε-ΟU. Inscribed: (ΕVΦPONIOV). Applied Twice
13	PATEN ANT.1020	NOT SURVIVING	Monogram of Justinian I. Inscribed: (AEON – TIOV)	Monogram of Justinian I. Inscription is Illegible	Bust of Emperor Justinian I. Insc Illegible. Cruciform monogram of official: Α- Δ-Ε-ΟV (addeou)	Cruciform monogram of official: Α-Δ-Ε-ΟV (addeou). Inscribed: ΕVΤΕΝIOV
14	CENCER ANT. 1019	Bust of Justinian I. Inscribed: (AEON – TIOV).	Monogram of Justinian I. Inscribed: (XPICTO- ΦΟPOV).	Monogram of Justinian I. Inscribed: (EVCE – TEIC).	Bust of Justinian I. Monogram of the official (letters on Monogram; Α-Δ-Ε-ΟU). Inscribed: (ΔΙΟΜ - ΙΔΟV).	Monogram of the official (Letters on monogram: Α-Δ-Ε-ΟU). Inscribed: (ΕVΦPONIOV).
15	CENCER DO.BZ.65.1.5	Bust of Justinian I. Inscribed:(XPICTO- ΦΟPOV)	Monogram of Justinian I. Inscribed: (ITA –ΛΟV)	Monogram of Justinian I. Insc Illegible	Bust of emperor Justinian I. Monogram and inscription are illegible.	Monogram of the official is illegible. Inscribed: (CEPTIOV).
16	AMPHORA DO.BZ. 65. 1.4	Bust of Justinian I. Inscribed: (AEON – TIOV).	Monogram of Justinian I. Insc Illegible	Monogram of Justinian I. Insc (EVCE – TEIC), Euæteis	Bust of emperor Justinian I. Monogram of the official. (Letters on monogram: Α-Δ-Ε- ΟU). Inscribed: (ΔΙΟΜ - ΙΔΟV).	Monogram of the official is illegible. Inscribed: (ΕVΦPONIOV).
17	STANDING LAMP DO. BZ. 63. 36. 17	Bust of Justinian I. Insc (XPICTO- ΦΟPOV).	Monogram of Justinian I. Inscription is illegible.	Monogram of Justinian I. Inscription is illegible.	Bust of Justinian I. Monogram and inscription are illegible.	Monogram of the official is illegible. Inscribed: (CEPTIOV).
18	OPENWORK LAMP DO. BZ. 63.36.25/21	not surviving	not surviving	not surviving	not surviving	Monogram of the official is illegible. Inscribed: (ΕVΦPONIOV).
19	OPENWORK LAMP DO. BZ. 63.36.25a/65.1.14	not surviving	not surviving	not surviving	not surviving	Monogram of the official is illegible. Inscribed: (ΕVΦPONIOV).
20	OPENWORK LAMP DO. BZ. 65.1.19 a- c/79.11/63.36.22	Bust of Justinian I. Inscribed: (AEON – TIOV). Applied Twice	Monogram of Justinian I. Inscription is illegible. Applied Twice	Monogram of Justinian I. Inscribed: (AEON – TIOV)	NOT SURVIVING	NOT SURVIVING

NO	OBJECT	ROUND	HEXAGONAL	SQUARE	LONG	CRUCIFORM
21	OPENWORK LAMP DO. BZ. 79.10/63.36.23-32	Bust of Justinian I. Inscribed: (ΛEON – TIOV).	Monogram of Justinian I. Inscribed: (ITA –AOV).	illegible	NOT SURVIVING	NOT SURVIVING
22	OPENWORK LAMP DO. BZ. 65. 1. 12	Bust of Justinian I. Inscribed: (ΛEON – TIOV).	Monogram of Justinian I. Inscribed: (ITA –AOV).	Monogram of Justinian I. Inscription is illegible.	Bust of emperor Justinian I. Monogram of the official. (Letters on monogram: A-Δ-E-OU. Inscribed: (ΔIOM - IAOV).	illegible.
23	OPENWORK LAMP London Digby Jones Collection	NOT EXAMINED	NOT EXAMINED	NOT EXAMINED	NOT EXAMINED	NOT EXAMINED
24	BASE OF A VESSEL DO. BZ. 63. 36. 24	Bust of Justinian I. Inscribed: (IωAN- NOV).	Monogram of Justinian I. Inscribed: (ITA –AOV).	Monogram of Justinian I. Inscribed: (ΔωPω- ΘEOV).	Bust of emperor Justinian I. Cruciform monogram of Ioannes (official) I-ω- A-N-OV. Inscribed: (IωAN-NOV).	Cruciform monogram of Ioannes (official) I-ω-A-N- OV. Inscribed ΠΑΒΛΑΟΒ
IRREGULAR STAMPS						
NO	OBJECT	RECTANGULAR	rosette			
25	STANDING LAMP ANT. 1050-1042	inscription is illegible	no inscription			

Appendix 2

Table 2. XRF Results of Stamped Paten (No. 1 (ANT. 1020) and Unstamped Paten (ANT 1021)


ANTALYA RESTORASYON VE KONSERVASYON BÖLGE LABORATUVARI MÜDÜRLÜĞÜ X-RAY FLORESANS SPEKTROSKOPİ ANALİZ RAPORU		DOKÜMAN NO	
		YÜR. TARİHİ	05.10.2020
		REV.NO	
		REV.TARİHİ	
		SAYFA NO	85

1020 Numaralı Eser

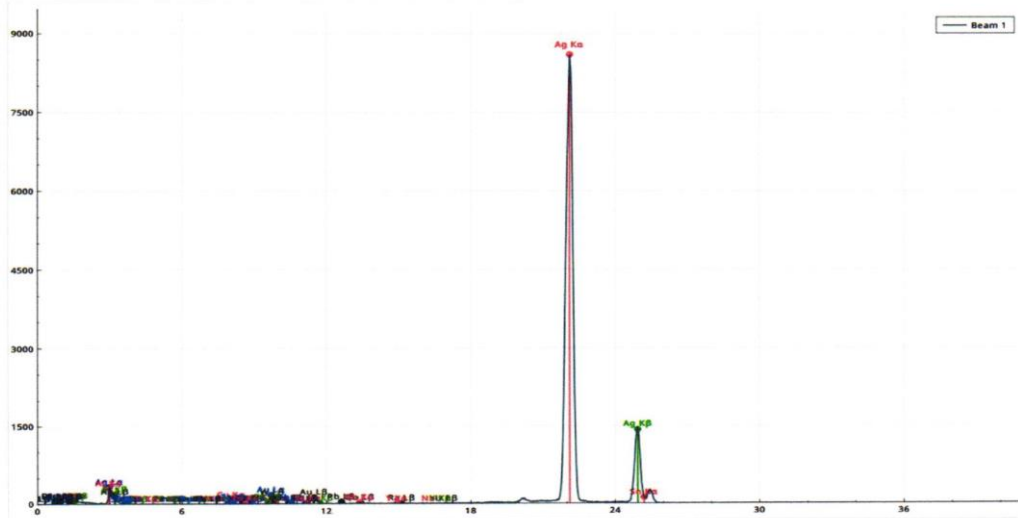
TEST RESULT
Test İd:19.08.20#60

TEST INFORMATION
Analyser Mode: Alloy Plus
Analyzer Serial: 800616

El	%	+/- 3σ
Ag	88.722	0.080
Fe	9.091	0.005
Au	1.120	0.021
Cu	0.527	0.018
Pb	0.193	0.007
V	0.192	0.061
Rb	0.059	0.008
Sb	0.046	0.037
Mn	0.033	0.022
Br	0.016	0.013
Sr	0.0014	0.0010



SPECTRUM



Bahçelievler Mahallesi, Konyaaltı Caddesi. No:88, 07050 Muratpaşa/Antalya
Tel: 0242 238 10 88 / Fax: 0242 238 10 87 e-posta:antalyarestorasyon@kultur.gov.tr
Bu rapor , yazılı izin olmadan kısmen veya tamamen kopyalanıp çağaltılamaz.
İmzasız ve mühürlü raporlar geçersizdir.

	ANTALYA RESTORASYON VE KONSERVASYON BÖLGE LABORATUVARI MÜDÜRLÜĞÜ	DOKÜMAN NO	
		YÜR. TARİHİ	05.10.2020
		REV.NO	
		REV.TARİHİ	
	X-RAY FLORESANS SPEKTROSKOPİ ANALİZ RAPORU	SAYFA NO	107

1021 Numaralı Eser

TEST RESULT

Test İd:19.08.20#82

El	%	+/- 3σ
Ag	89.392	0.033
Fe	9.144	0.019
Cu	0.424	0.016
Br	0.370	0.014
Au	0.320	0.012
Pb	0.260	0.009
Rb	0.030	0.006
Zn	0.028	0.005
Sr	0.017	0.001
Pd	0.011	0.011
Mo	0.002	0.001
Nb	0.001	0.001

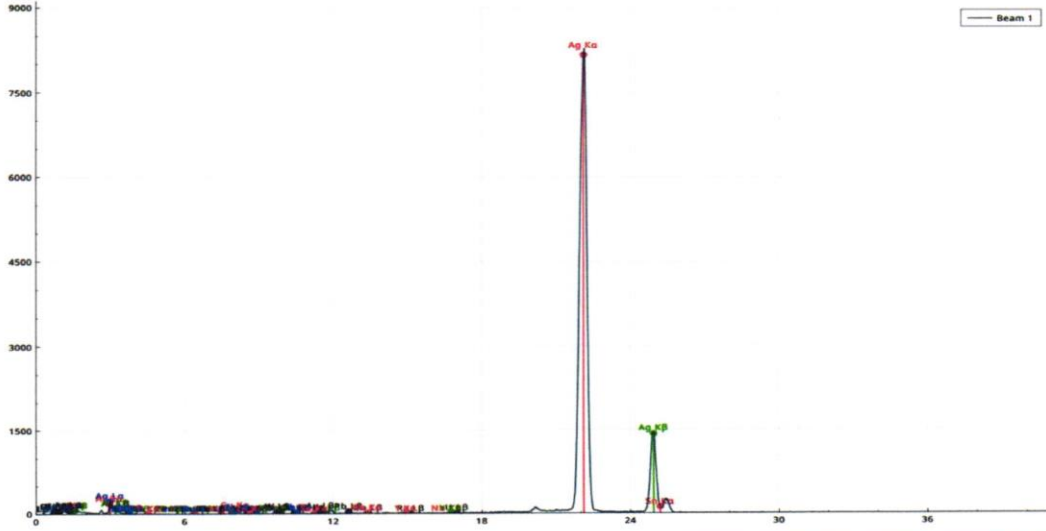
TEST INFORMATION

Analyser Mode: Alloy Plus

Analyser Serial: 800616



SPECTRUM



Bahçelievler Mahallesi, Konyaaltı Caddesi, No:88, 07050 Muratpaşa/Antalya
Tel: 0242 238 10 88 / Fax: 0242 238 10 87 e-posta:antalyarestorasyon@kultur.gov.tr

Bu rapor , yazılı izin olmadan kısmen veya tamamen kopyalanıp çağaltılamaz.
İmzasız ve mühürlü raporlar geçersizdir.



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Appendix 3

Illustrations



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 1. 5 Imperial Stamps of Curiciform Polycandelon (No. 1) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 2. 5 Imperial Stamps of Curiciform Polycandelon (No. 2) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 3. 5 Imperial Stamps of Circular Polycandelon (No. 4) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 4. 5 Imperial Stamps of Circular Polycandelon (No. 5) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 5. 2 Imperial Stamps (Round and Lond) of Rectangular Polycandelon (No. 8) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 6. 5 Imperial Stamps of Rectangular Polycandelon (No. 12) from Antalya Museum.



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 7. 5 Imperial Stamps of paten (No. 13) from Antalya Museum



Not: Photo by Author, permission is granted from Antalya Museum.

Figure 8. 5 Imperial Stamps of censer (No. 18) from Antalya Museum

GENİŞLETİLMİŞ ÖZET

Makalenin amacı 6. Yüzyıla tarihlenen Sion hazinesine ait gümüş eserlerin üzerinde bulunan Bizans imparatorluk kontrol damgalarını, üzerlerinde bulunan yazıtlar, imparator büstleri ve damgaları ile birlikte ayrıntılı olarak incelemektir. Sion Hazinesi toplamda 57 parça gümüş eserden oluşmaktadır ve bu eserlerin 25 tanesinde kontrol damgası bulunmaktadır. Bunlardan 24 tanesinin üzerinde, Erica Cruikshank Dodd tarafından 1961 yılında yayınlanan *Byzantine Silver Stamps* adlı kitapta belirtilmiş olan ve yazar tarafından imparatorluk damgaları olarak adlandırılan damgalar bulunmaktadır. Bu imparatorluk damgaları 5 farklı formdan oluşmaktadır ve imparatorluk damgalarının uygulandığı bütün eserlerde aynı formları görmek mümkündür. İmparatorluk damgalarında karşımıza çıkan ve hiç değişmeyen bu formlar; daire, altıgen, kare, at nalı ve haç formlarıdır. Bu damgaların üzerinde imparator büstü, imparator monogramı, yazıtlar ve ikinci bir kişiye ait monogram görülmektedir. Daire olanda imparator büstü ve onu çevreleyen bir yazıt, yazıtta imparatorun damgasını uygulamaktan sorumlu olan memurun ismi yazılıdır, altıgen olanda ise imparatorun monogramı ve memurun ismi olan yazıt bulunmaktadır. Kare olanda altıgen formundaki damgada olduğu gibi imparatorun monogramı ve memurun isminin yazılı olduğunu görürüz. At nalı ve haç formunda olanlarda diğerlerinden farklı bir uygulama söz konusudur. At nalı olanda kemerli alan içerisinde imparatorun büstü, daire alan içerisinde baş memura ait olan monogram ve damgayı uygulayan kişinin isminin bulunduğu yazıt bulunmaktadır. Haç formunda olanda, haç kollarının kesiştiği noktada at nalı formundaki damgada karşımıza çıkan baş memura ait monogramın aynısı uygulanmış, haç kollarının her birine 1-3 arasında harf yerleştirmek suretiyle damgayı uygulayan memurun adı yazılmıştır. Bahsi geçen monogramın sahibi olan baş memurun Bizans İmparatorluğunda gümüş ve altından yapılan değerli eserler ve sikke gibi eşyaların kontrolünden sorumlu olan Comes Sacrarum Largitionum olduğu bilinmektedir. Bu Comes Sacrarum Largitionum unvanı taşıyan kişiler kontrol damgalarının yapıldığı ve çalışan kişilerin organizasyonundan sorumlu kişilerdir. Bir imparator döneminde basılan damgalarda bulunan baş memur monogramlarının farklı olması, damgaların farklı Comes Sacrarum Largitionum döneminde uygulandığı anlamına gelir. Bu sayede eserlerin hem hangi imparator döneminde damgalandığı hem de bu imparator döneminde hangi Comes Sacrarum Largitionum'un kontrolü altında uygulandığı saptanabilir ve eserlerin üzerlerine uygulanan damgaların yaklaşık tarihleri hakkında çıkarım yapılabilir.

Bu bilgilerden yola çıkılarak Sion hazinesine ait eserlerin üzerlerindeki damgalar da incelendiğinde, bu damgaların da aynı sistemle uygulandığını söylemek mümkündür. Giriş bölümünde de bahsedildiği gibi, Sion hazinesine ait eserlerin bazıları bulunduktan sonra yurtdışına kaçırılmış ve şu an 5 farklı koleksiyonda sergilenmektedir. Bunlardan Washington'da bulunan Dumbarton Oaks Koleksiyonu hazineye ait en fazla eserin yer aldığı yurtdışı koleksiyonlarından biridir. Damgalı eserlerin birçoğu bu koleksiyonda bulunmaktadır. Damgalı eserlerin bir tanesi de şu an Londra Digby Jones özel koleksiyonundadır. Türkiye'de kalan ve kurtarılmış olan eserler ise şu an Antalya Müzesi'nde sergilenmektedir. Damgalı eserlerden yaklaşık adedi burada bulunmaktadır. Ve bu eserlerin bazıları parça halindedir. Bu parça halinde olanların bazı parçaları Antalya müzesinde bulunurken bazıları Washington Dumbarton Oaks Koleksiyonunda bulunmaktadır. Bu eserlerle ilgili ilk çalışmalar Dumbarton Oaks araştırmacıları tarafından yapılmış ve bulunan buluntular 1992 yılında yayınlanan sempozyum kitabında sunulmuştur. Yapılan bu çalışmalar sayesinde eserler hakkında önemli bilgilere ulaşabilmekteyiz fakat bu çalışmalarda özellikle Antalya Müzesi'nde bulunan eserlerin ayrıntılı bir şekilde incelenememesinden dolayı birçok eksik bulunmaktadır. Araştırmacıların da belirttiği gibi Türkiye'deki eserler ayrıntılı olarak incelenmemiş, sadece eserlerin o dönem İstanbul Arkeoloji müzesi müdürü olan Nezih Fıratlı tarafından paylaşılan fotoğrafları üzerinden çıkarımlar yapılmaya çalışılmıştır. Bunun sonucunda özellikle parça eserlerin hangi objeye ait olduğu saptanamamış ve hazineye ait toplam eser sayısı ve damgalı eserlerin sayısı kesin olarak belirlenememiştir. Sion Hazinesine ait eserlerde bulunan damgaların incelemesi Dodd tarafından yapılmıştır fakat yazarın kendisinin de ifade ettiği üzere bazı problemlerden dolayı Sion hazinesine ait damgaların çalışması tamamlanıp taslağı hazırlanmış fakat yayınlanamamıştır. Antalya Müzesi'nde bulunan eserlerin üzerindeki damgalar ayrıntılı incelenememiş, sadece Dumbarton Oaks Koleksiyonu'nda bulunan eserler üzerindeki damgalar incelenebilmiştir. Bu sebeple sadece bir koleksiyondaki eserlerin damgalarının yayınlanmasının yerinde olmayacağını düşünmüştür. Bundan dolayı, Sion hazinesiyle ilgili yayınladığı makalede eserlerin üzerindeki damgalardan yüzeysel olarak bahsetmiştir ve bu eserlerin üzerinde bulunan büst ve monogramların I. Iustinianos (527-565)'a ait olduğunu söylemiştir. Eserlerin üzerinde bulunan isimlerden yola çıkarak da eserlerin 550 ila 565 yılları arasında damgalandığını vurgulamıştır. Buna ek olarak eserlerin nerede ve hangi tarih aralığında bu eserlerin damgalandığı, eserlerin damgalanma amacı ve üzerlerindeki damgalardan yola çıkarak her bir eserin

hangi tarih aralığında manastıra bağışlandığı hakkında çıkarımlar yapmıştır. Fakat hangi eserde hangi damgaların yer aldığı ve bu damgaların üzerindeki yazıtların ve monogramların bulunduğu hakkında ayrıntılı bilgi verememiştir. Böylece bu yazı, daha önce yapılmış çalışmaların üzerine yeni bilgiler ve eserlerin damgaları üzerinde bulunan yazıtlar ve monogramlar ile ilgili kesin veriler sunarak Sion hazinesine ait verilerin doğrulanmasını, yenilenmesini ve geliştirilmesini amaçlamaktadır. Hazinesinin daha ayrıntılı ve doğru bir şekilde incelenebilmesi için bir bütün halinde toplu olarak incelenmesi gerekmektedir. Bunun için iki koleksiyonda bulunan eserlerin ayrıntılı incelemesi yapılmış, parça eserler birleştirilmiş ve hangi eserlerin üzerinde damgalar bulunduğu saptanabilmiştir. Damgalı eserler sıralanıp bir tablo içerisinde üzerinde bulunan damgaların ayrıntılı bilgileri sunulmuştur.

Bu çalışma sonucunda hazineye ait damgalı eserlerin sayısı tespit edilmiş ve hangi damganın hangi Comes Sacrarum Largitionum döneminde uygulandığı saptanabilmiştir. Eserlerin bazılarında yazıtlar veya monogramlar okunmamakta bazılarında ise damgaların eksik olduğu gözlemlenmektedir. Damgaların eksik olması eserlerin bazı parçalarının kaybolmasından kaynaklanmaktadır. Fakat var olan damgaların ve üzerlerindeki yazıtların incelenip karşılaştırılması sayesinde damgaların diğer damgalarla ilişkisi ve tarihlendirmesi yapılabilmektedir. Eserler üzerindeki damgalar ve monogramlar incelendiği zaman 3 farklı Comes Sacrarum Largitionum (CSL) tespit edilmiştir. Buna göre monogramlarda karşımıza çıkan 3 Comes Sacrarum Largitionum; Iohannes, Julianus ve Addeus'tur. Bu üç isim de tam tarihleri kesin olmasa da 550 tarihinden sonra CSL olarak görev yapmışlardır. Bu çalışmada Julianus sorumluluğunda basılan damgaların ilk damgalar olduğu ve Addeus ve Iohannes tarafından kontrolü sağlanan damgaların ise daha sonraki dönemlerde uygulandığı vurgulanmıştır. Fakat şunu da söylemek gerekir ki objelerin kesin olarak tarihlendirmesini damgalara göre yapmak zordur, çünkü Dodd tarafından da bahsedildiği gibi, eserler tamamlanmadan bu eserler damgalanmıştır. Damgalandıktan sonra dekorasyonu yapılmıştır. Resimlerde de görüldüğü gibi, özellikle polykandelonlarda ajur tekniğinde süsleme yapılırken bazı damgaların kesilmiş olduğu gözlemlenmiştir. Bu da eserlerin damgalandıktan sonra atölyelerde dekorasyonunun yapıldığı ve daha sonra manastıra bağışlandığını gösterir. Damgalandıktan sonra bu eserler kısa zaman içerisinde tamamlanıp manastıra bağışlanmış olabilir ya da uzun bir zaman sonra da bağışlanmış olabilir.

Bu makalede değinilen diğer bir konu da bu eserlerin damgalanma amacıdır. Eserlerin üzerlerindeki damgaların imparatorluk tarafından kontrol edildiğinin bir kanıtı olarak uygulandığı, bazı araştırmacılar tarafından savunulduğu gibi eserlerde kullanılan gümüş oranının yeterli seviyede olduğunun ve damgalı eserin damgalanmayan esere göre daha kaliteli gümüşten üretildiğini kanıtlamak için yapılmadığını savunmaktadır. Bir eserin kaliteli gümüşten yapıp yapılmadığını belirleyebilmek için eserdeki gümüş oranına bakmak gerekir. İçerisinde %85 ve üzeri gümüş bulunduran eser kaliteli gümüşten yapılmıştır. Çünkü gümüş yumuşak bir malzeme olduğu için bakır ve altın gibi malzemelerle karıştırılarak sertleştirilmekte ve bir eser üretilebilecek seviyeye getirilmektedir. Bunun sonucunda da eserlerdeki gümüş oranı azalmaktadır. Bu tezi kanıtlamak için Antalya müzesinde bulunan damgalı ve damgasız eserler üzerinde yapılan XRF çalışması sonucunda iki eserde de gümüş oranı açısından farklılık olmadığı ve eserlerin %87-%89 arasında gümüş oranı gösterdiği tespit edilmiştir. Bu da damgalı ve damgasız eserlerin arasında kullanılan gümüşün kalitesi açısından bir farklılık olmadığını ve damgaların bunu belirlemek için kullanılmadığını kanıtlamaktadır.