

The Archaeology of Middle Byzantine Aphrodisias

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Classical Archaeology, University of Oxford, April 2019.

Volume 3 of 3

Figures.

Descriptive Catalogue Three:
Architectural and Liturgical Sculpture

Descriptive Catalogue Four:
Copper Alloy Reliquary Crosses

The Archaeology of Middle Byzantine Aphrodisias:

Figures.

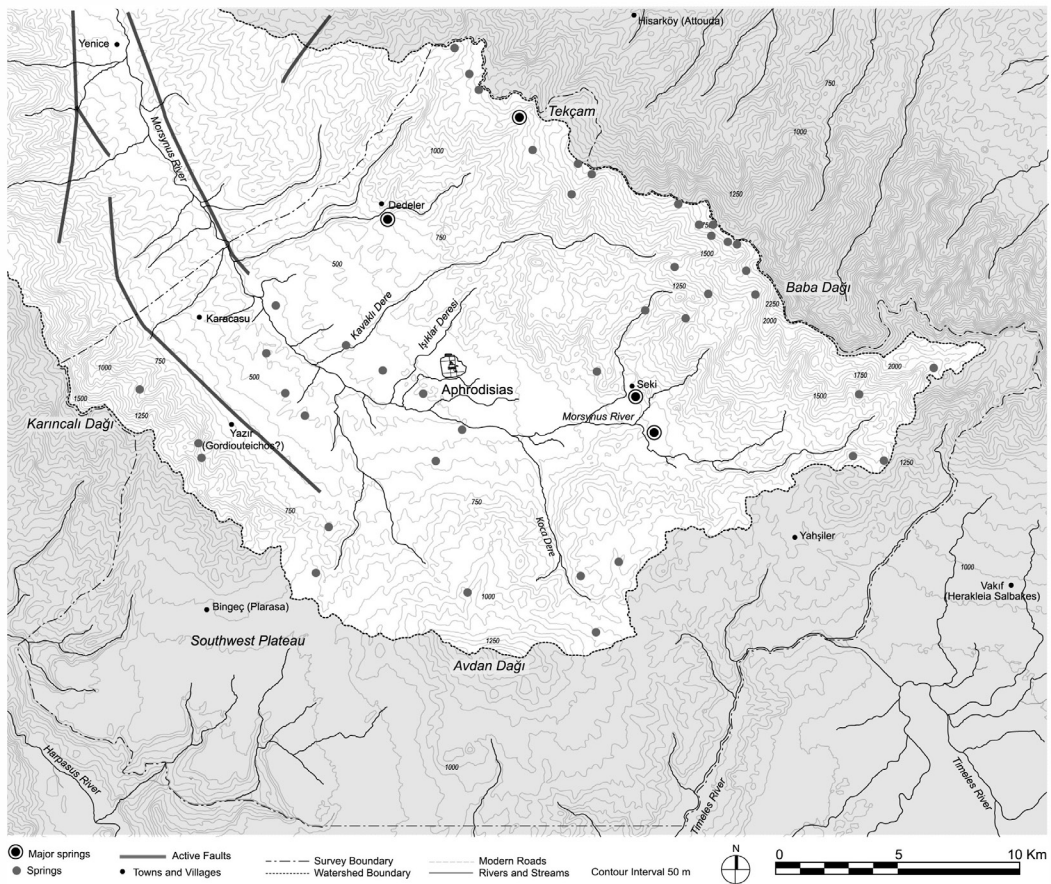


Fig. 1.1: The Morsynos (Dandalas) Valley; hydrology and modern settlements.

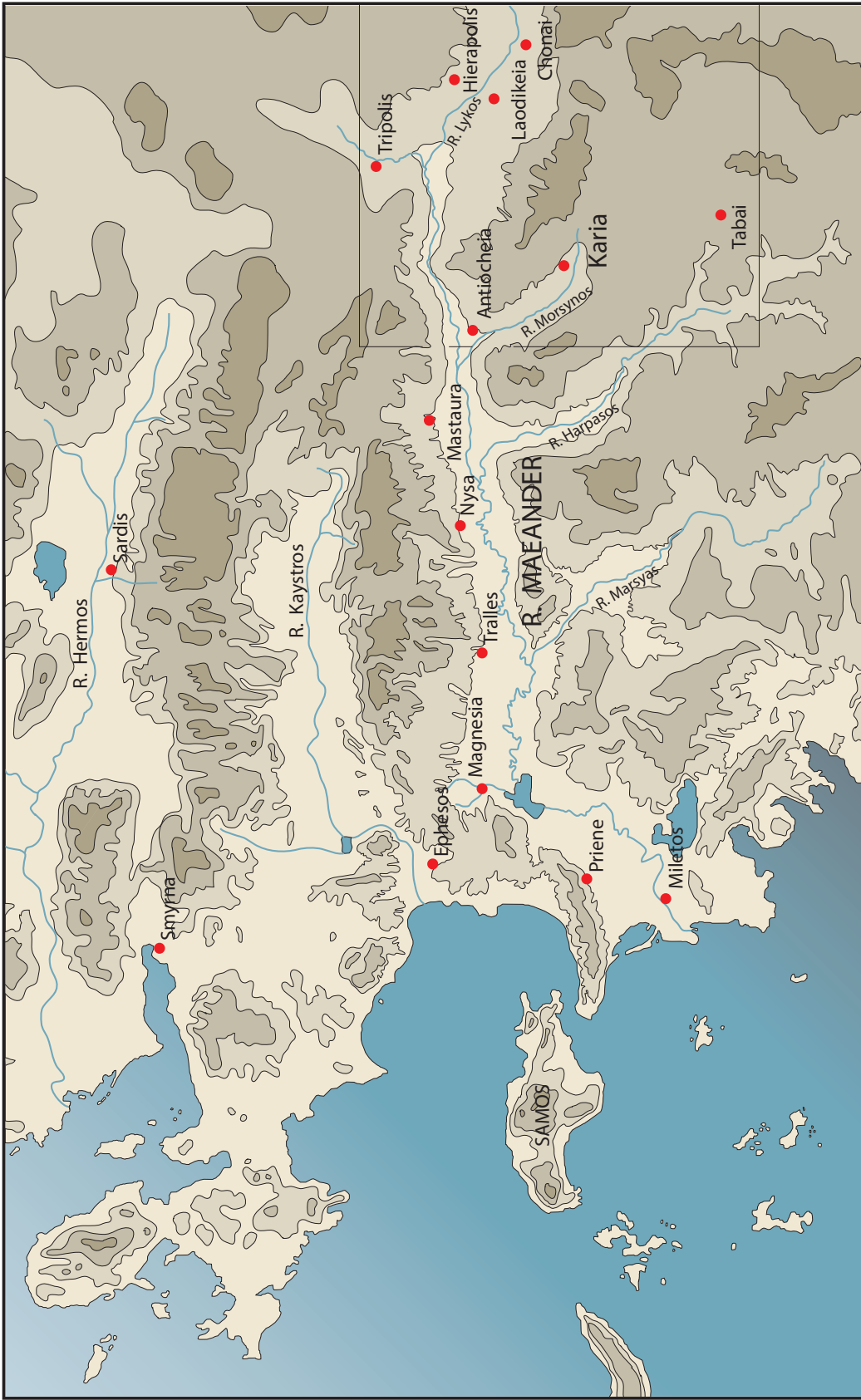


Fig. 1.2: The Middle Byzantine Maeander



Fig. 1.3: Twentieth Century Geyre; a Late Ottoman (?) Ionic colonnade.

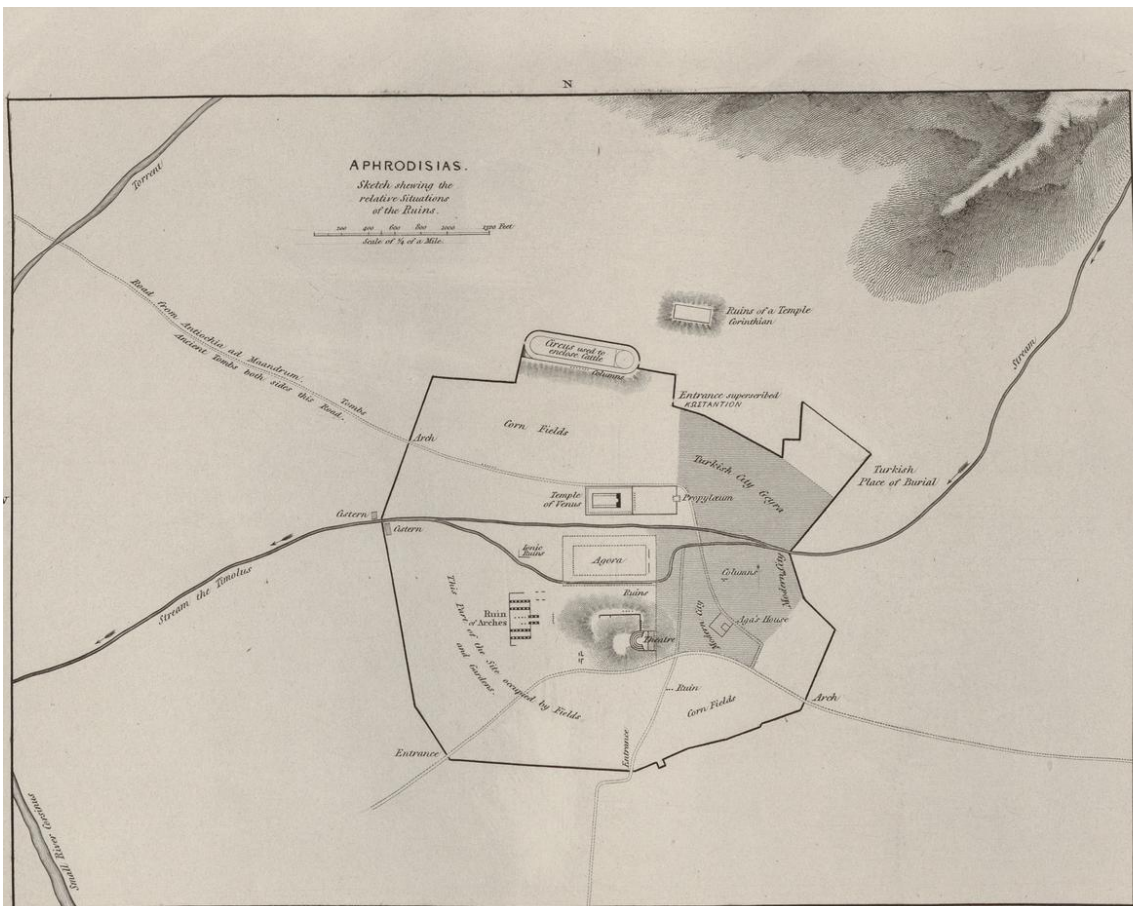


Fig. 1.4: Plan of Aphrodisias and Ottoman Geyre, Society of Dilettanti (1840) (Scan © Universitätsbibliothek Heidelberg).

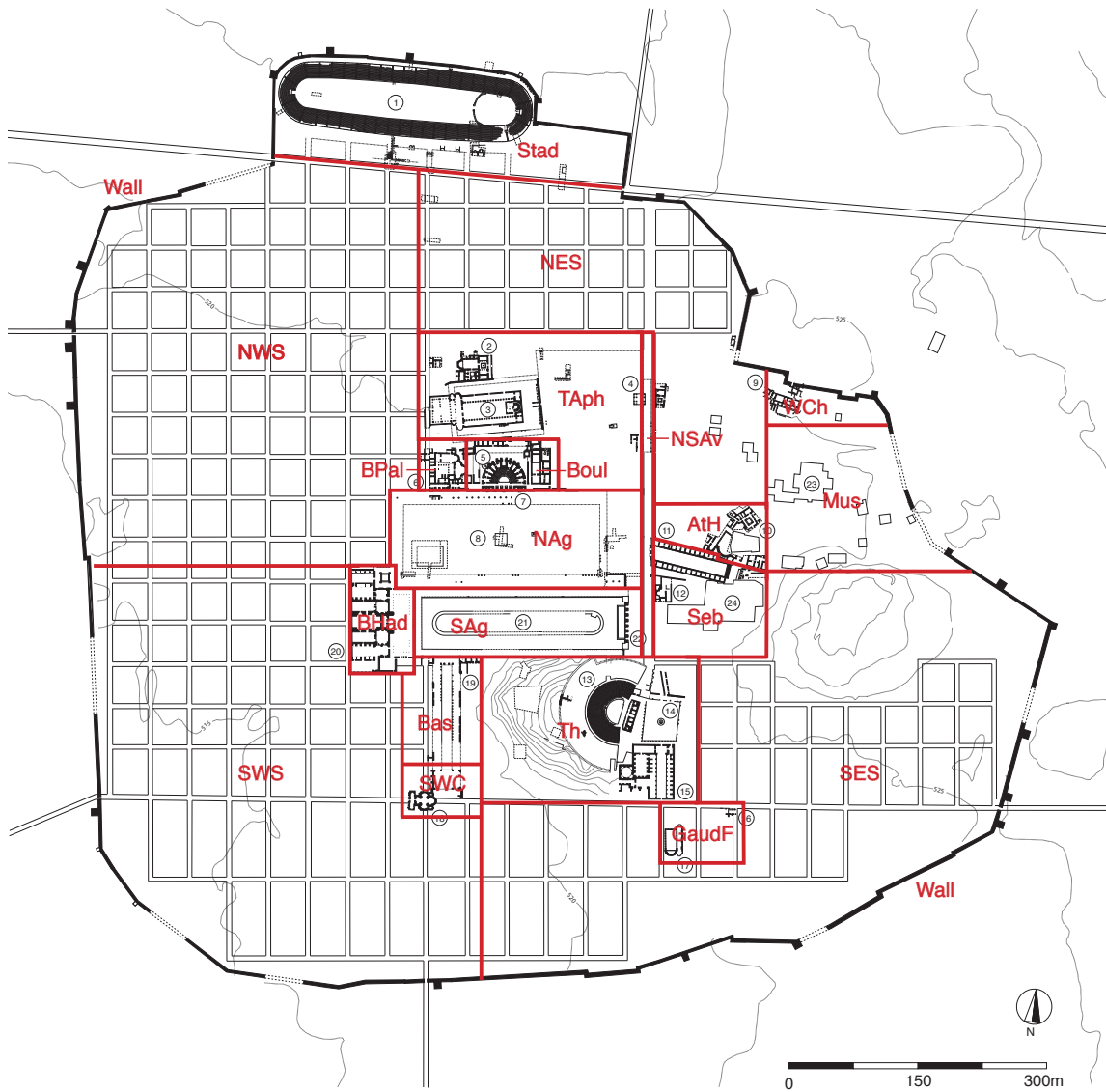


FIG. 2.1 APHRODISIAS
STATE PLAN WITH SECTOR DESIGNATION

SECTOR KEY

AiH ATRIUM HOUSE
 Bas BASILICA
 BHad HADRIANIC BATHS
 Boul BOULEUTERION
 BPal BISHOP'S PALACE
 GaudF GAUDIN'S FOUNTAIN
 Mus MUSEUM
 NAg NORTH AGORA
 NES NORTH EAST SECTOR
 NSAv NORTH/SOUTH AVENUE
 NWS NORTH WEST SECTOR

SAg SOUTH AGORA
 Seb SEBASTEION
 SES SOUTH EAST SECTOR
 Stad STADIUM
 SWC SOUTH WEST COMPLEX
 SWS SOUTH WEST SECTOR
 TPh TEMPLE OF APHRODITE
 Th THEATER
 Wall WALL
 Wch WATER CHANNEL AREA

BUILDING KEY

1. STADIUM
 2. NORTH TEMENOS HOUSE
 3. TEMPLE OF APHRODITE / CATHEDRAL
 4. TETRAPHYLON
 5. SCULPTORS' WORKSHOP
 6. 'BISHOP'S PALACE'
 7. BOULEUTERION
 8. NORTH AGORA
 9. WATER CHANNEL AREA
 10. ATRIUM HOUSE
 11. SEBASTEION
 12. CRYPTOPORTICUS HOUSE
 13. THEATER
 14. TETRASTOON
 15. THEATER BATHS
 16. "GAUDIN'S FOUNTAIN"
 17. "GAUDIN'S GYMNASIUM"
 18. TETRAKIONION / TRICONCH CHURCH
 19. BASILICA
 20. HADRIANIC BATHS
 21. SOUTH AGORA
 22. AGORA GATE
 23. MUSEUM
 24. EXCAVATION HOUSE

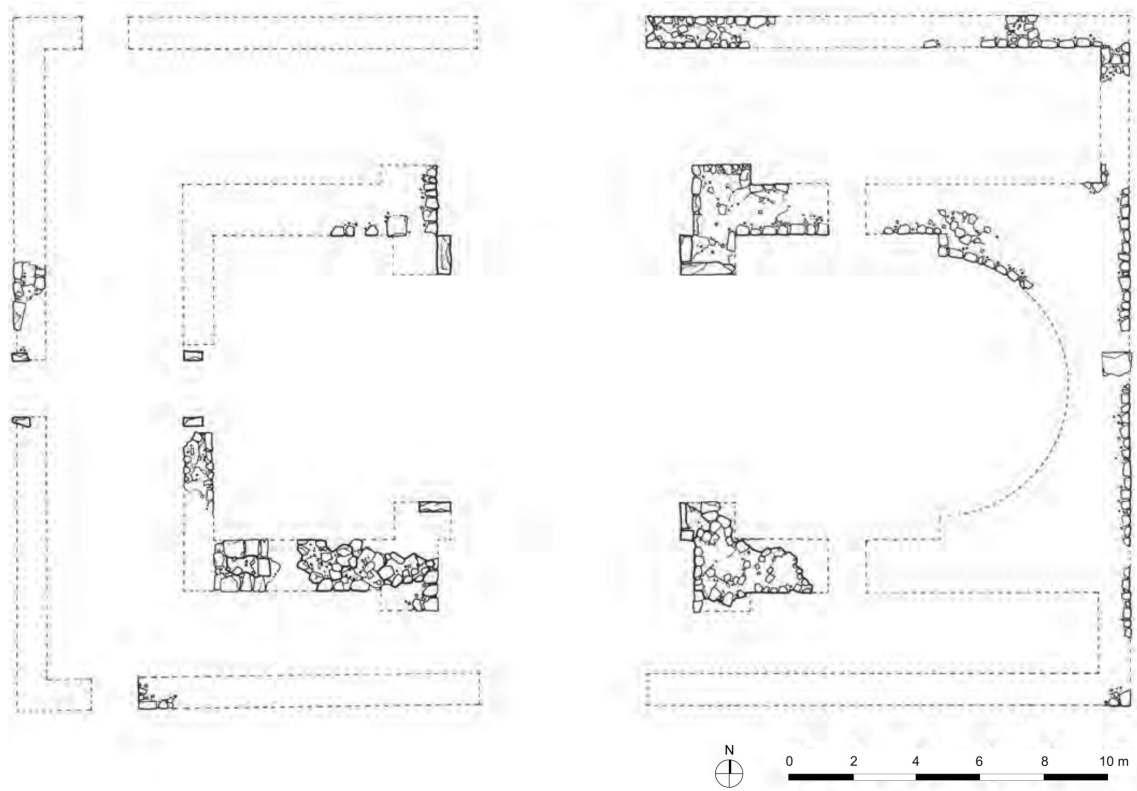


Fig. 2.2: Plan of West Church, after Dalgıç (2012), Fig. 3.

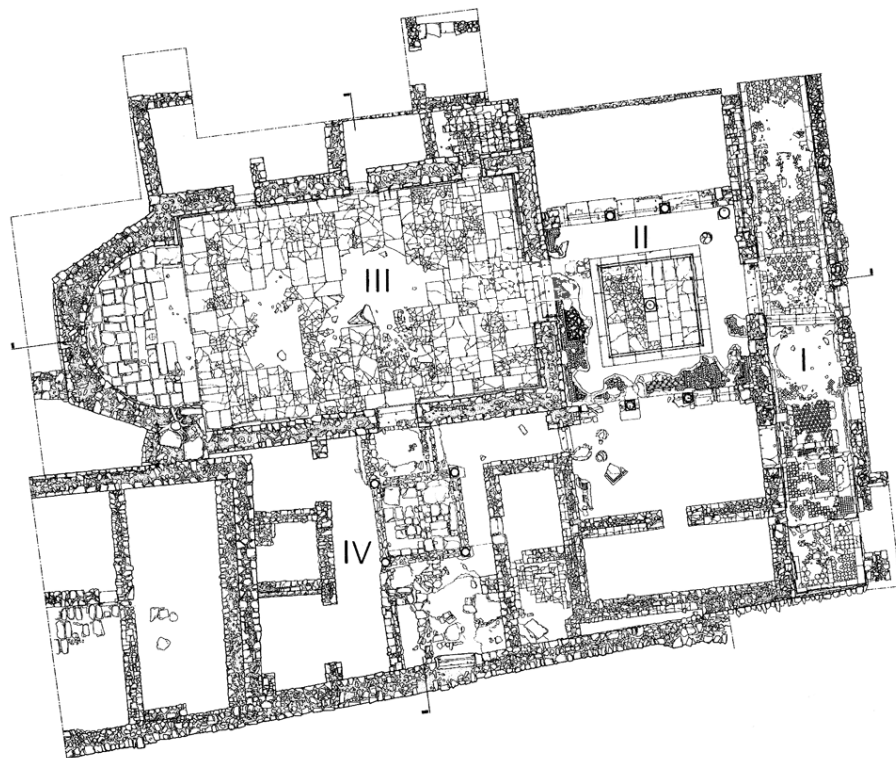


Fig. 2.4: The North Temenos House, state plan.

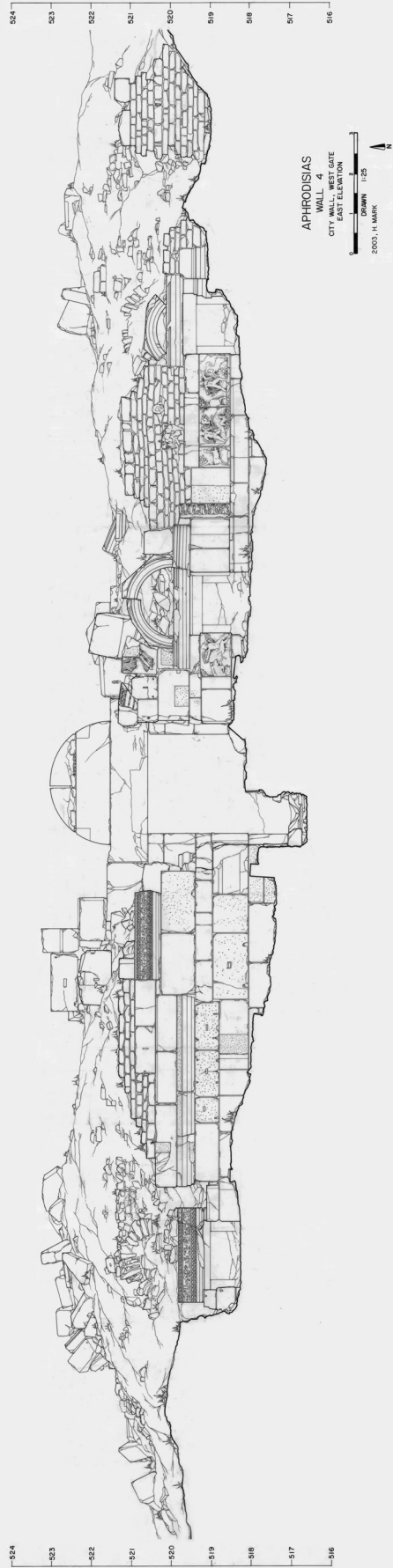
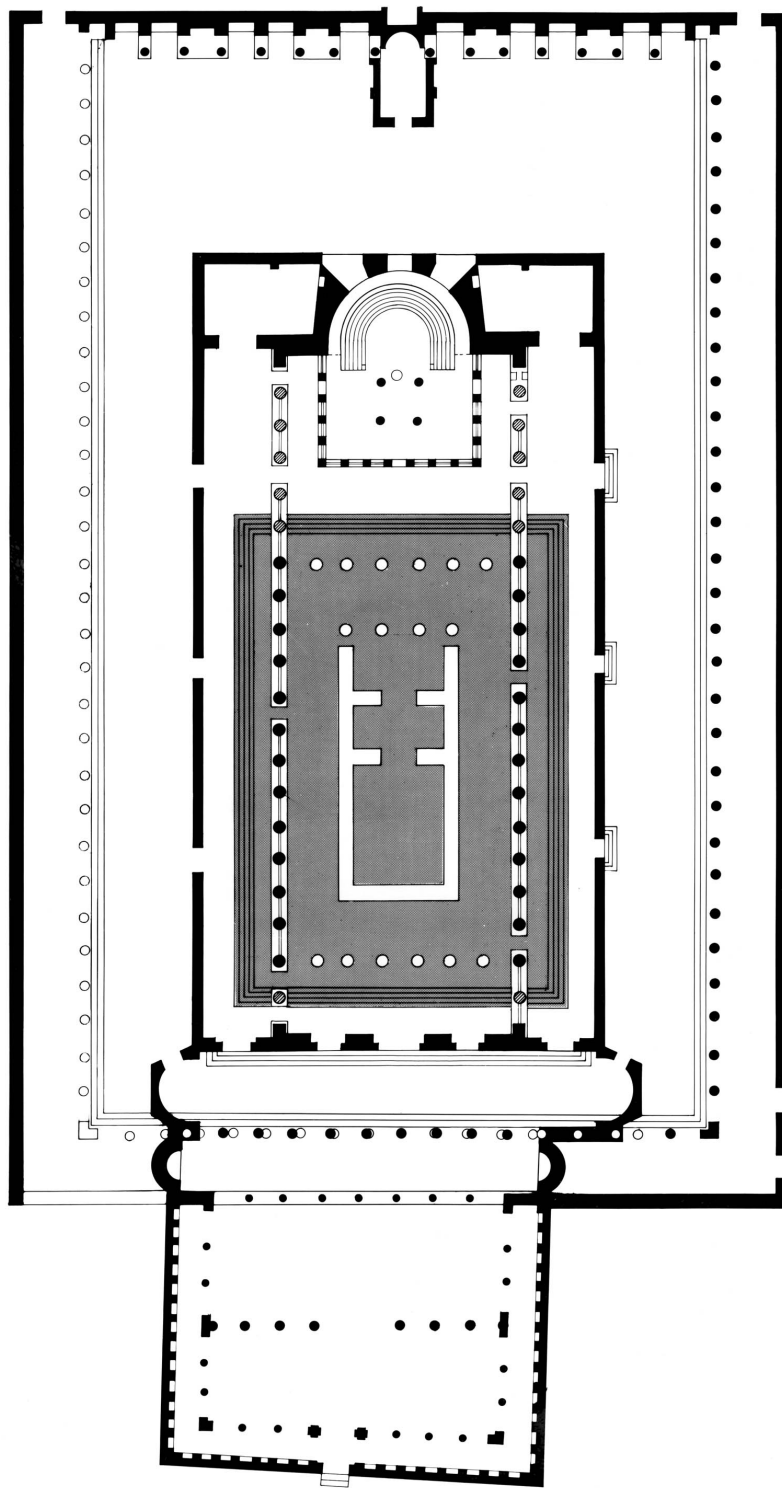
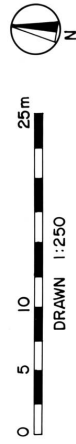


Fig. 2.3: West Gate elevation, showing East (interior) face (H. Mark, 2003).



APHRODISIAS
Taph 23

TEMPLE OF APHRODITE / CHURCH COMPLEX
COMPOSITE PHASE PLAN



1998, H. MARK
REVISED, 1999

Fig. 2.5: Temple of Aphrodite/Cathedral, composite phase plan (H. Mark, 1999).



Fig. 2.6: Fragment of opus sectile paving from the Cathedral East Temenos.



Fig. 2.7: The Cathedral North Aisle, excavation photograph from the west, showing pavement path leading to stepped table.



APHRODISIAS 2018

TEMPLE CHURCH
NORTH EAST ROOM
STATE PLAN

1: 100

H. MARK 08/29

100 cm 400 cm

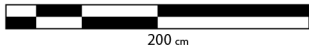


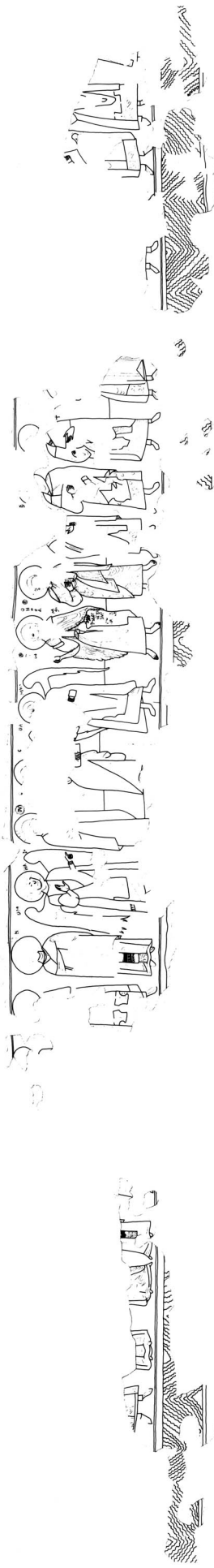
Fig. 2.8a: The Northeast Chamber of the Cathedral, state plan (H. Mark, 2018).



Fig. 2.8b: The Northeast Chamber of the Cathedral, drone photograph (2018).



Fig. 2.9: The Veneration of the Holy Cross, Vat.gr. 1156, fol. 248r (© Biblioteca Apostolica Vaticana).



APHRODISIAS

Taph 34

WALL PAINTING:
CENTER PART OF E WALL OF SYNTHRONON PASSAGEWAY

Fig. 2.10: Cathedral Synthronon Passageway Frescoes, Line Drawing.

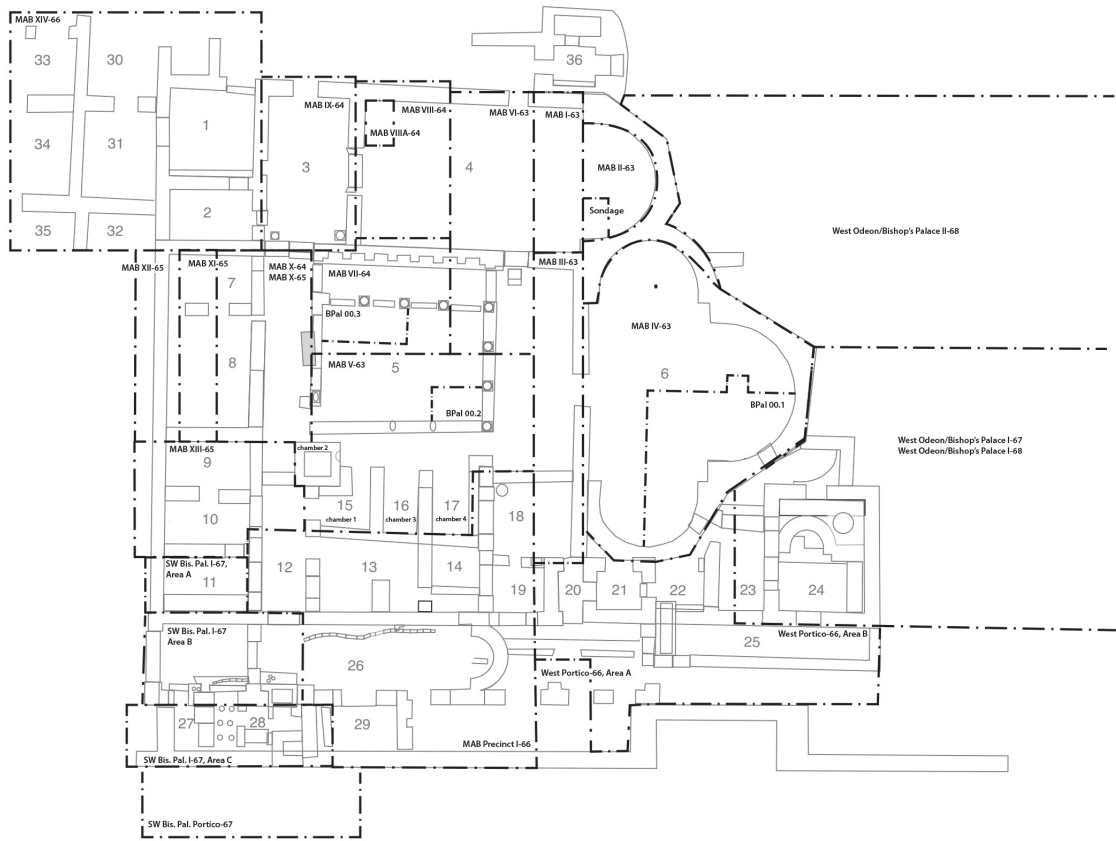


Fig. 2.11: The Bishop's Palace Plan, room numbers following Berenfeld (2019).



Fig. 2.12: Polychrome Ware bowl fragment, edited archive photograph.



Fig. 2.13: GWWII dish with impressed medallion.

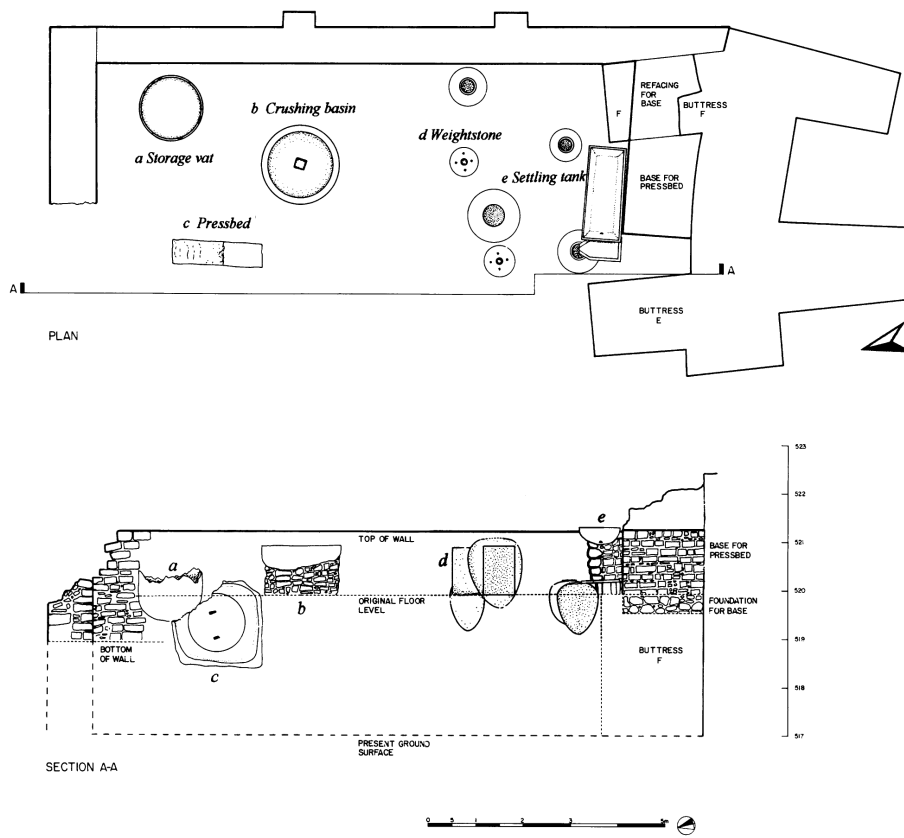


Fig. 2.14: Plan and section of oil press elements, after Ahmet (2001), Fig. 4.

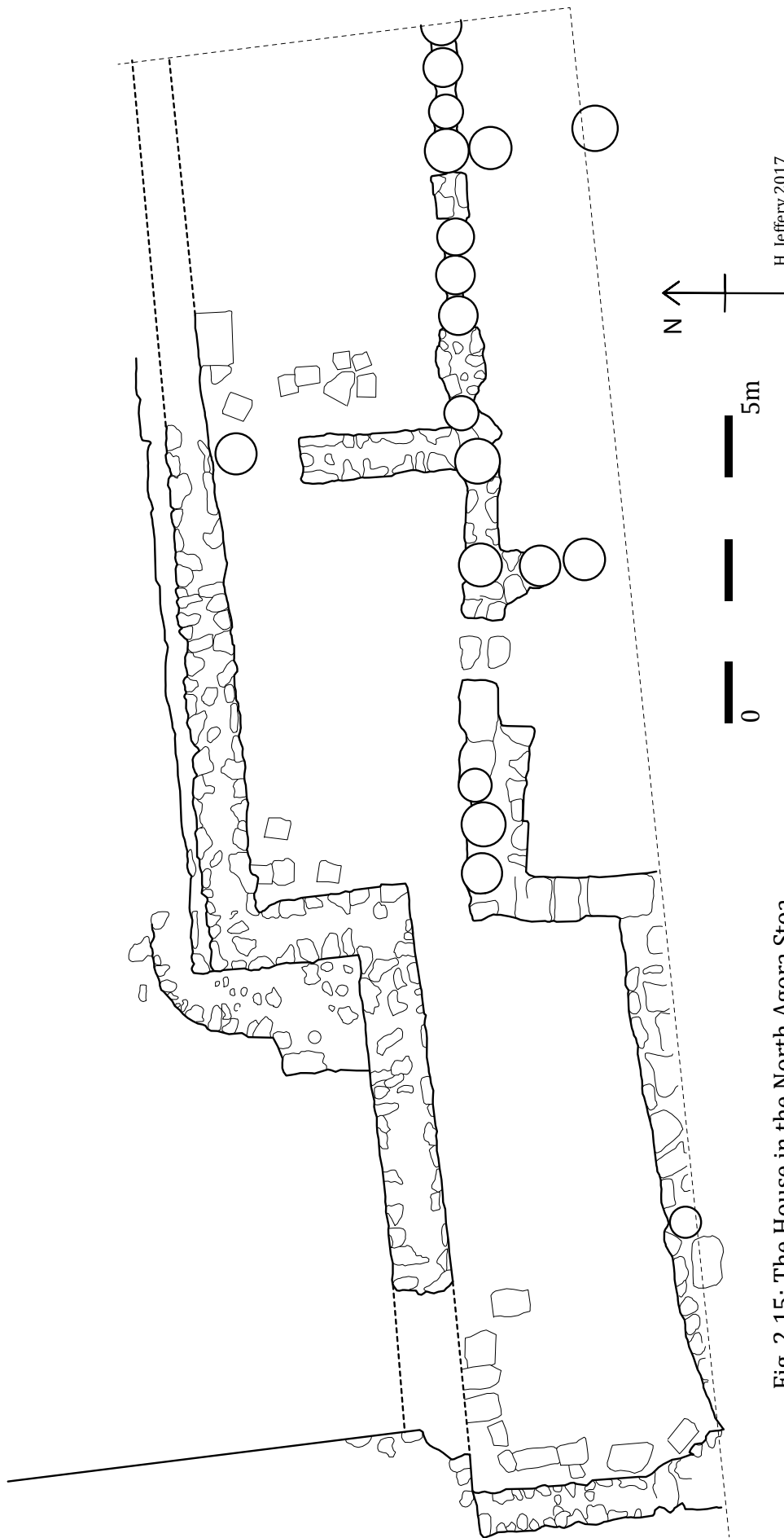


Fig. 2.15: The House in the North Agora Stoa, pseudo-1967 state plan from notebook sketch (1967) and orthorectified drone photograph (2017). 1:100

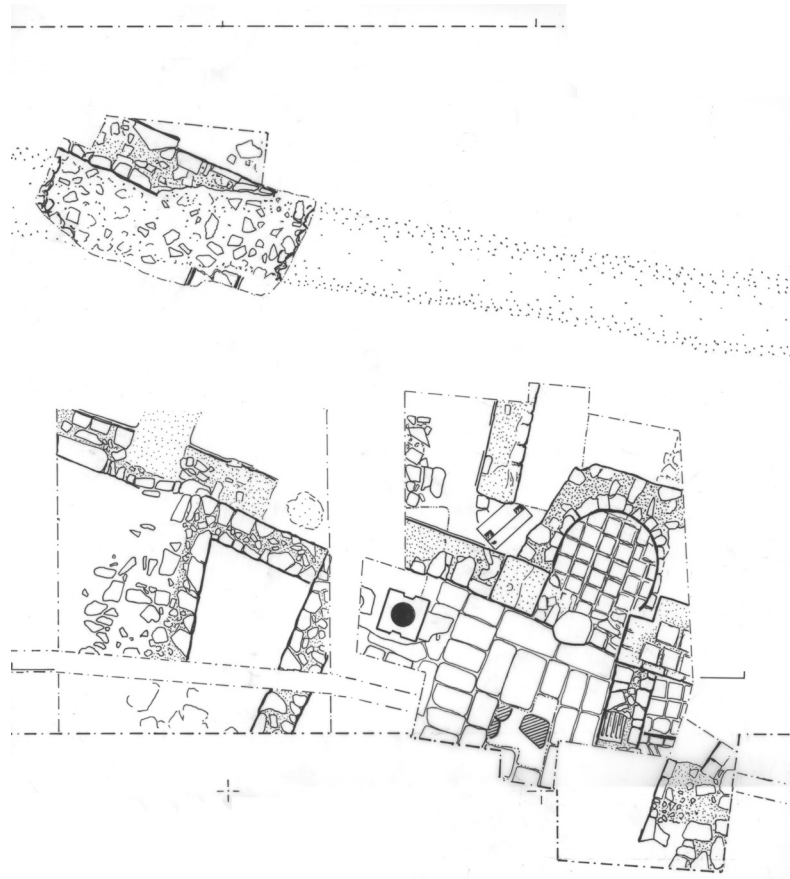


Fig. 2.16: NES Trench 35/36 state plan.

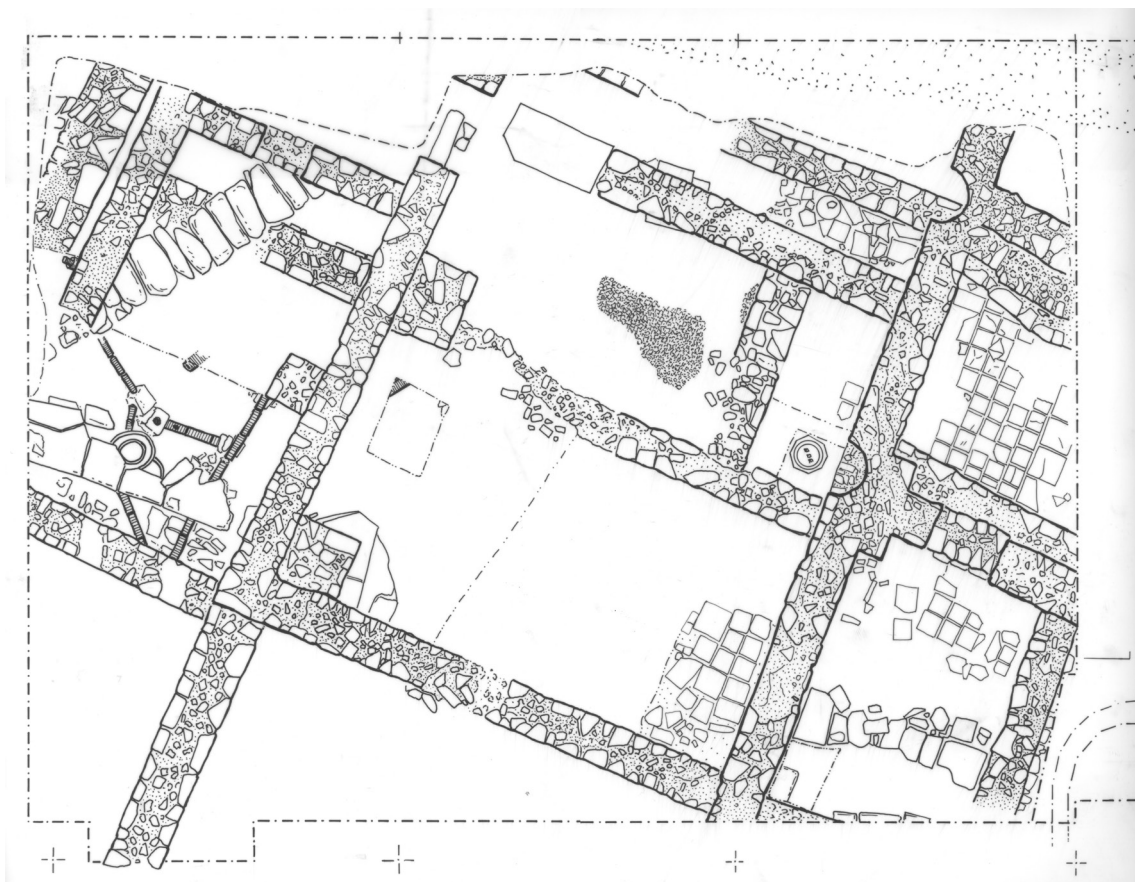


Fig. 2.17: NES Trench 39/40/41 state plan.



Fig. 2.18: Togate statues in the foundations of Middle Byzantine structure on the Tetrapylon Street.



Fig. 2.20: The cattle ramp in the Place of Palms.

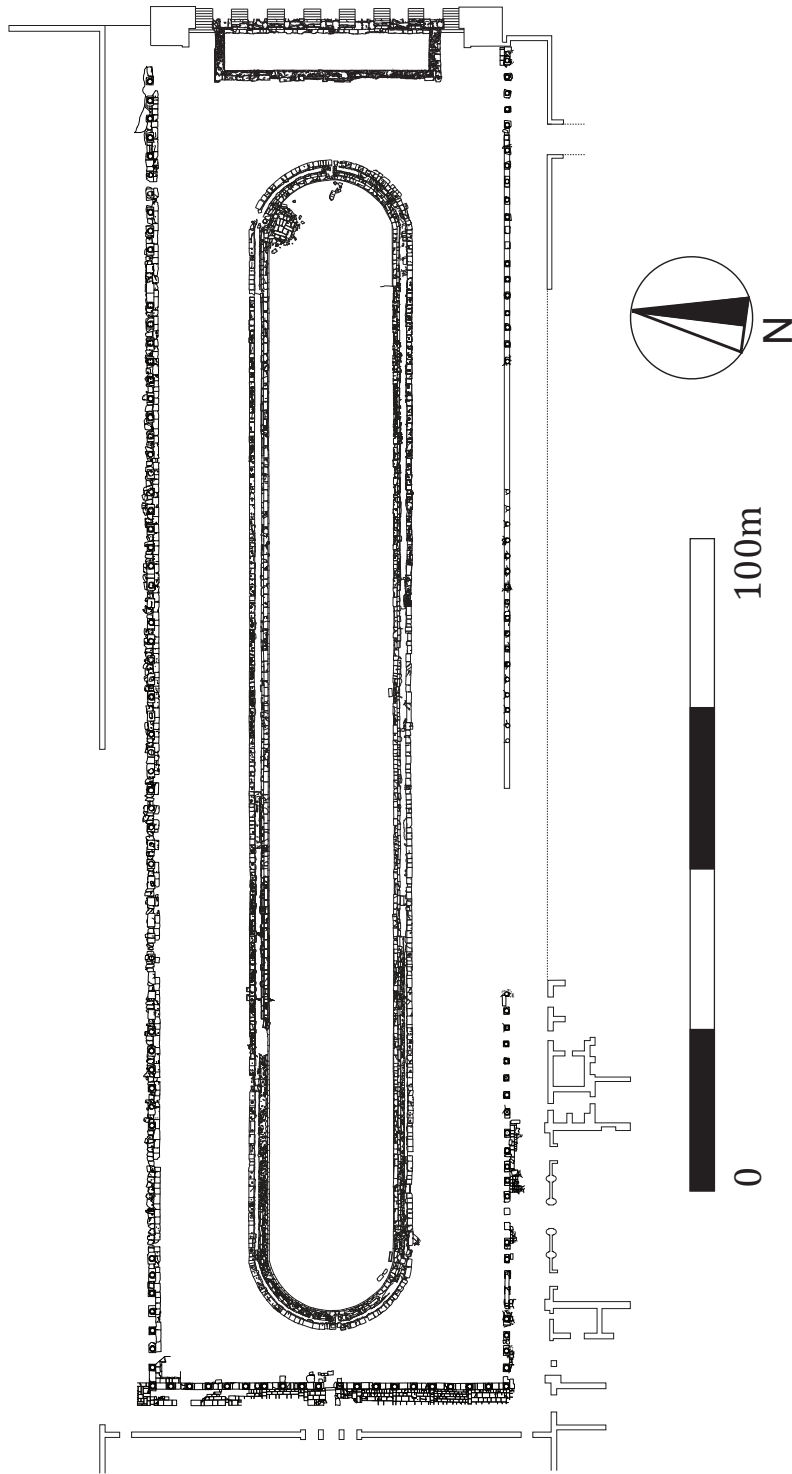


Fig. 2.19: The Place of Palms, state plan.

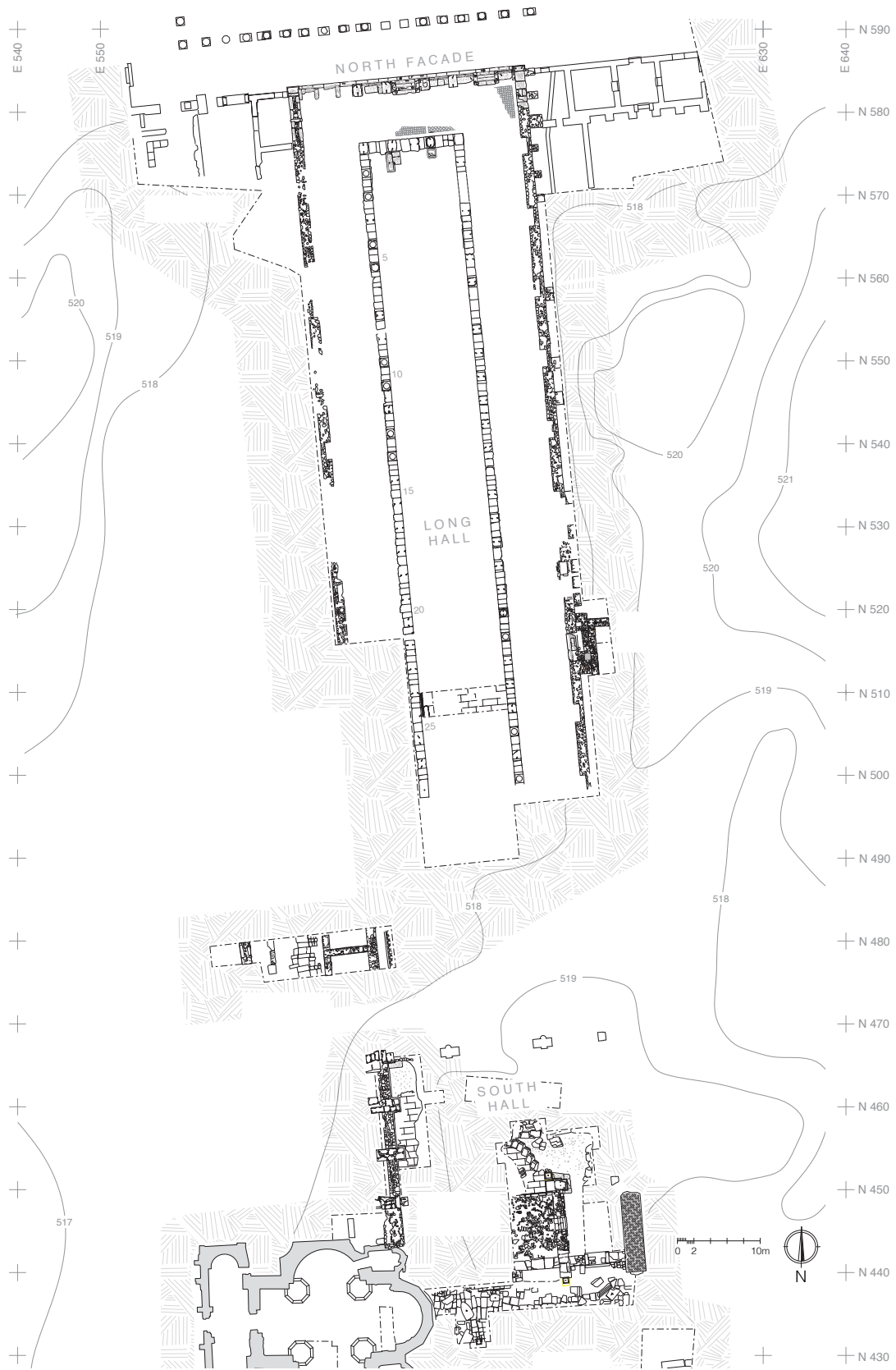


Fig. 2.21: Plan of the Civil Basilica, state plan (Stinson).



Fig. 2.22: The structure in the east aisle of the Civil Basilica, 1972 excavation photograph from the northeast.

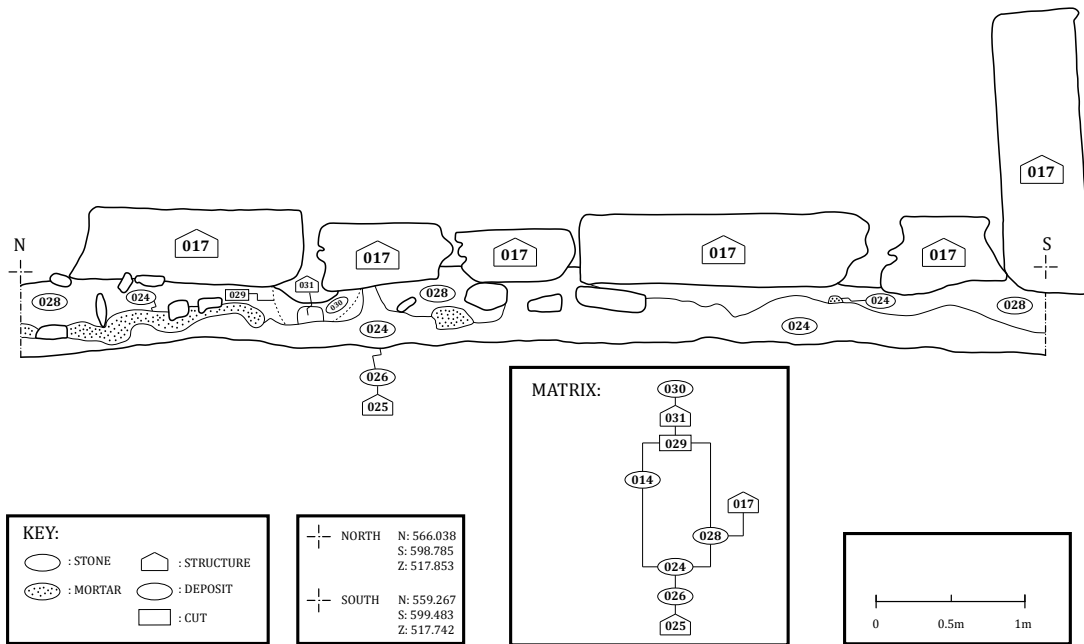


Fig. 2.23: The west wall of the structure in the east aisle of the Civil Basilica, section drawing (Gronow, 2018).



Fig. 2.24: The structure in the east aisle of the Civil Basilica, orthorectified drone photograph (2018).

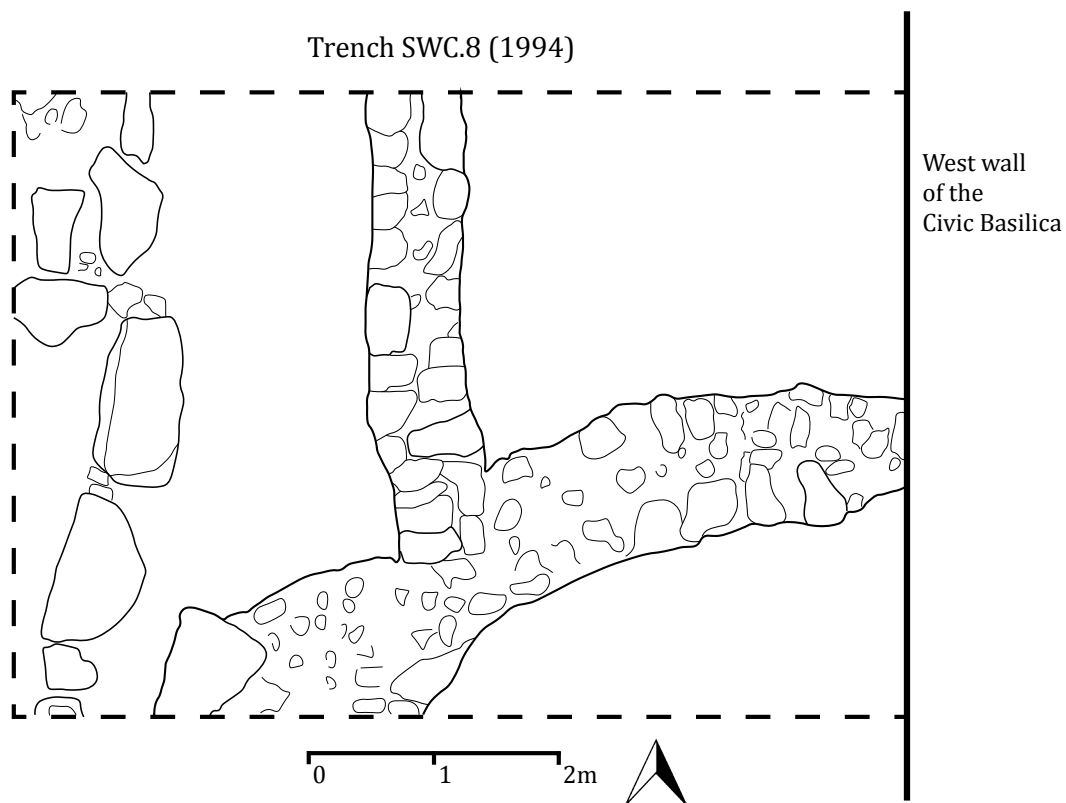


Fig. 2.25: 1994 Trench SWC8, Middle Byzantine phase, digitised notebook sketch.

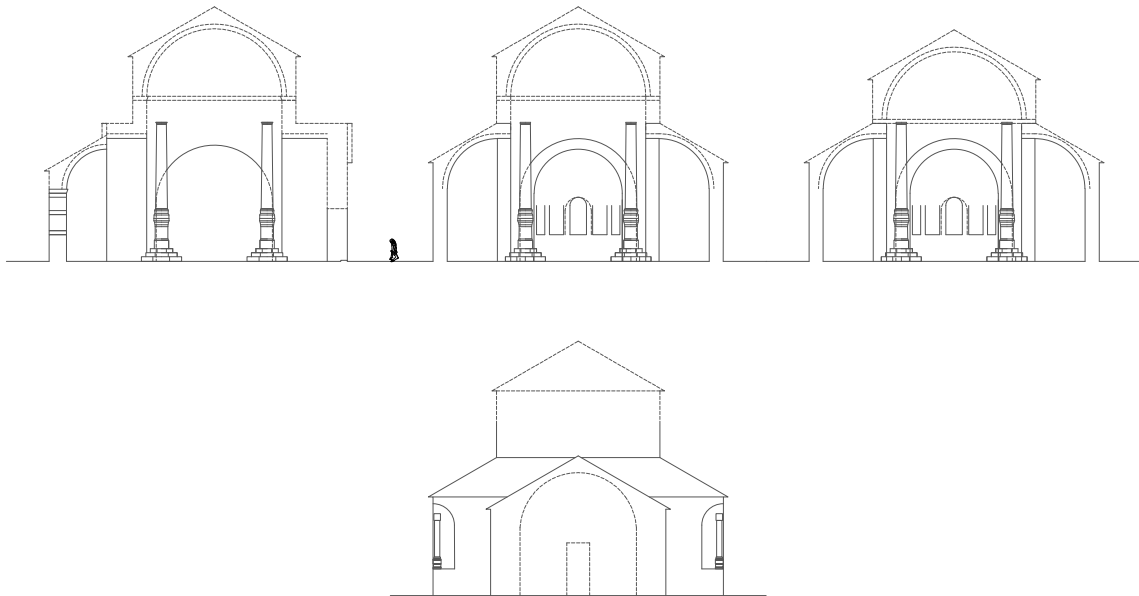


Fig. 2.26: Triconch Church, elevation reconstructions. Clockwise: from north, from west, from west without tympanum, from west exterior. Figure shown for scale (Jeffery and Vavaliou, 2017).

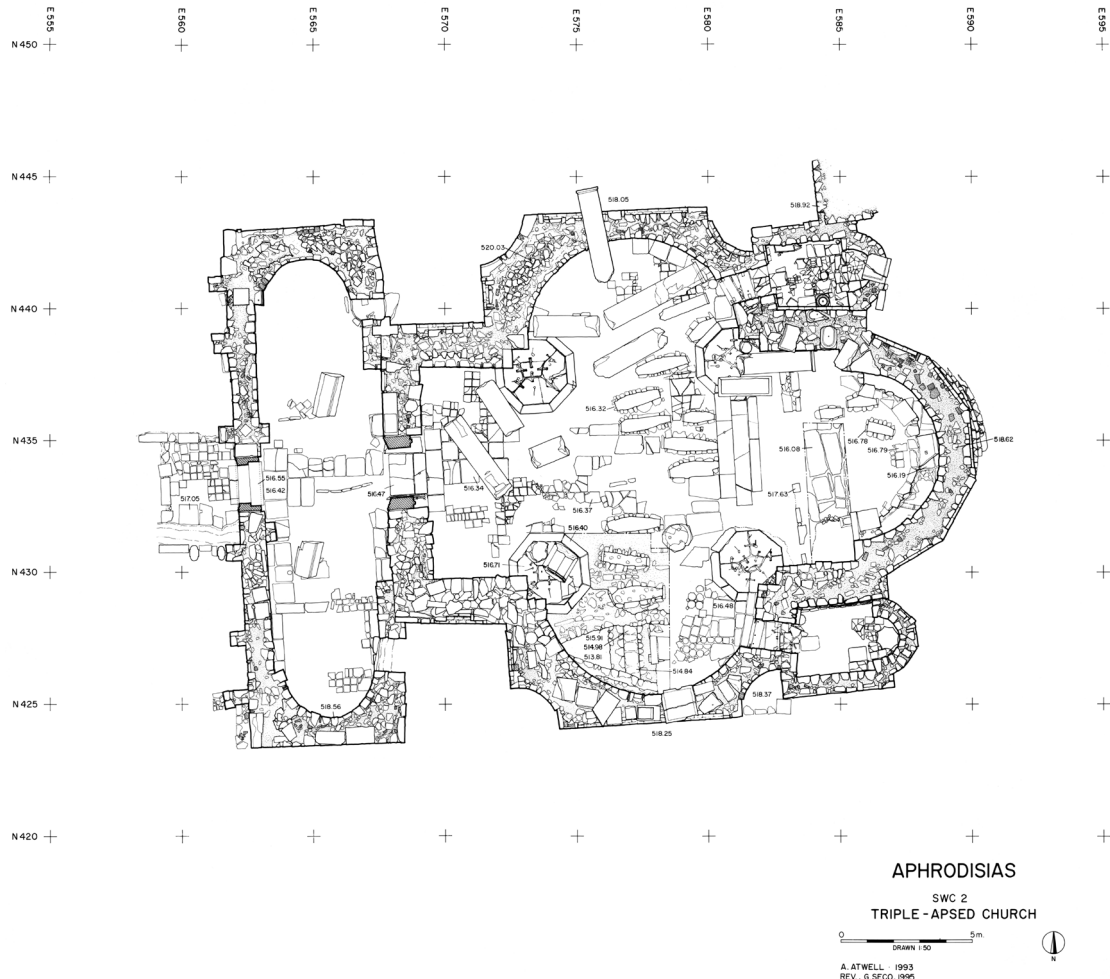


Fig. 2.27: Triconch Church, state plan (Atwell, 1993; Seco, 1995).



Fig. 2.28: The improvised liturgical barrier in the Triconch Church, 1962 excavation photograph. NB. It was common practice in the early years of excavation at Aphrodisias to stack loose stone above existing walls, and so the uppermost course of the wall is the result of ad hoc reconstruction.

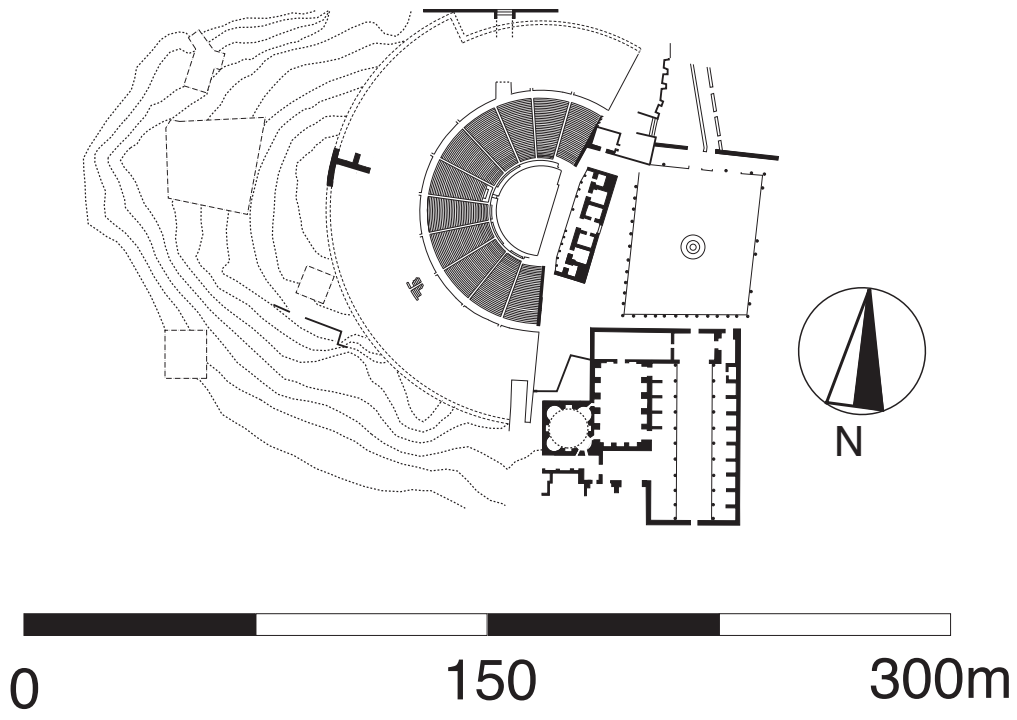


Fig. 2.29: Plan of the Theatre Hill and associated structures.

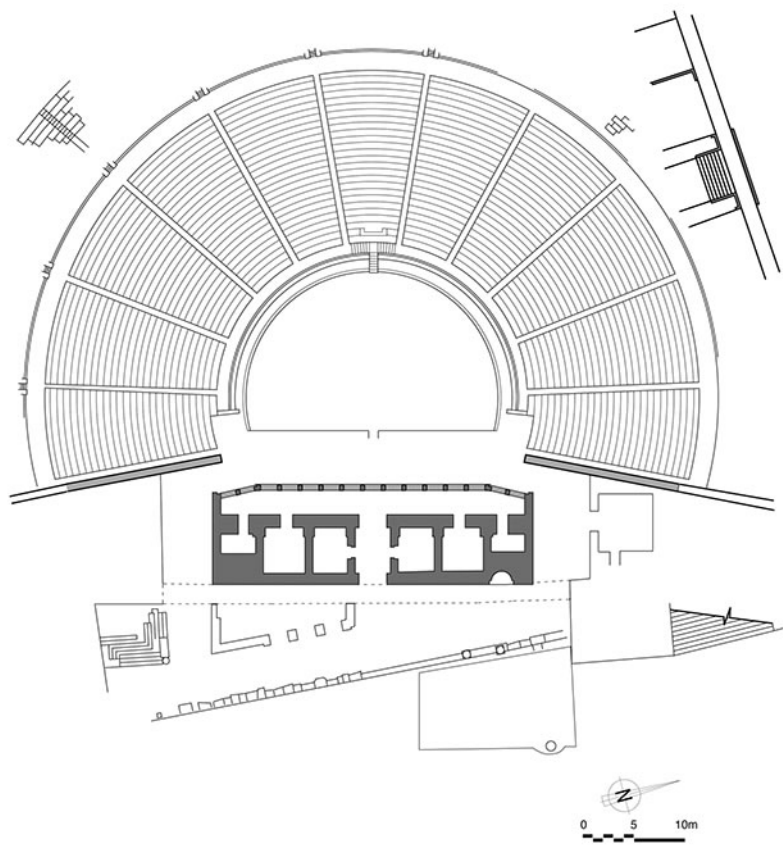
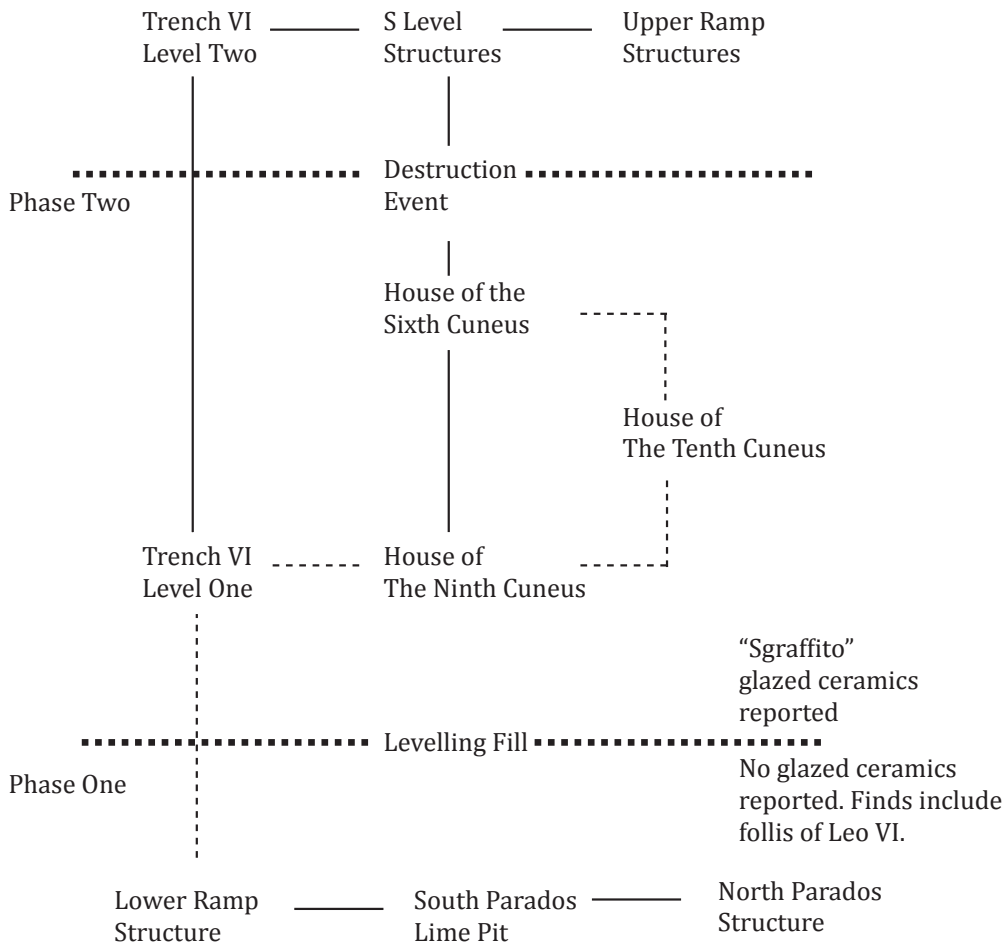


Fig. 2.30: Theatre Cavea plan, showing distribution of cunei.

Excavations within the Theatre Cavea

Phase Three



Prehistoric Excavations on the West Theatre Hill, following Kadish (1969)

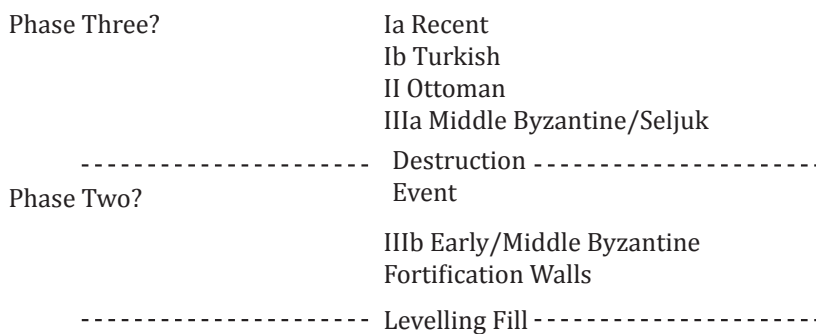


Fig. 2.31: Stratigraphy in the Theatre Cavea.

1968 Theatre Trench VI Phase Plan
Above: 4m above orchestra floor
Below: 7m above orchestra floor

○ Sunken vessel

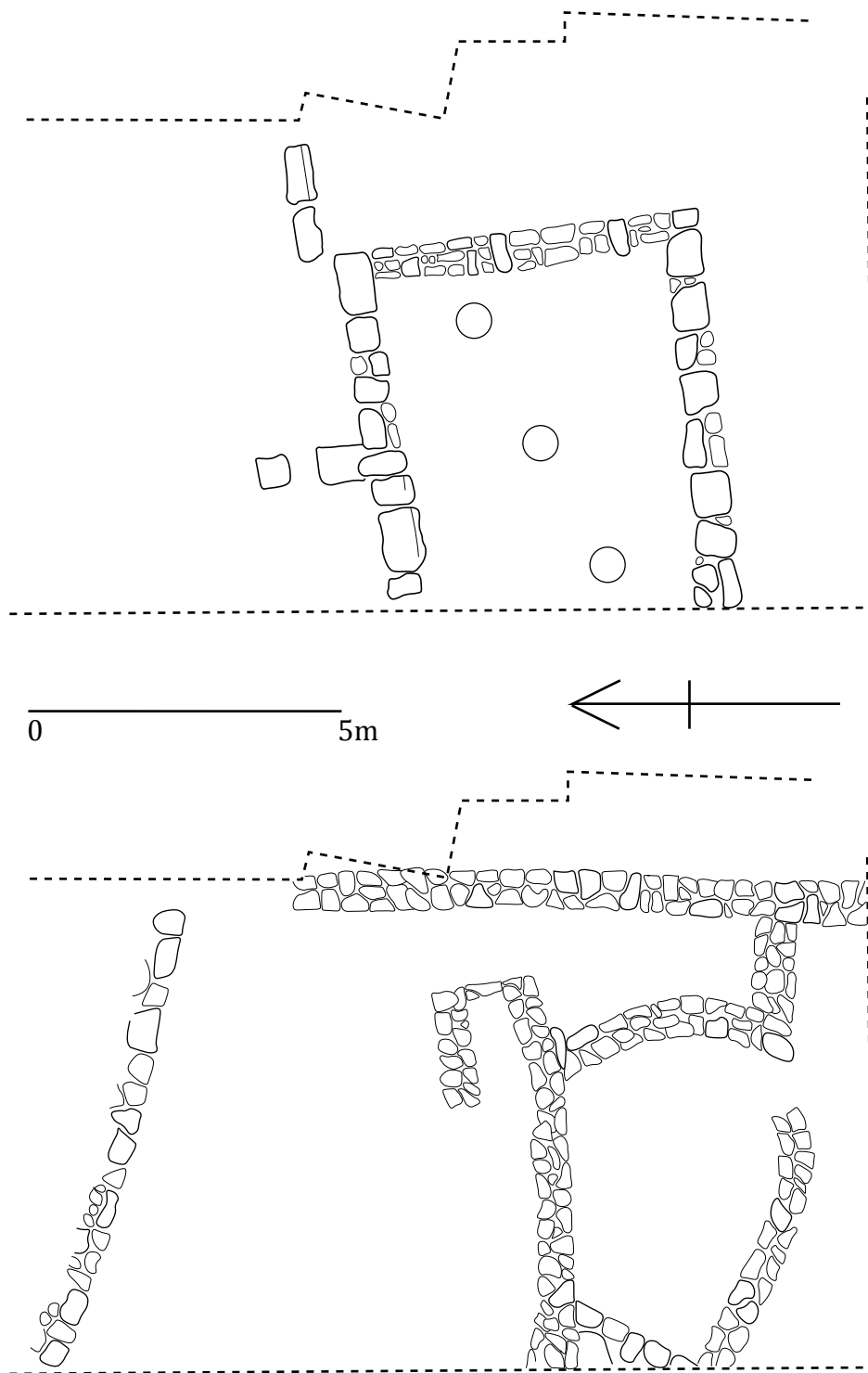


Fig. 2.32: Theatre Trench VI phase state plan, digitised from 1968 plan. The trench was located above the first cuneus.

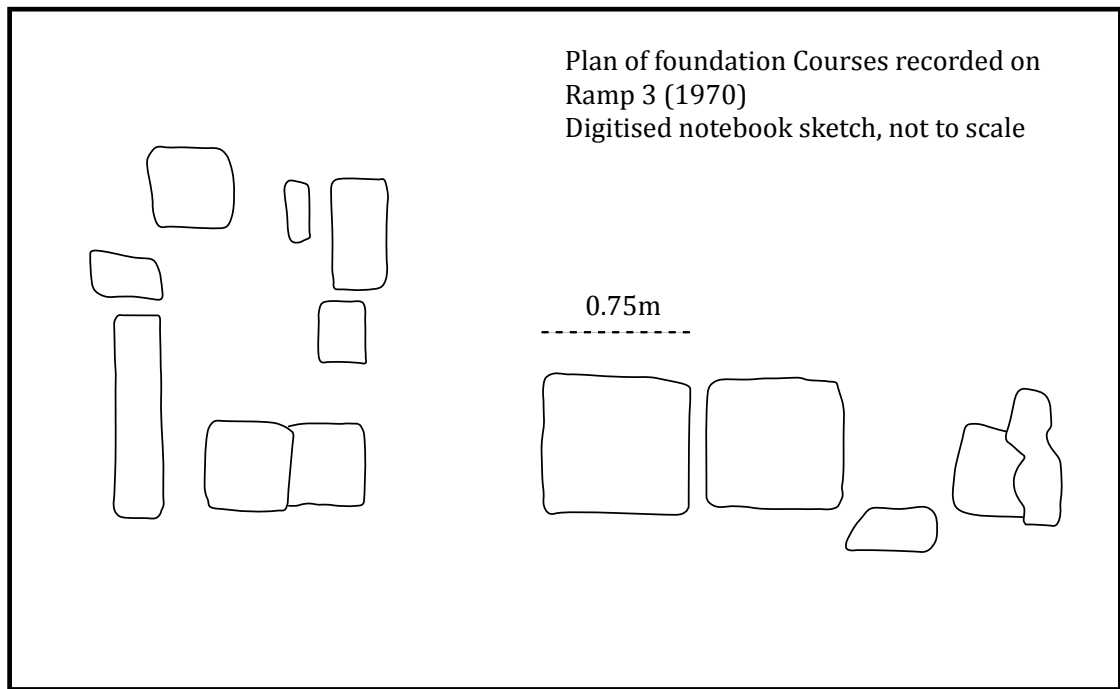
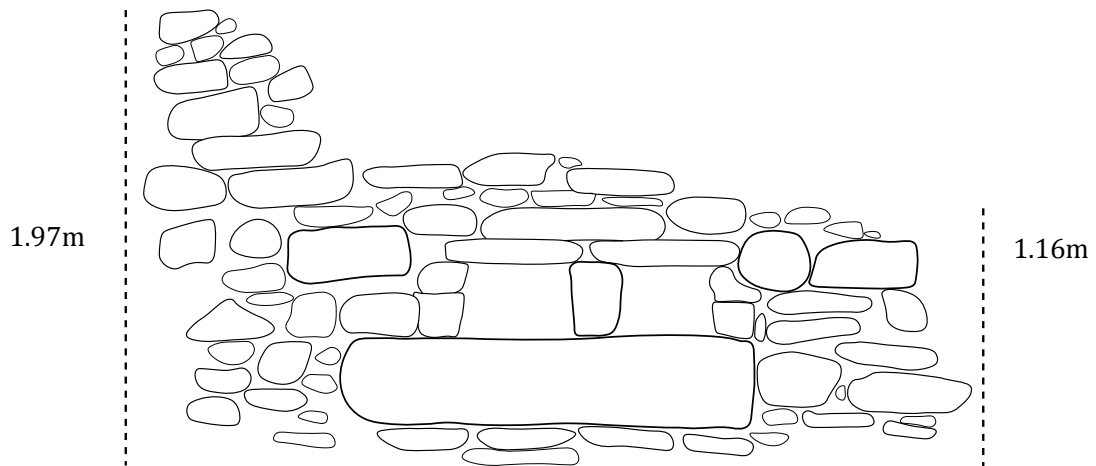
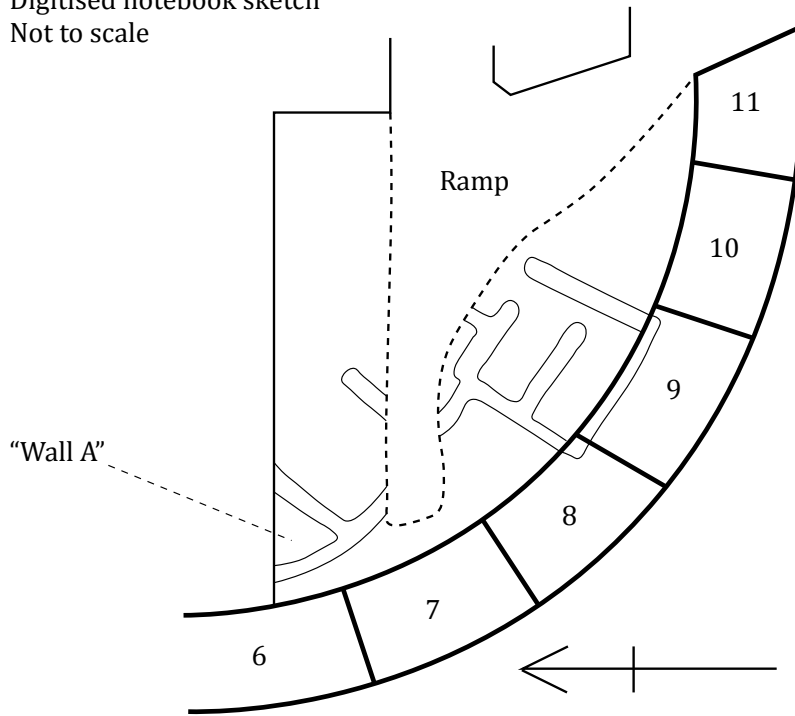


Fig. 2.33: Plan of orthogonal arrangement of architectural elements recorded at the base of Ramp 3 (1970). Digitised notebook sketch, not to scale.

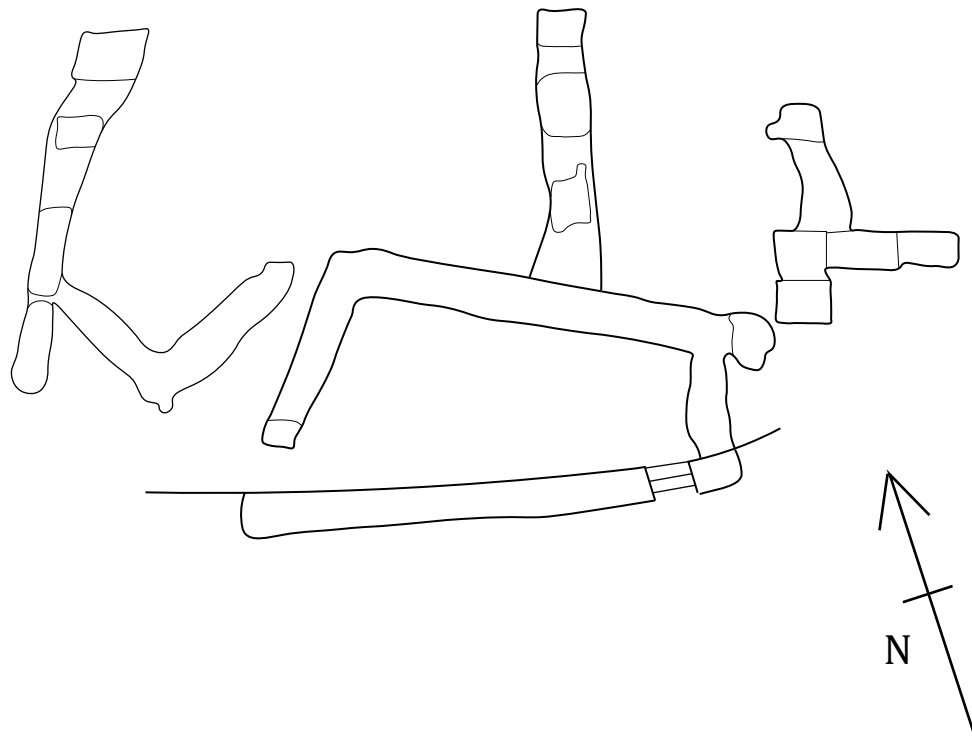
The House of the Ninth Cuneus
Digitised notebook sketch
Not to scale



"Wall A" Section
Digitised notebook sketch
Not to scale

Fig. 2.34: House of the Ninth Cuneus. Plan of structure and section of wall. Digitised notebook sketch, not to scale.

House of the Tenth Cuneus
Digitised notebook sketch
Not to scale



The House in the 10th Cuneus, East Wall Section, Looking East
Digitised notebook sketch

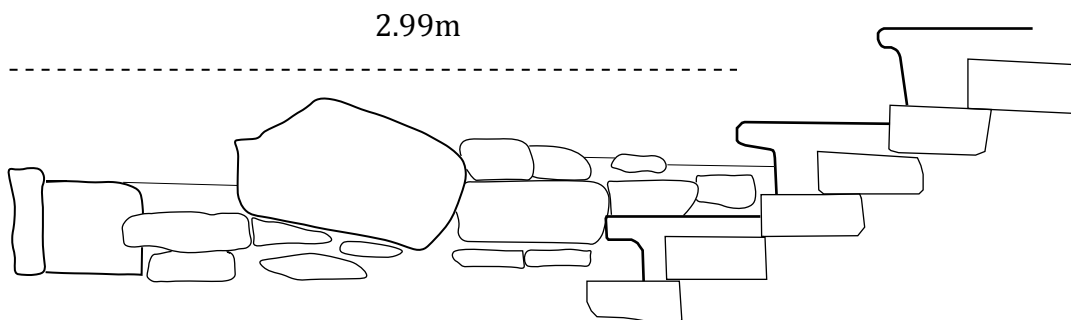


Fig. 2.35: House of the Tenth Cuneus. Plan of structure and section of wall. Digitised notebook sketch, not to scale.

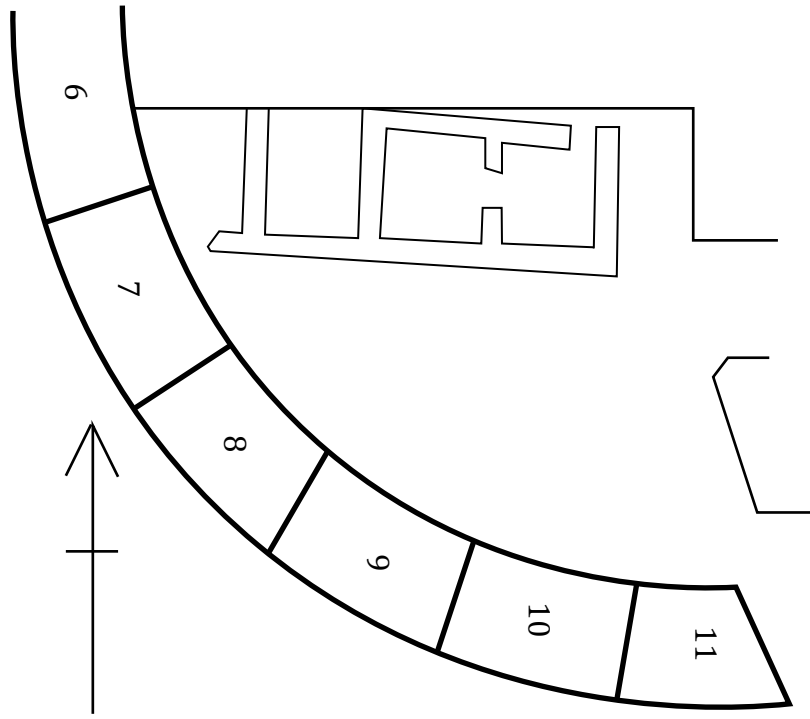


Fig. 2.36: House of the Sixth Cuneus. Digitised notebook sketch, not to scale.



Fig. 3.1: Follis of Leo VI from the North Agora (AD 886-912), #19.

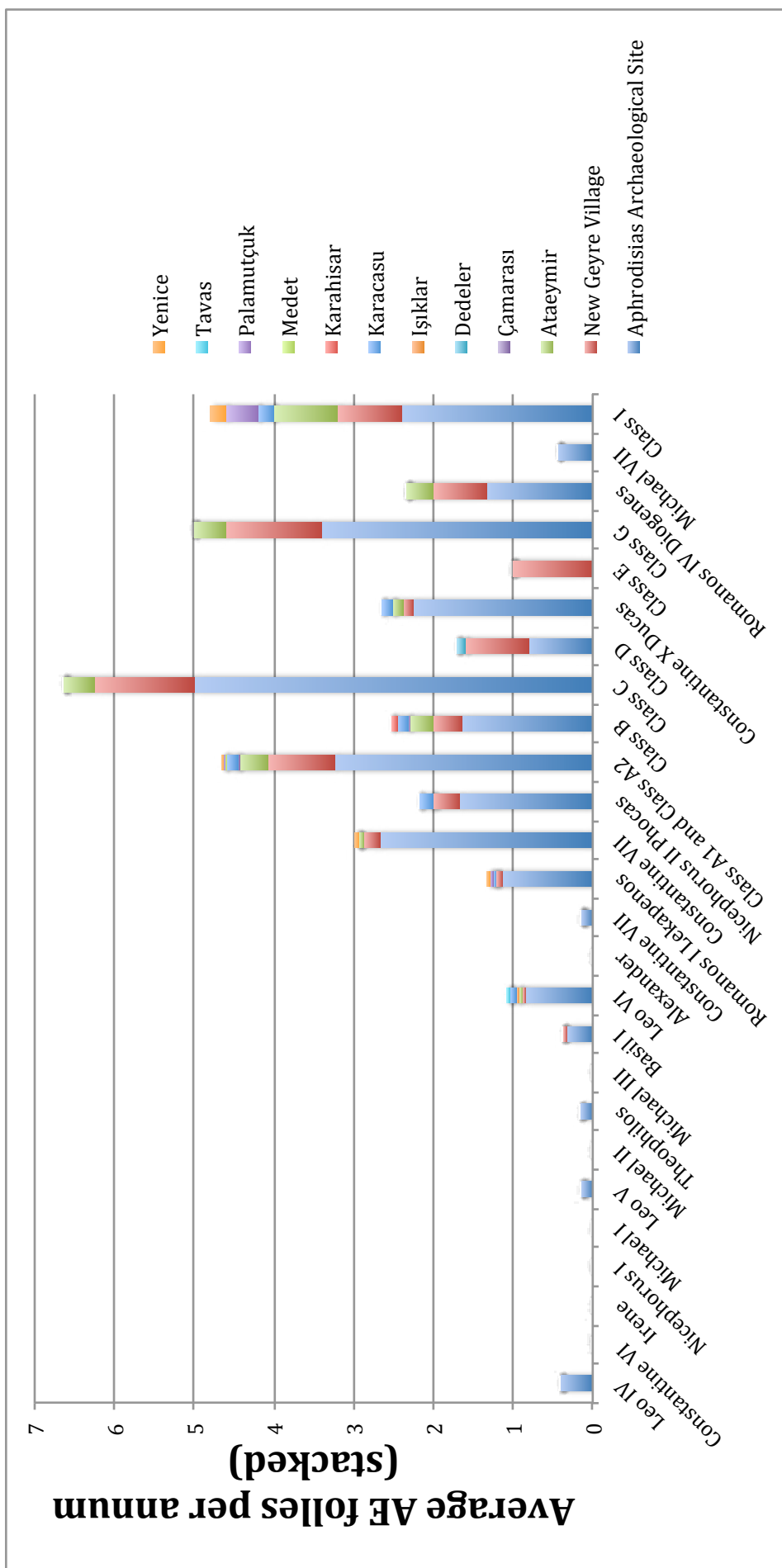


Fig. 3.2: Copper alloy coin circulation in the Morsynos Valley and Tabai Plain (AD 775-1092).

Aphrodisias Archaeological Site, average AE folles per annum (AD 775-1092)

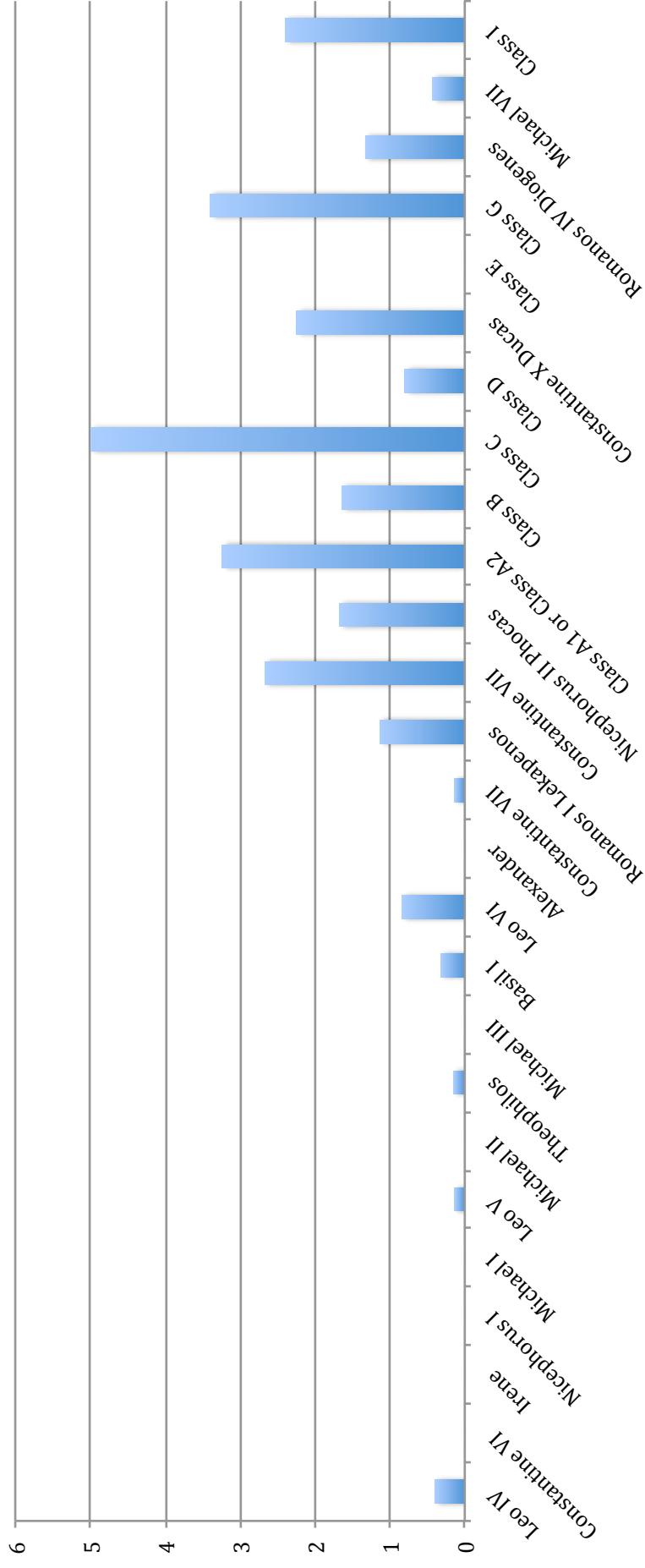


Fig. 3.3: Aphrodisias Archaeological Site, average AE folles per annum (AD 775-1092)

New Geyre Village, average AE folles per annum (AD 867-1092)

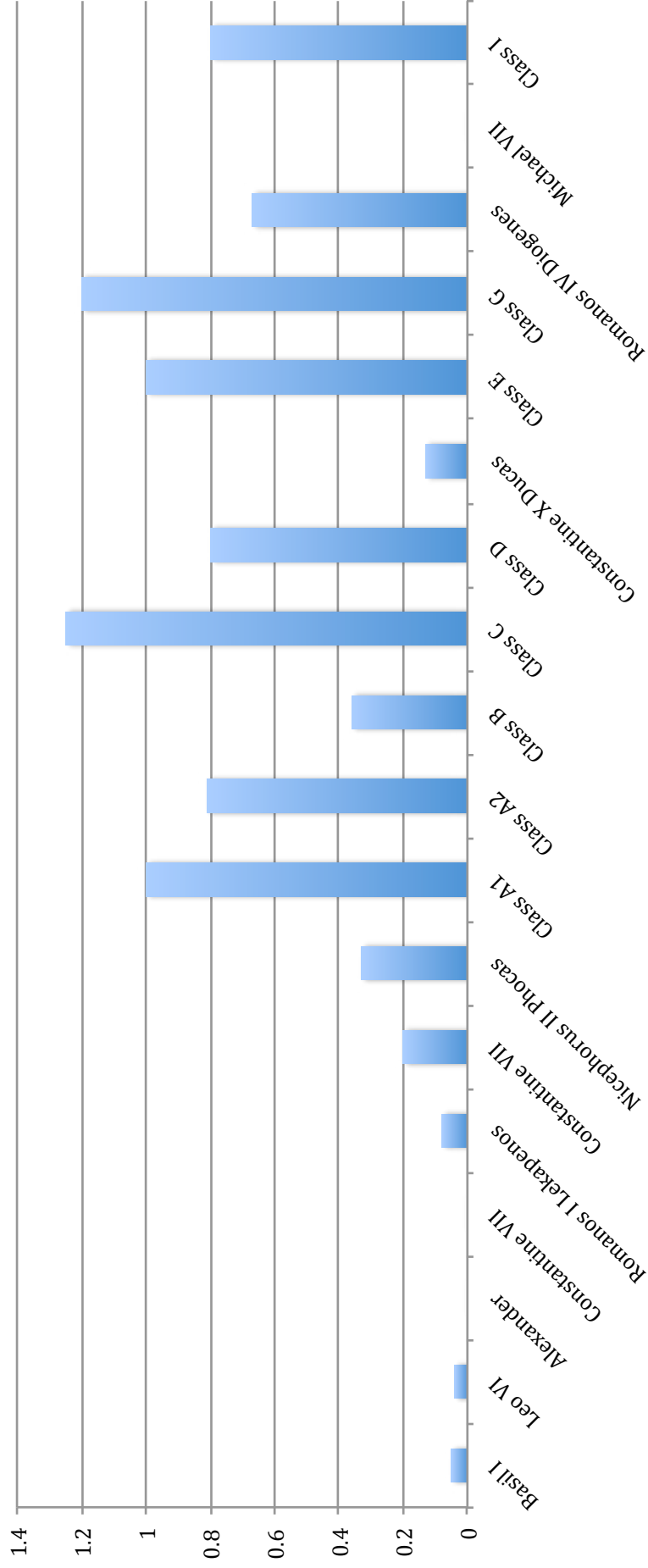


Fig. 3.4: New Geyre Village, average AE folles per annum (AD 867-1092)

Villages of the Morsynos Valley and Tabai Plain, average AE folles per annum (886-1092)

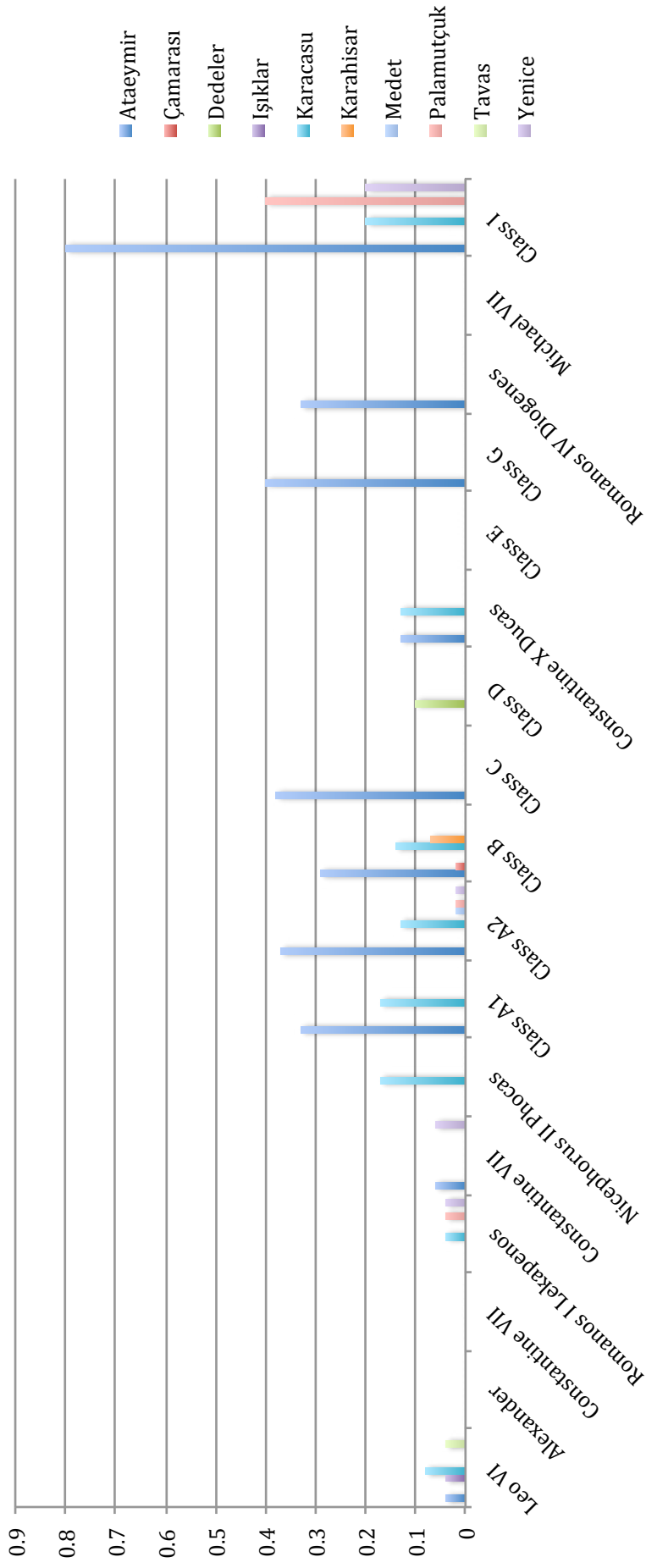


Fig. 3.5: Villages of the Morsynos Valley and Tabai Plain, average AE folles per annum (886-1092)

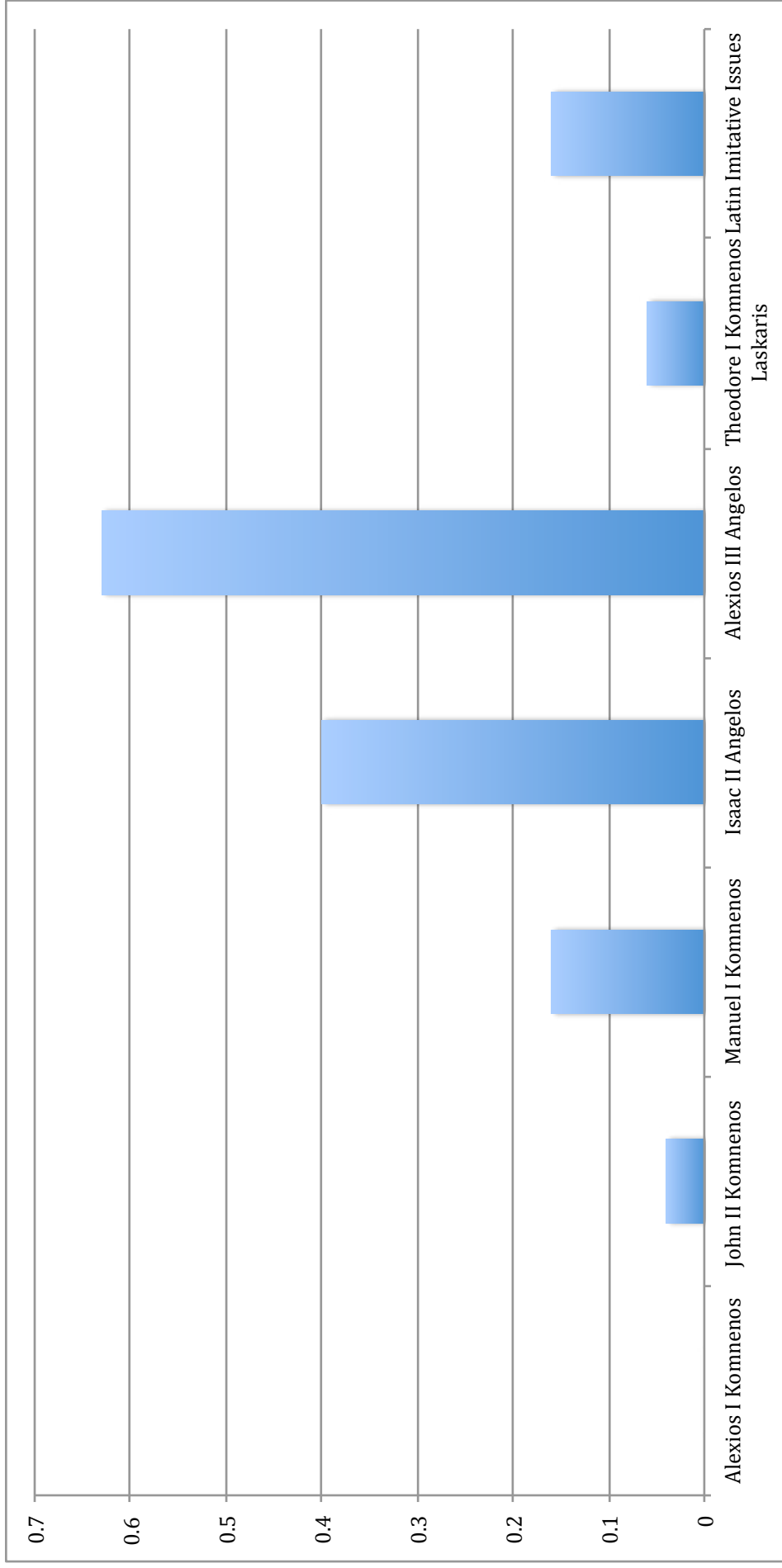


Fig. 3.6: Aphrodisias Archaeological Site, average Bill. trachea per annum (AD 1092-1204). Excluding single issue of Theodore Mankaphas.

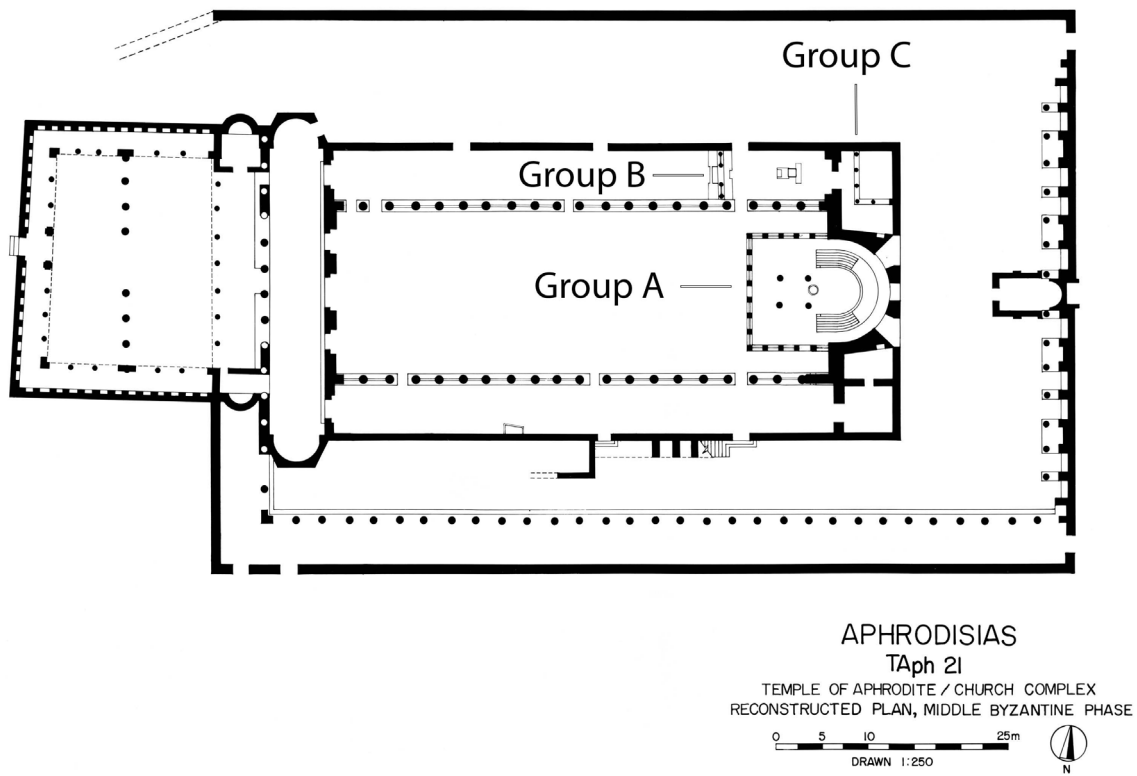


Fig. 4.1: The Cathedral, showing the locations of templon barriers A, B, and C (edited from original plan by H. Mark, 1999).



Fig. 4.2: 1960s excavation photo showing in situ statue bases, between which a base moulding is set above brick courses.

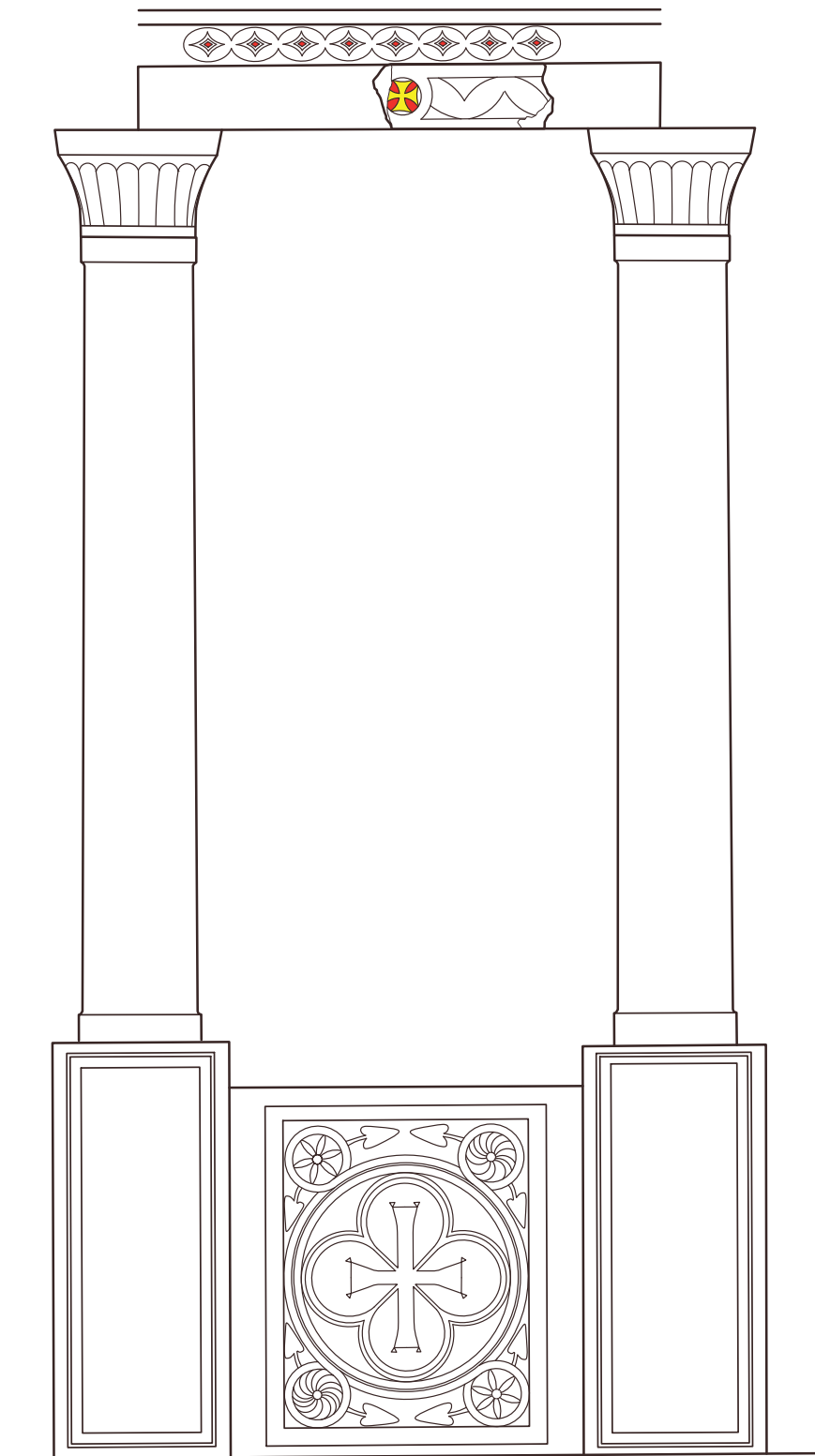


Fig. 4.3. An elevation reconstruction of the first templon barrier west wing, c. AD 600, using epistyle fragment A.17 and screen A.89 1:20.



Fig. 4.4: Epistyle A.03/A.04, composite photograph.



Fig. 4.5: A demonstration of longitudinal symmetry across epistyles A.21 and A.09.

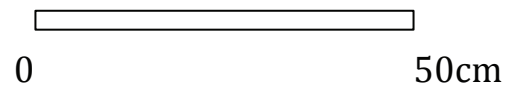
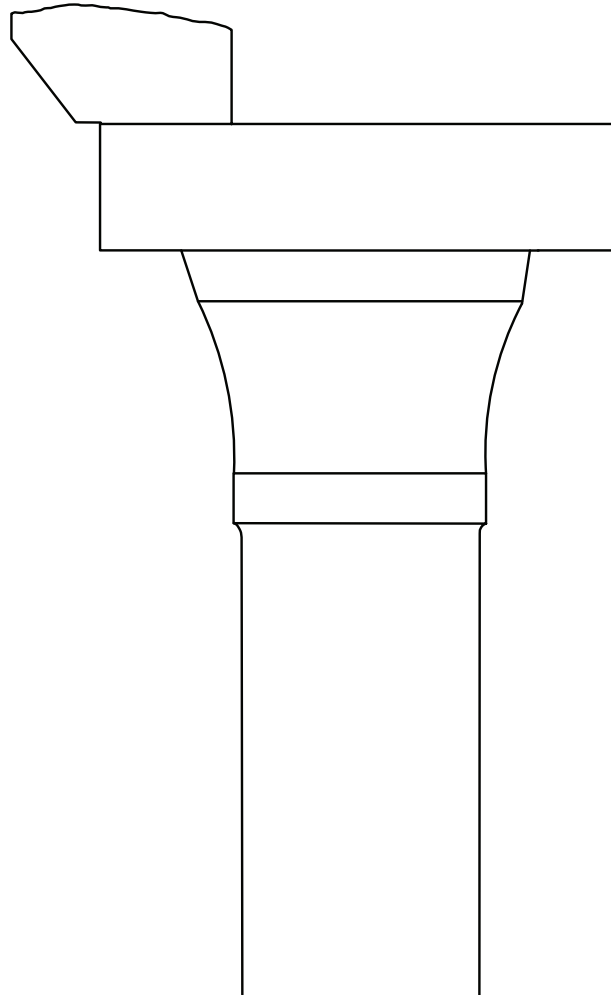
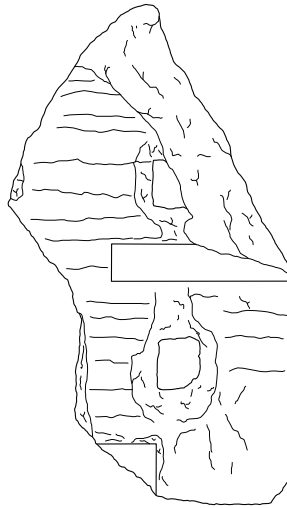
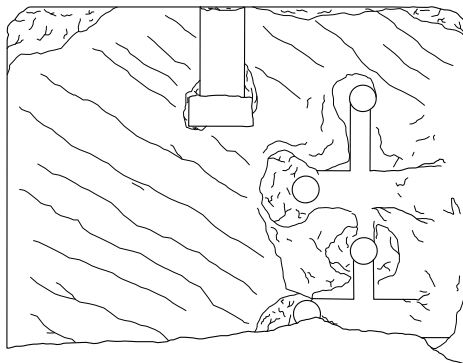


Figure 4.6: Group A epistyle and cornice
1:10

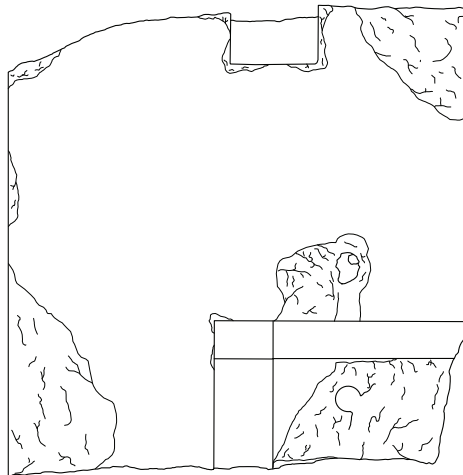
A.80



A.68



A.55



0 25cm

Fig. 4.7. Examples of cuttings for projecting brackets on Group A cornice blocks.
1:5

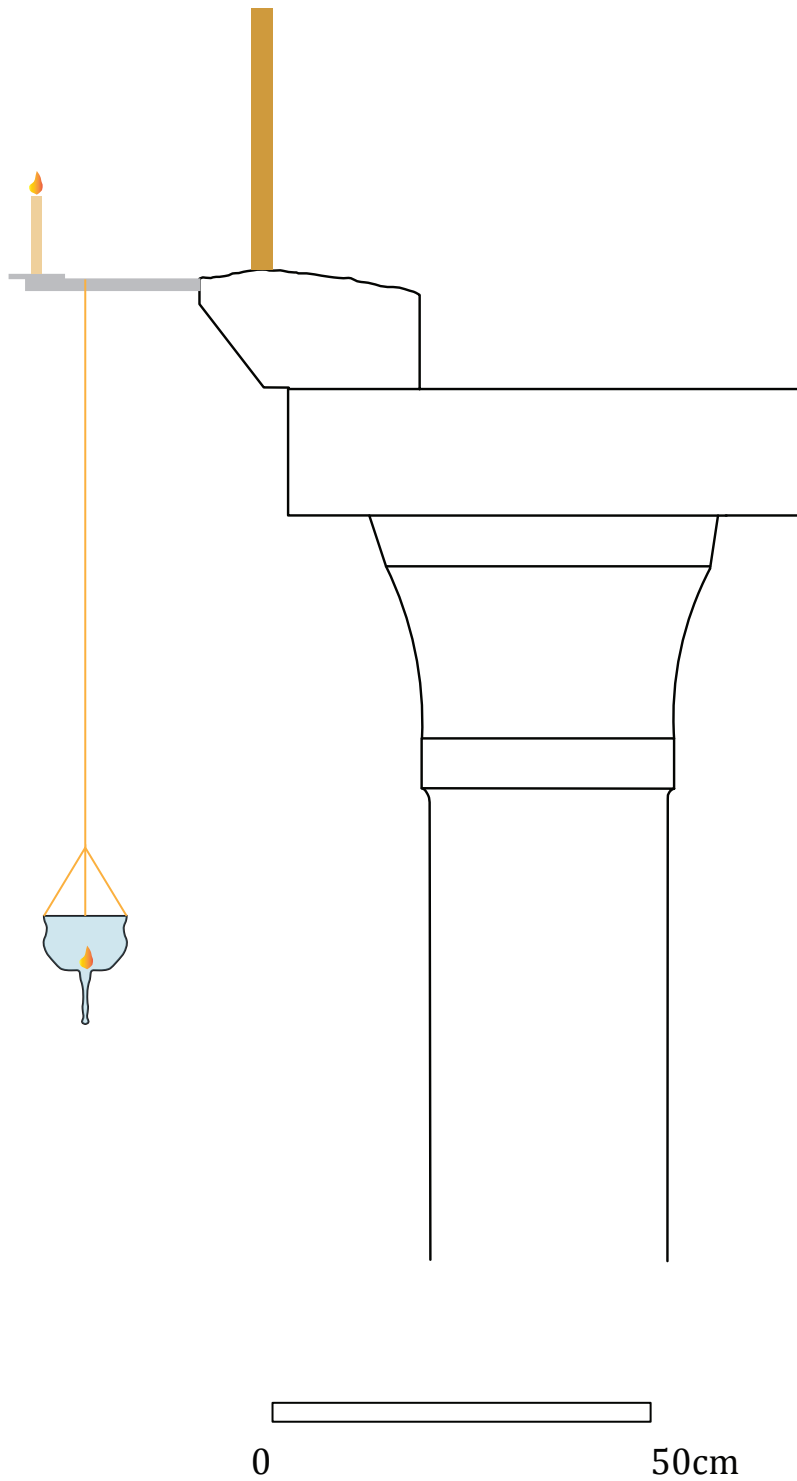


Figure 4.8: Hypothetical reconstruction of attachments to the principal templon barrier in the Middle Byzantine period
1:10



Fig. 4.9: Maeander frieze from the Temple of Aphrodite used in the east exterior wall of the Cathedral.

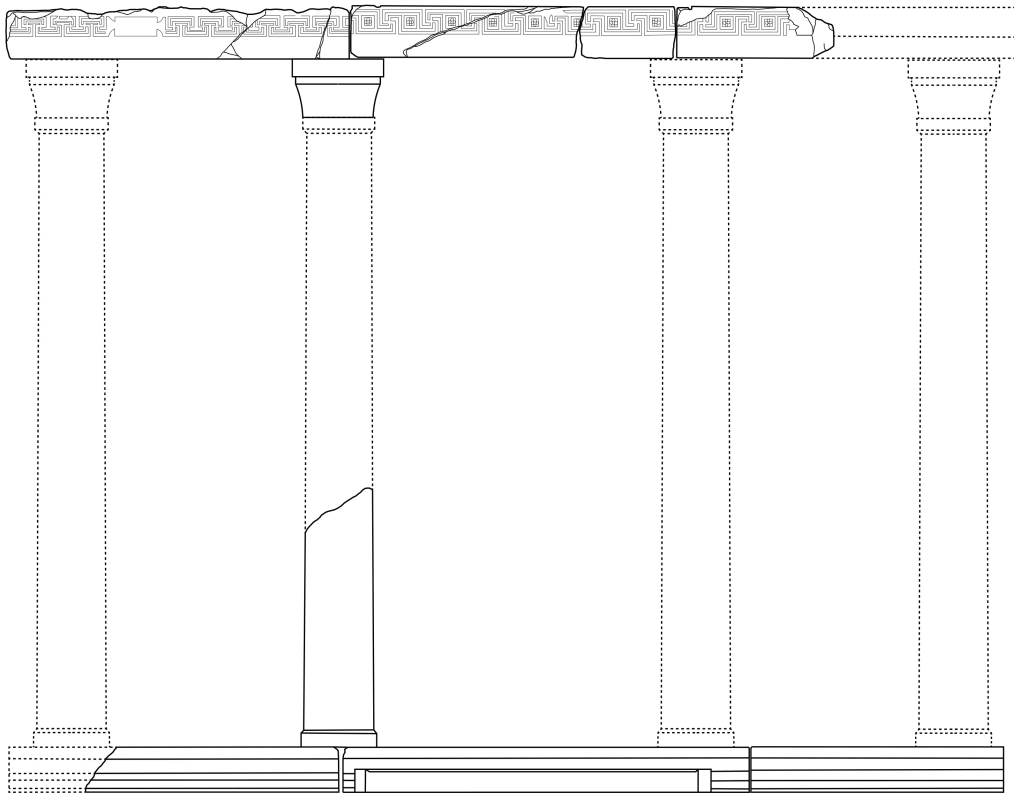
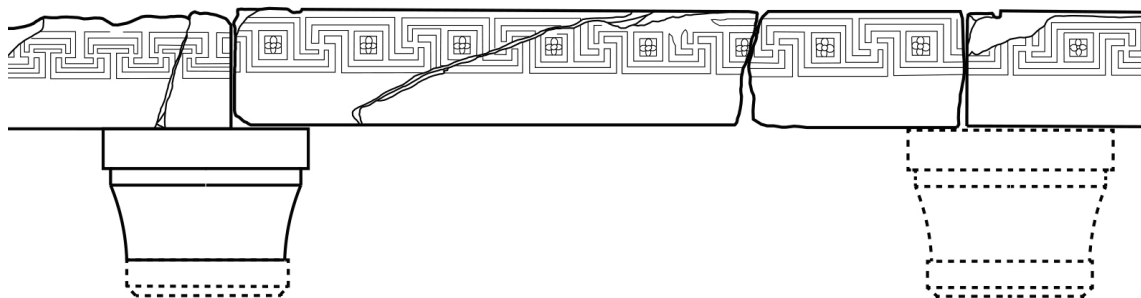


Fig. 4.10. Group B, The North Aisle Templon Barrier, elevation reconstruction.
1:40
Below: Demonstration of unfurling swastikas across front face.



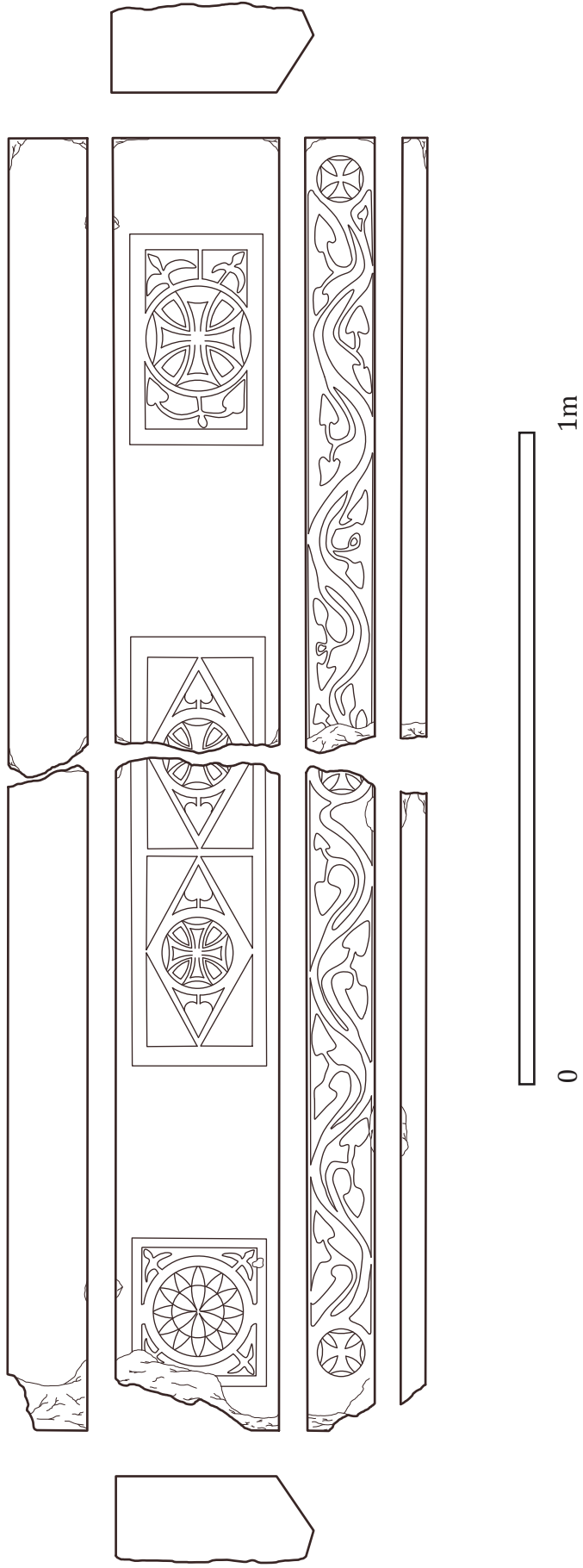


Fig. 4.11. Epistyle B.04, line drawing showing rear, soffit and front faces with profile.

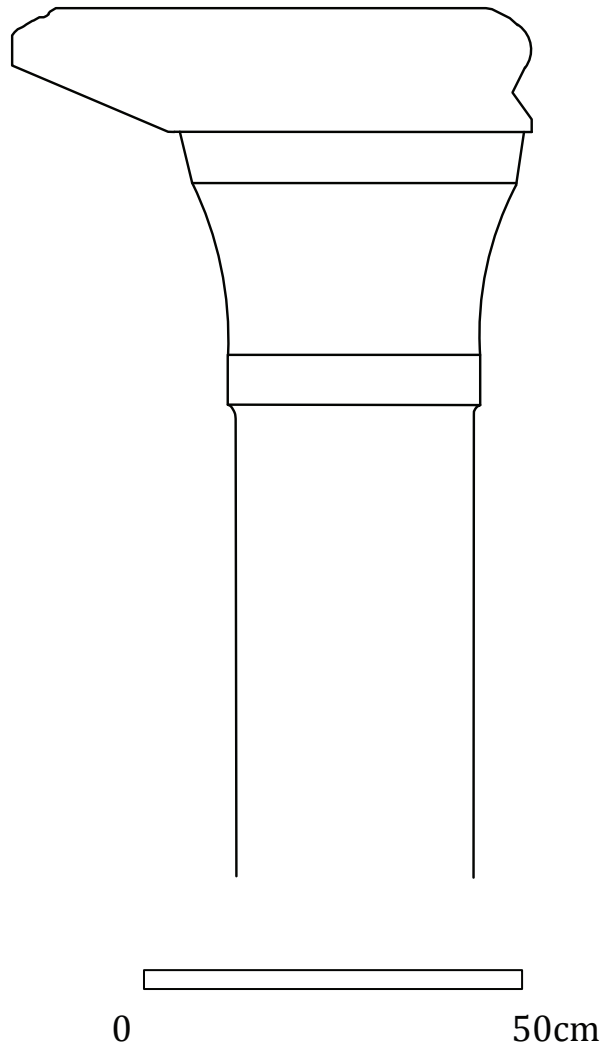


Figure 4.12 Group C epistyle, elevation profile.
1:10

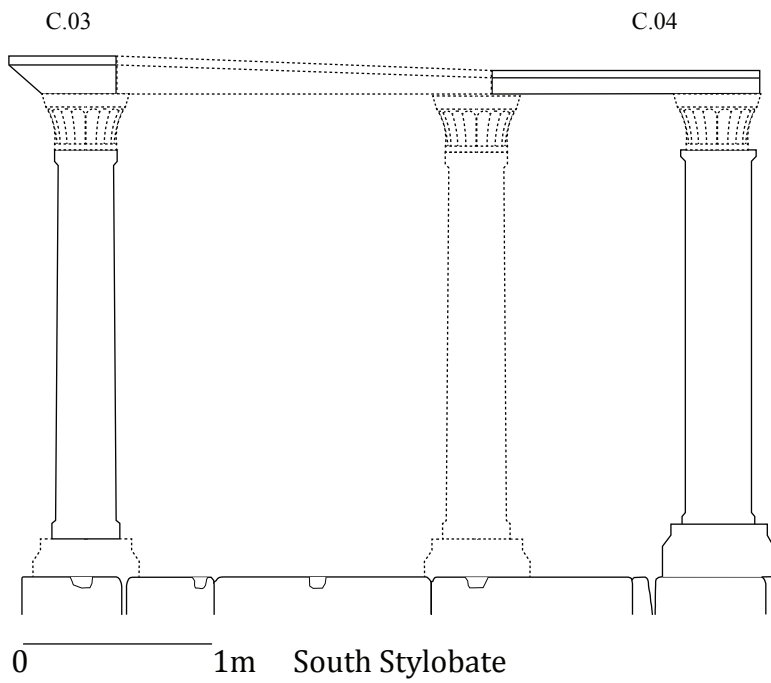
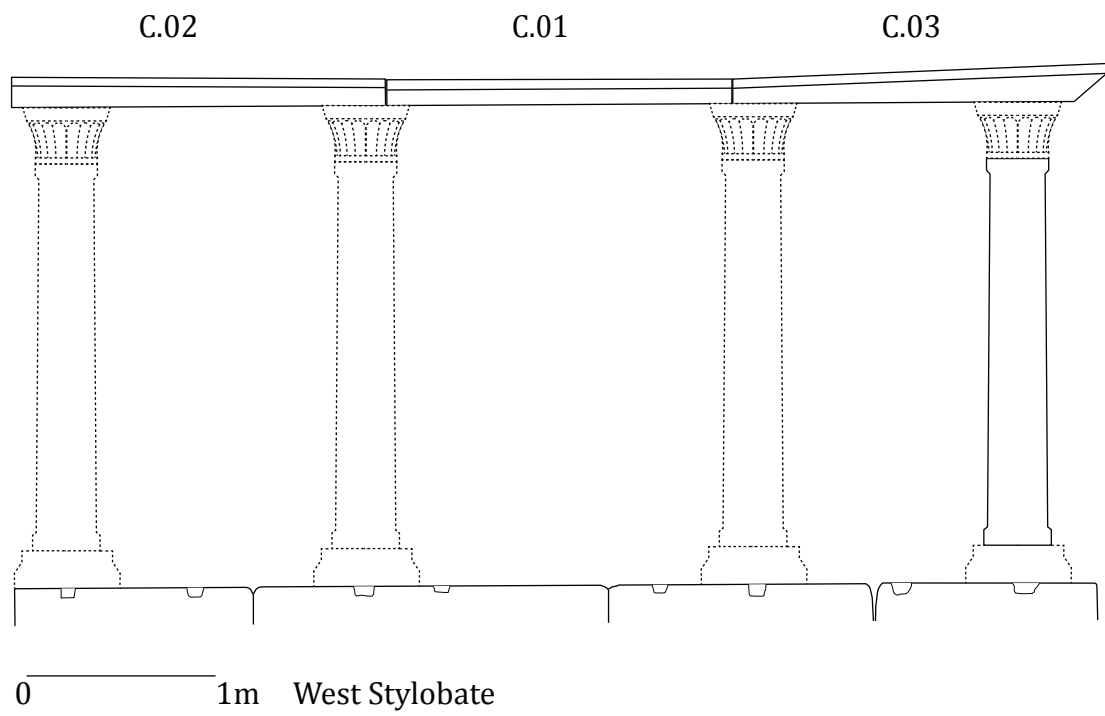


Fig. 4.13. Group C, the Northeast Chamber templon barrier; elevation reconstruction.
1:40

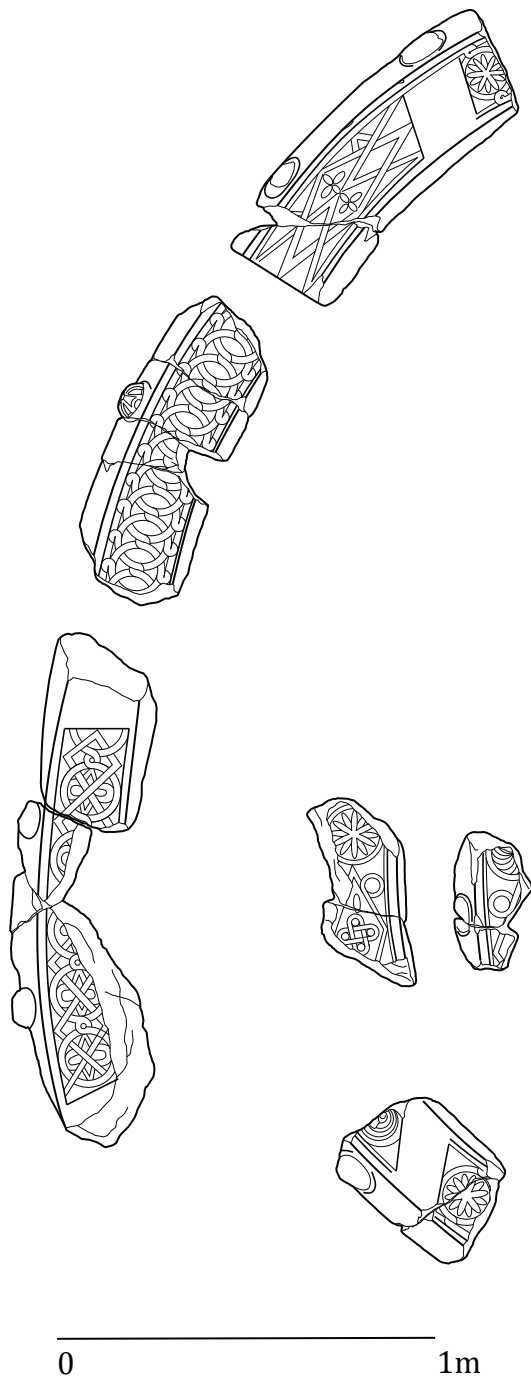


Fig. 4.14. Group H Joining Fragments
1:20

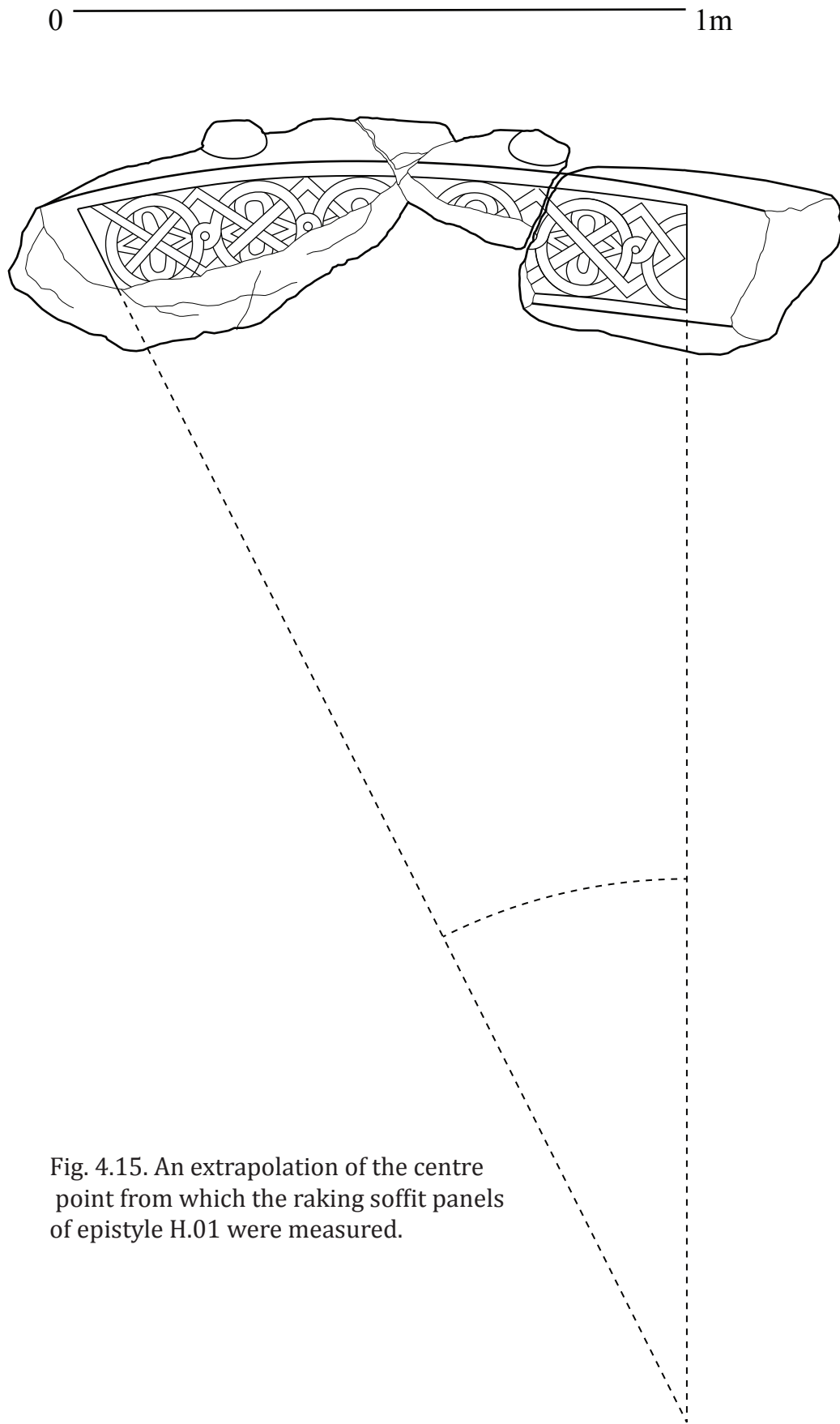


Fig. 4.15. An extrapolation of the centre point from which the raking soffit panels of epistyle H.01 were measured.

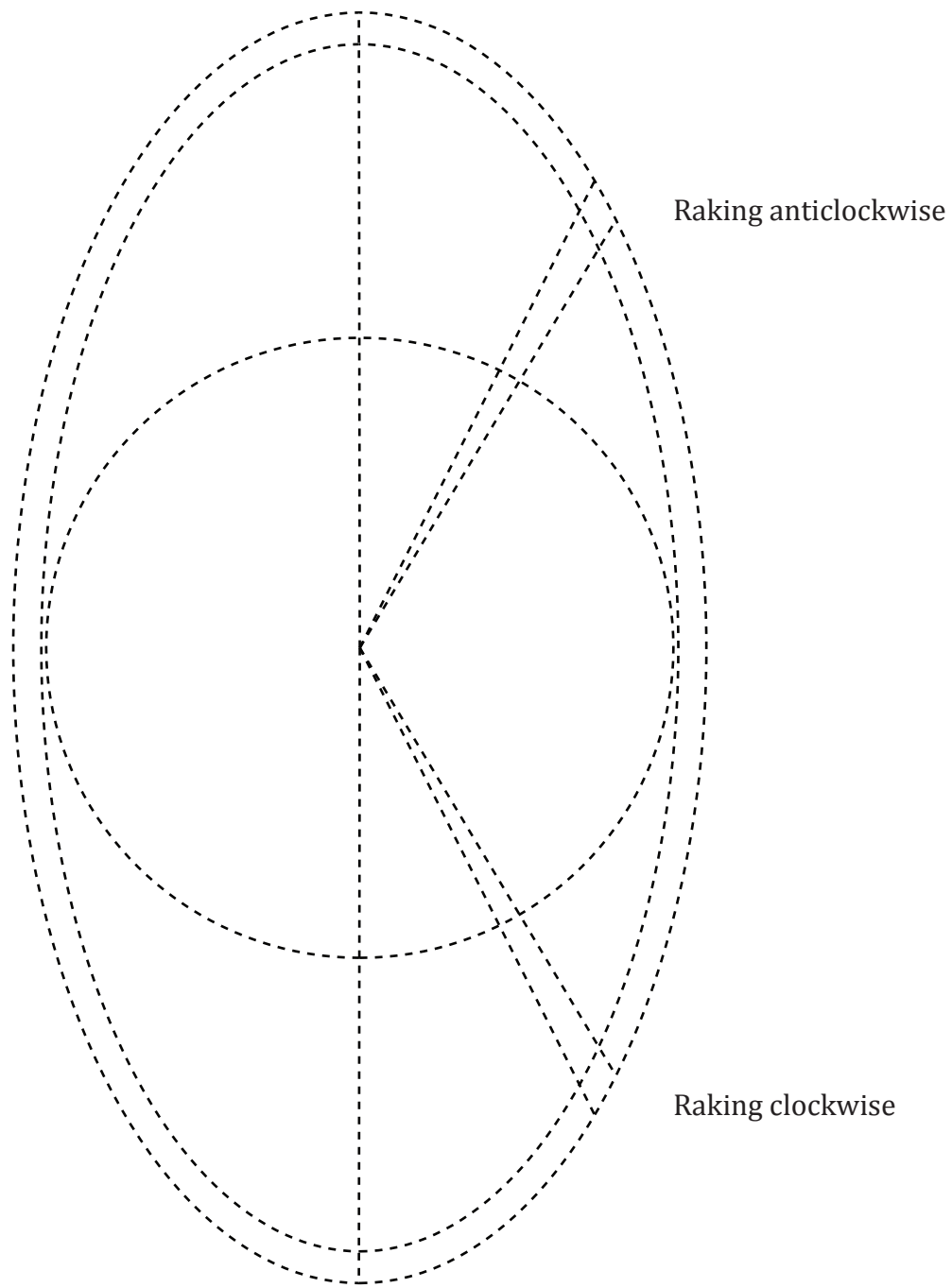


Fig. 4.16. A geometric explanation of the raking soffit panels of Group H epistyles.

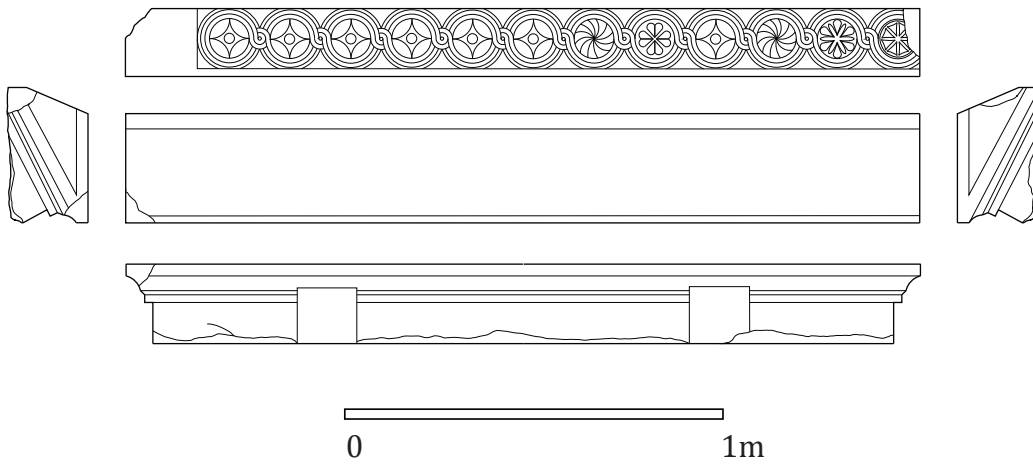


Fig. 4.17. Cornice P.09 line drawing showing gable of sarcophagus lid.
1:20

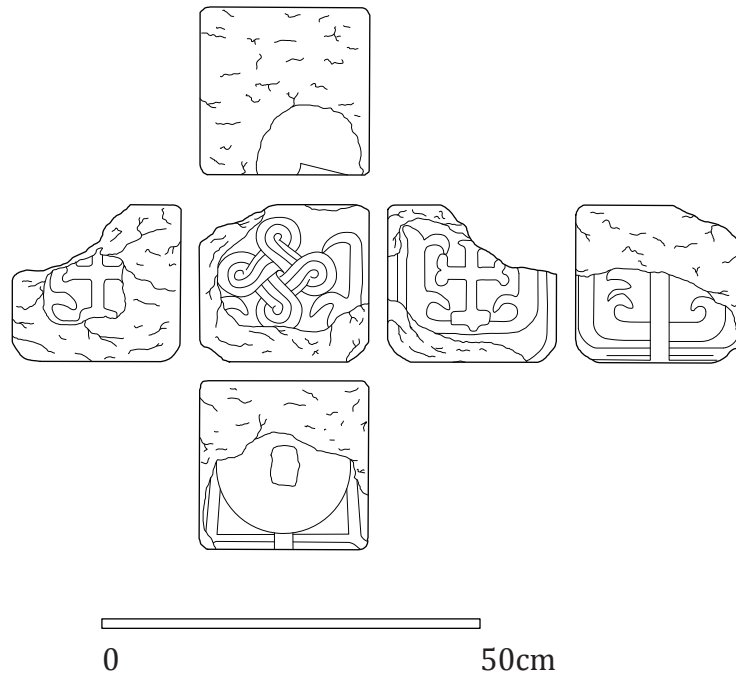


Fig. 4.18. Box capital T.01, line drawing.



Fig. 4.19: Upper surface of epistyle A.18, showing unfinished arcade of a columnar sarcophagus.



Fig. 4.20: The painted cross pattée of epistyle A.17.

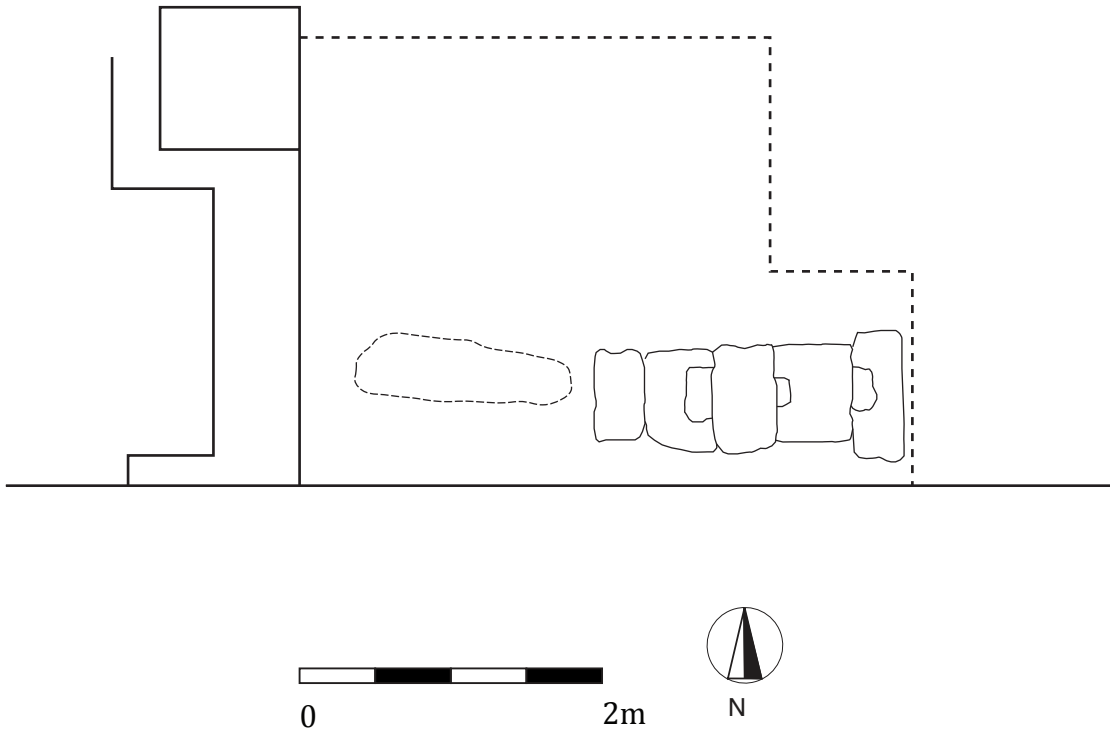


Fig. 5.1: Cathedral South Narthex Sondage plan, 1:50. Showing pit burial Cath.97.119 and cist grave Cath.97.120.

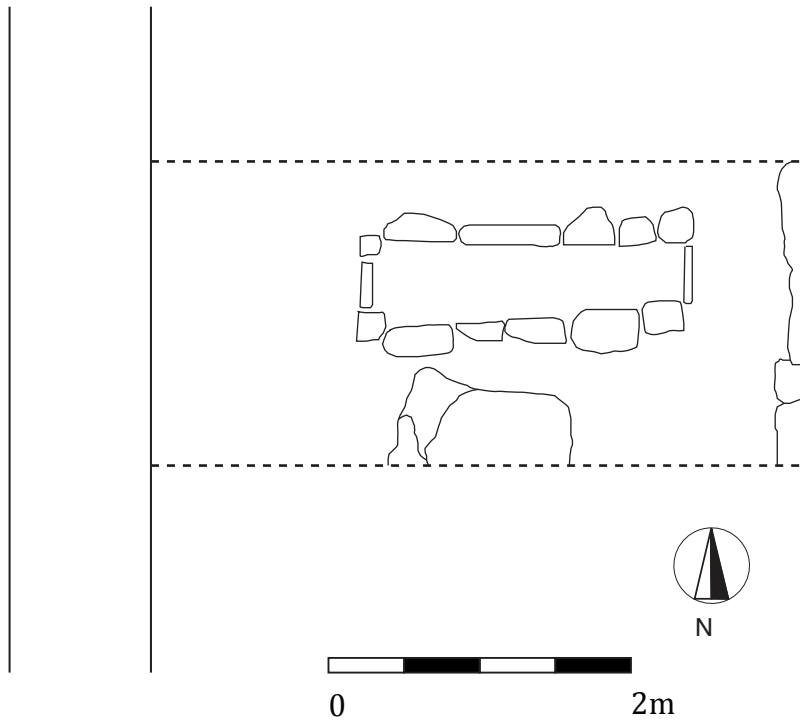
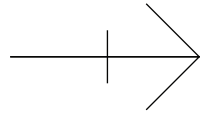


Fig. 5.2: Cathedral Central Exonarthex Sondage plan, 1:50. Showing excavated cist grave Cath.97.121 and unexcavated cist grave Cath.97.122.

Fig. 5.3
South Temenos Trench Plan 1:200



1961 South
Temenos 4

1961 South
Temenos 1

1961 South
Temenos 2

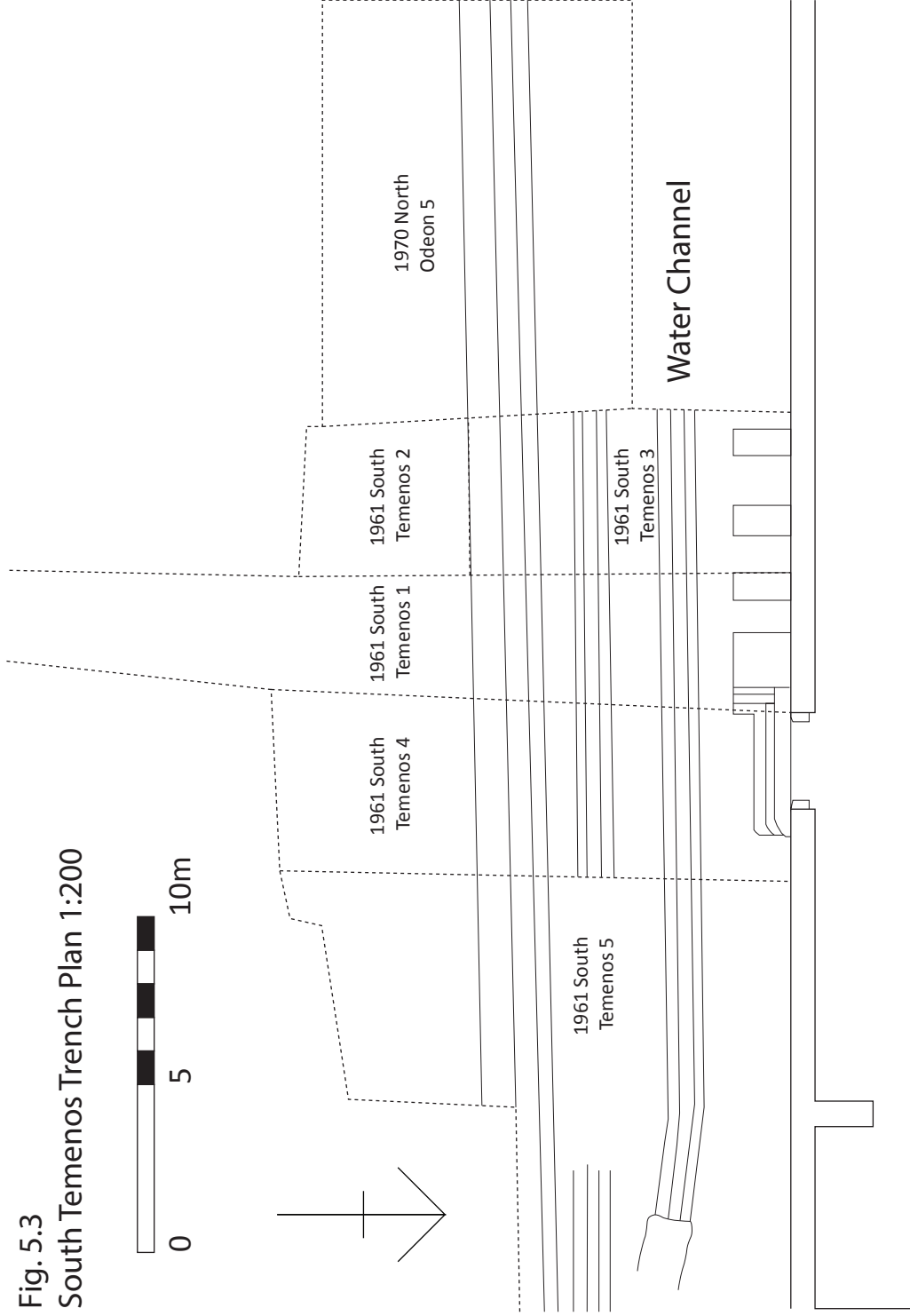
1970 North
Odeon 5

1961 South
Temenos 5

1961 South
Temenos 3

Colonnade
Stylobate

Water Channel



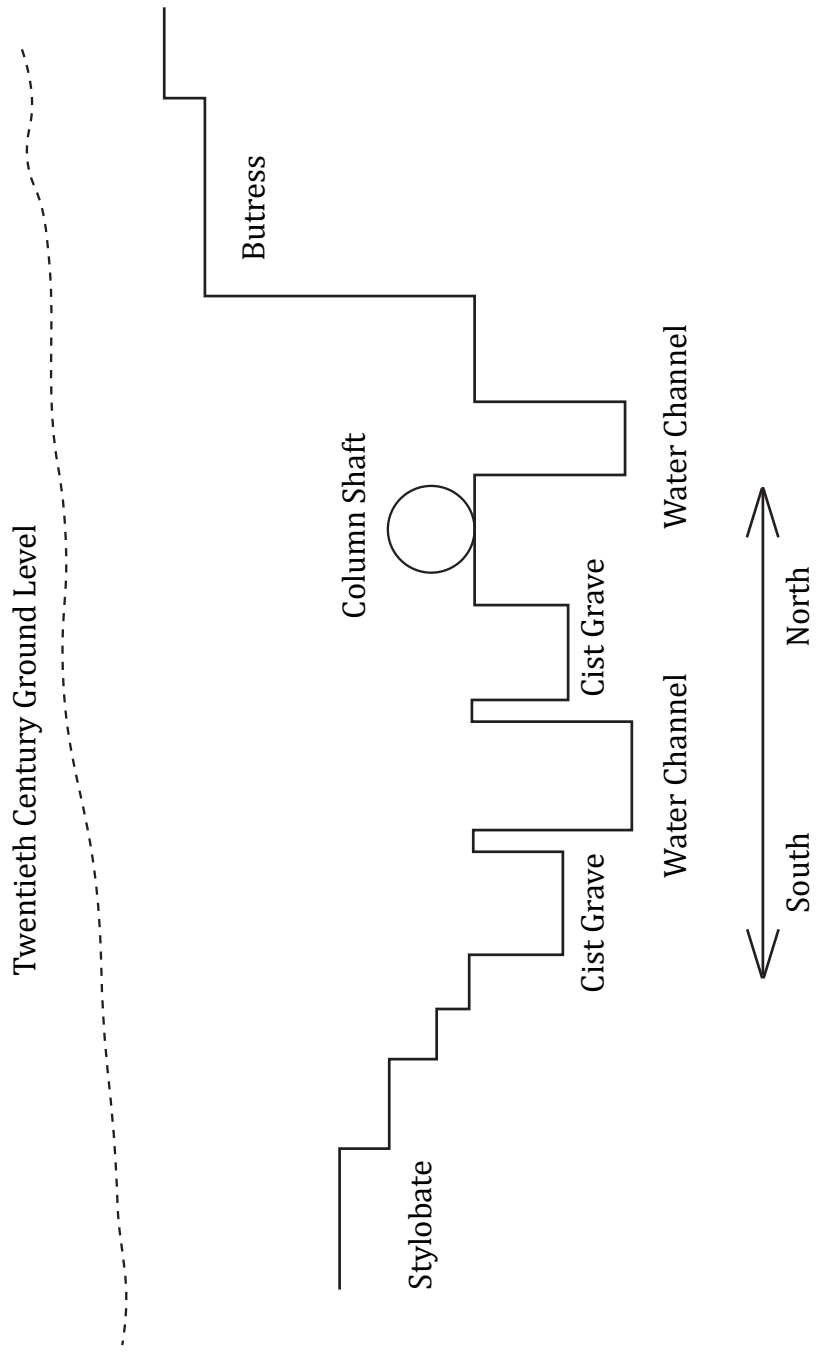


Fig. 5.4: South Temenos Trench 3 Section, digitised notebook sketch. Not to scale.



Fig. 5.5: South Temenos Trench 1 excavation photograph, view from the southeast. Cath.61.02 and Cath.61.03 visible in foreground.

Fig. 5.6
Cathedral Cemetery: South Temenos
1:200

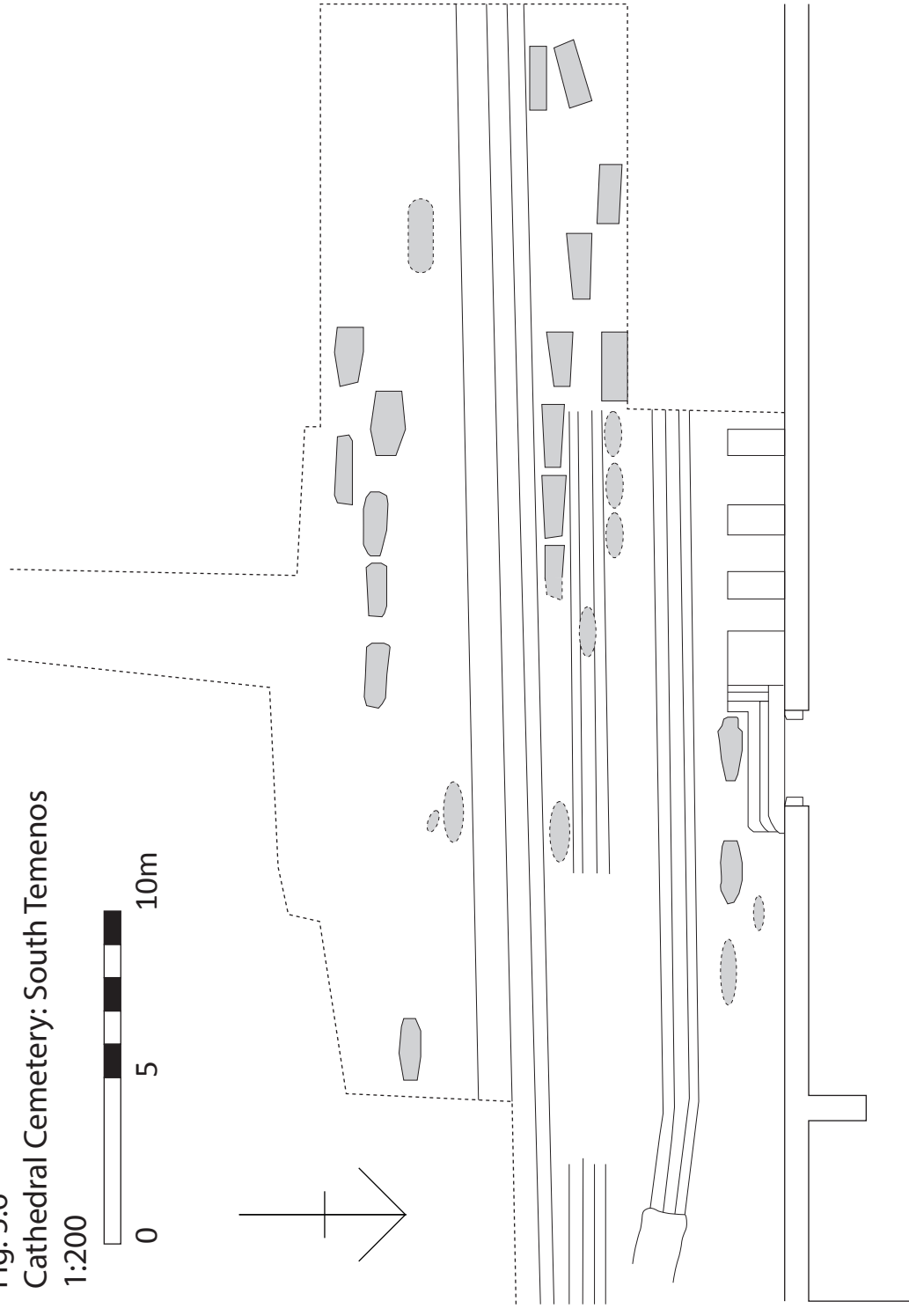
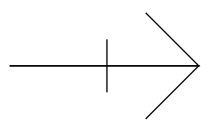


Fig. 5.7
Numbered Graves: South Temenos
1:200

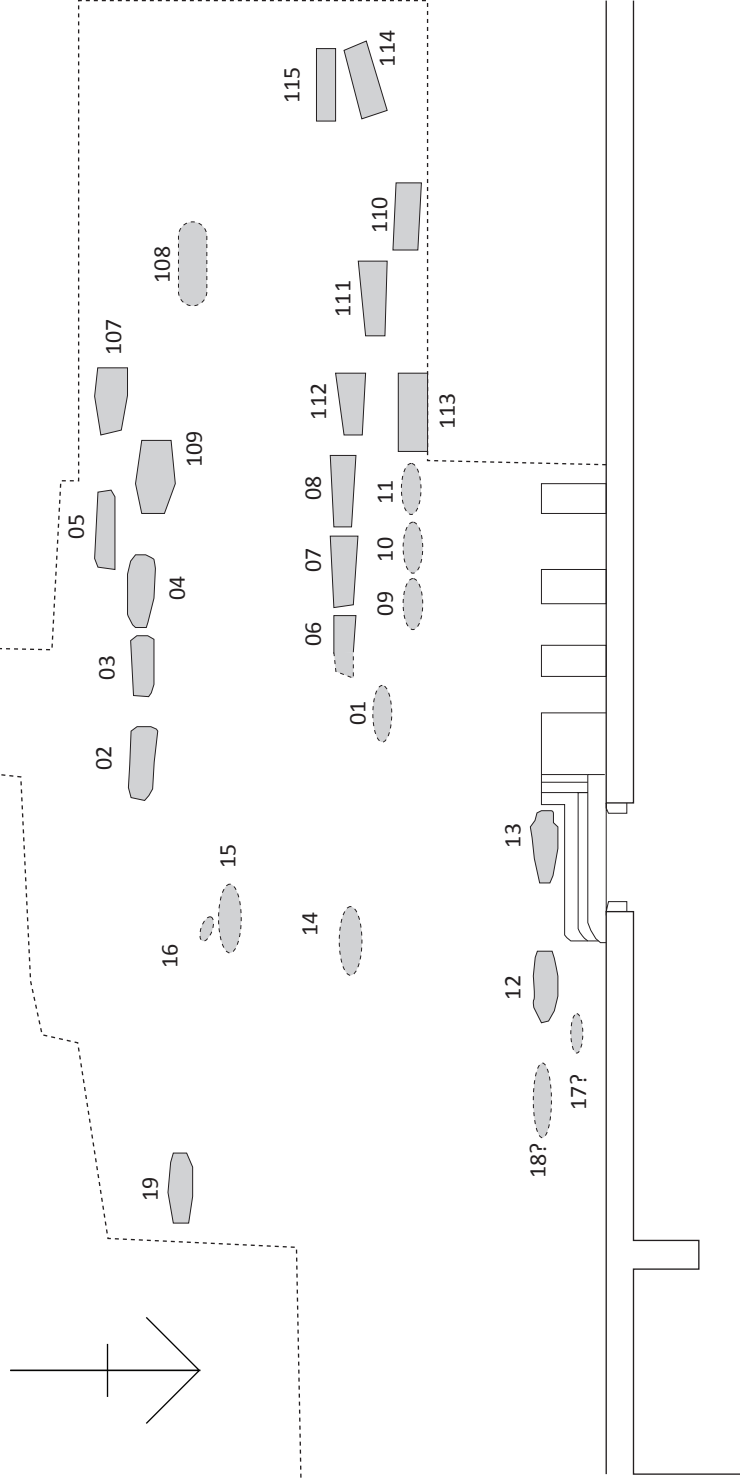
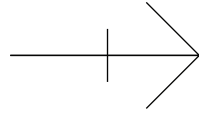
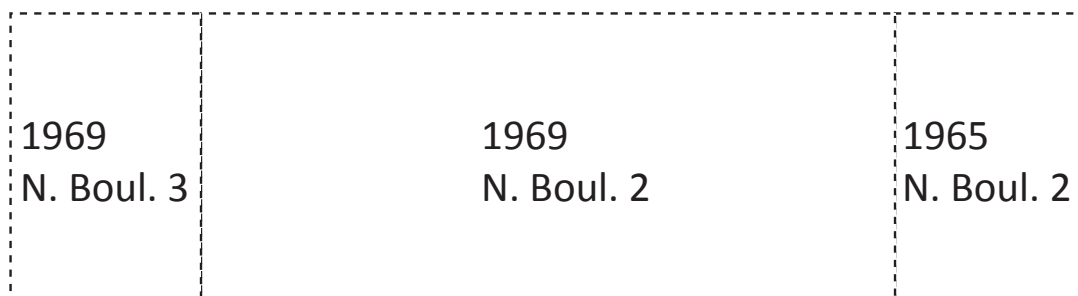
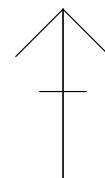




Fig. 5.8: South Temenos Trench 3 excavation photograph, view from the north. The cover slabs of Cath.62.07 and Cath.62.08 are visible at the base of the stylobate steps.

Fig. 5.9
North Bouleuterion Trench Plan
1:250



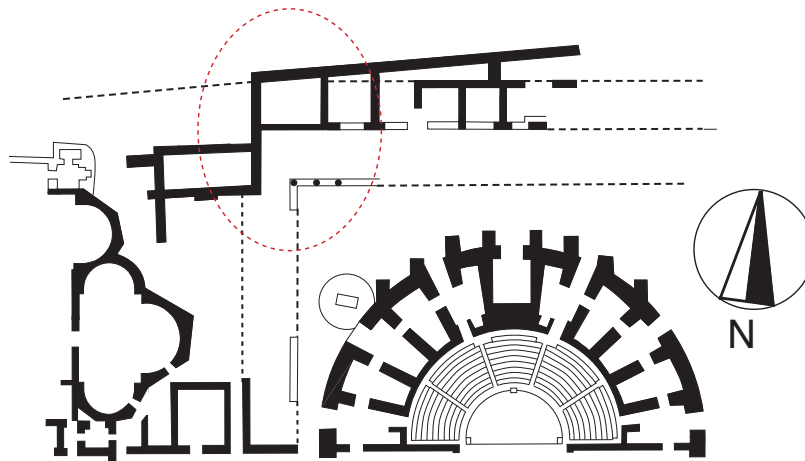


Fig. 5.10: The North Bouleuterion Area, 1:250.
Red oval denotes area visible in Fig. 5.11 below.



Fig. 5.11: 1969 North Odeon Trench 3 excavation photograph, view from the north-east.

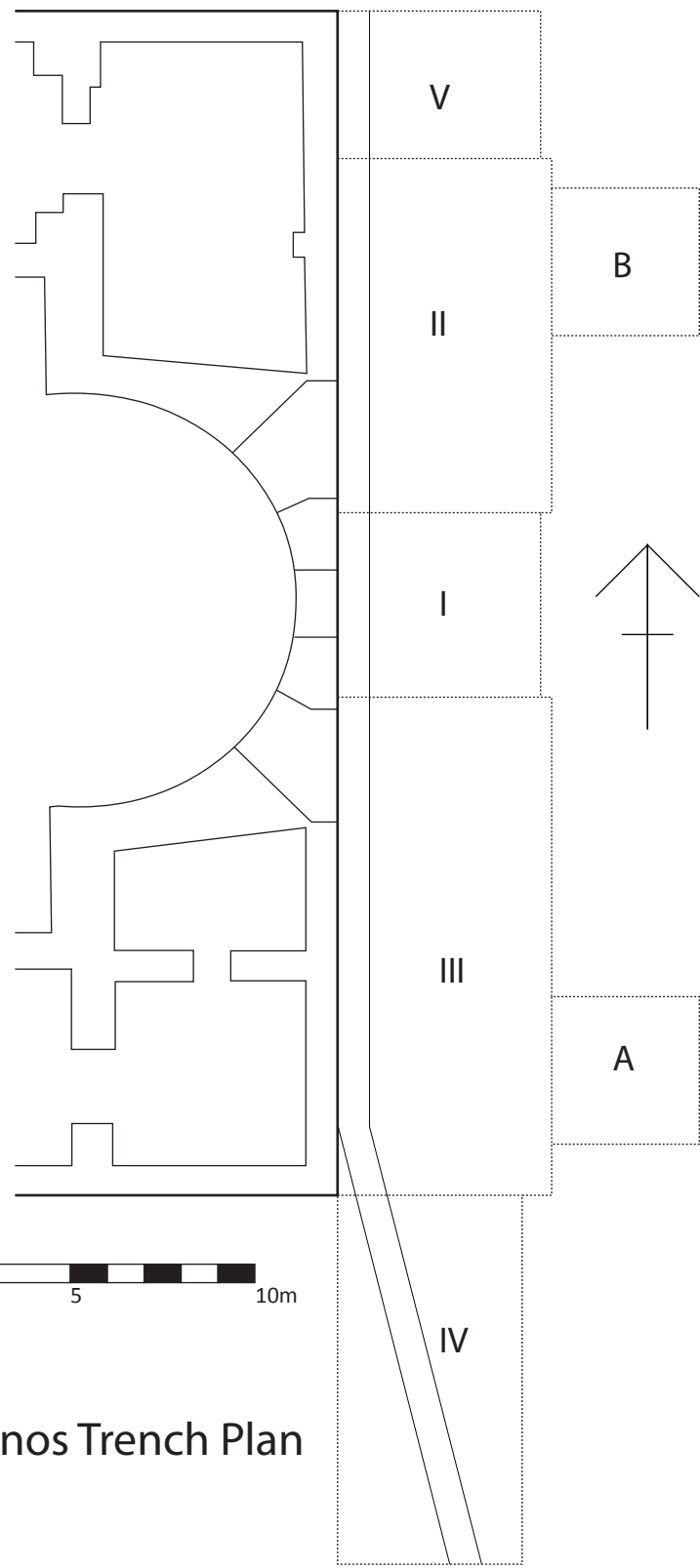


Fig. 5.12
East Temenos Trench Plan
1:200

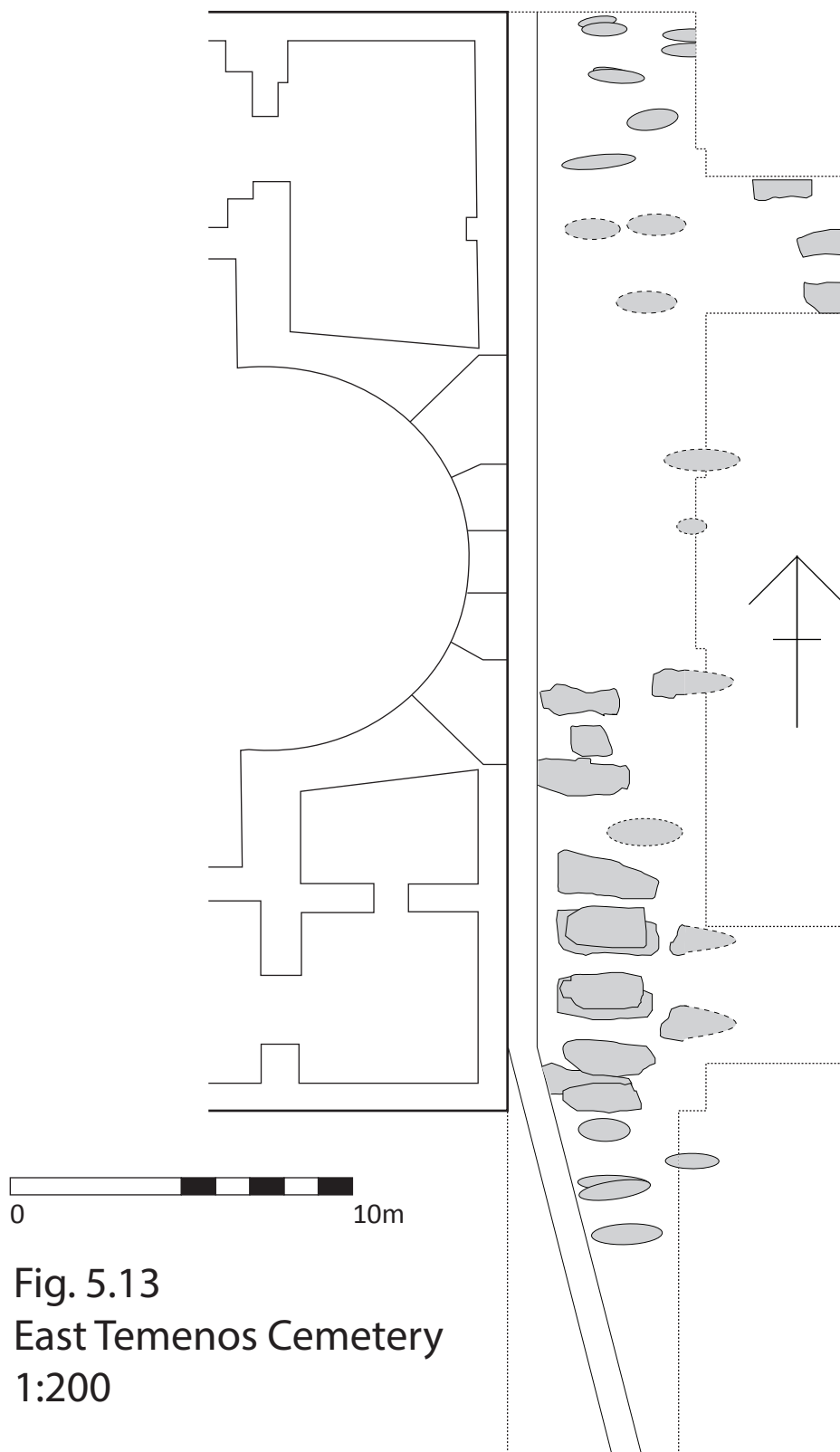


Fig. 5.13
East Temenos Cemetery
1:200

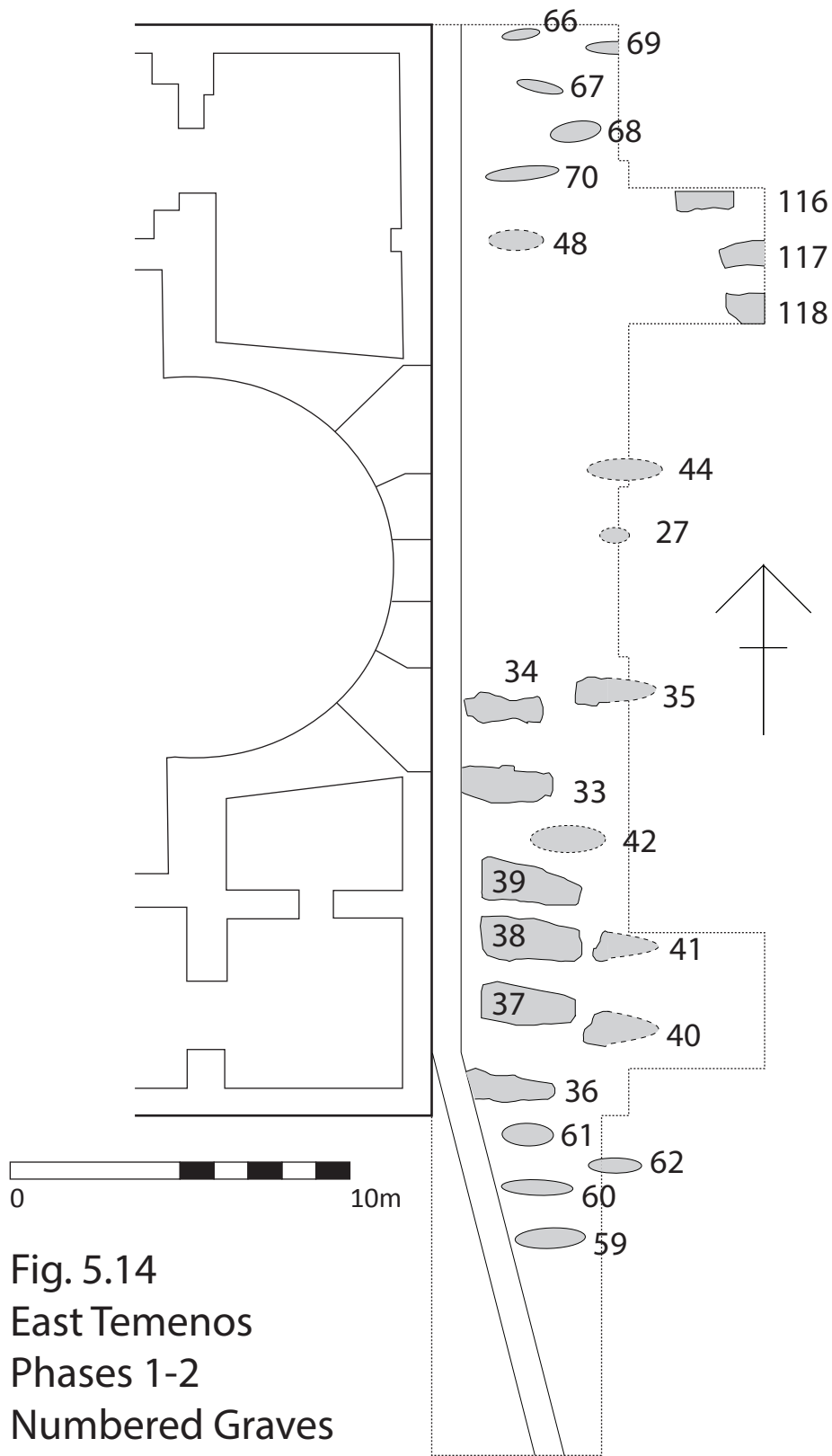


Fig. 5.14
 East Temenos
 Phases 1-2
 Numbered Graves



Fig. 5.15: East Temenos Trench III (1964) excavation photograph. Phase 2, view from the southeast. From left to right: Cath.64.37, Cath.64.38, Cath.64.39.

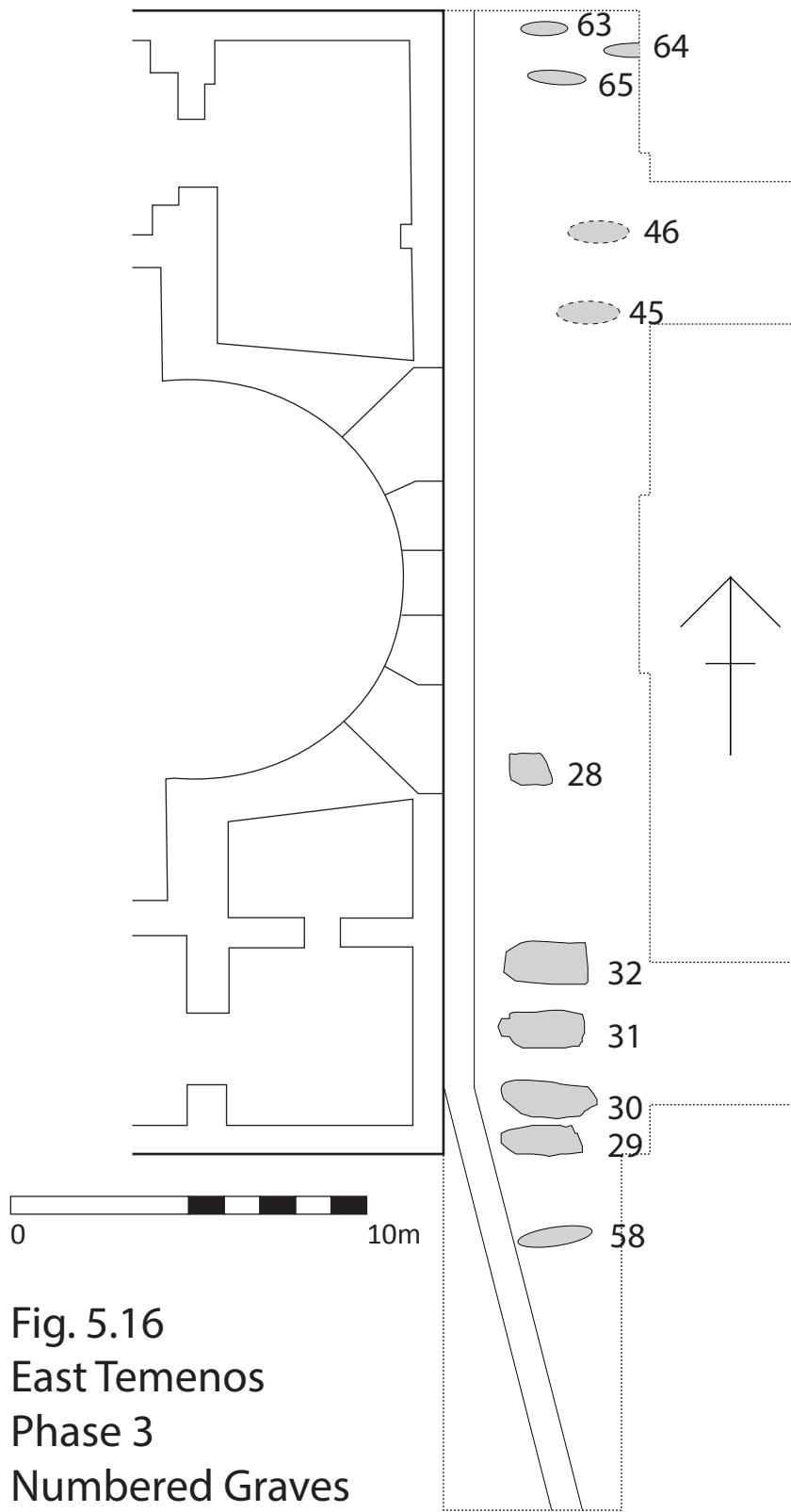


Fig. 5.16
 East Temenos
 Phase 3
 Numbered Graves



Fig. 5.17: East Temenos Trench III (1964) excavation photograph. Phase 3, view from the east. From left to right: Cath.64.29, Cath.64.30, Cath.64.31.

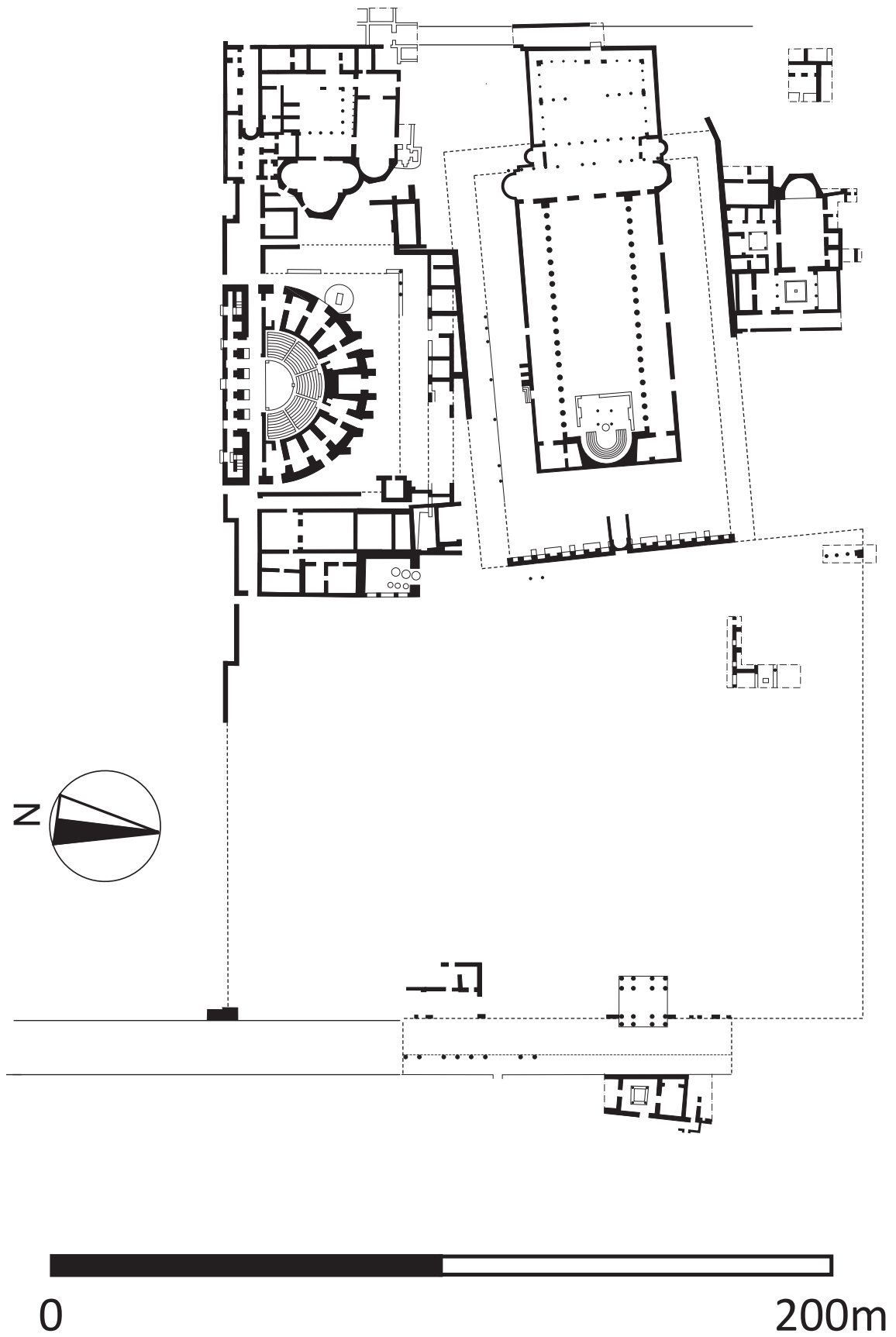
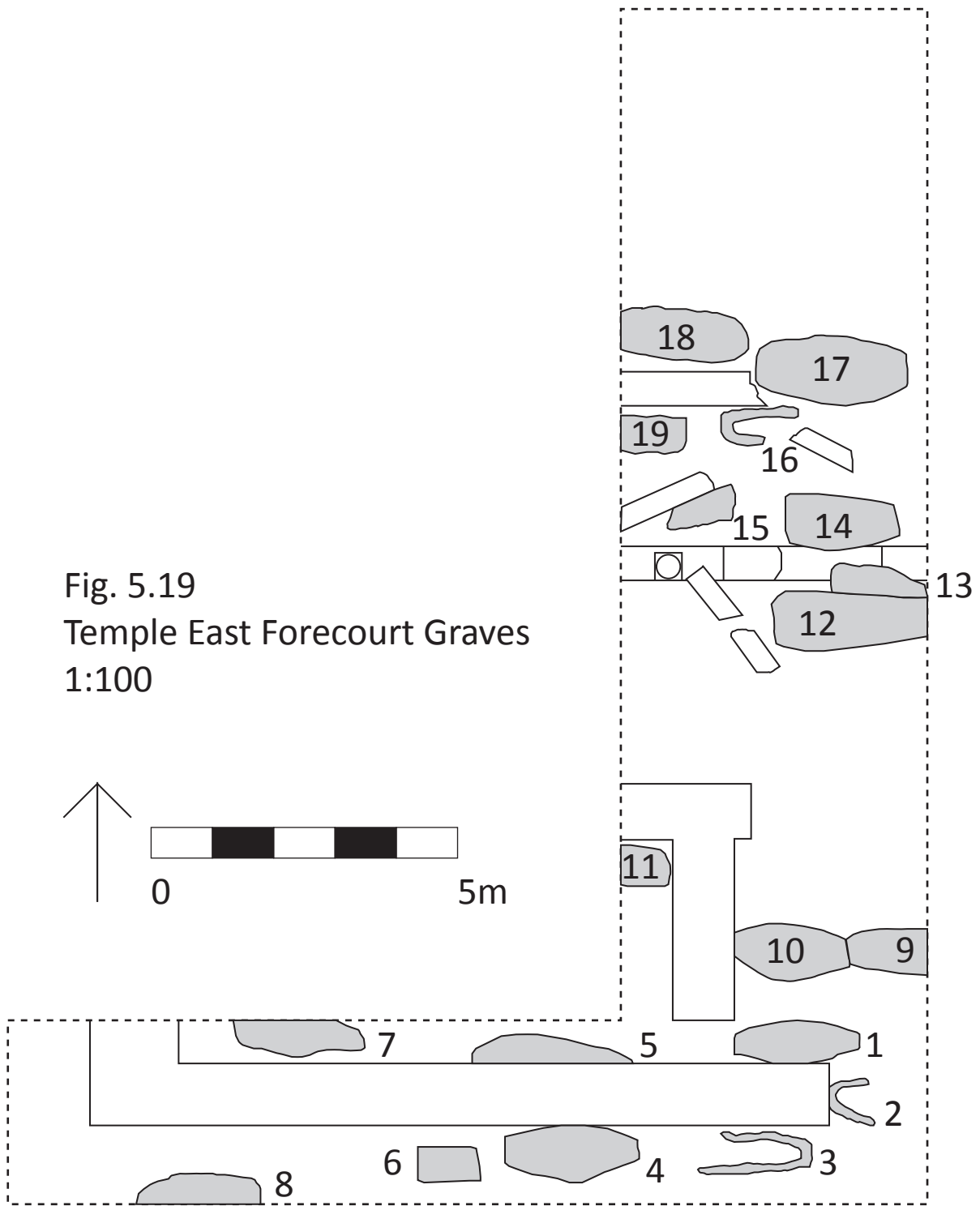


Fig. 5.18
The Cathedral and East Forecourt, 1:1500

Fig. 5.19
Temple East Forecourt Graves
1:100



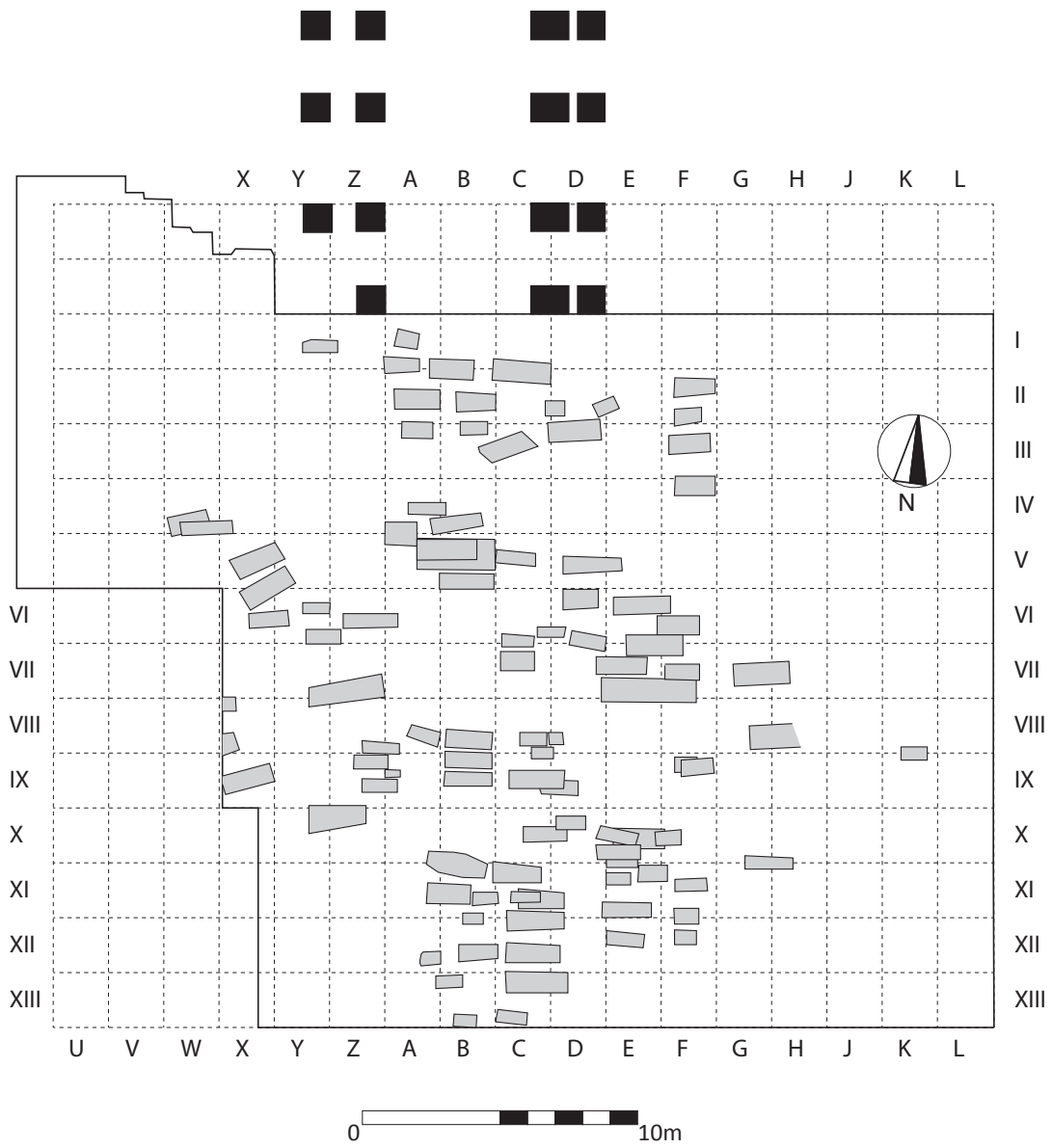


Fig. 5.20
Tetrapylon Cemetery, 1:250

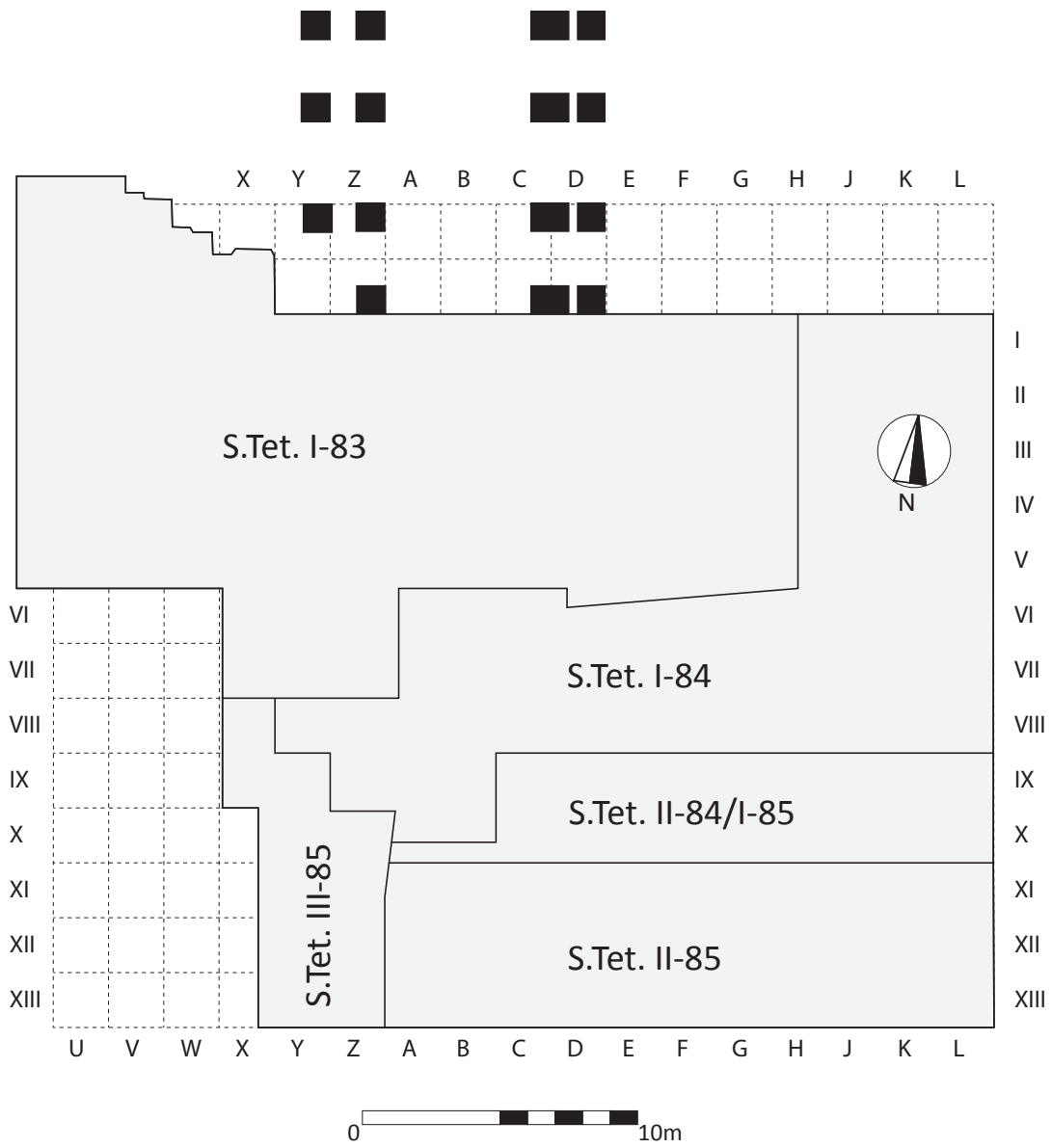


Fig. 5.21
 The Tetrapylon Cemetery, 1:250
 Trench Plan

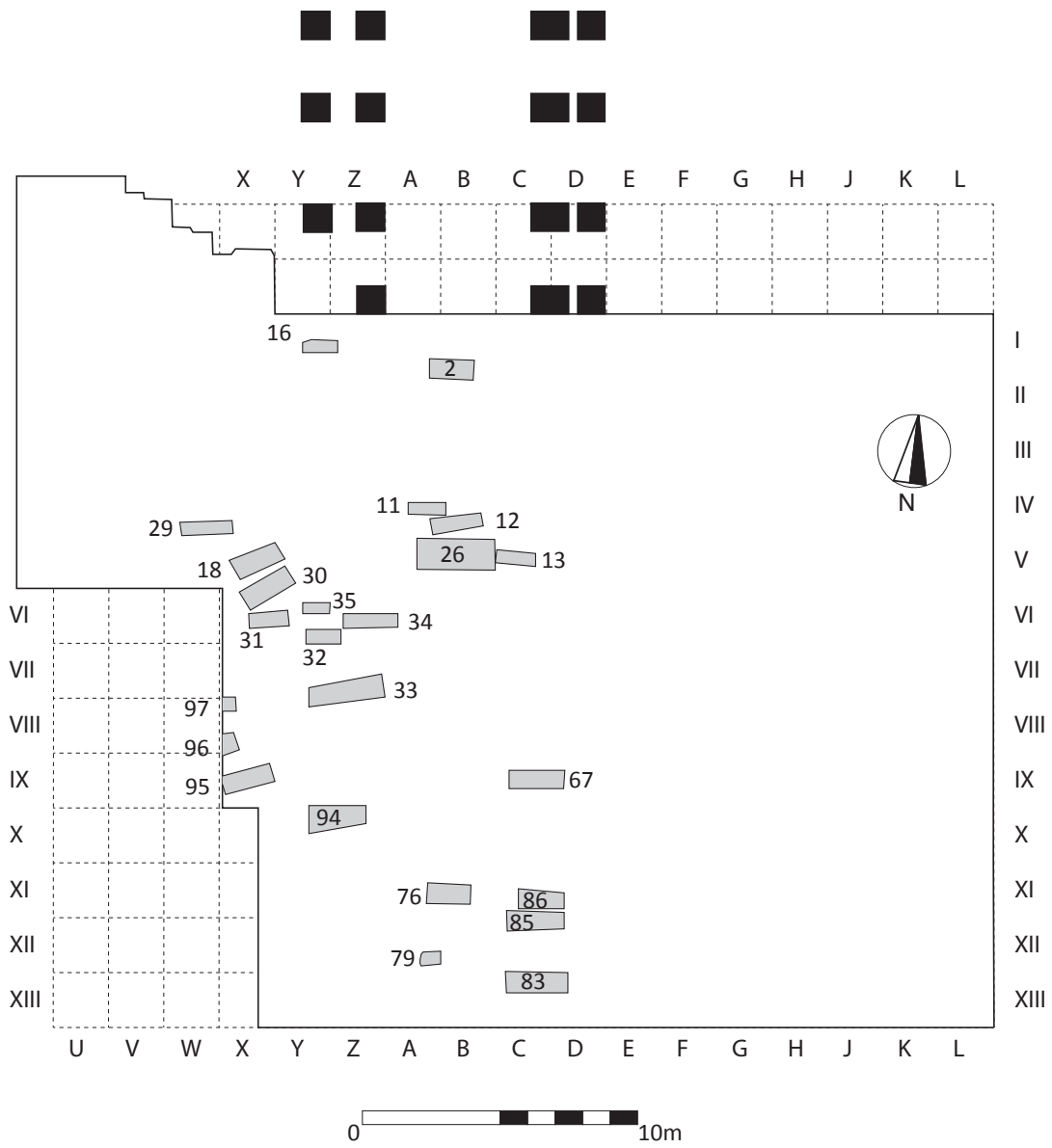


Fig. 5.22
 Tetrapylon Cemetery, 1:250
 Graves of Phases 1 and 1A

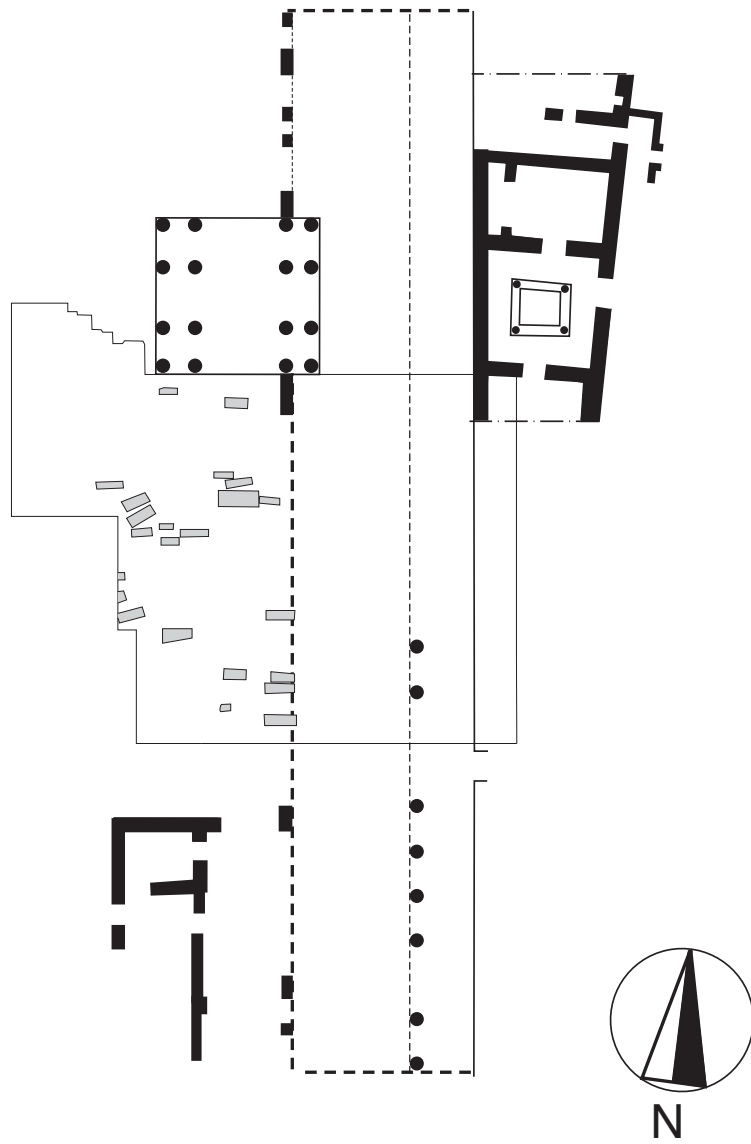


Fig. 5.23
The Tetrapylon Street and Cemetery
Phases 1/1A
1:500

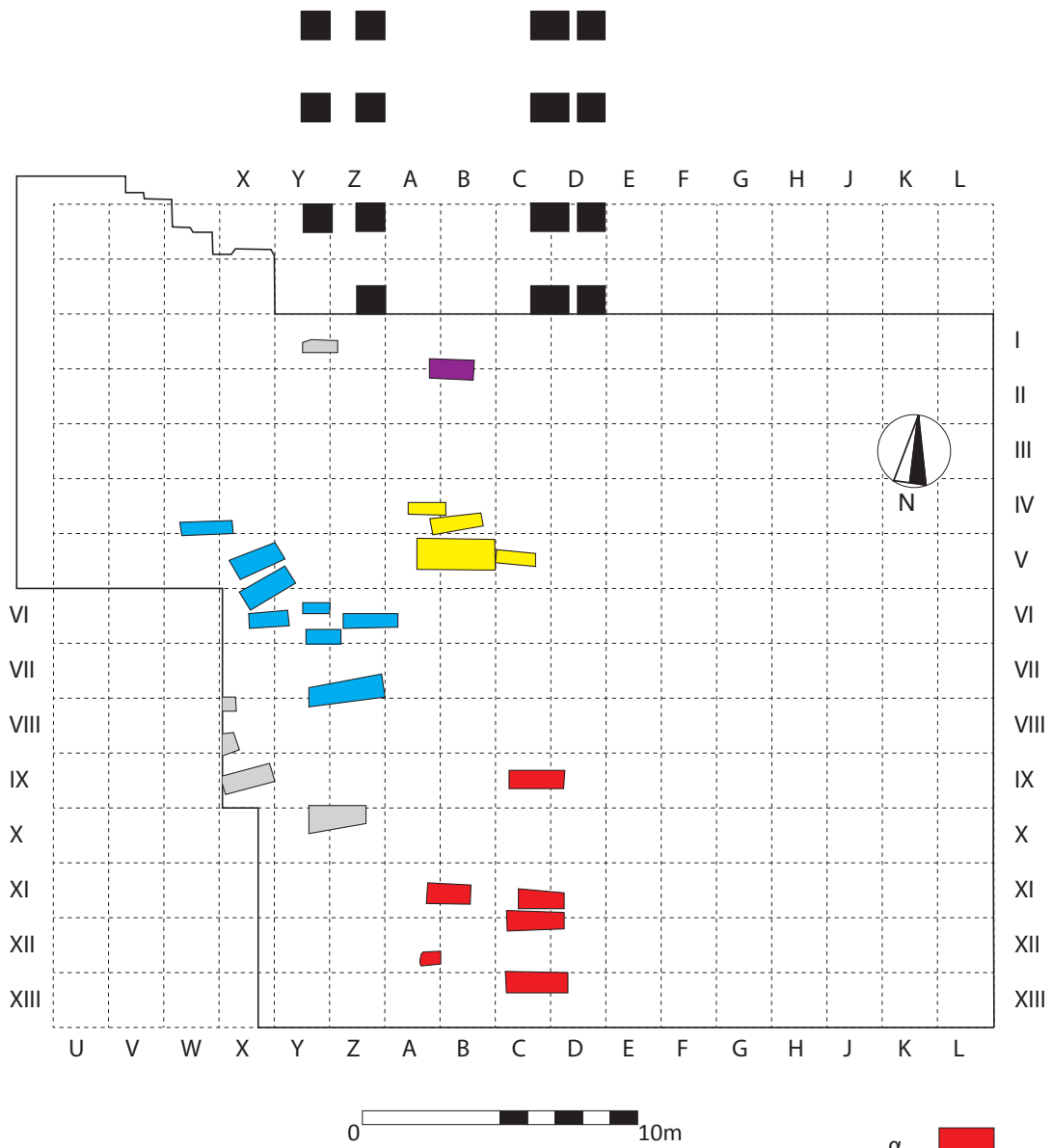


Fig. 5.24
 Tetrapylon Cemetery, Phases 1 and 1A, 1:200
 Late Eleventh Century (?)

- α
- α₁
- β
- γ
- δ
- ε
- Independent or unattributed

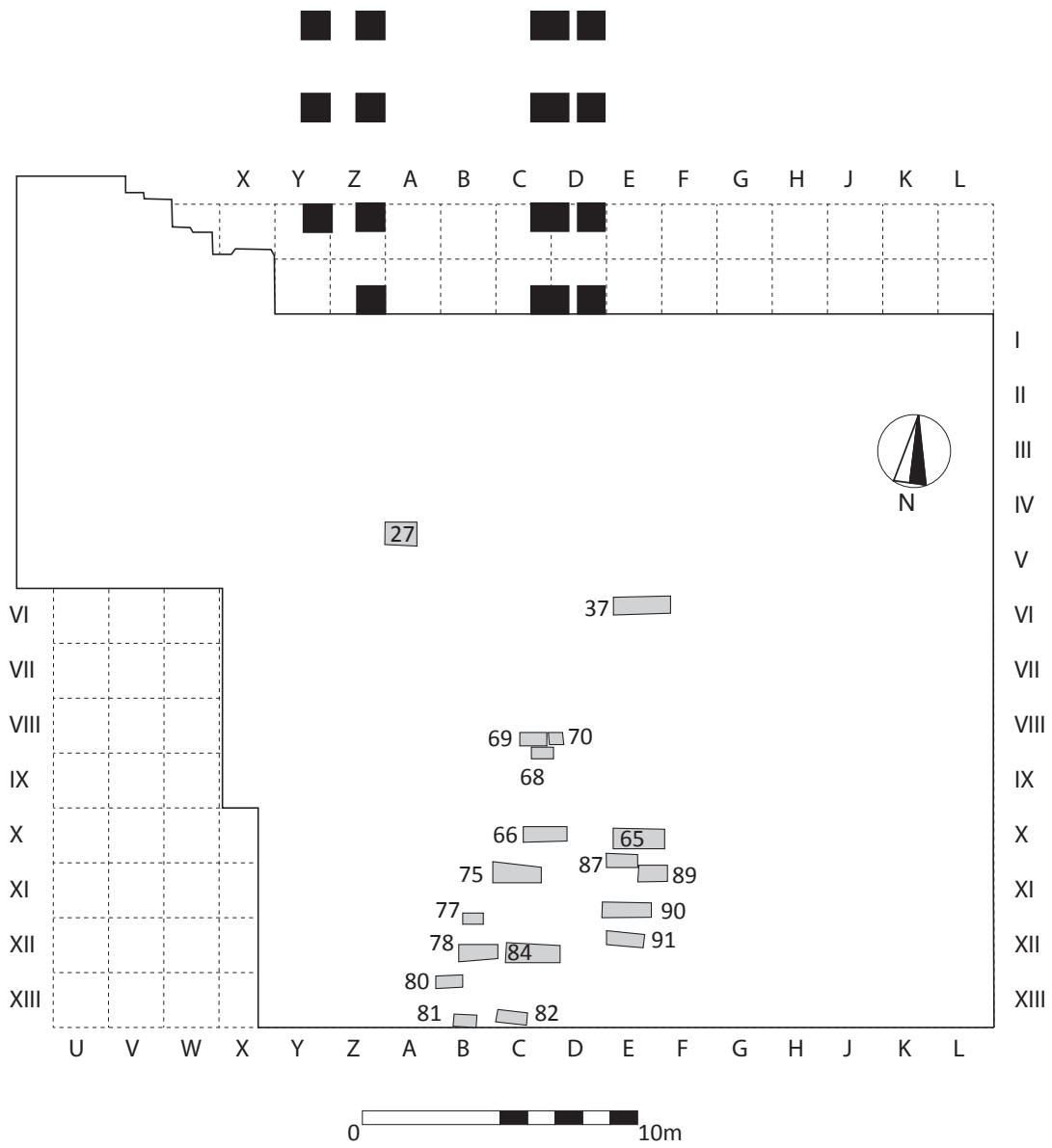


Fig. 5.25
 Tetrapylon Cemetery, 1:250
 Graves of Phase 2A

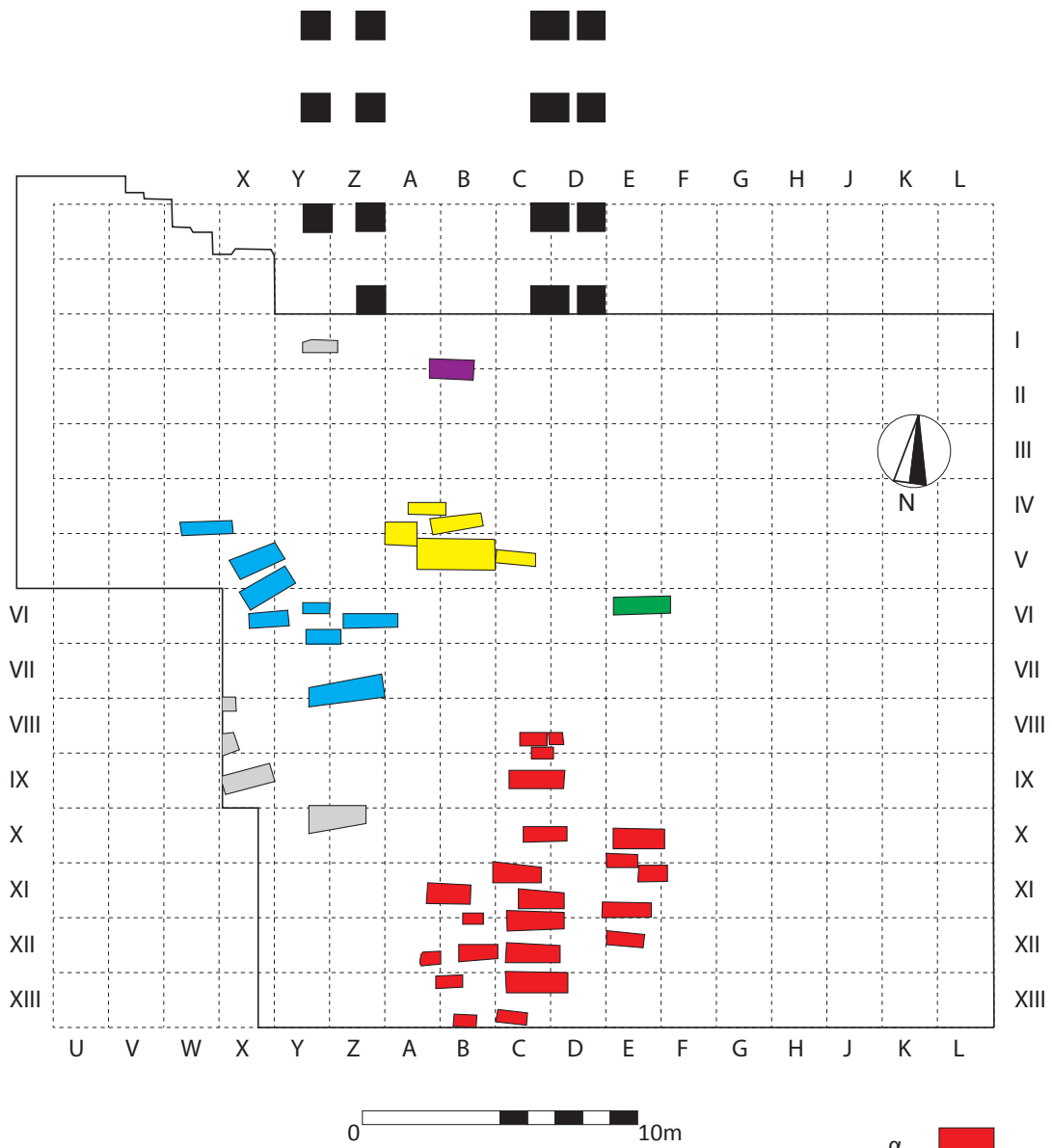




Fig. 5.26
 Tetrapylon Cemetery, Phase 2A, 1:250
 Twelfth Century

- | | |
|-----------------------------|---------------------------------------------------------------------------------------|
| α |  |
| α_1 |  |
| β |  |
| γ |  |
| δ |  |
| ϵ |  |
| Independent or unattributed |  |

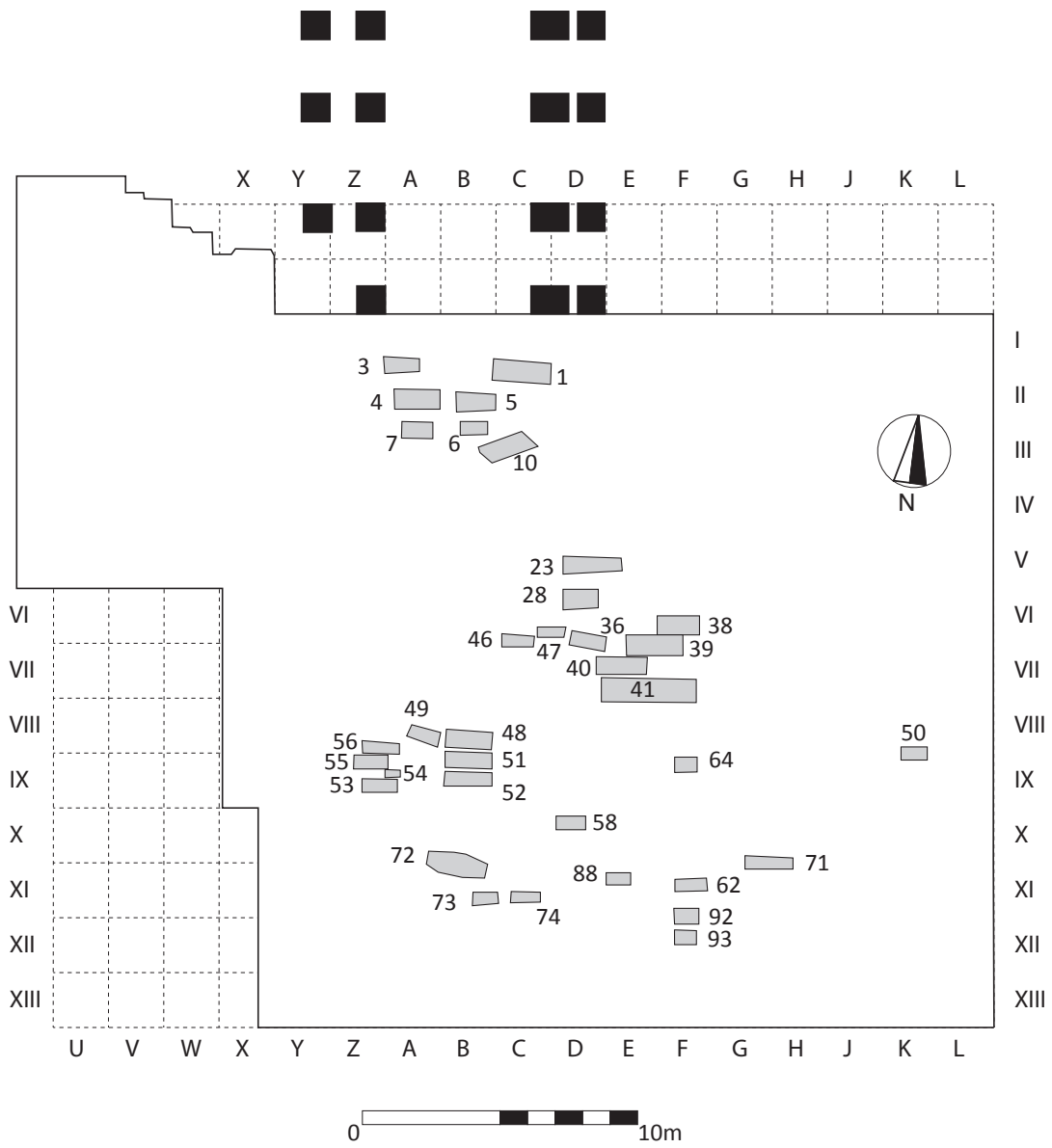


Fig. 5.27
 Tetrapylon Cemetery, 1:250
 Graves of Phase 2B

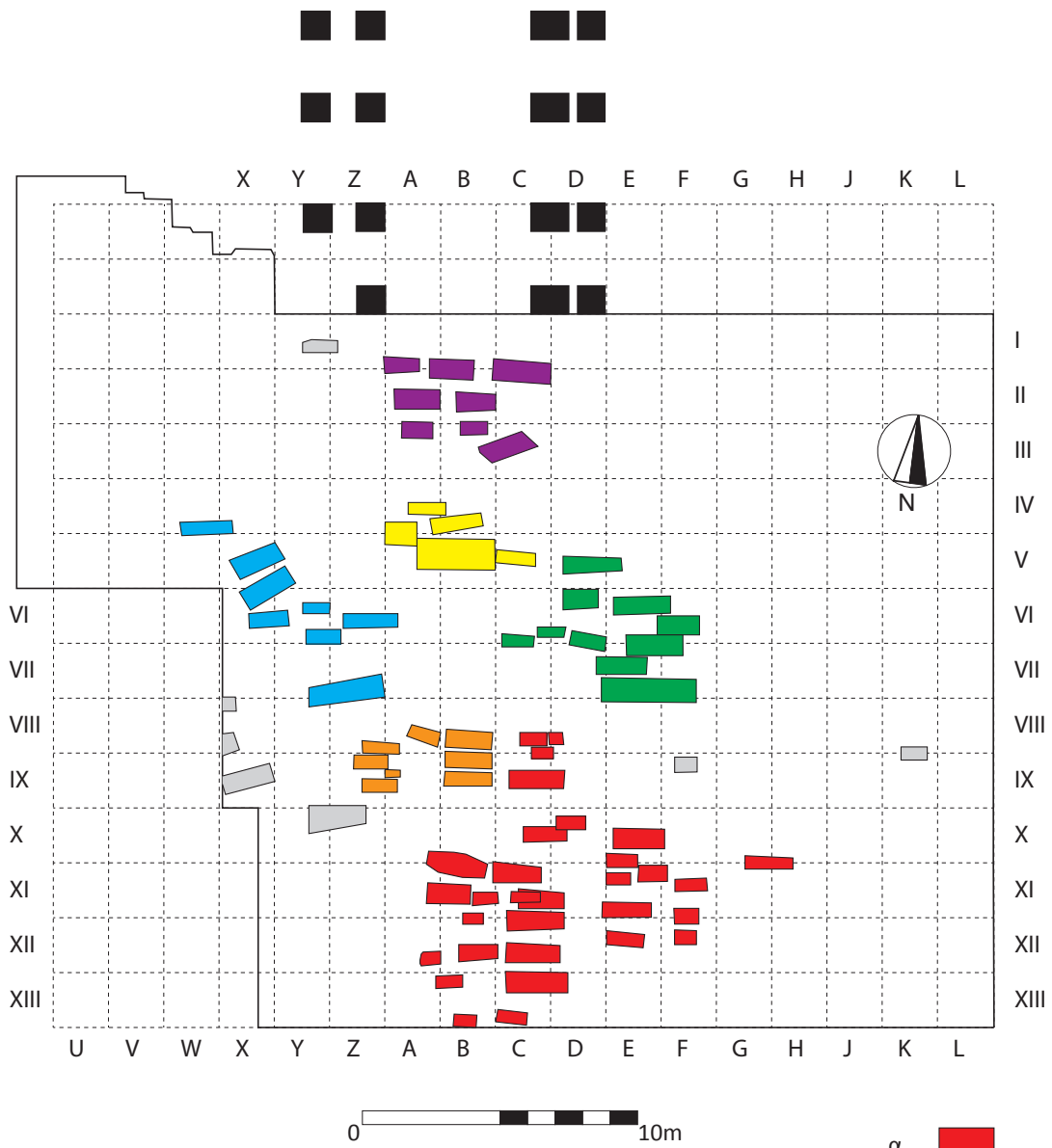






Fig. 5.28
 Tetrapylon Cemetery, Phase 2B, 1:250
 Later Twelfth Century

- | | |
|-----------------------------|---------------------------------------------------------------------------------------|
| α |  |
| α_1 |  |
| β |  |
| γ |  |
| δ |  |
| ϵ |  |
| Independent or unattributed |  |

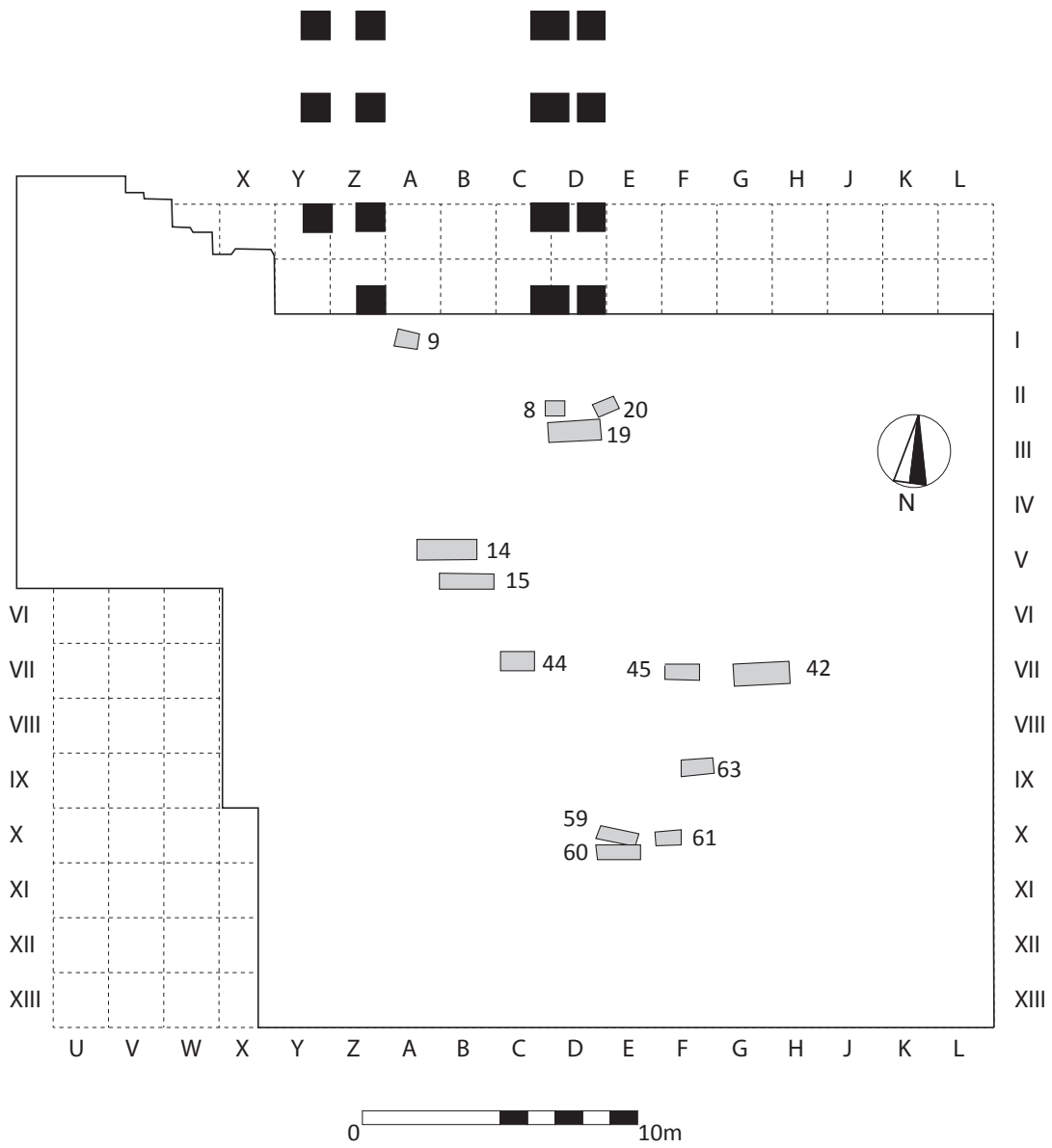


Fig. 5.29
Tetrapylon Cemetery, 1:250
Graves of Phase 3

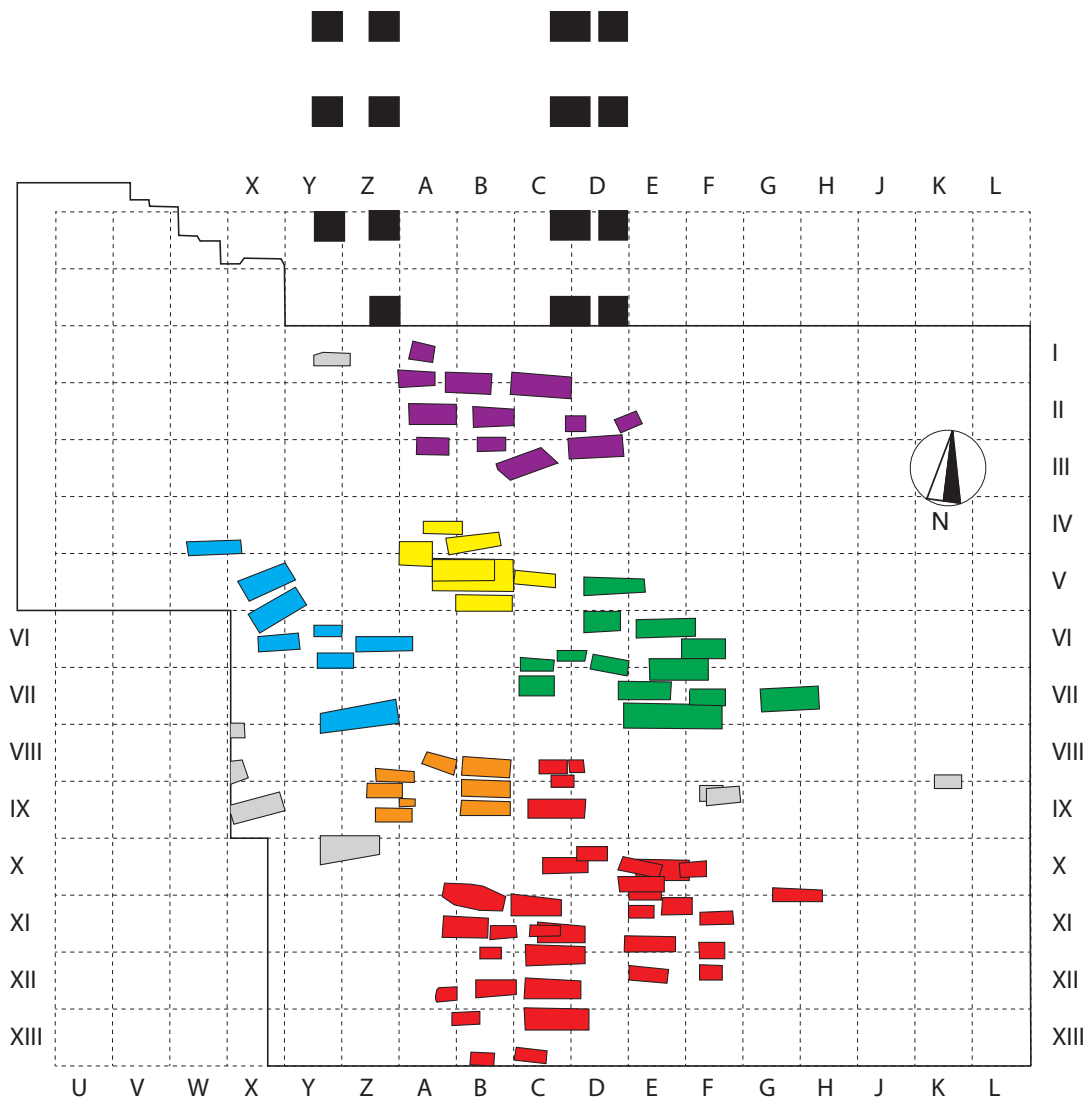


Fig. 5.30
 Tetrapylon Cemetery, Phase 3, 1:250
 Later Twelfth Century



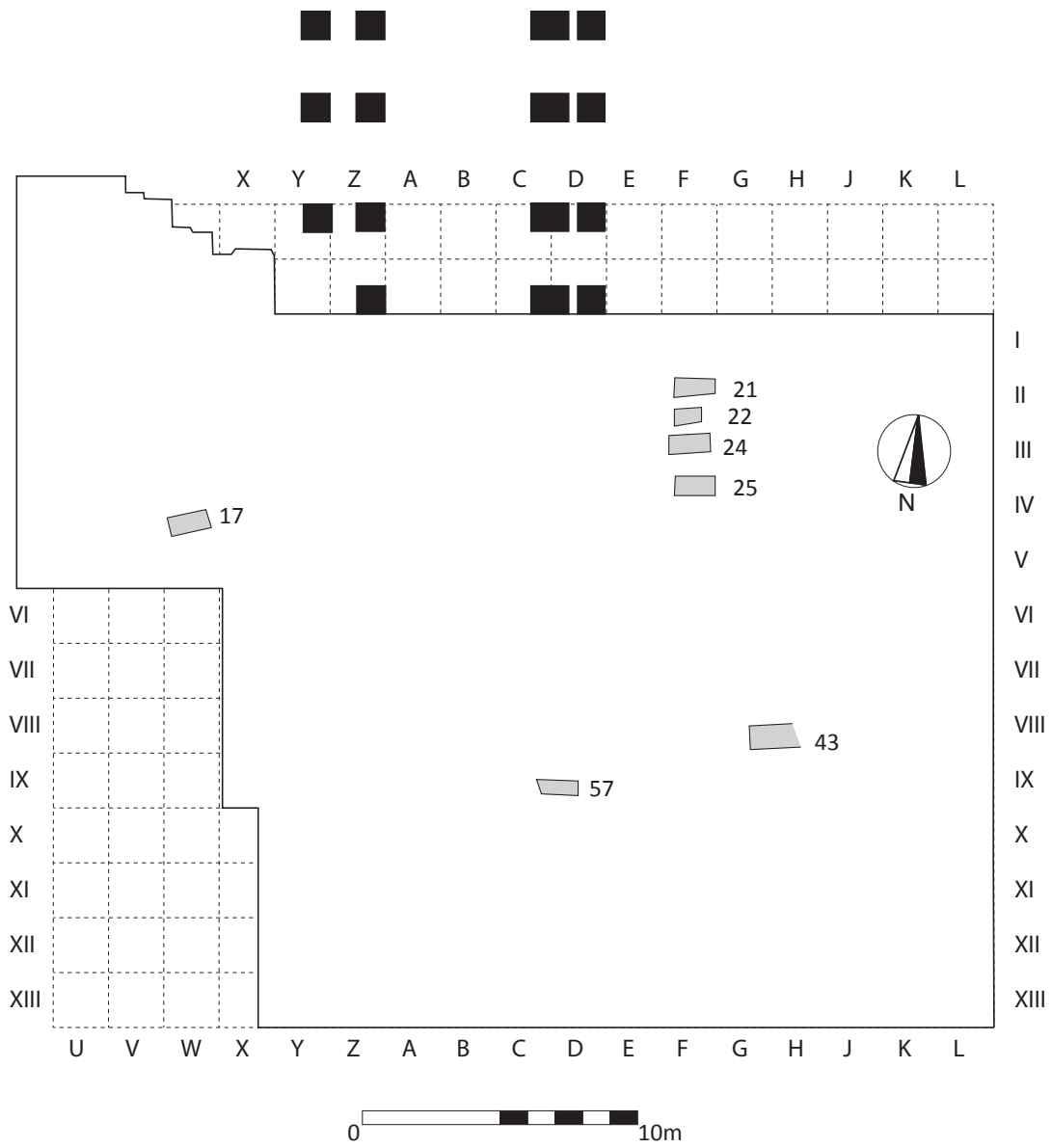


Fig. 5.31
 Tetrapylon Cemetery, 1:250
 Unattributed Graves

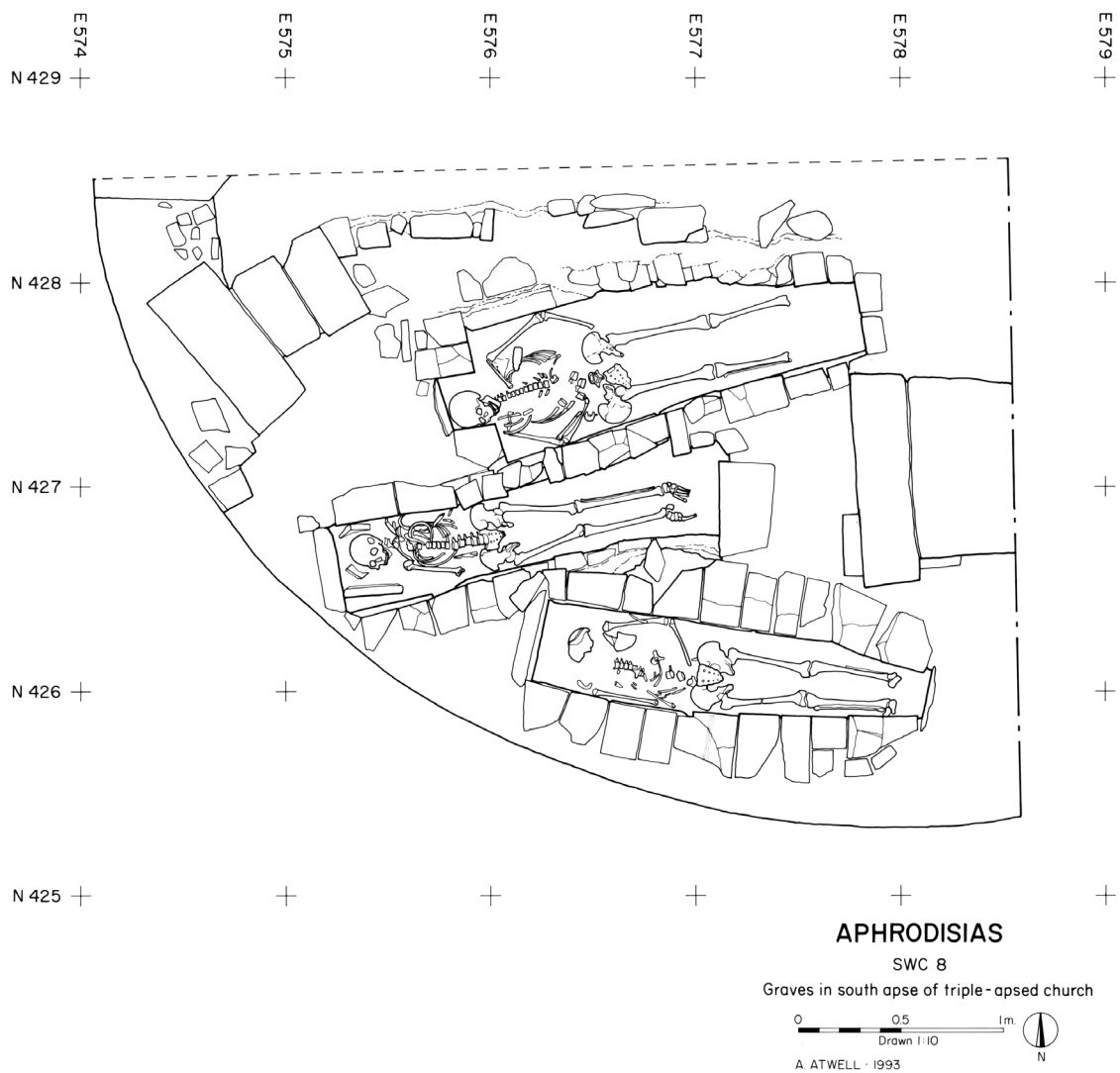


Fig. 5.33: SWC 8 (1993) South Apse sondage plan showing graves TrCh.93.92, TrCh.93.93, TrCh.93.924.

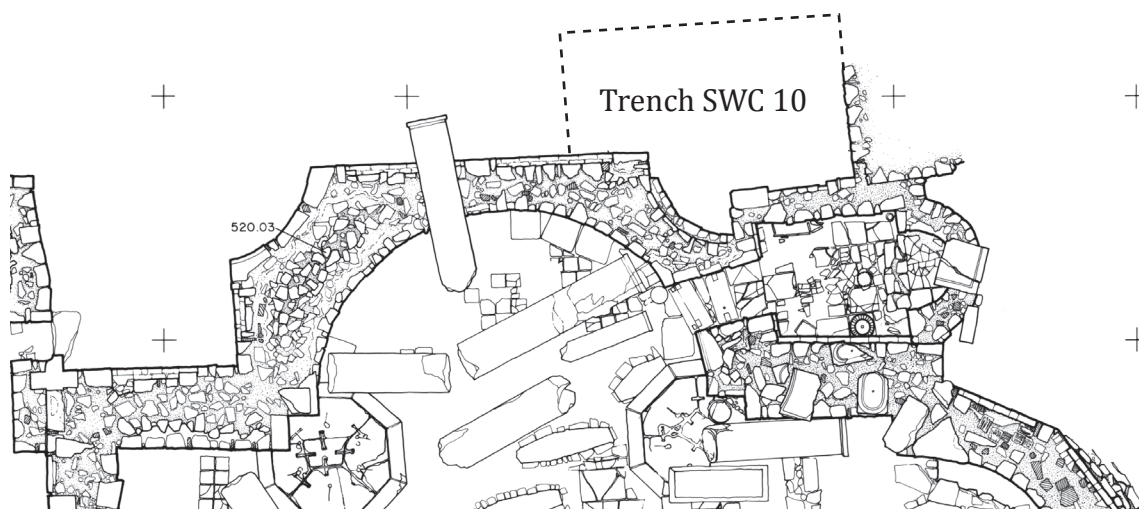


Fig. 5.32: SWC 10 (2002) trench plan, superimposed on state plan of the Triconch Church.

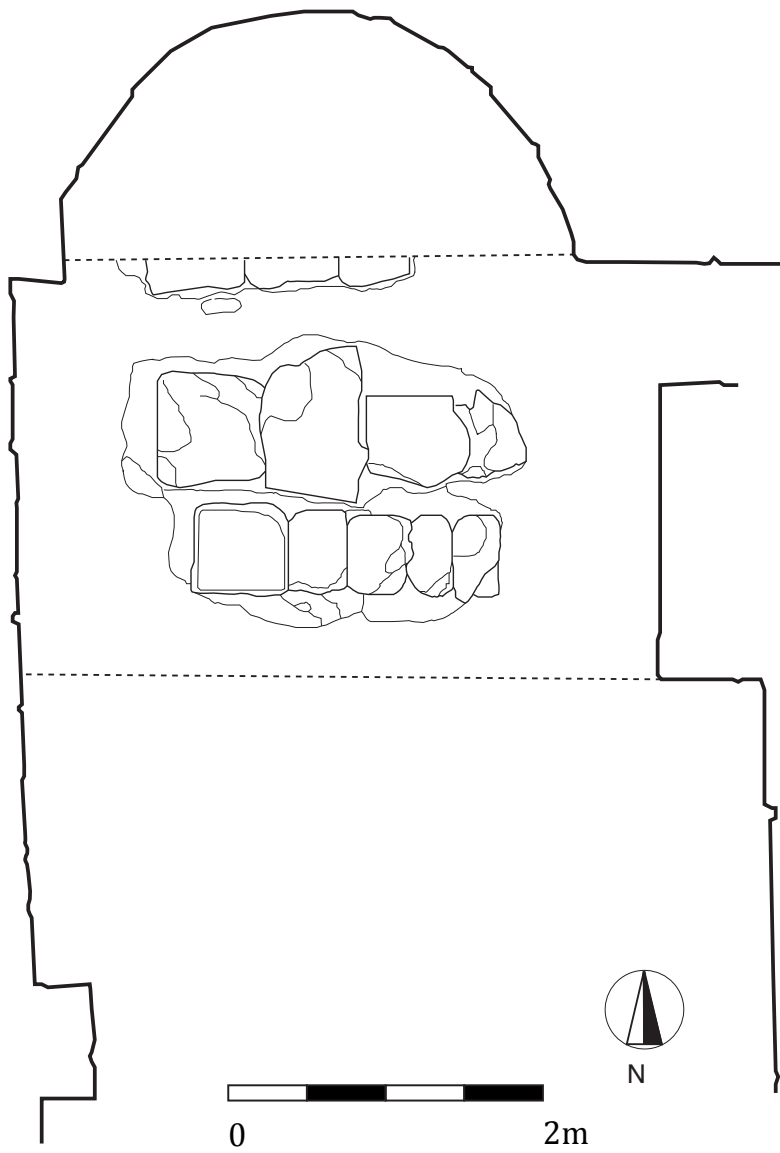


Fig. 5.34: SWC 5 (2002) North Narthex Sondage
Showing graves TrCh.00.95, TrCh.00.96, TrCh.00.97.
1:50.

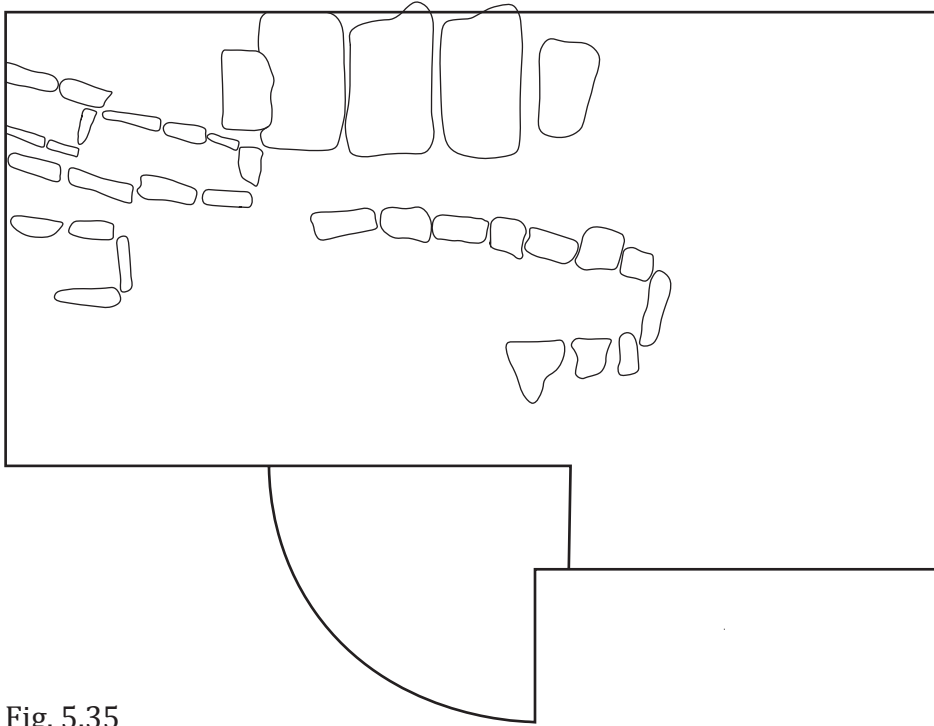


Fig. 5.35

Trench SWC 10, 1:50

Above: Phase 3 (Thirteenth Century?)

Below: Phase 2 (Eleventh-Twelfth Century?)

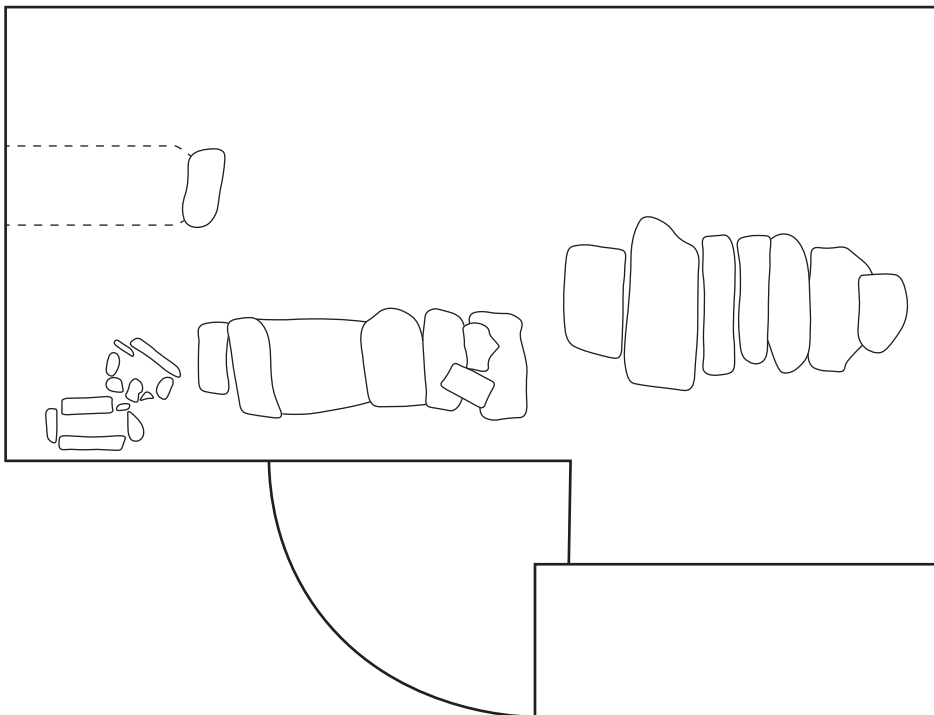




Fig. 5.36: Middle Byzantine cist graves in a trench excavated by the prehistoric project, located to the east of the Triconch Church, excavation photograph. View from the northeast.

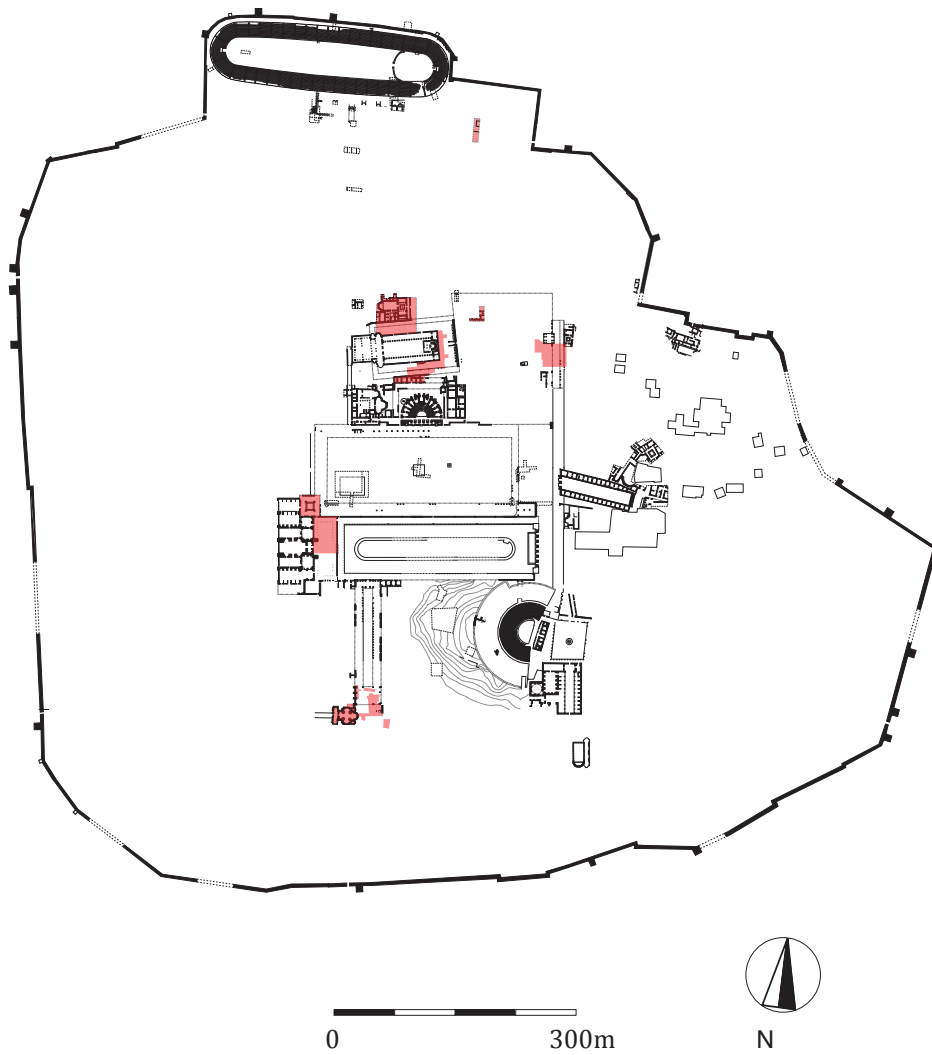


Fig. 5.37: Middle Byzantine cemeteries of Aphrodisias, excavated extent. 1:6000



Fig. 5.38: Cath.83.116, showing vertical grave markers at each end of the cist.



Fig. 5.39: A fragment of a sixth century parapet showing Solomon's Knot (Inv.62-069), employed as a cover slab for cist grave Cath.62.07 in the South Temenos.



Fig. 5.40: A fragment of a garland sarcophagus with a naked putto and sphinx (Inv.65-077), employed as a cover slab for tomb Cath.65.59 in the East Temenos.



Fig. 5.41: Cist grave Cath.69.101, excavation photograph showing the position of a fragment of an arcaded sarcophagus displaying a togate figure.



Fig. 5.42: Sarcophagus cist grave Cath.69.97, view from the south.



Fig. 5.43: Cist grave Tet.84.42, excavation photograph from the east. A single primary inhumation with the arms crossed over the ribcage.

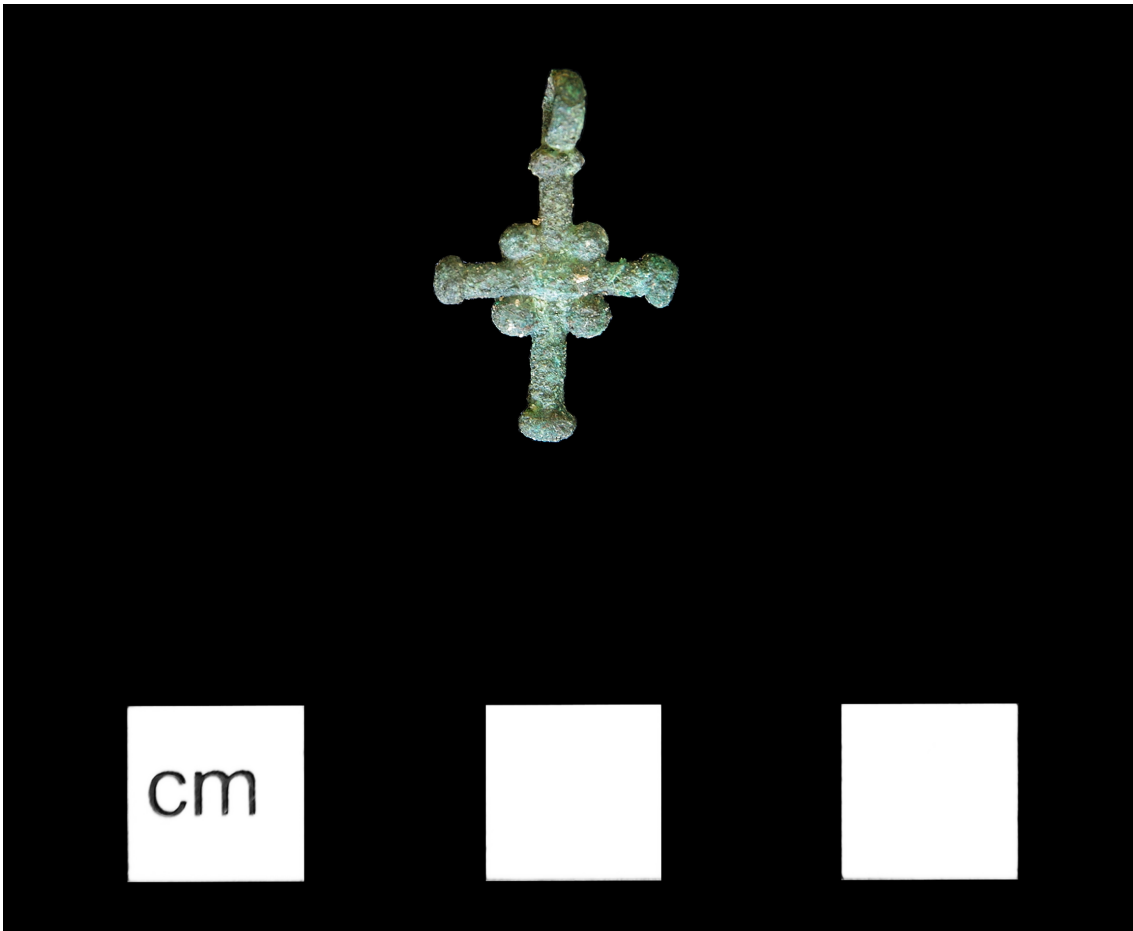


Fig. 5.44: Pendant cross with four knobs at the junction of the arms (Inv.65-183), found in grave Cath.65.67.

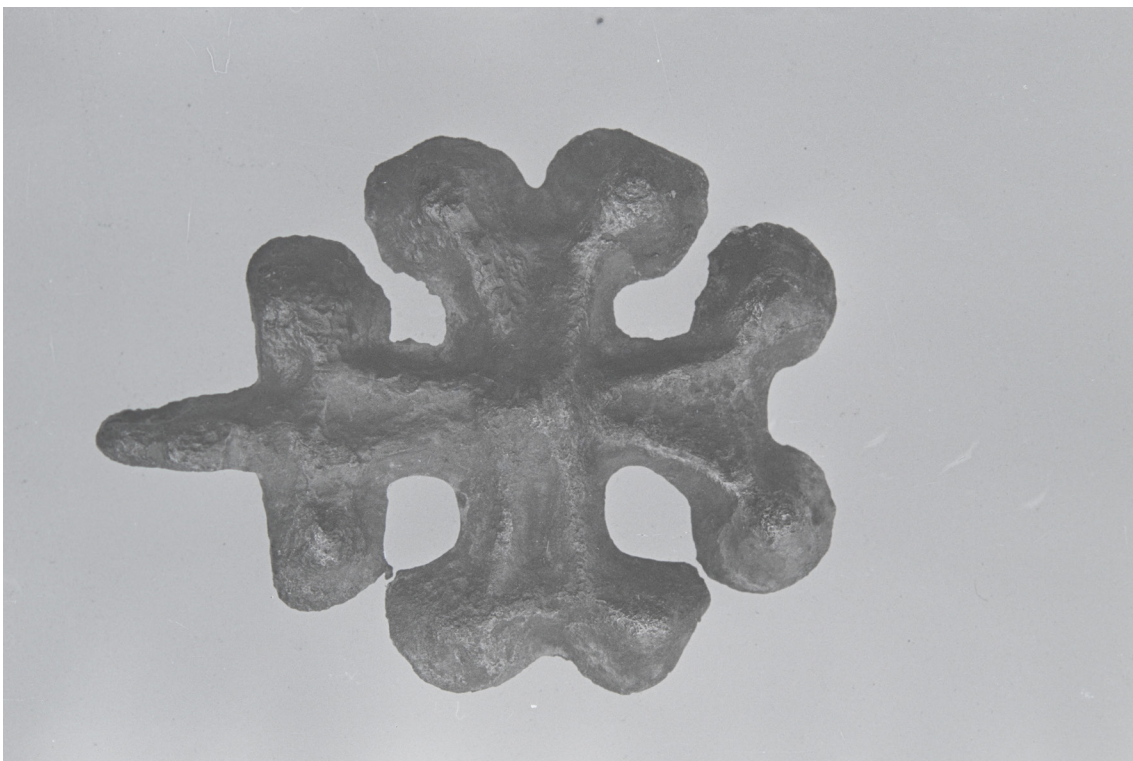


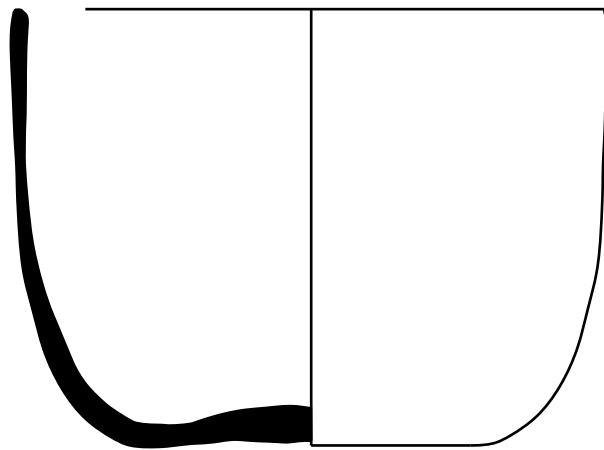
Fig. 5.45: Copper alloy pendant cross (Inv.66-436) found in cist grave Cath.66.89. Archive photograph.



Fig. 5.46: Copper alloy pendant cross (Inv.65-083) found in cist grave Cath.65.61.



Fig. 5.47: Glass beakers (Inv.64-400/05), archive photograph.



Inv.84-116
Diameter: 80mm

— 20mm

Fig. 5.48: Glass beakers (Inv.69-260, Inv.84-116) profile drawings, courtesy of T. Penn (2018).



Fig. 5.49: Cist Grave Cath.70.114, excavation photograph from the east showing the position of a ceramic vessel between the knees of the skeleton.

Descriptive Catalogue Three:

Architectural and Liturgical Sculpture



A.01

No inv. Single fragment. L.: 124, W.: 69, D.: 17 cm.
Soffit panel preserved dimensions L.: 74 W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves the entire width of the epistyle for a length of 124cm and the right joint face. Broken to left. Soffit, front and rear surfaces are finished with a flat chisel, the joint face with small pockmarks from a point chisel.

On the soffit and contingent with the joint face is a slightly raised rectangular patch of point-chiselled pockmarks. The patch extends for W. 59cm and L. 21cm, and indicates the position of a supporting capital. An incised guideline marks the L. assigned to this patch during the carving process. It is 12cm from the decorative panel of the soffit. Incised guidelines are also visible where the arcs of the circles meet on the decorative panel.

The upper surface reveals the original form of the block from which the epistyle was carved. A moulded frame contains the funerary inscription of a certain Adrastos. The text details the persons holding the right to burial in the tomb monument and cautions against its violation in legal terms. A clamp cutting is positioned 6cm from the rear face and 7cm from the right joint (3 by 3cm in plan, 3cm deep). The moulded frame has been crudely removed to make way for the clamp, though most of the channel is now lost to large chips.

The narrow width of the moulded frame may have caused some problems for the medieval construction workers, since the cornice blocks could not have sat securely upon it. This could easily be fixed by the inclusion of a small support to create a flat surface behind the frame. As the inscription in this area is not damaged it is perhaps best to envision a simple wooden chock.

Large fragment preserving the better part of a rectangular prism epistyle block. The soffit panel is decorated with a pattern of intersecting circles of 39cm diameter, creating contingent ellipses at 45° angles, within a frame consisting of a simple wide band. The frame and circle arcs are executed as bevelled lines, with minimal relief work.

On the right side of the front face, three semi-circular frames each contain three radiating elliptical petals. A cross pattée in a circular frame divides these from a series of overlapping circles at the left end of the surviving face. The arms of the cross do not rise to sharp ridges, but like all other motifs on this face are carved as flat bands. All motifs are likewise carved on a single relief plane.



A.02

No inv. Single fragment. L.: 67, W.: 60, D.: 18 cm.
Front face rosette diameter: 8.5, circular frame: 11cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment represents the end of a rectangular prism epistyle block, with the soffit, front and right joint faces partially preserved. Broken to left and to rear. Soffit and surfaces are finished with a flat chisel, while the joint face displays neat pockmarks from a point chisel.

A rectangular patch of pockmarks from a point chisel extends for L. 37cm, indicating the position of the supporting capital. An incised line marks the space assigned for this patch. The upper right-hand corner of the decorative panel of the soffit is preserved on the block's left break face, at a distance of 17cm from the rough patch. The block appears to have broken along the line of the frame.

Small pits and pockmarks of a pick and point chisel are scattered across the rough upper surface. Three vertical faces and the base of a dowel cutting are preserved on the left break face (4 by 1.5cm in plan, 4cm deep). The dowel was 20cm from the front edge of the epistyle.

Traces of red paint are visible on the fanned and four-petal rosettes of the front face.

Of the decorative scheme of this block, only three motifs in circular frames on the front face survive. To the left is a fanned rosette with six curving petals, at centre is a four-petal rosette in a quatrefoil frame, and to the right is a simple bevelled boss. The petals of the curved rosette and the quatrefoil frame of the central motif were painted red.



A.03

No inv. Single fragment. L.: 81, W.: 57, D.: 16 cm.
Projected W.: 70m.
Soffit panel preserved dimensions L.: 27 W.: 42
Soffit panel projected dimensions W.: 52 cm.
Front face semi-circle diameter: 23cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment represents the end of a rectangular prism epistyle block, with the soffit, front and right joint faces partially preserved. Broken to left and to rear. Soffit and surfaces are finished with a flat chisel. Joint face preserves neat pockmarks from a point chisel. Small pits and pockmarks from a pick and point chisel are scattered across the rough upper surface. No clamp or dowel holes are evident.

A rectangular patch of rough flat-chiselled bands, indicating the position of the supporting capital, extends for 30cm from the right joint face. The decorated panel of the soffit is 14cm from this rough patch.

The soffit panel was decorated with a lozenge composition, with rosettes in circular frames occupying the corners, and a central motif flanked by vine leaves within the lozenge itself. The circular frames of the rosettes overlie the lozenge, but there is no attempt to create the strapwork illusion of one band passing under the other. Rather the two surfaces form a single flat plane. The rosette in the upper right corner consists of four elliptical petals at right angles, with fanning triangular motifs filling the space between each. The rosette in the lower right corner is made up of six, flat elliptical petals radiating from the centre point. The vine leaf in the angle of the lozenge is connected to the now lost central motif by a thick stem.

Overlying semicircles are suspended from the upper border of the front face (23cm diameter). This pattern is an inverted replica of that found on A.19, which also displays a similar lozenge soffit composition to A.03. On both the soffit and the front face all motifs are executed on a single relief plane.



A.04

No inv. Single fragment. L.: 102, W.: 47, D.: 16 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 59, W.: 34.
Soffit panel projected dimensions L.: 85, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Long fragment from the left end of an epistyle block. The soffit, front and left joint faces are preserved, with all others broken. Soffit and front are finished with a flat chisel, the joint with a point chisel. The upper surface is roughly carved, with small pits and pockmarks from a pick and point chisel.

A rectangular patch of rough flat-chiselled bands, indicating the position of the supporting capital, extends for 23cm from the right joint face. The decorated panel of the soffit is 16cm from this rough patch.

On the upper surface, 23cm from the front face and 59cm from the left joint, is a square dowel hole (3.5 by 3.5cm in plan). This preserves a led fill.

A lozenge composition, with cross pattée at centre, decorates the rectangular soffit panel. A vine leaf on a thick stem fills the acute angle of the lozenge to the left of the circular frame of the cross, and rosettes in circular frames occupy the corners of the frame. The circular frames of the rosettes overlie the lozenge, but, just as on block A.03, the two surfaces form a single flat plane. The rosette to the upper left consists of six elliptical petals radiating from the centre point. That to the lower left is mostly lost to the break face, but the surviving petals indicate that its composition was similar to that to the upper right on A.03.

At the far right of the front face is a cross pattée in a circular frame. To its left is a series of contingent ellipses at right angles to each other, each set 45° from the margins of the panel. These are drawn with a compass set to a diameter of 24.5cm. All motifs, both here and on the soffit, are carved on a single relief plane.



A.05

No inv. Single fragment. L.: 86, W.: 67, D.: 18 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 62, W.: 53cm.
Soffit panel projected dimensions L.: 59, W.: 52cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The front and soffit faces are preserved, both finished with a flat chisel. At the centre of the cross pattée on the front face is a dowel hole with a led fill. The fill covers roughly 3 by 2.5cm in plan and has been struck by a mallet with square punches.

A soffit panel preserves two rosettes in frames of two concentric circular bands, the outermost of which are integrated into a repeating strapwork pattern. The rosette to the right consists of eight elliptical petals, alternating between flat and bevelled. Only a small portion of that to the left is preserved. It also appears to contain eight petals at 45° angles, with a sequence of ellipses set between the ends of the rosette petals so as to suggest a frame of not two but three concentric bands. The diameter of the rosettes is 24cm, that of the inner circular frame 30cm and that of the outer frame 36cm.

The front face presents two sequences of motifs divided by a large cross pattée in a circular frame (16cm diameter). The arms of the cross are flat bands. To its right, a circular boss is followed by a four-petal rosette in a pattern similar to that found on the front face of A.02. To the left of the cross are overlapping flat circles of 11cm diameter.



A.06

No inv. Three joining fragments. L.: 145, W.: 70, D.: 19 cm.

Soffit panel preserved dimensions L.: 55, W.: 40cm.

Soffit panel projected dimensions L.: 76, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The complete length of the epistyle is preserved across three fragments, with partial preservation of the front and rear surfaces. The rear and soffit faces are finished with a flat chisel. Joint faces are roughly finished with a point chisel. At the left end of the soffit is rough patch of 32cm width. This is followed by a flat surface for 13cm, the soffit panel for 59cm, another flat surface of 15cm and finally by a rough patch at the right end of the block of width 26cm.

The upper surface is extremely rough, with marks from a pick and a pockmark chisel. A flat shelf of 22cm width is cut along the front edge to accommodate the cornice block. Here the surface is marked with striations from a point chisel perpendicular to the front edge. Around the centre of the upper surface is a large picked pit, c.35 by 30cm in plan and 8cm deep at its centre. On the rear edge, 25cm from the right joint face, is a very large clamp cutting. It is neatly rectangular in plan (6 by 4cm), and 6cm deep. The rear surface of the block appears to have been carved subsequent to the clamp cutting, and therefore this cutting would belong to a phase prior to the block's use as an epistyle. Two clamp cuttings for the epistyle joint faces are preserved. That at the right is 7cm from the joint and 8cm from the rear face. It is a rectangular cutting 2.5 by 3cm in plan and 4cm deep, followed by a shallow channel perpendicular to the joint face. The cutting to the left is 7cm from the joint and 7cm from the front face. It is 4 by 2cm in plan, 4cm deep. A shallow channel leads to the joint face.

The soffit panel frames a single large rosette, with vine tendrils extending into the corners of the composition. The rosette is framed by two concentric flat bands, the larger with an outer diameter of 42cm, the smaller of 36cm. The diameter of the rosette itself is 32cm. Six elliptical petals radiate from the centre point. Six further half ellipse petals are inserted into the intervening spaces. This creates two registers; an inner with six petals and an outer with twelve. Two coils, from which vine tendrils diverge, flank the outer circular frame. The tendrils terminate in tight coils, as on the front face of epistyle A.11. The composition is identical to that of A.08.

Only a tiny portion of the decorated front face survives. It appears to preserve an elliptical leaf at a 45°, as is found on blocks A.09 and A.21. The outer tip of the leaf points towards the left as on A.09.



A.07

No inv. Single fragment. L.: 63, W.: 49, D.: 17 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 59, W.: 36cm.
Soffit panel projected dimensions L.: 59, W.: 52cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The soffit and rear faces of the epistyle are partially preserved. Broken to left, right and to rear. The rear and soffit faces are finished with a flat chisel. The upper face is finished with rough pockmarks left by a point chisel. No dowel or clamp cuttings. At the centre of the cross pattée is a compass hole. The texture of the marble is extremely friable, suggesting exposure to heat.

The fragment preserves the majority of a lozenge panel. The lozenge itself is carved in two bands divided by a bevelled line. It contains at centre a large cross pattée in a circular frame. Vine leaves with thick stems fill the acute angles of the lozenge. The corners of the rectangular panel are occupied by right-angled triangles. A simple flat band surrounds a recessed triangle at the centre of each. All motifs are carved on a single flat plane, with no ridged or sharp elements.



A.08

No inv. Two joining fragments. L.: 95, W.: 47, D.: 16 cm.
Projected W.: 70 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves the soffit and rear face of the epistyle, both of which are finished with a flat chisel. Broken on all other sides. The upper surface displays long parallel striations, made with a point chisel and slightly curving. Closer to the rear face more point-chiselled pockmarks are evident.

The soffit panel is carved with a pattern of intersecting circles of 39.5cm diameter, creating contingent ellipses at 45° angles, within a frame consisting of a simple wide band. Frame and circle arcs are executed as bevelled lines, with minimal relief work.



A.09

No inv. Two joining fragments. L.: 76, W.: 70, D.: 17 cm.

Soffit panel preserved dimensions L.: 32, W.: 52cm.

Soffit panel projected dimensions L.: 84, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Two fragments, preserving the entire width of the epistyle along with its left joint face and a portion of the soffit panel. Broken to the right. Soffit, rear and front faces are finished with a flat chisel. The joint is finished with a point chisel. The block is not of an even depth. At the right break face the depth measures 17cm, while at the left joint it is only 16cm.

A raised rectangular patch of point chiselled pockmarks indicates the position of the supporting column. It extends for 30cm from the left joint, and the soffit panel is set 14cm to its right.

The upper surface left very rough with a pick and point chisel. A clamp cutting is preserved on the rearmost of the two fragments. It is 9cm from the rear edge, and 8cm from the left joint. The cutting measures 4 by 3cm in plan, is around 3.5cm in depth, and is preceded by a shallow channel from the joint face.

The soffit panel contains a lozenge composition. At centre is a cross pattée, flanked by short vine leaves with thick stems that are compressed into the acute angles of the lozenge. Right-angled triangles occupy the corner positions, with a bevelled line used to sketch a smaller triangle within each (as on epistyle A.22). The front face displays a vegetal motif. On the right break face a portion of the arc of a circular frame is evident. From this a tapering stem leads to a series of elliptical leaves diverging at 45° from the central axis. Ellipses are drawn with a compass set to a diameter of 12cm. The interior of each leaf is bevelled to a straight line at centre, in a manner very similar to the elliptical petals that form the circular motifs of the accompanying cornice block series.

This vegetal motif is echoed on block A.21. However while the leaves of A.09 point leftwards, those of A.21 are tilted in the opposite direction.



A.10

No inv. Two joining fragments. L.: 95, W.: 38, D.: 17.5 cm.
Soffit panel preserved dimensions L.: 61, W.: 29 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Broken to left, right and to rear. Soffit and front faces are partially preserved, both finished with a flat chisel. The reverse is marked by long, parallel striations made by a point chisel. While this finish is similar to that of A.08, it is unlikely that the two belong to the same epistyle block since this would require a soffit panel greatly exceeding all others in length.

The soffit panel is decorated with intersecting circles of 40.5cm diameter, creating contingent ellipses at 45° angles, within a frame consisting of a simple wide band. The frame and circle arcs are executed as bevelled lines, with minimal relief work. On the front face, semi-circular frames of 23cm diameter each contain three elliptical petals radiating from centre.



A.11

No inv. Single fragment. L.: 65, W.: 29, D.: 17 cm.
Soffit panel preserved dimensions L.: 22, W.: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Soffit, front and right joint faces are preserved. Broken to left and to rear. Soffit and front faces are finished with a flat chisel, joint with neat point-chiselled pockmarks. On the soffit, the first 27cm from the joint face are occupied by a series of rough bands parallel to the front edge. An incised guideline perpendicular to the front edge and 30cm from the joint face marks the maximum extent assigned to this rough patch when the epistyle was first drafted. The bands clearly represent the same patch for the placement of a supporting capital as is found on other blocks in the series, though its peculiar pattern is difficult to explain. It may result from the erasure of certain features on the block from which the epistyle was carved.

The upper surface is extremely roughly picked, except for a margin of 23cm W. on the front edge of the epistyle, which is more neatly finished with a point chisel. The border of the margin is very clearly defined. This flat surface would have accommodated the cornice block, which would have projected slightly over the upper edge of the front face, as is also indicated by the smooth margins on the lower face of the cornice series. 7cm from the left edge, and 8cm from the front edge, is a clamp cutting (3 by 3cm in plan, c. 5cm deep).

The extant corner of the soffit panel contains two parallel bands, forming the beginning of a semi-circular strapwork frame. Within this is the tip of an elliptical petal. The front face depicts a thick vine curving in a sine wave, from which coiled tendrils emerge. The lower tendrils terminate in small bunches of grapes, while the upper tendrils coil onto small globes.



A.12

No inv. Single fragment. L.: 77, W.: 43, D.: 18 cm.
Soffit panel preserved dimensions L.: 22, W.: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The fragment represents a corner of the rectangular prism epistyle series. Two front faces survive, as does the soffit and a cutting for a right-angled turn in the series. Soffit and front faces are finished with a flat chisel. The anticlockwise direction of the turn suggests that epistyle 12 ought to be positioned at the southwest corner of the templon screen, thereby ensuring a continuous front face along the western colonnade.

A patch of rough flat-chiselled bands covers the majority of the extant soffit surface. This is the only such patch that survives to its full length, as it does not span two separate blocks. This length is 55cm, while the preserved width amounts to 33cm. Traces of mortar cling to the patch.

The upper face of the epistyle preserves a surface belonging to the ancient block from which it was carved. A flat shelf of 30cm runs parallel to the long front edge, behind which the surface is stepped up slightly to a further flat shelf. Both elevations are finished with bands of rough flat chisel marks. The shelf would have easily accommodated the width of the cornice. On the shorter edge, the rear shelf was erased for a distance of 29cm in order to allow the cornice series to continue after the 90° turn. Only one corner piece of the cornice survives, A.52. It is not certain whether it was placed over rectangular prism epistyle A.12 or above the northwest corner of the templon.

The cutting to accommodate the anticlockwise turn in the series begins with a straight cut, 36cm in length and perpendicular to the shorter front face. After this distance the cut turns at an angle slightly less than 45° for 6cm before meeting the break face. A clamp cutting is positioned 8cm from the shorter front face and 8cm from this cut. It is 3 by 3cm in plan, 4cm deep, and is preceded by a shallow channel that has for the most part been lost to a large chip at this corner.

On the longer front face is a small dowel cutting with an extant led fill, 37cm from the corner and 4cm from the upper edge. The fill covers an area of approximately 2 by 3cm. Its structural purpose is unclear, though it may have secured an additional decorative element in front of the southwest column; perhaps a wooden painted icon attached to the templon screen.

Both front faces of the southwest corner piece are decorated with overlying circles (11cm diameter). At the corner each front face presents a semi-circle, ensuring that the pattern runs uninterrupted across the 90° turn. No soffit decoration survives.



A.13

No inv. Single fragment. L.: 55, W.: 70, D.: 16 cm.
Soffit panel preserved dimensions L.: 10, W.: 22 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves the entire width of the epistyle and the left joint face. Broken to right. The soffit, rear, and front faces are finished with a flat chisel, the left joint with neat pockmarks of a point chisel.

The first 28cm of the soffit face from the joint form a rectangular patch of rough flat chisel marks, indicating the position of the supporting capital. Traces of mortar remain over this patch. A wide frame of a rectangular soffit panel is positioned 13.5cm to its right.

The upper surface is left extremely rough, with small pits and pockmarks of a pick and point chisel. 8cm from the front edge and 8cm from the left joint is a clamp cutting P4 by P2cm in plan and 5cm deep. A channel runs from the cutting towards the joint face.

The front face presents a series of contingent ellipses at right angles to each other, each set 45° from the margins of the panel. These are drawn with a compass set to a diameter of 23.5cm. No soffit decoration is extant.



A.14

No inv. Two joining fragments. L.: 109, W.: 53, D.: 18 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 57, W.: 41 cm.
Soffit panel projected dimensions L.: 88, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Two fragments preserving the soffit, front face and a small portion of the left joint face of the epistyle. Soffit and front faces are finished with a flat chisel, the joint with neat pockmarks from a point chisel. A rectangular raised patch finished with a point chisel, indicating the position of the supporting capital, occupies the first 32cm length of the soffit. The decorative panel is set 14cm from this rough patch.

Pockmarks from a point chisel cover the upper surface, with the exception of a margin of around 25cm width along the front face. Here the surface is fairly flat, with point-chiselled striations perpendicular to the long edge. This flat margin would have accommodated the cornice blocks, the lower surfaces of which projected for a few centimetres beyond the upper edge of the rectangular prism epistyle.

The decorated front face is cut with two rectangular holes, one 12cm from its upper edge (2 by 2cm in plan, c. 5cm deep) and a second directly above the first, 7cm from the upper edge (c.1 by 2cm in plan, c. 5cm deep). They are above the soffit panel, and so would have been positioned in the interval between two columns. Much of the surrounding marble has been lost, and so it is not possible to discern any clamp mechanism above or below the cuttings.

The soffit panel employs a circular motif at centre, flanked by two semi-circular motifs of which only that to the left is extant. Two concentric flat bands frame each motif. The outer bands overlap, and are carved with the illusion that one passes below the other, thereby linking the motifs into an integrated strapwork composition. The semi-circular band to the left contains a half-rossette. Three flat elliptical petals spaced at 45° angles radiate from the centre. Between these are two half ellipses, bringing the total number of petals to five. Within the central motif is an eight-petal rosette with a small bud at centre. The petals are bevelled on the interior. The rosette is framed by two squares overlaid at 45° and rendered with a strapwork illusion suggesting that the two are intertwined.

The front face depicts thick vine stem, curving according to a sine wave, with tendrils departing above and beneath. The tendrils terminate wither in heart-shaped leaves or in small, round clusters of grapes.

While epistyle A.11 employs a similar soffit composition in combination with a vine scroll, the motifs are executed in a quite different style. On A.11 tendrils end not with leaves but in tight coils, and the grape clusters bulge at top before tapering to a sharp point. The two epistyles seem to have been produced by different draughtsmen according to an agreed composition.



A.15

No inv. Single Fragment. L.: 64, W.: 34.5, D.: 16.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The soffit and rear faces of the epistyle are preserved on this small fragment, though they are much chipped and abraded. They are finished with a flat chisel. The upper surface is marked by long, parallel striations from a point chisel. All other faces are broken.

This much damaged fragment preserve on its soffit the arcs of several intersecting circles, which create contingent ellipses at 45° angles. These are framed within a simple flat band.

A.16

No inv. Single Fragment. L.: 64, W.: 34.5, D.: 16.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Only the soffit panel and upper faces of the epistyle survive, with all other sides broken. The panel is finished with a flat chisel, while the upper surface displays long, slightly curving and parallel striations made with a point chisel.

The soffit panel employs a circular motif at centre, flanked by two semi-circular motifs. Two concentric flat bands frame each motif. The outer bands overlap, and are carved with the illusion that one passes below the other, thereby linking the motifs into an integrated strapwork composition. Within the central motif is an eight-petal rosette. The petals are bevelled on the interior. The rosette is framed by two squares overlaid at 45° and rendered with a strapwork illusion suggesting that the two are intertwined. To left is a half-rosette with flat elliptical petals. From their spacing it may be extrapolated that there were originally five. The semi-circular frame to the right contained a half-rosette with petals terminating in rounded bands, perhaps similar to the composition found on the soffit panels of A.17 and A.21. The composition is similar to those of epistyles A.14 and A.33.



A.17

No inv. Two joining fragments. L.: 72, W.: 47, D.: 17 cm.

Projected W.: 70 cm.

Soffit panel preserved dimensions L.: 68, W.: 38 cm.

Soffit panel projected dimensions L.: 73 W.: 54 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragments preserve front and soffit faces, which are finished with a flat chisel. The upper surface is taken to a fairly flat plane, with neat pockmarks from a point chisel. There are no dowel or clamp cuttings. Broken to left, rear, and right. A compass hole is visible at the centre of the rosette. Red paint survives between the arms of the cross pattée on the front face.

The soffit panel preserves a single, large rosette within a circular frame. The frame consists of two concentric flat bands, the larger with an outer diameter of 41cm, the smaller of 36cm. The diameter of the rosette itself is 31cm. At centre is a boss with a round frame, from which radiate six circular bands. Six pointed petals are defined by the intervals between the circular bands.

The right portion of the extant front face is occupied by contingent ellipses at right angles to each other, each set 45° from the margins of the panel. These are drawn with a compass set to a diameter of 23cm. At the left break is a cross pattée in a circular frame. The intervals between the arms of the cross have been painted in red.



A.18

No inv. Three joining fragments. L.: 75, W.: 67, D.: 19 cm.

Projected W.: 70 cm.

Soffit panel L.: 67, W.: 52 cm.

Three fragments preserving the soffit and rear faces of the epistyle, both of which are finished with a flat chisel. Broken to front, left and right. The upper surface was evidently once the outer, longitudinal side of an arcaded sarcophagus. The relief is unfinished- to left a column with a simple capital has been roughed out, and to right the arc of the arcade is defined.

A rectangular cutting is positioned on the upper surface 47cm from the rear edge (4.5 by 3cm in plan, 5.5cm deep). A channel leads towards the front edge of the epistyle. The block fractured along the line of this channel. It is not clear whether this feature belongs to the medieval phase of the block or not. It is unlikely that have clamped a block over the decorated front surface. Dowel holes in similar positions are not uncommon in the medieval series however, so the poorly preserved channel may represent a pour channel rather than the position of a clamp.

The soffit panel frames a single large rosette, with vine tendrils extending into the corners of the composition. The rosette is framed by two concentric flat bands, the larger with an outer diameter of 41cm, the smaller of 36cm. The diameter of the rosette itself is 31cm. Six elliptical petals radiate from the centre point. Six further half ellipse petals are inserted into the intervening spaces. This creates two registers; an inner with six petals and an outer with twelve. Two coils, from which vine tendrils diverge, flank the outer circular frame. The tendrils terminate in tight coils, as on the front face of epistyle A.11. The composition is identical to that of A.06.



A.19

No inv. Single fragment. L.: 67, W.: 57, D.: 16 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 20, W.: 36 cm.
Soffit panel projected dimensions L.: 85, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Left joint, soffit and front face of the epistyle are extant. Soffit and front are finished with a flat chisel, joint with neat pockmarks made with a point chisel. A rectangle of rough flat chiselling marks the position of the supporting capital on the soffit. It extends for 26cm from the joint edge. The soffit panel is set 20cm distant from it. No incised guideline for the rough patch may be discerned.

The upper surface preserves a face of the ancient block from which the epistyle was carved. A flat band of 16.5cm width, roughly finished with a flat chisel, runs along the front edge. Behind this band is a steep straight-cut slope. The remainder of the surface is a flat plane, finished in the same manner as the front band. The depth of the block here is a consistent 13cm. This poses a similar problem as encountered on block 01, namely that the width of the band is insufficient to provide a stable surface upon which the cornice could rest. A solution involving small wooden chocks again seems structurally adequate. 7cm from the front edge and 8cm from the left joint is a clamp cutting (3.5 by 2.5cm in plan, 4cm deep).

The soffit panel features a lozenge composition, with rosettes in the corners of the rectangular frame. The rosette in the upper left corner consists of four elliptical petals at right angles, with fanning triangular motifs filling the space between each. The end of a single elliptical petal is preserved on the lower left rosette, most of which is lost to the break face. A series of overlaid semi-circles (diameter 23cm) is partially preserved on the front face.

The composition is strikingly similar to that on blocks A.03 and A.04, with a few important differences. While on A.03 the overlaid semicircles are on the right side of the front face, here they occupy the left side. Moreover the semi-circles of A.19 project upwards from the lower edge of the panel, while those of A.03 are suspended from the upper edge. The soffit panels of both epistyles appear to share the same dimensions. The four-petal rosette on A.19 is however placed in the opposite corner to that on A.04. The blocks therefore mirror each other, and may have been placed in corresponding positions, perhaps on the north and south colonnades of the templon.



A.20

No inv. Single fragment. L.: 57, W.: 70, D.: 15 cm.

Projected W.: 70 cm.

Soffit panel dimensions L.: P53, W.: 53 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Soffit, rear and front faces are preserved, all finished with a flat chisel. Broken to left and right. The upper surface is left extremely rough, with pits and pockmarks from picks and point chisels. No clamp or dowel holes.

The soffit panel preserves a single, large rosette within a circular frame. The frame consists of two concentric flat bands, the larger with an outer diameter of 41cm, the smaller of 36cm. The diameter of the rosette itself is 31cm. At centre is a boss with a round frame, from which radiate six circular bands. Six pointed petals are defined by the intervals between the circular bands. The motif is identical to that found on epistyle A.17, though its position within the frame differs. Here the rosette abuts the frame, while on A.17 there is blank space to either side of the rosette. It is not possible to discern whether another similarly sized rosette existed to the left of that on epistyle A.20. The double-banded circular frame would have permitted a strapwork integration of two circular motifs, bringing the total length of the panel to around 90cm. This would be a little longer than is standard on the series. If this rosette was the sole decorative feature of the panel, its length ought to be around 50cm, making it the shortest of the series. The lower border of the panel is not sufficiently preserved to be able to discern whether the frame terminates immediately after the rosette or not.



A.21

No inv. Two joining fragments. L.: 71, W.: 36 D.: 18 cm.
Soffit panel preserved dimensions: L.: 28 W.: 23 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Soffit and front faces survive, and are finished with a flat chisel. A small portion of the right joint is also extant, finished with the point chisel. Broken to left and to rear. The first 30cm from the joint face are occupied by a raised patch finished with a point chisel, indicating the position of the supporting capital.

The upper surface is finished with pits and pockmarks of a point chisel. On the right break face, there is a clamp cutting 6cm from the front edge and 6cm from the projected line of the right joint face (4 by 3cm in plan, 3.5cm deep). An iron dowel surrounded by a lead fill has been inserted into the front decorated face, 4cm below the upper edge. Its maximum dimensions are c.4 by 3.5cm, and the lead has been struck by a mallet with square punches. Its structural function is unclear, though it may be compared to a similar cutting on the long front face of corner epistyle A.12, which is similarly positioned on the face and also situated above a column of the templon.

A right-angled triangle fills the preserved corner of the soffit panel, with a bevelled line used to sketch a smaller triangle within it (as on A.22, A.09). The front face displays a vegetal motif consisting of elliptical leaves diverging at 45° from the central axis. Ellipses are drawn with a compass set to a diameter of 12cm. The interior of each leaf is bevelled to a straight line at centre, in a manner very similar to the elliptical petals that form the circular motifs of the accompanying cornice block series. The fragment to the left preserves a small patch of a bevelled stem.

This vegetal motif is echoed on block A.09. However while the leaves of A.21 point to the right, those of A.09 are tilted to the left.



A.22

No inv. Single fragment. L.: 34, W.: 47, D.: 17 cm.
Projected W.: 70 cm.
Soffit panel preserved dimensions L.: 20.5, W.: 38 cm.
Soffit panel projected dimensions L.: 58 W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Soffit and front face preserved, both finished with a flat chisel. The upper surface is covered by pockmarks from a point chisel with no clamp cuts or dowels. Broken to left, right, and rear.

The soffit panel contains a lozenge composition. A bevelled line divides the lozenge into one outer, wider band and narrower inner band. The tip of what is presumably a vine leaf occupies the acute angle of the lozenge. The upper left corner is occupied by a right-angled triangle with a bevelled line used to sketch a smaller triangle within it, as on epistyle A.09.

A series of motifs in overlaid circular frames fills the decorative panel of the front face. The diameter of the motifs is 9cm, and that of the frames 11.5cm. On the right break face a thin sliver survives of a rosette with radiating elliptical petals. To its left is a cross pattée, preceded by a curved fanned rosette of six petals. On the left break a small portion of a quatrefoil rosette is preserved. The motifs closely resemble those of the front face of epistyle A.02.



A.23

No inv. Single fragment. L.: 34, W.: 22, D.: 17.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves a portion of a soffit panel finished with a flat chisel. The upper surface is mostly lost to a large break, but small patches of pockmarks from a point chisel survive. Broken on all edges.

A portion of a soffit panel, including the flat band marking the border of the rectangular frame. At the centre is a circular motif in a frame of two concentric bands. This contained a rosette, with petals terminating in rounded bands. The composition appears to resemble those of epistyles A.17, A.18 and A.20.

A.24

No inv. Single fragment. L.: 34, W.: 23, D.: 19 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves a portion of a soffit panel finished with a flat chisel. The upper surface is marked by a combination of small pits and long striations made by a point chisel. Broken on all sides.

Compass holes are visible both at the centre of the cross and at the centre of the intact arm. That at centre was used to define the outer circular frame of the motif, while that on the arm is at the centre point of the petal of the quatrefoil. An incised guideline runs between the two along the central axis of the arm.

The motif employed on this small fragment consists of a cross, of which three arms of equal length survive, within a quatrefoil and enclosed in a circular frame. The arms terminate in short, wide flares. Small triangles link the extremities of the arms to the surrounding quatrefoil. The outer circular frame consisted of two concentric bands. The outer band appears to flow beneath the outer concentric band of another, similarly sized circular motif.

While this motif is unique within the rectangular prism epistyle series, it finds a ready parallel in a screen executed by the same workshop, A.89.



A.25

No inv. Single fragment. L.: 34, W.: 29, D.: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment preserves a portion of a soffit panel finished with a flat chisel. Broken on all sides. The upper surface has been taken to a smooth plane with a flat chisel, likely representing an already-existing surface of the ancient block from which the epistyle was carved. A clamp hole is found on the break edge towards which the vine leaf of the soffit points (3.5 by 3.5cm in plan, 4cm deep). A compass hole is visible at the centre of the rosette.

The soffit panel was decorated with a lozenge composition. The lozenge is a flat, narrow band of the same width as the circular frame of a rosette in the corner position. This permits the integration of the two frames through a strapwork loop. Six elliptical petals radiate from the centre, forming a rosette with a diameter of 11cm. A small vine leaf points into the acute angle of the lozenge. It is linked by a long stem to the central circular motif of the composition, which contained a cross pattée. Only the inscribed curve that closed the transverse arm of the cross survives. Fragments A.25 and A.26 are likely pieces of the same epistyle, which would suggest that A.25 preserves the upper right corner of the panel.

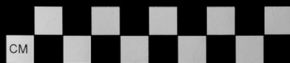
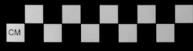
A.26

No inv. Single fragment. L.: 40, W.: 26, D.: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Soffit and rear faces are preserved, both finished with a flat chisel. The upper surface is finished with a flat chisel in a manner similar to fragment A.25.

A rosette in a circular frame occupies the corner of a rectangular panel, representing the lower left corner of a lozenge composition. The rosette consists of six elliptical petals, with a diameter of 11cm. Fragments A.25 and A.26 are likely pieces of the same epistyle.



A.27

No inv. Single fragment. L.: 45, W.: 24, D.: 19 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A small portion of the decorated soffit panel is preserved, finished with a flat chisel. The upper surface is taken to a rough plane with a flat chisel.

Fragment preserves a sector of a large curved fan rosette. Petals rise to sharp edges. Two concentric bands frame the rosette. Two similar bands represent an adjacent circular motif of comparable size. The two frames are integrated using a strapwork illusion. The fanned rosette resembles that on epistyle A.32, and it is therefore possible to extrapolate a composition in which a central fanned rosette is flanked by two semi-circular motifs in a rectangular panel.

A.28

No inv. Single fragment. L.: 32, W.: 14, D.: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A portion of the soffit panel is preserved, finished with a flat chisel. Broken on all edges. The upper surface is finished using a point chisel, with a pattern of small pockmarks.

A corner of a decorated soffit panel. Two parallel bands depart from the frame, defining a sector of a semi-circular motif. Within this, two pointed spines represent the extremities of a vegetal motif likely identical to that found on epistyle A.32.



A.29

No inv. Single fragment. L.: 48, W.: 26, D.: 15 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A portion of the soffit panel is preserved, finished with a flat chisel. Broken on all edges. Long parallel striations made with a point chisel stretch across the upper surface. Incised guidelines are clearly visible along the longitudinal axis of the soffit composition, though there are none across its width. A compass hole is visible at the point at which the four arcs defining the leaves meet, and at the centre of one of the extant circle. The two compass points are spaced 19.8cm apart.

The soffit panel displays intersecting circles of 39cm diameter, creating contingent ellipses at 45° angles.

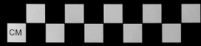
A.30

No inv. Single fragment. L.: 28, W.: 41, D.: 17.5 cm.
Soffit panel preserved dimensions L.: 23.5, W.: 27 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Rear and soffit faces are preserved, both finished with a flat chisel. Broken on all edges. The upper surface is very rough, with picked pits and smaller pockmarks of a point chisel.

A corner of a decorated soffit panel. The frame contains a large octagonal rosette within a frame of two concentric bands. The leaves of the rosette are elliptical, and alternate between flat and bevelled in a manner similar to those on rectangular prism epistyle A.05.



A.31

No inv. Single fragment. L.: 26, W.: 45, D.: 17 cm.
Soffit panel preserved dimensions L.: 42, W.: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Rear and soffit faces are preserved, both finished with a flat chisel. The upper surface is very rough, with picked pits and smaller pockmarks of a point chisel.

Fragment from the border of a lozenge soffit panel composition. To right is a section of a rosette of six elliptical petals in a circular frame. The lozenge itself is a simple band, and contains a circular motif, of which only a small portion of the frame survives. It contained a cross pattée.

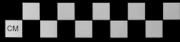
A.32

No inv. Three joining fragments. L.: 103, W.: 66, D.: 16 cm.
Soffit panel preserved dimensions L.: 83, W.: 52 cm.
Soffit panel projected dimensions L.: 84, W.: 52 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Three fragments preserve the decorated soffit panel. This is finished with a flat chisel. All edges are break faces. The upper face is extremely roughly finished with large pick strokes.

A curved fan rosette is flanked by two semi-circular motifs. Twelve petals radiate from the centre point, curving within a circle of 28cm diameter. The petals of the rosette are bevelled to a sharp edge. The frame consists of two concentric bands. The outer diameter of the inner band is 34cm, that of the outer band 39cm. The outer bands are integrated with the similar frames of the flanking semi-circular motifs through a strapwork effect. Within each semi-circular frame is a simple vegetal motif in which an elliptical bud protrudes beyond two pairs of curving spines.



A.33

No inv. Single fragment. L.: 55, W.: 30, D.: 20 cm.
Soffit panel preserved dimensions L.: 40, W.: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A portion of the soffit panel is preserved, finished with a flat chisel. Broken on all edges. Long parallel striations and small pockmarks from a point chisel are intermingled on the upper surface.

The fragment preserves two motifs in integrated frames of concentric bands. To right two straight bands cross at 45°. A motif of two overlaid squares, as is found on epistyles A.14 and A.17, may be extrapolated. To left is a rosette in which half-ellipses are inserted into the spaces between elliptical petals, creating two concentric registers.

A.34

No inv. Single fragment. L: 21, W: 13, D: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken on all faces save for the front a small portion of the soffit. Flat chisel marks cover the entirety of the carved front surface. A compass hole is at the centre of the petal rosette. The level of relief cutting is not even, with sloping sections in the negative space between the rosette elements.

This is a small broken section of an epistyle block with semi circular rosettes along its front edge. The fragment preserves a semi circular rosette to the left, with three elliptical petals set within a frame of uneven width. To the right is part of a frame for a circular rosette. Rough carving, especially between the rosette elements, may indicate that this epistyle was left unfinished.



A.35

No inv. Single fragment. L: 23, W: 7, D: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken on all faces save for the front, and this is chipped along all edges. Surfaces are taken to flat planes and smoothly finished with a few visible chisel marks.

A broken section of an epistyle block with intersecting semicircles along its front edge. Flat margins survive on the upper and lower edges of the front face. Between these are semi circular flat bands

A.36

No inv. Single fragment. L:27, W: 14, D: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken to left and right and at rear. The upper and soffit surfaces are finished with a point chisel. The decorated front surface is finished using a flat chisel, though many indentations of the point chisel remain visible.

A fragment, perhaps from the front of an epistyle, preserving a decorated border of pointed ellipsoid petals. The petals are drawn using compasses to create intersecting semi circles, and are at the same relief elevation as the frame. They are angled at 45° from the edges of the frame and at 90° from each other, with the resulting negative spaces therefore taking the form of flared triangles. These are not cut to a flat plane but rather slope from the frame towards their points.



A.37

No inv. Single fragment. L:17, W: 19, D: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken to the left and to the rear. The face to the right is a joint, as are the upper and lower faces. The lower face is roughly finished with a point chisel, as is the upper face save for a 4cm smooth margin at the edge adjoining the front face. The joint face to the right is similarly finished with a point chisel. The front face is smoothed with an abrasive, though the bevelled interiors of the petals are finished with a flat chisel.

At the centre of the circular motif a small circle of red paint is preserved, though barely visible. This circle is of roughly 19mm diameter.

A corner fragment of an epistyle. Ellipsoid petals are drawn with a compass defining intersecting circles. These are then bevelled along a central axis. To the left leaves branch as if from a central stalk until a circular motif closes the composition at the end of the block. The centre of this motif is carved as a flat lozenge, at the centre of which is a small circle of c.19mm diameter in red paint. This is perhaps the right-hand conclusion to epistyle A.21.

A.38

No inv. Single fragment. L:23, W: 19, D: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

decorated face is finished with a flat chisel, and heavily weathered since its excavation. All other surfaces, including to the rear, are breaks.

A soffit fragment preserving a segment of a large rosette in a circular frame of two parallel bands. The rosette is made up of petals with rounded ends. These are formed from thin bands, leaving the centres of the petals hollow.



A.39

No inv. Single fragment. L:11, W: 22, D: 19 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

A small portion of soffit and the rear face are preserved, both finished with a flat chisel. The upper surface is very roughly finished with a point chisel. Broken on all other sides.

A small section of soffit face. Presumably the corner of a lozenge composition with right angled triangles occupying the corner positions. A smaller triangle is incised within the larger, as is found on A.09 and A.21.

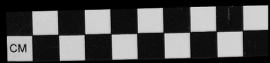
A.40

No inv. Single fragment. L:29, W: 35, D: 21 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Soffit and rear faces are preserved. The soffit is finished with a flat chisel, as is the rear face, though here many blows from the point chisel are not fully erased. Small pockmarks from a point chisel cover the upper surface. Broken on all other sides.

A small fragment of a soffit panel containing a rosette in a frame of two concentric bands.



A.41

No inv. Single fragment. L:32, W: 21, D: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

A portion of soffit survives, finished with a flat chisel. The upper surface is extremely rough. Broken on all edges, and several cracks extend into the preserved portion of the panel.

Two circular frames, each composed of two concentric flat bands, are integrated in a strapwork composition. The panel appears to be a mirror of that on A.32. To the right is a vegetal motif, with elliptical bud flanked by two crescent-shaped leaves on each side of its stem. The frame to the left contains a curved fan rosette.

A.42

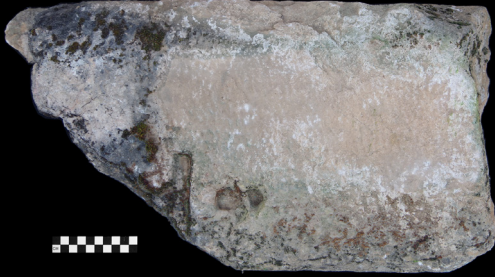
No inv. Single fragment. L.: 20, H.: 13, D.: 16 cm.
L. of preserved decorated face: 16 cm.

Along the front edge of the lower surface of the block is a smooth margin of 4cm width. Between this margin and the back of the block the surface is rough with rough diagonal chisel marks. Break surfaces to left and right. The upper surface of the block is marked with shallow diagonal striations. One rectangular cutting (2xp4cm) is just visible on the rear break face. Traces of red paint are visible on the central bud of the circle motif on the cornice face.

A.43

No inv. Single fragment. L.: 14, H.: 12, D.: 13 cm.
L. of preserved decorated face: 13 cm.

A smooth margin of 6cm width along the front edge of the lower surface of the block. The remaining surface between this margin and the break face to rear is rough. The left face is a break; the right is a joint face. Upper surface is chiselled to a level plane. Traces of red paint are visible on the central bud of the circle motif.



A.44

No inv. Single fragment. L.: 57, H.: 13, D.: 31 cm.
L. of preserved decorated face: 33 cm.

Smooth margin of 6cm width along the front edge of the lower surface. The remaining surface between this margin and the rear face is rough. Break surfaces to both left and right. The upper surface is slightly convex with shallow diagonal striations made with a chisel.

Suspension mechanism:

On the left break face, perpendicular to the front edge of the block, is a rectangular channel of 14cm length and 2cm width. 2.5cm to the right of this channel and parallel to and 7cm from the front edge of the block is a rectangular cutting of 5x2cm.

A.45

No inv. Single fragment. L.: 43, H.: 13, D.: 29 cm.
L. of preserved decorated face: 43 cm.

Smooth margin of 5cm width along the front edge of the lower surface. The remaining surface between this margin and the break face at the rear is rough. Breaks to both left and right. The upper surface is marked by long and deep diagonal striations.

A.46

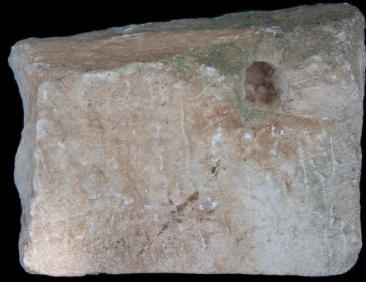
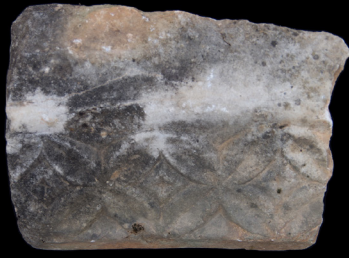
No inv. Single fragment. L.: 35, H.: 13, D.: 20 cm.
L. of preserved decorated face: 35 cm.

Smooth margin of 7cm width along front edge of lower surface. Roughly picked depressions between this and the break face to the rear of the block. This rough surface is c.0.5cm raised above the smooth margin. Traces of mortar are visible across the entire lower surface save for the first 3cm of the smooth margin. Break surfaces to left and right. The upper surface is slightly convex, with deep diagonal striations. One 2cm square cutting close to the right break face 9cm from the front edge of the block. On the left break face the end of a larger cutting is visible 15cm from the front edge of the block, with a width of 4cm. Red paint is clearly visible on both the central buds of the circle motifs of the cornice face and in the angles between the adjoining circles.

A.47

No inv. Single fragment. L.: 20, H.: 9, D.: 10 cm.
L. of preserved decorated face: 20 cm.

Upper section of two adjoining circle motifs. Broken on all other surfaces except for part of the upper surface of the block, which displays shallow diagonal striations. Traces of red paint are visible on the central buds of the circle motifs.



A.48

No inv. Single fragment. L.: 26, H.: 13, D.: 18 cm.
L. of preserved decorated face: 26 cm.

Smooth margin of 5cm width along the front edge of the lower surface. The remaining surface between this margin and the break face at the rear is rough. Very shallow chiselled guidelines can be discerned running parallel to the front edge of the lower surface both where this joins the cornice face and along the outer edge of the smooth margin. Break surfaces to the rear and to the left, with a joint surface to the right. The upper surface shows deep diagonal striations. A clamp cutting perpendicular to the right joint face is 12cm from the front edge of the block. It comprises a 3x3cm square cutting and a 5x3cm channel.

A.49

No inv. Single fragment. L.: 43, H.: 15, D.: 31 cm.
L. of preserved decorated face: 41 cm.

The lower surface is roughly picked with a smooth margin of 7cm along the front edge of the block. Breaks to both left and right. The rear face is marked by long vertical striations. The upper is very rough and cut with short diagonal pick marks, except for the front edge, which is chiselled to a more level plane. 3cm from the right break and 7cm from the front edge, is a 2cm square cutting with a diagonal pour channel.

Suspension mechanism:

Two round dowel holes of 1.5cm diameter. That to the right is 6.5cm from the front edge and that to the left 9.5cm, with 7cm between the two. Each is at the centre of a roughly cut crater, with traces of a cutting between them for a metal clamp. Cuttings perpendicular to the front edge imply that this anchored a metal bar projecting over the front edge.

A.50

No inv. Single fragment. L.: 48, H.: 14, D.: 31 cm.
L. of preserved decorated face: 41 cm.

Smooth margin of 6cm width along the front edge of the lower surface. The remaining surface between this margin and the rear face is marked by long striations perpendicular to the front edge of the block. Break to left, joint face on the right. The rear face is cut by diagonal striations, whilst the joint face is marked by short pick strokes.

The upper surface is slightly convex, with long diagonal striations. One isolated circular cutting of 1.5cm diameter 20cm from the joint face and 11cm from the front edge. A clamp on the joint face of the block, 15cm from the front edge. This consists of a 5x4cm channel leading to a 4x4cm square cutting. The metal clamp in this cutting survives, with a lead fill securing the iron core of the clamp. This led has been struck with a mallet leaving a pattern of square indentations of c.4x4mm. anchored a metal bar projecting over the front edge.



A.51

No inv. Single fragment. L.: 23, H.: 13, D.: 15 cm.
L. of preserved decorated face: 23 cm.

Fragment of circle motif with lower sections of the circle motifs. Break to left, but the right is a joint face and small sections of both the upper and lower surfaces survive. There is a smooth margin of 5cm width along the front edge of the lower surface, which is otherwise rough. The upper surface is chiselled to a flat plane. A clamp cutting with a 4x4cm channel and 4x4cm hole is perpendicular to the joint face. It is an estimated 16cm from the projected position of the front edge of the upper surface, which is no longer extant.

A.52

No inv. Single fragment. L.: 25, H.: 13, D.: 18 cm.
L. of preserved decorated face: A) 25, B) 18 cm.

This fragment is the only corner section of the series. Each cornice face terminates with a half circle motif, the central bud being rotated 45 degrees in order to effect a smooth transition in the repeating pattern over the corner of the block. The smooth margin on the lower surface is 5cm wide on the longer side (A) and 7cm wide on the shorter (B). The upper surface is slightly convex perpendicular to the longer side (A). On the break face to the rear of the block is the corner of a large rectangular cutting. The corner is 13cm from both cornice edges, and the cutting's preserved dimensions are 6x4cm. It is 8cm deep. There are faint traces of red paint on the central buds of the circle motif.

Suspension mechanism:

A long flat rectangle of 13x2cm is neatly cut into the convexity of the upper surface perpendicular to side A at a distance of 7cm from the corner of the block. Two dowel holes are found 9cm from the edge of side A and 4cm to each side of the rectangular cutting. That to the left still contains the lead that secured the reinforcing clamp. Cuttings between the two dowels run over and perpendicular to the long rectangle.

A.53

No inv. Single fragment. L.: 23, H.: 9, D.: 8 cm.
L. of preserved decorated face: 17 cm.

An upper section of the repeated circle motif, broken on all faces except for the upper surface of the block. This is slightly convex and very roughly finished. Traces of red paint are visible on the central bud of the circle motif.

Suspension mechanism:

The upper surface is cut by two channels of 3cm width spaced 10cm apart and running perpendicular to its front edge. That to the left is 1cm deep, that to the right 2cm. Between these two channels and on the rear break face is a deep circular cutting of 3cm diameter.



A.54

No inv. Single fragment. L.: 33, H.: 14, D.: 20 cm.
L. of preserved decorated face: 28 cm.

Smooth margin of 7cm width along the front edge of the lower surface. The remaining surface between this margin and the break face at the rear is rough. The upper surface is slightly convex, with short pick marks perpendicular to the front edge. There is a break to the left, and a small section of joint face on the right end of the block. Perpendicular to this is a clamp cutting at an estimated 12cm from the projected front edge of the block. It is 10cm in length and at least 3cm wide. Traces of red paint are visible on the central buds of the circle motifs.

Suspension mechanism:

Two suspension mechanisms are attested, with one overlying the other. The first consists of a roughly cut channel perpendicular to the front edge and 15cm from the left break face. Its dimensions are c.12cm by c.2.5cm. It is flanked by two crude round cuttings of c.2cm diameter spaced 10cm apart and 6cm from the front edge. The second mechanism is to the left of that described above. A neatly cut rectangular channel of 2cm width extends from the front edge (11cm from the left break face) to the break face at the rear of the block. To either side of this channel are two circular dowel holes of 1.5cm diameter, spaced 12cm apart and each 9cm from the front edge of the block. Both of these contain the lead used to secure the reinforcement clamp. The right dowel is positioned within the channel of the first suspension mechanism, and as its lead fill would prohibit the insertion of a metal bar within this channel it follows that the leftmost, neater mechanism was used subsequent to the more crudely cut mechanism to the right.

A.55

No inv. Single fragment. L.: 31, H.: 14, D.: 31 cm.
L. of preserved decorated face: 30 cm.

A smooth margin of 5cm width along the front edge of the bottom surface. Between this margin and the rear face the surface is slightly raised and very rough, with small picked depressions. The left face is a joint, whilst the right is a break. The upper surface is chiselled to a rough flat plane, with a band of 6cm width along the front edge angled slightly downwards. At the right break face is part of a 6x4cm rectangular cutting, 10cm from the front edge of the block.

Suspension mechanism:

The mechanism here is integrated into the clamp cutting, with the lead fill of the clamp also used to secure the bar projecting from the front of the block. The clamp channel begins 13cm from the front edge of the block. It measures 8.5 by 4cm and terminates in a deep rectangular 2.5 by 4cm cutting. From this cutting another channel of 2cm width and depth runs to the front edge. It is flanked by two dowel holes for a securing clamp 8cm from the front edge and 8cm from each other. That to the left is just visible in the break face. That to the right contains a lead fill.



A.56

No inv. Single fragment. L.: 25, H.: 14, D.: 29 cm.
L. of preserved decorated face: 21 cm.

6cm smooth margin at the front edge of the bottom surface, then long diagonal striations to the rear face. Short pick marks slightly off the vertical axis cut this rear face. The upper surface is very slightly convex, with long striations perpendicular to the front edge. Breaks to left and right.

A.57

No inv. Single fragment. L.: 32, H.: 7, D.: 9 cm.
L. of preserved decorated face: 30 cm.

Fragment of the upper edge of the circle motif, with part of upper surface surviving and all other faces being breaks. The upper surface displays no marked convexity, and is cut with short diagonal pick strokes. On the rear break face, 9cm from the front edge of the block, is a small circular dowel hole of 1cm diameter.

A.58

No inv. Single fragment. L.: 33, H.: 13, D.: 22 cm.
L. of preserved decorated face: 27 cm.

The entire lower surface is chiselled to a flat plane, with no smooth margin. Break faces to left, right and rear. The upper surface is convex with long striations perpendicular to the front edge.

Suspension mechanism:

The pattern of cuttings and dowel holes suggests three simultaneously functioning suspension mechanisms. On the left break face is a roughly cut channel of 13 x 3cm, with a small dowel hole of 1cm diameter to its immediate right and 6cm from the front edge of the block. 11cm from the left break face is a neatly cut rectangular channel of 13 x 2cm. To either side, 7cm apart, are two 1cm diameter dowels. Finally, a dowel hole on the right break face, 7cm from the front surface, implies the existence of another cutting to the right of the break.



A.59

No inv. Single fragment. L.: 28, H.: 14, D.: 30 cm.
L. of preserved decorated face: 28 cm.

Smooth margin of 4cm width along the front edge of the lower surface. Between this and the rear face the surface is roughly picked. The rear face is chiselled flat. Breaks to left and right. The top surface is convex, with long diagonal striations.

A.60

No inv. Single fragment. L.: 36, H.: 15, D.: 31 cm.
L. of preserved decorated face: 33 cm.

Smooth margin of 3cm along the front edge of the lower surface. Between this and the rear edge the surface is raised by c.1cm and very roughly picked. Break faces to both left and right. The rear surface is chiselled flat whilst the upper surface is convex, with long striations.

A.61

No inv. Single fragment. L.: 11, H.: 15, D.: 23 cm.
L. of preserved decorated face: 8 cm.

The smooth margin at the front edge of the lower surface extends to a width of 7cm, beyond which the surfaces is very roughly picked. Break faces to the left, right and rear of the block. The upper surface is convex, with long picked striations.

Suspension mechanism:

On the right break face is a shallow channel leading to a 1.5cm diameter round hole for a reinforcing clamp, 8cm from the front edge of the block.



A.62

No inv. Two joining fragments. L.: 72, H.: 14 D.: 27 cm.
L. of preserved decorated face: 55 cm.

A smooth margin of 5cm width runs along the front edge of the lower surface, which is otherwise rough. Breaks to left and right. The rear face has been chiselled to an almost smooth plane and subsequently cut with vertical pick strokes. The upper part of the front face with repeated circle motifs is broken across the block. The upper surface is chiselled to a rough plane at the centre, but has been roughly cut down with a pick towards the rear of the block.

A deep central cutting runs parallel to and 8cm from the rear face, forming a rectangle of 4 by 36cm. It is 6cm deep, with the sides of the cutting sloping towards the centre. To either side of this cutting are rectangular holes, seemingly for a reinforcing bar perpendicular to the rear edge of the block. That closest to the rear face is a well-defined rectangle of 2 by 3cm, whereas that closer to the front edge is preserved only as an outline in the break face. Both are cut through the chiselled top surface rather than the surface that was later picked to a lower elevation, suggesting that this feature may belong to an earlier phase in the use of the block.

At the right edge of block 21 is a clamp cutting. The original joint face to the right ought not therefore to have been too distant from the extant break. The preserved width of the cutting is 4cm, and it is 8cm from the break face, which appears to follow the path of the original channel parallel to the long edges of the block.

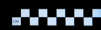
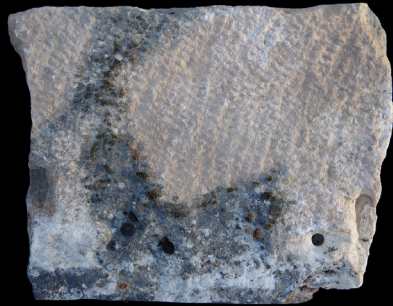
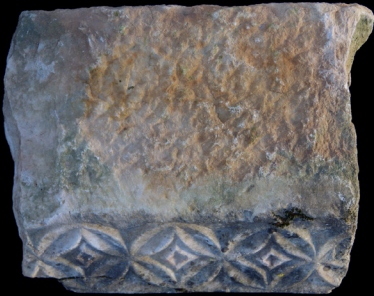
Suspension mechanisms:

Two suspension mechanisms of the standard pattern are visible on the broken front edge of the block. The first, that to the left, consists of a channel with a smooth flat lower surface 2cm wide and 2cm deep. This extends to an estimated 12cm distance from the original front edge. 2cm to the right of this is a small dowel with an extant lead fill at an estimated 8cm distance from the original front edge. The second suspension mechanism is represented only by a 1.5cm diameter dowel with an accompanying channel 13cm to the left of the clamp cutting on the right break face.

A.63

No inv. Single fragment. L.: 12, H.: 9 D.: 10 cm.
L. of preserved decorated face: 10 cm.

An upper fragment of the circle motif, with all other faces being breaks save for that to the right, which is a joint.



A.64

No inv. Single fragment. L.: 27, H.: 13 D.: 30 cm.
L. of preserved decorated face: 23 cm.

Smooth margin of 6cm width along the front edge of the lower surface. Between this and the rear face the surface is roughly picked. Break surfaces to both left and right. The upper surface is chiselled to a rough flat surface, with the front 7cm sloped down to meet the front edge of the block. The rear face is picked roughly flat.

A.65

No inv. Single fragment. L.: 24, H.: 13 D.: 31 cm.
L. of preserved decorated face: 20 cm.

The margin at the front of the lower surface extends for 7cm, with rough pick marks between this and the rear. Breaks to the left, right and rear. The top of the circle motif face is broken. The upper face is chiselled to a rough flat surface, as is the rear face. A small dowel hole of 2cm diameter survives at a distance of 13cm from the projected location of the broken front edge.

A.66

No inv. Single fragment. L.: 42, H.: 14 D.: 31 cm.
L. of preserved decorated face: 32 cm.

A smooth margin of 3cm width runs along the front edge of the lower surface. Beyond this the surface is raised with short diagonal pick strokes. Break surfaces to both left and right. The rear face is cut by short vertical pick marks. The upper surface is chiselled to a rough flat plane, with the front 3cm cut down to meet the front edge. On the left break face is a 6cm deep rectangular cutting of 6 by 2cm, 9cm from the front edge of the block.

Traces of red paint survive on the central buds of the circle motif.

Suspension mechanisms:

Two suspension mechanisms are evident. The first is 11cm right of the left break face. It consists of two 1cm diameter dowel holes spaced 3cm apart. That to the left is 7cm from the front edge, that to the right 5cm. On and perpendicular to the front edge between the two dowels are two parallel cut lines, suggesting a metal band ran over the edge at this point.

The second suspension mechanism is more substantial. On the right break face a neat cutting 1.5cm deep runs 12cm back from the front edge. 3cm to the left of the cutting and 7cm from the front edge is a small circular dowel hole, with a shallow channel of depth c.0.5cm running from this over the neat cutting.



A.67

No inv. Single fragment. L.: 24, H.: 14 D.: 31 cm.
L. of preserved decorated face: 24 cm.

5cm smooth margin at the front of the lower surface, which is otherwise roughly picked. Breaks to left and right. The upper surface is convex with long picked striations perpendicular to the front edge. The rear surface is cut by similar vertical striations.

A.68

No inv. Single fragment. L.: 24, H.: 14 D.: 31 cm.
L. of preserved decorated face: 24 cm.

A wide smooth margin of 8cm runs along the front edge of the lower surface, which is otherwise rough and cut by small diagonal pick marks. The right face is a joint, while that to the left is a break. The rear face is marked by long diagonal striations. The upper surface is slightly convex, with long diagonal striations. On the right joint face and 15cm from the front edge is a clamp cutting, with a channel of 6 by 3cm leading to a 2 by 4cm rectangular hole. Red paint clearly survives on the central buds of the circle motifs.

Suspension mechanisms:

A rough cutting of 2.5 by 12cm is perpendicular to the front edge and 11cm from the right joint face. At its end is a 1 by 1cm cut hole. 3cm to the right of this and 6cm from the front edge is a circular hole of 1cm diameter, with a channel leading to the cutting. 2cm to the left of the cutting and again 6cm from the front edge is a similar dowel hole. However, the channel leading from this dowel hole leads not to the right as one might expect but rather to the left, though to the right there do appear to be very shallow cuttings. On the left edge of the block is another perpendicular cutting with similar dimensions to the first, again with a hole at its end. It seems that a single reinforcement clamp secured both mechanisms, which are therefore likely contemporary.

A.69

No inv. Single fragment. L.: 31, H.: 14 D.: 29 cm.
L. of preserved decorated face: 15 cm.

The front edge of the lower surface shows two distinct phases of margin- the first is smooth and 4cm wide, and the second is slightly raised, extending for a further 4cm. Beyond these the lower surface is roughly picked. Breaks to left, right and rear. The upper surface is convex with short pick strokes.



A.70

No inv. Single fragment. L.: 15, H.: 11 D.: 10 cm.
L. of preserved decorated face: 15 cm.

A fragment of the upper front edge of a block, with parts of the upper surface and circle motifs preserved. All other faces are breaks. The upper surface is rough with long diagonal striations. Traces of red paint are visible on the central bud of the circle motif.

Suspension mechanism:

A shallow but neat cutting can be seen on the left break face. 3cm to the left of this and 6cm from the front edge of the block is a circular hole of 1cm diameter. A very shallow channel leads from this to the cutting.

A.71

No inv. Single fragment. L.: 12, H.: 8 D.: 11 cm.
L. of preserved decorated face: 12 cm.

A fragment of the top of the repeated circle motif. A small patch of upper surface survives, which is chiselled to a rough flat plane, but all other faces are broken. Red paint is well preserved both on the central bud and in the angle between the circles.

A.72

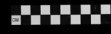
No inv. Single fragment. L.: 13, H.: 8 D.: 11 cm.
L. of preserved decorated face: 12 cm.

A fragment of the top of the repeated circle motif. Breaks to left and to back, joint surface to the right. The upper surface is roughly picked, with the front 4cm smoothly sloped down to meet the front edge.

A.73

No inv. Single fragment. L.: 17, H.: 12 D.: 13 cm.
L. of preserved decorated face: 17 cm.

A fragment of the front (circle motif) face. On the lower surface 4cm of smooth margin survive before the break face. The fragment is broken to the rear, to the left and at the upper surface. The right surface is a joint face, chiselled to an almost smooth plane.



A.74

No inv. Single fragment. L.: 20, H.: 13 D.: 14 cm.
L. of preserved decorated face: 15 cm.

A margin of P3cm width along the front edge of the lower surface before a break face to the rear. Breaks to the left and right, with much of the front face also lost. The upper surface is convex with picked striations perpendicular to the front edge.

Suspension mechanism:

One large channel, 2.5cm deep and 2.5cm wide runs 13cm from the front edge to the break face at the rear. There are two circular holes of 1.5cm diameter for a reinforcing clamp. The first is 3cm from the left of the channel, and 8cm from the front face. That to the right is on the break face, 2cm from the channel and 8cm from the front edge.

A.75

No inv. Single fragment. L.: 33, H.: 13 D.: 31 cm.
L. of preserved decorated face: 26 cm.

A smooth margin of 6cm on the front edge of the lower surface. Between this and the rear face this surface is rough, with short diagonal pick marks. The lower portions of some of these pick marks are preserved even in the smooth margin. Breaks to both left and right. The upper surface is chiselled to a flat plane, with the front 6cm sloped to meet the front edge of the block.

One seemingly isolated round hole of 1.5cm diameter 13cm from the left break face, 7cm from the front edge.

Suspension mechanism:

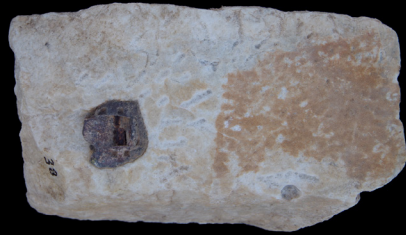
Traces of a cutting along the left break face, ending 14cm from the front edge. 9cm from the front edge and 2cm from this cutting is a 1.5cm diameter round hole with a shallow channel to the cutting.

A.76

No inv. Single fragment. L.: 30, H.: 15 D.: 21 cm.
L. of preserved decorated face: 26 cm.

The entire lower surface is chiselled smooth with no visible margin added. Breaks to left, right and rear. The upper surface is convex, with long striations at a slight diagonal to the front edge.

There are two drill holes in the upper surface, each of which is at the centre of a small roughly picked crater. The first is 11cm from the left break face, 7cm from the front edge, is of 1.5cm diameter and is of 1cm depth. The second is on the right break face, 6cm from the front edge, 1.5cm in diameter and 3cm deep. No channel or cuttings can be seen running between the two.



A.77

No inv. Single fragment. L.: 30, H.: 14 D.: 20 cm.
L. of preserved decorated face: 30 cm.

A smooth margin of 5cm width along the front of the lower surface, which is otherwise very rough, with short pick strokes. Breaks to the left, right and rear. The upper surface has been chiselled to a flat plane with an irregular patch along the front subsequently cut down with pick strokes to meet the front edge of the block.

On the left break face and 6cm from the front edge is a partially preserved 2cm square dowel.

Suspension mechanism:

A neat channel, 2cm wide and 2.5cm deep, runs along the right break face to a preserved distance of 13cm from the front edge. 3cm to the left of this, and 8cm from the front edge is a 1.5cm circular dowel hole with a channel of 1cm depth leading over the neat cutting.

A.78

No inv. Single fragment. L.: 30, H.: 14 D.: 19 cm.
L. of preserved decorated face: 21 cm.

At the front edge of the lower surface is a smooth margin of 5cm width, beyond which the surface is roughly picked. Breaks to the upper front edge, to the rear and to the right. The left face is a joint, and is roughly picked. The upper surface has been chiselled to a rough plane. This has subsequently been sloped towards front, rear and the left joint.

A clamp with dimensions of 7 by 4cm is preserved at the left edge. Both the iron clamp and its lead surrounding survive. Square indentations in the lead of c.5 by 5mm preserve the impact of the mallet.

Suspension mechanism:

Two 1.5cm diameter dowel holes on the front break, 21 and 26cm from the left face, may reflect a suspension mechanism.

A.79

No inv. Single fragment. L.: 24, H.: 14 D.: 31 cm.
L. of preserved decorated face: 22 cm.

The margin on the front edge of the lower surface extends for 8cm, beyond which the surface is very rough and significantly raised. Breaks to left and right. The rear surface is roughly picked. The upper surface is slightly convex, with very rough long striations.

Suspension mechanism:

A rectangular channel of 2cm width and 13cm length runs perpendicular to the front edge along the left break face. 2cm to the right of this is a 1.5cm diameter dowel, with a channel 1.5cm deep leading to the rectangular cutting.



A.80

No inv. Single fragment. L.: 33, H.: 13 D.: 19 cm.
L. of preserved decorated face: 23 cm.

A smooth margin of 5cm width runs along the front edge of the lower surface, which is otherwise roughly picked. Breaks to left, right and rear. The upper surface is slightly convex, with long striations perpendicular to the front edge. There is the outline of a cutting on the left break face, 6cm deep with preserved dimensions of P4 by P4cm.

Suspension mechanism:

A rectangular flat channel is cut perpendicular to the front edge. It is 2.5cm wide, 1.5cm deep and its original length is 12cm. To either side of this channel are roughly cut 3cm square dowels, between 2.5 and 3cm deep. That to the left is 4cm from the channel, that to the right 2.5cm. Both are c.6cm from the front edge. There is a very rough cutting between these and the rectangular channel.

A.81

No inv. Single fragment. L.: 35, H.: 15 D.: 17 cm.
L. of preserved decorated face: 29 cm.

At the front edge of the lower surface is a smooth margin of 5cm width, beyond which the surface is roughly picked. Breaks to left, right and rear. The upper surface is convex with very rough short diagonal striations. On the left break face are two sides of a rectangular cutting, with preserved dimensions of P3 by P3cm.

Suspension mechanism:

A neatly carved rectangular channel of 2.5cm width runs perpendicular to the front edge until it meets the rear break. Its preserved length is P14cm. 2.5cm to either side of this cutting, and 9cm from the front edge, are two 1.5cm diameter circular dowel holes. A rough cutting runs between these. 2.5cm to the left of the left dowel hole, again 9cm from the front edge, is another shallow dowel. Its phase and function is unclear.

A.82 (no photograph)

No inv. Single fragment. L.: 22, H.: 15 D.: 17 cm.
L. of preserved decorated face: 22 cm.

The lower surface is chiselled to a flat surface across all of its extant 8cm depth. Breaks to left, right and rear. The upper surface is convex and very rough. Three rectangular cuttings can be discerned on the break faces. The first is on the left face, 6cm from the front edge, with preserved dimensions of P2 by P2cm. It is 5cm deep. The second is on the rear break, 12cm from the front face, with three edges surviving. Its preserved dimensions are 2.5 by P3cm, and it is 4cm deep. 3cm to the right of this is a further cutting, of which two faces survive. It is 7cm wide by P2cm, and 7cm deep.

Suspension mechanism:

One circular 1.5cm diameter clamp hole, with a wide and shallow channel leading to the break face. The hole is 7cm from the front face and 3cm from the right break face.



A.83

No inv. Single fragment. L.: 30, H.: 14 D.: 29 cm.
L. of preserved decorated face: 25 cm.

At the front edge of the lower surface is a perfectly smooth margin of 5cm width, beyond which the surface chiselled to a flat though slightly rough plane. Breaks to left and right. The upper portion of the front face is broken.

The rear surface is cut by long vertical striations. There is a small rectangular cutting on the rear face. It is on the left break face, 5cm from the rear edge of the upper surface. Two face of the cut survive, with preserved dimensions of P3 by P3cm. It extends horizontally for 4cm.

A large trench runs across the upper surface. It is not quite parallel with the rear edge; at the right side of the block it is 7cm from this edge, whilst at the left it is only 6cm distant. It is 6cm wide at the top, narrowing to 4cm at its base, and is 6cm deep. The upper surface itself is chiselled to a flat plane, though between the trench and the rear edge this surface has been cut back and left rough.

On the left break face, 14cm from the rear edge, is a cutting of which only one face survives. The face is 3.5cm wide, tapering to 2cm at its bottom, and is 6cm deep. It is unclear whether this is to be associated with the large trench cutting.

A.84

No inv. Single fragment. L.: 30, H.: 14 D.: 31 cm.
L. of preserved decorated face: 23 cm.

At the front edge of the lower surface is a smooth margin of 7cm width, beyond which the surface is raised and roughly picked. Breaks to left and right. The rear surface is chiselled to an almost smooth plane, with a few pick marks added subsequently.

The upper surface is slightly convex, with a rough finish. It is cut by a single roughly square dowel hole 9cm from the front edge and 6cm from the right break face. It measures 2 by 2cm and is 1.5cm deep.

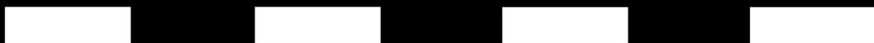
A.85

No inv. Single fragment. L.: 17, H.: 14 D.: 30 cm.
L. of preserved decorated face: 14 cm.

The finish of the lower surface is uniformly smooth with no margin. Breaks to left and right. The upper surface is chiselled to a rough flat plane.

The rear surface preserves the erased features of a strigilated frieze as a series of horizontal bands (bottom to top):

1. From the lower edge to 1.5cm a slightly concave and smoothly finished band.
2. A 3.5cm very rough and raised band.
3. A 1.5cm slightly concave and smoothly finished band.
4. A 3.5cm very rough and raised band.
5. A 4cm flat and smooth band.



A.86

No inv. Single fragment. L.: 35, H.: 14 D.: 24 cm.
L. of preserved decorated face: 28 cm.

A smooth margin of 3cm width runs along the front edge of the lower surface, which is otherwise very rough. Breaks to left, right and rear. The upper surface has been chiselled flat, with the front 9cm subsequently cut down to meet the front edge of the block.

Suspension mechanisms:

9cm from the front edge of the block is a 1.5cm circular dowel hole. A broad rough cutting flares from this towards the front edge. 3cm to the left and 5cm to the right of this cutting and 5cm from the front edge are two 1cm diameter dowels. A rough shallow channel leads between them over the flared cutting.

A circular hole on the left break face, 9cm from the front edge of the block, may represent another suspension mechanism.

A.87

No inv. Single fragment. L.: 69, H.: 14 D.: 30 cm.
L. of preserved decorated face: 68 cm.

The lower surface is finished smooth with an abrasive polish. A straight line has been chiselled parallel to the front edge at a distance of 3cm. Broken to left and right. The upper surface is taken to a rough plane with a flat chisel. The rear surface displays the same series of erased registers as does A.85, and it is therefore likely that both fragments derive from the same cornice block. Traces of red paint are visible on one of the central buds of the front face, and more faintly in the angles of the circle motifs.

A.88

No inv. Single fragment. L.: 75, H.: 14 D.: 32 cm.
L. of preserved decorated face: 60 cm.

A smooth margin of 4cm width runs along the front edge of the lower surface, which is otherwise taken to a rough plane with a flat chisel, though there are small patches of raised surface that display the marks of a point chisel. The rear is finished with a point chisel, as is the joint surface to the left. Broken to right. The upper surface is convex with diagonal striations made with a point chisel. A large clamp on the left joint face is 16cm from the front edge. It measures 12 by 5cm in plan. The iron core and lead surrounding survive intact, with incuse square punches of the mallet preserved in the lead. Paint survives on all of the central buds of the circles on the front face and in the intervening angles. In the intervening angles the shape bears strong resemblance to a thumbprint, suggesting that this may have been the means of application.

Suspension mechanism:

On the upper surface, 12cm from the front edge and 30cm from the left joint face, is a neatly cut square hole (2 by 2cm in plan, 1.5cm deep). Between this and the front edge the marble is noticeably worn. There are chips on the front edge in line with the cutting, and so it seems that a metal bracket once extended over this lip.



A.89

No inv. Ten joining fragments. L: 90, H: 101, D: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The reverse surface of all fragments is left rough, with long striations made by a point chisel. Marks from a flat chisel are visible on the carved front surface, which is taken to an almost smooth finish without a final abrasive polish. Compass holes are visible at the centres of the small petal and curved fan rosettes. Various degrees of weathering have left the fragments with different surface colours.

Ten fragments may be reconstructed to form a tall though narrow screen with a flared cross in a circular frame. The lower vertical arm of the cross flares to a maximum W. of 7cm and the surviving left transverse arm flares to W. 9cm. Small pendent triangles are attached to the ends of these arms. On the lower arm these hang vertically, while on the transverse they are at a 45° angle to the cross. Each arm is set within a semi circle of two flat bands, forming a quatrefoil frame. Thin straight raised bands join this frame to the central point of the cross. This motif is itself set within a circle of two parallel bands of 2.5cm width. with an outer diameter of 66cm. A rectangular frame of width 5cm encloses the entire composition. In the angles formed between the circular and the rectangular frames are rosettes of 19cm diameter. At the top left and bottom right these are six petal rosettes, while in the bottom left and top right are curved fan rosettes. The frames of these rosettes are bands of 2.5cm width and are coiled onto the outer band of the large circular frame of the cross. Flat vine leaves on short and very thin stems protrude from each rosette to fill the remaining space.



A.90

No inv. Single fragment. L: 35, H: 25, D: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The reverse surface has been left rough with long striations made with a point chisel. Marks from a flat chisel are visible on the carved front surface, which is taken to an almost smooth finish without a final abrasive polish. A compass hole is clearly visible at the centre of the rosette.

A single fragment of a screen with a six-petal rosette in a circular frame coiled onto the outer band of a larger circular frame. A flat vine leaf on a short thin stem projects into the angle formed by the larger circular frame and the straight margin. The W. of this straight frame is 5cm, and the distance between this and the joint face to the left is 9cm.

This is evidently similar to the rosettes found on A.89, although the 16cm diameter of the A.90 rosette frame is significantly smaller than the 19cm rosettes found at the corners of the reconstructed screen. As this composition would have been executed using compasses it would have been a simple procedure to produce an identical configuration of circular frames at a smaller scale.

A.91

No inv. Single fragment. L: 46, W: 33, D: 13 cm.

Unknown provenance. Recorded in 2016 in the Aphrodisias Blue Depot, Box 768.

Broken to left, right and rear. No clamps or dowels. Decorated soffit and front faces finished with a flat surface, while the upper surface is pockmarked with the impact of the point chisel, though quite flat. The upper and lower margins on the front face are heavily chipped.

A curious epistyle fragment. It was evidently carved by the same hand as A.14; the circular grape bunches are very distinctive. Yet it does not fit with the principal series of epistyles. The full width of all of the templon epistyles is uniformly 70cm. This epistyle is very narrow and its soffit composition is unique. A section of a twelve-petal rosette, with six elliptical petals and six intervening half-ellipses, is enclosed within a double-banded circular frame. The outer band is integrated with the orthogonal frame of the soffit panel. On the front surface, curving vine shoots emerge from an undulating tendril. The shoots terminate either in pointed leaves or circular grape bunches, which are crammed into the little space available. At the right end of the face, the head of a bird, with a plumed head and exaggerated eye, pecks at the final bunch of grapes.



B.01

No inv. Three joining fragments. L.: 182, W.: 55, D.: 26 cm.

W. of soffit: 46 cm.

Soffit panel L.: 80 W.: 38 cm.

W. of blank face at l.: 13 at r.: 14 cm.

H. of Maeander frieze: 11 cm.

Spacing of Maeander motifs: 8 cm.

L. of tabula ansata: 31.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The full length of the epistyle is preserved across three fragments. The soffit is a smooth plane with barely visible parallel bands of flat chisel marks. The same marks are found on the blank face beneath the front Maeander. The Maeander frieze is likewise finished with a flat chisel.

The rear face is finished smooth with a flat chisel. The right joint face is taken to a reasonably flat level with neat and narrow striations made with a point chisel, while the left joint face is marked by rough point-chiselled pockmarks. On the break face at the far right of the epistyle, two faces of a clamp cutting are preserved. The clamp was 30cm behind the front edge, and 11.5cm from the projected line of the right joint face. The dimensions in plan of the preserved faces are 4 by P.2cm.

Along the front edge of the upper surface is a band of W. 13cm, of which the first 3cm is a raised border with a square profile (H. 3cm). The band is flat with neat point chiselling, while the top of the raised border is finished with a flat chisel. At the right end of the epistyle the band turns 90°, and continues along the joint face with a W. of 9cm. This narrower W. is the same as that on the fronts of epistyle B.02 and B.03. To the rear of the flat band the surface is sloped down c.5-7cm with very rough point chiselling. This slope is much steeper at the left side of the block, though the depth of c. 20cm is constant across the rear edge.

Two fixtures for the suspension of lamps from the epistyle are cut into the band along the front of the upper surface. The first (photo to left) is 49cm from the left joint face. A neatly cut channel, 9.5 by 2.5cm in plan and finished with a flat chisel, runs perpendicular to the front edge. A metal bar would have been placed here, projecting over the front of the epistyle. The raised border of the epistyle is therefore completely erased. 1.2cm to either side of the channel are round holes for the installation of a clamp to secure the bar. Both are 1.5cm in diameter, and the left hole retains the original lead fill. The second suspension mechanism is 106cm from the left joint face. The perpendicular channel is 10.5 by 2.5cm in plan, very roughly defined with a point chisel. The holes for the clamp are 2cm from the channel and approximately 2cm in diameter. The raised border is not entirely erased, but simply hacked sufficiently away to permit a projecting bar to pass over it.



B.02

No inv. Three joining fragments. L.: 172, W.: 55, D.: 28 cm.

W. of soffit: at L.: 46 at R.: 45 cm.

Soffit panel L.: 103 W.: 38 cm.

W. of blank face at l.: 14 at r.: 15 cm.

H. of Maeander frieze: 12 cm.

Spacing of Maeander motifs: 22 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The full length of the epistyle is preserved across three fragments. The soffit is a smooth plane with barely visible parallel bands of flat chisel marks. Flat areas on the decorative panel are smoothed with an abrasive. The blank face beneath the Maeander frieze is finished with parallel bands of flat chiselling. The Maeander frieze is likewise finished with a flat chisel.

The rear face is finished smooth with a flat chisel. The joint to the left is fairly rough, with point chisel pockmarks and some diagonal striations. That on the right is finished with neat, closely spaced parallel striations made with a point chisel.

The band along the front edge of the epistyle is 9cm W., and therefore equal to the W. of the band along the right joint face of B.01 and the front face of B.03. A rough margin of 2.5cm attests to the erasure of a raised border, presumably square in profile like that of epistyle B.01.

Behind this band the upper surface slopes down for some 11cm, and is very roughly finished with a point chisel. Clamp cuttings are carved into this surface at both ends of the epistyle. That to the right is 27cm from the front edge, and 12cm from the right joint face. Three vertical faces are preserved, 3 by P.3.5cm in plan. The cutting to the left is 30cm from the front edge and 12cm from the left joint face. Three vertical faces and the bottom of the cutting are at least partially preserved. It measures 4 by P.2.5cm in plan and 4cm in depth.

Several rectangular cuttings have been made on the sloping surface immediately behind the flat band along the front of the epistyle, as on B.03. They are cut to a horizontal plan as a uniform depth c. 3.5cm from the flat band. Four, one of which is unfinished, are at the left end of the block, and one is adjacent to the right joint surface. The first on the left is 18cm from the joint face, 10cm in W. and unfinished. The second is 30cm from the joint face and W. 5cm, the third 37cm from the joint and W. 9.5cm and the fourth 48cm from the joint and W. 7cm. The cutting to the right of the epistyle is 1cm from the joint face and 5.5cm in W.

A large dowel is cut through the flat band and its erased margin, 71cm from the right joint face. A lead fill survives, measuring c. 4 by 2.5cm in plan. It secures an iron core, and has been struck by a mallet with square punches (c.f. the extant lead fills of blocks A.50 and A.79 of the cornice series with overlaid circle motifs). The front face next to the dowel has been cut away, and so this rather crude mechanism may have originally secured something suspended over the front edge.

13cm from the left joint face is a single mechanism for the suspension of a lamp. The channel is finished smooth with a flat chisel. It is of L. 10cm and flares from a minimum W. of 1.0cm to a maximum W. of 2.8cm on the front edge of the epistyle. Its depth is a consistent 1.4cm. The clamp channel across this is clearly defined and around 0.5cm deep. At each end are circular holes of 1.3cm diameter. That to the l. is 2.0cm from the perpendicular channel, that to the r. 2.6cm.



B.03

No inv. Single fragment. L.: 80, W.: 53, D.: 26.5 cm.

W. of soffit: 45 cm

Soffit panel L.: P.53, projected L.: 89 W.: 39 cm.

W. of blank face: 14 cm

H. of Maeander frieze: 12 cm.

Spacing of Maeander motifs: 22 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

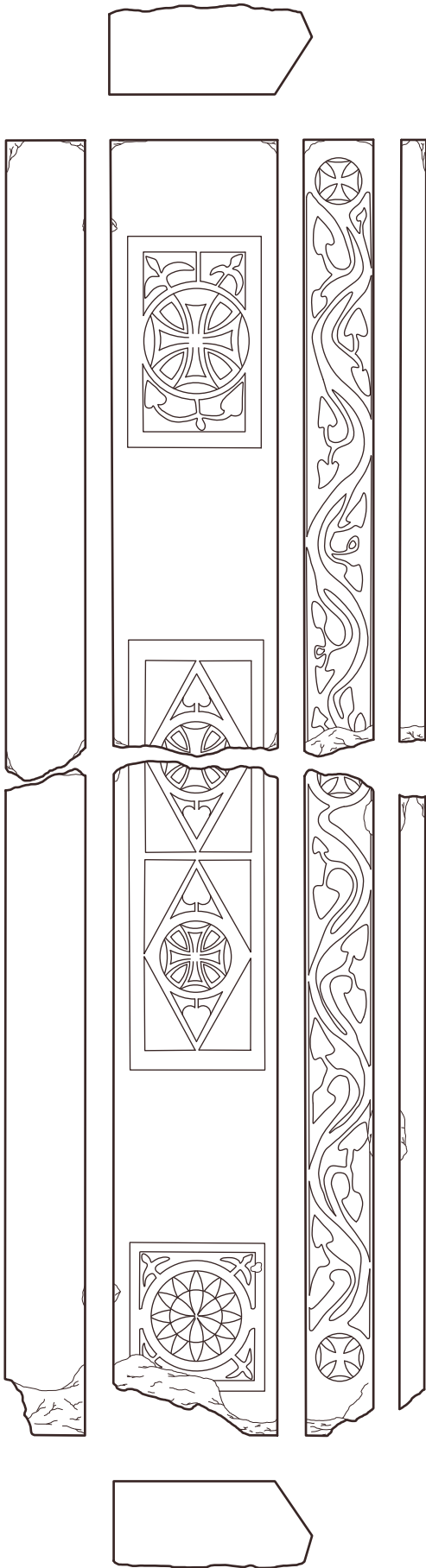
The fragment preserves soffit, front and a small portion of the left joint face. The soffit is a smooth plane with barely visible parallel bands of flat chisel marks. The same marks are found on the blank face beneath the front Maeander. The Maeander frieze is likewise finished with a flat chisel. The left joint face is finished with neat striations made by a point striations.

The band along the front edge of the epistyle is 9cm width, and therefore equal to the width of the band along the right joint face of B.01 and the front face of B.02. The first 2.5-3cm of this band attest to the erasure of a raised border, as on B.02, except for here the erased band is sloped very slightly towards the front face.

15cm from the front edge, the rear face slopes very sharply, declining by around 10cm in elevation. The upper surface beyond this is extremely rough, with large marks from a pick or point chisel. Several rectangular cuttings have been made on the sloping surface immediately behind the flat band along the front of the epistyle, as on B.02. These may be contemporary with the lamp cutting, since they do not overlap. They are both 3.5-4cm in depth, with a flat bottom. From the joint face, they cover distances of 9-17cm and 23-28cm. The total width for each is 6-8cm.

A single suspension mechanism is cut 5cm from the left joint face. A flat channel flares towards the front edge. It is 11cm in length, beginning with a width of 1cm and broadening to 2.5cm. The dowel holes for the cross-clamp are very small, and appear to have been drilled. There is a single dowel to the left, and two adjacent dowels to the right. The flaring shape of the channel is similar to that found on B.02, perhaps suggesting that the lighting devices were installed by the same craftsmen that made the B group epistyles.

A clamp cutting is found on the left joint. It is 28cm from the front edge, and extends for 7cm perpendicular to the joint. Only two vertical faces survive, since the block fractured along the cutting. Their preserved dimensions in plan are 3 by 2.5cm.



0 1m

B.04

Inv. 85-107. Two joining fragments. L.: 202, W.: 32, D.: 14 cm.

W. of soffit: 25.5 cm

Soffit panel right: L.: 23, W.: 21 cm.

Soffit panel over intercolumniation: L.: 67, W.: 21 cm.

Soffit panel left: L.: 33, W.: 21 cm.

Found during excavation of the Tetrapylon Cemetery in 1984. Recorded in 2016, currently stored against the wall of the bathroom block within the Aphrodisias excavation house compound.

The entire length of the epistyle survives across two joining fragments. Soffit, front and rear face are neatly finished with a flat chisel. The upper surface is rough, marked by long striations made with a point chisel. These run perpendicular to the front edge. The joint faces to left and right are likewise finished with a point chisel.

Two panels of rough parallel bands, made with a flat chisel and covering approximately 20 by 20cm, mark the positions of the supporting columns. That to the left is offset c.50cm from the end of the epistyle, while that to the right is offset by c.32cm.

There are no cuttings on the upper surface.



C.01

No inv. Two joining fragments. L.: 184, W.: 69, D.: 17 cm.

W. of soffit: 49, of front face: 21cm.

Dimensions of central panel: L.: 122, W.: 44cm.

Dimensions of secondary panel: L.: 20, W.: 38cm.

Diameters of rosettes of the front face: outer frame: 15, inner frame, 10.5, rosette: 9.5cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A complete epistyle block, in two pieces. Surfaces are intact save for several large chips along the right joint face. The joint faces to left and right are taken to a rough plane with a point chisel, while the rear face preserves a Greek inscription and moulding from a first phase as the base of a sarcophagus. The soffit and front face are both finished smooth with an abrasive. The angle of the front face is maintained constant across the block. It is consistent with the flatter ends of C.02 and C.03.

The upper surface of the epistyle preserves the lower surface of the sarcophagus from which it was carved. It is finished with a point chisel, but to a noticeably more even plane than the upper surfaces of C.02 and C.03. The front edge of the upper surface is cut to a sharp slope for a W. of c. 7cm in order to ensure a consistent apparent height between the epistyles. At the front left corner of the surface is a rectangular patch of striations made with a point chisel. It is approximately 40 by 20cm in plan, and was carved subsequent to the pockmark point chiselling seen elsewhere on the upper surface. There are no dowels or cuttings.

Inscription on rear surface

The inscription runs in a single line across the entirety of the rear surface. It is a funerary text of a certain Attalos, son of Adrastos, who was presumably interred in the sarcophagus from which the epistyle was later fashioned. I give a tentative transcription as follows:

ΑΤΤΑΛΟΥ ΤΟΥ ΑΔΡΑΣΤΟΥ ΤΟ Ζ Μ(ΗΝΟΣ) Β ΔΕΙΟΥ ΤΑΥΤΙΣ ΕΠΙΓΡΑΦΗΣ ΑΠΕΤΕΘΗ ΕΙΣ ΤΟ

Ἄτταλου του Ἀδραστου το 'ζ μ(ηνος) β Δει[ι]ου ταυτις ἐπ[ι]γραφης ἀπετεθη εις το



C.02

No inv. Single fragment. L.: 198, W.: 68, D.: 18 cm.

W. of soffit: 51, of front face: 22cm.

Dimensions of soffit panel: L.: 105, W.:42.

Diameters of rosettes of the front face: outer frame: 15, inner frame, 10.5, rosette: 9cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A complete epistyle block, preserved intact. The rear soffit edge is heavily chipped, and a large chip has been lost from the right side of the front face. The rear and side joint faces are all very roughly finished with a point chisel, and there are no remnants of the original ancient block from which the epistyle was carved. The front face and the soffit are finished extremely smooth with an abrasive polish, though several very faint incised guidelines may still be discerned at the exterior corners of the soffit panel. To the right of the panel the soffit is smooth, whereas from 9cm to its left the surface has been finished with a flat chisel only. This rougher patch would presumably have been hidden by the capital of the supporting column.

The angle of the front face becomes significantly steeper on the left side of the block, at which point the series of circular motif terminates in a rectangular crossed frame. This involves no curvature of the front edge, but rather the width of the soffit is increased in order to maintain the block's rectangular plan. The maximum W. of the soffit (to l.) is 51cm, and its minimum W. (to r.) is 49cm.

The upper surface was first finished with a point chisel. The front edge has been cut to a sharp slope for W. 6cm to maintain a constant apparent height with other epistyles in the series. The rear edge has received similar treatment; though here the slope is far gentler, with long point chisel striations extending for a maximum W. of 27cm. There are no dowels or cuttings.



C.03

No inv. Single fragment. L.: 198, W.: 70, D.: 17 cm.

W. of soffit: 51, of front face: 22cm.

Dimensions of central panel: L.: 83, W.: 42cm.

Diameters of rosettes of the front face: outer frame: 15, inner frame, 10.5, rosette: 8cm.

Dimensions of cutting on right side: L.: 69, W.:17cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

A complete corner epistyle with no major chips or significant damage to surfaces. The joint face to the left preserves a moulding that would suggest the epistyle was carved from a sarcophagus lid or base. The rear face is taken to a very rough finish with a point chisel. The front and soffit faces are polished smooth with an abrasive. 13cm to the left of the soffit panel is a large patch of stone finished with a point chisel and slightly raised above the soffit surface- this would have been obscured by the capital of the supporting column. Incised guidelines are visible on the central panel, especially where the outermost frames of the circular motifs meet the rectangular border. A further incised line runs parallel to the right-hand border soffit panel, marking the length for the inset cutting and demonstrating that this cutting is contemporary with the carving of the decorative elements.

The angle of the front face becomes significantly steeper approaching the corner. The width of the soffit is constant across the block, and the change in this angle therefore results in a slight curvature to the front edge of the epistyle. This phenomenon is not attested on the shorter of the block's decorated faces.

The upper surface is left extremely rough- significantly more so than even C.02. The elevation is reasonably consistent across the surface. Unlike epistyles C.01 and C.02, the front edge did not require any sloping to achieve the correct height for the decorated front underside face.



C.04

No inv. Single fragment. L.: 90, W.: 31, D.: 19 cm.

Diameters of rosettes of the front face- outer frame: 14.5, inner frame, 11, rosette: 8.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Fragment of a large epistyle, preserving a section of the decorated front face but broken to left, right and rear. Front and soffit faces are finished smooth with an abrasive. The upper surface of the epistyle is finished with a point chisel, but taken to a reasonably flat plane.

Although only a relatively short portion of the front face is preserved, its angle appears to be flat and consistent, as is the case for the intact epistyle C.01.

C.05

No inv. Single fragment. L.: 71, W.: 43.5, D.: 12 cm.

W. moulded frame: 8 cm.

Circular motif diameter- Cross: 12, Rosette: 12 cm.

Circular motif inner frame diameter- Cross: 14.5, Rosette: 14 cm.

Circular motif outer frame diameter- Cross: 17.5, Rosette: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

Possible screen fragment. Broken to left and right. Both the upper and lower joint faces are taken to a smooth plane with a flat chisel, while the rear is extremely rough, with point chisel marks and large, jagged flakes. A compass hole is visible at the centre of the rosette. The extent of weathering across the decorated surface is uneven, with large areas stained a dark brown while others preserve the white of the marble.

C.06

No inv. Single fragment. L.: 15, W.: 14, D.: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

A small fragment broken from the front face of either epistyle C.04 or this missing epistyle of this series. Broken to all sides save for the carved front face, which is neatly finished with a flat chisel.



62-179



T-748

T-747

T-746

T-745

T-744



D.01

No inv. Seven fragments, six of which are joining. L.: c.221, W.: 49cm, D.: 21 cm.

W. of soffit: 30 cm

W. of front face: 21

Both ends of the epistyle are preserved, that to the left as a single large block, and that to the right as six joining pieces. The total length may be estimated on the basis of symmetry in the compositions the soffit panels. The total width of the block is 49cm at the right, tapering to 47cm at the left end. The upper surface is roughly finished with a point chisel, steadily sloped towards the rear of the epistyle to minimise its weight. The maximum depth of the block is therefore 21cm, and the minimum, at the rear, is 17cm.

The left joint face is finished with a flat chisel. The right joint face preserves a complex moulding. It is composed of six convex and concave registers, and is set at an angle of c.5° clockwise from the horizontal axis of the medieval epistyle. The epistyle was likely cut from a large architrave block of an ancient building.

Soffit, front and rear faces are finished with a point chisel. Very fine incised guidelines were used to delineate the outlines and compositions of the soffit panels. This is most evident in the flanking panels. Rectangular panels were outlined, but not all corners were fully sculpted. The front/right corner of the right panel preserves a faint incised drawing of a vine leaf.

Both ends of the epistyle survive, but much of the centre portion is missing. Small decorative panels are found at each end of the soffit, and three panels are attested within the central intercolumniation. The flanking panels at each end of the epistyle contain rosettes composed of radiating teardrop petals within a circular frame. The rosette to the right is made up of twelve petals while that to the left contains sixteen. The circular frames were inscribed within square panels, and lightly incised guidelines indicate that small rhomboid vine leaves on thin tangs were to fill all the corners of the compositions. In both cases the design was not fully executed, and only two corners were carved in full. In the panel to the right these were the rear two corners, and the central rhomboid leaf was flanked by a single crescent leaf to each side. Within the panel to the left, the corners on the right of the panel were sculpted. Here two slightly smaller crescent leaves are found either side of the central stem.

Within the intercolumniation the three panels appear to present a symmetrical composition. In the panel to the right a lozenge frames a central rectangle. A smaller lozenge and rectangle are inscribed within the lozenge. Medallions in the corners of the panel contain rosettes and crosses pattées. Vegetal motifs fill the remaining space. Lozenge and rectangle frames are integrated with strapwork coils, each with a drilled hole at centre. Bevelling along the central axis of the straps enhances the interwoven effect of the coils. Only the left border of the panel to the left survives. Three coils echo the right hand border of the panel to the right, indicating that this was another lozenge composition of similar dimensions. The central panel of the intercolumniation preserves a single large rosette of the curving fanned type. The corners of the panel are occupied by vine leaves similar to those of the soffit panel at the right end of the epistyle.

The entire composition of the front face may be inferred from the preserved fragments. At each end of the face are checkerboard panels of small and roughly chiselled countersunk squares. Eagles stand in the positions above the columns, heraldically flanking an arcade. The shape of each bird is defined by thick incised lines, within which feathers are rendered as irregular small triangles. The eagle to the right is more fully depicted. Its entire shape is outlined, the legs and tail are detailed and they eye is represented by a deep drill hole. That to the left is more impressionistic. The lower edge of the wing is not defined, the tail is a confusing mass of lines and the head is lacking in detail. Double-engaged spirally fluted columns carry the relief arcade across the intercolumniation. The columns rest on irregular stepped bases and are topped by trapezoid impostes without capitals. Within each arch is a palm branch. Two symmetrical coils occupy the lower portion of the motif. In the upper portion bevelled leaves diverge asymmetrically from the vertical axis. This central vertical axis is the highest point of relief, with the palmette sloping to each side in a triangular profile.



D.02

No inv. Single fragment. L:64, H: 33, D: 7 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on three edges with one surviving joint face, though this is heavily chipped. All preserved surfaces are taken to planes with a flat chisel, with bands of chisel marks left visible. At a distance of 22mm from and parallel to the vertical edges of the frames are faint inscribed guidelines (see second photograph).

Large fragment of a screen preserving two rectangular relief panels. The margin between the frames and the joint face is of W. 12cm, and that between the frames is of W. 9cm. The frames are marked by a bevelled incision. The panel to the left contains two overlapping circular bands with central bevelled incisions. These are integrated into the frame using a coil with a drill hole at centre. The panel to the right encloses a large fanned rosette within a circular frame, again with the central bevelled incision.

D.03

No inv. Single fragment. L: 35, H: 20, D: 11 cm.

Unknown provenance. Recorded in 2016 in the Aphrodisias Blue Depot.

No clamp or dowel holes. The reverse surface is taken to a plane with a flat chisel, broken to all sides. Front finished with a flat chisel.

A fragment of a screen preserving three teardrop petals from a rosette of the same type as is found on the flanking soffit panels of D.01. Above this, a coil with drill hole at its centre integrates the bevelled rosette frame with another bevelled band.



E.01

No inv. Single fragment. L.: 46, H.: 72, D.: 12 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The rear surface is taken to a plane with a flat chisel. Broken on one edge. All others, that is to say the decorated front, the left surface, the bottom surface and the interior surface of the arch, are smoothly finished with a flat chisel. Thick incised guidelines are visible beneath the column at the left of the composition and in line with the trough margin of the acanthus panel at the bottom right.

A section from the left side of an arch, likely part of a Middle Byzantine kiborion. At the left side of the panel is a column represented with its edges are marked using bevelled lines. A column base with a scotia between two tori resting on a short plinth is carved in low relief. To the right a long panel containing a vegetal scroll follows the curvature of the arch. It is set within a simple frame of flat troughs. The scroll is softly moulded, with groups of three leaves splaying from a central tendril. These alternate in sets of two; first two groups on alternate sides of the tendril both pointing upwards, then a further two groups pointing downwards. Just before the break it is clear that the pattern reverses again. Between the leaves and the tendril is a soft coil around a small central globe. A triangular motif fills the space between the vegetal scroll and the column. A series of increasingly smaller triangles are incised within the relief shape.

E.02

No inv. Single fragment. H.: 17, W.: 16, D.: 11 cm.

Unknown provenance. Recorded in 2018 in the Aphrodisias Blue Depot.

A panel fragment with a concave moulding similar to that of E.01 and E.04. This is followed by a herringbone border as on E.03. Beyond this is a softly moulded acanthus scroll of the same type as is found on E.01.



E.03

No inv. Single fragment. H: 30, W: 30, D: 11 cm.

Context unknown. Recorded in 2018 in the Aphrodisias Old Stoa depot.

No clamp or dowel cuttings. The reverse is smoothly finished, and preserves an ancient moulded margin. Broken to top and right. The intrados and the lower joint surface are both finished with a flat chisel.

A panel from the lower right-hand side of an arch. A concave moulding runs between the intrados and the decorative extrados panel. The panel is set with a series of rectangular frames. A simple bevelled margin encompasses a bead-and-reel. Strapwork coils integrate a series of rosettes with a rectangular frame.

E.04

No inv. Single fragment. H.: 20, W.: 35, D.: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The reverse surface is taken to a plane with a flat chisel, as are all upper surfaces. Broken on all sides.

A panel fragment preserving a straight fan rosette, drilled coil and herringbone border. The upper border of this fragment begins with a smooth shallow concavity, followed by a band of repeated rounded chevrons of noticeably uneven widths that form a rough herringbone pattern. A subsequent shallow curved concavity separates this from the rosette panel. The rosette is made up of 16 straight and bevelled fans and is set within a frame of a circular band with a bevelled central line. The outer diameter of this circular frame is 9cm. The circular frame is integrated into a band, also with a central bevelled line, that runs parallel with the shallow curved concavity. This is achieved through a coil of 4.5cm diameter with a drilled centre. To the left of the rosette frame are large intersecting chevrons with curved and almost vegetal ends.



F.01

No inv. Single fragment. L: 42, H: 34, D: 14 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No dowel or clamp holes. The rear surface is finished with a point chisel, though to a fairly flat plane. Broken to all other sides. Front surface finished smooth. Compass holes are visible at the centre of the rosettes.

A corner fragment, likely from a closure slab, preserving three concave rosettes within a complex strapwork composition. Strapwork bands incised with two bevelled lines and are very softly moulded, with small globes at the centre of coils. The central rosette is large, with eight rhomboid petals radiating from a raised central button.

F.02

No inv. Single fragment. L: 42, H: 26, D: 15 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No dowel or clamp holes. Broken along three edges, with two joint faces at right angles. These joint faces are taken to a plane with a flat chisel, as is the rear face. The rear face, though a flat plane, slopes slightly. The depth of the fragment is therefore 12cm at the long joint face and rises to 15cm at its furthest extent. The upper surface is smoothly finished. Compass holes are visible at the centres of the rosette and coil.

A corner fragment, likely from a closure slab, with a concave rosette. The rosette is of 9.5cm diameter, and consists of eight teardrops within flaring frames. The centre of the rosette rises to the top level of the relief. The rosette is set within a thick frame which forms part of a series of interwoven bands incised with two bevelled lines. These bands are very softly moulded and of an inconsistent width. They integrated into the margin of the frame, which is also marked by two bevelled lines, by thick coils. One of these, of 9cm diameter, is preserved on this fragment. The band coils around a small flat globe.



F.03

No inv. Single fragment. L: 30, H: 36, D: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges. Reverse surface is taken to a plane with a flat chisel. Upper surfaces are smoothly finished, with a few visible chisel marks.

This screen fragment preserves part of a panel decorated with overlapping circular bands. A bevelled line runs down the centre of each 2.5cm W. band. This allows for an illusion of depth, as it is the continuation or interruption of the central line that implies one band passing over or under another. A small globe protrudes at the join between two bands. The maximum relief of the panel is 1.2cm. At the margin of this panel are two straight bevelled lines, beyond which a smooth surface extends for 18cm until the break.

F.04

No inv. Single fragment. L: 55, H: 35, D: 12 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. All edges are breaks save for the bottommost, which though heavily chipped is a joint. This joint face is finished with a point chisel. The rear surface is taken to a slightly undulating finish with a flat chisel, though some point chisel marks remain visible. The front, decorated, surface is finished with a flat chisel. A compass hole is visible at the centre of the cross pattée.

A fragment of a screen depicting a vegetal cross motif in a square frame. The lowermost edge of the composition is slightly raised, but other than this there is no clear framing device before the joint face. To the left, two bevelled lines mark the outer frame of the composition. The central motif comprises four large leaves in a cross arrangement, with smaller leaves at 45° angles. This is framed by a square rotated 45°, with a bevelled line down the central axis of each edge. The spaces between the outer frame and this central device are filled by softly moulded acanthus leaves. To the right a vertical band with a central bevelled line forms the outer frame. Before reaching the joint face, this curves to create a circular frame for a cross pattée. An illusion is created in which this circular frame passes beneath the vertical band and continues as one of the acanthus leaves in the space between this and the central motif.



F.05

No inv. Single fragment. L: 45, H: 29, D: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken along all edges save for the angled cut to the top left on photograph. This is a joint face, finished with a flat chisel. Its relationship to the relief decoration, notably the way in which it cuts the bevelled framing lines to the left of the piece, suggests that it is a later alteration. The rear surface is taken to a plane with a flat chisel. The decorated upper surface is finished fairly smoothly with a flat chisel, with few visible marks.

A fragment of a screen with a relief panel containing strapwork coils. At the far left of the fragment is a framing band of W. 10cm, defined by two bevelled lines. There follows a flat and empty field for W. 20cm before the outer frame of the relief panel. This is formed by two parallel bevelled lines. The decoration of the interior of the panel consists of interwoven strapwork bands and coils. These are softly moulded, with a flat bead at the centre of the coil. Unusually the preserved coil does not mediate between framing devices, but rather stands as a decorative motif independent of any frame.

The block seems to have been cut at an angle after the decorative scheme was executed. The angle may imply that it was re-used as a flanking panel for an ambo, though without a secure context it may equally simply have been employed as building material.

F.06

No inv. Single fragment. L: 39, H: 23, D: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No dowel or clamp cuttings. Broken on three sides. The reverse surface is taken to a plane with a flat chisel, and slopes from D.14cm at the joint face to 16cm at the far break. The upper surface is taken to a smooth finish, though it is heavily chipped and weathered. The joint face is slightly convex, and shows signs erased fluting. Its uppermost 7cm consist of a polished shallow concavity. Below this is a 4cm stretch of erased rough surface, and this is in turn followed by a further 3cm of polished concavity. The convexity and erased fluting of the joint face demonstrate that this block was cut from a section of fluted column, and the width of the fluting implies a large drum.

A fragment, likely from a closure slab, with two coils integrating two adjoining relief panels. A frame of two bevelled lines surrounded the lower panel. Jutting into the corners of this frame were pointed vine leaves, executed in a heavy and softly moulded style. At its centre is a coiled band incised with two bevelled lines. The centre of this coil was bevelled into an inverted cone. Immediately above this coil is the slightly smaller coil of the upper panel. This has a small flat globe at centre, and is flanked by two large circular frames.



G.01

No inv. Single fragment. H: 21, W: 24, L: 58 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Fragment is broken on all surfaces save for the front and rear. Carved front surface is taken to a smooth finish, with no guidelines or chisel marks. Rear surface has been roughly finished with a point chisel. There are no surviving dowel or clamp holes. Very granular texture of marble and several long cracks are likely result of freeze/thaw weathering over course of last fifty years.

The fragment preserves the lower part of an eagle and remains of rosettes. It was part of a screen with either an integral pillar or raised frame to the right. This wide border is raised 4 cm higher than the level of the relief panels to the left, and contains a concave rosette with twelve petals within two concentric bevelled circles. The depth of the concavity is 3 cm. To the left of this border is a flat smooth margin (W: 4 cm). The left side of the fragment preserves relief panels of 1.5 cm depth on two registers. Very little of the lower register survives, and only the upper portion of the circular frame of a large rosette may be discerned. The upper register depicts the legs and tail feathers of an eagle facing to the left. The talons are represented by pointed lunettes with a central bevelled line, with short spurs to indicate the rear-facing claw. Feathers on the eagle's upper legs and tail are rendered using a series of fanning bevelled incisions rounded at one end. These are arranged as interlocking teardrops fanning from a central line.

G.02

No inv. Single fragment. L: 22, H: 26, D: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The rear surface is finished with a point chisel and all edges are breaks. A flat chisel has been used to finish the front surface, and though little of this is preserved it appears to be slightly undulating rather than perfectly flat.

A fragment preserving the foot of a bird, likely an eagle. Feathers are rendered as fanning bevelled incisions with rounded ends. These are arranged in groups radiating from a central point. The bird's foot is depicted in the same manner. The leg feathers are depicted using a series of interlocking and slightly curved chevrons.



H.01

No inv, with exception of fragment e inv.02-046. Five joining fragments. L: 135, W: 31, D.: 16 cm.
Roueché text B.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi and Yeni Stoa Depots, studied in the Mavi Depot. Fragment e was identified in 2002 but could not be located in the 2018 season. It ought to fit at the centre and rear of the section. Its absence here is regrettable but fortunately makes no difference to structural interpretation.

Each of the four fragments is severely broken and chipped. Broken to left, right and rear. Along the front face the lower edge is much better preserved than the upper, which is almost entirely lost. The bosses are both so badly fractured that their sculpted forms are illegible. Front and soffit faces are finished with a flat chisel. The upper surface is also finished with a flat chisel, though to a slightly less smooth plane. There are no dowel or clamp cuttings. The fracture seems to have occurred at the centre of the block. Guidelines for the angled lateral ending of the soffit panel is lightly inscribed 17mm from and parallel to the recessed margin of the panel.

Four epistyle fragments preserve the entire length of one soffit panel. Two bosses are spaced 52cm apart on the front face. The soffit panel frames a pattern of circles and lozenges. The circles are integrates through coils, each with an inverted cone at centre. Within the circles, horseshoe loops splay into the angles created by the intersecting lozenges, creating cruciform arrangements. Since both ends of the panels survive, it is possible to extrapolate the centre point from which they were measured. The arc of the epistyle is at its most gentle over this section. It must belong somewhere slightly left of centre on the projecting curve.

H.02

Fragment a inv.62-178; b inv.62-104, c inv.62-176, d inv.01.027.

Four joining fragments. L: 82, W: 31, D.: 16 cm.

Roueché text C.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi, Yeni Stoa and Old Stoa Depots, studied in the Mavi Depot.

Broken to left and right, though the fragments of this section are in general well preserved. Both upper and lower edges of the front face are intact, and the boss survives in its entirety. Rear, soffit and front faces are finished with a flat chisel. Upper surface finished with a flat chisel though slightly less smooth. Red paint survives in the lettering and margin of the front face. Fracture occurred at the centre of the block.

Neither end of the soffit panel is preserved on this section of curving epistyle. A series of overlapping circles are integrated through tight coils at their centres and at the points at which they are tangent with the margins of the frame. The boss is sculpted as a cross pattée stretched over a half sphere. The arc here is steeper than that of H.0, though gentler than H.03 or H.06. Since the raking angle of the soffit panel is not preserved, this section could be restored at centre left or at centre right on the epistyle.



H.03

Fragment a inv. 02-48; b no inv. Two joining fragments. L: 87, W.: 33, D.: 17 cm.
Roueché text A2.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi Depot.

Broken to right. Joint face to left. Both the upper and lower edges of the front face survive, though the bosses are obliterated to the extent that they hardly project at all. A small section is missing on the front face between the joining fragments. Rear, soffit and front faces are finished with a flat chisel. The joint is finished with a point chisel. The upper surface is finished with a flat chisel, though to a less smooth plane. Guidelines for the angled lateral ending of the soffit panel is lightly inscribed 17mm from and parallel to the recessed margin of the panel. NB. The joining fragment to left is not that bearing Roueché's text A1, which in fact joins H.05.

This is the only section to preserve a lateral joint face. The soffit panel extends all the way to this edge. Two soffit panels are preserved. That to left contains long lozenges, overlaid to create a strapwork composition. Small floral motifs occupy the centres of the lozenges. The panel to the left opens with a twelve-petal rosette with six elliptical petals and six further half ellipses positioned in the interstices. The rosette is framed in a circular band, integrated with the outer margins of the frame with tight coils. The arc of the section is steep, and the ends of both soffit panels rake hard clockwise. This section ought therefore to be placed at the far right of the epistyle.

H.04

Fragment a inv.0126; b. inv.02-045. Two joining fragments. L.: 52, W.: 25, D.: 16 cm.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi Depot.

Broken left, right and front. All surfaces finished with a flat chisel.

A small section of a soffit panel containing a lozenge composition flanked by rosettes. Within the central lozenge is a knotted cruciform motif flanked by small elliptical leaves. Circular loops occupy the corners of the lozenge composition and are tangent with the margins of the frame. The surviving rosette to right is formed of six elliptical petals with six further half ellipses positioned in the interstices, and set within a circular band.



H.05

Fragment a inv.62-197; b. inv.64-129. Two joining fragments. L.: 52, W.: 25, D.: 16 cm.
Roueché texts A1, F.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi Depot.

Broken left, right and rear. Surfaces finished with a flat chisel. The lower edge of the front face is severely chipped, and relatively little survives of the upper edge. The sculpted boss has lost all decoration and is significantly reduced in size.

A small section preserving a similar composition to H.04, with a lozenge flanked by rosettes. The corner of the lozenge composition is occupied by a circular hoop tangent with the margin of the frame. The surviving section of rosette to right is a curved fan set within a circular band.

H.06

No inv. Two joining fragments. L.: 44, W.: 31, D.: 16 cm.
Roueché text A3-A4.

Excavated in Cathedral (TAph). Fragments recorded in 2018 in the Aphrodisias Mavi and Old Stoa depots.

Broken to left, right joins with H.07. The entire width of the section is extant. Though the upper and lower edges of the front face are quite intact, the projecting boss is severely damaged. Surfaces finished with a flat chisel.

A section partially preserving two soffit panels. That to the left begins with a rosette of six elliptical petals with six further half ellipses positioned in the interstices, integrated with the frame margins through tight coils. To the right, the end of a loosely curling scroll abuts the margins of the frame. The ends of both frames rake hard anticlockwise. This section, along with likely joins H.07-10 to the right, ought to be positioned at the far left of the epistyle.



H.07

No inv. Single fragment. Dimensions not recorded.
Roueché text A5.

Excavated in Cathedral (TAph). Fragment was recorded by Roueché but could not be located in the 2018 season. This is regrettable, since it evidently joined section H.07 and its absence precludes the assembly of a larger section of the epistyle.

Joins H.07 to left, broken to right, though may have joined with one of the subsequently numbered catalogue entries. Roueché's photo shows a chipped lower edge to the front surface.

A further portion of the soffit panel that commenced on section H.06. An undulating scroll weaves around acanthus leaves consisting of two to three lobes splaying from a half-coil. All elements are extremely softly moulded, making a stylistic break from the hard geometry of the other soffit panels in the series.

H.08

Inv. 01-028. Single fragment. L.: 22, W.: 30, D.: 15 cm.

Excavated in Cathedral (TAph). Recorded in 2018 in the Aphrodisias Mavi Depot.

Broken to left, right and front. Only a very small portion of the lower edge of the front face is extant. Surfaces finished with a flat chisel.

A further portion of the soffit panel that commenced on section H.06. As on H.07, softly moulded lobes diverge from a narrow scrolling stem.



H.09

Inv. 01-028. Single fragment. L.: 15, W.: 20, D.: 15 cm.
Roueché text A6.

Excavated in Cathedral (TAph). Recorded 2016 in the Yeni Stoa depot.

Broken left, right, rear and upper. Front and soffit faces finished with a flat chisel. Traces of red paint visible in the margins and lettering of the front face.

A further portion of the soffit panel that commenced on section H.06. As on H.07, softly moulded lobes diverge from a narrow scrolling stem.

H.10

No inv. Single fragment. L.: 14?, W.: 30, D.: 11? cm.
Roueché text.

Excavated in Cathedral (TAph). Recorded 2016 in the Mavi depot.

Broken upper, left and right. Very little survives of the decorated soffit face, and only the lower portion of the front face.

Soffit preserves a very small patch of the same panel that commenced on section H.06, with tight lobes within a scrolling band. The letters of the front face are only partially preserved.



H.11

Inv.02-044. Single fragment. L.: 15, W.: 10, D.: 16 cm.

Excavated in Cathedral (TAph). Recorded 2018 in the Mavi depot.

Broken to front and to right. Soffit and rear finished with flat chisel. Joint face to left is finished with a point chisel.

A fragment from the rear of an epistyle block, at its left joint. The decorated panel extends all the way to the joint face. The panel contains a series of diagonal leaves in small square frames, as on H.12.

H.12

Inv.62-199. Single fragment. L.: 14, W.: 14, D.: 15 cm.
Roueché text G.

Excavated in Cathedral (TAph). Fragment was recorded by Roueché but could not be located in the 2018 season.

A fragment preserving the front and part of the soffit face. The decorative panel employs the same ellipse-in-square motifs as H.11.



H.13

Inv.02-047. Single fragment. L.: 16, W.: 19, D.: 16 cm.

Excavated in Cathedral (TAph). Recorded 2018 in the Mavi depot.

Broken to left, right and front. Soffit and rear faces finished with a flat chisel.

A single rosette is preserved on this small soffit fragment. It is formed of six elliptical petals with six further half ellipses positioned in the interstices. The circular band is not integrated with the margins using coils, and so this fragment would appear to belong to a composition with rosettes flanking a central lozenge as is found on H.04 and H.05. The fragment does not directly join either of these, but it could conceivably be a part of either block.

H.14

Inv.63-637. Single fragment. L.: 23, W.: 21, D.: 15 cm.
Roueché text J.

Excavated in Cathedral (TAph). Recorded 2016 in the Yeni Stoa depot.

Broken to left, right and to rear. The soffit and front faces are finished with a flat chisel. Sculpted motifs are heavily chipped and worn. Significant organic weathering of marble surfaces. The projecting boss has broken away, leaving only a raised circle of rough marble.

The composition is not attested on any other fragments in this series. Two circular bands are integrated through a coil, and a coil is also found at the point at which the circular band is tangent with the margin of the frame. The space between the two circles is occupied by two straight bands forming an acute angle pointing towards the frame margin. Within the circle to the left is a knotted cruciform device similar to that of H.04. Within the circle to the right is a cross pattée.



H.15

No inv. Single fragment. L.: 24, W.: 28, D.: 13 cm.

Excavated in Cathedral (TAph). Recorded 2016 in the Yeni Stoa depot.

Broken to right, upper, and rear. Soffit and front face finished with a point chisel. Joint face to the left is finished with a point chisel. All edges are severely chipped.

Soffit panel continues all the way to the left joint face. The soffit panel frames a series of circles integrated through strapwork coils, with further coils where the circles are tangent with the margins of the frame. The circle to left contains a symmetrical vegetal motif consisting of three splayed leaves above two coils. Only a small portion of the circle to the right is preserved. It appears to frame a cross pattée. The composition is therefore similar to that of the preceding H.14, with the significant difference being the lack of any ornament in the spaces between the circles.

H.16

Inv.62-110. Single fragment. L.: 25, W.: 14, D.: 16 cm.
Roueché text E.

Excavated in Cathedral (TAph). Recorded 2016 in the Yeni Stoa depot.

Broken on all sides except the inscribed front face. Only a portion of the front face is preserved, and this is severely chipped. Traces of red paint are visible in the lower margin. Front face finished with a flat chisel.

A fragment preserving only the inscribed front face of the epistyle.



H.17

No inv. Single fragment. L.: 20, W.: 15, D.: 15 cm.
Roueché text E.

Excavated in Cathedral (TAph). Recorded 2016 in the Yeni Stoa depot.

Broken on all sides except the inscribed front face. The front face is severely chipped. Front and upper surfaces finished with a flat chisel. On the upper surface, 11cm from the front edge, is a small rectangular cutting (2 by 1cm in plan, 2cm deep). Red paint is visible in the margin above the lettering.

A small section of the inscribed front face of the epistyle.

H.18

No Inv. Single fragment. Dimensions not recorded.
Roueché text H.

Excavated in Cathedral (TAph). Fragment was recorded by Roueché but could not be located in the 2018 season.

Broken on all sides except the inscribed front face.

A small section of the inscribed front face of the epistyle.

H.19

No Inv. Single fragment. Dimensions not recorded.
Roueché text I.

Excavated in Cathedral (TAph). Fragment was recorded by Roueché but could not be located in the 2018 season.

Broken on all sides except the inscribed front face.

A small section of the inscribed front face of the epistyle.



I.01

No inv. Two joining fragments. L: 61, H: 10, D: 43 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

The lower surface (upper in photograph) has been taken to a rough plane using a flat chisel, though the long striations made by the point chisel are still visible. The rear face is curved and finished using a flat chisel, whilst the upper face is left extremely rough, with a point chisel having been used to create a slight slope towards the back of the block (H. 10-8cm) so as to reduce its weight on the supporting columns. On the right break face (left on photo) is a cutting, of which three sides survive (L. 3, W. 2, D. 4cm). Its original dimensions are obscured by the break, though it may have been a clamp cutting. The decorated panel at front is carefully finished with a flat chisel.

An epistyle block with a complex pattern of vegetal motifs within semicircles. Two series of semi circular frames are spaced at half-lengths, inverted across a central horizontal line, and connected to each other to form a continuous pattern. Within each semicircle is a vegetal motif consisting of a trapezoid with a central spine flanked by two elliptical 'leaves'. The trapezoid with central spine is repeated in the space beneath or above. With the exception of these trapezoids the various elements are not so much bevelled as hollowed in a semi circular profile. The effect is a complex pattern that repeats itself following a sine curve across the front face of the epistyle.



I.02

Various Inv. Nos., fragments published as ala2004, 110 “Dedicatory Poem”, and ala2004, 246 “building inscription”.

Five fragments from a single epistyle of indeterminate length. H: 145, D: 43, W. of soffit 28 cm.

Fragments are listed from left to right along the epistyle:

Fragment a: H.: 15, L.: 27, D.: 34 cm.

Inv. No. 92-27. Photographed in 1992 during a clearing operation in the area of the North Temenos House, subsequently buried.

Fragment b: I have been unable to locate this fragment in the site depots.

ALA 110a, Inv. No. 83-161. Built into a likely Early Modern wall in the area of the Sebasteion.

Fragment c: H.: 15, L.: 33, D.: 30 cm.

ALA 110b, Inv. No. 84-81. Built into an Ottoman period wall in the area of the Tetrapylon.

Fragments d and e (joining): H.: 15, L.: 63, D.: 43 cm.

ALA 110c, Inv. No. T-654. Original find context unknown.

The front, soffit and rear faces of the five pieces are all finished similarly, with rough patches of flat chisel marks. Upper surfaces are very roughly finished with a point chisel. The epistyle was cut from a single ancient column. The right joint face (fragment e) preserves the base of the column, with a dowel and pour channel. This ancient surface is also finished with a flat chisel, but is taken to a much more smooth plane. The rear face of the epistyle here is not quite finished, and a large patch survives of the original column, including the wide band around the base of the shaft. There is a clamp cutting on the upper surface, 5cm from the joint face and 20cm from the front edge (4 by 4cm in plan, 2cm deep).

A dowel hole of 2cm diameter is found on the soffit of fragment d, 34cm from the joint face and 4cm from the rear edge of the epistyle. It is cut through the flat soffit surface, and post-dates the carving of the epistyle. The dowel is in such a position that it could not have been used to secure the epistyle to the supporting column. It is likely therefore that it held a hook or similar suspension device, either for illumination or for curtains.

A large epistyle of which five fragments are preserved. The front face displays a long dedicatory inscription. A single line of text is framed at each side by five pellets and four chevrons arranged in a motif that seems to hint at the form of the cross. Letters of 8cm height are ornamented with elaborate accents, ligatures and breathings. This inscription is discussed by Roueché, who suggests a twelfth century date. It will not be necessary to repeat her transcription and interpretation here, with the exception of fragment a, which has not previously been noted.

Fragment a represents the left end of the epistyle and therefore the beginning of the inscription. Three letters are preserved: ΑΔΕ. From the appearance of the relevant break faces in photographs it seems likely that fragments a and b join. It is not possible to check this however, since fragment a was buried in an unmarked location. Fragment b similarly preserves three letters: ΑΦΘ. The text perhaps therefore opens with Αδελφος or Αδελφοι.

The sophisticated carving of the text contrasts strongly with the crude motifs of the soffit. These are not framed within panels. At the far right of the block was a Latin cross, oriented with its longer arm parallel to the front edge and its transverse arms spanning the entire width of the soffit. All arms terminate in a tripartite arrangement with a globe at centre flanked by small prongs at 45°. Fragment c preserves a section of a small cordate motif that closely resembles the ends of these arms. Fragment b displays on its soffit a vegetal motif; a central spine is flanked by four pairs of curving leaves and terminates in an elliptical bud.



J.01

No inv. Single fragment. L.: 37, H.: 43, D.: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel cuttings. All edges are breaks. Front and rear surfaces are taken to a slightly undulating plane with very rough use of a flat chisel. The marks of this flat chisel are clearly visible.

A screen fragment, decorated on both sides. The panel on the front face is defined by a wide margin consisting of a band and adjacent trough. Within the frame several motifs are partially preserved. These include a small rosette in a circular frame, and a vegetal motif with curving leaves. These are rendered in a very crude manner, with hesitant and unsteady compositional lines. The reverse displays a margin of two parallel, incised lines defining a simple band. This band is in the same position as that on the front side of the screen.



J.02

No inv. Single fragment. L.: 29, H.: 25, D.: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel cuttings. All edges are breaks. The front and rear surfaces are taken to a slightly undulating plane using a flat chisel, and the chisel strokes form long visible bands.

A fragment of a screen, decorated on both sides. On the front side the outer frame is a shallow channel 3.5cm wide. A rosette with petals terminating in semi circular ends is set within a circular frame of 3cm width defined by a bevelled line. The outer frame of the reverse is a simple bevelled line. Its position is identical to that of the front face, further demonstrating that both sides were carved during a single phase. The circular frame on this side does not contain a rosette. Rather, after the 3cm band we find two parallel lines with much more steeply bevelled edges.

J.03

No inv. Single fragment. L.: 19, H.: 31, D.: 8 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on three edges, with one joint face. Joint and reverse faces are taken to a rough plane with a flat chisel. The upper surface is similarly finished with a flat chisel, with clearly visible marks.

A fragment of a screen with a simple margin demarcated using one narrow bevelled line followed by a flat trough. The maximum W. of this margin is 12cm. Only a very small portion of the decoration of the panel is preserved. This consists of a narrow triangle joining a circular or ellipsoid form. This may be the stem and leaf of a vine, though one would expect a vegetal motif to have a longer tendril and not to emerge directly from the margin. Alternatively this may be the beak and part of the head of a bird, whose body is now lost.



J.04

No inv. Single fragment. L:47, H: 53, D: 10.5 cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The screen is broken on three sides, with one preserved joint face. This is finished extremely roughly with a flat chisel, with many small chips and breaks. A clamp or dowel cutting preserved on the left break (2 by P.3cm in plan, 2.5cm deep) implies that this was either the lower or the upper border of the screen.

Front and rear surfaces are finished with rough patches of marks left by a flat chisel. Guidelines for crosses, circles and rosettes are all evident. There is a particularly deep compass hole at the centre of the cross pattée on the front surface.

A screen with sculpted decoration on both sides. The reverse bears a large curved fanned rosette. Flat petals alternate with slightly narrower bevelled petals, all within a simple frame of a circular flat band defined by two bevelled lines. The front face similarly displays a large circular motif at centre. Here the frame is slightly more ornate, with three bevelled lines defining two concentric bands, the inner much broader than the outer. The rosette takes the form of a wheel with eight spokes, the ends of which flare into broad triangles. The triangular spaces between the spokes are occupied by various motifs, of which only a trefoil plant and cordate shape with coiling ends are preserved. The remaining space is occupied by three smaller circular motifs, all surrounded by an interwoven strapwork band. To the left is a rosette with sixteen teardrops radiating from a small central circle. On the right break is a rosette featuring six narrow ellipsoid petals, between which are small and broad triangles. Placed between the two rosettes is a simple and flat cross pattée.



J.05

No inv. Two joining fragments. L: 38, H: 35, D: 13 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges. The reverse surface is taken to a rough plane with a flat chisel, as is the front face. The chisel strokes form a herringbone pattern. Weathering over the past half century has left the marble extremely brittle.

A screen fragment preserving the arm of a cross. The cross is simply carved using an incised and bevelled line. It terminates in a flared triangle and a semi circular knob.



K.01

No inv. Two joining fragments. L: 37, W: 13, D: 14 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken at both ends, and heavily chipped along all edges. Surfaces are otherwise smoothly finished with no visible chisel marks.

A fragment of octagonal pillar. Pointed ellipsoid eggs are used as a device through which to integrate the octagonal upper portion of the pillar into its squared lower section. This lower section preserves a decorative panel carved in steeply bevelled incisions. A central rectangular bar is framed within a rectangle terminating in inverse semi-circles, which are themselves filled by a small semi-circular flat bar, thereby completing a rectangular panel composition.

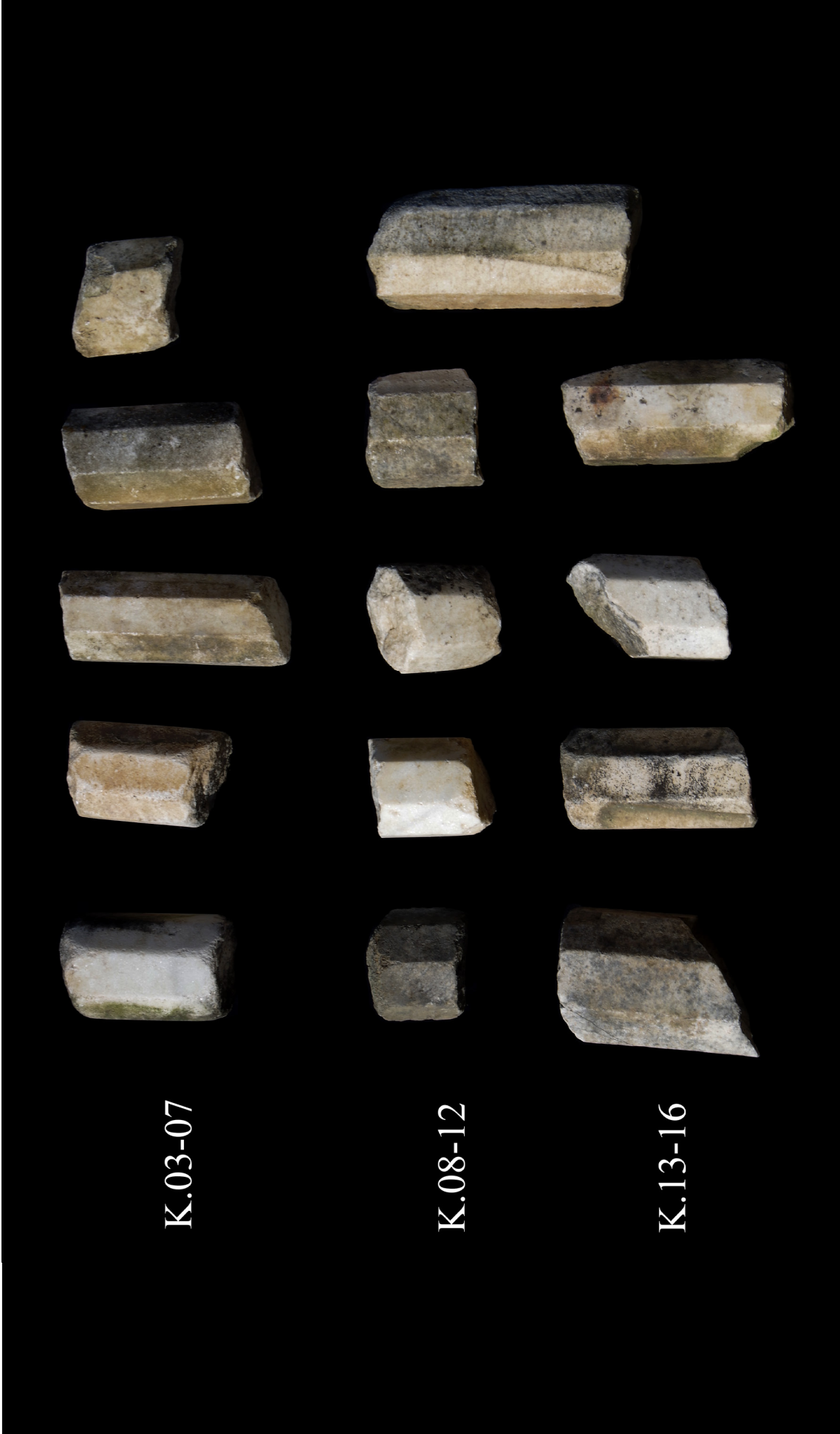
K.02

No inv. Single fragment. L.: 26, W.: 13, D.: 14 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken at both ends, and heavily chipped along edges. All surfaces are finished smooth with no visible chisel marks.

A fragment of octagonal pillar. Pointed ellipsoid eggs integrate the octagonal upper portion of the pillar into its squared lower section.



K.03-07

K.08-12

K.13-16

K.03-16

Fragments of an octagonal colonette, slightly tapered.

Excavated in Cathedral (Taph). Recorded in 2018 among marble fragments stacked in southeast chamber.

K.03:

No inv. Single fragment. L.: 22, W.: 13, D.: 14 cm.

Broken at both ends. Surfaces finished with a flat chisel. The marble is weathered and friable. A Latin cross, 7cm high, has been very lightly incised on one of the faces of the colonette.

K.04:

No inv. Single fragment. L.: 21, W.: 12, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel. The marble is weathered and friable.

K.05:

No inv. Single fragment. L.: 28, W.: 12, D.: 12 cm.

Broken at both ends. Surfaces finished with a flat chisel and abrasive polish.

K.06:

No inv. Single fragment. L.: 23, W.: 13, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel. Lichen and organic weathering have removed any fine polish.

K.07:

No inv. Single fragment. L.: 16, W.: 14, D.: 15 cm.

Broken at both ends. Surfaces finished with a flat chisel. Marble is weathered and extremely friable.

K.08:

No inv. Single fragment. L.: 13, W.: 14, D.: 14 cm.

Broken at both ends. Surfaces finished with a flat chisel. Marble is weathered and extremely friable.

K.09:

No inv. Single fragment. L.: 16, W.: 13, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel, and preserve patches of an abrasive polish.

K.10:

No inv. Single fragment. L.: 15, W.: 14, D.: 15 cm.

Broken at both ends and on one side. Surfaces finished with a flat chisel. Marble is weathered and extremely friable.

K.11:

No inv. Single fragment. L.: 15, W.: 13, D.: 14 cm.

Broken at both ends. Surfaces finished with a flat chisel. Lichen and organic weathering have removed any fine polish.

K.12:

No inv. Single fragment. L.: 35, W.: 13, D.: 14 cm.

Broken at both ends. Surfaces finished with a flat chisel, running diagonally from each vertex. In some places an abrasive polish is preserved. Where the marble has been exposed to lichens this is lost.

K.13:

No inv. Single fragment. L.: 26, W.: 16, D.: 17 cm.

Broken at both ends. Surfaces finished with a flat chisel followed by an abrasive polish.

K.14:

No inv. Single fragment. L.: 25, W.: 13, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel followed by an abrasive polish.

K.15:

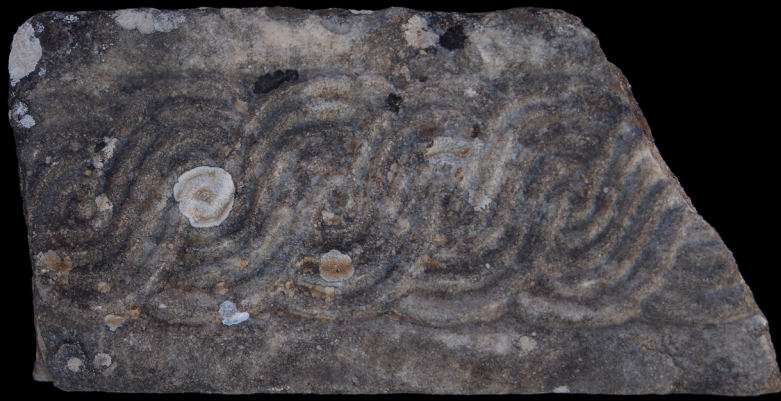
No inv. Single fragment. L.: 21, W.: 12, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel followed by an abrasive polish.

K.16:

No inv. Single fragment. L.: 18, W.: 12, D.: 13 cm.

Broken at both ends. Surfaces finished with a flat chisel. In some places an abrasive polish is preserved. Where the marble has been exposed to lichens this is lost.



K.17

No inv. Single fragment. H.: 39, W.: 18, D.: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Fragment is broken at top and bottom. All visible surfaces are taken to a smooth finish, with no guidelines or chisel marks. The interior surfaces of the slots on the left and right faces are roughly finished with short strokes of a point chisel. No dowel or clamp holes. Compass holes are preserved at the centre of each series of concentric circles. Slots for the insertion of screens are cut into the left and right faces of the pillar. On both, the margin closest to the front face is of W: 4.5cm while that closer to the rear is of W: 3.5cm. These are bevelled inwards by 1cm so that the total W. of the slot interior is 9cm. The rear face is smoothly finished with no decorative or structural elements.

A narrow pillar with a guilloche design on the front face. The pattern is formed by placing a compass at points c.5.8cm apart on the central vertical axis of the front face. From each of these points five circles are then sketched, at diameters of 2, 4, 6, 8 and 11 cm. These lines are subsequently incised and bevelled so as to produce a continuous interlacing pattern in shallow relief. To either side of this motif are margins of W: 3cm.

K.18

No inv. Single fragment. H.: 53, W.: 15, D.: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Fragment is broken at both ends and along one side. All visible surfaces are taken to a smooth finish, with no guidelines or chisel marks. No dowel or clamp holes. Compass holes are preserved at the centre of each series of concentric circles. The rear and preserved side face are taken to flat, smooth surfaces.

One end of a narrow pillar with a guilloche design on the front face. The pattern is formed by placing a compass at points c.5.8cm apart on the central vertical axis of the front face. From each of these points four circles are then sketched, at diameters of 2, 4.5, 7 and 11cm. These lines are subsequently incised and bevelled so as to produce a continuous interlacing pattern in shallow relief.



K.19

No inv. Single fragment. L.:28, H.: 14, D.: 15 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken at each end and all edges are heavily chipped. The rear face is taken to a plane with a flat chisel, while the side faces are roughly finished with a point chisel. The front surface was neatly finished in the portion in which the decorative panel was carved, with the lower part of the pillar finished with a wider flat chisel with a few point chisel blows still visible. Below the panel unusually wide guidelines may be seen. These mark the outer boundaries of the panel, the central stalk and the line from which the leaves emerge.

A narrow pillar with a decorative frame containing a motif of leaves extending diagonally and symmetrically from a central stalk. The stalk is rendered as a long triangular prism. Leaves are softly moulded, with a long central depression giving emphasis to their outlines. The rough finish of the side faces suggest that this pillar was flanked by panels to either side.



L.01

No inv. Single fragment. W.: 54, H.: 107, D.: 12 cm.

Original context is unknown. Recorded in 2017 outside the Geyre house depot. Broken to the bottom left and the top right, with the vertical and diagonal joint faces partially preserved. The vertical joint is taken to a plane with a flat chisel, while the diagonal is carved with a rounded handrail, again with a flat chisel. The reverse is finished with a flat chisel to a smooth plane, though with a great many marks from the point chisel still visible. No clamp or dowel cuttings.

A large ambo cladding panel. Wide frames with thick borders define two registers; a rectangle below and triangle above. The lower panel contains a lozenge composition. The corner positions are occupied by right-angled triangles. Very little of the motif within the lozenge survives. A thin vertical tang extends into the acute angle. A small circle is superimposed onto the tang, creating the shape of the letter ϕ .

Within the triangular upper section the principal motif is a cross on steps set within an architectural frame. The arms of the cross terminate in small triangles, as on screen A.89. It is supported by a thin tang with a small globe, which itself projects from a base of three steps. The columns of the architectural frame rest on similar stepped bases. They are spirally fluted, and surmounted by a semi-circular dome recalling the form of the kiborion. Capitals are embellished with a few incised lines suggestive of acanthus, and a pattern of repeating ellipses is used to ornament the dome. To the left of the kiborion frame is a partially preserved motif comprising two leaves or feathers and two small vine leaves on long stalks radiating irregularly from a common point. Above the dome, a sequence of intersecting circles extends into the upper corner of the panel.



A



B



L.02

No inv. Two fragments, not joining though clearly of the same panel.

A: L.: 64, H.: 51, D.: 11 cm.

B: L.: 28, H.: 29, D.: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Rear faces are finished with a flat chisel. The only preserved joint face is that on A, parallel with the double bevelled line. This is finished with a flat chisel. The upper surface is taken to a smooth finish with a point chisel, though not polished.

Two fragments from the flanking panel of an ambo. The decoration is simple, with a centrally positioned large cross against a flat background. The arms of the cross flare slightly from a W. of 9cm at its centre to 12cm at the end of the vertical arm. An incised line provides the cross with an internal frame, and small relief globes are positioned at the far corners of the arm. Above this is a wide margin parallel to the handrail of the ambo. This is undecorated save for two adjacent and parallel bevelled lines.

L.03

No inv. Single fragment. L.: 20, H.: 22, D.: 7 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

The rear surface is roughly carved with a point chisel. On the front surface is uppermost plane is smoothly finished, while the lower relief levels exhibit flat chisel marks in parallel bands. Broken on two edges. Loose and shallow guidelines run down the central and oblique stems of the peacock tail. The joint surface is marked by vertical striations made with a point chisel. A cutting of L. 3cm, W. 2cm and D.5cm has been made on the upper right joint face.

Fragment from an ambo panel decorated with a peacock, of which only the tail survives. The fragment is from the upper left corner of the panel whose upper right corner would have formed the top of the lower cladding of the staircase. A raised margin of W. 5cm runs along the joint surfaces. The angle of the extant corner is slightly less than 45°. The tail is rendered as a flat, flaring ellipse, with eyes projecting at oblique angles from a central stem. One of these eyes has a small central hole, while all others are blank circles. Immediately above the tail on the right break face is a low spur that implies the bird itself would have been executed on various levels of relief. As guidelines are visible on the smooth upper surface it is likely that the block was re-used for this purpose.



M.01

No inv. Five fragments, of which four are joining. L.: 122, H.: 49, D.: 13 cm.

Excavated in Cathedral (Taph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. While fragments B, C, D and E all join, the position of fragment A was determined through the assumption of symmetry in the screen's composition. All fragments are broken on all short edges. Rear surfaces are roughly finished with a point chisel. A large compass hole on the central vertical axis of the cross, 2.6cm below the transverse arm, marks the point from which the circular frame was measured. An incised guideline runs the length of this vertical axis. Similar guidelines were used to mark the outer edges of the cross arms. They may be seen when the arms flare and at where the two arms meet. Parallel bands of c.2.5cm width mark the passage of a flat chisel across the lower surface. The spaces between the tendrils were taken out first, and here the chisel bands all follow the vertical axis of the screen. The cross, frame and tendrils were subsequently defined, with the chisel bands running parallel to the raised features. This sequence of techniques is evident on fragments M.01-05. The raised margins of the screen on fragments A, D and E are taken to a smooth finish. Traces of red paint survive on the right transverse arm of the cross. The width of these arms is 2.6cm, and the consistent occurrence of this length implies that it may have been the basic unit of measurement for this composition.

Five fragments may be reconstructed to form a low screen with a cross in circle at centre and symmetrical vine tendrils to left and right. Leaves are carved in a simple style with the entire composition executed in two flat planes of relief. The cross was originally painted red, and as red paint is attested on a vine tendril on fragment M.03 it seems likely that the entire raised design was originally painted.



M.02

No inv. Single Fragment. L.: 51, H.: 53, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamps or dowel holes. The rear surface is roughly finished with a point chisel, and point chisel marks are also visible on the lower relief plane on the front surface. The upper plane of the front surface is smoothly finished, though straight incised guidelines are protrude slightly from the corner of the moulded frame. The lower planes of relief exhibit flat chisel marks in parallel bands.

This fragment belongs to a screen with vine tendrils. The slight incisions where the leaf meets the stem are unusual for this group. The moulding is similar to that of M.04, but not identical. It consists of an angled indentation of 3cm width, a 3.5cm shallow curved concavity and a 1.5cm flat band. The contrast in finish between the upper and lower relief planes and the guidelines cut into an already finished surface suggest that this is a re-carved screen.

M.03

No inv. Single Fragment. L.: 46, H.: 24, D.: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The rear face has been taken to a smooth finish. On the front surface both the upper and lower relief planes are smoothly finished. Traces of mortar are visible on the surface beyond the moulded margin. Traces of red paint are visible both on the vine tendril and in a roughly triangular shape within the circle formed by the tendrils.

A screen fragment with a vine tendril diverging from a circular band. The moulding is identical to that of M.05, beginning with a 2.5cm angled indentation, followed by a 4cm shallow curved concavity and a 1.5cm flat band. The vine tendril preserves traces of red paint, as may be seen on the central cross of M.01. The small triangle of paint on the lower plane of relief is more puzzling. It may be significant that fragments M.03 and M.05, which are likely pieces of the same screen, are the only representatives of this group for which the lower plane of relief on the front surface has been taken to a smooth finish.

A



B



M.04

No inv. Two joining fragments. L.: 48, H.: 62, D.: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The rear surface is taken to a plane using a flat chisel, but this plane is not parallel with the front surface of the screen. The depth of the block therefore ranges from 5.5cm on fragment A to 9cm at the corner of fragment B. Upper surfaces are finished smoothly, while the lower planes of relief exhibit flat chisel marks in parallel bands of c.2.5cm width. Mosses and lichen have discoloured parts of the upper surface of fragment B.

This fragment belongs to a screen with vine tendrils. The slight incisions where the leaf meets the stem are unusual for screens of this type (M.01-05). The moulding is similar to that of M.02, but not identical. It consists of an angled indentation of 3cm width, a 3.5cm shallow curved concavity and a 1.5cm flat band.

M.05

No inv. Single Fragment. L.: 45, H.: 26, D.: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. The rear face has been taken to a smooth finish. On the front surface both the upper and lower relief planes are smoothly finished, though both are extremely weathered. Traces of mortar are visible on the surface beyond the moulded margin. The crumbling texture of the marble and several large cracks may be attributed to freeze/thaw weathering over the past half century.

Fragment from a vine screen with a right-angled tendril terminating in a flat wide leaf, evidently representing the same iconographic composition as the previous fragments. The moulding to the right begins with a 2.5cm angled indentation, followed by a 4cm shallow curved concavity and a 1.5cm flat band. This is identical to the moulding of M.03, which may well be a fragment of the same screen.



M.06

No inv. Single Fragment. L.: 67, H.: 37, D.: 9 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Both the rear surface and the upper plane of the front surface are smoothly finished. The lower plane of the front surface, though severely weathered, preserves similar patterns of flat chisel marks to preceding fragments of this group. Portions of the surface have been discoloured by mosses and lichen. Traces of mortar survive along the right edge of the fragment.

The fragment preserves the upper right hand corner of a screen with vine tendrils. At the top of the right joint face is a small lip, which protrudes for 3cm. The angle between the joint faces is slightly obtuse. The moulding of the frame begins with an angled indentation of 2cm width, followed by a shallow curved concavity of 5cm width and a 1cm flat band.



M.07

No inv. Two joining fragments. L.: 168, H.: 101, D.: 14 cm.
Outer diameter of the circular frame of central motif: 63cm.

Excavated in Cathedral (TAph). Recorded in 2017 among marble fragments stacked in southeast chamber.

The front surface is finished with a flat chisel. On the upper and lower mouldings this is slightly rough, while very rough parallel horizontal bands of 3cm width run across the central panel. Left and right joints are similarly finished. The lower surface is taken to a smooth plane with a flat chisel. The upper surface is very roughly finished with a point chisel. There are many large chips along the upper and lower edges.

The lower surface has no clamp or dowel cuttings. There are clamp cuttings at the left and right ends of the upper surface. That at right is only partially preserved since this corner is missing. It is located 9cm from the projected line of the right joint edge, and some of its original lead fill is extant. That to the left is only 2cm from the joint face. The dowel here is 5 by 5cm in plan and 3cm deep. Both clamp cuttings are equipped with shallow channels running towards the rear of the screen, at angles 45° from the rear edge. The screen was therefore pinned to two supports at its rear, and not to flanking supports. This is a peculiar arrangement. Perhaps the screen was erected in front of the supporting pillars rather than between them. This would also explain M.07's unusual length.

Three large channels run over the upper moulding. Two are closely spaced on the right side of the screen. The first is 45cm from the right joint. It is 5cm deep, and flares from 4cm width at the rear to 7cm at the front. The adjacent channel is 56cm from the right joint. It is 4cm deep and 4cm wide. The third channel is 45cm from the left joint. It is 3cm deep and 5.5cm wide.

Incised guidelines were used to define the central axis of the cross arms and their outer boundaries. A compass hole is visible at the centre of the cross.

A long screen, with elaborate mouldings at top and bottom. A large and simple Greek cross in a circular frame is placed at the centre. The screens in blue/grey marble from the first late antique barrier display similar motifs, and this may therefore be an imitation of this type. Since the late antique screens were reemployed in the medieval barrier it does not follow that this screen is late antique in date. More likely this is a "Christianised" secondary use of an undecorated screen from the late antique period.



M.08

No inv. Single fragment. L.: 27, H.: 30, D.: 14 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken along all edges save for one joint face, finished with a flat chisel. The front surface is polished smooth with an abrasive, while the rear finished with a flat chisel. Much of the front face is lost to a large chip on the joint edge.

A fragment of a screen, carved with flared crosses on both sides. The front side is polished smooth, with a sloping frame along the joint edge. The D. of the screen is 14cm at the edge of this frame, with the lower relief panel at an elevation of only 9cm. The cross is in high relief at an elevation of 11cm. Its arm is rectangular, flaring at its end to neatly abut the sloping frame. The reverse preserves only a small portion of the flared end of the arm of a cross. The relief elevation of the arm is the same as that of the flat reverse. This cross was therefore carved at a later date than that of the front of the panel, which was an integral part of the screen's original composition.



M.09

No inv. Single fragment. L.: 53, H.: 56, D.: 16 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken along three edges. The rear surface is extremely roughly finished with a point chisel. The front surface is finished smooth with an abrasive. The upper surface above the moulding is a joint face, finished with a point chisel though much less rough than the rear. This face is cut by a square dowel hole 3x3cm in plan and 4cm deep. The cutting is located 5cm from the front edge of the block and 26cm to the right of the central vertical axis of the main cross.

Incised guidelines are visible at the central axes of both the vertical and transverse arms of the largest cross. Where these meet it is clear that the bevelled border of the cross also followed a similar guideline.

A screen fragment with a large central cross in bevelled lines. The screen is framed by a smooth concave moulding of W. 9cm, followed by a flat fascia of W. 8cm. It was polished smooth before the addition of the cross, which is unlikely to be integral to its original composition and function. The arms of the cross are rectangular, terminating in short, sharp triangular flares. In its upper right quarter a further cross has been very roughly picked into the face of the screen. This cross is of H. 9cm and W. 6.5cm. Its arms terminate in short bars. To the right of this cross is a third. This is simply two very faintly incised lines, forming a cross of H. 3cm and W. 2.5cm.



N.01

No inv. Two joining fragments. L.: 78, H.: 25, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Three broken edges. The rear surface is taken to a plane with a flat chisel. The joint face is marked by long striations made with a point chisel at a diagonal to the front edge. The front face is taken to a plane with a flat chisel, though pock marks of the point chisel remain visible. At the centre of the rosette is a small compass hole.

A screen with two relief panels. That to the left is blank, while that to the right contains a central circular motif within a lozenge frame, and rosettes in circular frames at the corners. Assuming the panel to be symmetrical its W. may be calculated as 70cm. The lozenge and corner circle frames are carved with a central incision bevelled to their edges, while the central large circle frame and the divisions between panels are left flat. The rosette is formed from six narrow petals with bevelled lines at centre.

N.02

No inv. Single fragment. L.: 59, H.: 36, D.: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken on two edges, preserving the corner of a screen on two joint surfaces. The joints and rear are finished with a flat chisel. The front surface has been subject to an abrasive polish, though this was not particularly thorough and flat chisel marks are in some places still visible. On all surfaces the indentations of the point chisel may be quite clearly seen. The upper surface is slightly convex.

A corner fragment of a screen preserving a section of a rectangular frame containing a lozenge. Nothing is found in the corners of the composition and it is unclear whether there was a central motif within the lozenge. The outer frame is decorated with a bevelled band, while the band of the lozenge is flat.



N.03

No inv. Single fragment. L.: 40, H.: 33, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges. The rear surface is taken to a plane using a flat chisel. The front surface is similarly finished with a flat chisel, with parallel bands of chisel marks clearly visible. Moreover many of the impressions left by the point chisel are not fully erased by the flat chisel and may still be seen.

A screen fragment preserving the end of the arm of a cross within a lozenge frame. The lozenge made up of simple flat bands departing at 45° angles from a straight band perpendicular to the arm of the cross, which presumably represents the rectangular frame of the panel. The cross arm is a rectangular bar with small globes positioned at its outer corners.

N.04

No inv. Single fragment. L.: 26, H.: 27, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges. The rear surface is taken to a plane using a flat chisel. The front surface is similarly finished with a flat chisel, with parallel bands of chisel marks clearly visible. Moreover many of the impressions left by the point chisel are not fully erased by the flat chisel and may still be seen.

A screen fragment with a section of one edge of simple lozenge frame containing a relief cross. A bevelled line runs down the centre of the frame. Only part of the end of one of the arms of the cross is preserved. It is a rectangular bar with small globes positioned at its outer corners.



N.05

No inv. Single fragment. L.: 49, H.: 31, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken along all edges. The front and rear surfaces are taken to a plane with a flat chisel. The slightly bevelled edge of the frame of the panel is noticeably irregular, with visible point chisel marks on the lower relief plane. It would therefore appear that this border is unfinished.

A fragment of a screen with a relief panel preserving a fanned rosette within a lozenge and looping band frame. The curving petals of the rosette are fully carved, though the rope work framing elements and outer border of the panel are unfinished. One would expect these elements to have a bevelled line running through their central axis, since this would allow the lozenge and looped band to be 'woven' over and beneath each other, as can be seen on fragment D.02. In combination with the unfinished outer border (see technical description above), the fact that these elements are left flat implies that the carving process was never completed.



0.01

No inv. Single fragment. L.: 32, H.: 27, D.: 12 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all sides, including the rear, save for the front. The front is finished with a flat chisel. A large and very rough pit cuts this surface. The vegetal relief is chipped and worn.

A fragment, the original form of which is not clear, though perhaps a screen, with a relief panel depicting vegetal motifs. The flat undecorated portion of the block extends for a maximum L. of 21.5cm from the relief panel to the break. The panel includes a vine tendril and leaf and a small globe on the end of a similar tendril. The vine is distinctive in that the tendril continues into the leaf to form a central spine terminating in the leaf's point.

0.02

No inv. Single fragment. L.: 37, H.: 17, D.: 22 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges, including to the rear. The front face is finished to an almost smooth surface with a flat chisel, except for a thin strip above the surviving border of the scroll panel that is marked by much rougher chisel indentations. A few marks from the point chisel are nevertheless still visible on the tendrils of the vine scroll. The lower border of the scroll panel is lost, though its line is preserved in the break.

A fragment preserving two leaves and a tendril of a vine scroll. The architectural function of the block is not clear since all other surfaces are breaks. However, it may perhaps have been a pillar for a screen or a door lintel or jamb. The tendril is of an inconsistent width, curving in a flat wave with leaves positioned in the spaces alternately below and above. The leaves are cordate, with their tendrils continuing into the leaf to form a central spine terminating in the leaf's point.



0.03

No inv. Two joining fragments. L.: 132, W.: 19, H.: 7 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No break surfaces. The portion of the front face that was intended to be visible is taken to a fairly smooth surface, though it undulates slightly and still preserves the impressions of point chisels from an earlier stage in the carving process. At the far left and right of this front face are raised and rough patches. That to the left is L: 20cm, with a W. of 17.5cm that does not quite extend to the full W. of the block thereby leaving a smooth top margin of c.1.5cm. It is cut in long striations using a point chisel. The patch to the left extends across the whole W. of the bar, and is of L: c.13-15cm at a slight diagonal. The strokes of the point chisel are shorter here and do not form continuous striations. All the short edges of the block are roughly finished with a point chisel. No guidelines, compass points, clamps or dowel holes.

The lower surface preserves features of the block from which the screen was originally cut. Raised rectangles of rough point chiselling imply the incomplete erasure of dentils. These were of W: 12cm and spaced 28cm apart. The spaces between these are finished smoothly, without the residual point chisel marks seen on the upper surface. These step down by 1cm just before the edge of the preserved bar, though the dentils continue at the same elevation.

The bar was cut in two, or at least shaved, subsequent to the carving of the rosette motifs.

A long bar preserves part of a decorative panel containing adjacent rosettes. These are framed by circles of Diam. 22.5cm. The outer circular frames each contain a cross pattée of the Bolnisi type, with straight diagonal incisions in the negative space between the arms giving the impression of leaves. The central frames contain concave rosettes (D: 2cm) of 16 petals with rounded ends. All lines would have been sketched onto the prepared surface using compasses. The upper margin is of W: 9.5cm, with a clearly defined margin to the left of W: 5cm and a less distinct margin to the right of W: 4.5cm.



0.04

No inv. Single fragment. L.: 45, H.: 20, D.: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on at each end and on one side face. The reverse surface is taken to a plane with a flat chisel, except for the 2cm closest to the broken side face which are sloped down at a 45° angle. The side face with ridged moulding is finished with a flat chisel, but rough in places, while the front rosette face is smoothly finished. Compass holes are visible at the centre of the rosettes.

A fragment, likely of a lintel, with three different rosettes joined by coiled frames. Each rosette is positioned within a circular frame with a bevelled line. Coils integrate these frames, with a bevelled inverted cone at their centre. From these teardrops fan to top and bottom, filling the space between the rosette frames. At the far left around one quarter of a cross pattée is preserved. The central rosette consists of four rhomboid petals, while that to the right is an eight-petal rosette of fanning teardrops. The lower facet of the block is carved into an irregular corrugated relief. This is of the same phase as the rosette face.

0.05

No inv. Single fragment. L.: 31, H.: 32, D.: 10 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on three edges, with one preserved joint face. This is roughly finished with a point chisel, as is the rear surface. The front face is finished smooth, the marks of a flat chisel having been erased with an abrasive. No guidelines are visible at the centre of the cross.

A fragment of a screen, preserving two relief panels. One of these panels is attested only as a thin band on the break surface. The other depicts a cross with rectangular arms that terminate in wide triangular flares. The frame between these is of W. 3cm, as is the border between the panels and the joint face. The arms of the cross are likewise W. 3cm. The relief technique here is not the usual two distinct planes. Rather, the outer flares of the cross are at the same elevation as the background. The background is then gradually sloped towards the centre of the panel, while the arms of the cross remain flat.



0.06

No inv. Single fragment. L.: 37, H.: 65, D.: 17 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken at top. The front and rear faces are finished with a flat chisel. Vertical bands of parallel chisel marks are visible, as are many of the indentations from the point chisel. To the left the pillar has been cut at the base, presumably to allow for positioning against a column base. This would also explain the angle of the left face, which is cut so that the back face is of W. 37cm while the front is W. 35cm. The pillar would therefore be positioned to the right and slightly behind the curve of a large column. The right face is marked by bands of alternating flat and point chiselling parallel with the long vertical edge of the pillar. These measure, from the front vertical edge; 4cm flat chisel, 6cm point chisel, 7cm flat chisel. This may reflect the erasure of a feature of the original block from which this piece was cut.

A wide pillar or narrow screen showing on its front a cross with flaring arms mounted on a small globe. It is cut at the base so as to be positioned next to a large column. The base is defined by a moulded margin. The cross is in slight relief, with arms flaring at the ends. Its transverse arms terminate in slight concavities, while the base of the lower vertical arm is flat. It is joined to the small globe by a narrow rectangular band.

0.07

No inv. Two joining fragments. L.: 38, H.: 34, D.: 11 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken along three edges, with one surviving joint face. The rear and joint faces are left extremely roughly finished with a point chisel. The front surface is worn and chipped, but clearly preserves the impressions of a flat chisel. These are especially evident on the lower relief plane, with narrow bands of parallel chisel marks running perpendicular to the interior edges lozenge.

A fragment of screen with a lozenge within right-angled triangles. The composition is executed on two flat planes, the upper being at the same elevation as the rectangular frame preserved at the edge contiguous with the joint face. The triangles are solid blocks, while the interior of the lozenge is hollow.



0.08

No inv. Single fragment. L.: 18, H.: 14, D.: 6 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all sides. The decorated surfaces are finished with a flat chisel, though a very few small indentations from the point chisel remain visible.

A small fragment of a narrow screen carved with a pattern of intersecting circles forming raised 'petal' ellipses. The relief is executed on two flat planes. On one side of the fragment a flower motif, consisting of five squat petals arranged around a circular central bud, is found in the space between the raised ellipses. This space is left blank on the reverse.

0.09

No inv. Single fragment. L.: 25, H.: 17, D.: 18 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all surfaces, including rear, except for one joint face. This is finished with a flat chisel. The decorated surface is polished with an abrasive, though is heavily chipped along raised edges.

A fragment preserving the corner of a rectangular relief panel. The outer frame of this panel is defined by a shallow bevelled line. Within the corner is a circular device, with a central bevelled line. This is integrated with the outer frame through a coil, most of which is now lost. A margin of W. 8cm separates the panel from the joint face. Perpendicular to the joint face is a long rectangular trough, either representing a further panel at a lower relief elevation or simply a framing device for the strapwork panel.



0.10

No inv. Single fragment. L.: 9, H.: 18, D.: 14 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

Broken on all sides save for the rosette. This is taken to a smooth finish.

A small fragment preserving on its only unbroken edge a section of a curved fan rosette.

0.11

No inv. Single fragment. L.: 17, H.: 11, D.: 7 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken on all edges. The rear surface is taken to a plane with a flat chisel. The upper surface is finished with a flat chisel, with few visible marks.

A small fragment preserving a series of irregular bevelled lines. The flat rear surface suggests that the piece belonged to a screen.



0.12

No inv. Single fragment. L.: 30, H.: 11, D.: 22 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken to left and right, and chipped along all edges. All other surfaces are taken to a rough plane using a flat chisel and leaving highly visible marks.

Three rosettes, only one of which is complete, on an otherwise unremarkable marble block. All rosettes are of 8cm diameter. That to the left is a completed cross pattée, the arms of which have bevelled interiors. At centre a circle is defined by a very shallow incision, evidently made using a compass. Four long pointed leaves depart from the centre point at roughly 30° angles from the vertical axis. The space between these and within the engraved circle to the right has been filled with red paint, much of which is still preserved. The composition is nevertheless clearly incomplete. The third rosette to the right survives only in traces of a very finely incised circle.

The incomplete nature of two of the rosettes and the lack of any clear architectural function for the block may suggest that N.12 is a practice block.



P.01

No inv. Single fragment. L.: 78, W.: 61, D: 24,

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. Broken to the left of the block. A joint face is preserved at the right and the full depth of the block is attested. The upper surface is left rough with a point chisel, while the soffit and front faces are finished smooth.

The front face of this epistyle displays two alternating palmette motifs beneath arcades. One of these motifs consists of a single large crescent leaf curving to the left, while the other employs multiple pointed leaves diverging flexibly and symmetrically from a central spine. Both have two symmetrical coils at the bottom of the stem. The arches of the arcades rest upon double-engaged rectangular columns on wide rectangular bases and with trapezoid capitals. This series is interrupted by a tondo of 18cm diameter protruding 2cm from the epistyle face, containing within its circular frame a cross pattée with a circle at centre and small globes at the corners of the arms. This motif is repeated on O.02, O.03, O.04 and O.07. Vegetal motifs of two diverging leaves, sometimes flanking an ellipsoid bud, fill the spaces between the arcades in the upper register of the composition.

A rectangular strap-work frame (66 by 37cm) fills most of the field on the soffit face. The face itself is of D: 47cm. Coils link the rectangular frame to a lozenge of softly moulded straps. Four further straps, each terminating in a coil, lead into the triangular corners of the frame. At the centre is a circular frame of 24cm diameter, within which is an eight petal rosette. The petals are sharp and rhomboid. In profile the centre of the rosette is an inverted cone, rising to a ridge at the widest point of the rhomboid petals before sloping down slightly. The composition is the same as that on the soffit of P.02.



P.02

No inv. Two joining fragments. L.: 65, W.: 61, D.: 24 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. Broken at the right. A joint face is preserved at the left and the full depth of the block is attested. The upper surface is left rough with a point chisel, while the soffit and front faces are finished smooth.

The front face of this epistyle presents a similar composition to that of P.01, though with several variations. The palmette beneath the left arcade differs significantly from its counterpart on P.01 in that its leaves are smaller, more tightly packed and given greater rigidity. A circle of pellets is included on the globe at the centre of the cross pattée, as on those of P.03 and P.04.

Though the overall depth (61cm) is identical to that of P.01, the depth of the soffit face is 52cm, 5cm deeper than its equivalent on the above block. The angle of the front face is therefore less steep. The soffit is decorated with the same composition as that of P.01, though the height of the frame is 39cm. Its full length is not preserved. The diameter of the central circular device is 24cm.



P.03

No inv. Single fragment. L.: 74, W.: 62, D.: 24 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. There are breaks to both left and right though the full depth of the block is attested. The upper surface is left rough with a point chisel, while the soffit and front faces are finished smooth.

The front face is once again arcaded, with palmettes beneath the arches. Unlike P.01 and P.02, here the crescent palmette curves to the right. The straight palmette has fewer leaves than that on P.02, but does not share the elasticity of that of P.01. It is most similar to that on P.04. The familiar vegetal motifs are found between the arches in the upper portion of the composition. The most significant difference is in the tondo. Rather than a cross pattée, we find a rosette with six bulbous ellipsoid petals radiating from a central circle. This tondo motif is repeated on P.04. This circle is decorated with the same pattern of pellets as that at the centre of the crosses on P.02 and P.04.

The soffit face is of D:53cm, producing an angle of the front face closer to that of P.02 than P.01. An inset rectangular panel with no framing decoration contains two circular strap-work frames, linked by a coil. Only one of these frames survives complete, and the full length of the panel is not preserved. Its height, and the outer diameter of the circular frame, are 41cm. Six narrow, ellipsoid petals radiate from the centre-point of the medallion. Between these are flaring teardrops. Concentric framing lines are inscribed within each motif. Only a small portion of the second circular frame survives. It preserves the end of an arm of a cross pattée, with small globes at its corners. It is the same motif as is found on the tondi of P.01 and P.02 and on the soffits of P.04 and P.07.



P.04

No inv. Single fragment. L.: 87, W.: 57, D.: 24 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. There are breaks to both left and right though the full depth of the block is attested. The upper surface is left rough with a point chisel, while the soffit and front faces are finished smooth.

Beneath the arcades of the front face are similar motifs to those described above. The palmette with diverging leaves and a central spine is similar to that found on P.03. The palmettes which elsewhere curve to left or right and have been described as crescent are here triangular, standing straight and erect beneath the arches flanking the tondo. From the point of the triangular palm leaf two thin stems ending in ellipsoid leaves droop to left and right. The tondo presents within a circular frame a rosette identical to that of P.03 with six bulbous ellipsoid petals radiating from a central circle. This circle is decorated with the same pattern of pellets as that at the centre of the cross on P.02.

A rectangular panel with no framing decoration is inset onto the soffit face. The face is of D: 44cm, of which the panel accounts for 37cm. Three strapwork circular frames are integrated through coils. Only the central frame is preserved in its entirety. It contains a cross pattée of the same design as those found on the tondi of P.01 and P.02 and the soffit of P.03. A circle of pellets decorates the central circle. Most of the motif in the left frame is lost to a large chip, whilst a break face cuts that to the right. From the small portions that survive it may be inferred that both contained rosettes of the variety found on the soffit of P.03.



P.05

No inv. Single fragment. L.: 121, W.: 41, D.: 23 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. To the left is a joint face. All other faces are breaks; the full length and the full depth of the block are not preserved. The decorated front face is lost. The upper surface is roughly finished with a point chisel. The soffit face is finished smooth save for the area between decorated panels, where the marks of a flat chisel are visible in parallel bands.

Two panels of decoration are preserved on the soffit face. That to the left is a rectangular panel of L: 56cm. Assuming that its composition is symmetrical, the H. of the panel may be projected at 38cm. It contains a relief Latin cross with a circle within the intersection of the two arms. All arms flare very slightly and terminate with inset slightly over semi-circles. The cross panel is also present on P.06.

The full dimensions of the panel to the right do not survive. The radius of the rosette is 19cm and so is H. may be projected at 38cm. A semi-circle rosette with seven petals is framed within a strap-work band. The petals are of the sharp, rhomboid and tightly spaced. A coil is preserved on the break face, presumably integrating the frame of the semi-circular rosette with another circular frame to the right.

The distance between the two panels is 32cm. This space is left blank for a supporting column. Chisel marks are visible, and it is possible to discern a circle of differential weathering. This may imply that the epistyle rested directly on a column without a capital. Such a reconstruction would also account for the lack of any suitably sized capitals or fragments thereof recorded in the interior of the church. A similar pattern may be seen on the soffit of P.07.



P.06

No inv. Single fragment. L.: 46, W.: 64, D.: 25 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the east apse.

No clamp or dowel holes. The fragment is broken to the left and right, though the full depth survives. The upper surface is left rough with a point chisel, the soffit and front are finished smooth.

Three different rosettes on the front face are set within strap-work frames integrated through coils. Between the frames are vegetal motifs of two diverging leaves drawn using a compass. The rosette at the left was originally of ten petals, of which three are preserved. They are tightly packed teardrops with rounded ends. Six narrow ellipsoid petals radiate from the central point of the central motif. Between them are six teardrop petals creating a composition similar to the soffit rosettes of P.03 and P.04. The rosette at the left consists of twelve narrow ellipsoid petals.

The soffit displays a Latin cross in a panel similar to that found on P.05. The depth of the soffit is 47cm, of which this panel accounts for 43cm. The cross is therefore very slightly larger than that on P.05.



P.07

No inv. Single fragment. L.: 109, W.: 58, D: 23 cm.

Recorded in 2017 against the wall of the Geyre House Depot.

No clamp or dowel holes. The epistyle is broken to the left, with a joint face at right and the entire depth preserved. The front face is chipped along its edges. Two channels have been worn across the soffit face perpendicular to the front edge. A single much worn hole is cut through the left channel. A small 'handle' is cut into the right channel; again the holes are heavily worn. The rosette and cross on the soffit are worn smooth. The upper surface is left rough with a point chisel, the soffit and front are finished smooth. A patch of mortar obscures part of the central rosette.

This epistyle must have been removed from the Triconch Church before the interior filled with earth. The latest graves within the structure therefore provide a terminus ante quem perhaps around the later thirteenth century for this action. The mortar on the soffit suggests that it has been used as construction material, and the cut 'handle' was likely used to secure livestock.

The block appears to be the right end of the series. At the end of the front face is a quatrefoil knot, with the arcaded palmette series commencing to its left. The palmettes alternate between the single triangular leaf and multiple diverging leaves. The triangular leaves are flanked by ellipsoid leaves on narrow, drooping frames as on P.04. On the soffit the rectangular panel terminates in a narrow band. Beyond this the field is left blank for the supporting column. Differential patterns of weathering reveal a circle, as was the case on P.05, again implying that the epistyle rested directly on a column with no capital. Two circular strap-work frames were probably integrated using coils now lost to the channels cut across the face. That to the right contains the rosette motif found on the soffits of P.03 and P.04. That to the left frames the familiar cross pattée (P.01-04).

P.08

No inv. Single fragment. L.: 25, W.: 18, D.: 5 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the Yeni Stoa Depot, Box 298 Shelf 62.

All facets are breaks apart from the front face. This is smoothly finished.

A small fragment from the soffit face of one of the group P epistyles. A section of rosette is preserved. It is of the type with alternating narrow ellipse and teardrop petals found on the full epistyle blocks P.03, P.04 and P.06.



P.09

No inv. Single fragment. L.: 210, W.: 29, D.: 21 cm.
H. relief band: 8.5 cm.

Provenance unknown. Recorded in 2018 in the "Hadrianic Baths" block field located within and immediately to the west of the Civil Basilica.

A complete epistyle, with no clamp or dowel cuttings. The upper surface is marked by parallel picked striations. The side and rear faces demonstrate that this epistyle was cut from the lid of an ancient sarcophagus. The angled upper surface of the gabled "roof" was used as the soffit of the epistyle. Slightly raised bands, 5cm width along the front and 2cm to the rear of the soffit face, define a 22cm zone within which one might position the capitals of the supporting colonettes.

A long epistyle or cornice beam. There is no relief decoration on the soffit. The decorative panel on the front face is preceded to the left by a short blank expanse, but appears to run across the right joint face. This is therefore the leftmost epistyle in a series, the other members of which are now lost. Frames of multiple concentric circles are integrated through complex coils. From the left, six frames present a uniform composition of a bud surrounded by four ellipses at right angles. Moving rightwards from these six, the circular compositions become more varied, including curved fans and different forms of rosette.

Side A



Side B



P.10

No inv. Single fragment. L.: 37, H.: 31, D.: 11 cm.

Probably excavated in the Triconch Church in 1962, though this is uncertain. Recorded 2016 in the Yeni Stoa Depot, Box 750.

The reverse of the fragment presents part of a late antique fluted pilaster capital, including the abacus, while the reverse displays a Middle Byzantine relief. All surfaces are breaks save for that to the right of the capital, which is finished with a point chisel. The capital is finished with a smooth abrasive polish, while the medieval face is finished with a flat chisel.

A probable screen fragment. On the reverse (side A) is a pilaster capital dating to the fifth or sixth centuries. The abacus is marked by a twisted rope pattern beneath which is an acanthus register. The lower portion of the capital is occupied by fluting with rounded ends. The front surface (side B) presents a circular frame inscribed within a square or rectangular panel. The frame is marked by two concentric bevelled incisions. Within this is a cross pattée, the arms of which terminate in small globes contingent with the circular frame.



P.11

Inv. No. 62-401. Single fragment. W. at abacus: 14.5, W. at base: 14.5, H.: 23 cm.

Excavated in the Triconch Church in 1962, and now kept in the Aphrodisias Museum depot.

The upper and lower surfaces of the capital are finished with a point chisel, while the four side faces are finished with the flat chisel. A few large chips, especially along the abacus and base.

A small capital, square in plan and with two horizontal registers. The lower portion forms a circular band carved with a herringbone pattern. Above this band are four slightly flaring faces. Three faces have similar sculpted decoration, while the fourth is left blank. On the decorated faces, three concentric circles frame a motif consisting of four ellipses positioned at right angles surrounding a central bud. One might expect this motif to be drawn with a compass, but given the narrow width of the surface the sculptor would have had no place to anchor such a compass. The ellipses are therefore somewhat irregular.

P.12

Inv. No. 62-026. Single fragment. W. at abacus: 13, W. at base: 13, H: 23.5 cm.

Excavated in the Triconch Church in 1962, and now kept in the Aphrodisias Museum depot.

The upper and lower surfaces of the capital are finished with a point chisel, while the four side faces are finished with the flat chisel. Small chips along the abacus. A large chip on the lower band of the capital appears to be relatively recent.

A small capital, square in plan and with two horizontal registers. The lower portion forms a circular band, while the upper has four faces. These flare towards the abacus in a much more dramatic manner than those of P.11. Two adjacent faces are given sculpted decoration, while two are left blank. On the sculpted faces the lower band is carved with two simple tori. These are very softly moulded, and undulate slightly around the band. The upper faces display motifs in which three concentric circles frame four ellipses positioned at right angles surrounding a central bud.



Q.01

No inv. Single fragment. L.: 35, H.: 28, D.: 9 cm.

Excavated in the Triconch Church in 1962. Recorded 2016 in the Yeni Stoa Depot. A black painted label is mostly erased, but it is possible to read "SWC5 E Apse".

Broken on all edges. The rear surface is taken to a smooth plane with a flat chisel, but is slightly undulating. The front surface is extremely rough, and it is evident that the carving of the cross is incomplete. At the uppermost layer of relief it is finished with a point chisel, while the carved elements have been worked with a flat chisel. There are some traces of mortar across the front face.

A puzzling fragment that appears to represent an unfinished relief sculpture. The front face preserves the most part of a cross in a circular frame, with arms that flare slightly towards their end. The design has been roughed out, and the interior of the frame is for the most part finished with the flat chisel. The surface exterior to the circle has been partly worked away, but there remains a large extent of roughed-out marble. The straight lines are reasonably well executed, but the sculptor seems to have had trouble carving smooth curving sections. The presence of mortar on the relief may imply that the fragment was at one time built into a wall of some kind.



R.01

No inv. Single fragment. L.: 28, H.: 15, D.: 15 cm.

Excavated in Cathedral (TAph). Recorded in 2016 among marble fragments stacked in southeast chamber.

No clamp or dowel holes. Broken at both ends, and heavily chipped along edges. All surfaces save for the decorated front are finished with a flat chisel, with just a few point chisel impressions visible. There are no visible compass holes.

A fragment of a pillar, the front face of which preserves a decorative panel of W. 10cm. The pattern is formed from interwoven circles and lozenges. These are cut in flat bands. Simple ellipsoid leaves, spaced at 90° angles, radiate from the centre of each circles. The circles are integrated using a coil with a small hole at the centre. The relief is very low, and the lower plane is left extremely rough in preparation for the application of wax mastic in the champlevé technique.

R.02

Inv. 62-182. Single fragment. L.: 20, H.: 36, D.: 11 cm.

Excavated in the central naos of the Triconch Church in 1962. Currently stored in the Yeni Stoa depot.

Broken on all edges, the front surface heavily chipped and abraded. The front face is finished with a flat chisel. A smooth vertical margin of 8cm W. runs along the rear face, with the surface to the left of this very roughly finished with a point chisel. A single clamp hole (5 by 4cm in plan, 4cm deep) is positioned within this margin.

A probable screen fragment, preserving the lower left corner of the decorated panel. To the left is a vertical frame of W. 8.5cm, enclosing a pattern of interwoven circles and lozenges identical to that found on Q.02, though at a somewhat reduced scale. This is joined at a right angle by a band of the same width leading to the right. Within this is the figure of a bird facing right. Details are incised onto the flat figure. These outline the eye, a series of small tight feathers around the neck, larger feathers on the body and long tail feathers. Two broad wings are indicated to the right. Perhaps an eagle is intended, though it is difficult to immediately identify what kind of bird this is.

All decorative elements are outlined on a flat plane. The negative space is left extremely rough in preparation for the application of wax mastic in the champlevé technique.

Two further fragments recorded by Dalgıç (2012) are attributed to this workshop in the main text. They may be accessed online:

<https://deepblue.lib.umich.edu/handle/2027.42/92667?show=full> (accessed 15/01/18)

<https://deepblue.lib.umich.edu/handle/2027.42/93116> (accessed 15/01/18)



2304

S.01

Inv.66-225. Originally four fragments, of which only one identified.
Original dimensions: H.: 50, D.: 5 cm.

Bishop's Palace Room 6. Current location unknown.

A single corner fragment, preserving two joint faces. The front face is finished smooth prior to the cutting of the champlévé motifs. The lower relief plane is finished very roughly with a point chisel. No traces of colourant survive.

A fragment of a champlévé screen. The composition consists of a series of concentric circles and polygons. At centre is a Greek cross with slightly flared arms, set within a frame of irregular curving waves. A series of rhomboid jewels, each with a small circle at centre, occupy the outer register.

S.02

Inv.66-292. Two joining fragments. H.: 57, W.: 29, D.: 5 cm.

Bishop's Palace, south of room 17. Recorded in 2018 in the Stoa Depot.

The entire height of the screen is preserved, and a little over half of the width. The front face is polished smooth prior to the cutting of champlévé motifs. The lower relief plane is roughly finished with a point chisel, and traces of a red colourant are visible.

A champlévé screen cut with a composition of concentric circles. At centre is a figural depiction in a circular frame. A vegetal motif emerges from an amphora with prominent handles. Birds perched on the handles heraldically flank the vegetal motif.



T.01

No inv. Single fragment. L.: 22.5, H.: 21, D.: 22.5 cm.
Lower diameter: c.17 cm.

Provenance unknown. Recorded among architectural elements laid out to the east of the Theatre Baths and associated ancient piazza.

At least some of each face of this cube capital survives, though there are many large chips and fractures. All the vertical faces are finished with a flat chisel, while the upper and lower surfaces are roughly finished with a point chisel. The circular lower surface is cut with a large dowel hole (4.5 by 4cm in plan, 4cm deep).

A cube capital with a square abacus, carved to sit atop a circular column. Simple vegetal frames run up the vertices, with lobes falling back into the field. At the centre of each face is a motif without a frame. On two opposing faces this is a Latin cross on a flat rectangular base. A cruciform knotted device formed from five interlaced circles is found on another. Of the motif on the final face only a single vertical band survives.



T.02

No inv. Single fragment. L.: 22, W.: 37, D.: 22.5 cm.
Projected lower diameter: 17 cm.

Provenance unknown. Recorded among architectural elements laid out to the east of the Theatre Baths and associated ancient piazza.

Broken to left, right and rear. Front and soffit faces are taken to rough planes with a flat chisel. On the upper surface there is a lip of c.3cm W. along the front edge. Beyond this the surface is finished with a point chisel. 8cm from the front edge is a square cutting (2 by 2cm in plan, 2.5cm deep), with hints of a channel running towards the front edge. The lip has been cut away slightly here, presumably to allow for a projecting bracket anchored in the square hole. Compass holes are visible at the centres of the circles on the front face.

A fragment of a small epistyle. On the soffit panel two arcs of overlapping circles are preserved. The front face is crowded with incised decoration. To left are two circles, with frames resembling rope-work. Within the frames is the familiar motif of four ellipses surrounding a central rhomboid bud. These have been sketched freehand, though the circles themselves are drawn with a compass. To the right of the circles are two patches of parallel diagonal lines, set at right angles to each other.

T.03

No inv. Single fragment. H.: 99, W.: 78, D.: 8 cm.

Provenance unknown. Recorded among architectural elements laid out to the north of the Sebasteion and east of the Tetrapylon Street.

The front surface is finished with a flat chisel. Side joint faces finished with a point chisel. The lower joint is taken to a steady plane with a flat chisel, while the upper I roughly finished with a point chisel. A rectangular cutting on the upper surface is found 26cm from the right corner (8 by 4cm in plan, 2.5cm deep). The petals/blades of the curved fan rosettes and the arms of the crosses are all bevelled to a sharp edge, indicating that this screen cannot possibly belong to group A.

A recessed rectangular panel contains a large lobed cross. In the lower angles, curved fanned rosettes in circular frames are suspended from the transverse arm. Above, pendant leaves are connected on simple curving stems to the globes of the cross arm.

ΕΝ ΔΟΜΜΙΧΑΗΛΕΥΣΕΒΩΣΙΕΡΑΜΜΕ
ΠΟΛΥΣΤΟΝΟΗΝΩΡΙΣΜΑ ΤΗΟΡΕΤΑΜΗ
ΘΕΙΟΝ ΤΕ ΑΣΙΟΥΝ ΠΛΑΝΘΕΝΕΙΑΣ ΤΡΙΑ

ΟΙΚΑΤΣΥΝΑΤΑΝΤΑΥΤΑ ΣΥΝΑΓΕΠΑΙΝ
ΑΖΩΝ ΠΡΟΣ ΑΥΤΗΝ ΤΗΝ ΤΕΤΑΡΤΗΝ
ΗΙΣΙΣΤΕΝΟΩΝΤΟΝ ΒΙΟΥ ΠΑΣΑΝ ΧΕΙΡ

Δ

T.04

No inv. Single fragment. H.: 53.5, W.: 85, D.: 10.5 cm.
Letter height: 2.6-5cm.

Provenance unknown. In the possession of the Aphrodisias Museum, currently displayed in lapidarium courtyard west of the museum building.

Broken to left. Sides finished with a point chisel, front surface finished with a flat chisel though with pockmarks of the point still visible. The rear is a reasonably flat plane made with a point chisel, with a raised and very rough circle where a garland has been erased from the original sarcophagus panel.

A large marble plaque with a Latin cross in relief. Small globes are found at the extremities of the cross arms. The left half of the plaque has been lost. A dodecasyllabic verse poem is inscribed in the angles, though only even numbered lines now survive since the odd numbered lines were inscribed in the lost portion. This was the tomb of a certain Michael, who may have been a young man at the time of his death. His grieving mother commissioned our slab and the inscribed poem. Angelos Chaniotis transcribes the text as follows:

[-----] ἔνδον Μιχαήλ εὐσεβῶς τεθραμμέν(ος)
[-----] πολύστονον πνώρισμα τῆ θρεψαμένη
[-----] θεῖον τελειοῦν πανσθενεῖ λειτουργία

[-----] ὃ και συνάψαν ταῦτα συνλήσει πάλιν
[-----] ἄξον πρὸς αὐτήν ΤΗ[.....] τῶν πρακτέων
[-----] ἥκιστα πενθῶν τοῦ Βίου πᾶσαν σχέσιν



T.05

No inv. Single fragment. H.: 34, W.: 34, D.: 11 cm.

Provenance unknown. Recorded in the Aphrodisias Yeni Stoa Depot.

One joint face roughly finished with a point chisel. Broken to all other sides. The rear is extremely rough, with pockmarks of a point chisel. The front is finished with a flat chisel.

A screen fragment preserving the roughly incised arm of a cross, terminating in adjacent globes.

T.06

No inv. Single fragment. H.: 26, W.: 42, D.: 6 cm.

Provenance unknown. Recorded in the Aphrodisias Yeni Stoa Depot.

Broken to all sides, both faces roughly finished with a flat chisel with some marks of the point chisel still visible. On one face one rectangular cutting (3 by 2cm in plan, 2cm deep).

A screen fragment with overlaid circles incised on both faces. The arcs defined motifs of four ellipses around a rhomboid bud. Composition identical to that employed on piece N.08. Both pieces could possibly be associated with group A.



T.07 (far right of photograph)

No inv. Single fragment. Dimensions unknown.

Provenance unknown. Visible in the backdrop to an archive photograph but current location is unknown.

A cross pattée without frame and a six-petal rosette are carved on a large, roughly rectangular beam.

T.08

No inv. Single fragment. H.: 14, W.: 9, D.: 12 cm.
H. relief band: 8.5 cm.

Provenance unknown. Recorded in 2018 the Aphrodisias Blue Depot.

Broken to bottom, top and rear. The relief band is finished with a flat chisel.

A pilaster element with a guilloche band. The band is oval in plan. Perhaps from a wall-mounted fixture.

Descriptive Catalogue Four:

Copper Alloy Reliquary Crosses.



cm



cm

1.

Inventory Number: 62-049

Dimensions (cm): L.: 6.3, W.: 3.4, D.: 0.8 cm.

Condition: Complete in two parts, heavily worn surfaces. No pins survive, and so the hinge mechanism is not fixed.

Form: Pitarakis Type I. There are simple hinges at both ends of the vertical arm and all limbs are slightly flared.

Context: Cath.62.06.

Previous publication: Caruso (2016), Fig. 25.4.

The reliquary was recovered intact within the grave. Both the field journal and inventory description report the survival of hair, possibly human, inside the cavity.

2.

Inventory Number: 62-236

Dimensions (cm): L.: 5.6, W.: 3.0, D.: 0.4 cm.

Condition: A single lid for a reliquary cross, engraved but extremely worn.

Form: Pitarakis Type I. The transverse arms are short and rectangular whilst the vertical is slightly flared. There is a single hooked hinge piece at each end of the vertical arm.

Context: TrCh.62.59 (F/30). The cross was found in the region of the lower spine, though as several ribs had been stained green it must have originally have been worn on the chest of the deceased woman.

Previous publication: Caruso (2016), Fig. 25.13.

In the upper part of the vertical limb it is just possible to discern the traces of an engraved figure. However the copper alloy is heavily worn or polished with the result that the iconography is all but erased.



cm [] []



cm [] []

3.

Inventory Number: 62-331

Dimensions (cm): L.: 9.1, W.: 6.3, D.: 0.5 cm.

Condition: A single lid for a mould-made relief reliquary cross. The definition of the iconography should once have been crisp, but is now indistinct on account of much wear and polishing.

Form: Pitarakis Type IX. Traverse arms begin narrow and flare to semi-circular ends of similar radius to those of the vertical arm, which is not flared. Small decorative protuberances axially placed along edge of both arms.

Context: TrCh.62.63. A finger on the left hand was stained green from two rings, one of twisted gold and the other of silver. Fingers of the right hand was also stained green, perhaps indicating that the cross was placed in the hand of the deceased.

Parallels: Pitarakis (2006), Nos. 173, 174, 179, 179, 180, 181.

Previous publication: Caruso (2016), Fig. 25.11.

Within the vertical arm is a relief image of the Virgin Hodegetria, standing in profile and supporting the Christ child to her right. Close parallels can be found in Pitarakis' type IX, the production of which she locates in Kiev and the northern Balkans from the eleventh to the thirteenth centuries (Pitarakis 2006, 80). This example is unusual in that it does not feature medallion images *clipeatae* in the extremities of the arms. In all other respects it adheres closely to this group.

4.

Inventory Number: 65-084

Dimensions (cm): L.: 8.5, W.: 5.5, D.: 0.5 cm.

Condition: A single lid for a mould-made relief reliquary cross. The face has been so extensively polished as to bring the relief elements to a similar level to the background, and the iconography is subsequently extremely blurred.

Form: Pitarakis Type I. Transverse arms short and rectangular while the vertical arms are slightly flared.

Context: Cath.62.14.

Parallels: Pitarakis (2006), Nos. 19-55; Pülz (2017), Nos. 50, 53, 54.

This is the reverse lid of a type produced in Constantinople and Asia Minor in the tenth and eleventh centuries. The Virgin Orans is at centre, with medallion portraits of the four evangelists in the extremities of the arms. The obverse would have depicted the Crucifixion. Crosses of this type often have engraved details and brief inscriptions. Whether this was the case here is impossible to say, as extreme wear and polishing have reduced the iconography to faint and smooth outlines.



cm



cm



5.

Inventory Number: 65-184

Dimensions (cm): L.: 8.3, W.: 4.5, D.: 0.3 cm.

Condition: A single lid, with smooth engraved front.

Form: Pitarakis Type I. All limbs are slightly flared.

Context: Cath.65.69. The cross was discovered by the ribcage.

Parallels: Pitarakis (2006), Nos. 482-511.

Previous publication: Pitarakis 2006, No. 511.

The obverse lid of a type produced in eleventh century Asia Minor and Constantinople. Although the cross itself is not depicted, the iconography is that of the Crucifixion with Christ's arms outstretched to each side. Christ wears a collobium with broad sleeves decorated with a widely spaced zigzag pattern. Above His head are the letters Η[ησού]Σ Χ[ριστό]Σ.

6.

Inventory Number: 69-397

Dimensions (cm): L.: 10.0, W.: 4.7, D.: 1.0 cm.

Condition: Complete reliquary cross with two lids and hinge mechanism intact.

Form: Cross is Pitarakis Type I, hinge mechanism is Pitarakis Type III. All limbs are flared.

Context: Cath.69.106. The cross was found on the floor level close to the top of the spinal column.

Parallels: Pitarakis (2006), Nos. 235-285; Roodenberg (2009), 167 Fig.14.

The cross is of a well-attested type with engraved iconography produced in Asia Minor and Constantinople from the later tenth to eleventh centuries. The cross is intact and has not been opened since the pin of the rivet is corroded into place. It is therefore unknown what kind of relic, if any, is contained within the hollow cavity.

The obverse depicts the Crucifixion. Christ is bearded with a cruciform nimbus, and is wearing a knee-length sleeveless collobium decorated with intersecting triangles. The transverse arms of Christ's cross are outlined, with the top of the vertical arm protruding above His nimbus. Flared arms protrude from this top-piece, forming an additional cross or perhaps tabula ansata at the top of the composition. Beneath the transverse arms of the cross is the victorious formula Ι[ησού]Σ Χ[ριστό]Σ ΝΗΚΑ.

At centre of the reverse is the Virgin Orans, wearing the maphorion and a tunic tied at the waist with a belt. Below the belt this tunic parts into two sweeping folds, each represented by parallel vertical lines. Two small shoes are visible at below the tunic. The face is long, rendered with a few stylized lines and is surrounded by an oval nimbus. In the extremities of the transverse arms of the cross are palm branches. At the top is the invocation Μ[ητέ]Ρ ΧΡ[ι]Σ[του]. This inscription is the only aspect of the iconography that is in any way unconventional, Μητέρα Θεού being far more common. Pitarakis documents only three examples with the Χριστού variant, all of which may be placed in Asia Minor, to which we may also add another from Karahisar (Pitarakis 2006, Nos. 264, 272, 284; below No. 13).



cm



cm



7.

Inventory Number: 84-237

Dimensions (cm): L.: 8.2, W.: 4.5, D.: 0.5 cm.

Condition: A single reverse lid, with surfaces not so smooth as in other cases. There is a very small break in the top of the right transverse arm.

Form: Pitarakis Type I.

Context: Cath.83.118.

Parallels: Pitarakis (2006), Nos. 296-310.

The engraved iconography of this cross finds close parallels in a series produced in eleventh century Asia Minor and Constantinople.

At centre is the Virgin Orans with the Christ Child suspended in front of her stomach. Faces are nimbate and almost triangular. The Child's tunic is decorated with thick bands dividing horizontal registers, whereas the Virgin's robe is left blank. This in itself is an unusual variant on the iconography, as it is usually the case that the Child's clothes are deliberately confused with those of His Mother. That in our case we can also see Christ's feet further breaks from the conventional ambiguity of their bodies below the level of Christ's head (Cf. Pitarakis 2006, No. 296). The composition clearly alludes to the Incarnation.

In four lines above the Virgin's head are the words:

ΠΑΝΑΓΗΑ/ ΘΕΟΤΟΚΕ/ ΜΗΤΡΕ (sic) ΜΑ/ΡΕΑ.

This is an inscription of unusual length, employing otherwise unattested vocabulary in an unabbreviated form. "Μητέρ Μαρία" is extremely curious, as it is rare in the Orthodox tradition to address the Virgin by her proper name.

8.

Inventory Number: 86-133

Dimensions (cm): L.: 9.2, W.: 6.9, D.: 0.3 cm.

Condition: Single obverse mould-made lid with extremely worn and polished iconography.

Form: Pitarakis Type IX.

Context: South Portico of Tiberius (Place of Palms).

Parallels: Pitarakis (2006), Nos. 174-185.

This cross is of a similar type as number 3 above, and likewise was probably produced in twelfth and thirteenth century Kiev or Constantinople. The iconography is extremely blurred, but at centre is clearly the Crucifixion with a clothed Christ standing on a rectangular base. At the top, left and right extremities are circular frames containing bust images and small knobs protruding in symmetrical positions.



cm



cm



9.

Inventory Number: 07-014

Dimensions (cm): L.: 8.0, W.: 5.9, D.: 1.1 cm.

Condition: A complete cross. There are many tears in the delicate copper alloy sheets, especially around joints. The lower arm is crushed on the reverse, and there is also roughly circular hole on the upper arm on this face. A large hole at the centre of the front side may be an original feature of the cross.

Form: Pitarakts Type I. All arms have a pronounced flare.

Context: Found alongside a large pithos in a likely medieval context in a test sondage conducted in preparation for the construction of the Sebasteion Gallery extension to the site museum.

Parallels: Pitarakis (2006), Nos. 198-203.

This cross is of an unusual type known from several excavations in Bulgaria and the northern Balkans (Pitarakis 2006, 247-48). Its closest parallel was found in a grave in the funerary chapel at the eleventh and twelfth-century necropolis at Djadovo (Kantincarov et al. 1989, 275 Fig. 321).

A complete cross manufactured from thin sheers of copper alloy with decoration in copper alloy wire. On the reverse, concentric arrangements of circles are found in each arm and at centre. The front face employs a similar composition but with hollow collets in place of the concentric circles. These would likely have been inlaid with glass paste or stones. At centre is a large hole in the copper alloy sheet. It is tempting to see this as a larger and deeper collet rather than as accidental damage - perhaps to receive the relic itself?

10.

Inventory Number: 17-034

Dimensions (cm): L.: 11.0, W.: 6.8, D.: 0.8 cm.

Condition: A single lid in two pieces, with smooth front. The upper vertical arm is detached from the cross, with some fabric missing between the two pieces.

Form: Pitarakis Type I. All limbs are slightly flared. A single hooked hinge piece at each end of the vertical arm.

Context: S.Ag 17.1, SU 4416. Found in a deposit at the southern limit of the Place of Palms consisting of rubble and occupation debris from the settlement on the Theatre Hill.

Slightly flaring arms show no indication of any engraved decoration. At the end of the vertical arm a small perforation attests to a secondary use, perhaps as a pendant.



cm



cm



11.

Inventory Number: 17-095

Dimensions (cm): L.: 5.5, W.: 4.5, D.: 0.5 cm.

Condition: A single lid, heavily encrusted. Upper vertical arm is missing.

Form: Pitarakis Type I. The transverse arms flare very slightly, and there is a more pronounced flare to the surviving vertical arm.

Context: A 1990 stray find from the area west of the West Gate. Cleaned and conserved for the first time in 2017.

The lid preserves the engraved image of a male saint in the Orans position. The saint wears a cloak parted around the neck over a long belted tunic, the lower part of which is decorated with two vertical undulating lines. The lower part of the tunic occupies the entirety of the lower arm of the cross. The saint's arms extend into the transverse arms. They are clad in striped sleeves, and dotted lines emanating from the hands may represent the chains of two censers. Only the chin of the figure survives, and any caption that might identify the saint would likely have been placed at the top of the missing vertical arm.

12.

Museum Inventory Number: 5837

Dimensions (cm): L.: 7.8, W.: 4.4, D.: 0.4 cm.

Condition: A single lid, with very smooth surface. The lid is unusually free of corrosion and the green patina that one might expect, though this of course may have been the result of some amateur conservation work by whoever found it. The hinge mechanism is intact at the top of the vertical arm.

Form: Cross is Pitarakis Type I. Hinge mechanism Pitarakis Type VIII. Short rectangular transverse arms and slightly flared vertical arms.

Alleged Location of Find: Karacasu.

The cross is engraved with the image of Kosmas. The saint stands in the Orans position, with all features symmetrical across the vertical axis. Kosmas wears a large pointed hat surmounted by a small cross. His cloak rendered using tightly packed parallel diagonal lines and is fastened around the neck. It parts to each side of the chest, revealing a flat tunic tied by a belt around the waist. A rhomboid motif on his chest is perhaps suspended from the neck. His feet are unusually large and are not covered by shoes. In the left transverse arm of the cross a censer on a chain trails from his right hand. In the right transverse arm is a monogram consisting of an omicron above an alpha that may be read ο άγιος. To the left of his head is again ο άγιος[ς], whilst his name Κοσμάς is to the right.

Kosmas is not attested on any of the 299 reliquary crosses with images of named saints in Pitarakis' catalogue. It is tempting to imagine that the missing lid of the cross would have borne the image of his twin Damian. Kosmas' costume finds close parallels in a number of engraved depictions of saints on reliquary crosses, though his odd hat may be unique.



cm



cm



13.

Museum Inventory Number: 4145

Dimensions (cm): L.: 8.5, W.: 4.8, D.: 0.5 cm.

Condition: Single lid with engraved design, hooks for hinge mechanism intact at each end of the vertical arm. The surface is polished smooth to the extent that some lines, particularly at centre, are partially erased.

Form: Pitarakis Type I, all arms are slightly flared.

Alleged Location of Find: Karahisar.

Parallels: Pitarakis (2006), Nos. 235-285.

The cross belongs to the same type produced in Anatolia and Constantinople from the later tenth to eleventh centuries as does number 6. However, while the iconography is almost identical the style in which it is executed could hardly be more different. The image here exhibits an extraordinarily elegant sense of line and proportion. The Virgin Orans wears a tunic whose folds are depicted in quickly incised parallel lines. Her head is an empty though well-proportioned oval. The hood of the maphorion is rendered in a few falling lines. The nimbus is a large circular frame. In the left and right extremities of the transverse arms are leaf motifs. Above the nimbus is the invocation Μ[ητέ]Ρ Χ[ριτο]Υ.

14.

Museum Inventory Number: 4228

Dimensions (cm): L.: 5.4, W.: 2.7, D.: 0.9 cm.

Condition: A complete small reliquary cross in two parts. The components have clearly never been subjected to any conservation, and are encrusted with earth. The upper lid is complete and preserves the hinge mechanism at the top and bottom of the vertical arm. The lower lid is missing its left transverse arm, and the hooks that would serve to attach it to the upper lid have broken.

Both lids appear to be undecorated.

Form: Cross is Pitarakis Type I with short rectangular transverse arms. Hinge mechanism is Pitarakis Type II.

Alleged Location of Find: Karahisar

Though undecorated it is possible to assign the cross to a broad period between the ninth and twelfth centuries.

