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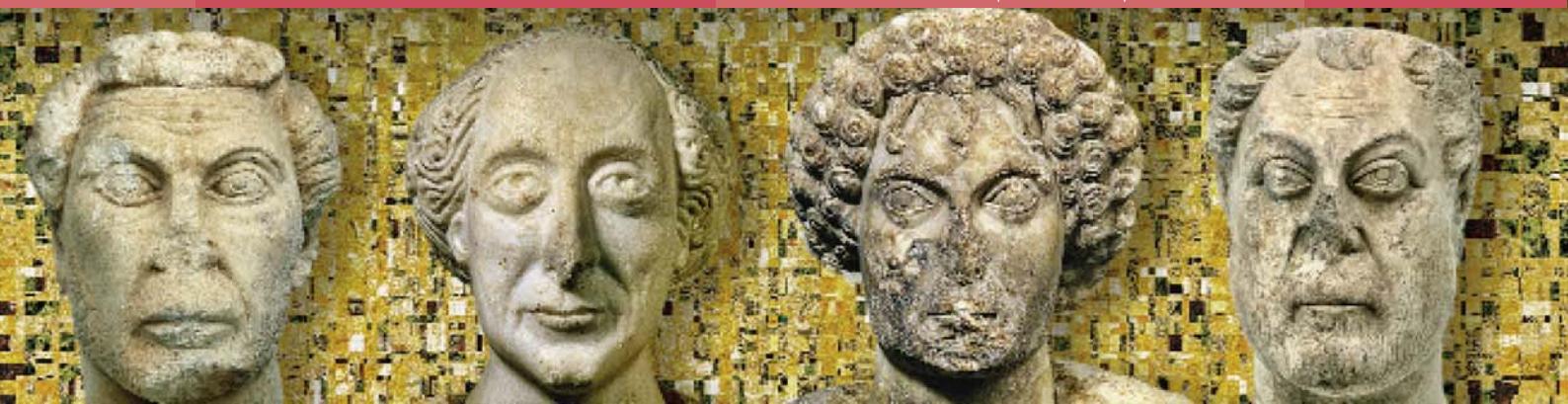
Falko Daim · Jörg Drauschke (Hrsg.)

Byzanz – das Römerreich im Mittelalter

Teil 3 Peripherie und Nachbarschaft

Römisch-Germanisches
Zentralmuseum
Forschungsinstitut für
Vor- und Frühgeschichte

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CRESCENT-SHAPED EARRINGS WITH LOWER ORNAMENTAL BAND¹

Crescent-shaped earrings had been used since Classical Antiquity, and the shape was also transmitted to later periods through Late Antiquity. The crescent shape of the lower arc of earrings was a popular form in certain areas of southeast Europe throughout the Middle Ages. In the 10th century, such earrings, usually considered to be of Byzantine manufacture, were one of the most important forms of this type of personal adornment and are often found also in the 10th century material of the Carpathian Basin. These exemplars form the basis of a more detailed study of the object type. The investigation of the pieces from the Carpathian Basin can contribute significantly to the elaboration of the precise chronology and distribution of these objects through the study of well-dated burial assemblages from the 10th and 11th centuries².

THE 10TH CENTURY EXEMPLARS FROM THE CARPATHIAN BASIN

In 1935, N. Fettich excavated part of a 10th century cemetery at Vádai-dűlő, 8km west of the village of Kecel (com. Bács-Kiskun, H). A few years earlier three graves had already been found at the site, one of which (Grave 1) contained a pair of golden earrings (fig. 1)³.

The hoop of the earrings is made of gold wire with round cross-section terminating in hollow gold spheres. The hoop passes through an opening in the ornament, while the other side of the sphere is fastened to the lower, ornamental crescent. A thin filigree wire is soldered around the opening of the spheres. One end of the hoop is fastened to the spherical ornament, while the other can be extracted from the other sphere, serving as the fastener of the earring.

The two spheres are attached to a plain band forming the lower arc of the earring. The crescent-shaped body is framed by thin filigree wire. Three penannular loops are placed in the middle and at the two ends of the filigree-framed band. In the centre, above the crescent's upper edge, is a disc decorated with filigree and granulation. Its middle is occupied by a rounded, cross-shaped motif in openwork: its arms are further divided by a thin wire, while its external side is framed by fine filigree⁴. The external side of the filigree is decorated with granulation. Finally, two filigree wires forming two concentric circles surround the disc. The disc is framed on both sides by elongated drop-shaped ornaments. The openwork leaf motifs – similarly to the arms of the cross – are divided into two by thin wires. Hemispherical ornaments are placed at the lower tip of the drop-shaped motifs. Similarly shaped and sized hemispheres are found in the middle of the openwork cross motif and under the lower arm of the cross as well⁵.

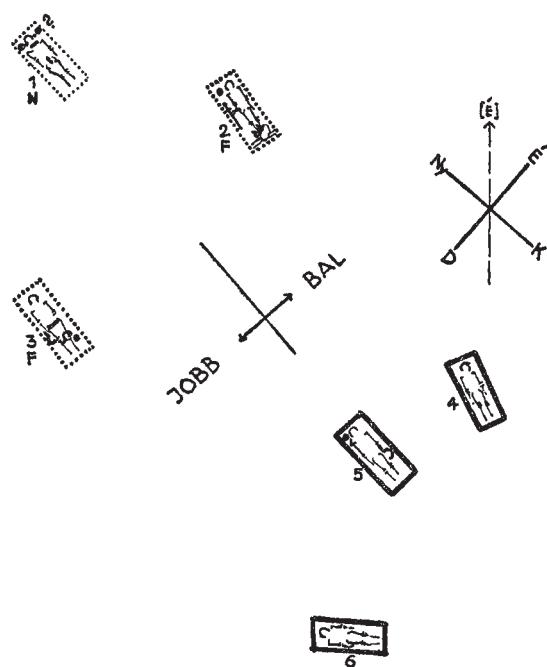
¹ I would like to thank Prof. Cs. Bálint and Prof. M. Szabó for their valuable advice during the preparation of this study. I am also indebted to Á. Bollók, J. Drauschke, L. Révész, V. Szeverényi, A. Türk and V. Grigorov for their help.

² On the general dating of 10th century graves in the Carpathian Basin see: Révész, Gnadenhof. – Langó, A review 279-300.

³ Fettich, Metallkunst 104; 259. – Mesterházy, Kecel 323-324.

⁴ Fettich, Metallkunst 105.

⁵ This is partly covered by the bead at the lower arm of the cross. This ornament is placed at an equal distance from those at the lower tip of the drop shaped elements. The three beads follow the crescent-shaped arc of the band.



A KECELI [PESTM] HONFOGLALÁSKORI TEMETŐ
1 FETTICH NÁNDOR NYOMÁN TERVEZTE LÁSZLÓ GYULA



Fig. 1 1 Map of the 10th century cemetery of Vádéri-dűlő (Kecel). – 2 The pair of earrings from Grave 1 at Vádéri-dűlő (Kecel).

On the top of the disc, parallel to the horizontal axis of the cross motif, there is a centrally placed, small, cast triangle of ten gold granules imitating granulation, flanked by – similarly manufactured – smaller triangles made of five gold granules. Rhomboid ornaments made of nine gold granules connect the disc and the drop-shaped ornaments. Small triangles of five granules can be seen on the top of the drop-shaped ornaments.

Below the crescent-shaped band, six larger triangles imitating granulation alternate with five filigree-framed openwork circles. The latter are divided into two by gold wires fastened by granulation to the upper part of the circles. Ornaments imitating fragmentary granulation were placed on the sides of the openwork disc in the centre.

The long use-life of the jewellery is indicated by traces of use-wear and imperfections on its surface. In the case of the spheres connecting the hoop and the body of the earring, those from which the ring can be withdrawn are indented. On both exemplars, a filigree circle soldered to the lower edge of the crescent is broken off. Use-wear traces can be seen on the edges of the triangles imitating granulation next to the broken-off circles and on the lower part of the circles between the triangles. The owner of the jewellery, however, must have used it only rarely or for a short time, as suggested by the good state of preservation of the object (fig. 1, 2).

The pair of earrings and the grave itself have been studied in great detail by Hungarian specialists of 10th century archaeology. The use-life of the jewellery and the grave were dated either to the first half⁶ or the end of the 10th century⁷. Similar jewellery has also been found in numerous other 10th century cemeteries. In Hungarian research, the distribution of this object type in the Carpathian Basin was reviewed by B. Szőke⁸. J. Giesler's review of the material remains of the period also discussed the type⁹. The most detailed study of the exemplars from the Carpathian Basin was prepared by K. Mesterházy. He published ten pieces from six sites (three of them had been found in pairs, the rest alone or together with other types of earrings)¹⁰. His list can now be completed with other pieces found since then.

Except for the stray finds of Gyula (com. Békés, H) and Vatin (dist. South Banat, SRB), all the exemplars were found in women's graves. Regarding the appearance and use-life of the type, there are a number of different opinions in Hungarian scholarship. In his review, B. Szőke – building on M. Čorović-Ljubniković's results¹¹ – proposed that this type of jewellery reached the Carpathian Basin from Italy as booty from the incursions of the Hungarians¹². Later research – similarly to B. Szőke – considered the appearance of these earrings the result of military raids but, instead of a western source, suggested a southern, Byzantine and/or Bulgarian origin¹³.

EUROPEAN AND NEAR EASTERN DISTRIBUTION

In international research, M. Rosenberg was the first to study this object type¹⁴. Later on, in connection with a pair of earrings from his collection donated to the Museum für Spätantike und Byzantinische Kunst in Berlin, H. Schlunk reviewed the available data on the type in a still widely quoted study¹⁵. Based on recently published material, the distribution area of this earring type included the area of modern Greece, Turkey and Italy. Beside the Preslav Treasure (obl. Shumen, BG), a number of exemplars are also known from Bulgaria, while the two pieces of unknown provenance in the National Art Museum of Ukraine (Kiev) suggest that a few exemplars could also have been used in the Crimean areas of the Byzantine Empire.

⁶ Mesterházy, Bizánci eredetű tárgyak 94.

⁷ Dienes, Opponensi vélemény 114. – Mesterházy, Kecel 324.

⁸ Szőke, A honfoglaló magyarság 50.

⁹ Giesler, Untersuchungen 140-141.

¹⁰ Mesterházy, Bizánci eredetű tárgyak 92-94.

¹¹ Čorović-Ljubniković, Metalni 49-50.

¹² Szőke, A honfoglaló magyarság 50.

¹³ Kovács, Ami a zsákmányból. – Kovács, A kalandozások hadművészete 35. – Mesterházy, Der byzantinisch-balkanische Handel.

¹⁴ Rosenberg, Goldschmiedkunst 87.

¹⁵ Schlunk, Sammlung.



Fig. 2 Groups of type 1 crescent-shaped earrings with lower ornamental band: **1a** (no. 9). – **1b** (no. 65). – **1c** (no. 64). – **1d** (no. 68). – **1e** (no. 61). – **1f** (no. 5).

THE CLASSIFICATION OF THE EARRINGS

The 139 earrings from 94 assemblages indicate that this was a widespread type throughout the Mediterranean. The pieces from known sites suggest that it was most popular in the wider region around Constantinople, around the Aegean Sea, in Sicily and Italy and in the eastern and southern part of the Balkans. It occurs sporadically in the eastern, steppe border of the Empire and the Crimea.

The material can be divided into four types on formal grounds. The classification is based on the fundamental structural characteristics and the composition of the lower ornamental crescent.

Type 1

Type 1 pieces possess an openwork disc above the lower crescent. Five groups could be distinguished within the type according to the form of decoration above the lower crescent (fig. 2)¹⁶.

Group 1a comprises exemplars whose hoop is made of a wire with circular cross-section bent into a circle. These earrings are not divided into two by the spheres described in connection with the pieces from Kecel. In the middle of the lower arc of the earring is an openwork ornamental disc divided into two by a wire¹⁷, onto which beads could be threaded. The central disc was further embellished by granulation or cast triangles imitating granulation (nos 38-39; 51; 75; 85)¹⁸. Below the lower arc of the earring, triangles imitating granulation alternate with cast circular ornaments. These pieces usually had a hook-and-loop fastener, although, in one case, a bead was placed on the lower arc to form a socket for fastening (no. 67)¹⁹. The known pieces are mostly made of bronze (nos 36; 39; 47)²⁰ or silver (nos 67; 75; 85)²¹.

Most members of the group were discovered in settlements (nos 47; 51; 67); they are only rarely found in cemeteries as grave-goods (nos 36; 38-39). The difficulties of dating this group has been pointed out by D. Pallas, although he did not take a stand on the date of the exemplars from Corinth²². The piece found in the mid-third of the 20th century at Gözlu Kule near Tarsus (prov. Mersin, T), one pair of earrings from Akraiphia (pref. Boeotia, GR), and the piece from a Byzantine Period feature at Corinth were all dated to the 9th-10th centuries²³. Grave 3 from Hagia Triada (pref. Elis, GR) was placed to the 6th century, primarily on the basis of earlier assumptions in the literature²⁴. Most of the other finds from the grave (a cup, an iron dagger and a ring) do not facilitate a more precise dating²⁵, but the rod-shaped and spherical beads of the necklace of the buried woman suggest a date in the 10th century²⁶. The jewellery found in association with the pair of earrings at Avdira/Abdera (pref. Xanthi, GR) (wire bracelet with circular cross-section, bracelet of twisted wire) also has parallels in the 10th and 11th centuries²⁷.

Based on the exemplars with known find-spots, the fashion of this earring did not exceed the sphere of influence of the Byzantine Empire in the 10th century. The known pieces all come from the territory of modern Greece and Turkey (fig. 4, 1).

A characteristic of the pieces of group 1b is the presence of spheres dividing the ring into two parts. In most cases, however, the ring is not made of a single wire of identical size²⁸. The structural change affected

¹⁶ Group 1e contains fragmentary pieces that could not be assigned with any certainty to the other groups.

¹⁷ This dividing wire is framed on both sides by small wires bent into a circle. They probably emphasised the bead threaded on the central wire, see: Saraga, Earrings 183.

¹⁸ See: Klass, Αβδηρα 134. – Kalanar 266. – Neumann, Antiker Schmuck 49.

¹⁹ Goldman, Güzül Kule 388.

²⁰ Davidson, Corinth 254. – Vikatou, Αγία Τριάδα 243. – Koilakou, Εθνική 128.

²¹ Goldman, Güzül Kule 388. – Kalanar 266. – Neumann, Antiker Schmuck 49.

²² Pallas, Κρανείόν 238 n. 1.

²³ Goldman, Güzül Kule 388. – Koilakou, Εθνική οδός 108. – Davidson, Corinth 254.

²⁴ Vikatou, Αγία Τριάδα 243.

²⁵ Vikatou, Αγία Τριάδα 242-244.

²⁶ Vikatou, Αγία Τριάδα 244. – On the dating of these bead types see: Szilágyi, Perlentypen.

²⁷ Compare: Klass, Αβδηρα Πίν. 99β. On the chronology of bracelets see: Langó, X-XI. századi huzalkarperecek.

²⁸ On some of the pieces, however, the wire of the upper arc is disrupted only by the spherical ornament, e.g. on the bronze earring from Grave 1880 at Corinth (no. 44): Davidson, Corinth 254. – On a silver exemplar of a collection in Munich (no. 86): Bosselmann, Ohrringe 319-320. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325. – And on one of the pairs of earrings from Akraiphia (no. 37): Koilakou, Εθνική οδός πιν. 60. – The conical bead on the ring does not divide into two the tapering silver wire of the earring of Mani, Mount Tigani (pref. Laconia, GR) (no. 40), see: Drandakis / Hikoles, Μάνης πιν. 148. – Drandakis, Σκουλαρίκι 53. – Drandakis, Earring 182.

the lower arc, where the wire of the ring is replaced by a wider ornamental band²⁹. On certain pieces (nos 58; 88), the wire forming the basis of the lower crescent of the earring can still be observed in the middle of the ornamental band³⁰. In this group – similarly to the previous one – the disc-shaped ornament above the crescent is divided into two by a wire onto which beads could be threaded. On many pieces (nos 58; 86), the bead is still present. The ornament on a pair of earrings from a collection in Munich (no. 88) shows that more than one bead could be placed in the middle of the central round ornament, but more complex embellishments were possible as well³¹. The disc soldered to the lower crescent is usually decorated by granulation or cast triangles imitating granulation. On certain pieces, these smaller ornaments supported the disc above the crescent, which was usually soldered to the crescent only at one point (nos 81; 86; 88). In the case of four exemplars (nos 7; 58; 53; 86), the disc-shaped ornament in the middle of the earring was connected to the crescent by a spherical bead in order to protect the disc from physical damage and to prevent it from breaking off³².

Similarly to Group 1a, triangle ornaments imitating granulation usually alternate with cast circles on the lower edge of the crescent³³. On certain pieces, glass beads were placed in the centre of the circular ornaments (no. 82), although this is not frequent in this group³⁴. One of the earrings from Munich (no. 86) is an exception to this: a protruding wire was placed in the middle of the lower edge of the crescent, onto which a bead made of silver sheet – fairly large, compared to the size of the earring itself – was threaded³⁵. In some cases – especially on simpler, less elaborate earrings – the lower edge of the crescent is not decorated at all (no. 44)³⁶. The fastener of the group is usually the same as described in the connection with the piece from Kecel: the wire of the hoop fits into the hole in the sphere attached to the crescent. However, the hook-and-loop version is also attested (no. 40). These pieces are usually made of silver, although simpler exemplars of bronze and more elaborate ones made of gold are also known. A pair of earrings from Munich (no. 86) is cast, suggesting that this type of jewellery was manufactured in larger numbers³⁷. Among the collected pieces only two (nos 7; 44) have a known archaeological context³⁸. Gladys Davidson dated Grave 1880 in Corinth to the beginning of the 11th century³⁹. Grave 74 at Szent-Szentlászló (com. Csongrád, H) can be placed in the 10th century⁴⁰. Based on the spiral-terminated hair-ring and the sheet bracelet with slightly flaring rounded terminals in the grave, the assemblage can be dated to the middle of the 10th century at the earliest. The material of Graves 73 and 76, found in the immediate vicinity of Grave 74, may support a date in the second half of the 10th century.

²⁹ A wider ornamental band can be observed on the pair of earrings from a private collection in Germany (no. 82), see: Neumann, Antiker Schmuck 48. The wider band may have become fashionable due to the spread of enamel-decorated pieces (Group 3).

³⁰ On the piece in the Munich collection (no. 88), the wire can clearly be seen in the middle of the ornamental band: Bosselmann, Ohrringe. – While on the piece of the Paul and Alexandra Canellopoulos Museum (Athens) (no. 58), a beaded wire runs in the middle of the ornamental band: Saraga, Earrings 183.

³¹ On the Munich piece, a cross-shaped decoration was formed in the middle of the circle above the crescent by soldering U-shaped wires to each other. The two ends of the U-shaped wires were bent out into smaller circles, which were soldered to the inner edge of the circle, see: Bosselmann, Ohrringe 319-320.

³² Széll, XI. századi temetők 243. – Saraga, Earrings 183. – Bosselmann, Ohrringe 319-320. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325. – Zhilina, Византийская ювелирная 319.

³³ On the rather worn golden earrings of the Paul and Alexandra Canellopoulos Museum (no. 58) the triangular ornament imitat-

ing granulation is irregular and made up of granules that are not of the same size. Certain granules are crudely manufactured and of lower quality, while others are more regular: Saraga, Earrings 183.

³⁴ Neumann, Antiker Schmuck 48. – In the case of golden earrings as well, glass beads were usually placed in the middle of the central disc of the earring, see: Saraga, Earrings 183.

³⁵ The form of the sheet bead is identical to the row of beads on Type A earrings with bead rows frequently found in the 10th century material of the Carpathian Basin, see: Révész, Gömb-sorsüngős fülbevalók 142-144.

³⁶ Davidson, Corinth 254.

³⁷ Bosselmann, Ohrringe 319-320. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325. – On manufacturing by casting see: Rosenberg, Goldschmiedekunst 87. – D'Angela, Le orficerie 48.

³⁸ The context of the exemplar from Mani (no. 40), dated to the 6th century, is unknown, consequently it can only be dated on the basis of its analogies, see: Drandakis, Σκουλαρίκι 53. – Drandakis, Earring 182.

³⁹ Davidson, Corinth 254.

⁴⁰ Széll, XI. századi temetők 235-241.

The subtype – as opposed to Group 1a – is known not only from the eastern Mediterranean, but also from the north, from the Carpathian Basin (no. 7) (fig. 4, 1).

Most pieces of the type belong to Group 1c. The above-described exemplar from Kecel also represents this group (no. 3)⁴¹. A general characteristic is the presence of two spheres separating the hoop from the lower crescent⁴². It differs from the previous group in the presence of two elongated, drop-shaped ornaments framing the central disc surmounting the lower crescent. These drop-shaped features, however, served not only as ornaments, but also secured the stability of the disc in the centre.

An ornamental band usually forms the lower crescent, but a version made of a wire with round cross-section can still be observed on simpler exemplars (no. 45)⁴³. A gold earring from Taormina (prov. Messina), southern Italy (no. 33), has a conical knob dividing the lower crescent into two⁴⁴. Similar ornaments also appear on a number of earlier earrings from the southern Mediterranean⁴⁵. In many cases, the lower crescent is left undecorated⁴⁶. The ornamental band was sometimes decorated with granulation⁴⁷, for example, on a piece with unknown provenance in the Stathatos Collection, Athens (no. 61), although, in one case, a row of hemispherical beads was placed in this area (no. 19)⁴⁸.

The disc ornament surmounting the lower crescent is mostly in openwork. The disc – as in the previous groups – is usually divided into two by a wire onto which a bead could be threaded⁴⁹. Sometimes, however, the decoration of the centre of the disc is more complex: a cross-shaped ornament (nos 19; 83)⁵⁰ or a wire ornament with coiled ends (no. 87) could be soldered in the openwork centre⁵¹. The disc is sometimes decorated by a cross-shaped ornament bordered by filigree (nos 3; 64)⁵². In such cases, the arms of the cross are divided into two by a protruding wire for beads, like on the piece of the Stathatos Collection (no. 64)⁵³. On other pieces, the disc is not in openwork (no. 89). On one such earring of unknown provenance, the disc is divided into eight triangles of the same size by a filigree wire, and a semicircular, short filigree wire of the same thickness is soldered to the shortest side of the triangles. A knobbed, semicircular ornament is placed in the middle of the disk and is surrounded by a filigree wreath⁵⁴.

The main feature of this group is the presence of drop-shaped ornaments framing the central disc. Two variants may be distinguished based on this ornament: in one, the wire of the drop-shaped (or sometimes circular)⁵⁵ motif is first soldered to the lower crescent, then bent towards the disc (nos 19; 32; 41; 45; 61; 66). In the other, these ornaments are bent towards the lower crescent of the earring (nos 65; 68). This way of manufacturing the elongated drop-shaped motif is characteristic of the cast exemplars⁵⁶. The centre of these ornaments is usually left empty (nos 33-34; 41-42; 45; 62; 87; 92), although it is sometimes divided into two by a wire (nos 3; 65-66). In two cases (nos 61; 64), the bead on the wire is also

⁴¹ Fettich, Metallkunst 104. – Mesterházy, Kecel 324.

⁴² The spheres on a pair of earrings from Istanbul, now in the Dumbarton Oaks Collection (Washington DC) (no. 65), is unique in Type 1, as they are in openwork: Kitzinger, Handbook 64. – Openwork spheres can be frequently observed on the Italian pieces of Group 2a (no. 30; 32): D'Angela, Le oreficeri 48. – Later on, due to the influence of Byzantine works, openwork spherical ornaments and beads became widespread among the remains in the so called hack-silver horizon: Mesterházy, Hack-silberfunde. – Kóčka-Krenz, Bižutéria pôlnočno 62-63; 207-209.

⁴³ Davidson, Corinth 254.

⁴⁴ Rosenberg, Goldschmiedkunst 87. – Orsi, Sicilia Bizantina 142. – Davidson, Corinth 253.

⁴⁵ Orsi, Sicilia Bizantina 145. – I Bizantini 413.

⁴⁶ The lack of decoration on the lower crescent and role of the band can perhaps be explained as the imitation of cloisonné enamel in Group 1d.

⁴⁷ Picard / Sodini, Catalogue 286.

⁴⁸ Dončeva-Petkova, Плиска 184.

⁴⁹ On a piece of the jewellery assemblage of the Dumbarton Oaks Collection (no. 65), the bead is still preserved, see: Kitzinger, Handbook 64.

⁵⁰ Dončeva-Petkova, Плиска 182; 184. – The cross-shaped motif on a pair of silver earrings in a German private collection (no. 83): Neumann, Antiker Schmuck 48 is similar to the piece in the Munich museum (no. 87): see Bosselmann, Ohrringe 319-320.

⁵¹ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

⁵² In these cases, ornaments imitating granulation decorate the rest of the disc.

⁵³ Picard / Sodini, Catalogue 286. On these pieces – just like on the one from Kecel – a beaded wire frames the cross within the disc, while the rest of the disc is filled with granulation.

⁵⁴ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

⁵⁵ For the circular form see: no. 33; 42; 45; 65; 68.

⁵⁶ D'Angela, Le oreficerie 48.

⁵⁷ Picard / Sodini, Catalogue 286.

preserved⁵⁷. On a few exemplars, an S-shaped wire is placed in the centre of the drop-shaped motif (nos 83; 91)⁵⁸. A hemispherical ornament sometimes strengthened the disc and the drop-shaped motifs (nos 3; 19; 64; 87; 90)⁵⁹ although, in such cases, similar ornaments are applied not only where the central disc and the drop-shaped motifs are attached, but also parallel to the lower arc, in the axis of the central disc, where it is attached to the lower crescent⁶⁰. On other pieces, granulation (no. 65) or triangles imitating granulation (nos 19; 66; 68) were soldered to the junction of the disc and the ornaments framing it.

The disc above the crescent and the drop-shaped ornaments were often also connected by granulation. Granulation or ornaments imitating granulation can be observed on the upper edge of the disc, where the disc and the drop-shaped motifs are attached, and (or) at the top of the latter.

On the lower edge of the crescent, triangular ornaments imitating granulation alternate with openwork circles with filigree frame⁶¹. Most circles had a bead in their centre, as evidenced by – beside the preserved beads (nos 61; 64) – the wires dividing the circles into two, onto which the beads could be threaded (nos 3; 19; 33; 62; 65; 83; 87; 89). The circles on the sides were often emphasised by granulation (nos 64; 83; 89) or its imitation (nos 62; 87)⁶², although all the circles sometimes had such a decoration (no. 65).

The fastening of these earrings is usually solved by a socket (nos 3; 33; 41-42; 45; 61-62; 65; 68; 82; 86; 88), although hook-and-loop fasteners occur as well (nos 19; 34; 64)⁶³. The known pieces are usually made of gold (nos 3; 61-62; 64-65; 87), silver (nos 19; 33; 41; 66; 68-69; 74; 83) or gilded silver (no. 89). The mould from southern Italy and the bronze specimens from Corinth (nos 42; 45), however, imply that this subtype was more widespread and that commoners could also have had access to cheaper versions⁶⁴.

Despite the large number of specimens in this group, their context is known only in a few cases. One of the pieces from Corinth (nos 42; 45) was dated by the excavator to the 10th-12th centuries; in the case of Grave 1821, however, a date in the 6th-7th centuries was suggested⁶⁵. E. Kitzinger dated the pair of earrings in the Dumbarton Oaks Collection (no. 65) to the 10th century⁶⁶. The specimen from Kecel can be dated to the second half of the 10th century on the basis of the weapon grave (Grave 2) right next to Grave 1⁶⁷. The double-edged sword of the grave dates the cemetery to the second half of the 10th century⁶⁸. L. Dončeva-Petkova dated the grave of Pliska (obl. Shumen, BG) to the end of the 10th or the beginning of the 11th century, supported by the mounts, beads and jewellery in the grave⁶⁹. Thus, the datable pieces are all from the 10th century, mostly from its second half.

The subtype has a wide distribution. Most pieces were found in present-day Greece and northwest Turkey. The mould from the Ruvo di Puglia (prov. Barletta-Andria-Trani) (no. 34) demonstrates that it was also a

⁵⁸ Neumann, Antiker Schmuck 48.

⁵⁹ Such a functional role of these ornaments cannot be ascertained in the case of an earring from the Stathatos Collection (no. 64). On this piece, one of the drop-shaped motifs has no hemisphere, and the two others – in the other drop-shaped motif and between the disc and the lower crescent – are somewhat askew, see Picard / Sodini, Catalogue 286.

⁶⁰ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

⁶¹ This type of decoration can be observed even on simpler, larger, cast bronze exemplars, see: Davidson, Corinth 253-254.

⁶² As an exception, the small earring from Munich (no. 87) has not one, but three, small beads – imitating a triangle of granules – in the central circle, see: Bosselmann, Ohrringe 319-320. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325. – On the parallels of the three granules see: Picard / Sodini, Catalogue 286.

⁶³ The pair of earrings from the cemetery of Pliska, Grave 21 (no. 19), most certainly had a hook-and-loop fastener, indicated by the presence of a preserved hook on the sphere of one of them.

The reconstruction suggested by L. Dončeva-Petkova cannot be supported, since the way the hoop joined the spheres cannot be ascertained due to the fragmentary state of preservation of the spheres. Furthermore, no parallels are known from the contemporary material of southeast Europe for the double hook-and-loop fastening she suggests, see: Dončeva-Petkova, Плиска 182; 184. – Jewellery with such fasteners appeared only in the next period: Schulze-Dörrlamm, Kaiserin Agnes 19-28.

⁶⁴ Orsi, Byzantina 464. – Rosenberg, Goldschmiedkunst 87. – Schlunk, Eine Gruppe 45. – D'Angela, Le oreficerie 48. – Davidson, Corinth 253-254.

⁶⁵ Davidson, Corinth 253-254. – For a critique see: Bosselmann, Ohrringe 320-321.

⁶⁶ Kitzinger, Handbook 64.

⁶⁷ Fettich, Metallkunst 105.

⁶⁸ Bakay, Archäologische Studien 127. – Kovács, A Kárpát-medence kételű kardjai 167.

⁶⁹ Dončeva-Petkova, Плиска 190.

popular form of jewellery in southern Italy (fig. 8, 7)⁷⁰. The golden exemplar from Kecel (no. 3) and the silver one from Pliska (no. 19) imply that they also reached the peripheral zones of the Byzantine Empire (fig. 4, 2).

Group 1d comprises three pairs of earrings (nos 91; 93). The difference between these and the members of the previous group is that these have a figural representation in the central disc above the crescent⁷¹. Here, one side bears a representation of Virgin Mary, while the other that of the Emperor⁷². The elongated drop-shaped ornaments flanking the disc are in openwork, with S-shaped wires soldered into their centre⁷³. Two hemispherical ornaments on each side strengthen the point where the disc and the drop-shaped motifs are attached on these pieces as well. The third hemisphere is always between the disc and the lower crescent. On all the pieces, the top of the disc and the drop-shaped ornaments are further decorated by granulation or cast triangles imitating granulation. Similarly to the previous groups, upturned triangles imitating granulation and openwork filigree-framed circles alternate on the lower edge of the crescent. On the pair from Berlin (no. 91), precious stone beads were placed in the circles, except in the largest one in the middle⁷⁴.

Another important difference from Group 1c is the presence of filigree enamel inscriptions in the lower crescent⁷⁵. The enamel in the crescent usually contains abbreviations of prayers and sacred texts⁷⁶. However, the enamel decoration of the pair from Berlin also raises a number of problems. According to recent archaeometric research, it seems certain that this part of the decoration is much later than the time of the fashion of the jewellery⁷⁷. The later addition of the inscribed filigree enamel »Ιω ΔΕΞΠΙΟΘ«, however, should not lead us to question the authenticity of the assemblage. Similar pieces from Baltimore are also questionable since, as already pointed out by H. Schlunk, they are fashioned the same way as the ones in the Rosenberg Collection (fig. 2).

The fastener of these earrings is preserved only on one of the pieces from Berlin; on the others (no. 93), the hoop has broken off. In the case of the earring of the Rosenberg Collection (no. 91), the wire of the hoop fits into a hole in the sphere on the lower crescent⁷⁸. The known pieces are made of gold. Their value was increased by the enamel decoration that, at the time, was available only to the richer aristocracy⁷⁹. For a long time, the Berlin earring analysed by H. Schlunk (no. 91) provided the basis for dating these pieces. The identification of the representation with the portrait of Emperor John I Tzimiskes (969-976) on coins gives a date for these remains⁸⁰.

The specimens of this group have no known archaeological context, thus their distribution remains unknown.

A golden earring in a German private collection (no. 84) and a pair of silver earrings from the Burgas Archaeological Museum (no. 10) also belong to this type, namely to Group 1e⁸¹. These differ from the previous ones in the decoration above the lower crescent: it is surmounted by three filigree-decorated circles. On the piece from Germany, the circles form a triangle. A wire onto which beads could be threaded

⁷⁰ Rosenberg, Goldschmiedkunst 87. – Fettich, Metallkunst 105. – D'Angela, Le oreficerie 48.

⁷¹ Bosselmann, Ohrringe 320.

⁷² Schlunk, Eine Gruppe 44-45. – Brooks, Pair of Earrings 245.

⁷³ Schlunk, Eine Gruppe 43.

⁷⁴ Effenberger / Severin, Museum für Spätantike 232.

⁷⁵ Schlunk, Eine Gruppe. – The technique was misidentified in some descriptions as cloisonné enamel (Brooks, Pair of Earrings 245), but, as D. Buckton pointed out (Buckton, Recension 126), in this case, we are dealing with filigree enamel, see: Effenberger / Severin, Museum für Spätantike 232. – On the differences between the various enamel techniques see: Haseloff, Email im frühen Mittelalter.

⁷⁶ On the pieces in Baltimore (no. 93), the abbreviation »ΜΘ ΘΥ« means »Mary, Mother of Jesus« (ΜΗΤΗΡ ΘΕΟΥ) and »ΙC XC« »Son of God« (ΘΕΟΥ ΥΙΟΣ), and the monogram of Jesus Christ: Schlunk, Eine Gruppe 44. – The letters on the Berlin piece (no. 91) also stand for Virgin Mary: Brooks, Pair of Earrings 245.

⁷⁷ Buckton, Recension 426. – Bosselmann, Ohrringe 320.

⁷⁸ Schlunk, Eine Gruppe 44-45.

⁷⁹ Hetherington, Enamels 29.

⁸⁰ Schlunk, Eine Gruppe. – Effenberger / Severin, Museum für Spätantike 232. – Brooks, Pair of Earrings 245.

⁸¹ Neumann, Antiker Schmuck 48-49. – Sheleva, За хронологически паралели 127.

divides the middle of the circles, which are soldered to each other. Golden granules further decorated the inside of the circles. The lower circles are supported by smaller decorations of three granules on both sides, while a third appears halfway between the two circles. On the Burgas earrings, the spheres made of sheet placed on both sides of the central circle indicate that, similarly to the piece from Germany, here, too, more emphasis was placed on the decoration of the inside of the earring. Here, however, spheres made of sheet are placed on thin wires framing the central circle, into which another sphere was placed.

Similarly to the pair of golden earrings in the Paul and Alexandra Canellopoulos Museum (Athens) (no. 58)⁸², the lower ornamental crescent of the exemplar from Germany is divided into two parts of identical size by a beaded wire. The upper and lower edge of the crescent is also framed by a similar wire. The lower edge of the crescent is decorated by alternating triangles imitating granulation and openwork filigree-framed circles. The filigree circles – which are smaller than those above the crescent – are divided into two by a thin wire. On the Bulgarian earring, the lower arc is fashioned from a single wire, as in Group 1a. The decoration of the lower edge of the lower arc is also unique on this pair: the triangles alternate not with filigree-decorated circles, but with spheres made of sheet similar to those in the centre of the earring (fig. 4, 1)⁸³.

The fastener of the earring is of the usual type: the loop fits into a hole in the spherical decorations attached to the lower arc⁸⁴.

Many of these jewels survived only in fragments. We can only establish with certainty that they belong to Group 1, since the area above the lower crescent is not occupied by a closed, composite decoration, as in Group 2. The disc in the centre could easily break off, as shown by one of the exemplars from Corinth (no. 48)⁸⁵. The earrings, however, could have been used even if the central disc was damaged. These pieces, however, cannot be classified into one of the groups if the decoration and form of the disc is unknown; consequently, they are classified separately into Group 1f. They are usually made of silver (nos 1-2; 5; 8; 12; 14; 43; 46) and only rarely of bronze (no. 49). Due to the fragmentary state of their preservation, the mode of fastening can be ascertained only in four cases (nos 5; 8; 12; 14): here the tapered end of the loop is fitted into a hole in the sphere soldered to the lower crescent.

The context of all the fragmentary pieces is known. The remains from Gyula (nos 1-2) were found in a large cemetery used from the second half of the 10th century onwards⁸⁶. The material of this cemetery, comprising probably 170 graves, is characterised by hair-rings with S-terminals, bracelets with animal heads, and simple wire jewellery⁸⁷. Thus, the two earrings from the cemetery also date from the second half of the 10th century. The pair of earrings from the cemetery of Sárrétudvari (com. Hajdú-Bihar, H) (no. 5) can be dated with greater certainty. Grave 134 was located in the southeastern part of the cemetery, between Graves 136 and 146, and 10 m away from Grave 112, dated to the mid-third of the 10th century⁸⁸. Based on its position in the cemetery, the grave can be dated to the middle of the 10th century. The date around the beginning of the 10th century has been suggested for Grave 3(d) of the cemetery of Tiszaeszlár (com. Szabolcs-Szatmár-Bereg, H) (no. 8) based on the presence of wavy wire bracelets with hook fastener⁸⁹. The only grave of the cemetery yielding a coin, however, cannot be earlier than the middle

⁸² Saraga, Earrings 183.

⁸³ These spheres were placed on a wire, and perhaps imitated the beads so frequent on this type of jewellery, see: Sheyleva, 3а хронологически паралели.

⁸⁴ The piece in Germany is also unique in terms of the fashioning of the spherical ornaments. They are encircled by a beaded wire in the middle, like a brim.

⁸⁵ Davidson, Corinth 254. – This internal disc was the most vulnerable part of the earring. It could break off if subjected to a

greater physical impact or if the soldering weakened. On most of the jewels, an attempt was made to strengthen this part by soldering the spherical ornaments to the loop and the lower crescent.

⁸⁶ Bakay, Ipoly mente 175.

⁸⁷ Szatmári, Bizánci mellkeresztek 224.

⁸⁸ Nepper, Hajdú-Bihar megye 316; 323-324; 327.

⁸⁹ Dienes, Un cimetière 250-252. – On the bracelet type see: Révész, Karos 92. – Langó, X-XI. századi huzalkarperecek 41-42.

of the 10th century⁹⁰. This grave – Grave 13 (F) – is, however, located in another part of the cemetery and does not provide any help in dating the grave with the earring⁹¹. On the basis of its finds, Grave 3 cannot be dated more precisely within the 10th century⁹². Two earrings from Corinth (nos 46; 19) were dated to the 10th century by G. Davidson⁹³. She dated the fragmentary earring of Grave 1821 (no. 43) to the 6th century⁹⁴. The fragmentary earring from the site of Gradešnica (obl. Krivodol, BG) (no. 14) was dated to the 9th-11th centuries⁹⁵.

The fragmentary pieces mostly come from Bulgaria and the Carpathian Basin (nos 1-2; 5; 8; 14), but such worn pieces are also known from Greece (nos 43; 46; 49). However, we have to emphasise, that all these specimens belong to one of the above groups of Type 1. The fact that most of the fragmentary earrings come from the Carpathian Basin is significant: it means that while those living near Byzantine workshops could have had their jewellery repaired or replaced, the Hungarians on the periphery of the Empire could not (or did not want to) do so (fig. 4)⁹⁶.

Almost all the well-dated specimens in Group 1 were found in 10th century contexts. The central area of the distribution of the earrings was the Byzantine Empire, and from there it spread to areas under the political rule of the Bulgarian Empire and also to the Hungarian Kingdom.

Type 2

The pieces that belong to Type 2 have a composite decoration above the lower crescent, between the spheres separating the loop from the lower crescent. In these cases, the fashioning of the area above the crescent is not organised around a central disc-shaped ornament, but fills the empty area completely. On the basis of the complexity of the decoration above the crescent (fig. 3), two groups can be distinguished within the type.

A characteristic feature of the jewels of Group 2a is that a decorated frame connects the two terminals of the lower crescent (in most cases, soldered to the side of the spheres)⁹⁷.

On some of the earrings, the spherical ornaments on the ends of the lower crescent are conical (nos 17; 28), but compressed spherical (nos 18; 20; 29; 78) and more ornamental, openwork versions on the south Italian specimens (nos 30; 32)⁹⁸ can also be observed. Similarly to Group 1, the ornamental band above the lower arc is not present on every exemplar, for example, on the earring forming the top of a pendant in the Cretan Treasure (no. 56)⁹⁹. The simplest ornamental band can be found on the earring from Grave 93 of the cemetery of Pliska (no. 20)¹⁰⁰. The band of the pair of earrings from Grave 23 of the cemetery of Miševsko (obl. Dzobel, BG) (no. 18) is more complex: it is wider than on the Pliska specimen and is in open-work. The ornament on the lower crescent is fashioned by intertwined filigree wire¹⁰¹. On the pieces from Tuchovište (BG) (no. 28), the decoration is even more complex. The ornamental band is surmounted by a

⁹⁰ Kovács, Münzen 69.

⁹¹ Dienes, Un cimetière 247.

⁹² Langó, X-XI. századi huzalkarperecek 42.

⁹³ Davidson, Corinth 254.

⁹⁴ Davidson, Corinth 254.

⁹⁵ Mašov, Parures medievales 7.

⁹⁶ The earring from Grave 74 at Szentesz (no. 7) might be explained in the same way. After the loss (or serious damage impeding further use) of the other item of the pair, the owner replaced it with a completely different piece, see: Széll, XI. századi temetők 238.

⁹⁷ The pendant of the Cretan Treasure (no. 56), the basis of which is formed by a Type 2a earring (Coche de La Ferté, Bijoux byzan-

tins 26-28), provides an exception. On this object, however, there are no spheres between the loop and the crescent. Nevertheless, even on this exemplar, the ornamental part above the crescent is placed immediately under the hook-and-loop fastener.

⁹⁸ D'Angela, Le oreficerie 48. – On its connections see: Kitzinger, Handbook 64.

⁹⁹ Coche de La Ferté, Bijoux byzantins 26-28.

¹⁰⁰ Dimitrov, Църква и некропол 67.

¹⁰¹ Važarova, Славяни 302.



Fig. 3 Groups 2-4 of crescent-shaped earrings with lower ornamental band: **2a** (no. 39). – **2b** (no. 8). – **3** (no. 58). – **4** (no. 53).

row of hemispherical beads. This row of eight beads follows the line of the lower crescent and runs along the whole length of the ornamental band¹⁰². The lower crescent of the Type 2a earring from Ljubenovo (obl. Blagoevgrad, BG) (No 17) is less ornamented – similarly to Type 1 pieces. The south Italian exemplars (nos 30; 32) have the most elaborate ornamental bands. The band of the jewel from Taormina (no. 32) and one of the earrings from Otranto (prov. Lecce, I) (no. 29) are both decorated by tendril motifs made of filigree wire on both sides of the objects¹⁰³. On the other piece from Otranto (no. 30), three sockets for precious stones are placed at regular distances on the external side of the lower crescent¹⁰⁴. Between the

¹⁰² Stojanova-Serafimova, Tuchovište 796.

¹⁰³ D'Angela, Le oreficerie 38.

¹⁰⁴ D'Angela, Le oreficerie 38. The inlays themselves are missing, so it is not known whether they were precious stones or glass ornaments.

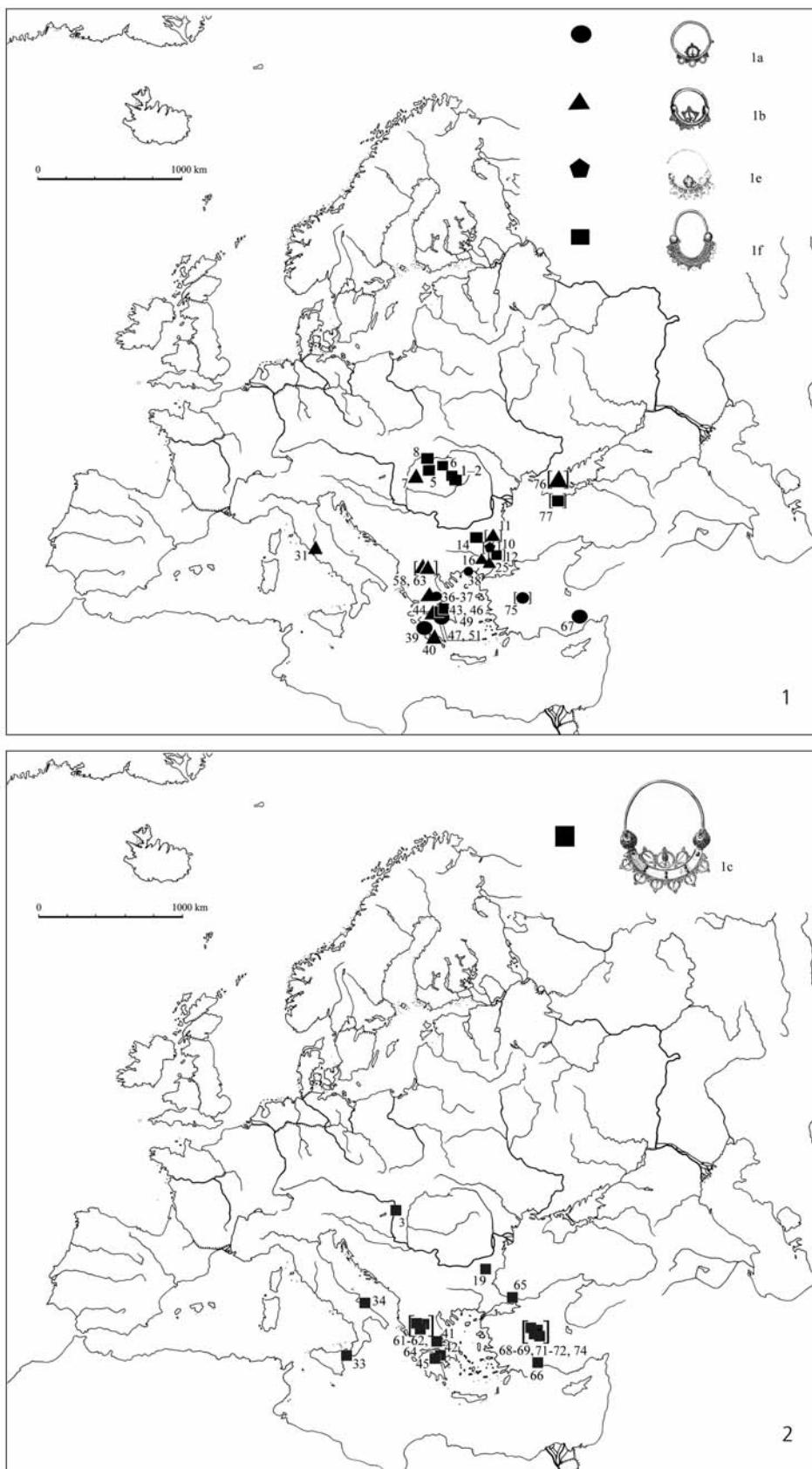


Fig. 4 **1** Distribution of Type 1a, 1b and 1f crescent-shaped earrings with lower ornamental band. – **2** Distribution of Type 1c crescent-shaped earrings with lower ornamental band.

sockets, there are filigree circles that are identical in size to the filigree frame of the sockets. The circles contain a smaller circle at the bottom and an upturned T-shaped motif with coiled arms (spectacle motif) above them. The goldsmith placed a row of similar motifs¹⁰⁵ on the other side of the earring.

The decoration above the lower crescent is unique on almost all exemplars¹⁰⁶. In most cases, two bands providing a frame were soldered to the earring although, on the south Italian pieces (nos 30; 32), a double frame appears as well. The area between the bands providing the frame is usually filled with an ornamental row of triangles (nos 17-18; 32; 56; 78) or lying S-shaped motifs (nos 29; 32) made of thin wire¹⁰⁷. The ornament filling the area below the frame is unique on each specimen, and identity between the earrings in this regard is limited to the fact that it is always made of wire. The area above the frame is often also decorated, mostly by triangles imitating granulation or by actual granulation (nos 17-18; 28; 30; 56; 78), however, small circles made of wire (no. 20) and pelta (no. 32) occur as well.

The lower edge of the crescent was decorated in the usual way: upturned triangles imitating granulation alternate with filigree-framed openwork circles. In many cases, granulation is soldered on the internal side and lower part of the circles (nos 17-18; 28; 30), similarly to Type 1c earrings (nos 62; 65; 87).

Where preserved, the fastener of the earrings is always of the hook-and-loop type¹⁰⁸. The south Italian and Aegean specimens, connected to Byzantine workshops, are made of gold, while the provincial Bulgarian pieces are in silver or bronze.

The Bulgarian pieces (nos 17-18; 20; 28) and the one in the Cretan Treasure (no. 56) can be dated with some precision. Based on the solidus in the treasure, the Cretan piece was buried in the second half of the 10th century¹⁰⁹. D. Stojanova-Serafimova dated the cemetery of Ljubenovo (no. 17) to the 9th-11th centuries¹¹⁰. Grave 23 (no. 18) of the cemetery of Miševsko – comprising 32 graves – can be dated to the 10th century, as confirmed by the presence of finger rings with bird-head representations¹¹¹. Grave 93 (no. 20) of the Pliska cemetery (with 131 graves) was dated to the end of the 10th or the first decade of the 11th century by the excavator, J. Dimitrov¹¹². This subtype was popular in the 10th century and, as suggested by the more precisely datable specimens, spread in the area of present-day Bulgaria in the second half of the century.

The earring was known in the area of modern Greece and Bulgaria, but its most spectacular exemplars come from southern Italy (fig. 5, 1)¹¹³.

In the case of Type 2b earrings, the area between the ornamental band of the lower crescent and the two spheres is filled with a closed plate (fig. 3). The spheres are made of sheet in the case of gold exemplars (nos 4; 9) and cast in the case of silver ones (nos 70; 79-80)¹¹⁴. The lower crescent often forms a unity with the part above it. Sometimes, however, the two parts are separated by filigree wire (nos 4; 9) or a row of beads (no. 70). The decoration of the lower crescent is usually made up of filigree circles organised into

¹⁰⁵ I Bizantini 413.

¹⁰⁶ Identity – indicating manufacture in the same workshop – can be observed only between a piece from Otranto (no. 29) and one from Taormina (no. 32). In both cases, the fashioning and filling of the frame are similar, and the ornament underneath is also identical, see: D'Angela, *Le oreficerie* 38-40.

¹⁰⁷ In the case of the earrings of the Pliska cemetery (no. 20), the decoration was formed by arching wires facing each other: Dimitrov, *Църква и некропол* 67.

¹⁰⁸ The only exception is the piece of unknown provenance in the collection of the Ariadne Galleries (New York) (no. 78): here, the loop enters the hole in the sphere attached to the lower crescent, see: The Light 60.

¹⁰⁹ É. Coché de La Ferté assumed that the cause of the burial of the treasure was Nikephoros Phokas' attack against the Emir of Crete: Coche de La Ferté, *Bijoux byzantins* 23. – However,

neither the Arabic inscription of the earrings nor the solidi of Constantine VII and Romanos II provide secure evidence for such a cause. We can nevertheless assume that the hoard was buried after the Byzantine occupation, in the second half of the 10th century.

¹¹⁰ Stojanova-Serafimova, *Tuchovište* 796.

¹¹¹ Važarova, *Славяни* 304.

¹¹² Dimitrov, *Църква и некропол* 51.

¹¹³ The pair of earrings with unknown provenance in the Ariadne Galleries (no. 78) is similar to the south Italian exemplars regarding the fashioning of the part above the lower crescent and the decoration under the frames. This might imply that they had been manufactured in south Italy, see: The Light 41; 60. – D'Angela, *Le oreficerie*.

¹¹⁴ Ergil, *Küpeler* 147.

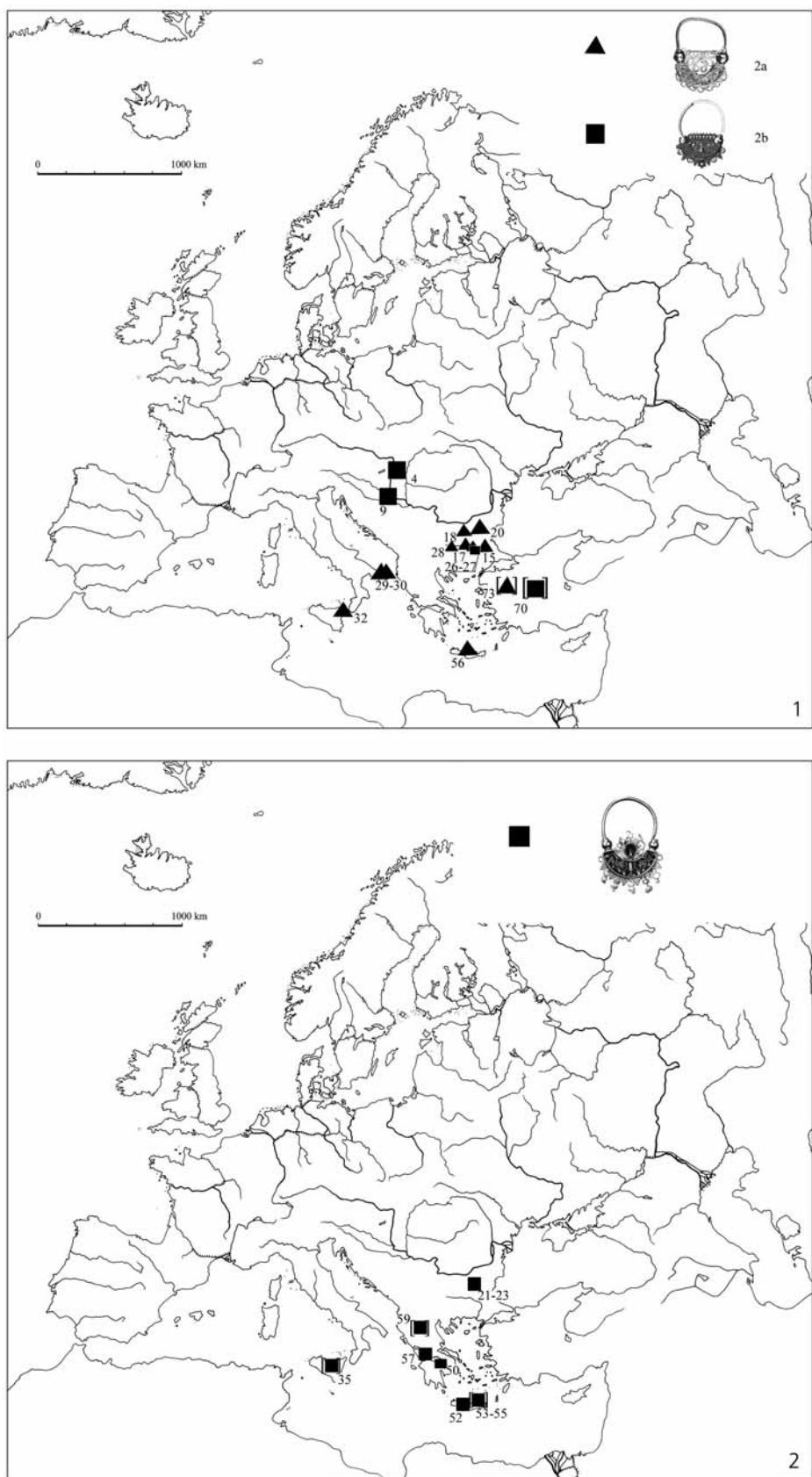


Fig. 5 1 Distribution of Type 2a and 2b crescent-shaped earrings with lower ornamental band. – 2 Distribution of Type 3 crescent-shaped earrings with lower ornamental band.

one (nos 4; 70; 80) or two (no. 9) rows, although interwoven filigree wire also occurs (no. 70)¹¹⁵. The part above the lower crescent has two variants. On one, this surface has motifs arranged into registers (nos 70; 80). In this case, the shape of the filigree wire defines the shape of the ornaments of the registers. This semicircular part is framed by a row of beads and triangular decoration imitating granulation. On the other variant, a plate was placed above the lower crescent (nos 4; 9; 79). An elongated »drop-shaped motif« was formed¹¹⁶ in the middle of the plate. The two sides of the drop-shaped motifs were further decorated by »filigree circles« or four-petaled motifs made of wire. Above the plate, there is a row of openwork drop-shaped motifs¹¹⁷, or the decoration is framed by triangles imitating granulation (fig. 6, 2). The unprovenanced pair of earrings of the Munich collection (no. 89) is fashioned uniquely¹¹⁸: the cast ornament between the two spheres is divided into two in its centre by a row of beads increasing in size towards the top. On the top of the ornamental band there are two ducks facing each other, each surmounting an elongated drop-shaped frame. On the top of each drop-shaped motif, a circular rosette motif can be seen. The fashioning of the ornamental band of the pair is characteristic of Type 1c earrings (fig. 6, 1).

On the lower edge of the crescent, upturned triangles imitating granulation again alternate with filigree-framed openwork circles. In some cases, the circles have a wire in the middle for beads (nos 4; 9), which are sometimes preserved (no. 89), but granulation within the circles – as observed in Group 2a – is also attested (nos 70; 80)¹¹⁹. The external side of the circles is decorated as well, either with granulation (no. 70) or with small triangles imitating granulation (nos 4; 9).

The fastening of all the pieces in this group is solved by fitting the wire of the loop into a hole in the sphere attached to the lower crescent. The known exemplars are made of gold or silver; simpler versions in bronze have not yet been attested.

Only two pairs of earrings from the Carpathian Basin could be used for a more precise dating of the type, but the other graves of the cemetery of Vatin (no. 9) have not been excavated¹²⁰, and the material from the cemetery at Páty (com. Pest, H) remains unpublished – except for the pair of earrings (no. 4) (fig. 6, 2)¹²¹. However, based on these two sites, we can establish with some certainty that this jewel type was also used in the 10th century. On the basis of the decoration of the Munich earring (no. 89), A. Bosselmann-Ruickbie suggested that the type survived into the 11th-12th centuries in Muslim areas¹²². The late date of this pair is also supported by their large size. Although the survival of the type cannot be excluded, due to the lack of pieces from closed assemblages, it cannot be confirmed either.

The distribution of the subtype is connected to the central region of the Byzantine Empire and the Carpathian Basin, and no specimens are known from the Balkans or southern Italy. If we accept A. Bosselmann-Ruickbie's opinion on the late survival of the type, then we also have to assume that these late exemplars were manufactured in the eastern Mediterranean¹²³.

In general, in connection with Type 2 earrings, we may establish that all the specimens from known archaeological contexts date from the 10th-11th centuries. There are no signs of an earlier appearance. There is a significant difference between the distribution of the two groups. The best representatives of Type 2a are known from southern Italy, and they were also fashionable in Bulgaria. Such jewels have not been discovered so far from the central area of 10th century Byzantium or from the Carpathian Basin. These two areas

¹¹⁵ Ergil, Küpeler 147.

¹¹⁶ Hampel, Csonka fülönfűggő.

¹¹⁷ The pairs of earrings from Páty (no. 4) and Vatin (no. 9) – similarly to the south Italian pieces – might have been manufactured in the same workshop group, as suggested by similarities in their decoration and their structural identity, see: Hampel, Csonka fülönfűggő. – Tettamanti, A honfoglalás kora 23.

¹¹⁸ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

¹¹⁹ The disc with rosette motif encircled by a row of beads on the pair of earrings from Munich (no. 89) is unique, see: Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

¹²⁰ Kovács, Bemerkungen zur Arbeit 422.

¹²¹ Tettamanti, A honfoglalás kora 23.

¹²² Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324.

¹²³ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324.



1



2

Fig. 6 **1** Type 2a pair of earrings from Munich (no. 89), considered late. – **2** Type 2b earrings from Páty (no. 4).

have yielded Type 2b earrings, which are, however, absent from the areas where Type 2a pieces occur (fig. 5, 1).

Type 3

Type 3 is characterised by the cloisonné decoration of the lower crescent¹²⁴. The application of enamel is also a characteristic feature of Type 1e, but while filigree enamel was used in Type 1, Type 3 earrings are

¹²⁴ Alchermes, The Glory 334-335.

decorated by a much more complex technique¹²⁵. All-over cloisonné decoration was – as pointed out by P. Hetherington – affordable only for exceptionally rich families or communities (fig. 3)¹²⁶.

In this type, the lower crescent is separated from the loop by two spherical ornaments. These are usually regular in shape, although one of them is in openwork (no. 35), or elongated and conical in shape (nos 21; 23). A filigree wire is attached both to their top and bottom. The cloisonné was placed in the lower crescent between the spheres. The iconography usually consists of a central palmette flanked by two animal figures¹²⁷. In one case – on a piece in the Cretan Treasure (no. 53) – the palmette is substituted by a multi-petaled flower design¹²⁸, while, on another Cretan specimen, a stylised well is attached to it¹²⁹. The animal figures are mostly birds (doves or peacocks) (nos 22; 35; 52-54; 59) and only rarely dogs (nos 22; 55). The pieces of the Cretan Treasure also bear Arabic inscriptions¹³⁰, while the one from the Preslav Treasure has a grapevine motif (no. 21) (fig. 7)¹³¹.

The area above the crescent is occupied by a round (nos 21; 23; 35; 81) or elongated drop-shaped (nos 52-55; 59)¹³² ornament with enamel decoration on its surface¹³³. The motifs include bird (nos 21; 75)¹³⁴, palmette (no. 55) or flower representations¹³⁵. One or more protruding wires for beads were placed on the edge of the disc¹³⁶. Beside the beads on wires, (nos 21; 35) a row of beads sometimes decorated the edge of the disc as well¹³⁷. In the case of drop-shaped internal motifs, the top of the decoration was embellished by an alternating row of triangles and protruding wires for beads¹³⁸. On most exemplars, a decorative motif of Type 1c also appears¹³⁹: the central ornament is flanked by a wire with a bead (or beads) (nos 52-53; 55; 59).

The decoration of the lower edge of the crescent is rather varied within the group. Alternating upturned triangles imitating granulation and openwork filigree-framed circles with beads occur (nos 35; 59)¹⁴⁰. Beads on protruding wires often appear instead of circles between the triangles (nos 52-53; 55; 81). Unique elements in the Preslav Treasure are pendant ornaments with a row of gold beads (no. 23) and enamelled pendants (no. 21), which increase the value of the earring¹⁴¹.

In most cases, a fastening was provided by a hole in the sphere attached to the lower crescent, into which the loop could be inserted, although one of the Preslav pieces (no. 21) has a hook-and-loop fastener. The

¹²⁵ On the differences between the two enamel techniques see: Haseloff, Email im frühen Mittelalter 16-19. – On the significance of the presence of the two different techniques in the art of the Middle Byzantine period see: Buckton, Byzantine Enamel 235-238.

¹²⁶ Hetherington, Enamels.

¹²⁷ Coche de La Ferté, Bijoux byzantins 25-27.

¹²⁸ Coche de La Ferté, Bijoux byzantins 19.

¹²⁹ Coche de La Ferté, Bijoux byzantins 19.

¹³⁰ Coche de La Ferté, Bijoux byzantins 18-19.

¹³¹ Totev, Preslav gold 52.

¹³² The openwork, drop-shaped wire ornament, divided into two by a short wire for beads on one of the earrings of the Cretan Treasure (no. 53) is unique: Coche de La Ferté, Bijoux byzantins 18-19.

¹³³ The other earring of the Preslav Treasure (no. 23) probably also had a disc-shaped ornament, which broke off: Totev, Preslav gold 54-57. – The earring probably forms a pair with the piece whose lower crescent is missing (no. 23). This suggestion is supported by the similar decoration on the lower edge of the crescent and the two conical sphere ornaments, see: La Bulgarie 110-111.

¹³⁴ The Preslav piece (no. 21) represented a peacock: Totev, Preslav gold 52. – While the bird representation on the pair in the British Museum (London) (no. 81) is more stylised and depicts the motif of the »bird with a bow in its beak« Haseloff, Email

im frühen Mittelalter 21-22. – Buckton, Earrings 133. – Brown, Glory 244.

¹³⁵ In the case of flower motifs, often different flowers are depicted on the two sides, see: Coche de La Ferté, Bijoux byzantins 19. – Totev, Preslav gold 58. – Most often, a flower with four elongated, drop-shaped petals was placed in the disc against a rhomboid background (no. 23; 35; 52; 55; 81).

¹³⁶ The beads are preserved on the earring from Sicily (no. 35) and on two exemplars from the Preslav Treasure (no. 59; 62) – in the latter cases made of gold: Orsi, Sicilia Bizantina Tav. XI. 8. – Totev, Preslav gold 52-53; 58-61. On the jewellery set of the Franks Collection (now in the British Museum) (no. 81), only the wires remained in their place: Brown, Glory 244.

¹³⁷ Orsi, Sicilia Bizantina Tav. XI. 8. – Totev, Preslav gold 52-53. – Alchermes, The Glory 334.

¹³⁸ An exception is a pair of earrings from the Cretan Treasure (no. 54), see: Coche de La Ferté, Bijoux byzantins 19.

¹³⁹ Dončeva-Petkova, Плиска 184. In terms of its structure, the pair of earrings from Grave 21 of the southern sector of the Pliska cemetery (no. 19) is a simpler version of Type 3a enamel-decorated earrings.

¹⁴⁰ A unique element is a pendant bead soldered to the triangle ornaments on the earring from Sicily (no. 35), see: Orsi, Sicilia Bizantina Tav. XI. 8.

¹⁴¹ Totev, Preslav gold 52-53. – Alchermes, The Glory 334.

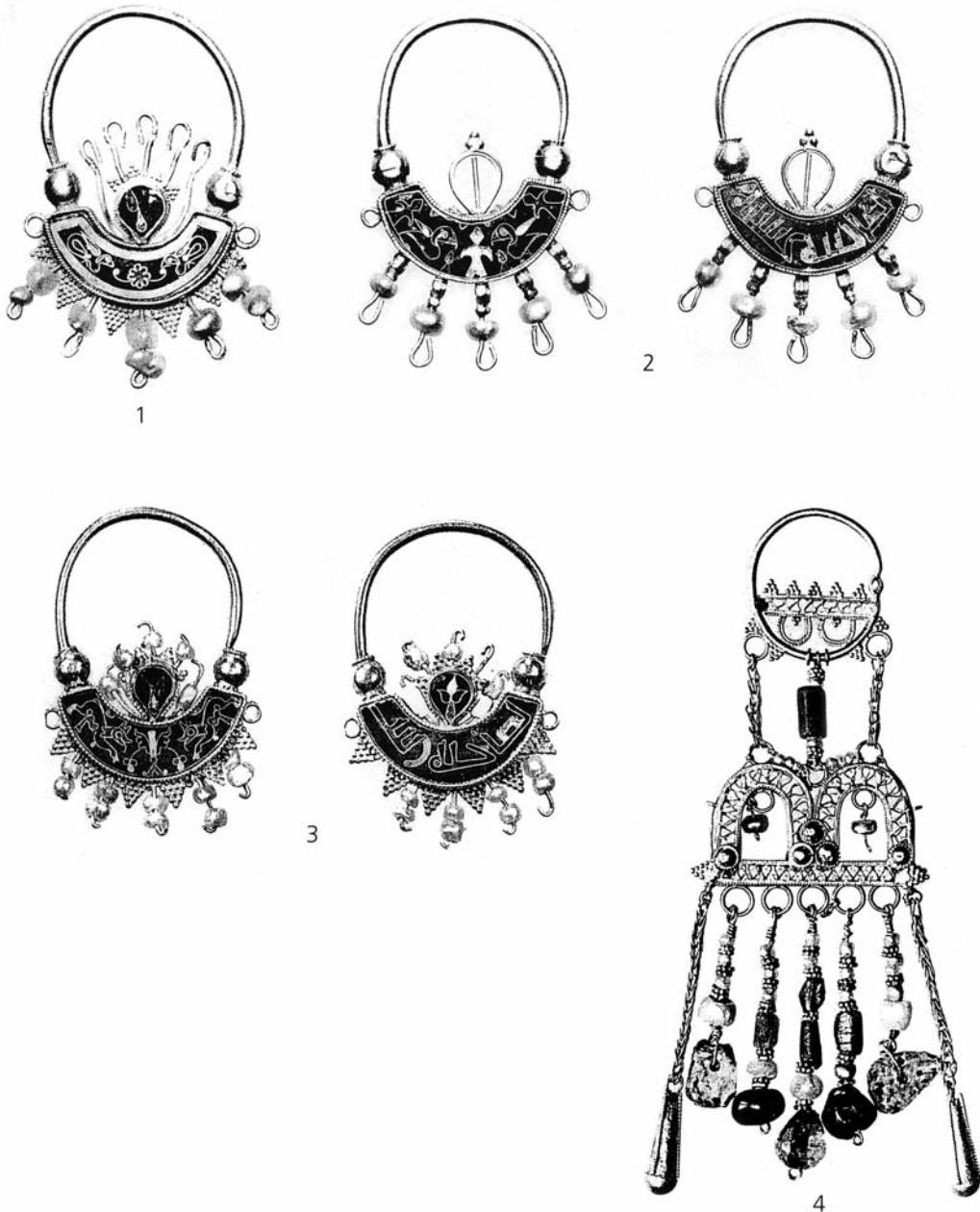


Fig. 7 The earrings of the Cretan Treasure: **1** no. 21. – **2** no. 22. – **3** no. 23. – **4** no. 42.

earrings are always made of gold and their value was increased even further by the cloisonné decoration¹⁴², which also plays a role in the typological classification, as reflected in the various opinions about the Preslav Treasure¹⁴³.

Type 3 jewels can be dated relatively precisely, since most of them were parts of two large hoards: the Cretan (nos 53-55) and Preslav Treasures (nos 21-23). Beside the debates about the historical events

¹⁴² Ross, Byzantine Enamels. – Haseloff, Email. – Hetherington, Enamels. – Haseloff, Email im frühen Mittelalter.

¹⁴³ Totev, Preslav gold. – Totev, Преславското. – Totev, Preslav. – Alchermes, The Glory 334-335.

leading to their burial¹⁴⁴, there is general agreement about their date. They were buried in the second half of the 10th century, suggesting that the jewels had been popular around the middle of the century. Similar, unprovenanced specimens in collections (nos 52; 81) are also dated to the middle of the 10th century¹⁴⁵. The type was known in the newly occupied areas of Byzantium (nos 44-46), although such earrings have also been found in south Italy and the territory of the Bulgarian Empire, the latter of which was continuously in close diplomatic and trade contact with the Byzantine Empire (fig. 5, 2).

Type 4

Type 4 comprises two unique exemplars (nos 24; 94) (fig. 3)¹⁴⁶. One comes from Preslav but the provenance of the other is unknown¹⁴⁷. In terms of their structure, the earrings of the Preslav Treasure decorated with precious stones and mother-of-pearl differ from the other types. Here, too, spheres separate the loop and the lower crescent. On one of the pieces, however, the wire of the loop continues for a few millimetres under the sphere, and the wider band of the lower crescent only begins below. Filigree wires decorate the top and bottom of the spheres. Three sockets for emerald and amethyst inlays were placed on the crescent. The area between them is decorated by filigree wire. A cross-shaped wire with a bead on each arm was soldered to the top of the lower crescent. Above the crescent, a thin gold wire was threaded through the vertical arm, on which two more beads were placed.

Small loops were soldered perpendicular to the lower edge of the crescent, and a gold wire with beads was threaded through them. Bead pendants are also suspended from these loops, providing further embellishment. A wire was placed perpendicular to at the lower end of the central pendant, with two beads on its two ends.

Fastening was enabled through a hole in the sphere attached to the lower crescent, into which the loop could be inserted. Due to the mother-of-pearl and precious stone inlays and the rich filigree decoration, the earring is on a par with Type 3 specimens.

The date of the assemblage is the same as that of the Type 3 pieces, since this pair was part of the Preslav Treasure. The place of manufacture could have been a similarly exquisite workshop to the one where Type 3 earrings had been manufactured. The form of the unprovenanced exemplar is similar to the Preslav piece but, without a closer examination, it is impossible to reach further conclusions.

The Development and Internal Chronology of the Earrings

Research by M. Rosenberg, P. Orsi and H. Schlunk in the first half of the 1940s already pointed to the antecedents of these earrings¹⁴⁸. The most detailed review was given by H. Schlunk in connection with the study of the pair of earrings in the Rosenberg Collection. He also pointed out that the antecedents of the earring had been continuously present among the jewellery of the east Mediterranean since antiquity¹⁴⁹. His research has recently been continued by I. Baldini Lippolis, who reviewed in detail the iconographic evidence and presented the specific antecedents¹⁵⁰.

¹⁴⁴ Coche de La Ferté, Bijoux byzantins 23. – Totev, Preslav gold. – Totev, Преславското. – Alchermes, The Glory 334-335. – Generally on hoards see: Bálint, A Káma-vidék 67.

¹⁴⁵ Buckton, Earrings 133. – Brown, Glory 244.

¹⁴⁶ Totev, Preslav gold 70-71.

¹⁴⁷ Gorny / Mosch, Auktion 145, 14. December 2005, 73 no. 122. – Rosenberg, Goldschmiedkunst 87-88. – Orsi, Sicilia Bizantina 144-147; 157-158. – Schlunk, Eine Gruppe 45-47.

¹⁴⁸ Schlunk, Eine Gruppe.

¹⁵⁰ Baldini Lippolis, L'oreficeria 67-97.

The separation of the upper and lower arc of similar earrings had been usual since antiquity¹⁵¹ although, on 7th and 8th century earrings, this element is only indicated¹⁵². In the case of other types of Byzantine goldwork from the 6th to 8th centuries (earrings with threaded-on spheres made of sheet, earrings with bead row pendants, star-shaped earrings), the separation of the upper and lower part was indicated by double nodules¹⁵³. Conical spheres made of sheet separating the lower and upper arc can, however, be observed very rarely on these pieces¹⁵⁴. The division of the earring into two parts is absent from the exemplars with ornamental band, thus Type 1a earrings display no sign of it at all. On the earring from Tigani (no. 40), it was observed that the spheres were applied secondarily on the jewel¹⁵⁵. The use of such spheres for the division of the loop became a frequent element in Byzantine goldwork after the iconoclastic period¹⁵⁶. Their use as sockets for the fastening of the earrings led to their more widespread use. The socketed fastener and its more ornamental, later version – the insertion of the upper loop into a hole in the sphere attached to the lower crescent – had also been present in earlier periods of goldwork¹⁵⁷, but irrespective of the form of fastening, spheres made of sheet gained more importance as ornaments in the case of earrings with a lower ornamental crescent¹⁵⁸.

The creation and formal development of the ornamental crescent can be described through the classification criteria of these objects. H. Schlunk thought he had identified a similar system of decoration on a 5th-6th century pair of earrings in the British Museum (London)¹⁵⁹. The decoration of the lower arc with a row of beads, filigree wire or interlaced wire had appeared earlier on Mediterranean goldwork, as indicated by a 2nd century Egyptian earring – recently re-dated to the 5th-6th centuries¹⁶⁰. The use of an ornamental band, however, is not a general phenomenon, and neither the specific parallels, nor the above-described typology, confirm that the appearance of the ornamental crescent can be traced back to antecedents in classical antiquity. Due to structural differences, earrings with lunate bodies, which became increasingly popular after the 6th century, cannot be connected to the earrings with ornamental band on the lower crescent¹⁶¹, although they are generally accepted as the formal antecedents of the latter¹⁶². With regard to the structure of the earrings, only the decoration of the edge of the lower crescent of the Type 4 earring of the Preslav Treasure (no. 24)¹⁶³ has parallels on certain earlier lunate-shaped earrings¹⁶⁴. However, as also pointed out by H. Schlunk, the use of a row of beads on a wire running along the lower edge of the crescent has generally survived from antiquity into later Byzantine goldwork¹⁶⁵.

The development of the ornamental band can be analysed through the typological groups. Type 1a earrings did not yet have a wider ornamental band; they were decorated only by the motifs on the edge of the lower arc and in the centre. A wider lower crescent appears on Type 1b. This ornamental band probably became wider due to the spread of enamel inlay and also became common on pieces whose owners could not afford enamel decoration. This is also supported by the fact that many Type 1b-1d earrings had undeco-

¹⁵¹ Deppert-Lippitz, Goldschmuck 174-175.

¹⁵² Yeroulanou, Diatrita 183; 279; 289. – Baldini, Gli orecchini.

¹⁵³ Garam, Byzantinischer Herkunft in der Awarenzeit 21-32.

¹⁵⁴ Čorović-Ljubniković, Metalni. – Mesterházy, Bizánci eredetű tárgyak 100-102. – Garam, Byzantinischer Herkunft in der Awarenzeit 20-23.

¹⁵⁵ Drandakis, Earring 182.

¹⁵⁶ Bosselmann, Ohrringe 320. – Mesterházy, Hacksilberfunde 397.

¹⁵⁷ Orsi, Sicilia Bizantina 145-146; 158. – Sedov, Высокные украшения 197. – Riemer, Romanische Grabfunde 56-64. – Garam, Byzantinischer Herkunft in der Awarenzeit 15-32.

¹⁵⁸ In the next phase of the development of crescent-shaped earrings, the ornamental role of the spheres became even more important and their functional role slowly disappeared, see: Schulze-Dörrlamm, Kaiserin Agnes 19-28.

¹⁵⁹ Schlunk, Eine Gruppe 46. – On this piece see also: Greifenhagen, Edelmetall 67-68.

¹⁶⁰ Ogden, Classical Gold Wire 102. – On the date of the earring see also: Perdikes, Guide 34.

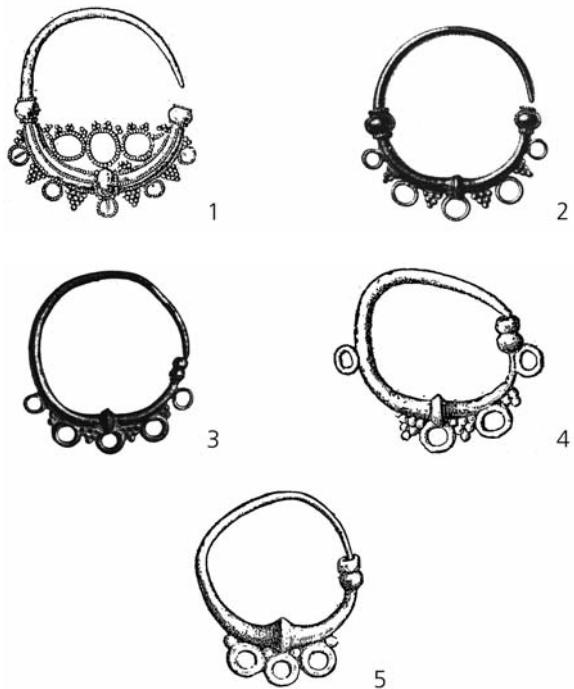
¹⁶¹ Baldini, Gli orecchini. – Riemer, Halbmonddohrringe. – Yeroulanou, Diatrita 74-75. – Riemer, Romanische Grabfunde 67-69. – Garam, Byzantinischer Herkunft in der Awarenzeit 18-20.

¹⁶² Schlunk, Eine Gruppe 43. – Baldini, Gli orecchini 73. – Riemer, Romanische Grabfunde 68-69. – There is also an iconographic connection between crescent-shaped earrings and earrings with enamelled ornamental band, which can, however, be explained by the general connection of 10th century workshop traditions with the ornamental arts of the previous periods.

¹⁶³ Totev, Preslav gold 70-71.

¹⁶⁴ Baldini, Gli orecchini 92. – The Light 47.

¹⁶⁵ Schlunk, Eine Gruppe 46.



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Fig. 8 1 The earring from Taormina (no. 41). – 2-5 The Italian antecedents of crescent-shaped earrings with a lower ornamental band. – 6 Mould from Ruvo di Puglia (no. 42).

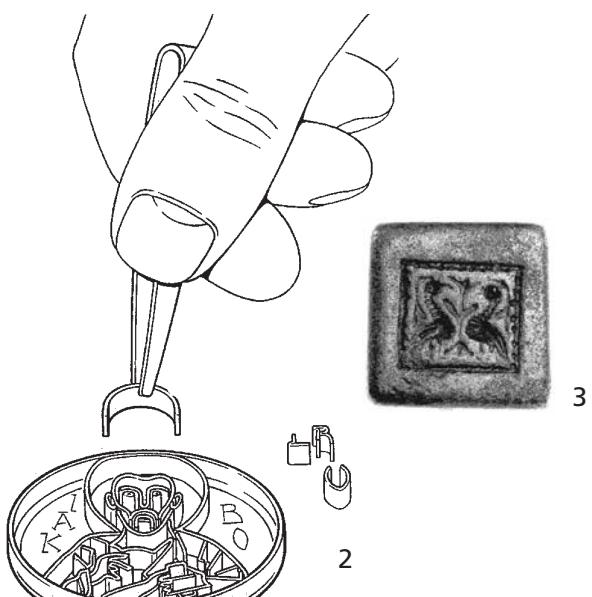


Fig. 9 1 Enamel-decorated earring now in Iraklion (no. 12) with a pair of birds facing a palmette: – 2 Preparation of cloisonné enamel. – 3 10th century Muslim coin die with a pair of birds facing a palmette.

rated ornamental bands or the enamel was substituted by a decoration of granules (no. 61) or a row of beads (no. 19). However, in addition to the expensive enamelled pieces, there was a demand for cheaper and simpler versions of the jewel. Consequently, it is not always possible to establish whether simpler unprovenanced exemplars were early versions of the type or simpler versions of the expensive ones, manufactured in response to the spread of the fashion for these earrings.

The decoration of the disc above the lower crescent gradually became more complex and included new elements (such as bands providing a frame)¹⁶⁶. As the shape of the earring became more and more intricate, and the decorations larger, the internal empty space disappeared¹⁶⁷ and, on Type 2b, a closed plate was placed in this area.

A piece from Taormina in southern Italy (no. 33) suggests that it was not the ornamental band on the immediate antecedents of the type but the external decoration of the lower crescent and, later on, the disc in the centre, which were the most important (fig. 8, 1)¹⁶⁸. The alternating row of upturned triangles imitating granulation and filigree-framed openwork circles can also be observed on a number of golden earrings from Sicily¹⁶⁹. The fastener on a piece in the Museo Archeologico »Paolo Orsi« (Syracuse) is identical to that on earrings with an ornamental band: the tapering upper loop can be inserted into the hole in the spherical ornament attached to the lower arc¹⁷⁰. On another similar exemplar, however, the fastener is different. Here, the tapering end of the loop can be inserted into the double bead attached to the lower arc¹⁷¹. This type of fastener is unknown on the crescent-shaped type, but can be found on the jewellery of the 7th to 9th centuries¹⁷². On a number of 8th-9th century specimens from southern Italy, not only the fastener is similar but also the alternating row of triangles imitating granulation and the circles on the edge of the lower crescent¹⁷³.

The Taormina earring (no. 33) proves another point: the piece has a conical ornament (nodule) in the middle of the lower crescent, which disappears from later exemplars. This nodule is present on many – already mentioned – Sicilian jewels, just like the similar decoration of the lower crescent¹⁷⁴. The nodule is a remnant of the goldwork of an earlier period (6th-7th centuries), when it was common on earrings with bead pendants (fig. 8)¹⁷⁵.

As opposed to the development of the ornamental band, the decoration of the edge of the lower crescent with cast triangles imitating granulation has good antecedents. Such decoration occurs on Syrian gold earrings that are now in the collection of the Museum of Art (Rhode Island) and on the already mentioned remains in the Cairo Museum¹⁷⁶. While these had previously been dated to the 1st or 2nd centuries, S. K. Perdikes' research has shown that they actually date from the 5th-6th centuries¹⁷⁷. The basic difference between these and the 10th century earrings is that these were decorated only by triangles or beads on the top of triangles¹⁷⁸.

The Time of the Use of the Earrings

The development of the earring can be described on the basis of the rich Italian finds. This, however, does not confirm the previously widespread view¹⁷⁹ that it actually developed in Italy, since the contemporary

¹⁶⁶ D'Angela, Le oreficerie.

¹⁶⁷ Ergil, Küpeler 57.

¹⁶⁸ Orsi, Sicilia Bizantina 142.

¹⁶⁹ Orsi, Sicilia Bizantina 145.

¹⁷⁰ Orsi, Sicilia Bizantina 145. – I Bizantini 413.

¹⁷¹ Orsi, Sicilia Bizantina 145.

¹⁷² Orsi, Sicilia Bizantina 145-146; 158. – Riemer, Romanische Grabfunde 53. – Garam, Byzantinischer Herkunft in der Awarenzeit 15-18.

¹⁷³ Orsi, Sicilia Bizantina 145-146; 158.

¹⁷⁴ Orsi, Sicilia Bizantina 145-146. – I Bizantini 413.

¹⁷⁵ Garam, Byzantinischer Herkunft in der Awarenzeit 29-32.

¹⁷⁶ Hachnes, Classical Jewelry 113-115. – Ogden, Classical Gold Wire 102.

¹⁷⁷ Perdikes, Guide 34.

¹⁷⁸ Hachnes, Classical Jewelry 113-115. – Sedov, Высокие украшения 197. – Ogden, Classical Gold Wire 102. – Perdikes, Guide 34. – See also: Zouhdī, Damascus pl. 17 no. 29; 18 no. 34. The survival of this decoration into the 10th century could be indicated by the pair of earrings in the collection of Walters Art Gallery (Baltimore) (Jewellery no. 452), but its date in the 10th century – based only on formal parallels – is uncertain. A date in the 5th-6th centuries seems more probable.

¹⁷⁹ Rosenberg, Goldschmiedekunst 87. – Orsi, Sicilia Bizantina. – Čorović-Ljubniković, Metalni 49-50. – Szőke, A honfoglaló magyarság 50.



Fig. 10 Pair of earrings from Runsgberga.

material of Greece and Turkey has been understudied so far¹⁸⁰. This is supported by the opinions on the date of this type. Some of these objects¹⁸¹ are still dated to the 6th-7th centuries, despite the fact that H. Schlunk's study from 1940 made it clear¹⁸² that all the datable specimens of the type can be placed to the 9th-10th centuries. M. Rosenberg's opinion from the beginning of the 20th century¹⁸³, suggesting a date in the 6th-7th centuries, was taken up by G. R. Davidson when dating the earring of Grave 1821 in Corinth (no. 42)¹⁸⁴. A. Bosselmann has shown that research took the date – and thus the mistake – not from H. Schlunk's but from G. R. Davidson's synthesis, which became the basis of all later works¹⁸⁵. The other argument supporting the early date of the type was connected to the appearance of cloisonné enamel applied on Type 3 earrings¹⁸⁶.

¹⁸⁰ An earring found in Gomea (RO) is evidence against the development of these earrings in Italy. It is decorated with granulation and triangles imitating granulation. It was dated by T. Dan to the 9th century: Dan, Carpato-Dunăreană 69; 111. – The form of this cast earring makes it one of the antecedents of the type under study here.

¹⁸¹ Among others, the pieces from Grave 3 of Hagia Triada (no. 39) (Vikatou, Αγία Τριάδα 242-244) and Tigani (no. 40) (Drandakis, Σκουλαρίκι 53. – Drandakis, Earring 182) were dated to the 6th century by their excavators. – The review of the pair in the Canellopoulos Collection (no. 58) placed them to the 6th century as well: Saraga, Earrings 183. T. Ergil dated the pieces in the Istanbul Archaeological Museum (no. 67-71) to the 7th-12th centuries, also noting the possibility of a date before the third century: Ergil, Küpeler 56-57. The earrings published by the Ariadne Galleries (no. 78-80) were all dated to the 6th century: The Light 60.

¹⁸² Schlunk, Eine Gruppe.

¹⁸³ Rosenberg, Goldschmiedkunst 87.

¹⁸⁴ Davidson, Corinth 253-254. – It is important to note that, when describing the other similar earrings, R. G. Davidson drew attention to the 9th-11th century context of these pieces, see: Davidson, Corinth 253-254.

¹⁸⁵ Bosselmann, Ohrringe 320-321. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324.

¹⁸⁶ The earring in Iraklion (GR) (no. 52) has recently been re-dated to the 7th century (Borboudakis, Gold earring 186), despite the 10th century date given in the first publication: Byzantine Art 382-383. Sir A. J. Evans placed the pair of earrings in the British Museum (no. 80) to the 6th-7th centuries on the same grounds: Evans, Illyricum 51. – Evans' arguments were accepted for a long time, also reflected in G. Haseloff's synthesis, who suggested the same date: Haseloff, Email im frühen Mittelalter 21-22; 24.

For a long time, Byzantium was considered the sole heir of the ancient enamel technique¹⁸⁷. Renowned specialists of enamel thought that serious workshop traditions and innovations could only develop here and then spread to western Europe¹⁸⁸. The small number of finds from Byzantium did not influence this view and was explained away by the events of Iconoclasm¹⁸⁹. D. Buckton was the first to point out the untenability of this opinion¹⁹⁰. He – and later, but independently, A. Kartsonis – suggested a 9th-10th century date for many remains (Poitiers Triptych, Fieschi-Morgan reliquary) previously considered pre-iconoclastic¹⁹¹. The arguments for a late date of these exquisite remains have been accepted by international research¹⁹², consequently the Byzantine origin of all-over cloisonné enamel (»flächendeckender Zellschmelz«)¹⁹³ and translucent paints¹⁹⁴ was questioned¹⁹⁵. According to D. Buckton, for a long time, Byzantine goldsmiths used only filigree enamel and applied cloisonné enamel¹⁹⁶, and the revolutionary changes of cloisonné enamel took place in Carolingian centres (probably in Italy)¹⁹⁷. His results brought about a break from the then accepted, traditional, historical approach. Previously, objects were correlated with historical events, the dates of which were used to argue about the dating of similar objects. As D. Buckton, and later R. Cormack, pointed out in connection with the two reliquaries, this approach subordinated art historical considerations to the traditions connected to these objects¹⁹⁸.

The examination of Migration Period enamels demonstrated that enamelling was a popular decorative technique not only in Byzantium, but also in Migration Period western Europe, where the heritage of antiquity also was preserved¹⁹⁹. As opposed to Byzantine filigree enamel, mostly basse-taille and champlevé enamel was used in these areas²⁰⁰. The developments started in the Carolingian area, as shown by the Casatellani group, the altar ornaments from Milan, and the antiquities in the treasury of the Cathedral of Sion (fig. 12, 1)²⁰¹. The quick adoption of new enamelling techniques in 9th century Byzantium also had an impact on other areas of art²⁰². It became popular on jewellery and appeared on earrings as well²⁰³. Thus, the argument for a 6th-7th century date of enamelled earrings, based on the early use of cloisonné, cannot be upheld; these jewels can no longer be dated this early²⁰⁴.

The study of the object type indicates a date in the 10th century, demonstrated in the typological study by the context of pieces from closed assemblages. The changes between the typological groups were probably rapid and affected large areas. Consequently, it is not yet possible to establish exactly when during the

¹⁸⁷ Leclercq, Émaillerie 2708; 2710-2712. – Rosenberg, Goldschmiedkunst. – Coche de La Ferté, Bijoux byzantins 21. – Ross, Byzantine Enamels 389-397. – Steingräber, Email 13-19. – Wessel, Die byzantinische Emailkunst. – Wessel, Email. – Haseloff, Email 204-207. – Haseloff, Email im frühen Mittelalter.

¹⁸⁸ Wessel, Die byzantinische Emailkunst. – Wessel, Email 96-99. – Haseloff, Email 204-205. – Haseloff, Email im frühen Mittelalter 20; 27.

¹⁸⁹ The argument and its problems were reviewed in: Cormack, Reflections 67-68.

¹⁹⁰ Buckton, Fieschi-Morgan reliquary. – Buckton, Byzantine Enamel. – Buckton, Earrings 133.

¹⁹¹ Buckton, Fieschi-Morgan reliquary. – Buckton, Byzantine Enamel 239-243. – Kartsonis, Anastasis 95-125. – Frazer / Buckton, Enamels. – Cormack, Reflections 68-71.

¹⁹² Mathews, Fieschi-Morgan reliquary. – Cutler, The Industry 575-577.

¹⁹³ For detailed descriptions see: Bárányné Oberschall, Konstantinos Monomachos 6-7; 50-51. – Haseloff, Email 205. – Haseloff, Email im frühen Mittelalter 18-19. – Buckton, The Holy Crown 14-17.

¹⁹⁴ On the colouring of enamel see: Haseloff, Email 197-198.

¹⁹⁵ Buckton, Byzantine Enamel.

¹⁹⁶ Buckton, Fieschi-Morgan reliquary. – Buckton, Byzantine Enamel 236-237. – On the techniques see: Steingräber, Email 1-5. – Wessel, Email 93-96. – Haseloff, Email 198-199; 205. – Haseloff, Email im frühen Mittelalter 15-19.

¹⁹⁷ On Italian remains see: Buckton, Byzantine Enamel 243-244.

¹⁹⁸ Buckton, Fieschi-Morgan reliquary. – Buckton, Byzantine Enamel. – Cormack, Reflections.

¹⁹⁹ Leclercq, Émaillerie 2704-2710. – Haseloff, Email 207-228. – Haseloff, Email im frühen Mittelalter 73-198.

²⁰⁰ Haseloff, Email.

²⁰¹ For an analysis of the Castellani group see: Haseloff, Email im frühen Mittelalter 20-21. – On the description of the process: Buckton, Byzantine Enamel 243-244. – D. Buckton did not examine the amulets decorated with animal representations and floral motifs that had been classified in the early group by G. Haseloff: Haseloff, Email im frühen Mittelalter 18-19; 21-23. These may suggest that the adoption of the west European innovation was easier, since Byzantine masters might have already known the main techniques needed for cloisonné enamel.

²⁰² On the multiple uses of enamelling and the number and size of 9th century Byzantine enamelled objects see: Hetherington, Enamels.

²⁰³ Buckton, The Holy Crown 14.

²⁰⁴ Buckton, Earrings 133.

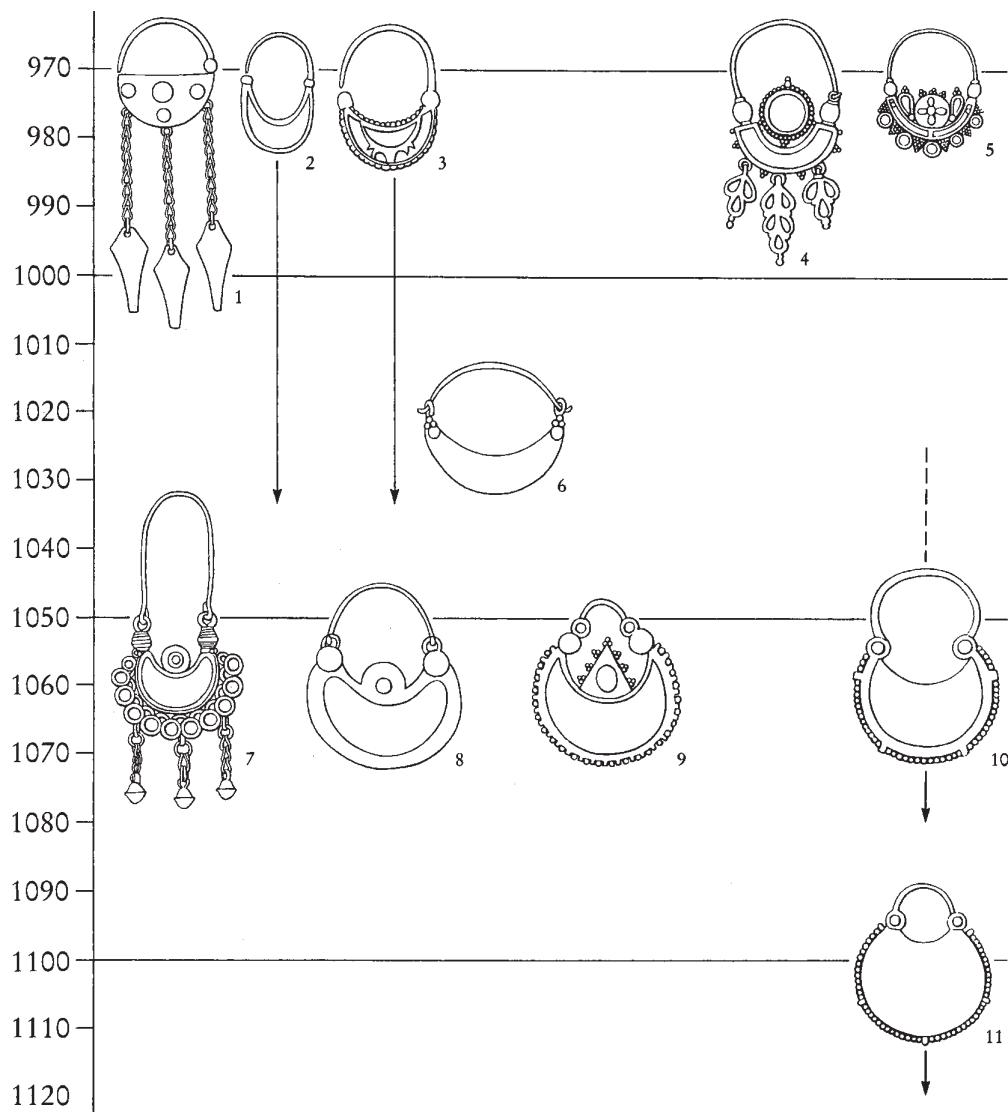


Fig. 11 Main types of crescent-shaped earrings in the 10th to 12th centuries.

10th-11th centuries the various groups appeared and for how long they were popular. It seems certain, however, that the periods of the use of these versions overlapped²⁰⁵.

The simple earrings of Group 1a form the basis of the type. Later on, the lower arc became wider due to the spread of the new decoration technique and formed the lower crescent. Enamel inlays in the lower crescent, however, could be afforded only by the richest; as a consequence, versions without enamel and simple wire earrings also remained fashionable. In regions without workshops able to produce cloisonné enamel, the lower crescent could be decorated in other ways²⁰⁶.

²⁰⁵ As demonstrated by the presence of various earrings in the Cretan Treasure (no. 44-47).

²⁰⁶ No enamelled pieces are known from southern Italy, which can probably be explained by the technological capabilities of the local workshops.

The acme of the type was the second half of the 10th and beginning of the 11th century. The Cretan (nos 53; 55) and Preslav Treasures (nos 21-24) were buried in this period, and burials containing such earrings can be dated to the same time²⁰⁷. This jewel also appeared in the 10th century in the Carpathian Basin. The earliest piece is most probably the earring from the Tiszaeszlár cemetery (no. 8)²⁰⁸, followed by the jewels from Kecel (no. 3)²⁰⁹, Sárrétudvari (no. 5) and Páty (no. 4). The earrings from the cemeteries at Szentendre (no. 7) and Gyula (nos 1-2) are the latest. Since it is not possible to date the exemplars from the Carpathian Basin on purely typological grounds, this suggested sequence is based on the study of the associated grave-goods, the whole cemetery and the wider context of the grave with the earring²¹⁰.

The upper chronological border of the use of the earrings is also uncertain. A. Bosselmann-Ruickbie dated the exemplars in Munich to the end of the 11th or beginning of the 12th century²¹¹. A similar date was suggested by C. D'Angela based on the representation on a mosaic from 1160 in the Basilica of Otranto (fig. 12, 1)²¹². The question as to whether these earrings could have remained in fashion for so long is impossible to answer based on objects from closed archaeological contexts. A. Bosselmann-Ruickbie's opinion, namely that these jewels were still used in the 11th century in the Levant, cannot be confirmed with direct evidence. The appearance of a new, enamel-decorated, crescent-shaped earring type in the mid-third of the 11th centuries in Byzantium and in Muslim areas²¹³ does not lend support to A. Bosselmann-Ruickbie's opinion. Many elements of the type with ornamental band can still be observed on the early exemplars of the new type (e.g. the pair of earrings from Rumsberg, dist. Kalmar Län, S)²¹⁴, although these disappear gradually and the type developed into a completely new form (fig. 10)²¹⁵. The new crescent-shaped type still had enamel decoration²¹⁶, precious stone inlay, and some pieces even had pendants as well²¹⁷. The upper loop, the fastener and the shape of the lower crescent, however, were different (fig. 11)²¹⁸. The representation referred to by the Italian scholar does not support the long use of the earrings either. The rudimentary representation and the similar jewels in eleventh-century manuscripts, as pointed out by M. Schulze-Dörrlamm, cannot be connected to a single type, since crescent-shaped earrings were also used in later periods (fig. 12, 2-3)²¹⁹. Based on the above, it seems unlikely, although it cannot be excluded, that such »unfashionable« jewels were also in demand after the middle of the 11th century.

²⁰⁷ D'Angela, Le oreficerie 47. – Alchermes, The Glory 334-335.

²⁰⁸ Dienes, Un cimetière 252.

²⁰⁹ Dienes, Opponensi vélemény 114.

²¹⁰ As a consequence, the pieces from Vatin (no. 9) cannot be dated more precisely, see: Kovács, Bemerkungen zur Arbeit 422.

²¹¹ Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325.

²¹² D'Angela, Le oreficerie 45. – On the mosaic see also: Willem-sen, Otranto 58.

²¹³ Jenkins / Keene, Islamic Jewellery 76. – Schulze-Dörrlamm, Kaiserin Agnes 19-28. – Jenkins-Madina, Earrings 308-309; 420. – Brown, Glory 309-311.

²¹⁴ Although the loop of these earrings is somewhat longer, it is separated from the lower arc by conical beads. The lower arc is crescent-shaped. In the middle (cast together with the crescent) there is a disc-shaped decoration, which is also common on the type with ornamental band. The decoration of the lower crescent is also similar: on the exemplar from Öland, filigree wire, reminiscent of the circles of the earlier type, is soldered to the crescent, and pendants are attached to three of them, see: Mel'nikovoj, Slavjane Tab. 10. – Schulze-Dörrlamm, Kaiserin Agnes 26-27. Similarly to the exemplars from Sweden, an unprovenanced, enamel-decorated earring now in Plovdiv (BG) also represents a transitional form. The preserved part of

the lower arc shows that it no longer belongs to the type with ornamental band. The enamel decoration and the cast triangles imitating granulation, however, show the continuity of the elements of the earlier type, see: Moreva-Arabova, Пловдив 254-255.

²¹⁵ This change is described in detail in: Schulze-Dörrlamm, Kaiserin Agnes 19-28.

²¹⁶ Fettich, Metallkunst 106. – Jenkins / Keene, Islamic Jewellery 76. – Schulze-Dörrlamm, Kaiserin Agnes 19-28. – Jenkins-Madina, Earrings 308-309; 420. – Brown, Glory 309-311.

²¹⁷ Schulze-Dörrlamm, Kaiserin Agnes 19-28.

²¹⁸ It can already be observed on the earrings from Rumsberg that the upper loop terminates in hooks on both ends, which connect to the loops at both ends of the lower arc, see: Mel'nikovoj, Slavjane Tab. 10. – Schulze-Dörrlamm, Kaiserin Agnes 26-27. – This form of fastening is a general characteristic of the crescent-shaped earrings of the second half of the 11th century, see: Coche de La Ferté, Bijoux byzantins 23. – Jenkins / Keene, Islamic Jewellery 76. – Schulze-Dörrlamm, Kaiserin Agnes 19-28. – Jenkins-Madina, Earrings 308; 420. – Brown, Glory 309-311. – Gladiss, Schmuck 93-94. – The Plovdiv earring had a similar fastener, see: Moreva-Arabova, Пловдив 254-255.

²¹⁹ Schulze-Dörrlamm, Kaiserin Agnes 10; 24-26.



1



2



3

Fig. 12 1 Mosaic representing a mermaid with crescent-shaped earring in the Cathedral of Otranto. – 2 Representation of Empress Agnes from the Gospels of Otto III. – 3 Representation of Empress Agnes in from the Codex Aureus in Speyer.

Notes on the Place of Manufacture of the Enamel-decorated Earrings of the Cretan Treasure

The earrings of the Cretan Treasure (nos 53-55) bearing Arabic calligraphic inscriptions are somewhat alien to the group (fig. 7)²²⁰. Their interpretation is made difficult by these inscriptions, but they have nevertheless attracted many researchers who have tried to identify specific historical events connected to the burial of the hoards, as in the case of the Preslav Treasure.

The inscriptions on the earrings are evidence of the Muslim religion of their owners²²¹. Although it does not indicate that the hoard was necessarily buried during the Byzantine occupation of the island²²², it may suggest that the type was manufactured in workshops outside Byzantium already in the 10th century²²³. Other, similarly fashioned earrings are known from Crete which, although they might not be contemporary with the hoard, may suggest that this object type was not unique in the 10th-11th centuries in this area (no. 52) (fig. 9, 1). The fact that, according to contemporary sources, enamel-decorated jewellery was not only manufactured in workshops fulfilling the orders of the court²²⁴ may suggest a place of manufacture beyond such workshops. Many such goldsmiths could have worked in Asia Minor as well, producing for the local aristocracy²²⁵. The fashion of cloisonné enamel spread rapidly beyond the borders of Byzantium and was frequently used on 11th century Muslim goldwork²²⁶. Thus, there is a possibility that the earrings of the Cretan Treasure were manufactured not in the capital but somewhere else, by Muslim specialists²²⁷. The analysis of the iconographic elements on the earrings cannot provide an answer to the question either. The motif of a pair of animals flanking a tree, which was popular since antiquity, was a frequent element in the figurative art of the contemporary Mediterranean²²⁸. This motif, however, also occurs in contemporary Islamic art²²⁹, thus its presence on the Cretan earrings does not necessarily suggest a Byzantine workshop or goldsmith. The pair of birds on the earring²³⁰ and the dog representations are not unique either: they are fairly widespread motifs in contemporary iconography (fig. 9, 3)²³¹. The palmette and flower

²²⁰ Coche de La Ferté, Bijoux byzantins 18-19; 24. – On a late Cordovan parallel for inscribed jewels see: Jenkins-Madina, Earrings 421. – See also Bosselmann-Ruickbie, Byzantinisch 107.

²²¹ The owners' Muslim religion is indicated by the occurrence of the name Alläh, their origin by the Arabic personal names.

²²² For the most recent review of the opinions on the date of its burial see: Bosselmann-Ruickbie, Byzantinisch 99.

²²³ According to A. Bosselmann-Ruickbie, the earrings were probably manufactured in an imperial workshop, suggested by the great similarity between the objects in the Cretan and Preslav Treasures, see: Bosselmann-Ruickbie, Byzantinisch. Although her observations indicate how important it is to study two finds together, the connection of the Cretan finds with an imperial workshop is hindered by a number of difficulties. The historical argument is in itself hypothetical due to the difficulties of dating the assemblage precisely. It is questionable, whether there is any other evidence for the location of the workshop beside the argument that a work with such exquisite technical background must be the product of an imperial workshop. In my opinion, we must also ask whether we should look for a workshop producing exclusively for the palace. If it was indeed a court workshop, is it inconceivable that it manufactured jewellery beyond the demand of the court?

²²⁴ Hetherington, Enamels 32-35.

²²⁵ Hetherington, Enamels 33.

²²⁶ Jenkins / Keene, Islamic Jewellery 76-81. – Schulze-Dörrlamm, Kaiserin Agnes 19-28. – Jenkins-Madina, Earrings 420-421.

²²⁷ Based on 10th century Byzantine remains with Khufi inscriptions, the earrings could also have been manufactured in By-

zantine territory and skilled court servants could have been working in court workshops as well, see: Drandaki, Bracelet 232. – Cutler, Mythological Bow 238-239.

²²⁸ On the antecedents see: Coche de La Ferté, Bijoux byzantins 24-25. – On the question in general see: Shepherd / Henning, Zandanjī Identified. – Daim, »Byzantinische« Gürtelgarnituren 110-113; 122-124.

²²⁹ Jenkins / Keene, Islamic Jewellery 80-81. – Gladiss, Schmuck 45. – Schick, Luxuriant Legacy 88. – The possible connections (Constantine Porphyrogenitus sent an enamel-decorated box as a gift to Caliph Abd-al-Rahman, and later on, the Cretan Emir asked for help from the Caliph of Cordova during the Byzantine attack of the island; see: Hetherington, Enamels 33. – Bosselmann-Ruickbie, Byzantinisch 105), however, do not provide enough grounds to demonstrate a direct connection between the two areas.

²³⁰ Borboudakis, Gold earring 186. – Byzantine Art 382-383. – Buckton, Earrings 133.

²³¹ Sachs / Badstübner / Neumann, Christliche Ikonographie 183-184. – Vajda, Ruchlose 385-386. – Dog representations similar to the ones on Crete are also known from one of the earrings of the Preslav Treasure (no. 21) (Totev, Preslav gold 54-55), as pointed out recently by A. Bosselmann-Ruickbie: Bosselmann-Ruickbie, Byzantinisch 98. – It is clearly visible on the Cretan earring that the dogs are drinking, which may connect the scene with the allegoric representation of a pair of animals drinking from the water of life, see: Dekan, Herkunft 396-399. – Vitljanov, Дървото 337-353.

motifs on the earrings are also not the characteristic decorative elements of any single culture, on the basis of which the place of manufacture could be located²³².

Thus, we suggest that the pair of earrings was produced in a workshop that worked for both Byzantium and the Muslim world and might itself have provided a link between the two. Unfortunately, there is no evidence for a historical interpretation of the assemblage, as also pointed out recently by A. Bosselmann-Ruickbie²³³. Their presence, however, suggests that, despite the military affairs, cultural knowledge was transmitted through channels that connected these rather different cultures, mutually shaping each other in the process, and creating a flourishing diversity in the Mediterranean, while their wider impact could be felt in much more distant areas as well²³⁴.

²³² On the connections of these motifs see: Schlumberger, *Qasr El-Heir* pl. 32-33. – Mesterházy, *Die Kunst*.

²³³ Bosselmann-Ruickbie, *Byzantinisch* 106.

²³⁴ Grabar, *Islam* 46-48. – Cormack, *Reflections* 71-72. – Bálint, Nagyszentmiklós 34-36. – Theocratis, *Koine*.

LIST OF THE CRESCENT-SHAPED EARRINGS WITH LOWER ORNAMENTAL BAND

No.*	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
1.	Hungary, Gyula-Téglagyár (com. Békés m.)	Grave 73 (Munkácsy Mihály Múzeum, Békéscsaba)	1	1f	silver	d.: 1 cm	no data	Bakay, <i>Ipoly mente</i> 179 LXIV, 6. – Mesterházy, <i>Bizánci eredetű tárgyak</i> 94, 4. J.
2.	Hungary, Gyula-Téglagyár (com. Békés m.)	stray find (Munkácsy Mihály Múzeum, Békéscsaba)	1	1f	silver	no data	no data	Mesterházy, <i>Bizánci eredetű tárgyak</i> 94; 97, 6.-9.
3.	Hungary, Kecel- Vádai dűlő (com. Bács-Kiskun m.)	Grave 1 (Magyar Nemzeti Múzeum, Budapest, inv. no.: 3/1935.1)	2	1c	gold	h.: 4.7 cm w.: 3.9 cm	6.4g	Fettich, <i>Metallkunst</i> 104-106; 259 Taf. CXVII, 1-2. – Szőke, <i>A honfoglaló magyarság</i> 50. – Mesterházy, <i>Bizánci eredetű tárgyak</i> 92-93. – Bálint, <i>Südungarn</i> 109-111. – Mesterházy, <i>Kecel</i> 323-324.
4.	Hungary, Páty (com. Pest m.)	Grave 41 (Szentendrei Múzeum, Szentendre)	2	2b	gold	no data	no data	Tettamanti, <i>A honfoglalás kora</i> 23.
5.	Hungary, Sárrétudvari- Hízóföld (com. Hajdú-Bihar m.)	Grave 136 (Déryi Múzeum, Debrecen, inv. no.: IV.90.108.1.)	2	1f	gold	h.: 4.2 cm w.: 3.7 cm	no data	Mesterházy, <i>Bizánci eredetű tárgyak</i> 94. – Nepper, <i>Püspökladány Sárrétudvari</i> 266-267. – Nepper, <i>Hajdú-Bihar megye I</i> 323; II 285.
6.	Hungary, Szeghalom– Korhány (com. Békés m.)	Grave 1	1	1f	silver	h.: 1.2 cm w.: 2.44 cm	1.33g	Unpublished find, courtes of László Révész.
7.	Hungary Szentes- Szentlászló (com. Csongrád m.)	Grave 74 (Koszta József Múzeum, Szentes, inv. no.: 55.1.38)	1	1b	silver	d.: 2.5 cm	2.8g	Széll, XI. századi temetők 238; 243. – Szőke, <i>A honfoglaló magyarság</i> 50. – Giesler, <i>Untersuchungen</i> 140-141. – Mesterházy, <i>Bizánci eredetű tárgyak</i> 94. – Bálint, <i>Südungarn</i> 109-111.

* The Carpathian and other European and Near Eastern finds are listed in separate tables, according to country, in the alphabetical order of their find-spots. They are numbered sequentially and the same numbers are used on the distribution maps. Abbrevia-

tions used in the tables: inv. no.: inventory number; d.: diameter; h.: height; w.: width. The numbers in brackets in the main text refer to the number of objects in the tables.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
8.	Hungary Tiszaeszlár- Bashalom (com. Szabolcs-Szatmár- Bereg m.)	Grave 3 (d.) (Jósa András Múzeum, Nyíregyháza, inv. no.: 64. 1216. 8)	1	1f	silver	h.: 3.2cm w.: 3.1cm	3.1 g	Dienes, Un cimetière 252. – Szőke, A honfoglaló magyarság 50. – Giesler, Untersuchungen 140-141. – Mesterházy, Bizánci eredetű tárgyak 94.
9.	Serbia, Vatin (Versecvat), Fő utca 64. (dist. Novi Sad)	Grave 1 (Museum of Versecvat, now lost)	2	2b	gold	no data	no data	Szentkláray, Temes vámegye 206. – Hampel, Csonka fülfönfűggő. – Mesterházy, Bizánci eredetű tárgyak 94. – Bálint, Südungarn 110. – Kovács, Bemerkungen zur Arbeit 422 no. 80. – Kovács, Ami a zsákmányból 124-125.
10.	Bulgaria, outskirts Bourgas	no data (Археологически музей, Bourgas)	2	1e	silver	h.: 5.6cm w.: 5cm	no data	Sheyleva, За хронологическите паралели 127.
11.	Bulgaria, outskirts Bourgas	no data (Археологически музей, Bourgas)	1	1b	silver	h.: 4.1cm w.: 3.28cm	no data	Sheyleva, За хронологическите паралели 127.
12.	Bulgaria, outskirts Bourgas	no data (Археологически музей, Bourgas)	1	1f	silver	h.: 2.3cm w.: 4.1cm	no data	Sheyleva, За хронологическите паралели 127.
13.	Bulgaria, Chaskovo	no data	1	un- classi- fiable	no data	no data	no data	Aladžov, Средновековни погребения 138-140. – Stojanova-Serafimova, Tuchovište 796.
14.	Bulgaria, Gradešnica	no data (Исторический музей, Vraca)	1	1f	silver	h.: 3cm w.: 2.4cm	no data	Mašov, Parures medievales 7. – Mesterházy, Bizánci eredetű tárgyak 94. – Sheyleva, За хронологическите паралели 124; 127.
15.	Bulgaria, Haskovo-Quarry (obl. Haskovo)	no data	1	2a	bronze	no data	no data	Sheyleva, За хронологическите паралели 124; 127.
16.	Bulgaria, Iskrica (dist. Galabovo)	Grave 65 no data	2	1b	no data	h.: 3.92cm w.: 3.42cm	no data	Sheyleva, Искрица 282. – Sheyleva, За хронологическите паралели 124.
17.	Bulgaria, Ljubenovo (dist. Blagoevgrad)	no data	2	2a	no data	no data	no data	Aladžov, Югоизточна България 152. – Stojanova-Serafimova, Tuchovište 796. – Mesterházy, Bizánci eredetű tárgyak 94.
18.	Bulgaria, Miševsko	Grave 23	2	2a	silver	d.: 3.5cm	no data	Važarova, Славяни 302; 304. – Mesterházy, Bizánci eredetű tárgyak 94.
19.	Bulgaria, Pliska, South Sector (obl. Šumen)	Grave 21 (Археологически музей, Pliska, inv. no.: 2486)	2	1c	silver	1: h.: 3cm w.: 2cm 2: h.: 3.1cm w.: 2.2cm	no data	Dončeva-Petkova, Плиска 182; 184.
20.	Bulgaria, Pliska, cemetery east of the Eastern Gate (obl. Šumen)	Grave 93 (Археологически музей, Pliska, inv. no.: 3491)	2	2a	bronze	h.: 6cm w.: 3.2cm	no data	Dimitrov, Църква и некропол 67.
21.	Bulgaria, Preslav (obl. Šumen)	treasure (Археологически музей, Preslav, inv. no.: 3381.8; 3381/2819-1; 3381/2798)	2	3	gold with cloisonné enamel	1: h.: 11cm w.: 4.82cm 2: h.: 6.82cm w.: 5.17cm	1: 42.2 g 2: 11 g	La Bulgarie 110-111. – Totev, Preslav gold 52-53. – Alchermes, The Glory 334-335. – Bosselmann, Ohringpaar 490-491. Bosselmann- Ruickbie, Byzantinisch 97; 98 n.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
22.	Bulgaria, Preslav (obl. Šumen)	treasure (Археологически музей, Preslav, inv. no.: 3381.9)	2	3	gold with cloisonné enamel	1: h.: 8.34cm w.: 4.5cm 2 (ca.): h.: 8cm w.: 5cm	1: 16g 2: 19.5g	La Bulgarie 110-111. – Totev, Preslav gold 54-55. – Alchermes, The Glory 334-335. – Bosselmann, Ohringpaar 491-492. – Bosselmann-Ruickbie, Byzantinisch 97; 97 n
23.	Bulgaria, Preslav (obl. Šumen)	treasure (Археологически музей, Preslav, inv. no.: 3381.10)	1	3	gold with cloisonné enamel	no data	17.85g	La Bulgarie 110-111. – Totev, Preslav gold 58-61.
24.	Bulgaria, Preslav (obl. Šumen)	treasure (Археологически музей, Preslav, inv. no.: 3381/7)	2	4	gold ékkőbeté- tekkel	1: h.: 9.75cm w.: 4cm 2: h.: 9.95cm w.: 3.95cm	1: 26.2g 2: 25.8g	La Bulgarie 110-111. – Totev, Preslav gold 70-71. – Bosselmann, Ohringpaar 492-493.
25.	Bulgaria, Sladun	no data	1	1b	silver	no data	no data	Sheleva, За хронологическите паралели 124; 127.
26.	Bulgaria, Tatoul (obl. Kardjali)	no data	2	2b	no data	no data	no data	Balkansky, Татул 94.
27.	Bulgaria, Tatoul (obl. Kardjali)	no data	2	2a	no data	no data	no data	Balkansky, Татул 94.
28.	Bulgaria, Tuchovište (obl. Blagoevgrad)	Grave 54 no data	2	2a	silver	no data	no data	Stojanova-Serafimova, Tuchovište 795. – Mesterházy, Bizánci eredetű tárgyak 94. – Sheleva, За хронологическите паралели 124.
29.	Italy, Otranto, (prov. Lecce)	stray find (Museo Nazionale di Taranto)	2	2a	gold	no data	no data	D'Angela, Le oreficerie 40.
30.	Italy, Otranto, (prov. Lecce)	stray find (Museo Nazionale di Taranto, inv. no.: 22619-22620)	2	2a	gold	h.: 3.6cm w.: 2.8cm	no data	Schlunk, Eine Gruppe 46. – I Bizantini 413 no. 218. – D'Angela, Le oreficerie 38.
31.	Italy, Rom	stray find (Museo Nazionale Romano, Crypta Balbi Museo di Roma nel Medioevo, inv. no.: 439144)	1	1b	bronze	h.: 3cm w.: 5.5cm v.: 0.1-0.5 cm	no data	Crypta Balbi 355.
32.	Italy, Taormina (prov. Messina)	stray find (Museo Nazionale di Taranto, inv. no.: 22623-22624)	2	2a	gold	1: h.: 2.5cm w.: 2.5cm 2: h.: 2cm w.: 2.5cm	no data	D'Angela, Le oreficerie 38.
33.	Italy, Taormina (prov. Messina)	stray find (Museo Nazionale di Taranto, now lost)	1	1c	gold	h.: 4.8 cm	no data	Rosenberg, Goldschmiedkunst 87. – Schlunk, Eine Gruppe 45. – Orsi, Sicilia Bizantina 142. – Davidson, Corinth 253. – Čorović- Ljubniković, Metalni 50.
34.	Italy, Ruvo di Puglia	no data	–	1c	mould	no data	no data	Orsi (1910) 464. – Rosenberg, Goldschmiedkunst 87. – Fettich, Metallkunst 105. – Schlunk, Eine Gruppe 45. – D'Angela, Le oreficerie 48.
35.	Italy, Sicily	stray find no data	1	3	gold with cloisonné enamel	no data	no data	Orsi, Sicilia Bizantina Tav. XI, 8.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
36.	Greece, Akraiphia (pref. Larissa)	no data	2	1a	bronze	no data	no data	Koilakou, Εθνική 128 Πίν. 60.
37.	Greece, Akraiphia (pref. Larissa)	no data	2	1b	no data	no data	no data	Koilakou, Εθνική οδός 108 Πίν. 60.
38.	Greece, Avdira (dist. Kavala)	no data	2	1a	no data	no data	no data	Ef. Klass, Αβδηρα 134 Πίν. 99 β.
39.	Greece, Hagia Triada (pref. Eleia) (Archaeological Museum, Olympia, inv. no.: M 2180)	Grave 3	2	1a	bronze	d.: 3.4cm	no data	Vikatou, Αγία Τοιάδα 243; 269.
40.	Greece, Mani Tigani (pref. Lakonia)	Grave 10 (Byzantine Museum, Athens)	1	1b	silver	d.: 3.9cm	no data	Drandakis / Hikoles, Μάνης 253. – Drandakis, Σκουλαρίτι 53. – Drandakis, Earring 182.
41.	Greece, pref. Boiotia)	stray find (Bassermann-Jordan Sammlung, München)	1	1c	silver	no data	no data	Rosenberg, Goldschmiedekunst 87. – Schlunk, Eine Gruppe 45. – Mesterházy, Bizánci eredetű tárgyak 94.
42.	Greece, Corinth (pref. Corinthia)	Grave 1821 (Archaeological Museum, Ancient Corinth)	1	1c	bronze	w.: 4.4cm	no data	Davidson, Corinth 254 no. 2036.
43.	Greece, Corinth (pref. Corinthia)	Grave 1821 (Archaeological Museum, Ancient Corinth)	1	1f	silver	w.: 4cm	no data	Davidson, Corinth 254 no. 2037.
44.	Greece, Corinth (pref. Corinthia)	Grave 1880 (Archaeological Museum, Ancient Corinth)	1	1b	bronze	w.: 2.8cm	no data	Davidson, Corinth 254 no. 2039.
45.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth)	1	1c	bronze	w.: 5.5cm	no data	Davidson, Corinth 254 no. 2038.
46.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth)	1	1f	silver	w.: 2.6cm	no data	Davidson, Corinth 254 no. 2040.
47.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth)	1	1a	bronze	w.: 2cm	no data	Davidson, Corinth 254 no. 2041.
48.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth)	1	un- classi- fiable	silver	w.: 2.1cm	no data	Davidson, Corinth 254 no. 2042.
49.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth)	1	1f	bronze	w.: 2.9cm	no data	Davidson, Corinth 254 no. 2043.
50.	Greece, Corinth (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth, inv. no.: MF 1989)	1	3	gold with cloisonné enamel	h.: 1.15 cm w.: 2.42 cm	no data	Davidson, Corinth 305. no. 2637. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
51.	Greece, Corinth, the Basilica of Kranion (pref. Corinthia)	stray find (Archaeological Museum, Ancient Corinth, inv. no.: 1305 α-β)	2	1a	no data	h.: 3.5 cm w.: 3.2 cm	no data	Pallas, Κρανεῖόν 238.
52.	Greece, Iraklion (pref. Herakleion)	no data (Historical Museum, Iraklion, inv. no.: 327)	1	3	gold with cloisonné enamel	h.: 4.6cm w.: 3.2cm v.: 0.4cm	no data	Byzantine Art 382-383 no. 440. – Borboudakis, Gold earring 186. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
53.	Greece, Crete	treasure (National Museum, Athens, inv. no.: Στ 485)	1	3	gold with cloisonné enamel	h.: 4.86cm w.: 3.7cm	6.5 g	Coche de La Ferté, Bijoux byzantins 18. – Byzantine Art 381 no. 437. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
54.	Greece, Crete	treasure (National Museum, Athens, inv. no.: Στ 486)	1	3	gold with cloisonné enamel	h.: 4.83cm w.: 3cm	6.5 g	Coche de La Ferté, Bijoux byzantinisi 19. – Byzantine Art 382 no. 438. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
55.	Greece, Crete	treasure (National Museum Athens, inv. no.: Στ 483)	2	3	gold with cloisonné enamel	1: h.: 4.4cm w.: 2.93cm 2: h.: 4.38cm W.: 2.88cm	1-2: 8 g	Coche de La Ferté, Bijoux byzantinisi 19. – Byzantine Art 382. no. 439. – Schulze-Dörrlamm, Kaiserin Agnes 19; 23. – Jenkins-Madina, Earrings 421. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
56.	Greece, Crete	treasure (National Museum, Athens, inv. no.: Στ 484)	1	2a	gold	h.: 4.52cm w.: 2.95cm	A tejes ékszer súlya: 15g	Coche de La Ferté, Bijoux byzantinisi 26-28. – Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
57.	Greece, Nafpaktos (Lepanto) (pref. Aetolia-Acarnania)	Grave 3	1	3	silver	no data	no data	BCH 1993.
58.	Greece, unknown site	stray find (Paul and Alexandra Canellopolous Museum, Athens inv. no.: 228 α-β)	2	1b	gold	h.: 5.7cm w.: 4.5cm	no data	Saraga, Earrings 183.
59.	Greece, unknown site	stray find (Paul and Alexandra Canellopolous Museum, Athens, inv. no.: 449 α-β)	2	3	gold with cloisonné enamel	h.: 5.4cm w.: 4cm	no data	Byzantine Art 383. no. 441. – Brouskari, Guide 144. – Buckton, Earrings 133. –Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
60.	Greece, unknown site	stray find (Paul and Alexandra Canellopolous Museum, Athens)	1	no data	no data	no data	no data	Bosselmann-Ruickbie, Byzantinisch 97; 98 n.
61.	Greece, unknown site	stray find (National Museum, Hélène Stathatos Collection, Athens)	1	1c	gold	h.: 8cm	no data	Picard / Sodini, Catalogue 286 no. 214.
62.	Greece, unknown site	stray find (National Museum, Hélène Stathatos Collection, Athens)	2	1c	gold	h.: 2.8cm	no data	Picard / Sodini, Catalogue 286 no. 216.
63.	Greece unknown site	P. Anagnostou Collection	2	1b	silver	d.: 3.2cm	no data	Lembessi / Étzéoglou / Kazanaki-Lappa Εφορεια 536; ΠΙν. 186.
64.	Greece, unknown site	stray find (National Museum, Hélène Stathatos Collection, Athens)	11c	gold	h.: 8.6cm	no data	Picard / Sodini, Catalogue 286 no. 215.	
65.	Turkey, Istanbul	stray find (Dumbarton Oaks Collection, Washington DC, inv. no.: 63.28)	2	1c	gold	1: h.: 7.1 cm 2: h.: 7.3 cm	no data	Kitzinger, Handbook 64. – Mesterházy, Bizánci eredetű tárgyak 93.
66.	Turkey, Antalya	no data (Antalya Museum, Antalya, inv. no.: 16.10.78-17. 10. 78)	2	1c	silver	1-2: h.: 4.2 cm 1-2: w.: 3.5 cm	no data	Antalya Museum 64; 201.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
67.	Turkey, Güzül Kule	no data	1	1a	silver	no data	no data	Goldman, <i>Güzel Kule</i> 388. – Davidson, <i>Corinth</i> 253.
68.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: 75.2)	2	1c	silver	1-2: h.: 4.4cm w.: 3.5cm	no data	Ergil, <i>Küpeler</i> 56 no. 144.
69.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: 845)	2	1c	silver	1-2: h.: 4.5cm 1-2: w.: 5.2cm	no data	Ergil, <i>Küpeler</i> 57 no. 145.
70.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: 75.3a-b)	2	2b	silver	h.: 3.7cm w.: 3.4cm	no data	Ergil, <i>Küpeler</i> 57 no. 146-147.
71.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: 8045)	1	1c	silver	h: 2.1cm w: 3cm	no data	Ergil, <i>Küpeler</i> 56 no. 148.
72.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: no data)	1	1c	no data	no data	no data	Unpublished, in the exhibition of the Istanbul Archaeological Museum.
73.	Turkey, unknown site	stray find (Archaeological Museum, Istanbul, inv. no.: no data)	1	2a	no data	no data	no data	Unpublished, in the exhibition of the Istanbul Archaeological Museum.
74.	Turkey, unknown site	stray find (Sandberk Hanim Museum, Istanbul, inv. no.: HK 3325-7854)	1	1c	silver	h.: 2.9cm	no data	Sadberk Hanim (1995) 67.
75.	Turkey, unknown site	stray find (Sandberk Hanim Museum, Istanbul, inv. no.: 7220-HK 2691 ab)	2	1a	silver	d.: 3.8cm th.: 0.2cm	no data	Kalanlar 266.
76.	Ukraine, unknown site	stray find (National Museum, Kiev, inv. no.: DRA 198. 714)	1	1b	no data	no data	no data	Zhilina, <i>Византийская ювелирная</i> 308; 319.
77.	Ukraine, unknown site	stray find (National Museum, Kiev inv. no.: DRA 198. 715)	1	1f	no data	no data	no data	Zhilina, <i>Византийская ювелирная</i> 308; 319.
78.	unknown site	no data (Ariadne Galleries, New York)	2	2a	silver	1: d.: 6cm 2: d.: 5.5cm	no data	The Light 41; 60 no. 62.
79.	unknown site	no data (Ariadne Galleries, New York)	2	2b	silver	1: d.: 4.3cm 2: d.: 4.2cm	no data	The Light 41; 60 no. 63.
80.	unknown site	no data (Ariadne Galleries New York)	1	2b	silver	d.: 5.8cm	no data	The Light 41; 60 no. 64.
81.	unknown site, from Sir Augustus Wolaston Franks private collection	no data (British Museum, London, inv. no.: M&LA. AF. 338)	2	3	gold, with cloisonné enamel	1: h.: 4.7 cm w.: 3.88cm 2: h.: 4.46cm w.: 3.61cm	no data	Dalton, Catalogue 43 no. 267. – Rosenberg, <i>Goldschmiedkunst</i> 87. – Coche de La Ferté, <i>Bijoux byzantins</i> 20. – Haseloff, Email im frühen Mittelalter 22; 47. – Buckton, <i>Earrings</i> 133. – Brown, Glory 244-245.

No.	Site	Grave no. (collection, inv. no.)	Number of pieces	Type	Material	Size	Weight	Literature
82.	unknown site	Staatliche Kunstsammlungen, Kassel	2	1b	bronze	d.: 3.2cm	7.6g	Neumann, Antiker Schmuck 48 no. 103.
83.	unknown site	Staatliche Kunstsammlungen, Kassel	1	1c	silver	d.: 3.6cm	5.4g	Neumann, Antiker Schmuck 48 no. 104.
84.	unknown site	Staatliche Kunstsammlungen, Kassel	1	1e	gold	d.: 5.4cm	18.5g	Neumann, Antiker Schmuck 48-49 no. 105.
85.	unknown site	Staatliche Kunstsammlungen, Kassel	1	1a	silver	d.: 4.9cm	6.2g	Neumann, Antiker Schmuck 49 no. 106. – Lippolis (1999) 92 no. 18.
86.	unknown site	no data (München Sammlung, inv. no.: 92 A-B)	2	1b	silver	1: h.: 3.1cm w.: 1.83cm 2: h.: 3.14cm w.: 1.83cm	1: 1.6g 2: 1.5g	Bosselmann, Ohrringe 319-321. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325 no. 621.
87.	unknown site	no data (München Sammlung, inv. no.: 997)	2	1c	gold	h.: 3.73cm w.: 2.54cm	2.5g	Bosselmann, Ohrringe 319-321. – Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325 no. 622.
88.	unknown site	no data (München Sammlung, inv. no.: 1133 A-B)	2	1b	silver	1: h.: 5.15cm w.: 4.9cm 2: h.: 5.5cm w.: 4.86cm	1: 9.8g 2: 10.8g	Bosselmann, Ohrringe 319-321.
89.	unknown site	no data (München Sammlung, inv. no.: 2021)	2	2	silver	1: h.: 7.52cm 2: h.: 7.51cm	1: 34.2g 2: 33.5g	Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325 no. 623.
90.	unknown site	no data (München Sammlung, inv. no.: 2022)	2	1c	silver	1: h.: 7.09cm 2: 6.67cm	1: 24.9g 2: 18.6g	Bosselmann-Ruickbie, Mittelbyzantinische Ohrringe 324-325 no. 624.
91.	unknown site	no data (Staatliche Museen zu Berlin, Museum für Spätantike und Byzantinische Kunst, Marc Rosenberg Sammlung, Berlin, inv. no.: 9596-9597)	2	1d	gold with filigree enamel	h.: 4.7cm w.: 3.8cm	no data	Falke, Sammlung Rosenberg 43 no. 115. – Schlunk, Sammlung 39. – Schlunk, Eine Gruppe. – Giesler, Untersuchungen 140-141. – Mesterházy, Bizánci eredetű tárgyak 93. – Effenberger / Severin, Museum für Spätantike 232. – Brooks, Pair of Earrings. – Buckton, Recension 426. – Bosselmann, Ohrringe 320.
92.	unknown site	no data (Marc Rosenberg Sammlung, Berlin)	1	1c	no data	no data	no data	Falke, Sammlung Rosenberg 43 no. 116. – Schlunk, Eine Gruppe 45.
93.	unknown site, from Dirkan Kelekian private collection, Paris	no data (The Walters Art Gallery, Baltimore, inv. no.: 57. 1572-1573)	2	1c	gold with cloisonné enamel	w.: 3.3cm	no data	Schlunk, Eine Gruppe 44-45. – Jewelery. Ancient and Modern. The Walters Art Gallery. Baltimore 1975 no. 453.
94.	unknown site	no data	1	4	gold, decorated with precious stones and mother-of-pearls	h.: 9.1cm w.: 5.2cm	14.87g	Gorny / Mosch, Auktion 145. 14. December 2005, 73 no. 122.

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ILLUSTRATION REFERENCE

Fig. 1, 1 According to László, A honfoglaló.
Fig. 6, 1 According to Bosselmann, Ohrringe – According to Tettamanti, A honfoglalás kora.
Fig. 7 According to Coche de La Ferté, Bijoux byzantins.
Fig. 8, 2-5 According to Orsi, Sicilia Bizantina.

Fig. 9, 3 According to Buckton, The Holy Crown.
Fig. 11 According to Schulze-Dörrlamm, Kaiserin Agnes.
Fig. 12, 2 According to Schulze-Dörrlamm, Kaiserin Agnes 10. – 3 According to Schulze-Dörrlamm, Kaiserin Agnes 10.

ZUSAMMENFASSUNG / ABSTRACT / RÉSUMÉ

Halbmondformige Ohrringe sind seit der klassischen Antike geläufig. Die Form wurde weit über die Spätantike hinaus in jüngere Perioden tradiert. In bestimmten Regionen Südost-Europas war sie das gesamte Mittelalter hindurch beliebt. Im 10. Jahrhundert stellte dieser Typ die wichtigste Form des persönlichen Schmucks dar. Im Allgemeinen wird von einer byzantinischen Produktion ausgegangen. Halbmondformige Ohrringe finden sich auch häufig im Material des 10. Jahrhunderts aus dem Karpatenbecken. Die Stücke aus dem Karpatenbecken stellen die Grundlage einer detaillierter Untersuchung dieser Fundgattung dar. Durch die Untersuchung gut datierter Grabinventare aus dem 10. und 11. Jahrhundert kann ein wesentlicher Beitrag zur feinchronologischen Differenzierung dieser Objektgattung wie auch zu deren Verbreitung geleistet werden. Das Ziel dieses Beitrags ist es, ein Klassifikationsschema für halbmondformige Ohrringe zur Verfügung zu stellen, auf der Grundlage von 94 Exemplaren (Einzelstücke und Paare). Ausgehend von den zur Verfügung stehenden Quellen werden die Vorläufer dieses Typs, die Zeitspanne seiner Nutzung und seine räumliche Verbreitung diskutiert. Ebenso werden Theoriebildungen zum Erscheinen des frühmittelalterlichen Cloisonné Email besprochen, da es für die hochwertigsten Stücke verwendet wurde. Anmerkungen zu einem der bedeutendsten Fundkomplexe der Periode, dem Schatzfund von Kreta, beschließen den Beitrag. K. K.

Crescent-shaped earrings had been used since Classical Antiquity and the shape was also transmitted to later periods through Late Antiquity. The crescent shape of the lower arc of earrings was a popular form in certain areas of southeast Europe throughout the Middle Ages. In the 10th century, such earrings, usually considered to be of Byzantine manufacture, were one of the most important forms of this type of personal adornment and are also often found in the 10th century material of the Carpathian Basin. These pieces form the basis of a more detailed study of the object type. The investigation of the pieces from the Carpathian Basin can contribute significantly to the elaboration of the precise chronology and distribution of these objects through the study of well-dated burial assemblages from the 10th and 11th centuries. The aim of the paper is to provide a classification system of crescent-shaped earrings based on 94 collected exemplars (earrings or pairs of earrings). The possible antecedents of the type are reviewed, and the period of its use and its spatial distribution is examined on the basis of the available sources. Views on the early medieval appearance of cloisonné enamel are assessed as well, since it was used on the most exquisite exemplars of the type. The paper is concluded by notes on one of the most famous assemblages of the period, the Cretan Treasure.

Les boucles d'oreilles en forme de demi-lune sont courantes depuis l'Antiquité classique. La forme fut transmise bien au-delà de l'antiquité tardive. Dans certaines régions d'Europe de l'est, elle était appréciée durant tout le Moyen Age. Au 10ème siècle, cette composition représentait la forme la plus importante des bijoux personnels. Le point de départ est en général une production byzantine. Ces boucles d'oreilles en forme de demi-lune se retrouvent généralement dans les découvertes du 10ème siècle dans le bassin des Carpates. Ces pièces des Carpates représentent la base d'une recherche détaillée dans cette catégorie de découverte. Des recherches bien datées des inventaires de sépultures du 10ème et 11ème siècle peuvent être une contribution essentielle à la différenciation chronologique précise de cette catégorie d'objets ainsi que de leur diffusion. Le but de cette contribution est de mettre à disposition un schéma de

classification des boucles d'oreilles en forme de demi-lune sur la base de 94 exemplaires (pièces uniques ou par paire). Partant des sources disponibles, les précurseurs de ce type discuteront de la période d'utilisation et de sa diffusion spatiale. De même sera discutée l'émergence de la naissance de l'émaillerie cloisonnée à l'aube du Moyen-âge, utilisée pour les pièces les plus précieuses. Des remarques concernant l'un des champs de fouilles le plus important de cette période, le trésor de Crète, concluent cette contribution.

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BYZANZ – DAS RÖMERREICH IM MITTELALTER

VERZEICHNIS DER BEITRÄGE

TEIL 1 WELT DER IDEEN, WELT DER DINGE

WELT DER IDEEN

Ernst Künzl

Auf dem Weg in das Mittelalter: die Gräber Constantins, Theoderichs und Chlodwigs

Vasiliki Tsamakda

König David als Typos des byzantinischen Kaisers

Umberto Roberto

The Circus Factions and the Death of the Tyrant: John of Antioch on the Fate of the Emperor Phocas

Stefan Albrecht

Warum tragen wir einen Gürtel? Der Gürtel der Byzantiner – Symbolik und Funktion

Mechthild Schulze-Dörrlamm

Heilige Nägel und heilige Lanzen

Tanja V. Kushch

The Beauty of the City in Late Byzantine Rhetoric

Helen Papastavrou

Classical Trends in Byzantine and Western Art in the 13th and 14th Centuries

WELT DER DINGE

Birgit Bühler

Is it Byzantine Metalwork or not? Evidence for Byzantine Craftsmanship Outside the Byzantine Empire (6th to 9th Centuries AD)

Isabella Baldini Lipolis

Half-crescent Earrings in Sicily and Southern Italy

Yvonne Petrina

Kreuze mit geschweiften Hasten und kreisförmigen Hastenenden

Anastasia G. Yangaki

The Scene of »the Holy Women at the Tomb« on a Ring from Ancient Messene and Other Rings Bearing the Same Representation

Ellen Riemer

Byzantinische und romanisch-mediterrane Fibeln in der Forschung

Aimilia Yeroulanou

Common Elements in »Treasures« of the Early Christian Period

Tivadar Vida

Zur Formentwicklung der mediterranen spätantik-frühbyzantinischen Metallkrüge (4.-9. Jahrhundert)

Anastassios Antonaras

Early Christian and Byzantine Glass Vessels: Forms and Uses

Binnur Gürler und Ergün Lafli

Frühbyzantinische Glaskunst in Kleinasiens

Ronald Bockius

Zur Modellrekonstruktion einer byzantinischen Dromone (chelandion) des 10./11. Jahrhunderts im Forschungsbereich Antike Schiffahrt, RGZM Mainz

Isabelle C. Kollig, Matthias J. J. Jacinto Fragata und Kurt W. Alt

Anthropologische Forschungen zum Byzantinischen Reich – ein Stieffkind der Wissenschaft?

TEIL 2 SCHAUPLÄTZE

KONSTANTINOPEL / ISTANBUL

Albrecht Berger

Konstantinopel – Gründung, Blüte und Verfall einer mediterranen Metropole

Rudolf H. W. Stichel

Die Hagia Sophia Justinians, ihre liturgische Einrichtung und der zeremonielle Auftritt des frühbyzantinischen Kaisers

Helge Svenshon

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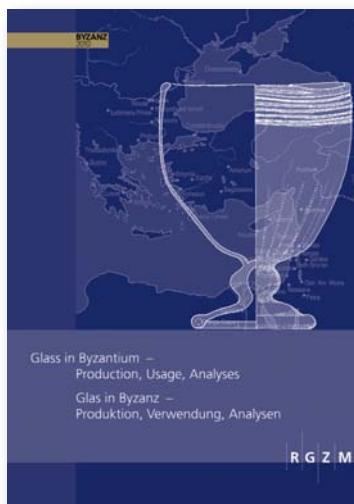
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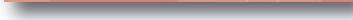
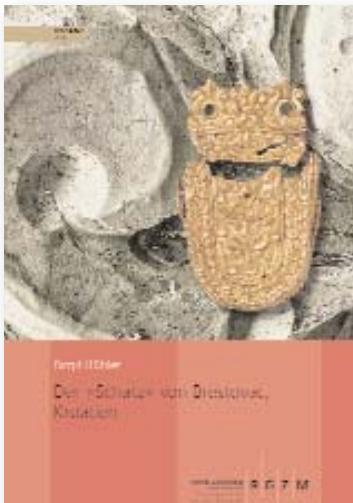
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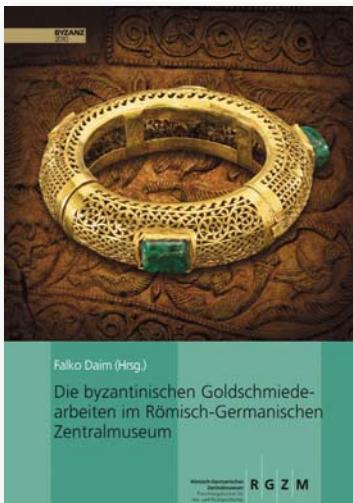
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