

Byzantinische Goldschmiedearbeiten im Römisch-Germanischen Zentralmuseum. Edited by Mechthild Schulze-Dörrlamm (in collaboration with Birgith Bühler, Maiken Fecht, Sonngard Hartmann, Ramona Müller, Andrea M. Pülz, Mechthild Schulze-Dörrlamm, Roland Schwab, and Péter Somogyi).

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The work of *Byzantinische Goldschmiedearbeiten im Römisch-Germanischen Zentralmuseum*, edited by Mechthild Schulze-Dörrlamm, was published in Mainz by the museum's own publishing company. This catalogue is the forty-second volume in the series. In its field, this catalogue is gap-filling because previously unknown objects from the Römisch-Germanisches Zentralmuseum (RGZM) are discussed, which are especially interesting for researchers of Byzantine archaeology<sup>1</sup> and for historians as well. In the catalogue first are presented original objects which have been kept since 1928/29 in the RGZM. Altogether 49 objects—among them, two treasure finds unfortunately without any context, a find ensemble in three parts, and 36 individual pieces—are listed. The catalogue includes a further two copies and a reconstruction. The majority of the objects are from the core regions of the Byzantine Empire, although in some cases they are from neighboring areas. The finds are from the fifth until the fourteenth–fifteenth century, spanning a wide time horizon.

Unfortunately, the listed objects came from the art market, so they are without any context—actually, they are stray finds.<sup>2</sup> At the same time, the multi-aspect analysis

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1 Some synthesis works, catalogues, and typological works in the last 10-15 years about Byzantine small finds and their distribution: Drauschke, *Zwischen Handel und Geschenk*; Bosselmann-Ruickbie, *Byzantinischer Schmuck*; Böhlendorf-Arslan and Ricci, *Byzantine Small Finds*; Adams and Entwistle, *Intelligible beauty*; Daim et al., *Spätantike und Byzanz*; Linscheid, *Die frühbyzantinischen Textilien*; Presser, “Schmuck,” 46–47.

2 Most of the objects from Byzantine are unfortunately stray finds, because this time horizon

in the catalogue enriches our knowledge about the objects, and can be the basis for scientific work in the future.<sup>3</sup> It is furthermore important that the authors try to put the objects in a historical frame and context, enlivening the related historical events.

Welcome is the publication of this catalogue from the perspective that the texts about the finds have waited more than 10 years to be published, and it was thanks to Mechthild Schulze-Dörrlamm that this was accomplished. Schulze-Dörrlamm is not just the editor of the volume, but she accurately analyses the objects in time and based on their use.

The structure of the volume differs from a bare listing of objects. After a short presentation of the collection of the Römisch-Germanisches Zentralmuseum (*Zur Sammlung Byzantinischer Goldschmiedearbeiten des RGZM*) there is an introduction by Andrea M. Pülz about Byzantine goldsmithery. Then there is an analysis of the listed objects by Mechthild Schulze-Dörrlamm and Andrea M. Pülz based on the dating and function of the artefacts (*Alter und Funktion der Goldschmiedearbeiten*). The finds are divided traditionally by sex—first, the jewelry of the women is presented: headdresses, neck ornaments, ornaments for arms and fingers and other dressing accessories. After this are presented the jewelry and insignia of men: torques, finger-rings, and separately the weapons and elements of military dress. A separate chapter deals with roman glass re-used by the Byzantines.

In the next chapter there is a numismatic presentation and analysis of Treasure No. 2. by Péter Somogyi, who is an expert on Byzantine coins. As a matter of interest, Treasure No. 2. contains a group of coins from the seventh century, which are well separated from the other coins of I. Iustinian based on the scratch marks on them. These marks are in fact helpful in the identification of the exact location of the treasure deposit.

Then there is an evaluation of two treasures written by Mechthild Schulze-Dörrlamm, whereby she tries to put the treasure in a wider context. Treasure No. 1. probably contains the products of a Syrian goldsmith, and the client may have been a Syrian noblewoman who hid her jewelry in around 636 AD, during the period of the Arab conquest. On the other hand, the pieces that make up Treasure No. 2. could have been the jewelry of a well-to-do member of a family, but not one from the imperial circle. According to Schulze-Dörrlamm, the necklace is probably a gift from the emperor in the sixth century; it may have been kept for a long time and was deposited/hidden only in the seventh century among the other objects.

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was not—and nowadays is still considered barely—interesting in relation to excavations in the territory of the former Byzantine Empire. Wołoszyn, “Byzantine archaeology” 259–92; Crow, “Archaeology,” 47–58; Bollók, “The Archaeology of the Byzantine State,” 275–76.

3 In the case of half-crescent earrings, the analysis of the manufacturing technique of the earrings in RGZM is a good basis for the comparison of earrings in a new evaluating study. Heinrich-Tamáška et al., “Byzantinische halbmondförmige Ohringe,” 135–229.

Details of the manufacturing technique of the objects and their classification based on observations (creation of base form, structure, filling material, inlays, non-cutting and cutting ornamental procedures, manufacturing of rounded wire, filigree, granulation, manufacturing of necklace clasps, fastening of fittings, and gold alloys) are included in the next chapter, which is written by two experienced goldsmiths and restorers, Birgit Bühler and—since deceased—Maiken Fecht. The biggest advantage of the volume is that this chapter contains 164 colored illustrations. There are artistic photos of some of the details on objects, and in some cases there are microscopic records as well which are presented as evidence in the analysis of manufacturing techniques, but they are spectacles in themselves.

The catalogue is a good starting point for researchers of Byzantine small finds in special regard to manufacturing techniques, but the long bibliography and exact data about the listed artefacts are also significant.

## Literature

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