

THE RISANO “CAPSULE” AND THE PRES LAV TREASURE

Stanislav Stanilov

*National Archaeological Institute with Museum, Bulgarian Academy of Sciences, 2 Saborna str., 1000 Sofia, Bulgaria;
bat_slavko@abv.bg*

ABSTRACT

The Risano capsule is a two-sided round cassette consisting of two cloisonné enamel plaques. It was discovered by Arthur Evans in Croatia at the end of the 19th c.

On one plaque is depicted a predatory animal with an open mouth and a protruding tongue, and on the other one there is a multi-leaf rosette.

With the first image the author has formed a typological order, which starts from a Central Asian silver vessel and ends, for example, with a similar image on the gold medallion (disc) discovered during excavations in Veliki Preslav. The animal on the capsule wears on his neck a simplified version of a necklace called “patif” in Sasanian Iran. The dog-headed griffin on one of the plaques from the Preslav treasure has a similar insignia, depicted in more detail.

The multi-leaf rosette from the other plaque is also part of a typological order, divided territorially into Central Asian and European, and it is difficult to perceive the chronological connection between them. On one of the enamel earrings from the Preslav treasure there is almost the same rosette, and on the wing of the eagle-headed griffin from the diadem from the same complex – its variant.

The article emphasizes on a direct connection between the Sasanian art arsenal and the patterns on Byzantine enamel jewelry from the 9th – 10th c. In its context, however, it asks as many questions as it offers answers.

Keywords: Risano, Preslav treasure, capsule, cassette, patif

The piece of this luxury jewel that is kept in the Ashmolean Museum (Oxford) was found during excavations in the late 19th c. in the Dalmatian town of Risano (Rhizon). In the scholarly literature it is called a “capsule” (Haseloff 1990, 22 – 23, 49, Abb. 25a – b; MacGregor 1997, No. 112.1; Bosselmann-Ruickbie 2011, 136 – 137, 385, Abb. 81a – b), but in the sense of the terminology I have adopted here, this is a “cassette” (fig. 1: 2, 3). It has a round shape and consists of two-sided enamel plaques connected by a narrow strip framed by beaded wire. The depictions on each side of the jewel are respectively a predatory animal and an intricate rosette. The animal is facing to the left and its right front leg is raised. Judging by the upright large ears and necklace, this is a dog with a long tongue with a large “drop” at the end protruding from its mouth. At the back, behind the ears, there are two semicircles, probably representing a mane. The tail is curved towards the back and also ends with a “drop”. The animal has a necklace on his chest with three large drop-shaped pendants at the front. His body is decorated with two circles – one on the side of the ribs, the other high on the hind thigh and below this circle there is something that resembles a muscle. Along the line of the chest and the abdomen there are three spiral coils of ribbon, similar to those used for the cloisonné enamel. The rosette is “double-layered”: the center consists of two concentric circles,

around which are arranged eight symmetrical leaves. At the back, between the sharp leaves, there are four other leaves with a convex fold in the middle in which are placed short drop-shaped leaves with tips pointing towards the fold.

The color of the enamels is very faded and without technological analysis is not very legible. Undoubtedly, the background behind the animal is dark blue, which is a rare case for enamel jewelry. The body appears to be green, the head (?), the ears, the nose, the hind right leg, the circles on the thigh and under the abdomen are red. The upper band of the collar, the two side drops of the patif, the circle on the ribs, the drop on the tip of the tail are white. The color of the middle drop of the patif and the upper lock of the mane is light blue. The background of the rosette is green, the leaves of the second layer are dark blue, the enamel of those from the first layer is now missing, as well as that of the inner circle. The outer circle is red.

On one side, the capsule has knuckles for a hinge and on the other side – there are three symmetrically soldered discs, through which a wire for a pearl string was undoubtedly pierced. The attempt for a digital reconstruction undoubtedly shows a general constructive and a partial morphological similarity with the pendants of the first necklace from the Preslav treasure (fig. 1: 1, 5, 6). The author's special attention to the capsule was drawn in the first place by the attempt to establish the period when the two-sided enamel plaques forming cassettes appeared, and later from the general relation of the item to the enamel jewels from the Preslav treasure.

A very similar type of cassette (Bosselmann-Ruickbie 2011, 384, Abb. 78a – b) is kept in the Benaki Museum (Athens) for which cloisonné and champlevé enamelling techniques were used to form the pattern (fig. 1: 9). Christ and the Holy Virgin are depicted on a gold background. Their faces have eyes with no pupils and there are no enamel eyebrows. On one side there is a loop for a wire holding a pearl string, on the other two opposite sides there are knuckles for a hinge, the same as the ones on the Risano “capsule” and the necklace from the Preslav treasure. In the Dumbarton Oaks collection there are two round silver medallions with niello images of Christ and the Holy Virgin and the same construction as the gold quatrefoil. One has loops for a pearl string (Ross 2005, No. 198, 211 – 212, Pl. CXXX), the other is thin and has no such loops. A foxtail chain is attached to its rings pointing out to its function as a pectoral (Ross 2005, No. 197, 208 – 209, Pl. CXXIX) (These objects, as well as the Risano “capsule”, have not been studied in terms of morphology of the jewels, which may increase the certainty that the morphological parameters coincide in time.). The three cassette medallions are dated to the second half of the 10th – first half of the 11th c.

A similar type of cassette jewel with enamels is a quatrefoil, also dated to the 11th c., from the collection of Dumbarton Oaks: enamel plaques with busts of Christ and the Holy Virgin, but in cloisonné and champlevé technique, where the background is the gold plate (fig. 1: 10) (Ross 2005, No. 199, 213 – 215 Pl. CXXXI, color Pl. L.; Dumbarton Oaks 2008, 114). The frame is made of thin metal tape framed with beaded wire. Round loops are soldered in the four folds between the arches with a wire for a pearl string, the pearls themselves now missing. Hinges are soldered to the two opposite sides of the quatrefoil and the loops are constructed in exactly the same way as the clasp of the necklace from the Preslav treasure. The quatrefoil fully corresponds in size to the panels and pendants from the Preslav necklace: 23 x 23 mm, thickness 5 mm, length with the hinge 50 mm. Consequently, it is a direct successor of the morphology and its technology in the production of cassette enamels in the Byzantine goldsmithing tradition.

It is difficult to say what kind of adornment the “capsule” was part of. On the one hand it is undoubtedly a pendant, but on the other hand it looks like the round pieces above the lower part of the hoop of the enamel earrings, such as the example with the peacock (fig. 1: 4) from the same Preslav treasure (Тотев 1983, 21 – 23, 52 – 53, фиг. 15; Тотев 1986, 97 – 98, Табл. XIII, 1, 3; Тотев 1993, 50, обр. 24, 54 – 55; Bosselmann-Ruickbie 2011, 244 – 246, Kat. Nr. 63a, fig. 1 – 4;

Аладжов (под печат)). The preserved round piece from the other pair of earrings, again from the same treasure, also lacking its pearl string, stands even closer to the Risano capsule. The rosette on one side (fig. 1: 7) is in the same dark range in which the dog is depicted (fig. 1: 2), and the one on the other side (fig. 1: 8) is identical in shape to the rosette (fig. 1: 3) on the capsule, although they are completely different in color. Such "capsules" are also found on other enamel earrings – some are round in shape (Bosselmann-Ruickbie 2011, 247 – 248, Kat. Nr. 64b, fig. 1, 6, 7, 393, Abb. 115, 394, Abb. 121), and others are teardrop-shaped (Bosselmann-Ruickbie 2011, 248 – 251, Kat. Nr. 65a, fig. 1 – 7, Kat. Nr. 66a – b, fig. 1 – 6, 393, Abb. 116a, 117, 394, Abb. 1190).

Günther Haseloff (Haseloff 1990, 22) presumes an early chronology for the "capsule" commenting on the Risano find, quoting Arthur Evans. Antje Bosselmann-Ruickbie (Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6), however, uses the dating of Arthur MacGregor (MacGregor 1997, № 112.1) – in the 9th – first half of the 10th c., without commenting on his arguments.

The "capsule" and the cassettes of the Preslav necklace are connected by several characteristic features:

1. The construction method of the cassette – two enamel plaques, bilaterally connected by a narrow band, framed by a beaded round wire, where the thickness (about 5 mm) of both objects is almost the same;
2. The pearl string is attached at the periphery of the pendants and the "capsule" in a similar manner – passing through three round loops;
3. The enamel background of the depictions, which refers the examples to the early stage of the development of jewelry in the Byzantine cultural circle, when the cloisonné technique was not yet combined with the *champlevé* technique;
4. In the depiction of the predatory animal, "drops" are placed at the end of the protruding tongue and the tail, similar to the circles at the ends of the twigs in the beaks and at the ends of the tails of two of the bird images of the necklace;
5. In the organization of the space, around the depiction of the animal there is a circle, as in one of the depictions of a bird and in the depictions of palmettes from the segments of the necklace;
6. The use of spiral ribbons ("snails"), which in the Risano capsule have no pictorial value, while in the depiction of the Holy Virgin from the necklace of the Preslav treasure they represent the characteristic stars of her garment.

These analogies require a comment to be made upon the identification of the Risano "capsule". Günther Haseloff (Haseloff 1990, 23 and following) considers that the capsule was produced in the Eastern half of the Empire in the 6th – 7th c. under the strong influence of Sasanian art, which began during the reign of Justinian (527 – 565). He rejected E. Margulis' view of the Sasanian origin of the capsule as inappropriate "since Eastern influence was reflected in the entire Byzantine art of the time". This is true, were it but for the fact that there are no reliable objects of Sasanian enamel from that time. Not to mention the technique of constructing cassettes, which he documented for the first time in his research in the case of the capsule. The strong Eastern influence is expressed mainly in the images on the enamels. First in the predatory animal, then in the rosette.

When publishing the two openwork circles from Veliki Preslav (Акрабова-Жандова 1984, 173 – 180; Михайлова 2008, 385, обр. 1а, 3; 16, 2; Stanilov 2010, 159 – 174) the author noticed the "wandering" pattern of the predatory animal with a *protruding tongue*, facing to the left with raised front paw. The lion, which is more likely to be a dog, follows the same depiction (fig. 2: 1), as documented on a Sogdian bowl (Marschak 1986, 55, No. 51) from the National Library of Paris, on the handle of a vessel No. 8 (fig. 2: 2) from the treasure of Nagyszentmiklós (Mavrodinov 1943, tab. XV; Freiburger, Bühler 2015, 22, Abb. 3, 5, 6), and of the already mentioned "disc"



1



2



3



4



5



6



7



8



9

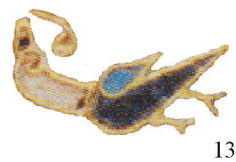
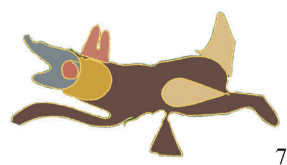


10

(fig. 2: 3) from Veliki Preslav, which was part of the uniform of a high-ranking Byzantine official (Stanilov 2010, 161 – 164, Abb. 4, 1 – 2, 168 – 170, Abb. 5). To these can be added the depictions of dogs with *protruding tongues* (fig. 2: 5) on the earrings from Crete, with an Arabic inscription (Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6). Due to the small size of the images, the tongues are transmitted only with a metal thread, but without a drop at the end, as in the case of the dog on the Risano "capsule". The five objects fit into the chronological framework from the second half of the 7th to the second half of the 10th c. It is very important to note here that there is an 8th c. image on the Nagyszentmiklós bowl, as the connections between objects from the Early Byzantine and Middle Byzantine periods usually discontinue, i.e. they cannot be traced to the 8th c., when the bowl is dated. The question is where does the "lion" from the capsule fit? The animal has characteristic features that have been neglected or identified incorrectly by scholars. It is first of all about the mane on the back of the neck, rendered by two semicircles, because of which the animal was probably declared a lion. However, the prototypes of a predatory animal with a protruding tongue also have locks on the neck, which led Ivanka Akrabova-Zhandova to interpret the image on one of the golden discs from Veliki Preslav as a lion (Акрабова-Жандова 1984, 173 – 180). The dog was identified along with the publication of the disc with the peacock in a detailed commentary on the two objects in an attempt to determine their place on, as I have already noticed, the undoubtedly uniformed costume of a prominent Byzantine official (Stanilov 2010, 161 – 164). As can be seen, however, from the typological order presented here, the image fits perfectly (fig. 2: 4) into the group formed by the Central Asian pattern. The second feature of the image of the Risano capsule is the necklace with three large teardrop-shaped pendants, which occupies the entire chest area of the animal (fig. 3: 1). I think, due to the small size of the object, that this is a simplified depiction of a patif – a solid torque with a specific shape. For now, it has an indefinable specific semantic function, but it is certainly an insignia of power in the Sasanian Empire. There is a patif on the chest of the dog-headed griffin on an enamel plaque (fig. 3: 2, 2a) from the Preslav diadem (Тотев 1981, 33 – 36; Тотев 1983, 9 – 13, 32 – 33, фиг. 1; Тотев 1986, 89, Табло VII, VII прим, VIII, 2; Тотев 1993б, 19, обр. 6, 20 – 21, обр. 7, 24, обр. 9, 26, 28; Тотев 1993а, 102 – 117; Bosselmann-Ruickbie 2011, 22 – 24, 369, Abb. 7; Inkova 2018, 46, No. 40; ИНКОВА 2019, 138 – 139, № 193.1; ИНКОВА (под печат)). Such torques, worn by birds (mostly pheasants) on fabrics or artistic metal

Fig. 1: 1. A pendant-cassette from the first necklace of the Preslav treasure (from photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 2 – 3. The Risano capsule (after Bosselmann-Ruickbie 2011, 385, Abb. 81a – b); 4. A medallion-cassette over the lower arch of the hoop of an earring from the Preslav treasure (from photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 5 – 6. Exemplary reconstructions of the Risano capsule (Author: St. Stanilov, based on photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 7 – 8. A medallion-cassette over the lower arch of the hoop of an earring from the Preslav treasure (from photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 9. A medallion-cassette from the Benaki Museum in Athens, Greece (after Bosselmann-Ruickbie 2011, 384, Abb. 78a – b); 10. Quatrefoil-cassette from the Dumbarton Oaks Collection, Washington D.C. (by courtesy of the Dumbarton Oaks)

Обр. 1: 1. Пандантив-касета от първата огърлица в Преславското съкровище (от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 2 – 3. Капсулата от Ризано (по Bosselmann-Ruickbie 2011, 385, Abb. 81a – b); 4. Медальон-касета над долната дъга на кръжилото на обеца/наушник в Преславското съкровище (от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 5 – 6. Примерни реконструкции на капсулата от Ризано (автор Ст. Станилов от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 7 – 8. Медальон-касета над долната дъга на кръжилото на обеца/наушник в Преславското съкровище (от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 9. Медальон-касета от фонда на музея Бенаки в Атина, Гърция (по Bosselmann-Ruickbie 2011, 384, Abb. 78a – b); 10. Квадрифолио-касета от колекцията на Центъра за византоложки проучвания Дъмбъртън Оукс, Вашингтон, САЩ (с разрешение на Центъра)



reliefs, are more common. As far as can be read from the objects the patif has a moon-shaped metal part, closed at the back with a knot of two ribbons depicted always folded. It is probably an insignia with a special role, because in the depictions of a pheasant (Overlaet 1993, 242, No. 91) once it is on the bird's neck (fig. 3: 3) but in another case (Overlaet 1993, 217, No. 69) the bird carries in its beak (fig. 3: 4). As a ruler's torque, part of the ruler's investiture, however, in the chronology of the Sasanian Empire, the patif appears late: for example, on a plate from the early 7th c. (fig. 3: 5), which depicts Varahran VI (590 – 591) hunting (Тревър, Луконин 1987, 109 – 110, № 11, Табл. 22 – 23). In any case, such a characteristic relates this insignia, which is difficult to comment on, to the Sasanian imagery.

The next interrelation of the image of the predatory animal no longer concerns the first necklace of the Preslav treasure, but the earrings in it. It is the same earring (Тотев 1983, 21 – 23, фиг. 16 – 19; Тотев 1986, 25, Табл. XIV, 2; Григоров 2007, 37 – 39, обр. 22; Bosselmann-Ruickbie 2011, 25 – 26, 105 – 107, 64) with the enamel depictions of the dogs (fig. 2: 6), where the comparison has another side. It concerns the treatment of the ears (fig. 2: 7) – the same treatment as the one of the dog on the capsule (fig. 2: 9) and even more, as the one of the dogs (fig. 2: 8) on the earring from Crete (Coche de la Ferté 1957, Nr. 5A, B; Bosselmann-Ruickbie 2011, 250 – 251, Kat. Nr. 66a, b, fig. 1, 3, 5). Which has the same head as the dog on the Preslav earring, but it has a protruding tongue and a drop-like shape on the tail, which does not exist in the case of the Preslav earring. The front and rear legs of the dogs from Preslav (fig. 2: 7) and Crete (fig. 2: 8) are depicted in profile so that only one front leg and only one rear leg are visible, unlike the dog from Risano with its four legs. In addition, they have a support on the abdomen, which cannot be identified in the space of the Byzantine imagery. By the way, such dogs, in all

Fig 2: 1. Image of a predatory animal on a silver bowl from the collection of the National Library in Paris (after Marschak 1986, 55, No. 51); 2. Image of a predatory animal on vessel No. 8 from the Nagyszentmiklós treasure (after photography in Freiberger, Bühler 2015, 22, Abb. 3, 5, 6); 3. Image of a predatory animal on a medallion from Veliki Preslav (after photography by Krassimir Georgiev); 4. Image of a predatory animal on the Risano capsule (after photography in Haseloff 1990, Abb. 25a – b); 5. Image of a predatory animal on an enamel earring from Crete (after photography in Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6); 6. Enamel earring from the Preslav treasure (photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 7. Image of a predatory animal on an enamel earring from the Preslav treasure (after Аладжов (под печат)); 8. Image of a predatory animal on an enamel earring from Crete (after photography in Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6); 9. Image of a predatory animal on the Risano capsule (after photography in Haseloff 1990, Abb. 25a – b); 10. Enamel earring from the British Museum (after Аладжов (под печат)); 11. Image of a bird on the enamel bracelets from Thessaloniki (after photography in Bosselmann-Ruickbie 2011, 274 – 279, Kat. Nr. 118a, b); 12. Image of a bird on a panel-cassette of the necklace/maniakon from the Preslav treasure (from photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 13. Image of a bird on an enamel earring from the British Museum (after photography in Аладжов (под печат))

Обр. 2: 1. Изображение на хищно животно върху сребърна купа от Парижката национална библиотека (по Marschak 1986, 55, No. 51); 2. Изображение на хищно животно върху съд № 8 от съкровището Наги сент Миклош (по фотография у Freiberger, Bühler 2015, 22, Abb. 3, 5, 6); 3. Изображение на хищно животно върху медальон от Велики Преслав (от фотография на Красимир Георгиев); 4. Изображение на хищно животно върху капсулата от Ризано (от фотография у Haseloff 1990, Abb. 25a – b); 5. Изображение на хищно животно върху емайлова беца/наушник от остров Крит (от фотография у Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6); 6. Емайлова беца/наушник в съкровището от Велики Преслав (фото С. Щайдл, Римско-германски централен музей – Майнц); 7. Изображение на хищно животно върху емайлова беца/наушник в съкровището от Велики Преслав (по Аладжов (под печат)); 8. Изображение на хищно животно върху емайлова беца/наушник от остров Крит (от фотография у Bosselmann-Ruickbie 2011, 251 – 252, Kat. Nr. 66a – b, fig. 1 – 6); 9. Изображение на хищно животно върху капсулата от Ризано (от фотография у Haseloff 1990, Abb. 25a – b); 10. Емайлова беца/наушник от Британския музей (по Аладжов (под печат)); 11. Изображение на птица върху емайловите гривни от Солун (от фотография у Bosselmann-Ruickbie 2011, 274 – 279, Kat. Nr. 118a, b); 12. Изображение на птица върху панел-касета на оърлицата/маниакон в съкровището от Велики Преслав (от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 13. Изображение на птица върху емайлова беца/наушник от Британския музей (от фотография у Аладжов (под печат))



Fig. 3: 1. Image of a predatory animal on the Risano capsule (after photography in Haseloff 1990, Abb. 25a – b); 2 – 2a. Image of a griffin with patif on an enamel plaque from the diadem from the Preslav treasure. Reconstruction and original (after Инкова (под печат)); 3. Image of a pheasant with patif on the neck on a Sasanian vessel (after photography in Overlaet 1993, 242, No. 91); 4. Image of a bird with patif in the beak (after photography in Overlaet 1993, 217, No. 69); 5. Image of Shahanshah Varahran VI (590 – 591) with patif on the neck on a Sasanian vessel (after photography in Тревер, Луконин 1987, табл. 22 – 23)

Обр. 3: 1. Изображение на хищно животно върху капсулата от Ризано (от фотография у Haseloff 1990, 49, Abb. 25a – b); 2 – 2a. Изображение на грифон с пати́ф върху емайлова плочка от диадемата в съкровището от Велики Преслав. Реконструкция и оригинал (по Инкова (под печат)); 3. Изображение на фазан с пати́ф на шията върху сасанидски съд (от фотография у Overlaet 1993, 242, No. 91); 4. Изображение на птица с пати́ф в човката (от фотография у Overlaet 1993, 217, No. 69); 5. Изображение на шахиншах Варахран VI (590 – 591) с пати́ф на шията върху сасанидски съд (от фотография у Тревер, Луконин 1987, табл. 22 – 23)

probability, are present on the earring from the National Archaeological Museum of Athens. However, it is strongly damaged and the scene is hardly legible (Bosselmann-Ruickbie 2011, 394, fig. 119).

The other images I have given here also do not have such supports. At first glance, the images from Crete give the impression that the hind legs are two in motion, and only the front legs are rendered as one as in a jump. Another way to interpret this "leg" is as the dog's penis and the circles above it as the testicles. Such a hypothesis explains their common coloration in light blue. However, if we accept the image of the dog from the Preslav earring as a derivative of the one from Crete, the explanation will be exactly what follows here.

These supposedly Byzantine objects have another feature – the depicted scenes are not Christian. Byzantine jewels are distinguished by the emphasized presence of Christian symbolism. Thus, the other enamel earring from the Preslav treasure features a vine with grapes – a symbol of the life-giving spring (the pagan cornucopia, already "read" as heavenly abundance) and a peacock – a bird of paradise, a hypostasis of the Holy Virgin and in the insignia of the Byzantine empress. On the numerous Early Byzantine moon-shaped earrings in the style of *διάτρητα*/opus interrasile between the pair of peacocks is the cross or the life-giving spring in the form of a kantharos, and the tree of life growing from it is in the form of a palmette (Stanilov, Sengalevich 2019, 3, 113 – 216). The already mentioned earrings from Preslav and Crete, however, have only palmettes. The peacocks turn their backs to it, and the dogs are not typical of the insignia of the Byzantine emperors. They are present in the Arabic art, as accompanying the ruler in his exploits. Here slips the hypothesis that the earrings in question were made by Arab masters on Crete during the Arab rule (824 – 960) or in the ergasterion at the Imperial court as diplomatic gifts to his Arab opponents. In the 10th c., diplomatic relations between Baghdad and Constantinople were extremely active, and according to sources, the exchange of gifts was constant (Mundell Mango, 2003, 365 – 374). In fact, the Risano capsule could be part of an Early Arabic jewel, because of the Sasanian patif, transferred through the Arab culture in the Byzantine imagery, in order to be found on the Preslav diadem.

The question remains how the pair of enamel earrings, with features of Arab production or Byzantine export for the Arab elite, found themselves into the treasury of the Bulgarian kings, rather into the vestment of the Bulgarian queen, also called "Empress of the Bulgarians".

The comments on these objects suggest another direction in the development of the ornamental arsenal in the Byzantine goldsmithing. It is about the disintegration of the pattern, by ignoring the doctrine that created it. The original pattern is the life-giving spring (kantharos – tree – palmette – cross – monogram, which is always cruciform) from which the birds of paradise (peacocks) "drink". In the depictions from Veliki Preslav, the peacocks on one side are replaced by dogs. Moreover, the peacocks and the dogs are turning their backs to the palmettes. In this form, the scene does not correspond to the semantics of the original and it can be assumed that the masters were not familiar with it at all. Depictions of birds (fig. 2: 10) from a pair of earrings in the British Museum (Buckton 1994, 133, No. 142; Bosselmann-Ruickbie 2011, 393, fig. 115) can receive a similar comment. There they do not only turn their backs, but between them the palmette is replaced by the same bird facing to the left, with the head turned upwards (fig. 2: 13). By the way, these are not even peacocks, but ducks or hens very similar to those (fig. 2: 11) from the Thessaloniki bracelets (Pelekanides 1959, 55 – 71; Grabar 1962, 293 – 296; Wessel 1967, 64, Nr. 14; Haseloff 1990, 31 – 33; Bosselmann-Ruickbie 2011, 274 – 279, Kat. Nr. 118a, b, fig. 1 – 5, 7, 9, 11, 13, 15, 18, 21, 24, 26, 28, 32, 36, 38, 42) or the necklace (fig. 2: 12) from the Preslav treasure (Тотев 1983, 13 – 20, 42 – 43, фиг. 9, 46 – 47, фиг. 11, 48 – 49, фиг. 13; Тотев 1986, 92 – 97, Табл. X, 1, 2, 3, XI, 1, 2, 3; Тотев 1993б, 32, обр. 15а – в, 35, обр. 26а, 6, 36, 37, обр. 17а – е, 38, обр. 18 а – в, 39 – 49, обр. 18г, 19а, 6; Bosselmann-Ruickbie 2011, 212, Kat. Nr. 1, fig. 6, 213, Kat. Nr. 1, fig. 12).

Günther Haseloff pays special attention to the rosette depicted on the other plaque of the

capsule. He offers a comparison of more than ten rosettes on pieces of enamel jewelry, dated according to him in the Early Byzantine period, starting from the 3rd – 5th c. and ending in the 6th – 7th c. (Haseloff 1990, 24 – 25, 50 – 53, Abb. 26 – 36.) It should be noted that the first six-leaf rosette (fig. 4: 8) has direct parallels in the Sasanian metal art (Overlaet 1993, 190 – 191, No. 50, 243, No. 93; Harper, Meyers 1981, 219, Pl. 18.), where in one of the cases should be mentioned a “spoon-like” vessel from the treasure from Malaya Pereshchepina, whose morphology represents such a rosette (Overlaet 1993, 226, No. 76). In the author’s opinion, this connection may be questionable, because the configuration of the leaves on the European example only looks like a bad derivative of the Sasanian images.

In the next typological order, the German scholar has even included the rosette (fig. 4: 10) from the pair of earrings from the British Museum (Haseloff 1990, 21 – 22, 47, Abb. 22b), which he believes fall also within the chronological framework of the 6th – 7th c. However, after the discovery of the group of earrings with enamel plaques on the lower arch of the hoop from Veliki Preslav (Тотев 1983, 52 – 61; Тотев 1993б, 50 – 51, обр. 24, обр. 25а – г, 52 – 57; Bosselmann-Ruickbie 2011, 244 – 248, Kat. Nr. 63a – b, 64a – b; Алладжов (под печат)), well dated and directly related to the earrings from the Stathatos Collection at the National Archaeological Museum of Athens (Bosselmann-Ruickbie 2011, 248 – 253, Kat. Nr. 65a – b, 66a – b, 67), from the Canellopoulos Museum in Athens (Bosselmann-Ruickbie 2011, 393 – 394, Abb. 116a – b, 121, 122a – b), from Crete (Bosselmann-Ruickbie 2011, 393 – 394, Abb. 117), and from Corinth (Bosselmann-Ruickbie 2011, 394, Abb. 124), they were to be given a new chronology in the end of the 9th – 10th c. (Evans, Wixom 1997, 244, No. 166; Bosselmann-Ruickbie 2011, 393, Abb. 115).

However, the rosettes presented by Günther Haseloff, from the aforementioned six-leaf example (fig. 4: 8) onwards, are very different and, if they represent a chronological group, can hardly be organized in a typological order because there is no principle by which to classify them. Of course, there are rosettes that could be set in a typological order, but all those described by the German scholar together cannot be used to identify the rosette on the Risano “capsule”.

I accept construction on the principle of the layered leaves as the most characteristic feature of the rosettes of the Middle Byzantine enamels. The basic scheme is a circle and around it there are four symmetrically arranged leaves in the shape of an elongated almond or drop. Four more are added between them, the outlines of which do not reach the circle, and so it seems that they stand behind these first four leaves. A “two-layered” Sasanian palmette is created (Harper, Meyers 1981, XVI, 236, Pl. 35), as shown in the Plate (fig. 4: 2) and its Byzantine derivatives (fig. 4: 9 – 11). Among them, the rosettes commented by Günther Haseloff in the 6th – 7th c. are two – on the ring from Milan (Haseloff, 1990, 23, 50, Abb. 27) and on the earrings from London (Haseloff 1990, 21 – 22, 47, Abb. 22a – d), and the other two certainly date to the 10th c. – on the earring from Preslav (fig. 4: 15) (Тотев 1983, 60 – 61, фиг. 19; Bosselmann-Ruickbie 2011, 248, Kat. Nr. 64a – b, fig. 6) and on the ring from Pliska (fig. 4: 11) (Въжарова, 1980, 52 – 56; Bosselmann-Ruickbie 2011, 407, Abb. 192).

If for the European typological order, with some doubts and conventions, we can be sure that the framework – the second half of the 9th – 10th c. – is well-set, the same is valid for the framework of the typological order of the patterns from Central Asian – 3rd – 7th c., which in most cases can be narrowed to the 5th – 7th c. The comparison of the mentioned six-leaf rosette from the pendant in the Dumbarton Oaks Collection (fig. 4: 6), dated to the 3rd – 5th c. with similar rosettes on examples of Sasanian metal art has a formal logic, although there they date to the 6th – 7th c.: a plate with royal hunting scene from Bashkortostan (Overlaet 1993, 190 – 191, No. 50), a bottle from Dagestan (Overlaet 1993, 243, No. 93) a spoon-like bowl from Malaya Pereshchepina, whose morphology represents such a rosette (Overlaet 1993, 26, No. 76), and a plate with royal hunting scene from Ufa (Harper, Meyers 1981, 219, Pl. 18). This, “classical” for the Sasanian patterns, rosette (fig. 4: 1) is

not transferred on a mass scale to the Byzantine enamel patterns, because its subsequent forms are far more spectacular. They belong to the group of the layered leaves and some of them can be traced in parallel, both in Central Asia and in Europe. The second rosette of the "Sasanian"/from Central Asia row (fig. 4: 2) has the perfect "classical" construction with four elongated almond-shaped leaves and four broader leaves placed behind them. It was used for the spokes on the wheels of the enthronement construction (?) pulled by four bulls on a silver plate from Klimova (Harper, Meyers 1981, XVI, 236, Pl. 35). According to Boris Marschak, the plate was produced in the late 7th – early 8th c., but the image of Shahanshah Khosrow II Parviz (590 – 628) was reproduced (Marschak 1986, 291 – 292, No. 195, 437). The exact same rosette with only the addition of small circles on the tips of the front leaves (fig. 4: 11) is represented on the already mentioned gold enamel ring from Pliska (Въжарова 1980, 52 – 56; Bosselmann-Ruickbie 2011, 407, Abb. 192), accurately dated to the end of the 9th – beginning of the 10th c. The other three (in reverse order) rosettes – on the earring (fig. 4: 10) from the British Museum (Haseloff 1990, 21 – 22, 47, Abb. 22b), on the earring (fig. 4: 15) from the Preslav treasure (Тотев 1983, 60 – 61, фиг. 19), on the ring (fig. 4: 9) from Milan in the Berlin Antiquities Collection (Haseloff 1990, 24, 52, Abb. 32) are variants of the rosette from Pliska and hence of the Sasanian rosette. Given the enamel backgrounds of the depictions and the interrelationship between the patterns, they are not later than the middle of the 10th c.

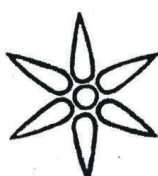
The third rosette from the row of the Central Asian items (fig. 4: 3) is set on the shoulder armor or embroidered garment of the hunting Shahanshah Shapur III (383 – 388), depicted on a silver plate from the Hermitage Museum (Harper, Meyers 1981, XVI, 236, Pl. 35; Тревер, Луконин 1987, 107 – 108, № 4, обр. 10 – 11). Part of it is obviously placed on the ruler's back, but nevertheless, 7 front leaves and 4 leaves placed behind them are easily discernible, the other 3 leaves are presumable. This example shows that the "multi-layered" rosette in Persian art had a clearly legible appearance as early as the 4th c.

The next three rosettes from Central Asia represent an almost flawless typological order. The first one (fig. 4: 4) is from a silver plate found near Lukovka, near Perm and represents a Shahanshah among musicians and dancers. The rosette is above the ruler's head, composed of four heart-shaped leaves (Overlaet, 1993, 243, No. 93), which are also used separately in Sasanian decorative art. The object is dated to the 7th – 8th c., which means the Post-Sasanian period (Marschak 1986, 276 – 277). The second example (fig. 4: 5), from Klimova, Perm province, as a part of a floral swirl along the rim of a gilded plate depicting a tiger under a tree (Overlaet 1993, 214 – 215, No. 67), combines the first rosette with the familiar quatrefoil and circle in the center, where the already framed heart-shaped leaves remain postpositional. The third (fig. 4: 6) lacks the second framing line, but another framing line, internal, close to the center has been added. It is depicted on the harpist's garment (fig. 4: 6a) in the stone reliefs of Taq-e Bostan (Overlaet 1993, 114, fig. 99). An interesting variant of the same pattern (fig. 4: 7) is repeatedly represented on a gold plate with inlays of glass and quartz crystals kept in the collection of the National Library in Paris (Harper, Meyers 1981, 234, Pl. 33). Here the leaves are shortened and are placed away from the center, so that they stand with no connection with it. This typological order finds a direct analogy with an unpublished fragment from an earring (fig. 4: 12), which is kept in the Canellopoulos Museum in Athens (Bosselmann-Ruickbie 2011, 393 – 394, Abb. 116a – b, 121, 122a – b), with the rosette (fig. 4: 13) from the earring, found on the island of Crete, where the leaves are gathered close to the circle (Bosselmann-Ruickbie 2011, 393, Abb. 117), and finally with the image of an eagle-headed griffin (fig. 4: 14) on the plaques of the diadem from the Preslav treasure (Тотев 1983, 38 – 39, фиг. 5; Тотев 1993, 29, обр. 12, 33 – 34; Инкова (под печат)). The rest of the rosettes forming the European row represent only development and complication of the pattern – on the earring from the Preslav treasure (fig. 4: 15) (Тотев 1983, 58 – 59, фиг. 18; Bosselmann-Ruickbie 2011, 246 – 247, Kat. Nr. 64a – b, fig. 7), on the Risano capsule (fig. 4: 16) (Haseloff 1990, 22 – 23, 49,

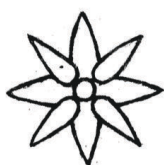


СРЕДНА АЗИЯ

CENTRAL ASIA



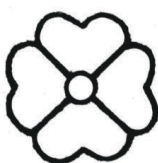
1



2



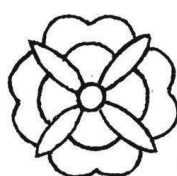
3



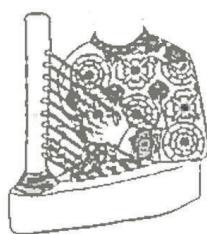
4



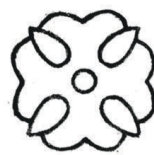
5



6



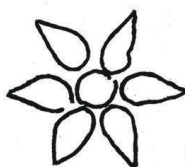
6a



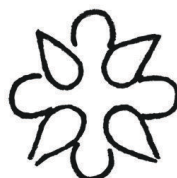
7

ЕВРОПА

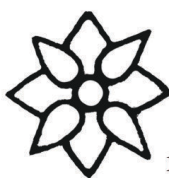
EUROPE



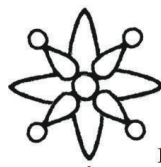
8



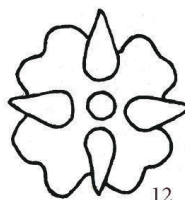
9



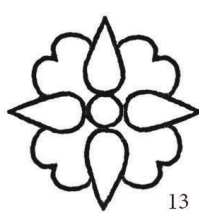
10



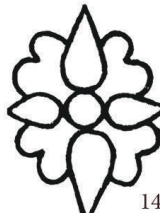
11



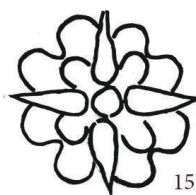
12



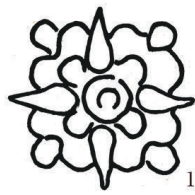
13



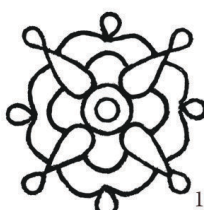
14



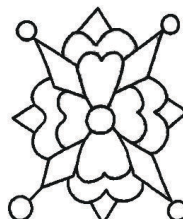
15



16



17



18

Fig. 4: 1. Six-leaf rosette from a plate with depiction of Shahanshah hunting gazelles and from the shape of a bowl from the Malaya Pereshchepina treasure (after photography in Overlaet 1993, 190 – 191, No. 50, 243, No. 93); 2. Eight-leaf "double-layered" rosette on a plate depicting "the hours of Khosrow" (after photography in Marschak 1986, 291 – 292, No. 191); 3. Fourteen-leaf "double-layered" rosette on the armor of the hunting Shahanshah Shapur III (383 – 388) on a silver plate (after photography in Harper, Meyers 1981, XVI, 236, Pl. 35); 4. Rosette composed by four heart-shaped leaves on a silver plate with the depiction of Shahanshah with dancers and musicians (after photography in Overlaet 1993, 243, No. 93); 5. Eight-leaf "double-layered" rosette with double outline of the postpositional leaves from the rim of a silver plate (after photography in Overlaet 1993, 214 – 215, No. 67); 6 – 6a. Eight-leaf "double-layered" rosette with inner circle as a decorative pattern on the garment of a harpist from a stone relief at Taq-e Bostan (after drawing in Overlaet 1993, 114, fig. 99); 7. Eight-leaf rosette with narrow leaves detached from the center on a gold plate with inlays of glass and quartz crystals (after photography in Harper, Meyers 1981, 234, Pl. 33); 8. Six-leaf rosette on a gold enamel pendant from the Dumbarton Oaks Collection, Washington D.C. (after photography in Haseloff 1990, 24 – 25, 50 – 53, Abb. 27); 9. Eight-leaf rosette, variant with no center, on a gold enamel finger ring from the Berlin Antiquities Collection (after photography in Haseloff 1990, 24 – 25, 50 – 53, Abb. 32); 10. Eight-leaf rosette on a gold enamel earring from the British Museum (after photography and drawing in Аладжов (под печат)); 11. Eight-leaf rosette on a gold enamel finger ring from Pliska (drawing based on photography in Bosselmann-Ruickbie 2011, 407, Abb. 192); 12. Eight-leaf rosette with narrow leaves detached from the center on a gold enamel earring from the Canelloupolous Museum in Athens, Greece (after photography in Bosselmann-Ruickbie 2011, 193 – 194, Abb. 116a – b, 121, 122a – b); 13. Eight-leaf "double-layered" rosette with postpositional heart-shaped leaves on a gold enamel earring from Crete, Greece (after photography in Bosselmann-Ruickbie 2011, 393, Abb. 117); 14. Eight-leaf "double-layered" rosette with postpositional heart-shaped leaves on the flank (wing) of an eagle-headed griffin on a plaque from the diadem of the Preslav treasure (after Инкова (под печат)); 15. Eight-leaf "triple-layered" rosette on a gold enamel earring from the Preslav treasure (after photography by S. Steidl, Römisch-Germanisches Zentralmuseum – Mainz); 16. Eight-leaf "triple-layered" rosette with buds in the folds of the wide leaves on the Risano capsule (after photography in Bosselmann-Ruickbie 2011, 385, Abb. 81b); 17. Eight-leaf "triple-layered" rosette with buds in the folds of the wide leaves and in the tips of the sharp leaves on the Saint-Maurice jug (after photography in Haseloff 1990, 54 – 61, Abb. 37aj); 18. Eight-leaf "triple-layered" geometric rosette with buds in the folds of the wide leaves and in the tips of the sharp leaves on the bracelets from Thessaloniki (after photography in Bosselmann-Ruickbie 2011, 279, Kat. Nr. 118a, b, fig. 43; Email B19)

Обр. 4: 1. Шестлистна розета от блюдо с изображение на шахиншах на лов за газели и от формата на купа в съкровището от Малая Перешчепина (по фотографии у Overlaet 1993, 190 – 191, No. 50, 243, No. 93); 2. Осемлистна „двуетажна“ розета върху блюдо с изображение на „часовете на Хосрой“ (от фотография у Marschak 1986, 291 – 292, No. 191); 3. Четиринадесетлистна „двуетажна“ розета върху бронята на ловуващия шахиншах Шапур III (383 – 388) върху сребърно блюдо (от фотография у Harper, Meyers 1981, XVI, 236, Pl. 35); 4. Розета съставена от четири сърцевидни листа върху сребърно блюдо с изображение на шахиншах с танцьорки и музиканти (от фотография у Overlaet 1993 243, No. 93); 5. Осемлистна „двуетажна“ розета с двоен контур на задпоставените листа от бордюра на сребърно блюдо (от фотография у Overlaet 1993, 214 – 215, No. 67); 6 – 6a. Осемлистна „двуетажна“ розета с вътрешен кръг като орнаментален мотив върху дрехата на арфист от каменен релеф в Так-и Бустан (от рисунка у Overlaet 1993, 114, fig. 99); 7. Осемлистна розета с отделени от центъра тесни листа върху златно блюдо с инкрустации от стъкло и планински кристали (от фотография Harper, Meyers 1981, 234, Pl. 33); 8. Шестлистна розета върху златен пандантив с емайли от колекцията на Центъра за византоложки проучвания Дъмбъртън Оукс във Вашингтон (от фотография у Haseloff 1990, 24 – 25, 50 – 53, Abb. 27); 9. Осемлистна розета, вариант без център, върху златен пръстен с емайли от колекцията на Античния музей в Берлин (от фотография у Haseloff 1990, 24 – 25, 50 – 53, Abb. 32); 10. Осемлистна розета върху златна обеца с емайли от Британския музей (по фотография у графика у Аладжов (под печат)); 11. Осемлистна розета върху златен пръстен с емайли от Плиска (рисунок от фотография у Bosselmann-Ruickbie 2011, 407, Abb. 192); 12. Осемлистна розета с отделени от центъра тесни листа върху златна обеца/наушник с емайли от музея Канелопулос в Атина, Гърция (от фотография у Bosselmann-Ruickbie 2011, 193 – 194, Abb. 116a – b, 121, 122a – b); 13. Осемлистна „двуетажна“ розета със задпоставени сърцевидни листа върху златна обеца с емайли от остров Крит, Гърция (от фотография Bosselmann-Ruickbie 2011, 393, Abb. 117); 14. Осемлистна „двуетажна“ розета със задпоставени сърцевидни листа върху хълбока (крилото) на орлоглав грифон на плочка от диадемата в съкровището от Велики Преслав (по Инкова (под печат)); 15. Осемлистна „триетажна“ розета върху златна обеца/наушник с емайли в съкровището от Велики Преслав (от фотография на С. Щайдл, Римско-германски централен музей – Майнц); 16. Осемлистна „триетажна“ розета с пъпки в гънките на широките листа върху капсулата от Ризано (по фотография Bosselmann-Ruickbie 2011, 385, Abb. 81b); 17. Осемлистна „триетажна“ розета с пъпки в гънките на широките и върховете на острите листа върху каната от Сент Мориц (от фотография у Haseloff 1990, 54 – 61, Abb. 37aj); 18. Осемлистна „триетажна“ геометризирана розета с пъпки в гънките на широките и върховете на острите листа върху гривните от Солун (от фотография у Bosselmann-Ruickbie 2011, 279, Kat. Nr. 118a, b, fig. 43; Email B19)

Abb. 25a – b), on the Saint-Maurice jug, (fig. 4: 17) (Haseloff 1990, 26 – 32, 54 – 61, Abb. 37aj), on the Thessaloniki bracelets (fig. 4: 18) (Pelekanides 1959, 55 – 71; Grabar 1962, 3 – 296; Wessel 1967, 64, Nr. 14; Haseloff 1990, 31 – 33; Bosselmann-Ruickbie 2011, 274 – 279, Kat. Nr. 118a, b, fig. 1 – 5, 7, 9, 11, 13, 15, 18, 21, 24, 26, 28, 32, 36, 38, 42). These, very similar in configuration and proportions, representations of the pattern can hardly be set within nearly four centuries – from the 7th c. for the Risano capsule to the 10th c. for the diadem and earrings from Preslav.

The detailed analysis of the Saint-Maurice jug, however, shows that it was made in the time of Charlemagne (768 – 814) or rather of his grandson Charles the Bald (823 – 877), but the enamels were produced for another vessel and here are used only as spolias (Haseloff 1990, 27 – 28). If so, the most probable date of the rosette attached in the upper row is the end of the 8th – first half of the 9th c. Here I must recall that the pair of enamel earrings from the British Museum were given a new chronology by David Buckton (Buckton 1994, 133, No. 142) from the 6th – 7th c. to the first half of the 10th c. on the basis of the objects from the Preslav treasure. In the same sense, regardless of the stipulations, the date of the Risano capsule can be set no later than the end of the 9th c. This makes the frame too wide, but for now it cannot be narrowed. This made it possible for the Risano capsule to be **the earliest for the present moment example with enamel cassettes** in the Byzantine goldsmithing. The next in this regard are the cassette plaques and the cassette pendants of the Preslav necklace. What has been said so far suggests the chronology of the necklace could have been set earlier than the end of the 9th – beginning of the 10th c., instead of the chronology proposed until now by most of the scholars. There can hardly be any doubt that this is the maniakon of Maria-Irina “Empress of the Bulgarians” (Bosselmann-Ruickbie 2011, 20 – 21, 35 – 38, 40) and here the question arises whether the necklace was commissioned for the royal marriage or was it taken as a finished product from the imperial treasury in Constantinople, where it had come from the goldsmith’s workshop several decades before? This extremely intricate and expensive item of the goldsmithing requires considerable time to be specially made for a politically motivated event. Examples of the constant sending of expensive gifts to foreign rulers from Constantinople, especially in the 10th c. (Mundell Mango 2003, 365 – 374), suggest not only a commission for a particular occasion, but also a constant stock of jewelry, including insignia. For this I guess continuous production of luxury items of gold, silver, enamels, and precious stones and a constant reserve of them in stock.

Placing the Risano capsule among the jewels from the Preslav treasure offers more questions than answers.

An eloquent example is the mentioned use of circles independently in or outside the depictions and the decorative patterns, only for the organization of the space. There is such a circle (white?) under the predatory animal of the Risano capsule, there are two other circles (red and white) on the back of the body. The same circles were used in the fine arts program of the maniakon from the treasure of Veliki Preslav – on both sides of the palmettes and over the backs of the birds with split tails on the trapezoidal panels. They are also found on the bracelets from Thessaloniki on both sides of one of the palmettes and around several of the depictions of birds. There are many circles in different colors between the depictions of animals on one side of the Saint-Maurice jug, but on the other side they have a limited use.

As another example, in an even more detailed parallel analysis, an extremely characteristic detail of the decorative pattern must be mentioned. Three golden threads, with swirling ends like snails, appear on the chest and abdomen of the predatory animal. Similar, with more coils and already compact, “snails” mark the stars of the garment of the Holy Virgin Oranta from the necklace in the treasure of Veliki Preslav. Such a snail is present at the base of the dog’s front leg on the earrings from Crete, also on the plaques from the diadem from the treasure of Veliki Preslav – on the hindquarters of one of the griffins pulling the chariot of Alexander the Great, on the beak of the eagle-headed

griffin, between the ears of the dog-headed griffin. Coils, though not as compact, head from the periphery towards the center of the image with the griffins on the Saint-Maurice jug, while on the other side (with the lions) they are not present. Is there any semantic relation in this pattern or is it simply involved in the organization of the space?

The answers can become more than the questions only when the heterogeneous detailed developments become unified into a common concept with the participation of archaeometry, which for now has a weak, rather accidental participation in the study of enamels.

References/Цитирана литература:

- Bosselmann-Ruickbie 2011:** A. Bosselmann-Ruickbie. Byzantinischer Schmuck des 9. bis frühen 13. Jahrhunderts. Wiesbaden, 2011.
- Buckton 1994:** D. Buckton. Gold and enamel earrings. – In: D. Buckton (ed.). Byzantium. Treasures of Byzantine Art and Culture from British Collections. London, 1994.
- Coche de la Ferté 1957:** E. Coche de la Ferté. Collection Hélène Stathatos. Bd. 2: Les objets byzantins et post-byzantins. Limoges, 1957.
- Dumbarton Oaks 2008:** Dumbarton Oaks. The Collections. Washington D. C., 2008.
- Evans, Wixom 1997:** H. C. Evans, W. D. Wixom (eds.). The Glory of Byzantium. Art and Culture of the Middle Byzantine Era A.D. 843 – 1261. New York, 1997.
- Freiberger, Bühler 2015:** V. Freiberger, B. Bühler. Der Goldschatz von Nagyszentmiklos/Sannikolaumare: Ergebnisse der Goldschmiedetechnischen Untersuchungen und der Materialanalysen. – In: F. Daim, K. Gschwantler, G. Platner, P. Stadler (eds.). Der Goldschatz von Sannicolau Mare (ungarisch Nagyszentmiklos). Mainz, 2015, 23 – 198.
- Grabar 1962:** A. Grabar. Deux manchettes émaillées byzantines. – Cahiers archeologiques, 13, 1962, 293 – 296.
- Haseloff 1990:** G. Haseloff. Email im frühen Mittelalter. Frühchristliche Kunst von der Spätantike bis zu den Karolingern. Marburg, 1990.
- Harper, Meyers 1981:** P. O. Harper, P. Meyers. Silver Vessels of the Sasanian Period. Vol. 1: Royal Imagery. New York, 1981.
- Inkova 2018:** M. Inkova. Cinq plates d'un diadème. – In: Le Trésor de Preslav. Reflet d'un âge d'or du Moyen-Âge bulgare. Paris, 2018, 46 – 48.
- MacGregor 1997:** A. MacGregor. Ashmolean Museum Oxford. A Summary Catalogue of the Continental Archaeological Collections (Roman Iron Age, Migration Period, Early Medieval). (BAR International Series, 674). Oxford, 1997.
- Marschak 1986:** B. Marschak. Silberschatze des Orients. Metallkunst des 3 – 13 Jahrhunderts und Ihre Kontinuität. Leipzig, 1986.
- Mavrodinov 1943:** N. Mavrodinov. Le Trésor protobulgare de Nagyszentmiklos. – Archaeologia Hungarica, 19. Budapest, 1943.
- Mundell Mango 2003:** M. Mundell Mango. Hierarchies of Rank and Materials: Diplomatic Gifts Sent by Romanus I in 935 and 938. – Deltion of the Christian Archaeological Society, 24, 2003, 365 – 374.
- Overlaet 1993:** B. Overlaet (ed.). Splendeur des Sassanides. L'empire perse entre Rome et la Chine (224 – 643). Bruxelles, 1993.
- Pelekanides 1959:** S. M. Pelekanides. Ta chrysa byzantina kosmemata tes Thessalonikes. – Deltion of the Christian Archaeological Society, 1959, 55 – 71.
- Ross 2005:** M. C. Ross (ed.). Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection. Vol. 2: Jewelry, Enamels and Art of the Migration Period. With an Addendum by Susan A. Boyd and Stephen R. Zwirn. Washington D. C., 2005.
- Stanilov 2010:** St. Stanilov. Der Phau und der Hund: Zwei goldene Zierscheiben aus Veliki Preslav. – In: F. Daim, J. Drauschke (eds.). Byzanz – Das Römerreich im Mittelalter. Teil 3: Peripherie und Nachbarschaft. Mainz, 2010, 159 – 174.
- Stanilov, Sengalevich 2019:** St. Stanilov, G. Sengalevich. Notes on the identification of an earring with monogram from the Benaki museum in Athens. – Archaeologia Bulgarica, 3, 2019, 109 – 120.
- Wessel 1967:** K. Wessel. Die byzantinische Emailkunst. Vom 5. bis 13. Jahrhundert. Recklinghausen, 1967.
- Акрабова-Жандова 1984:** И. Акрабова-Жандова. Златна апликация с изображение на лъв от Велики Преслав. – В: Сборник в памет на проф. Станчо Ваклинов. София, 1984, 173 – 180. [Akra-bova-Zhandova 1984: I. Akra-bova-Zhandova. Zlatna aplikatsiya s izobrazhenie na lav ot Veliki Preslav. – In: Sbornik v pamet na prof. Stancho Vaklinov. Sofia, 1984, 172 – 180]

- Аладжов (под печат):** А. Аладжов. Обеци и наушници в Преславското съкровище. Aladzhov (forthcoming): A. Aladzhov. Obetsi i naushnitsi v Preslavskoto sakrovishte]
- Въжарова 1980:** Ж. Въжарова. Златни накити от гроб 27 в Плиска. Археология XX, 1, 1980, 52 – 56. [Vazharova 1980: Zh. Vazharova. Zlatni nakiti ot grob 27 v Pliska. Arheologiya XX, 1, 1980, 52 – 56]
- Григоров 2007:** В. Григоров. Метални накити от средновековна България (VII – XI век). София, 2007. [Grigov 2007: V. Grigorov. Metalni nakiti ot srednovekovna Bulgariya (VII – XI vek). Sofia, 2007]
- Инкова 2019:** М. Инкова. Пет плочки от диадема. – В: Сн. Горянова, Г. Грозданова (ред.). До портите на княжеския Двор. Съкровища от Велики Преслав. Каталози, том XV. София, 2019, 138 – 139. [Inkova 2019: M. Inkova. Pet plochki ot diadema. – In: Sn. Goryanova, G. Grozdanova (eds.). Do portite na knyazheskiya Dvor. Sakrovishta ot Veliki Preslav. Katalozi, tom XV. Sofia, 2019, 138 – 139]
- Инкова (под печат):** М. Инкова. Диадемата от Преславското съкровище. [Inkova (forthcoming): M. Inkova. Diademata ot Preslavskoto sakrovishte]
- Михайлова 2008:** Т. Михайлова. Златна ажурна апликация с паун от Преслав. – В: Християнската култура в средновековна България. Материали от националната научна конференция по случай 1100 години от смъртта на Св. княз Борис-Михаил (ок. 835 – 907) в Шумен 2 – 4 май 2007 г. Шумен, 2008, 381 – 385. [Mihaylova 2008: T. Mihaylova. Zlatna azhurna aplikatsiya s paun ot Preslav. – In: Materiali ot natsionalnata nauchna konferentsiya po sluchay 1100 godini ot smartta na Sv. Knyaz Boris-Mihail (ok. 835 – 907) v Shumen 2 – 4 may 2007 g. Shumen, 2008, 381 – 385]
- Тотев 1981:** Т. Тотев. Опит за реконструкция на диадемата от Преславското съкровище. – Музеи и паметници на културата, 3, 1981, 33 – 36. [Totev: 1981: T. Totev. Opit za rekonstruktsiya na diademata na Preslavskoto sakrovishte. – Muzei i pametnitsi na kulturata, 3, 1981, 33 – 36]
- Тотев 1983:** Т. Тотев. Преславското съкровище. София, 1983. [Totev 1983: T. Totev. Preslavskoto sakrovishte. Sofia, 1983]
- Тотев 1986:** Т. Тотев. Преславското съкровище. – Известия на народния музей Варна, 22 (37), 1986, 83 – 109. [Totev 1986: T. Totev. Preslavskoto sakrovishte. – Izvestiya na narodniya muzey Varna, 22 (37), 1986, 83 – 109]
- Тотев 1993а:** Т. Тотев. Бележки за проникването на техниката на клетъчния емайл в Преслав. – В: Сборник Преслав, 5. София, 1993, 102 – 117. [Totev 1993a: T. Totev. Belezhi za pronikvaneto na tehnikata na kletachniya emayl v Preslav. – In: Sbornik Preslav, 5. Sofia, 1993, 102 – 107]
- Тотев 1993б:** Т. Тотев. Преславското съкровище. Шумен, 1993. [Totev 1993b: T. Totev. Preslavskoto sakrovishte. Shumen, 1993]
- Тревер, Луконин 1987:** К. В. Тревер, В. Г. Луконин. Сасанидское серебро. Собрание Государственного Эрмитажа. Художественная культура Ирана III – VIII веков. Москва, 1987. [Trever, Lukonin 1987: K. V. Trever, B. G. Lukonin. Sasanidskoe srebro. Sobranie Gosudarstvennogo Ermitazha. Hudozhestvennaya kul'tura Irana III – VIII vekov. Moskva, 1987]

„КАПСУЛАТА“ ОТ РИЗАНО И ПРЕСЛАВСКОТО СЪКРОВИЩЕ

Станислав Станилов

Национален археологически институт с музей, Българска академия на науките, ул. „Съборна“ № 2, София 1000;
bat_slavko@abv.bg

РЕЗЮМЕ

Капсулата от Ризано е паметник на ранносредновековната бижутерия, намерен от Артър Еванс при разкопки в Хърватия към края на XIX век. Представлява двустранна кръгла касета от две плочки с украса от клетъчен емайл, свързани от тясна, бордирана по ръбовете със зрънчеста тел лентичка. Върху нея са спосени шайби за шарнирна връзка, а от три страни – телени кръгли уши за монтиране на перлен наниз. От едната страна има изображение на хищно животно с огърлица, на която висят три големи капковидни пандантива. От другата страна е изобразена многолистна розета.

Капсулата е идентифицирана в няколко публикации с различна датировка, най-новите от които я отнасят към IX – X век. Авторите им акцентират върху вероятен източен средноазиатски произход или влияние без конкретна аргументация.

В настоящата статия се предлагат конкретни аргументи за връзката между паметниците в Преславското съкровище и капсулата от Ризано.

Първият акцент е върху хищното животно и огърлицата, която според автора е „патиф“ – инсигния на шахиншаха в сасанидски Иран, наблюдавана и на врата или носена от животни и птици. Такъв патиф, много по-детайлно предаден, има на гърдите на кучглавия грифон, изобразен на една от плочките на преславската диадема. Това показва силното влияние на сасанидската култура, чиято метрополия е мъртва от близо два века преди да бъде изработена диадемата, намерена в Преслав. На изображението на хищното животно върху капсулата има и други детайли, които се забелязват на паметниците от Преславското съкровище – „капки“ и кръгчета при изображенията на птици и палмети върху касетите на огърлицата.

Вторият акцент е върху многолистната розета, при което се предлага типологичен ред от група розети от сасанидското и постсасанидско изкуство и от друга група от изкуството на византийския културен кръг. Ясно се вижда как втората произхожда от първата и едни и същи форми се възпроизвеждат през две-три столетия. Въпросът как и кога е станало това остава без отговор, подкрепен от паметници датирани в VIII век.

Авторът датира капсулата от Ризано в IX век и смята, че това е най-ранният паметник на ранносредновековната бижутерия, който представя касетирани емайлови плочки. Заключение е, че капсулата от Ризано поставя повече въпроси, отколкото дава отговори.

Ключови думи: Ризано, Преславско съкровище, капсула, касета, патиф