Ornamentation on Roman Iron Age jewellery in Latvia made in openwork technique

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The Early Iron Age, or Roman Period, is one of the most interesting periods in terms of the study of Baltic ornament and the history of style. This is also the time when we have the first written evidence of the Baltic tribes, who are mentioned under the name *Aesti* (Nowakowski, 1996, S. 109–116). The name has been regarded as referring to the inhabitants of the Sambian Peninsula, but recently the view has been expressed that it could in fact refer to all the inhabitants of the eastern shore of the Baltic Sea (Banytė-Rowell, Bitner-Wroblewska, 2005, p. 105–120).

Jewellery made in openwork technique represents the most elaborate jewellery of the Roman Period, and so has always held the attention of scholars. Openwork jewellery in a broader context, as well as separate categories of jewellery, have been studied by many researchers (Moora, 1938, S. 100–263; Ģinters, 1952–1953, 1804.–1807. lpp; 1963, 203.–233. lpp.; Šnore, 1930, 44.–47. lpp.; Šnore, 1993; Vasks, 2006, p. 9–13; Michelbertas, 1968, p. 56–72; 1986; 2002, p. 34–73; 2006; Simniškytė, 2002, p. 98–104; Jovaiša, 2001, p. 46–58; Banyte-Rowell, 2004; 1955; Laul, 2001; Tischler, Kemke, 1902; Gaerte, 1929; Nowakowski, 1996 and others), while Anna Bitner-Wróblewska has looked at ornament in Baltic cultures (Bitner-Wróblewska, 2009, p. 379–443). However, there has never been any detailed analysis of the ornament on jewellery from Latvia in particular.

This article examines the ornament on jewellery made in openwork technique found in the territory of Latvia, comparing it with the same kind of ornament from areas outside the present borders of Latvia. The ideas expressed by researchers of previous generations have been brought together, supplemented with new material and reassessed in the light of the latest research.

Only a small number of items of jewellery made in openwork technique have been found in Latvia, and only a few of these are preserved in full. The best-known and most elaborate examples are damaged pieces from disturbed burials. All the pieces of jewellery found in Latvia belong to various groups of jewellery that have a wider distribution. These are:

1. neck-rings with pendants attached directly to the bow of the neck-ring. From Latvia there is a fragmentary neck-ring, found in the Kurzeme region (Fig. 1). Such neck-rings are known from Burial 39 at Dauglaukis cemetery in Lithuania (Jovaiša, 2001, III 40) and Neviadoma in Sokolova, Sedleca Province in Poland (Paegle, 1927, 637.–639. lpp., fig. 17). The openwork lunula pendants are attached to neck-rings by little rods, grouped in threes. Not represented in Latvia are neck-rings with two rows of rods, as in the case of the neck-ring from Stragnai, Lithuania (Michelbertas, 1968, p. 93, pav. 22).

2. Neck-rings with pendants attached by means of half-moon chain-holders. From Latvia there is a neck-ring found at the cemetery of Saukas Razbuki (Fig. 2) (Šnore, 1993, 55. lpp., I tab.; LA, 1974, p. 112, fig. 51). Very similar ornamentation to that of the Saukas Razbuki half-moon chain-holders is found on the chain-holders of a neck-ring from Pałova, Lithuania (Paegle?). This kind of chain-holder, according to Harri Moora, can be traced back to forms characteristic of southwestern Europe in the pre-Roman period. Both neck-rings are dated by Moora to the 4th Century AD (Moora, 1938, S. 296). Considering the form of the Saukas Razbuki neck-ring, such a date seems very late (Simniškytė, 2002, p. 104, 112, 113; Banyte-Rowell, 2004, p. 17; Michelbertas, 1968, p. 93–95, pav. 20). According to Andra Simniškytė, the lunula pendants attached to this neck-ring were manufactured in the Lithuanian coastal area, possibly in the 3rd century (Simniškytė, 2002, p. 104, 112, 113). The Kalnazīverti pectoral ornament, presenting ornamental motifs similar to the Saukas Razbuki neck-ring, is dated to the 3rd century (Vasks, 2006, p. 9–13). The neck-ring from Burial 110 at Dauglaukis cemetery was found together with Roman coins and

Fig. 1. **A neck-ring with triple pendants from Kurzeme** (KPM 565).

1 pav. Antkaklė su trigubais kabučiais iš Kuršo (KPM 565)

dated to 220–240 AD (Jovaiša, 1988, p. 80–82; Jovaiša, Malonaitis, 2001, p. 53, Il.4). Evidently, the Dauglaukis neck-ring is the earliest, followed by the neck-ring from Saukas Razbuki and then the piece from Pałova. Further neck-rings of this kind, from Pleškučiai in Klaipėda District, Lithuania, and Paskwallen (?) Ragnit, former East Prussia (Engel, 1928, S. 32, Abb. 6b; Moora, 1938, S. 296; Simniškytė, 2002, p. 104, 112, 113), are stylistically different.

3. Pectoral ornaments consisting of several rows of chains with chain-holders, which were attached to dress-pins. The only known example from Latvia is a fragmentary pectoral ornament with chains from Saukas Razbuki (Fig. 4:1) (Šnore, 1993, III tab.:4). There are two groups of such ornaments: with chain-dividers (Saukas Razbuki, Šiauliai and Plateliai) (Banyte-Rowell, 2004, p. 17, fig. 3:1, 2) and without them (Dauglaukis Burial 36, Bandužiai Burial 74 and Šernai (Jovaiša, 1988, fig. 6; Stankus, 1995, fig. 50:1, 2; Gaerte, 1929, Abb. 184).

4. Pectoral ornaments made from openwork plates (Fig. 3). These include the Kalnazīverti pectoral ornament, dated to the 3rd century and known for its figural scene, which may be interpreted as ritual in character (Fig. 3:6). The central triangular element on the second tier of the pectoral ornament shows an image of the sun
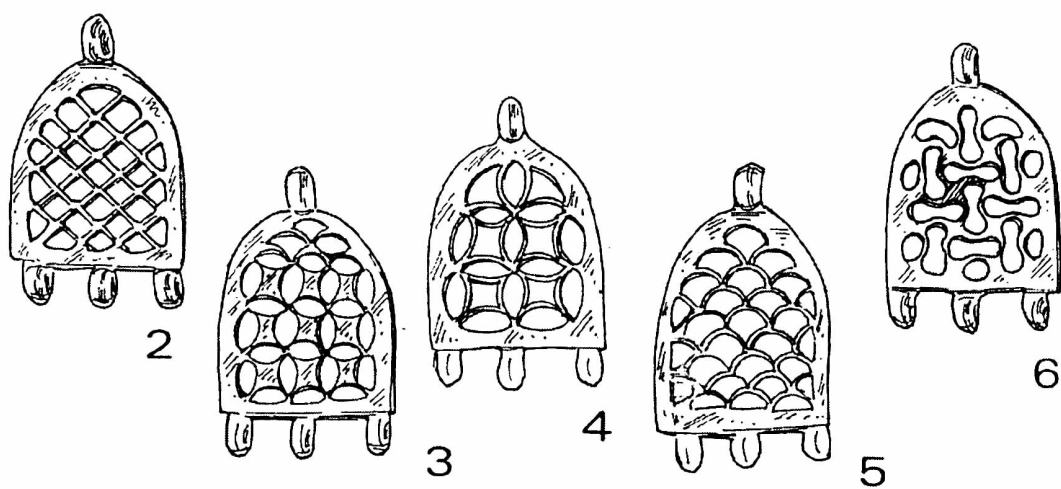
Fig. 2. **The neck-ring with half-moon shaped chain-holders from Saukas Razbuki (RLB 382)**; *2–6* – ornamentation of chain-holders.

2 pav. Antkaklė su pusmėnulio formos grandinėlių laikikliais iš Saukas Razbuki (RLB 382). 2–6 – grandinėlių laikikliai
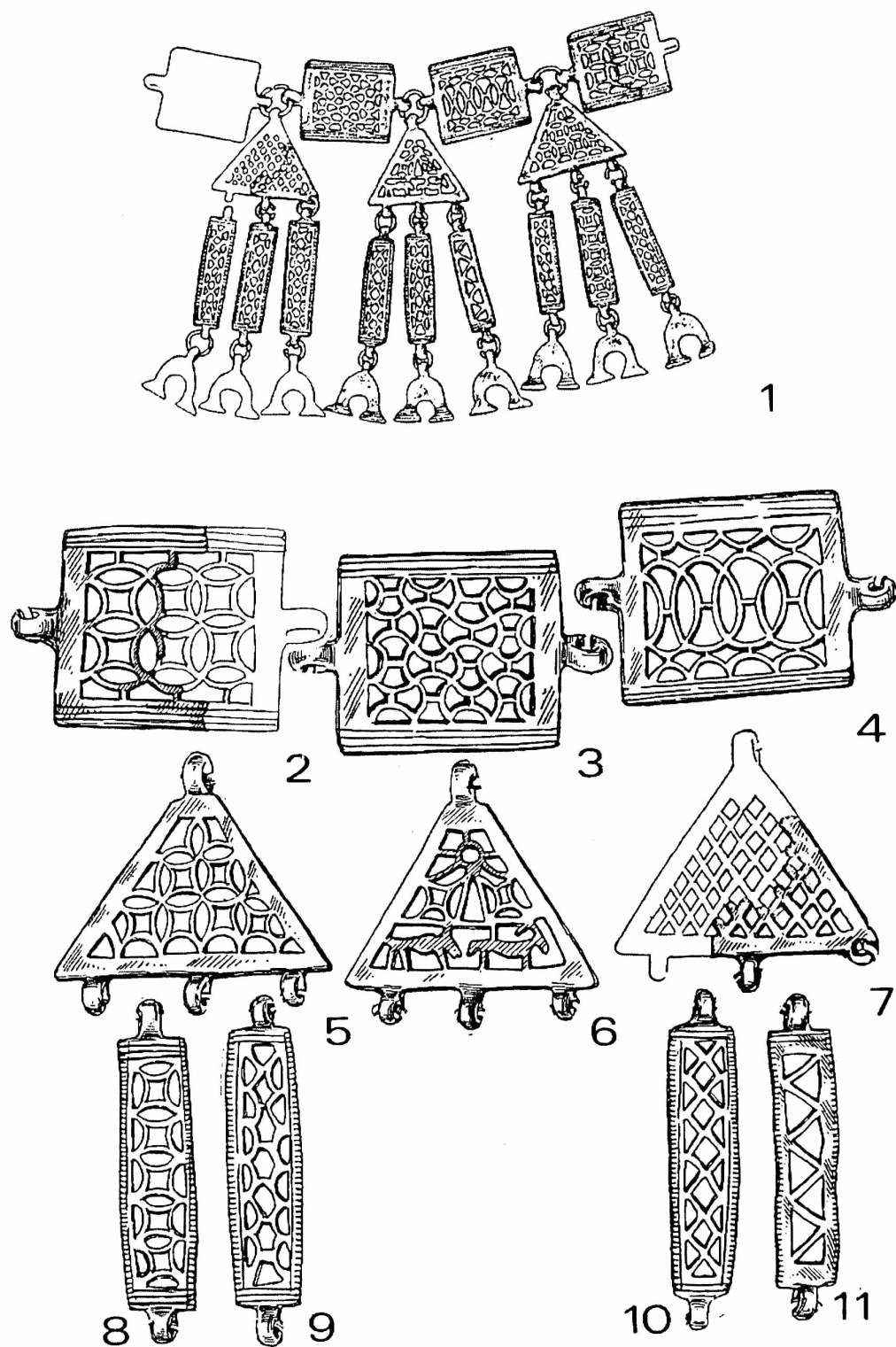
Fig. 3. **A pectoral ornament from Virgas Kalnazīverti (Museum of Liepāja)**. *2–11* – ornamentation of triangular chain-holders and rectangular plates.

3 pav. Krūtinės papuošalas iš Virgas Kalnazīverti (Museum of Liepāja). 2–11 – trikampio ir stačiakampio formos grandinėlių laikikliai
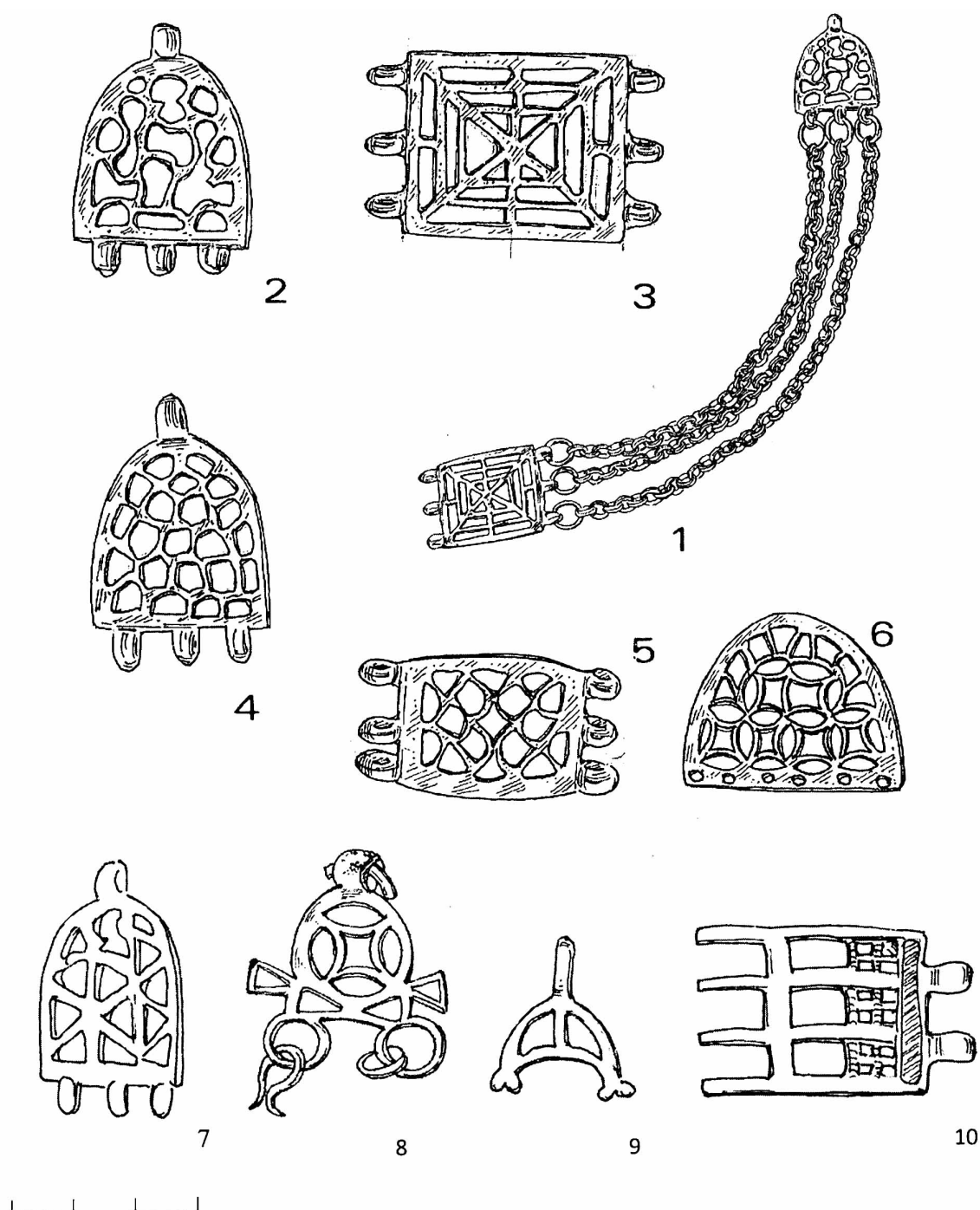
Fig. 4. *1* – the pectoral ornament with chain-holder, chainlets and divider from Saukas Razbuki (RLB 387); *4, 6* – chain-holders from Saukas Razbuki (RLB 389, 328); *5* – divider from Saukas Razbuki (A 8544:1), chain-holder from Aizkraukle (A 12170) and Padures Ābelnieki (A 13519:36), pendant from Mūkukalns (A 11848:380), belt bucle(?) from Asote hillfort (VI 14:1).

4 pav. 1 – krūtinės papuošalas su grandinėlių laikikliu, grandinėlėmis ir grandinėlių skirstikliu iš Saukas Razbuki (RLB 387); 4, 6 – grandinėlės laikiklis iš Saukas Razbuki (RLB 389, 328); 5 – skirstiklis iš Saukas Razbuki (A 8544:1), grandinėlės laikiklis iš Aizkraukle (A 12170) ir Padures Ābelnieki (A 13519:36), kabutis iš Mūkukalns (A 11848:380), diržo sagtis (?) iš Asotės piliakalnio (VI 14:1)
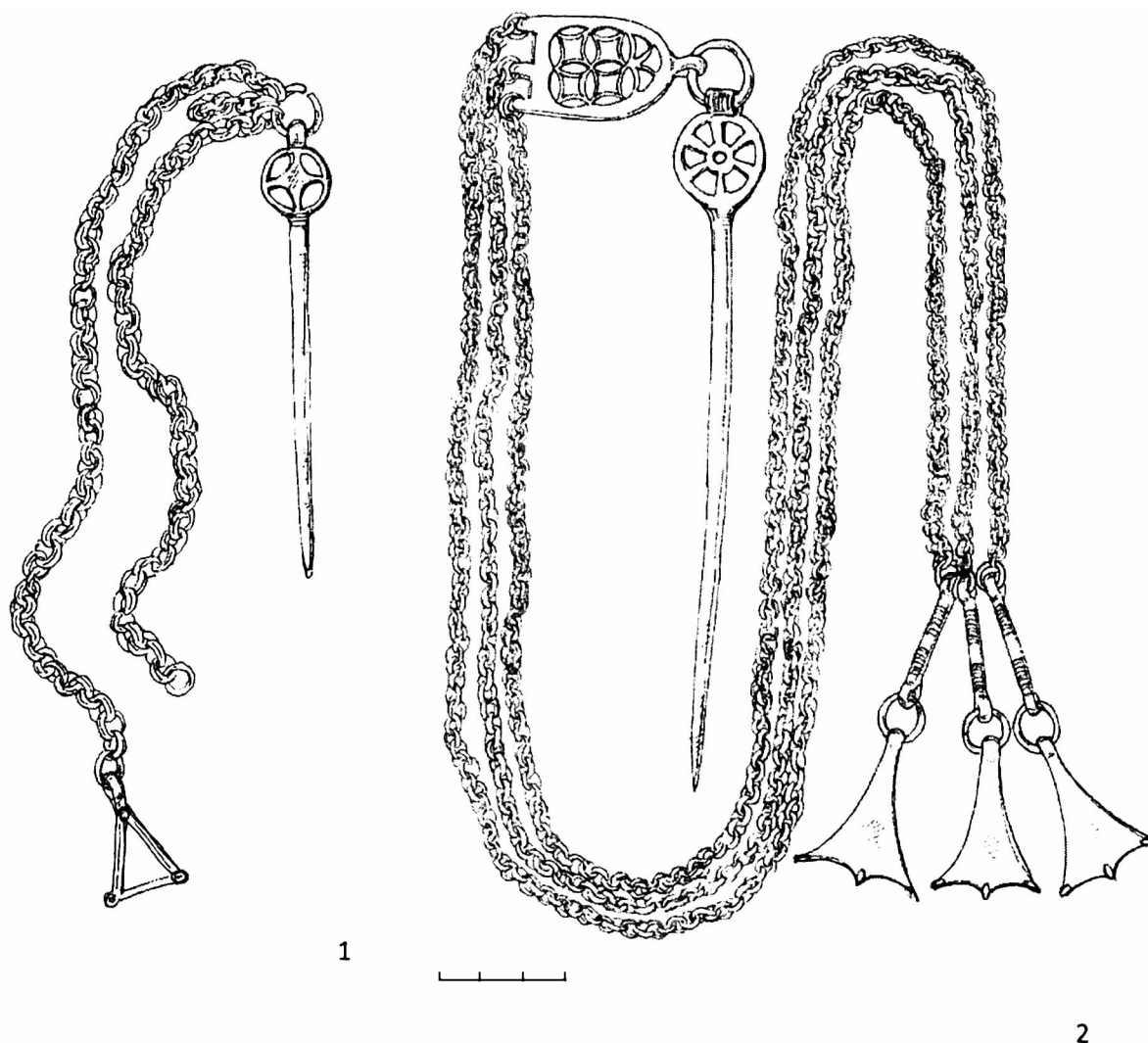
Fig. 5. **The wheel pins**: *1* – the pin of first group after Michelbertas from Īles Gailīši (A 8337:110); *2* – the pin of second group after Michelbertas from Mārcienas Lejnieki (A2857/2858).

5 pav. Rateliniai smeigtukai: 1 – pirmosios grupės (pagal Michelbertą) iš Īles Gailīši (A 8337:110); 2 – antrosios grupės (pagal Michelbertą) iš Mārcienas Lejnieki (A2857/2858)

with rays, below which we see the figures of a wolf and goat, recalling the characters of mummer's disguises seen in the solstice traditions of Latvian folklore (Vasks, 2006, p. 9–13). Apart from the Kalnazīverti piece, a ritual scene is also represented by two rows of male figures on a rectangular plate from Stragnai, supplemented with birds along the outer margin of the plate (Kulikauskas, 1961, fig. 167). Valdemārs Ģinters explains this as representing rituals connected with solar cults (Ģinters, 1963, 220. lpp.). Such a pectoral ornament, but with half-moon chain-holders, has been found at Kurmaičiai in Lithuania (Banyte-Rowell, 2004, p. 16, fig. 3:4). A pectoral ornament from Bandužiai, Lithu-

ania is an intermediate form between the first and second group, manufactured during the 3rd or 4th century (Stankus, 1995, p. 88–93, pav. 1–4; Banyte-Rowell, 2004, p. 16, fig. 3:3).

In addition to the described categories of ornaments there are separate chain-holders and chain-dividers from Saukas Razbuki (Fig. 4:4–6) (Šnore, 1993, III tab.:3), chain-holders from Ābelnieki and Aizkraukle (Fig. 4:7, 8), a lunula pendant from Mūkukalns (Fig. 4:9) as well as a fragment, possibly from a belt plate, found at Asote hillfort (Fig. 4:10).

5. Wheel pins, of which a considerable number are known, come from barrows with a stone circle (Šnore,
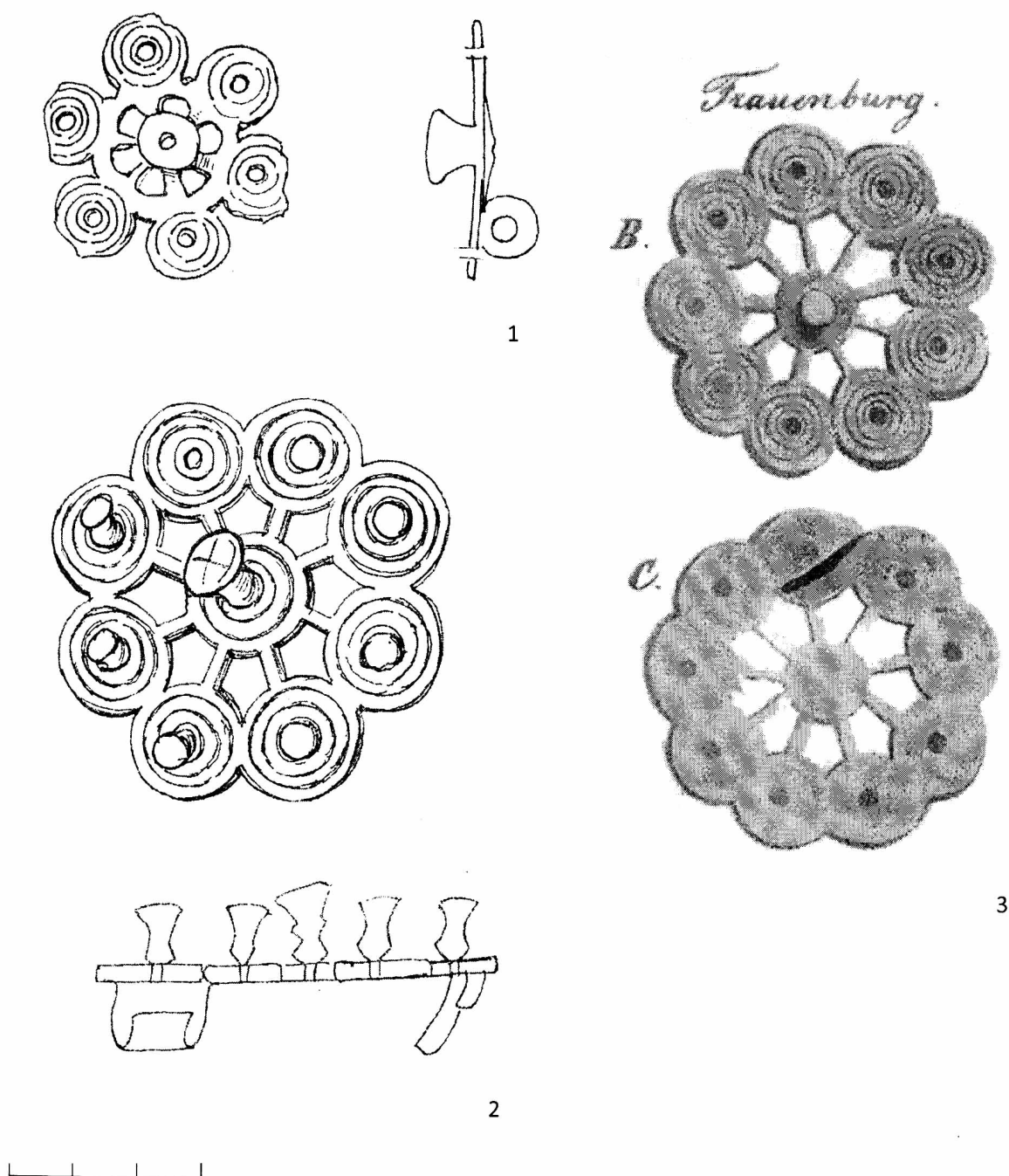
Fig. 6. **A rosette pin and brooches**: *1* – pin from Rucavas Mazkatuži (A 1536); *2* – brooches from Līguti (KPM 2016:1); *3* – Saldus (former Frauenburg) (after Kruse 1859, Tab. 36).

6 pav. Rozetinis smeigtukas ir segės: 1 – smeigtukas iš Rucavas Mazkatuži (A 1536); 2 – segės iš Līguti (KPM 2016: 1); 3 – Saldus (former Frauenburg) (pagal Kruse, 1859, Tab. 36)

1993, 58. lpp., IV tab. 1–5) (Fig. 5). According to Rauls Šnore, the wheel pins found in Latvia can be divided into five types. The first type is represented by rhombus decoration on the head of the pin (Fig. 5:1). Three types differ only in the number of spokes (Fig. 5:2), while the fifth is represented by a single pin, which was lost before World War II (Šnore, 1930, 44.–47. lpp.). Associated with the wheel pins are chain ornaments (Fig. 5). The wheel pins of this kind found in Lithuania are divided into two groups. The earlier
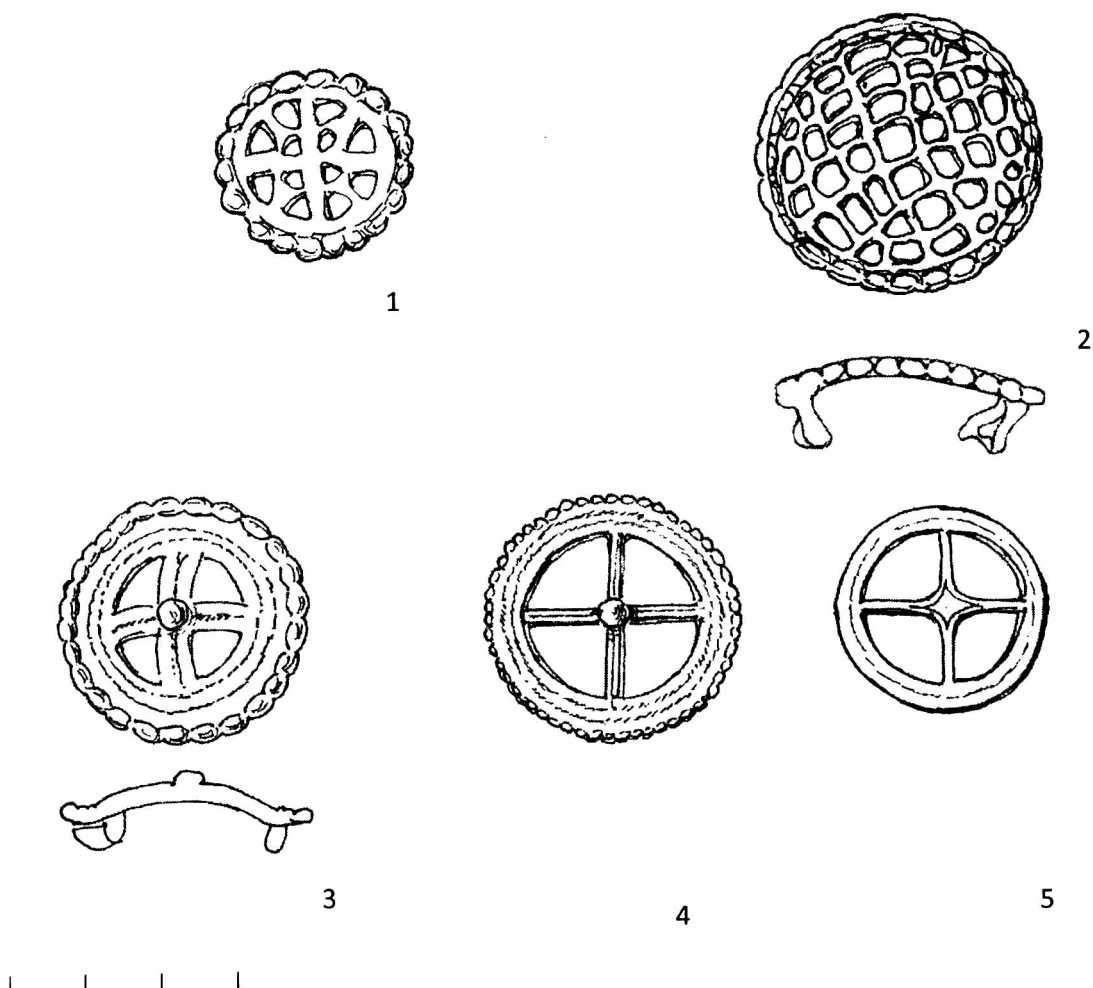
Fig. 7. **The disc brooches with ornamentation characteristic for South-Eastern Estonia:** *1* – Slavēka; *2* – Taurenes Gailīši (A 9964:71); *3* – Salenieki (A 10876:20); *4* – Vīksnas Kapusils (after X Kongressus Taf. 8:18); *5* – Raunas Vella Kravanda (after X Kongressus Taf. 8:22).

7 pav. Apskritos segēs, puoštos pietryčių Estijai būdingu ornamentu: 1 – Slavēka; 2 – Taurenes Gailīši (A 9964:71); 3 – Salenieki (A 10876:20); 4 – Vīksnas Kapusils (pagal X Kongressus,Taf. 8:18); 5 – Raunas Vella Kravanda (pagal X Kongressus, Taf. 8:22)

group is exemplified by pin from Grave 3 of Barrow I at Perkūniškės cemetery (B2/C1–C1a) (Michelbertas, 1986, p. 103, pav. 75). The later group, consisting of pins with six or eight spokes, is represented by a pin from Grave 2 of Barrow II at Akmenių cemetery (end of 2C1a) (Michelbertas, 1986, p. 19, pav. 26).

6. Rosette pins (Fig. 6:1), very closely related to disc-brooches (Fig. 6: 2,3), occur at Mazkatuži cemetery in southern Kurzeme, where two have been recovered as stray finds (Wahle, 1928, Taf. 19:999, 1000), and in the Lithuanian coastal area. According to Moora, they developed from the Provincial Roman disc brooches and belong to the Late Roman Iron Age.

Moora concludes that rosette pins were typical of the *Memelgebiet* and consisted of a disc brooch as the head of a dress pin (Moora, 1938, S. 199). A characteristic feature of such brooches and pins is the so-called *tutulus* in the centre of the rosette. The openwork pins and brooches are a little later than other rosette brooches. At the cemetery of Aukštakiemis such brooches and pins are found together with Roman coins (Moora, 1938, S. 680–681).[1] Very similar to the pins from Mazkatuži are pins from Burial 202, attributed to peri-

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[1] Grave 337: Mark Aurel, 161–180, Lucilla 183, Crispina, 183; Grave 153: Commodus 180–192.
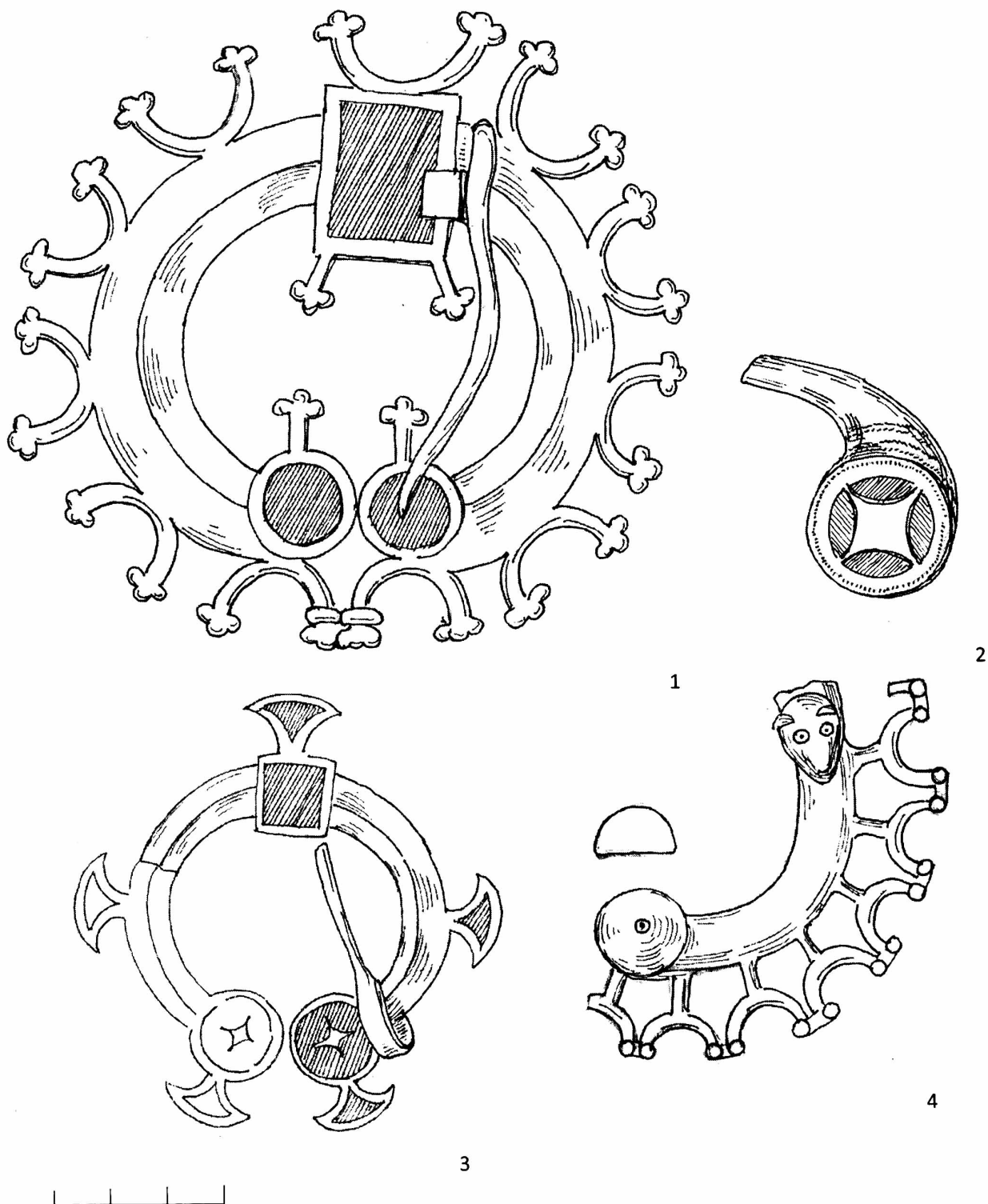
Fig. 8. **The penannular brooches**: *1* – from Relengi (after LA 83:1); *2* – fragment of penannular brooch from Priekuļu Kalnaķunci (Cesis museum); *3* – Latvia; *4* – fragment of penannular brooch from Asote hillfort (VI 13: 193).

8 pav. Pasaginės segės: 1 – iš Relengi (after LA, 83:1); 2 – pasaginės segės fragmentas iš Priekuļu Kalnaķunci (Cėsio muziejus); 3 – Latvija; 4 – pasaginės segės fragmentas iš Asotės piliakalnio (VI 13:193)
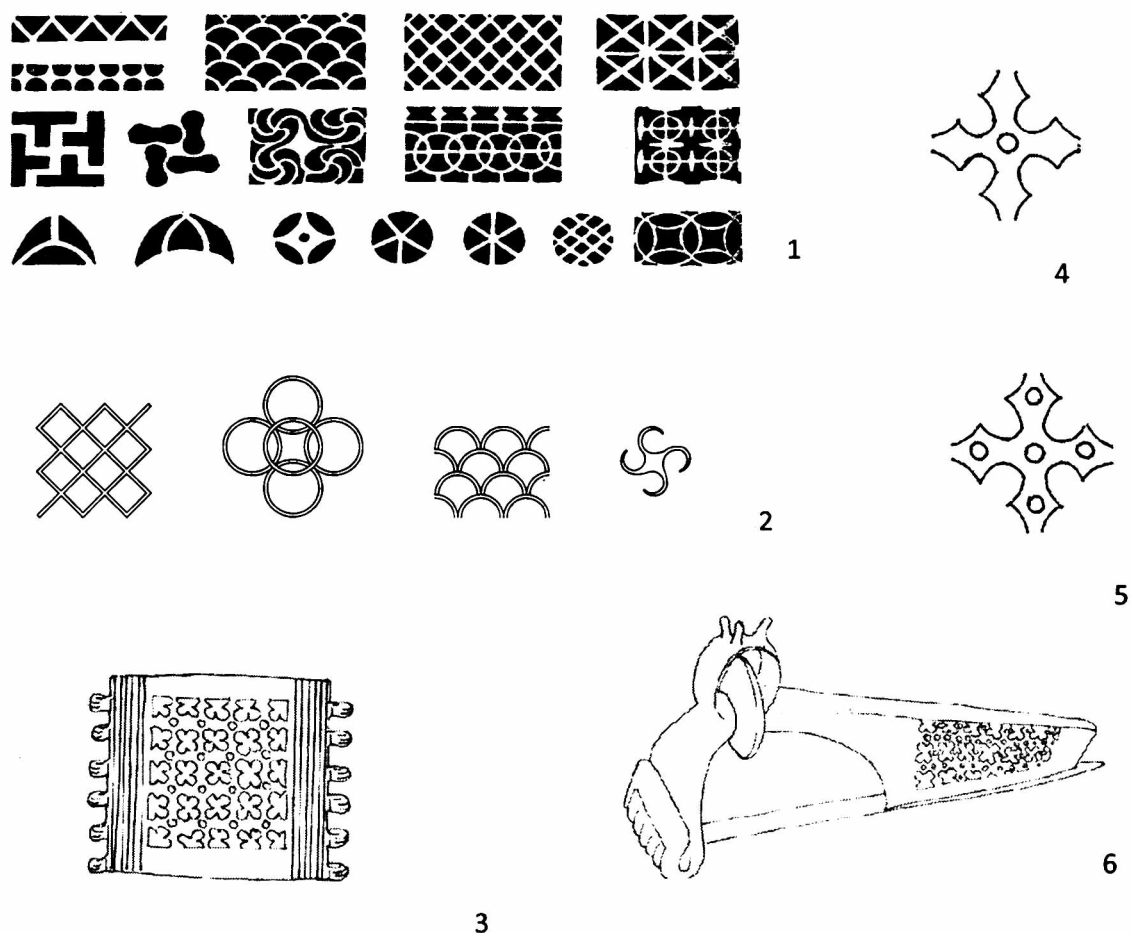
Fig. 9. **Ornamental motifs from openwork ornaments:** *1* – after Ģinters (1952–1953. fig. in p. 1086); *2* – from Saukas Razbuki neck-ring; *3, 4* – similar ornamentation on plate from Bandužiai (after Bitner-Wróblewska, 2009, fig 14); *5, 6* – on fibula from Roman provincial art (after Volkaitė-Kulikauskienė, 1997, pav. 66:1).

9 pav. Ažūrinio ornamento motyvai: 1 – pagal Ģinters (1952–1953, fig. in p. 1086); 2 – antkaklė iš Saukas Razbuki; 3, 4 – panašiai ornamentuota plokštelė iš Bandužių (pagal Bitner-Wróblewska, 2009, fig 14); 5, 6 – segė iš Romos provincijų (pagal Volkaitė-Kulikauskienė, 1997, pav. 66:1)

od B2/ C1 (Reich, 2006, S. 89, Abb. 1), and from Burial 99, found together with coins of Faustina II (Arheologiczne..., 2002, fig. 6). According to Michelbertas, coins of Faustina II were in use from 160 to 240 AD. This corresponds to period C1a (Michelbertas, 1968, p. 132–133). In Latvia such brooches, possibly later in date, are known from Līguti (Fig.) and Saldus (Fig.), formerly Frauenburg (Cruse, 1859, Tab. 36, B, C).

7. As is known, disc brooches occur in *tarand* graves. Graves of this kind in northern Latvia have produced 23 such pieces, dated to the 3rd–4th century AD and later (Moora, 1938, S. 100–105; LA, 1974, 117. lpp.). They also occur in north-eastern Estonia[2]

(Шмидехельм, 1955, с. 199, рис. 55; Lang, 2007, p. 208) and in south-eastern Estonia, being dated in the latter area to the 4th–5th century[3] (Laul, 2001, Lk. 114; Lang, 2007, p. 208). The brooches from *tarand* graves in Latvia and Estonia cannot be associated with particular grave goods, which makes precise dating impossible. The analysis of disc brooches is difficult because they are very diverse and do not form a series. Nevertheless, the disc brooches found in Latvia may be split into four chronologically determined groups.[4] The earliest group consists of brooches with sparsely arranged

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[2] ca. 30 brooches.

[3] 46 brooches.

[4] The autor most grateful to Jānis Ciglis for the oportunity of using his private archive.
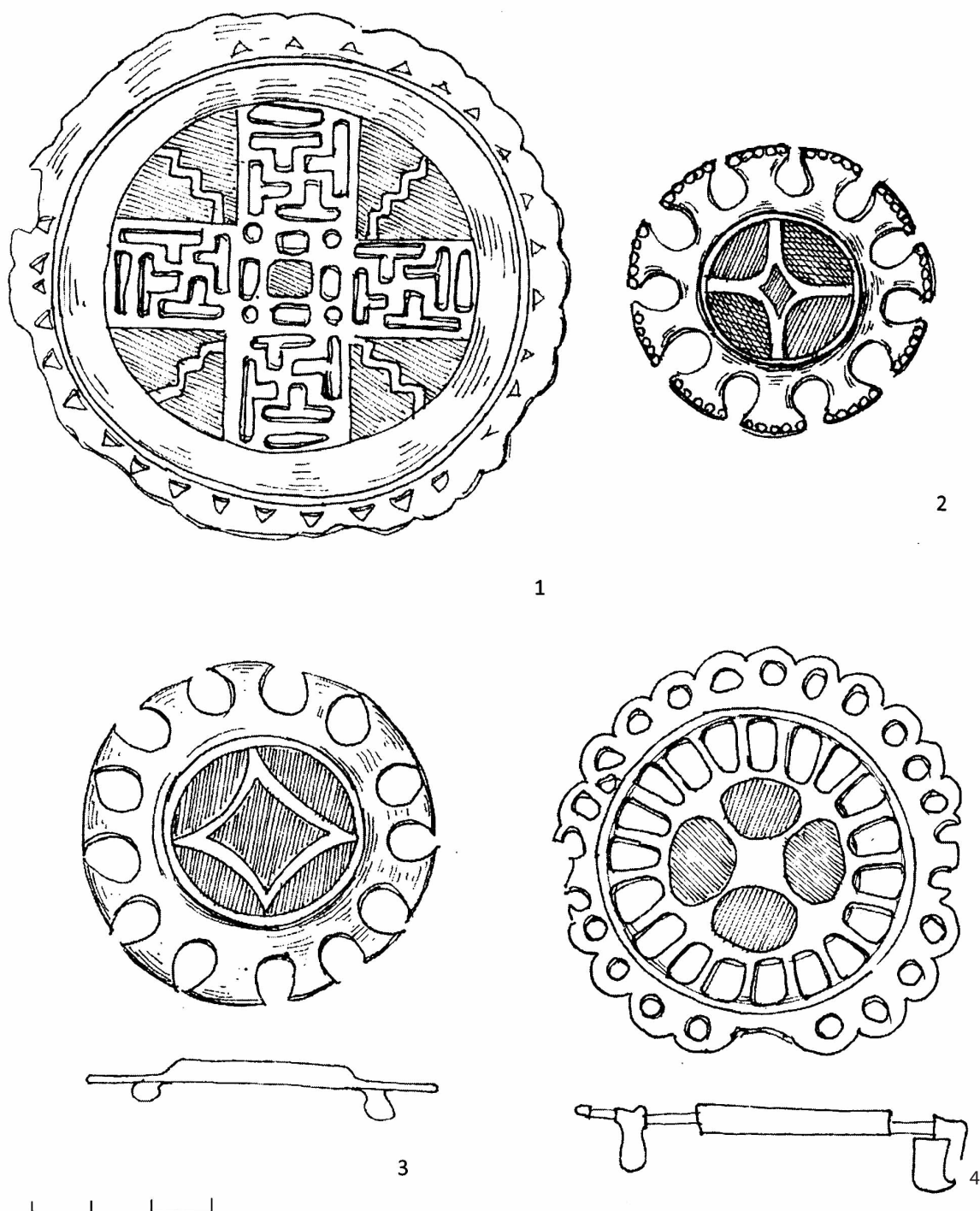
Fig. 10. **A swastika with bent arms on enamelled disc brooch from Trikātas Libirti (RDM I 2746)**; *2* – enamelled disc brooch from Vella Kravanda (after LA, fig. 54:8); *3, 4* – enamelled disc brooches from: *1* – Kaugars II (GEG 1237:9); *2* – Kaugars II (GEG 1237:1).

10 pav. Stilizuotu svastikos motyvu dekoruota emaliu puošta segė iš Trikātas Libirti (RDM I 2746); 2 – emaliu puošta apskrita segė iš Vella Kravanda (after LA, fig. 54:8); 3, 4 – emaliu puoštos apskritos segės iš: 1 – Kaugars II (GEG 1237:9); 2 – Kaugars II (GEG 1237:1)

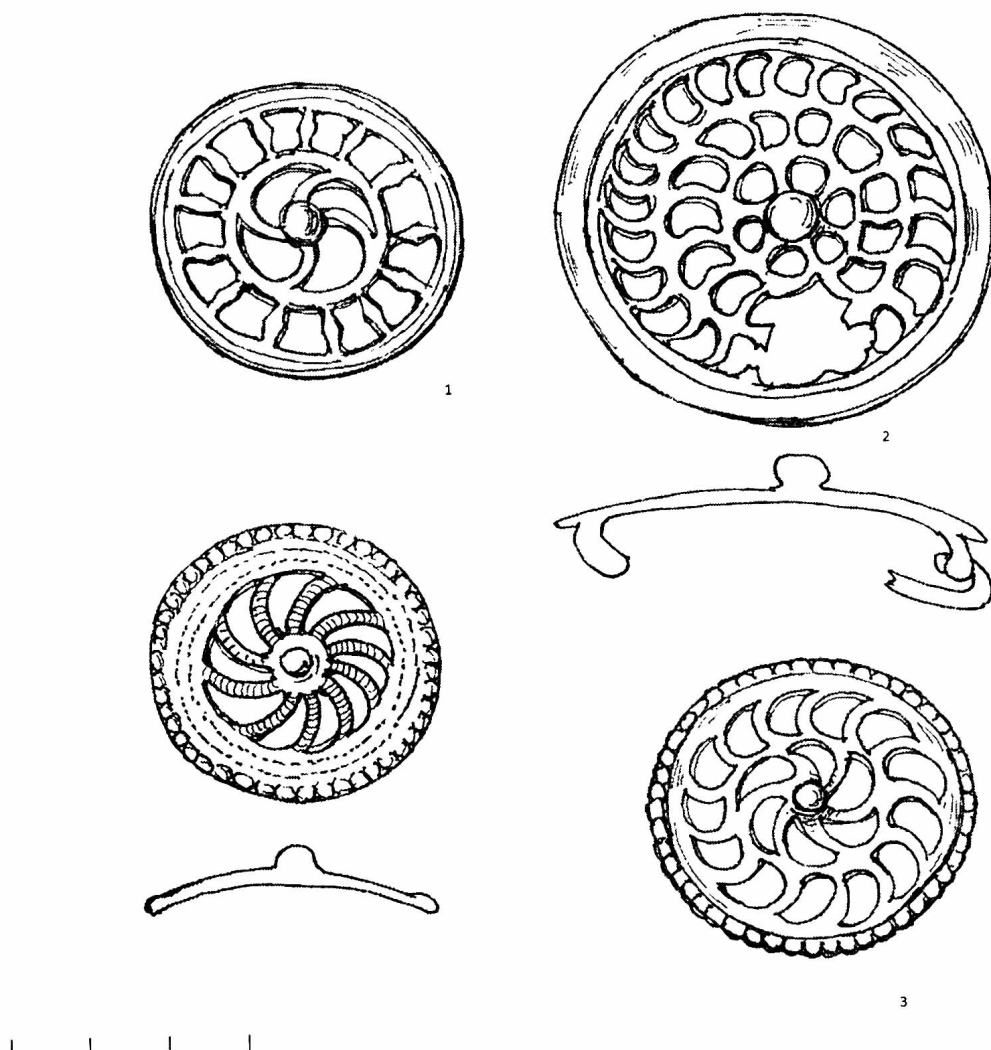Fig. 11. **The whirlpool motif on disc-brooches from** *tarand* **grave**s: *1* – Baižkalna Mūri (A 7991:533); *2* – Kaugars I (GEG 1236); *3* – Litenes Lešķi (bij. Cesvainesmuzejs); *4* – Raunas Mūsiņa (after Moora, 1929, Taf. VII:2).

11 pav. Sūkurio motyvu puoštos apskritos segės iš tarand *tipo kapų: 1 – Baižkalna Mūri (A 7991:533); 2 – Kaugars I (GEG1236); 3 – Litenes Lešķi (bij. Cesvaines muzejs); 4 – Raunas Mūsiņa (pagal Moora, 1929, Taf. VII:2)*

knobs along the outside. Only two such brooches are known from Latvia: one from Slavēka and another of unknown provenience (RLB 906). A similar brooch has been found at Burial 12 Althof-Insterburg in East Prussia (Arheologiczne..., 2011, s. 94; Nowakowski, 1996, Taf. 103:2). A ring with such knobs is known from the cemetery of Tengen stufe I what corresponds to period B2/C1–C1–C2 (Nowakowski, 1996, S. 36, 37, Taf. 63:5). Most of them come from north-eastern Estonia, where they are dated to the 3rd century (Шмидехельм, 1955, с. 199, рис. 55). The ornamentation of the Latvian brooches differs from that of the pieces from north-eastern Estonia. The second group

includes brooches with a single knob or concentric opening in the centre of the brooch, these possibly belonging to the second half of the 3rd or the first half of the 4th century (Dzelzavas Jaunzemji, Trikātas Libirti, Kaugars and Slavēka). An earlier brooch of this group comes from Lazdininku cemetery, Burial 34 (Butėnienė 1968, p. 151, pav. 5). The third and latest group consists of enamelled brooches, which may have been most widely distributed at the end of 4th century AD (Левада, 2010, с. 579). In Latvia there is an impressive openwork disc brooch with enamel inlay from Trikātas Libirti *tarand* grave (Fig. 10:1) **(LA, 1974, 117. lpp., 54. att.:7). Further enamelled broo-
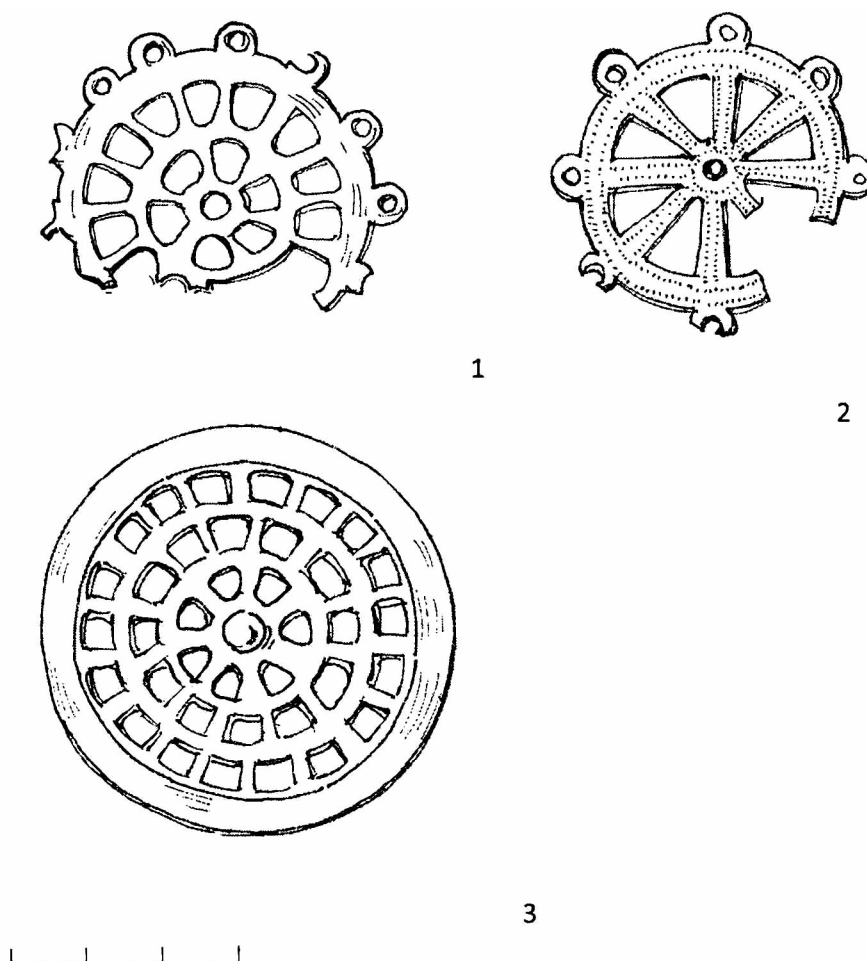
Fig. 12. **A wheel motif on disk brooches**: *1* – from Slavēka (after Moora, 1929, Taf. VII:1); *2* – Latvia (RLB 906); *3* – Dzelzavas Jaunzemji (RDM I 103).

12 pav. Rato stipinėlių motyvu dekoruotos apskritos segės: 1 – iš Slavēka (pagal Moora, 1929, Taf. VII:1); 2 – Latvija (RLB 906); 3 – Dzelzavas Jaunzemji (RDM I 103)

ches come from such *tarand* graves as Kaugars II (GEG 1237, 1; 1237, 9) and Vella Kravanda (GEG 1194, 40) (LA, 1974, 117. lpp., 54. att.:7) (Fig. 10–2–4). The fourth group includes little brooches with dense knob decoration around the edges (Fig. 7), characteristic of south-eastern Estonia (Laul, 2001, p. 110; Lang, 2007, p. 208). Disc brooches in Lithuania, occurring mainly in the coastal area, where more than 30 such finds are known, have been dated by Mykolas Michelbertas to Period C1b–C3, namely to 220–350 AD (Michelbertas, 1986, p. 122, 124, pav. 41). At the present level of study, there is no longer any doubt that there was a connection between these two cultural groups during the Roman Period (Moora, 1938, S. 680–681; Banytė-Rowell, Bitner-Wróblewska, 2005, p. 105–120).

8. Penannular brooches only partially fall within the category of openwork jewellery. From Latvia there is a penannular brooch fragment found at Asote hillfort (Fig. 8) (Šnore, 1961, Tab. II:1), a penannular brooch with enamel inlay from Releņģi (LA, 1974, 159. lpp, fig. 83), a fragmentary brooch from Latgale (Moora, 1938) and a brooch fragment kept in Cēsis Museum. In Latvia such brooches are dated very late: to the 6th century and later (LA, 1974, 159. lpp.). As they are very similar to pennanular brooches found in the West Baltic area and Estonia, they may actually be of much early date.
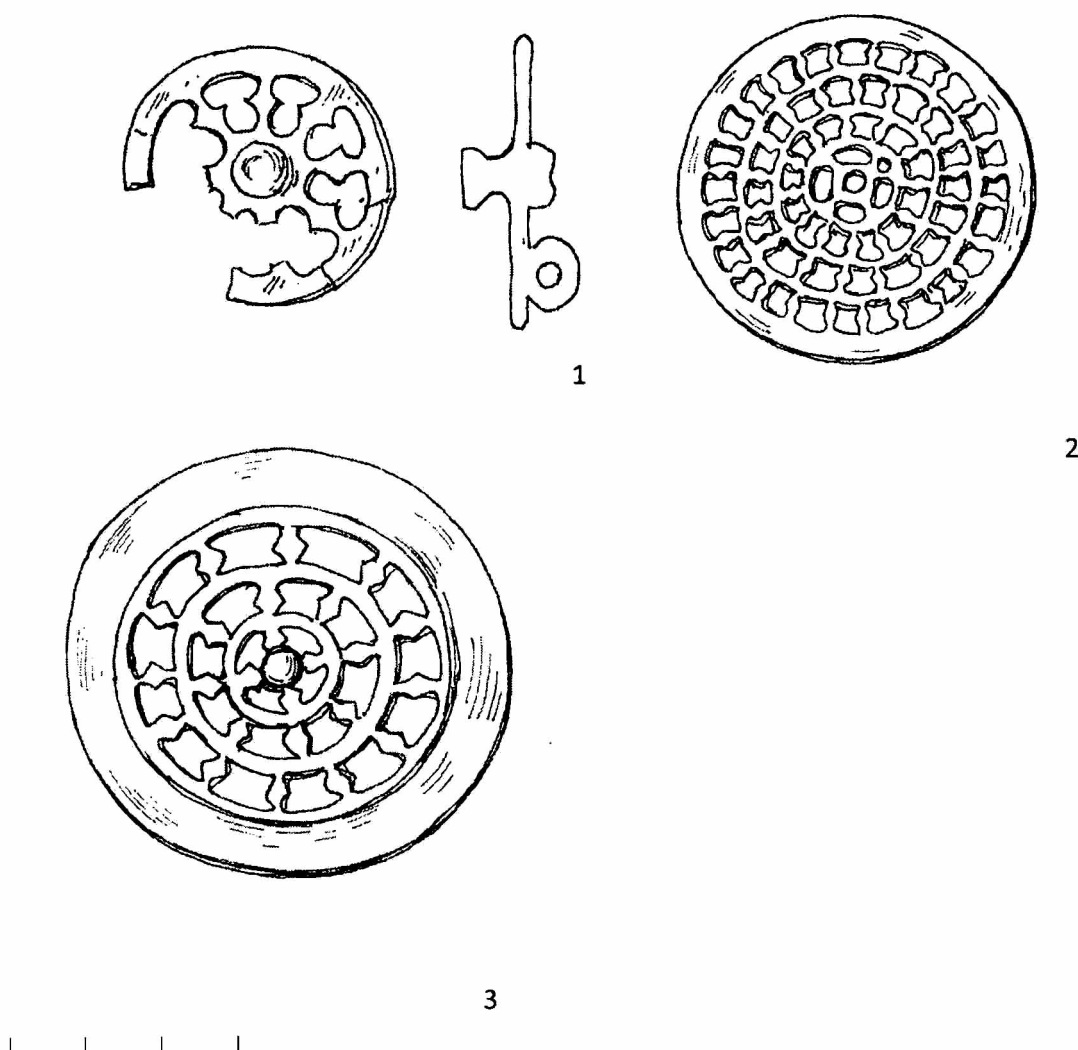
Fig. 13. **The baluster motif**: *1* – on wheel pin from Rucavas Mazkatuži (A 1844) and disc brooches from: *2* – Slavēka (GEG 1195:140), *3* – Trikātas Libirti (RDM I 2713).

13 pav. Baliustrados (stulpelių) motyvas: 1 – ratelinis smeigtukas iš Rucavas Mazkatuži (A 1844) ir apskrita segė iš: 2 – Slavēka (GEG 1195:140), 3 – Trikātas Libirti (RDM I 2713)

ORNAMENTATION

The complex, multi-tiered openwork jewellery has a different form of geometric plate on every tier, these plates forming the basis for the openwork ornament. Generally, the plates are rectangular or triangular (Moora, 1938, S. 228, Abb. 29:1). There are two kinds of rectangular plates: almost square plates, as well as elongated plates with a length: width ratio of 1:4. The triangles are of two forms: equilateral triangles and long triangles with concave sides, which originate from the curved line decoration of the La Tène style. The Kalnazīverti pectoral ornament has three kinds of plates: rectangular plates, triangular plates and very narrow, elongated rectangular plates (Fig. 3). The multi-tiered items of jewellery generally terminate in lunula pendants, which may also be openwork (Simniškytė, 2002, p. 98–104.). They also occur threaded onto necklaces (LLM, 1958, pav. 132). In Latvia such pendants have been found at Mūkukalns hillfort and attached to a neck-ring from Kurzeme (Fig. 4:9, fig. 1). Openwork pendants may also be triangular, as at Īles Gailīši (Fig. 5:1).

It is considered that the Baltic jewellery from Lithuania and Latvia made in openwork technique developed as a late imitation of Prussian belt buckles,

which, in turn, hark back to the buckles characteristic of Pannonia, also made in openwork technique (Okulicz, 1973, s. 382–385, fig. 17; Nowakowski,1996, S. 72, 73).

The predominant ornament is the *rhombic net motif*, consisting of intersecting oblique lines. This is found on most of the half-moon chain-holders from the Baltic lands. The motif also appears on one of the chain-holders of the Saukas Razbuki neck-ring (Fig. 2:2, fig. 3:7). On the Kalnazīverti piece it adorns one of the triangular chain-holders and three elongated, narrow rectangular plates. In the Lithuanian material it is seen, for example, on a pectoral ornament from Burial 74 at the cemetery of Bandužiai, in the decoration of both half-moon chain-holders and rectangular chain-dividers (Stankus, 1995, p. 80–83, fig. 4). Another form of all-over ornamentation consists of intersecting wavy lines, as seen on one rectangular plate of the Kalnazīverti pectoral ornament (Fig. 3:3). They are slightly separated, connected by short, straight rods. A *fish-scale motif* appears on one of the half-moon chain-holders of the Razbuki neck-ring (Fig. 2:5). Apart from the usual all-over patterns, more complex ornamental compositions also occur. Such an example is seen on a rectangular plate from Kalnazīverti, which has three horizontal bands, the upper and lower ones consisting of semicircles, the middle band having vertically arranged lenticular ovals (Fig.3;4). In some cases, circles arranged on a horizontal line are seen. In addition, there are parallel *rows of opposed semicircles*, connected by short rods (Fig. 3:9). These are also seen on the long, narrow plates of the Kalnazīverti necklace. There are separate examples of *zigzags*, as on one of the long, narrow plates of the Kalnazīverti necklace (Fig. 3:11). We also find the decorative division of a field into several zones of decoration by means of straight lines (Fig. 4:3). A highly geometric pattern of ornamentation is seen on the rectangular plates from pectoral ornaments found at Saukas Razbuki and Plateliai (Banyte-Rowell, 2004, p. 16, fig. 3:2, 5). The plate is divided into quarters, after which another rectangle has been placed within the frame of the plate. In the case of Saukas Razbuki the plate decoration became more complicated. The design similar that found on the Plateliai plate is further subdivided by means of diagonals. On a pectoral ornament from Labatiken (Gaerte, 1929, Abb. 183 a) we also see di-

agonals, but in this case the plates are divided into two parts only.

Although this does not really apply to the area of present-day Latvia, the fact that simple motifs cannot always be explained as originating locally is illustrated by the ornamentation on pierced openwork plates from the chain ornament of Burial 74 at Bandužiai. The fine all-over openwork ornamentation corresponds to the decoration of the clasp of a profiled fibula imported from the Roman Provinces (Fig. 9:3–6) (Volkaitė-Kulikauskienė, 1997, pav. 66:1).

A characteristic compositional design observable on openwork jewellery from various parts of Latvia is a design of overlapping circles. It is seen on a half-moon chain-holder attached to the Saukas Razbuki neck-ring (Fig. 2:4). Overlapping circles also appear on a stray find of a half-moon chain-holder from the same site (Fig. 4:5). Apart from this, there is a half-moon chain-holder with this motif from Mārcienas Lejnieki, in this case attached to a dress-pin (Fig. 5:2). The design appears in three places on the Kalnazīverti pectoral ornament: on a rectangular plate, a triangular chain-holder and a long, narrow rectangular plate (Fig. 3:2, 5, 8). We also find it as a separate motif on the heads of dress-pins and small chain-holders (Fig. 5:1, fig. 4:8). Outside of Latvia, this motif occurs on an elongated triangular chain-holder from Skrebiškiai near Biržai (Moora, 1938, Abb. 30:5), and on a chain-divider belonging to a chain ornament from Šiauliai (Banyte-Rowell, 2004, fig. 3:1). Another version of such ornament, with *filled circles*, is to be found on another half-moon chain-holder of the Saukas Razbuki neck-ring (Fig. 2:3).

It seems that the concave-sided rhombus was originally an independent motif. At least it appears in this form on a belt buckle from Burial 30 at Dollkeim (Kovrovo), dated to Period B. If we draw a circle around this motif, we obtain the head of a wheel pin. In Latvia, several wheel-pins with this motif on the head are known, for example a find in Burial 16 of Barrow III at Ābeļu Boķi and Burial H of Barrow III at Īles Gailīši (Fig. 5:1). In Lithuania, in Burial 8 at the cemetery of Pailgotis, it was found together with a neck-ring with button terminals, dated by Mykolas Michelbertas to Period C1b–C2, namely to 220–300 AD (Michelbertas, 1986, p. 94). It also appears as part of a more complex composition on a rectangular chain-divider from
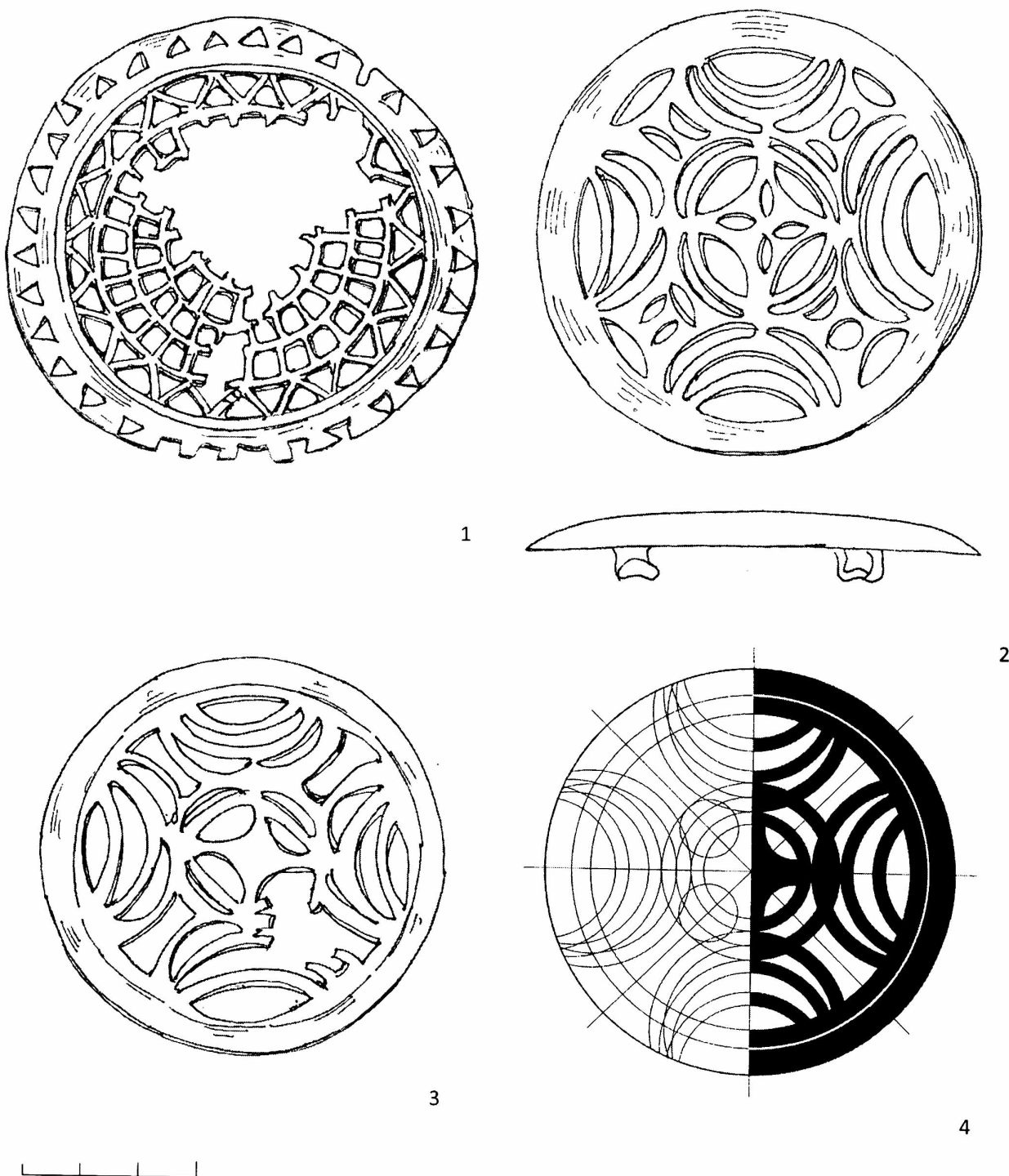
Fig. 14. **The star motif on disc brooch from Trikātas Libirti (RDM I 2713)**; *2–4* compass ornamentation on disc brooches: *2* – Latvija (KPM JVs M); *3* – Dzelzavas Jaunzemji (RDM I 102); *4* – reconstruction of ornamental pattern from disc brooch from Dzelzavas Jaunzemji (Drawing by N. Grasis).

14 pav. Žvaigždės motyvu dekoruota apskrita segė iš Trikātas Libirti (RDM I 2713). 2–4 – apskritos segės, dekoruotos pusapvaliu motyvu: 2 – Latvija (KPM JVs M); 3 – Dzelzavas Jaunzemji (RDM I 102); 4 – apskritos segės iš Dzelzavas Jaunzemji ornamento rekonstrukcija. Piešė N. Grasis

Fig. 15. **The style, characterised by curved lines**: *1* – chain-holder from Kalna Savēļas (RDM I 327b); *2* – triangular brooch from Mārtiņsala (VI 122; 1774).
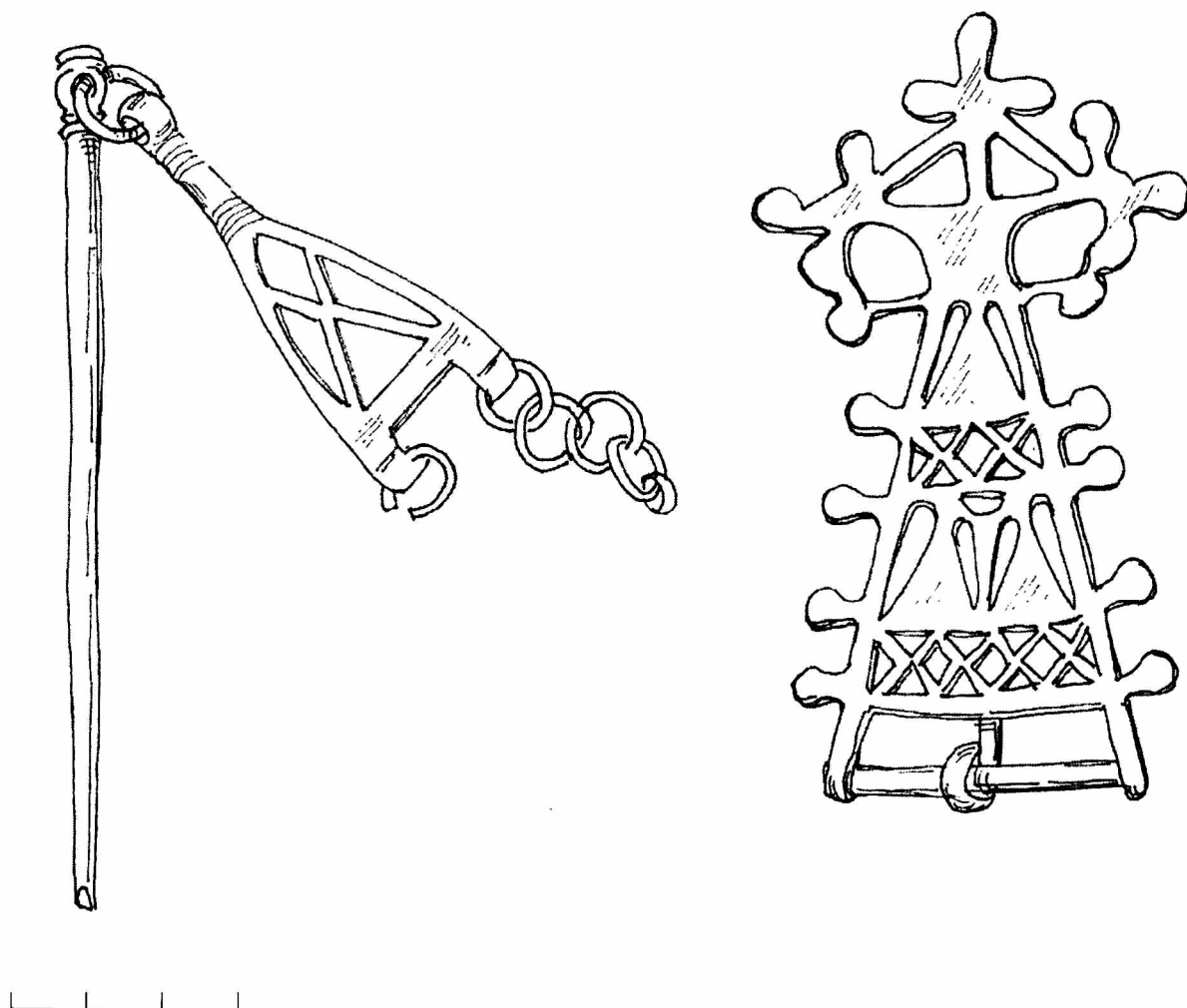
15 pav. Stilius, kuriam būdingos lenktos linijos: 1 – grandinėlės laikiklis iš Kalna Savēļas (RDM I 327b); 2 – trikampio formos segė iš Mārtiņsala (VI 122;1774)

Bandužiai (Stankus, 1995, p. 55, pav. 50) and as part of a figural scene on the central triangular chain-holder of the Kalnazīverti pectoral ornament (Fig. 3:6). Such a rhombus often also occurs as an independent motif in the decoration of wheel-pins. This could indicate that the circle motif and rhombus with concave sides were initially separate motifs that merged at some point to form the relatively later all-over pattern.

Other compositional techniques are seen in the ornament of circular plates. The circular plates have a characteristic radial composition, emphasising the centre of the plate. The plate may be divided into several internal zones by means of concentric lines.

In such cases the radial composition seems to overlap with a rhythmic arrangement of rows. Not only wheel motifs, but also star and whirlpool motifs may be divided in this way, which is quite characteristic of the disc brooches of this period.

The **swastika** occurs in two forms. A swastika with bent arms appears on a large enamelled disc brooch from Trikātas Libirti (Fig.10:1) (LA, 1974, 54. att.) and on a similar piece from the medieval cemetery of Siksäla in Estonia (Valk, Laul, 2007, fig. 78). An openwork swastika with bent arms is found on disc brooches and triangular brooches from the middle Dnieper region. The latter come from a hoard found at
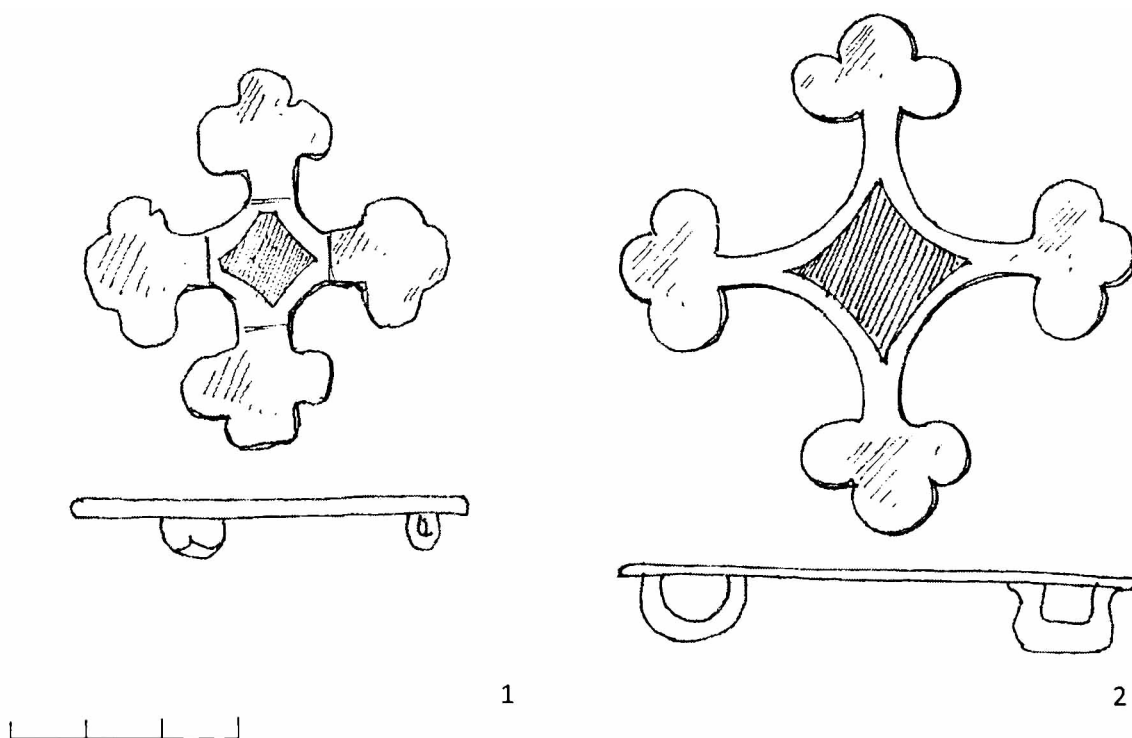
Fig. 16. **The cruciform brooches from *tarand* graves:** *1* – Jauntēvenēns (GEG I 2719); *2* – TrikātasLibirti (RDM I 2719).
16 pav. Kryžiaus formos segės iš tarand *tipo kapų: 1 – Jauntēvenēns (GEG I 2719); 2 – TrikātasLibirti (RDM I 2719)*

Suhonosivka, possibly dating from the very beginning of the 5th century (Левада, 2010, fig. 18:1–5).

In the Latvian material the **swastika with curved arms** can be seen on a half-moon chain-holder attached to the Saukas Razbuki neck-ring (Šnore, 1993, I tab.), where it seems to merge with a motif of intersecting wavy lines (Fig. 3:6, fig. 9:2). As is often the case with jewellery made in openwork technique, several interpretations are possible (Fig. 9:1). Swastikas are also thought to adorn one of the chain-holders of the Saukas Razbuki pectoral ornament **(**Šnore, 1993, III tab.:4). Since this piece is a failed casting, the swastika is hard to discern (Fig. 4:2). An analogous swastika, taking the form of a four-armed whirlpool, with smaller motifs repeated on the arms of the central motif, is present on a rectangular plate from Stranz-Schlaudern (Anduliai) in the former Memel District (Moora, 1938, Abb. 30:10). We also find it on the head of a wheel-pin from Burial 6 at the Strazdų, Ječiškių cemetery in Lithuania, dated to period C1a–150–220 **(**Tamulynas, 2004, p. 23, pav. 10:1), and on a brooch from Pangesai in Lithuania (Gaerte, 1929, Taf. VII: 2). This brooch made a big impression on Latvian ar-

chaeologists in the period before the war. Valdemārs Ģinters relates the brooch to solar symbolism and has augmented it with lunula pendants (Ģinters, 1963, 3. att.). In south-eastern Estonia such a swastika can be seen on a small brooch from Jaagupi (Laul, 2001, Joon 41:2). In the form of a triskele, this motif is present on some brooches from north-eastern Estonia (Шмидехельм, 1955, рис. 30:6, 42:3).

The earliest known swastika images in Europe are found on Danubian Linear Pottery. Along with other motifs, the swastika appears on a mass scale in the ornamentation of the Germanic tribes in the 3rd–4th century AD, under the influence of late Roman art (Ģinters, 1952, 1953–1804, 1807. lpp.). Writing on the symbolic interpretation of the swastika, Ģinters cites the French researcher Joseph Déchelette, who links it to solar cults (Ģinters, 1963, 203.–233. lpp.). Although the swastika has obtained a variety of meanings in different cultures over the course of time, it is generally regarded as a symbol of the sun and of welfare.

The **whirlpool motif**, which could be seen as a form of the swastika, appears on disc brooches from *tarand* graves in northern Latvia: Kaugars (GEG

1195:140), Litenes Lešķi (formerly in Cesvaine Museum) and Raunas Mūsiņa (Fig. 11) (Moora, 1929, Taf. VII:2), as well as in Estonia. The whirlpool motif is seen on a single brooch from Lithuania – a spectacular piece from Lazdininkai (Banytė-Rowell, Bitner-Wróblewska, 2003, fig. 5).

The **wheel motif**, also viewed as relating to solar symbolism and occurring in the form of disc-brooches and wheel-pins, appears on individual chain-holders and pendants made in openwork technique (Fig. 12). Openwork wheel-pins corresponding to Michelbertas Group II were present already from 300 AD, and occur in larger numbers in the 4th century (Šnore, 1930, II tab.:16–19; Šnore, 1993, 58. lpp., IV tab. 1–5). Disc brooches with this motif come from *tarand* graves in northern Latvia: Kaugars II (GEG 1237:1), Dzelzavas Jaunzemji (RDM I 103), Slavēka (Moora, 1929, Taf. VII:1). Similar kind of motif is seen on wheel pins from Burial 36 Dauglaukis cemetery in Lithuania (Jovaiša, 1988, fig. 6). Only four spokes have brooches from Raunas Vella Kravanda and Vīksnas kapusils (Kat. X Arch. Kongr., 1896, Taf. 22, 18). From East Prussia there is a disc brooch found in Grave 97 at Weszeiten, Kr. Heidekrug (Reich, 2009, p. 39, fig. 7).

Valdemārs Ģinters writes that the wheel motif in Roman Provincial art was inherited from the Celts. Even before that, it occurs in Etruscan art. It was also adopted in the early Christian tradition, sometimes replaced with the initials of Christ (Ģinters, 1963, 203–233. lpp.).

The **baluster motif**, often connected with the wheel motif, occurs in very compressed and geometrised form on disc brooches and the heads of wheel-pins (Fig. 13). Such pieces have been found at Rucavas Mazkatuži (Moora, 1929, Taf. XI:30; Wahle, 1928, 9.–53. lpp.; LA), Gintarai (Michelbertas, 1986), dated by Mykolas Michelbertas to Period C1b–C2, namely to 220–300 AD (Michelbertas, 1986, p. 122, 123, pav. 41:2; 2002, p. 44, pav. 11), Lazdininkai (Banyte-Rowell, Bitner-Wróblewska, 2003, fig. 5:8), Stragnai? (LNM AR 38; 1, Banyte-Rowell, Bitner-Wróblewska, 2003, fig. 5:3) and Trikāta (Moora, 1929, Taf. XI:3) as well as Vasula in Estonia (Laul, 2001, Joon 42:2). This is one of the motifs that could have developed through the reworking of the ornament of 2nd century Prussian belt buckles, but since a proportion of the disc brooches were imported from the Roman Provinces,

it could also have an autonomous origin. The baluster motif is present in Celtic art (Megaw R., Megaw V., 1966, fig. 61).

The **rosette** motif, supplemented with concentric circles and combined with a wheel-and-baluster motif, is particularly characteristic of southern Kurzeme and the Coastal Culture of Lithuania. Examples include two dress-pins from Rucavas Mazkatuži (Wahle, 1928, 9.–53. lpp.) (Fig. 6). Very similar to the pins from Mazkatuži are pins from Grave 202 (Reich, 2006, S. 89, Abb. 1) and Grave 199 at the cemetery of Aukštakiemis, belonging to Period C1a (Arheologiczne…, fig. 6) as well as a rosette brooch from Stragnai (Michelbertas, 1986, p. 122, 123, pav. 41:1).

The rosette motif combined with baluster and wheel motifs and divided by concentric circles is seen on a brooch from Prišmančiai cemetery (LAB, p. 116, pav. 2), while knobs resembling *tutuli* occur at the centre of every concentric plate on a brooch recovered as a stray find at Ligutu muiža (KPM 2016:1) in Latvia.

Brooches from Senku cemetery, dated to the 3rd–4th century (Michelbertas, 1968, p. 119, pav. 3:1), and from Kõnnu, Estonia (Laul, 2001, Joon 41:8) are very similar. Possibly the latest examples are the brooches (?) from Aukštakiemis (Gaerte, 1929, Abb. 170:e) and Burial 27 at the cemetery of Žviliai (Vaitkunskiene, 1999, pav. 181:2).

The **star motif** is represented in very degenerate form in the area of present-day Latvia on a 4th century disc brooch from Trikātas Libirti (Fig. 14:1). It has been divided by concentric circles to such an extent that it may be perceived as a zigzag. In Lithuania it appears on a brooch from Grave 352 at the cemetery of Aukštakiemis (Moora, 1938, Abb. 24:1) and in Estonia on a 4th century brooch from Pikjärve I (Laul, 2001, Joon. 42:2; Banytė-Rowell, Bitner-Wróblewska, 2005, fig. 5). The form of the motif as seen on a Roman Provincial brooch from present-day Hungary (Moora, 1938, S. 103, Abb. 24:2) is intermediate between the Memel brooch and the brooch from Trikāta. It is found in openwork decoration already in Celtic art (Megaw R., Megaw V., 1996, fig. 62).

Compass decoration is seen in Latvia on a 4th century disc brooch from Dzelzavas Jaunzemji (RDM I 102) and another, larger brooch of unknown provenience (Fig. 14:2–4). Outside of Latvia it appears only on a small disc brooch from Jaagupi, Estonia (Laul,

2001, Joon 41:3). Compass decoration also is present in Celtic art (Megaw R., Megaw V., 1966, fig. 61). All brooches are created after a single model, which was constructed using compasses really.

The style represented on Prussian belt buckles, characterised by curved lines, is initially observed in the ornament of the jewellery examined here (Fig. 15:1), but is retained longer in the decoration of the jewellery of the Middle Dnieper Culture. In Latvia it is seen only on one triangular brooch from Mārtiņsala (Fig. 15:2) (Mugurēvičs, 2008, 52. lpp., ig. 39:7).

The possibilities for more precise dating of ornamental motifs are limited. If we start with the style of the Prussian belt buckles and end with the neck-ring from Saukas Razbuki we can see that only one section of the motifs have changed.

The wheel motif in combination with the rosette and baluster motif, more characteristic of Kurzeme and the Lithuanian coastal area, is much early than wheel motif on its own, as found on the dress pins from the eastern area of the Barrow Culture (Group II after Michelbertas C1b–C2), whereas circular plates decorated with concentric rings from the rosette motif can be seen in the form of cruciform pins belonging to 7th–8th century Samogitian and Semigallian culture. The swastika has a very long period of distribution, although in the Latvian material the swastika with bent arms is seen only in one case at the end of 4th century, and the swastika with curved arms is seen only in a few cases and during a very brief period, possibly the end of 3rd and beginning of the 4th century. Decoration of overlapping circles was in use for a very long period. They begin as openwork concave-sided rhombuses on Prussian belt buckles, after which they appear on the heads of wheel pins belonging to Michelbertas Group I (B2/C1–C1b–C2). Later comes the overlapping ring decoration of neck rings and pectoral ornaments (C2). The fish-scale motif is very late, corresponding only to Period C2–C3 (?).

CONCLUSIONS

1. As we have seen, a proportion of the jewellery and the ornament on it is closely connected with art of the provinces of the European part of the Roman Empire, especially Pannonia. In its turn, the art of the European provinces of Rome developed through superimposition of the hard, geometric Roman style onto Celtic art of the La Tène style. However, the art style of coastal Lithuania and south-western Latvia undeniably exhibits an unusual character, expressed most vividly in the decoration of multi-tiered jewellery consisting of openwork plates.

2. There is the impression that diversity in ornamentation is mainly a feature of later jewellery. Thus, the Saukas Razbuki neck-ring is dated to the 3rd or 4th century AD. The ornament on the jewellery from Dauglaukis cemetery, dated 220–260 AD, exhibits comparatively simple ornamentation. However, it seems this period of development was brief, and indeed we may ask whether elaborate pierced openwork pectoral ornaments were still being made in the 4th century. The technique itself was used later as well, and there is pierced openwork decoration on Germanic belt fittings of the 6th century. It cannot be proven that the degeneration we may identify in some of the pieces from Saukas Razbuki always indicates a late expression of the style, since it may simply represent work by a less skilful craftsman.

3. The ornamentation of disc brooches from *tarand* graves in the Gauja River basin differs from those of the north-eastern and south-eastern Estonian groups of *tarand* graves, except for little brooches with dense knob decoration. Such ornamental motifs as the wheel and whirlpool connect them with the Lithuanian coastal area.

4. There is the impression that the ornamentation of all the jewellery considered here, assuming it is not purely decorative, relates to symbolism of the solar cult. As is known, in the 3rd century AD, under the dynasty of Severus, a sun cult was also widespread in the Roman Empire. We do also find symbols characteristic of early Christianity. These may be concealed in the ornament of the wheel pins, and are also represented in the form of cruciform brooches (Fig. 16) and pendants. The cruciform brooches cannot be earlier than the 4th–5th century (Müller-Wille, 2001, p. 179–196).

Translated by Valdis Bērziņš

ABBREVIATIONS

LA – Latvijas PSR Arheoloģija.1974, Rīga, Zinātne.

GEG – Gelehrten Estnischen Geselschaft.

LAB – Lietuvos archeologijos bruožai. 1961. Red K. Jablonskis, P. Kulikauskas.Vilnius.

LLM – Lietuvių liaudies menas. Senovės lietuvių papuošalai. I knyga. Red. R. Kulikauskienė, R. Rimantienė. Vilnius: Valstybinė grožinės literatūros leidykla, 1958.

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GELEŽIES AMŽIAUS ROMĖNIŠKOJO LAIKOTARPIO PAPUOŠALAI LATVIJOJE, DEKORUOTI AŽŪRINIU ORNAMENTU

Baiba Vaska

Santrauka

Ankstyvasis geležies amžius arba romėniškasis laikotarpis – įdomiausias laikotarpis baltiškojo ornamento stiliaus studijoms. Ornamentuoti ažūriniais motyvais papuošalai – puošniausia romėniškojo laikotarpio papuošalų grupė, nuolat sulaukianti tyrėjų dėmesio. Tačiau Latvijos teritorijoje aptiktų papuošalų kiauraraščio ornamento išsamioms studijoms nebuvo skiriama pakankamai dėmesio.

Latvijos teritorijoje rasta nedaug papuošalų, dekoruotų ažūriniu ornamentu. Ir tik keli jų visiškai išlikę.

Išlikusius papuošalus galima būtų suskirstyti į tokias grupes: 1. Antkaklės su kabučiais, tvirtinamais prie paties antkaklės lanko; išlikęs antkaklės fragmentas rastas Kurše (pav. 1). 2. Antkaklės su kabučiais, pritvirtintais pusmėnulio formos grandinėlių laikikliais; Latvijos teritorijoje tokia antkaklė rasta Saukas Razbuki kapinyne (pav. 2). 3. Krūtinės papuošalai, kuriuos sudaro keletas grandinėlių eilių su laikikliais, kurie smeigtuku tvirtinami prie drabužių. Latvijos teritorijoje vienas toks papuošalo fragmentas rastas Saukas Razbuki (pav. 4,1). 4. Krūtinės papuošalas, padarytas iš ažūrinių plokštelių. Tai – Kalnaziverti aptiktas papuošalas. Be to, šiai grupei skirtini ir atskiri grandinėlių laikikliai bei skirstikliai, kabutis iš Mūkukalns, taip pat greičiausiai diržo sagties fragmentas iš Asotės piliakalnio (pav. 4:2–10). 5.

Rateliniai smeigtukai. Šių dviejų tipų smeigtukų randama palyginti nemažai. 6. Rozetiniai smeigtukai iš Maskatuži kapinyno pietiniame Kurše (pav. 6). 7. Apskritų segių aptikta *tarand* tipo kapuose šiaurinėje Latvijoje. Šios segės gali būti suskirstytos į keturias chronologines grupes (pav. 6–14).

Kompleksiniai papuošalai, sudaryti iš kelių elementų, kurie formuoja ažūrinį ornamentą, pasižymi skirtingomis plokštelių formomis. Šios plokštelės būna stačiakampio ar trikampio formos. Kalnazīverti aptiktas krūtinės papuošalas sudarytas iš trijų skirtingų formų plokštelių: stačiakampio formos, trikampio formos ir labai siaurų pailgo stačiakampio formos plokštelių (pav. 3).

Vyrauja rombo formos ornamentas, kurį sudaro įžambiai susikertančios linijos ar persikertančios banguotos linijos (pav. 2, 3). Lygiagrečios puslankio formos linijos jungiamos tarpusavyje trumpais vertikaliais brūkšneliais. Pasitaiko pavienių zigzago ar žuvies žvyno formos motyvų ir dažnai – iš dalies susiklojančių apskritimų motyvas, būdingas daugeliui visoje Latvijos teritorijoje aptinkamų papuošalų. Išskirtinesnis būtų įgaubtašonio rombo motyvas. Šis motyvas būdingas rateliniams smeigtukams (pav. 3, 4, 5). Galima teigti, kad apskritimo bei įgaubtašonio rombo motyvai, atsiradę kaip pavieniai puošybos elementai, vėliau plačiai paplito.

Apskritoms plokštelėms būdinga dekoravimo kompozicija, pabrėžianti plokštelės centrą. Pasitaiko ne tik rato, bet ir žvaigždės ar sūkurio motyvas. **Svastikai** būdingos kelios formos. Pirmoji – ištiesintais peteliais. Taip dekoruota didelė emaliu puošta apskrita segė iš Trikata (pav. 10:1) ir segė iš Viduramžių kapinyno Siksäla kapinyne Estijoje. Analogiškas motyvas aptinkamas ant apskritų bei trikampių segių iš Dniepro vidurupio regiono. Latvijos medžiagoje svastiką banguotais peteliais galima pamatyti ant pusmėnulio formos grandinėlių laikiklio, pritvirtinto prie antkaklės iš Saukas Razbuki (pav. 2:6). Analogišką svastiką, kurios peteliai tarsi transformuojasi į sūkurio formą, matome stačiakampėje plokštelėje iš Andulių ir segėje iš Pangėsų (Lietuva). **Sūkurio** motyvas, kurį galima būtų traktuoti kaip vieną iš svastikos atmainų, aptinkamas ant apskritų segių iš Šiaurės Latvijos *tarand* tipo kapų (pav. 11) ir vienoje išskirtinio dekoro segėje iš Lazdininkų. **Rato** motyvas – saulės simbolis – pasirodo ant apskritų segių bei ratelinių smeigtukų, grandinėlių laikiklių bei kabučių (pav. 12). **Stulpelių** (baliustrados) motyvas dažnai siejamas su rato motyvu ir stilizuotu pavidalu ant apskritų segių ir ratelinių smeigtukų galvučių. **Rozetės** motyvas, papildytas koncentriniais apskritimais ir kombinuotas su rato bei stulpelių (baliustrados) motyvu, būdingas pietinei Kuršo ir Pajūrio kultūrai Lietuvoje (pav. 6).

Žvaigždės motyvui atstovauja išlikęs dekoruotas segės, datuojamos IV a., fragmentas, surastas dabarinės Latvijos teritorijoje Trikātas Libirti (pav. 14:1). Lietuvos teritorijoje analogiškai dekoruota segė aptikta Aukštakiemio kapinyne. Prūsiškųjų diržo sagčių stiliui būdingos vingiuotos linijos, iš pradžių pastebimos papuošalų, aptariamų šiame straipsnyje, ornamentikoje (pav. 15), bet vėliau ilgiau išlieka Vidurio Dniepro kultūros papuošalų dekoravime.

Galimybės suteikti daugiau duomenų apie papuošalų ornamentavimą yra ribotos.

Galima manyti, kad šis raidos laikotarpis buvo trumpas ir kyla klausimas, ar prašmatnūs kiauraraščiai krūtinės papuošalai tebebuvo gaminami IV amžiuje.

Kaip matome, papuošalų proporcijos ir ornamentika glaudžiai susijusios su Romos imperijos provincijų, ypač Panonijos, juvelyrikos tradicijomis.

Kai kurie dekoro elementai sietini su Saulės kultu, kuris buvo paplitęs Romos imperijoje. Taip pat aptinkama ankstyvajai krikščionybei būdingų simbolių. Tai kryžiaus formos segės (pav. 6) ir kabučiai.

Iš anglų k. vertė *Violeta Vasiliauskienė*

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