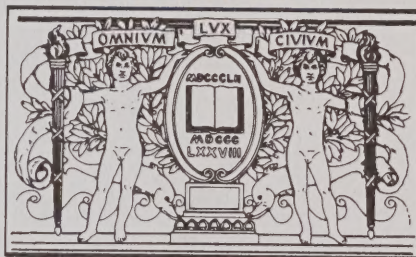


# *Early Islamic Jewellery*





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# ***Early Islamic Jewellery***

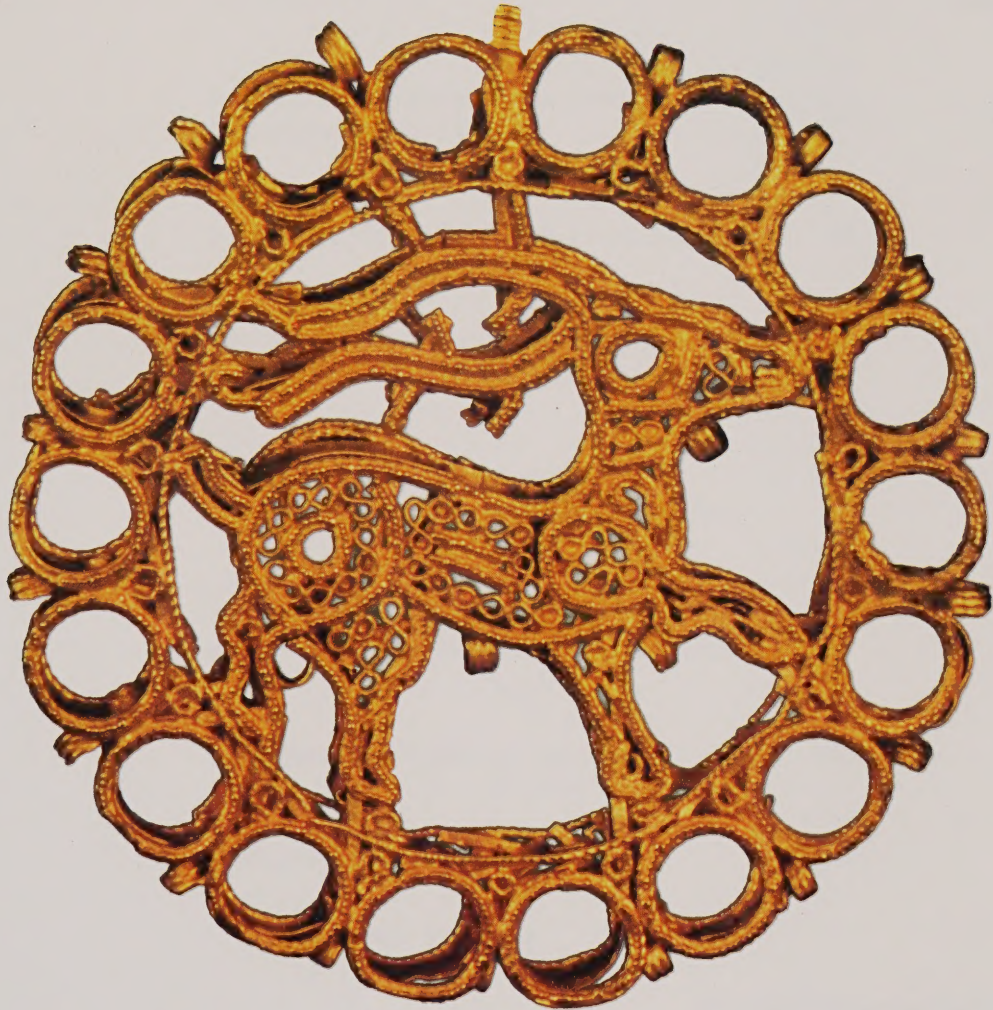






# *Early Islamic Jewellery*

Rachel Hasson



L.A. Mayer Memorial Institute For Islamic Art, 1987.



### **Acknowledgement**

This exhibition and catalogue would not have been possible without the initiative and cooperation of Dr. Gabriel Moriah.

My special thanks to Mrs. Rina Ofek for her invaluable assistance. Thanks are also due to Miss Anat Michaeli and Miss Omayya al-Khatib.

*Rachel Hasson, Curator*

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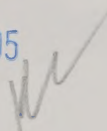
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# Foreword

The present exhibition of Islamic jewellery and its catalogue have been close to our hearts for quite a while. We started work on this project at the beginning of the decade and, with a short interruption, have been pursuing it ever since. In the course of selecting the items displayed and listed we examined and identified thousands of pieces. This provided us with an exacting introduction to a particularly difficult and ill-defined subject. The scarcity of publications, of excavated material, the limited number of items and counter pieces available for study, the scarcity of other supportive material such as detailed drawings and paintings of jewellery — all these rendered the subject an open area to study and investigation. Our interest was first aroused by the good fortune of holding the Harari collection of Medieval Islamic jewellery. Mr. Ralph Harari of Cairo and London, had acquired this collection in conjunction with Mr. Antony Benaki, the founder of the Benaki Museum in Athens, and the pieces had then been shared between them. The late Prof. Richard Ettinghausen of Princeton, had extended the collection, while building up the nucleus of the Mayer Memorial's holdings. Later on it had been added to by the combined efforts of Mrs. Rachel Hasson, its curator, and myself.

Our initial collection was composed of pieces relating to a period on which there exists little ethnographic information. Resultingly, our first and foremost interest was stylistic, although we recognize and appreciate the ethnological importance of jewellery. The interest aroused in the ethnological facets of this subject is mainly a result of the social and political changes after the first World War and of the tremendous advance made in the social studies. It stimulated collectors to assemble tribal and rustic jewellery, of which some selected pieces are displayed here. Our purpose in this area was to identify and select those pieces which are aesthetically a synthesis of tribal and Islamic motifs.

The exhibition and catalogue are divided into three main arrangements. The first group deals with jewellery up to the 16th century; the second with pieces from the 16th to the 19th centuries, and the third shows arrangements of daggers, belts, kohl containers, amulets, etc.

We wish, with the publication of this catalogue, to express our sincere and deep felt gratitude to public institutions and private collectors, who generously contributed to the exhibition on display: The Schmuckmuseum, Pforzheim; the Bernisches Historisches Museum, Bern; the Linden Museum, Stuttgart; the Museum für Kunsthandwerk, Frankfurt; the Department of Antiquities, Jerusalem; Mrs. Natalie Bourgeois, Düsseldorf; Dr. Umit Bir, Wolfsburg; Mr. Said Motamed, Frankfurt; Mr. and Mrs. Klaus Anschel, London; Mrs. Colette Ghysels, Brussels; Mr. and Mrs. Herbert Gloor, Basel; Mr. Kurt Gull, Zurich; Miss Kate Kemper, Zurich; Mrs. Jolana Blau, New York; Mrs. Ella Freidus, New York; Mr. Navin Kumar, New York; Mr. Benjamin Zucker, New York; Mr. Eli Borovsky, Toronto and Jerusalem; Mrs. Ra'aya Mazover, Jerusalem; Mrs. Miriam Shamai, Zahala; Mr. Ze'ev Tal, Jerusalem. Our special thanks is to Mr. Ronny Rehav of Kibbutz Mizra, for his patience and untiring friendship, and to Mr. Yossi Benyaminoff of New York for his kindness, generosity and unwavering support.

**Dr. Gabriel Moriah**  
Director



# Introduction

This catalogue describes for the first time a well-known collection of Islamic jewellery, once the property of Mr. Ralph Harari and now belonging to the L.A. Mayer Memorial Museum for Islamic Art in Jerusalem. This collection, supplemented by additional material, was purchased in its entirety in the antiquities market and does not come from archaeological excavations. Thus, difficulties have been encountered in identifying the origins of some of the pieces.

The collection comprises several groups of jewellery: pre-Islamic, early Islamic, and jewellery of the tenth to thirteenth centuries. A limited number of pieces from the fourteenth and fifteenth centuries are also included.

Only a relatively small quantity of Islamic jewellery from early and medieval times has survived, mainly because of the practice of melting down old jewellery to provide material for new pieces, or to utilize their monetary value.

Most of the collection dates from the tenth to thirteenth centuries. During this period there were two main centres of goldsmith craft in the Islamic world: Iran and Egypt, including Syria, primarily in the Fatimid period, between the tenth and twelfth centuries (979-1171). These centres were active simultaneously and produced jewellery of high quality. Some of it was similar technically as well as in shape and ornamentation, factors which complicate the identification of its provenance. Only comprehensive and detailed publication of material from archaeological excavations can provide a reliable foundation for identification. Another difficulty is the very nature of jewellery: being small in size the possibilities of decoration are therefore limited. Moreover, in light of the homogeneous nature of Islamic art, similarities in certain pieces are sometimes so great that it is difficult to define criteria by which such jewellery can be classified and to distinguish its provenance.

Faced with these difficulties, we attempt here to identify the items and determine their place of origin. In this we have been aided, inter alia, by material from various excavations and by stylistic comparisons with jewellery in other collections and with other Islamic objets d'art. It should, however, be remembered that the study of the art of the Islamic goldsmith and of Islamic jewellery is still in its early stages. Thus we hope that the present catalogue will offer some contribution to our knowledge of this particular art form.

Before proceeding to the jewellery itself, we shall review the religious, socio-economic and literary-artistic aspects of jewellery and goldsmithing in the Islamic world.

## *Islam and Jewellery*

In the Koran, jewellery is regarded with indifference. Its use is not encouraged nor is it proscribed. However, neither its value nor its function as ornament are entirely ignored. The Koran refers to it as the reward of true believers in Paradise. There are a number of examples of this in the Koran:

In Sura 18, Verse 30, we find "bracelets of gold" as the reward given to the faithful: "And those who believe ... for them are prepared gardens of eternal abode, which shall be watered by rivers. They shall be adorned therein with bracelets of gold, and shall be clothed in green garments of fine silk and brocade..."



Sura 35, verse 30, repeats this promise, stating that “our servants... shall be adorned with bracelets of gold and pearls and their clothing shall be of silk” (also Sura 43, verse 53).

Pearls and precious stones constitute a special category in the Koran and are mentioned among the wonders of creation. In Sura 55, verse 22, we find *lu’lu’* (pearls) and *marjān* (corals), mentioned in connection with rivers and seas — sources and symbols of Creation from which beauty originates.<sup>1</sup>

In contrast to the Koran, the *ḥadith*<sup>2</sup> (Prophetic tradition) seems to ascribe considerable importance to jewellery. For example, a number of passages ordain that silver was preferable to gold. Men were forbidden to wear gold rings, though rings made of silver were permitted. This was based on the fact that Muḥammad’s ring was of silver (and therefore this metal takes preference over others). Men were forbidden to wear gold jewellery altogether. With regard to women, the *ḥadith* is less consistent. In some instances they, too, are forbidden to wear gold, whereas in others, this is allowed.

Muḥammad, wishing to despatch messages to Kisra, Qaysar and Najāsi — the Kings of Iran, Rūm and Abyssinia — was told that these would not be accepted if not properly sealed. He therefore had a silver signet ring made bearing the inscription: “Muḥammad, Messenger of God.”<sup>3</sup>

The following *ḥadith* demonstrates the attitude of early Islam to gold and silver jewellery: “The Prophet said, ‘O ye women, bedeck yourselves in silver, but any woman who adorns herself with gold and displays it openly shall be punished.’”<sup>4</sup> This *ḥadith* was later revoked and replaced by another, prohibiting the wearing of gold jewellery by men, while permitting it for women.

‘Ali Ibn Abi Ṭālib said: “The Prophet hath taken silk in his right hand and gold in his left, saying, these two are forbidden to the men of the congregation.”

The Prophet said: “Gold and silk are permitted to women of my congregation and forbidden to the men.”<sup>6</sup>

‘Ali said: “The Prophet had forbidden me to wear gold rings and silk garments and to drink barley wine.”<sup>7</sup>

It is said: “A man came to the Prophet and on his finger was a ring of iron. Thereupon the Prophet said to him, ‘Why do you wear an ornament of the People of Hell (the unbelievers)?’ The man removed the iron ring immediately and put on a ring of yellow copper. The Prophet then said to him, ‘I smell the odour of idols upon thee.’ (During pre-Islamic times, *Jāhiliyya*, brass was often used for making idols.) Then the man cast off the copper ring and asked the Prophet, ‘Tell me, O Messenger of God, from which metal shall I make my ring?’ And the Prophet answered him, ‘Of silver, without any alloy.’”<sup>8</sup>

It was said: “The Prophet’s ring was made of twisted iron overlaid with silver.”<sup>9</sup>

‘Uqba ibn ‘Amr said: “It is said that the Prophet was wont to forbid his wives the wearing of jewellery and silk garments, saying, ‘If you are fond of the jewellery of Paradise and of clothes of silk, wear them not in this world.’”<sup>10</sup>

Abu Hurayra (a contemporary of the Prophet) said: “I was sitting in the company of the prophet when a woman appeared and said to him, ‘What have you to say regarding gold bracelets?’ ‘Bracelets of fire,’ replied the Prophet. ‘Two earrings of gold?’ asked the woman. ‘Two earrings of fire,’ replied the Prophet. Then the woman removed the two bracelets from her arm, threw them away and said to the Prophet, ‘My Lord Prophet, if a woman does not adorn herself for her husband, he will not love her.’ The Prophet replied, ‘You can make yourself earrings of silver and paint them with saffron!’”<sup>11</sup>

Abu Hurayra said: “Whosoever wishes his beloved to wear an earring of fire on the Day of Judgement, shall wear an earring of gold in this world, and whosoever



fig. 1



wishes his beloved to wear a necklace of fire on the Day of Judgement, shall wear a necklace of gold; and whosoever wishes his beloved to wear a bracelet of fire, shall wear a bracelet of gold. But silver may be used.”<sup>12</sup>

### ***The Social and Economic Aspects of Jewellery in Islam***

There are numerous references to jewellery and the art of the goldsmith in Islamic historical sources. The *ḥadīth* has a rather negative, almost hostile attitude to this craft, apparently because of the harmful moral effects that could result from this profession. One *ḥadīth* states that: “The liars among men are dyers of cloth and goldsmiths.”<sup>13</sup> Since goldsmiths create objects forbidden to men, the character traits ascribed to them by various *ḥadīths* are counterfeiting and swindling. Yet such condemnation of the goldsmith’s craft did not take on the form of absolute prohibition, as no basis for such interdiction exists in the Koran. Rather, this hostility inhibited Muslims from engaging in the goldsmith’s craft. As a result, in most Islamic lands this profession came to be practiced by the Jews.

In the Muslim world, jewellery was a controlled commodity. Commerce in jewellery was supervised by an office called *Dār al-‘Iyār*, also responsible for inspecting the work of the goldsmith and jewellery.<sup>14</sup> Ibn Bassām al-Muḥtasib mentions the supervision of goldsmiths and of the quality of their products, mainly the quality and quantity of the metal used.<sup>15</sup>

Some jewellery was subject to taxation (*zakāt*). Though not all jewellery was taxable, expensive pieces were taxed. However, instead of the *zakāt*, a donation for orphans could be made.<sup>16</sup>

### ***Jewellery in Islamic Literature and Art***

Historical sources inform us that jewellery was amassed in great quantities in the treasuries of the Muslim dynasties; the treasuries of the Fatimids surpassed all others. Jewellery was also often presented as a gift. Caliphs awarded costly pieces to consorts and concubines.<sup>17</sup> Jewellery was exchanged among rulers and, in an entirely different context, among family members.<sup>18</sup> Apart from its artistic and ornamental value, jewellery was in many cases thought to be imbued with magical or apotropaic powers<sup>19</sup> — particularly rings and amulets.

In the early eighth century, less than a century after the death of Muḥammed (632 CE), the Muslims had gained control over a huge empire stretching from Spain to India. In these territories they encountered a broad variety of cultures, absorbing artistic motifs prevalent in pre-Islamic Arabia, the Hellenistic world, and the Sasanian Empire, as well as influences from Buddhist India. These diverse styles were adapted to Islamic needs, selectively and with the aim of protecting its own basic, theocentric character. Indeed, Islam absorbed most of its principal artistic values from the Hellenistic world, by accepting the trappings but not their context. Early Muslim goldsmiths continued to use techniques, shapes, and models of earlier indigenous cultures, particularly the Persian-Sasanian and the Greco-Roman. Muslim goldsmiths adopted certain motifs from these traditions while rejecting others or taking some out of their original iconographic context.

In early Islamic jewellery we frequently encounter Sasanian and Byzantine motifs in the Hellenistic-Oriental style. For example, a pair of earrings depicting a woman with facial features similar to those of Sasanian dancers and wearing a close-fitting necklace with pendant and a beaded diadem, represents this trend. Her raised hands grasp a pair of birds, a pose reminiscent of Coptic and Sasanian dancers, who are often shown in this posture holding scarves<sup>20</sup> (Cat. no. 14). The



fig. 2a

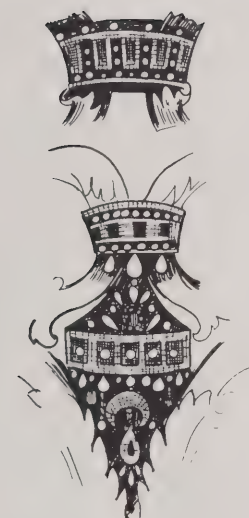


fig. 2b

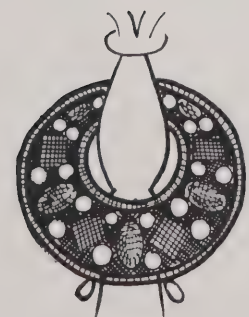


fig. 2c





fig. 2d

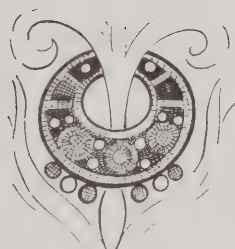


fig. 2e



fig. 2f

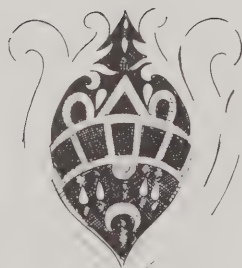


fig. 2g

Muslim goldsmith who made these earrings was, without doubt, thoroughly versed in the ornamental traditions inherited by Islam.

A pair of belt-buckles (Cat. no. 9), depicting a striding lion against a background of scrolls, also belongs to this period. This particular example presents a typical Sasanian motif which has assumed a new character. Lions depicted on Sasanian silver vessels appear with a large bush or tree against a plain background. The Islamic version, however, has a background of densely engraved scrolls — a basic feature of Islamic art.

A silver pin (Cat. no. 10) with a frame of bosses surrounding a guinea-fowl, is derived from the motif on a Sasanian silver vase, the entire surface of which is decorated with medallions of this pattern. The same pattern also appears in Sasanian stucco decoration. The winged horse (Cat. no. 8), the Islamic incarnation of Pegasus, is also an example of earlier classical motifs adapted to Islamic art.<sup>21</sup>

Islamic artisans inherited techniques and designs from Byzantine goldsmiths, taking over the crescent-shaped form of earrings; filigree work and granulation; snake-head finials on open bracelets; and garnet or cloisonné enamel “settings”. The palmette motif, particularly in groups of four (see fig. 1), and heraldic pairs of birds, common in Byzantine ornamentation, were also popular with Islamic goldsmiths. This trend was so strong that scholars have mistakenly identified some Byzantine and Coptic jewellery as Islamic and vice-versa — early Islamic objects as Byzantine, or even Coptic.

Sculptures and murals, in which figures appear adorned with jewellery, supplement our knowledge of the goldsmith’s art in the early Islamic period as well. The stucco figures of dancers from Hishām’s Palace at Khirbat al-Mafjar near Jericho,<sup>22</sup> and the murals of the palace at Qusayr ‘Amra,<sup>23</sup> present a “choker”-type necklace with a central pendant, very similar to that seen in Coptic carvings.<sup>24</sup> The Mafjar dancers wear a rosette-shaped pin in their braided hair<sup>25</sup>. A round pin remarkably resembling the female figure in the sixth-century mosaic at Saint Apollinare Nuovo,<sup>26</sup> is also seen at the centre of the coiffure of “The Caliph’s wife” at Qusayr ‘Arma.<sup>27</sup> Some female figures at Qusayr ‘Arma can be seen wearing other types of necklaces, similar to Hellenistic types, besides the “choker”.

The stucco dancers at Khirbat al-Mafjar wear pairs of bracelets on their arms, wrists, and ankles — a common practice among Muslim dancers. They are also presented so adorned later in copies of al-Šūfi’s *Book of the Fixed Stars* and in the drawing of the Fatimid dancer now in the Israel Museum, Jerusalem.<sup>28</sup> The Mafjar dancers’ spherical or pear-shaped earrings, apparently pearls, closely resemble those worn by the kings, queens, and dancers of the Sasanian period.<sup>29</sup> In the mosaics of the Dome of the Rock (691 CE), there are representations of regal jewellery — mainly Iranian and Byzantine crowns, adorned with strings of beads and pendants<sup>30</sup> (fig. 2). This indeed demonstrates, already at this early stage of Islamic art, the debt of Islamic jewellery design to its two principal sources of inspiration: Sasanian and Byzantine. According to Ettinghausen, the depiction of these jewels symbolizes the victory of Islam over the cultures which preceded it<sup>31</sup>.

Thus, the jewellery of the early Islamic period, as reflected in painting, sculpture, and the jewellery itself, is characterized by motifs derived from earlier cultures, reshaped and altered to create a new and identifiable artistic style.

#### NOTES

1. For other verses mentioning jewellery, see: Sura 22:23 (gold anklets and pearls); Sura 43:53 (gold bracelets); Sura 55:58 (rubies and pearls); Sura 76:19-21 (pearls).

2. The *ḥadīth*, or Prophetic tradition, is a collection of the sayings and deeds attributed to the Prophet and his companions. It reflects the development of Islam during the first two-and-a-half centuries

after Muḥammad's death. The *ḥadīth* was arranged and presented in the form of quotations of persons close to the Prophet (friends or family).

3. Muslim, Ibn al-Ḥajjāj, *al-Jāmi' al-Ṣaḥīḥ*, Beirut, 1909, Vol. 3, p. 151.

4. Al-Nasa'i, *Sunan*; *Sharḥ ḥāfiẓ Jalāl al-Dīn al-Suyūti*, Misr, 1930, Vol. 5, pp. 156-157.

5. Ibid, p. 160. 6. Ibid, p. 161. 7. Ibid, p. 165.

8. Ibid, p. 172. 9. Ibid.

10. Ibid, p. 157, and Ibn al-Athir, *Jāmi' al-Uṣūl min aḥādīth al-Rasūl*, Misr, 1955, vol. 5, p. 409.

11. Ibn al-Athir, *ibid*, p. 408.

12. Ibid, p. 410.

13. Ibn Mājah, *Al-Sunan*, Cairo, 1902, vol. 2, p. 728; Al-Abshihi, Shihāb al-Dīn, *Al-Muṣṭaṭraf fi kul fan mustaṭraf*, Cario, AH 1272 (1856 CE), Vol. 2, p. 72.

14. Al-Maqrizi, Aḥmad Ibn 'Alī, *Al-Mawā'iz Wal i'tibār bi-dhikr al-Khiṭaṭ Wa'l Athār*, Cairo, AH 1270 (1853 CE), Vol. 1, pp. 463-464.

15. The *Ḥisha* literature describes the duties of the *Muḥtasib*, the inspector of measures and weights and supervisor of the market, and presents a general picture of the work of the goldsmith, including the tools and material of his trade. In this literature, hostility toward the goldsmith's art is clearly discernible. For example, Ibn Bassām (thirteenth century) writes: "The duty of the controller of goldsmiths and moneychangers was to examine the gold and coins, and to discover their subterfuges. The *Muḥtasib* had to check whether the casting implements are situated at a sufficiently low height, so as to be concealed from the view of the purchaser. The controller must confirm that the goldsmith is not cheating during casting, neither adding copper nor stealing part of the gold." (Ibn bassām al-Muḥtasib, *Nihāyyat al-Rutha fi ṭalab al-ḥisha*, Baghdad, 1968, p. 105).

16. In a ninth-century work, Ibn al-Salām 'Abd al-Qāsim, *Kutāb al-Amwāl*, Misr, AH 1353 (1934 CE), there is a chapter concerning taxation of jewellery and the possibility of making a donation for orphans instead. The regulations here are not consistent and quote the following relevant *ḥadīths*: Mujahid and 'Ata' said: "If the jewellery is worth two hundred dirhams or twenty weights of gold, the *zakāt* must be paid" (p. 441); or Sa'īd Ibn al-Musayyab said "*zakāt* paid on jewellery is for wearing and lending them" (p. 448). Or the interesting *ḥadīth* of Malik ibn Anas (b. 716 CE, founder of one of the four Orthodox sects of Islam): "*zakāt* is not paid on jewellery being worn and used, and thus they are considered household effects and utilitarian articles; but if they are not being worn or if they are broken — that is, unusable — then *zakāt* must be paid" (p. 443). Abu 'Ubayd said: "Sufyān and the people of Iraq hold that tax should indeed be paid on jewellery, and there is no difference whether the jewellery is of gold or silver, or if it is broken or is in good condition" (p. 443). And according to religious dignitaries in Hijaz, tax should be paid on camels and working cows, but jewellery should be exempt (p. 444).

17. From the work of the eleventh-century judge, Al-Rashid Ibn al-Zubayr, *The Book of Treasures and Gifts*: "The caliph came with his maidservants; they sat down, drank and played; and he distributed jewellery among them". (Ibn al-Zubayr, 1959, p. 13).

18. Ibid., p. 18: "A maidservant of Caliph al-Ma'mun, Mu'nisa, sent a gift to her friend who was ill. The gift was a necklace with a large pearl in the shape of a bird's egg, worth ten thousand dinars, and four rubies and other precious stones and gold."

19. Ibid., p. 85: Khāṭib al-Malik, Muḥammad Ibn al-Yazūri related that his father, the chief *Wazir*, had a ring in which there was a precious stone depicting a scorpion. He was wont to use the rings in order to heal scorpion stings; when he placed the ring on the spot of the sting, the person was cured.

20. The figure of a dancer or nymph holding a veil (or bow) was well known in the Hellenistic world.

21. For a discussion of this motif and its origins, see Ettinghausen, R., *From Byzantine to Sasanian Iran and the Islamic World*, Leiden, 1972, pp. 11-16.

22. Hamilton, R.W. *Khirbat al-Majfar*, 1959, pl. LV, 2 and pl. LVI, 6,7,9.

23. Musil, Alois, *Kusejr 'Amra*, Vienna, 1907, Vol. II, pls. XV, XVII, XVIII, XIX, XXIII, XXIV, and Almagro, Martin, et al., *Qusayr 'Amra*, Madrid, 1975, pls. V, IXa and b, XIX, XXVII.

24. Effenberger 1976, pls. 13 and 16.

25. Hamilton, *ibid.*, pl. LV, 3 and 4.

26. Garbar, André, *Byzantium*, London, 1966, pl. 166.

27. Almagro, *ibid.*, pl. XIX.

28. Wellesz 1959; Rice 1958.

29. See Harper 1978, nos. 2-4, 6, 7, 12, 17, fig. C. on p. 80, and Grabar 1967, nos. 2-4, 6-8, 11-13, 23, 50.

30. Creswell 1969, pp. 276-277.

31. Ettinghausen 1962, p. 30.



### 1. Gold Necklace with Pendants

Byzantine, late 6th-early 7th century

L: 85.5 cm

Inv. no. J45; Harari Collection

The necklace has 23 biconical twist-fluted beads, made of sheet, with dark red stone (garnet?) or glass spacers. The three pendants are also made of sheet, in openwork: two are amphora-shaped, one is cruciform and all are decorated with pearls and green stones.

Condition: Clasp and some pearls missing.

Published: E. Ross 1931, p. 328; Hasan 1937, pl. 64.

Cf. Berlin 1939, no. 96.

For setting, see Segall 1938, pl. 32, no. 201.



## 2. Gold Earring

Byzantine, 6th-7th century

W: 3 cm

Inv. no. J53

The crescent-shaped earring is made of sheet and decorated in repoussé. It depicts two confronted fantastic birds (or senmurvs) flanking a central vase. Hollow balls are well-spaced around the bottom.

Condition: Damaged; hoop missing.

Cf. Athens 1970, fig. 29; Paris 1977, no. 67.



2

## 3. Pair of Gold Earrings

Byzantine, 6th-7th century

H: 5.3 cm

Inv. no. J43

The crescent-shaped earrings are made of sheet and wire, in openwork and punched. They depict confronted peacocks flanking a ribbed vase. Well-spaced pellets surround the bottom. The hoop has a loop-catch.

This type of earring, typical of Byzantine work, was very popular and various examples have been found in Egypt, Iran, Italy and Hungary. A similar pair of earrings from about 600 CE was reportedly found at Lambousa, Cyprus,

where two famous Byzantine silver hoards were found early in the 20th century. They are now divided between the British Museum (British Museum 1976, no. 189), the Metropolitan Museum of Art, New York, and the Cyprus Museum, Nicosia. The motif of the earring became very popular in Islamic art, the vase usually being replaced by a "tree-of-life" motif (see Cat. nos. 14, 54, 56). The technique applied is similar to that of a Syrian necklace in the Morgan Collection, ascribed to the 6th-7th century (Dimand and McAllister 1944, fig. 9).

Cf. Rice, D.T. 1959, pl. 65; Gutman Coll. 1961, no. 77; Banck 1966, no. 104b; Athens 1970, fig. 29; Paris 1977, no. 13.



3



#### 4. Gold Earring

Byzantine, 6th-7th century

D: 2.5 cm

Inv. no. J35; Harari Coll.

The crescent-shaped earring is made of sheet and wire. At the centre is a setting with a garnet. There are five pendant chains, each terminating in a heart-shaped wire finial (probably intended to hold a pearl).

Cf. Zuhdi 1962, pl. 11, fig. 1.

For a similar earring, in filigree, see Coche de la Ferte 1961, pl. XIV.



4

#### 5. Gold Earring

Byzantine, 6th-7th century

D (inner): 1.5 cm

Inv. no. J86; Harari Coll.

The penannular earring is made of wire. Below the full-circle hoop is an inner, single row of granules and an outer, double row of larger granules with a wire running between them. Below the loop-catch is a teardrop setting with a granulated frame and garnet.

Cf. Segall 1938, pl. 34, no. 124.



5

## 6. Gold Earring

Byzantine, 6th-7th century

H: 2 cm; W: 1.5 cm

Inv. no. J235

The penannular earring is made of sheet and wire. Below the full-circle hoop are three rows of small, hollow balls, with three settings of twisted wire frames with garnets, regularly spaced.

The same construction (without the settings) was adopted in Fatimid jewellery (see Cat. nos. 103-105).



6

## 7. Gold Earring

Byzantine, 6th-7th century

D: 2.5 cm; L: 5 cm

Inv. no. J34; Harari Coll.

The crescent-shaped earring is made of filigree. Within the twisted flat-wire frame are two circles, each topped by three C-scrolls, with a setting (empty) for a stone at the lower centre. Four chains with wire finials (for pearls?) hang below.

Condition: All stones missing.

A similar earring was found with Fatimid artifacts (10th-11th century) in excavations adjacent to the Temple Mount, Jerusalem (Ben-Dov 1985, p. 333).

Cf. Zuhdi 1962, fig. 1.



7



### 8. Silver Element

Iran, 6th-7th century

L: 3.7 cm

Inv. no. J267

The element is cast in the form of a winged horse ("Pegasus") with curved horns, and details in sinuous engraving. On the concave back are two bent tang loops. This classical motif became popular in Sasanian and Islamic Iran. For a discussion on the representation of Pegasus, see Ettinghausen, R., *From Byzantium to Sasanian Iran and the Islamic World*, Leiden, 1972, pp. 11-16 and pls. XI-XVI; Harper 1978, no. 8. Cf. Smirnov 1909, pl. XVII; Orbeli and Trever 1935, pl. 59. For the same motif on textiles, see Volbach, 1969, figs. 27 (Coptic) and 60 (Byzantine) and on early Islamic glass, see Pope 1938, pl. 1439d and f.



8

### 9. Pair of Silver Belt Plaques

Iran, 7th-8th century

L: 6 cm

Inv. no. M270a and b

The two sheet plaques are rectangular and arched at opposite ends. They are engraved and gilded, depicting a walking lion on a leafy background. Each plaque is pierced and has three rivets for fastening.

The depiction is similar to Sasanian motifs (Smirnov 1909, pl. LXII, no. 106; pl. CXXVI, no. 311).



9



10

#### 10. Silver Roundel

Iran, 6th-7th century

D: 5.2 cm

Inv. no. J240

The roundel is made of sheet. A circular frame of 13 raised bosses encloses a repoussé and punched guinea fowl on a gilt background. On the flat back are three loops; a fourth loop is missing. The roundel may have been a belt appliqué or garment ornament.

For an identical piece, see C.L. Davids Samling. *Fjerde del jubilaemsskrift 1945-1970*, Copenhagen, 1970, p. 124; Harper 1978, no. 20.

For the same design and technique, cf. Orbeli and Trever 1935, pl. 41.

For the motif on a Byzantine silver plate, in an "eastern" context, see Rice, D.T., *Byzantine Art*, Harmondsworth, 1968, fig. 427.





11



12

### 11. *Pair of Gold Earrings*

Egypt or Syria, 7th-8th century

L: 4.8 cm

Inv. no. J54; Harari Coll.

The semi-circular earrings are made in openwork plain-wire filigree with granulation. At the centre is a large zigzag motif, containing a row of heart-shaped, scrolled elements. An inner, upper frame contains a row of chevrons; the outer frame is of figure-eights. A row of alternating loops and pearls runs along the top. The full-circle hoop has a loop-catch.

See Cat. no. 12.

Published: E. Ross 1931, p. 328; Hasan 1937, pl. 64; Rosen-Ayalon, 1982, p. 11, fig. 3.

Cf. Segall 1938, pl. 49, no. 245; Cairo 1969, pl. 29; Athens 1970, no. 28.

### 12. *Pair of Gold Earrings*

Egypt or Syria, 7th-8th century

L: 5.3 cm

Inv. no. J55; Harari Coll.

The semi-circular earrings are made in openwork plain-wire filigree with granulation. At the centre they depict an acanthus motif, framed by rows of figure-eights. Along the top is a row of alternating loops and pearls. The full-circle hoop has a loop-catch.

See Cat. no. 11.

Cf. Cairo 1969, pl. 29; Athens 1970, no. 28.

For the loop and pearls decorating Byzantine Gospel book covers, see Banck 1966, nos. 183-184.

### 13. Gold Earring

Egypt or Syria, 7th-8th century

H: 7.5 cm; W: 5.5 cm

Inv. no. J62; Harari Coll.

The semi-circular earring is made of sheet and plain and twisted wire filigree. It depicts a pair of confronted birds, with details in applied filigree, flanking a triangle of three filigree rosettes, each composed of three "palmettes". Above is a broad filigree panel, containing six rosettes each composed of four "palmettes", with bosses at the junctures. Attached to the bottom of the full-circle hoop is a larger rosette with settings for eight (pearl?) beads and for a central stone. The hoop has a loop-catch.

See Cat. nos. 12 and 11.

The form of the smaller filigree rosettes, typical of Byzantine jewellery, appears in Egyptian jewellery of the 6th-7th centuries (Ross 1965, pl. XIX, no. 11; Berlin 1939, no. 82).



13

### 14. Pair of Gold Earrings

Iran, probably 7th-8th century

H: 3.2 cm; W: 3.3 cm

Inv. no. J278

The round earrings are made of sheet and decorated in repoussé and openwork. They are two-sided and depict the bust of a woman wearing earrings, a granulated necklace and diadem. Her hands are raised and hold a pair of flanking birds. The double outer frame shows a twist and bead motif. The small hoop is hinged vertically.

Condition: One earring is repaired.

The depiction here resembles that of a dancer holding a scarf, seen on Sasanian silver and in Coptic textiles and sculpture; for the former, cf. Smirnov 1909, pl. XIII, fig. 2; Orbeli and Trever 1935, pl. 59; Grabar 1967, pl. 23, pp. 60-65; for the latter, cf. Volbach 1969, fig. 4; Effenberger 1976, figs. 13, 16.



14

19



## *Iranian Jewellery in the Tenth to Thirteenth Centuries*



fig. 19a

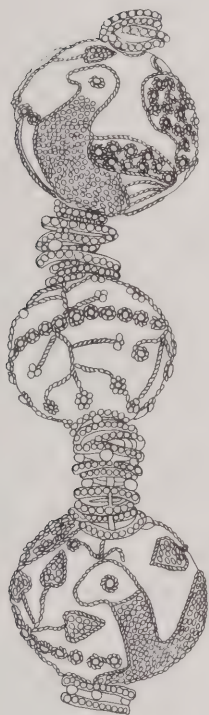


fig. 19b



fig. 19c



fig. 19d

The transition from the craft of the early Islamic goldsmiths to classical Islamic goldsmith art was a gradual, lengthy process, spread over several hundred years. In fact, a distinct Islamic style began to appear only in the ninth century with the founding of the city of Samarra in Iraq. This was the turning point in the development of Islamic art, including the art of the goldsmith. The artistic style which evolved there spread throughout the Muslim world — both to Iran and to Egypt. Finally, a style was developed which tended towards the abstraction of natural forms, turning them into linear ornament. This style, which determined the future development of Islamic art, also found full expression in the art of the goldsmith.

Data on Islamic jewellery in the period between the eighth and tenth centuries are sparse and there is little archaeological material and other evidence available.<sup>1</sup> Our principal source regarding the jewellery of this period is the wall-paintings in the harem of the Jawsaq Palace at Samarra.<sup>2</sup> Among these murals there is a painting of a pair of dancers wearing pear-shaped pearl earrings, pearl necklaces intertwined in their hair, and belts made of two rows of gilt beads.<sup>3</sup>

In contrast to the sparsity of archaeological finds from the eighth to tenth centuries, there is a large and variegated body of jewellery from later medieval Iran in the various museum collections — including those at the L.A. Mayer Museum. This group mainly comprises bracelets, rings, earrings, belts, and amulet cases, and can generally be ascribed to the tenth-thirteenth centuries.

Jewellery of this group in our collection apparently derives from northeastern Iran, as it displays many similarities to the material from a hoard discovered at Sayram Su in the Governorate of Chimkent, in Central Asia. The hoard, whose finds were first published in 1906,<sup>4</sup> also included Buyid, Samanid, Ghaznavid, and Ilkhanid coins, dating from between 949 and 1040, and seems to have been collected for the purpose of melting its precious metals. It was buried at a time when the coins were no longer in current use, apparently during the period of the Mongol invasion. Thus, the coins may indicate the date of manufacture of the jewellery.

Further archaeological finds came to light in excavations at Nishapur under the auspices of the Metropolitan Museum of Art, New York, between 1935 and 1947.<sup>5</sup>

Nevertheless, archaeological evidence of Iranian Islamic jewellery remains limited, as the finds of two important excavations have largely remained unpublished, namely, excavated material from Rayy and from Istakhr. Most of our identifications are therefore based on the existing published material, on comparisons with various known items of jewellery, as well as on comparative studies of metalwork, pottery, ivory and wood carvings, and even architectural elements. Miniature paintings, particularly those found in various manuscripts of al-Şūfi's *Book of the Fixed Stars*, have also been of assistance in characterizing the principal groups of Iranian jewellery of this period, even where the drawings are mere outlines.

A serious obstacle preventing unequivocal identification is the close similarity between some types of Seljuk and Fatimid jewellery. For example, identical decorative elements are found on objects from the two centres of production: Iran and Fatimid Egypt and Syria. Scroll motifs in niello on silver appear both on horse-trappings discovered at Nihavand in western Iran (Cat. no. 66) and on Fatimid silver bracelets (Cat. no. 72). They are found on Islamic bracelets discovered at Garrucha in Spain<sup>6</sup> and in Byzantine ritual objects.<sup>7</sup> These examples demonstrate a similarity in technique (niello on silver) and in motif.



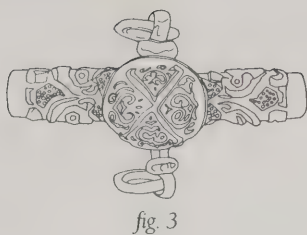


fig. 3

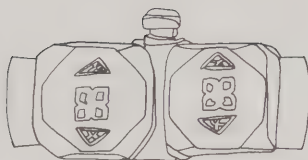


fig. 4



fig. 5

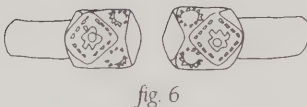


fig. 6

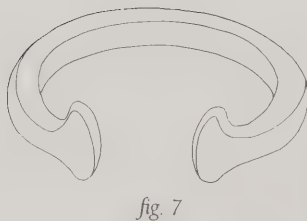


fig. 7



fig. 8

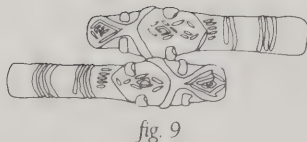


fig. 9

The palmette is an additional example of a common motif in both Fatimid and Seljuk usage. Iranian material — a semi-circular amulet (Cat. no. 40), ring (Cat. no. 54), and vessels<sup>8</sup> — bear heart-shaped palmettes similar to that of Fatimid design (Cat. nos. 100, 108-110).

A further difficulty has been encountered in the identification of a group of cast silver and bronze rings from our collection (see below) which are similar to Iranian rings,<sup>9</sup> and of rings found in excavations at Hama.<sup>10</sup> Davidson has identified similar rings, from excavations at Corinth,<sup>11</sup> as Byzantine; whereas the Allen Memorial Art Museum in Oberlin ascribed this type to Central Asia.<sup>12</sup> Nevertheless, excavations in Istakhr reveal this same type of rings.

The similarity between jewellery produced in Islamic lands that, geographically, are quite far apart, as well as the resemblance of Islamic jewellery to Byzantine jewellery, makes determining the origin of individual pieces very difficult.

### Bracelets

Iranian bracelets were made of gold, silver and bronze. They were cast or fabricated of sheet and ornamented in repoussé or chasing, with or without niello and gilt decoration. There are two main types: open, or closed with a clasp. Of the latter, there are several variants. One type of clasp is round and is secured by a vertical pin which often has small, round rings hanging from it (see Cat. nos. 15 and 19), (fig. 3). To this group we can also ascribe a bracelet (now in the Metropolitan Museum of Art, New York), made of alternating pyramids and bosses, the like of which appears in a miniature painting from fourteenth-century Tabriz (Cat. no. 15 and references). A similar round clasp, with a swastika motif, is also found in the Persian al-Şūfi manuscript of 1249/50 CE (Aya Sofya 2595, fol. 42r), and can be seen on the ankle of the dancer (pl. 1a), as well as on a bracelet worn by Virgo on her wrist (fol. 56v). In *The Assemblies of al-Ĥariri* a woman squatting to give birth is wearing bracelets with a similar clasp,<sup>13</sup> as is the figure of Eve in the manuscript of Ibn Bakhtishu', *The Usefulness of Animals*.<sup>14</sup>

Another type of clasp has two touching polyhedrons (Cat. no. 17), (fig. 4). These ornamental shapes were very popular in Iran, both on earrings and bracelets. They are often found on Fatimid bracelets serving as finials. The Sayram Su hoard also contains beads of this shape.<sup>15</sup> On a bracelet made of a twist of three wires around a central wire core (Cat. no. 20) is a different type of clasp with a hinge-clasp pin, flanked by two pairs of small circles, which create a square front (fig. 5). A fragment of such a clasp was found at Sayram Su.<sup>16</sup> A more elaborate variant of this type is in the Metropolitan Museum of Art, New York.<sup>17</sup>

The second major type of Iranian bracelets is open-ended, with the ends set somewhat apart; and often terminating in polyhedrons (Cat. no. 21), (fig. 6). In various manuscripts of al-Şūfi in which different types of bracelets are depicted, some are shown with fan-shaped finials, (Aya Sofia 2595, fol. 42r, pl. 1d, see Cat. no. 18 and references and fig. 7).

Another type of open bracelet in cable form, with an additional small twisted wire in the "cracks" between the larger wires, was found at Sayram Su, and in excavations in southern Russia, the latter together with Byzantine coins ascribed to the 11th and 12th centuries (see Cat. no. 90 and references). This type of bracelet seems to have been very popular in both Iran, and Egypt and Syria, contemporaneously (fig. 8, pl. 1d).

Another type of open bracelet has overlapping ends terminating in snake-



fig. 10



fig. 11

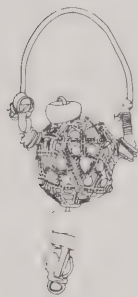


fig. 12



fig. 13

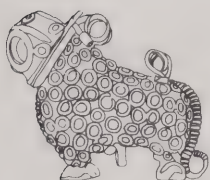


fig. 14



fig. 15

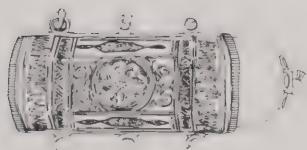


fig. 16

heads (fig. 9). Snake-head finials are typical of Roman and Byzantine jewellery, but were adopted by early Muslim goldsmiths, in Iran as well as in Egypt and Syria, (see Cat. nos. 16 and 87). Here, too, accurate identification is difficult. In view of the quantity of bracelets of the over-lapping type found in excavations we can conclude that they were more typical of Fatimid jewellery than Seljuq.

## Earrings

Iranian earrings are usually made of gold, and less often of silver. There are several basic types:

a) Earrings with large hoops “strung” with filigree beads of spherical, elliptical, or polyhedral shape (see Cat. nos. 25-27, 30, 32). Some are made of filigree and granulation, with a single large polyhedral or spherical element (figs. 10-13). Often several coloured beads, pearls, or stone settings are integrated.

b) Earrings designed in the form of lions or birds were particularly popular. They are made of sheet, in two halves soldered together. Most of the surface is ornamented with twisted wire circlets, a feature typical of Iranian goldsmith work in this period (fig. 14). In the Seljuk period, animal figurines were rather popular, and it is therefore not surprising that jewellery was fashioned in this form.

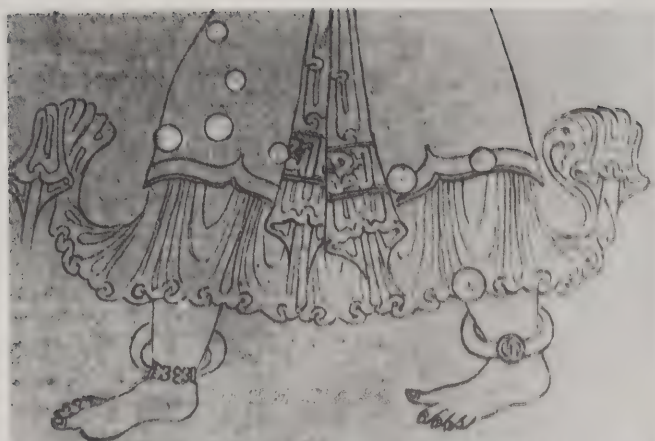
Other types of earrings appear in Iranian manuscript illustrations, but have no material parallels in published collections. These manuscripts present a variety of impressive forms, often elongated and quite intricate. In the manuscripts of al-Şūfi, we find earrings in the form of bunches of grapes (Aya Sofya 2595, fol. 57r) (pl. 1b), or a trefoil form (Aya Sofya 2595, fol. 42r) (pl. 1d). There are large earrings of a ribbed crescent (thirteenth-century Arabic ms. of Al Şūfi BN 2489) or with a hoop from which short chains are suspended, each terminating in a closed crescent-shaped pendant (Aya Sofya 2595, fol. 40v) (pl. 1c) or trefoil pendants (Aya Sofya 2595, fol. 42v) (pl. 2a); earrings of a simple hoop shape with elongated pendants (BN 2489); or earrings having short chains with various pendants (Aya Sofia 2595, fol. 41r), (pl. 2b). The motif of a necklace with medallions appears on the spout of a pottery vessel from Iran, apparently from the eleventh century, and is one of the rare examples of a jewellery motif appearing on pottery (LAMM C 40, pl. 2d). Elongated, complex earrings, made of several interlinked circlets, appear on a stucco panel found in the excavations at Rayy (twelfth century), as well as on painted pottery bowls.<sup>18</sup> This type seems to have been quite fashionable in Iran. However, as stated, there seem to be discrepancies between the extant jewellery and the various contemporaneous graphic depictions.

## Amulets and Amulet Cases

Amulets (inscribed parchment), generally written by religious scribes, were often placed in cases of precious metals — round, square, cylindrical or hexagonal — and were worn permanently on the body. The cases, of gold or silver, were worn on a chain around the neck, or on the upper arm. Infants were given amulets when reaching their fortieth day. It is interesting to note that amulets were made even for animals — especially for horses.

Amulet cases are known in Iran from earliest antiquity. The Iranian amulet cases in this catalogue are cylindrical; some are round, while others are hexagonal (figs. 15, 16). They are made of silver with decoration in niello and gilding. One is especially large and may have been intended for an animal (Cat. no. 39). The variety of decorative motifs includes bands of scrolls, zigzags, elongated cartouches (often with benedictory inscriptions such as “Glory to God”), birds





نیکو در زیر شکم ناله نوهم توان کرد از دستر کوک که از آن دو کوک مختار است برده  
 سله ای که در آن دو نوهم در آن دو کوک در آن دو کوک در آن دو کوک در آن دو کوک در آن دو کوک

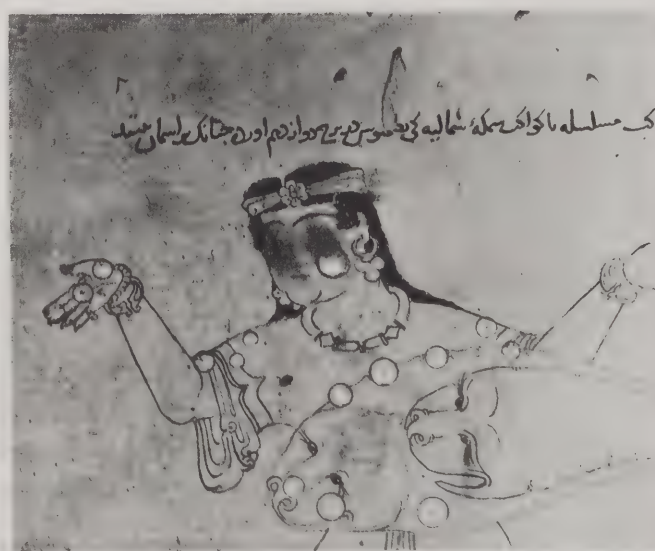
pl. 1a



pl. 1b



pl. 1c



pl. 1d

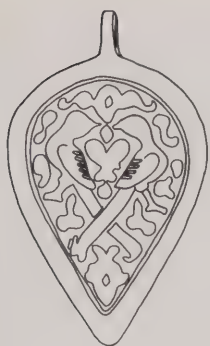


fig. 17



fig. 18

and fowl, arabesques, and swastikas. All of these patterns occur on metal vessels in Ilkhanid Iran. A group of amulets similar to those in this catalogue was discovered at Sayram Su, ornamented in niello and gilding.<sup>19</sup> Similar amulets were found in excavations at Nishapur.<sup>20</sup> The British Museum possesses an amulet case of this type, decorated with animal motifs.<sup>21</sup>

Cylindrical amulet cases are depicted in illustrations of al-Šūfi manuscript (Aya Sofya 2595), on the neck of Andromeda (41r, pl. 2b) and on one of the Gemini (fol. 50v-pl. 2c). According to Islamic tradition, Allāh is possessed of ninety-nine names. These appellations often appear on jewellery amulets during all periods and throughout the Islamic world. Occasionally, “magic squares” and magic characters are also found on amulets. The use of the letters of the alphabet in secret or mystical script occurs as well. Among Arabs, this practice was not limited to thaumaturgists, but was also in use among conventional scholars.

Various passages from the Koran have served as texts for amulets, particularly Sura 114, *al-Nās* (Men), Sura 113, *al-Falaq* (The Daybreak), describing the greatness of God; as well as Sura 2, *al-Baqara* (The Cow), verse 256: “His throne is extended over heaven and earth, and the preservation of both is no burden unto him. He is the high, the mighty.” The verses most often used were those containing the word *ḥifẓ* (“protection”), known as *ayāt al-ḥifẓ* (“verses of protection”).<sup>22</sup>

As texts of amulets could not be extended to cover all contingencies, some amulets were of a universal character, serving as a safeguard against a broad range of ills and mishaps.

### Pendants, Pins and Necklaces

The few Iranian pendants and pins that have survived from this period are indicative of the forms typical of the time: elongated pears and crescents. (figs. 17, 18).

The gold or silver necklaces are made of cylindrical elements, decorated with circlets of twisted wire, with a pierced solid sheet background. A most pleasing necklace of this period (Cat. no. 33) has round beads of various diameters and patterns, ornamented with granulated leaf and geometric motifs which are reminiscent of some found in the Caesarea excavations.<sup>23</sup> The necklace, however, is unique and the only one known of its type (fig. 19 on p. 21).

### Rings

Rings were worn by both men and women. Men often wore signet rings, some of which served as amulets. Most of the Iranian rings in the present catalogue were made in the twelfth and thirteenth centuries, although several are earlier, dating from the tenth to the eleventh centuries. These are similar to the rings in the Metropolitan Museum of Art in New York, which came from the excavations at Nishapur.<sup>24</sup> They are made of gold, silver, or bronze, entirely plain, and mostly set with semi-precious stones, bearing incised Arabic inscriptions, generally in Kufic script and often including the name of the owner (Cat. nos. 45-46, 51), (fig. 20).

The rings of the twelfth-thirteenth centuries reflect a high point of artistic feeling and creative imagination. They are set with cornelians, rubies, garnets, and turquoises. The stones are generally flat,<sup>25</sup> or slightly domed, “cabochon”<sup>26</sup> (Cat. nos. 47-48, 52-53), rectangular or oval. The ornamentation on these rings is generally shown on their upper surfaces, on the back of the bezel and around the setting (fig. 21).

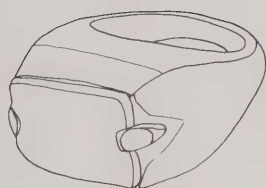


fig. 20



fig. 21



fig. 22





fig. 23



fig. 24

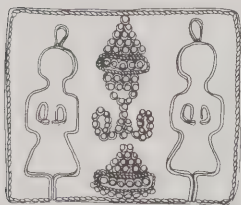
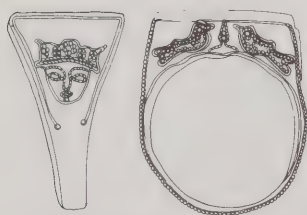


fig. 25



fig. 26



fig. 27

Another type of ring is ornamented with thin applied wire wound around the setting and thereby creating a motif of pseudo-script or a wavy pattern (Cat. no. 52), (fig. 22).

Certain rings are found to have very delicate, engraved ornamentation on the back of the bezel. On others, the upper sides of the bezel are ornamented in anthropomorphic motifs, such as harpies with raised arms or wings (Cat. nos. 51 and 53), (fig. 23), known from other contemporary Iranian examples (pl. 2e). On these rings, the back of the bezel is engraved with birds and interlacings; the engravings apparently having some magical or symbolic significance.

A unique ring, with no stone setting, has harpies with raised arms on its shoulders, supporting a hexagonal "table" which is deeply engraved with a pair of birds (Cat. no. 56), (fig. 24). Another ring unusual technically and ostensibly similar to the Fatimid gold rings, is made of two layers of gold: an outer, upper layer, open and granulated; and an inner, lower one, made of sheet. On the rectangular "table" are human figures flanking an altar or tree; on the side of a tall bezel is a human head which is crowned. An identical ring is displayed in the Benaki Museum, Athens (see Cat. no. 57 and references) (fig. 25).

Another popular type of medieval Iranian ring has an applied embossed arabesque motif on the bezel (fig. 26). Other rings in this collection discussed on p. 61 have ellipsoid tables with engraved designs (Cat. nos. 59-61), (fig. 27).

The rings noted above are probably the most characteristic and best known types of Iranian rings of this period.

In manuscript illustrations, rings as well as other types of jewellery appear on depictions of dancers. In various al-Šūfi manuscripts, rings have raised stones and are worn on the small finger and the thumb. However, no rings in the manuscripts resemble those from extant finds.

### *Belt Elements*

The L.A. Mayer Museum collection includes belt and horse-trapping elements, from a hoard found at Nihavand, dating from the eleventh-twelfth centuries. These are part of a series of several harnesses, some elements of which are in the British Museum in London and in the Islamic Museum in Cairo (see Cat. no. 66 and references). They are unique pieces, including some with a flat design in the form of horses or human figures. One harness is entirely gilt, ornamented with broad areas of niello and relief patterns of a bow-tie motif. Another is of silver, ornamented with niello in intertwined motifs, reminiscent of the ornamentation of silver vessels in the L.A. Mayer Museum collection (M38, M44-46).<sup>27</sup> Other harness parts are entirely plain. On one of the elements there is a blessing in Naskhi Arabic script, only partially legible: "Happiness, everlasting life, sovereignty ...".

In view of the above, it can be concluded that Iranian jewellery is noteworthy for its manifold forms. In comparison with Fatimid jewellery, Iranian jewellery is less refined technically — for example, granules are large, and not always uniform. There is an abundance of twisted wire circlets, generally on a sheet background. No enamel is used. There is extensive use of engraving, niello, and gilding; however, repoussé is less frequently employed.

The crescent form is characteristic of Fatimid earrings, whereas Seljuk earrings are of regular geometric shapes, the crescent being only one of them. Iranian rings are notable for their colourfulness, and for the meticulous care taken over minor and secondary details. The Fatimids adhered to a number of basic forms, such as the crescent and the heart-shaped palmette, whereas the Seljuks diversified the range of their design choices.



pl. 2a



pl. 2d



pl. 2b



pl. 2c



pl. 2e. Saucer, Kashan Style, dated AH 611/1214 CE  
After Bahrami, M., *Gurgan Faïences*, Cairo 1949, pl. LVII



## NOTES

1. In excavations in the Qāṣr-ʿAshiq at Samarra, silver tapered armlets were found, ornamented in shallow relief. The ends terminate in small hollow balls, decorated with Naskhi script on a dotted background. Some of the letters in the inscription have bird's head finials, and the ornamentation is comprised of circles and heart-shapes. Besides these armlets, three pairs of bracelets were found, made of twisted wire, forming a "coil". They, too, may have been made at Samarra. The finds from the Samarra excavations are ascribed to the end of the ninth or the late tenth century (Hamid 1967, figs. 5-6). Jenkins quite reasonably maintains, on stylistic grounds, that these armlets were made in Syria in the eleventh century (Jenkins and Keene 1982, p. 78). In any event, both the armlets and the bracelets are of considerable importance, for they are the only such material discovered in the Samarra excavations. In our museum collection, there are two parallel examples: one of the armlet (Cat. no. 91) and the other of the bracelets (Cat. no. 93).
2. Herzfeld, Ernst, *Die Malereien von Samarra*, Berlin, 1927, pl.2.
3. The source literature mentions the custom of giving maidservants (dancers or concubines) precious jewellery. al-Birūnī notes that before the days of al-Muqtadir the caliphs would give jewellery to maidservants, but with discretion. (Cf. al-Birūnī, Muḥammad Ibn Aḥmad, *Kitāb al-Jamāhir fi Maʿrifat al-Jawāhir*, Haidarabad, 1936, p. 58).  
The Judge al-Rashid Ibn al-Zubayr (eleventh century) relates: "The Caliph al-ʿAziz Billāh (ruled 975-996), came with his maidservants, sat down, drank and played, and distributed jewellery among them" (Ibn al-Zubayr 1959, pp. 13-14).
4. Spitsim, A., "Iz' Kollektisy Imperatorskago Ermitazha," *Zopiski Russkago Arkheologicheskago Obshchestva*, 8, 1906, pp. 249-274.  
Some of the finds are treated by Arne (Arne 1914, pp. 97-98), and recently by J.W. Allan (Spink 1986, p. 7 and figs. 1-52).
5. Allan 1982, nos. 1-74.
6. Gomez-Moreno 1947, fig. 400 D-E.
7. Rice 1959, pl. 170.
8. For example, see a silver jug and bottle of the eleventh-twelfth century (Lamm M45 and M30, respectively), published in Allan, J.W., "Silver, the Key to Bronze in Early Islamic Iran," *Kunst des Orients*, XI, 1977, figs. 64, 66.
9. Spink 1986, nos. 37, 38.
10. Hama 1969, p. 73, nos. 10-13; p. 79, nos. 1, 3.
11. Davidson 1952, pls. 102, no. 1810; 104, no. 1875; 106, nos. 1955, 1971.
12. Gutman Coll. 1961, no. 139.
13. Ettinghausen 1986, p. 121.
14. Grube 1967, fig. 35.
15. Spink 1986, figs. 20-21.
16. Ibid., fig. 64.
17. Jenkins and Keene 1982, no. 18.
18. Pope 1938, pls. 516, 652.
19. Spink 1986, figs. 25-37.
20. Allan 1982, p. 27.
21. Pinder-Wilson 1962, pl. IX.
22. "Charms and Amulets (Muhammadan)," in *Encyclopaedia of Religion and Ethics*, edited by J. Hastings, Edinburgh, 1906-1926, vol. III, p. 457.
23. Rosenthal 1973.
24. Allan 1982, nos. 45-59.
25. In a Paris, Bib. Nat. ms. on *The Usefulness of Animals*, Eve is seen wearing a flat ring, but it is not clear whether it has a stone (cf. Grube 1976, fig. 35).
26. In Aya Sofia no. 2595, fol. 42r, Andromeda is shown wearing such a ring.
27. Some of this silver is published in Allan's article (see note no. 8).



15



16

### 15. Silver Bracelet

Probably Iran, 12th-13th century

D (inner): 5 cm

Inv. no. J117

The bracelet is made of cast silver. Around its shank it has alternating pseudo-filigree bosses and gabled elements with engraving and niello. There is a large, pseudo-filigree boss on the clasp, which is at 120° to the hinge.

A similar bracelet appears in a Persian miniature from Tabriz, dated 1370 (see Gray 1961, p. 42).

Cf. Haberlandt 1906, pl. 28, no. 20; Jenkins and Keene 1982, no. 37.

### 16. Silver Bracelet

Iran, 12th-13th century

D (inner): 8 cm

Inv. no. J197; Harari Coll.

The bracelet is made of cast silver. It has a hexagonal shank which is engraved, gilded and nielloed with floral motifs. Incised bands flank the snake-head finials, which overlap. See Cat. no. 87.

This bracelet could possibly be from Egypt or Syria, since the banding near the finials and the techniques of niello and gilding were also prevalent there as in Iran.



### 17. Pair of Silver Bracelets

Iran, 11th-13th century

D (inner): 7 cm

Inv. no. J106a and b; Harari Coll.

The tubular bracelets are made of sheet. The shank is engraved with geometric motifs and a cartouche containing a rosette. The polyhedral finials are engraved with a geometric motif. Flanking them are engraved and inlaid zigzag bands and applied wire figure-eights. The hinge-clasp with a threaded pin is at 120° to the hinge. The use of polyhedral elements was very common in both medieval Egypt and Iran. For polyhedral beads, cf. Spink 1986, figs. 21-22.



17

### 18. Pair of Bronze Bracelets

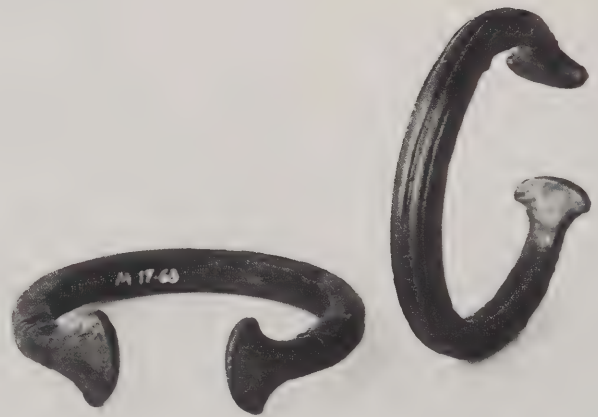
Probably Iran, 11th century

D: 7 cm

Inv. no. M17

The bracelet is open and made of cast bronze engraved with bands on the shank. It terminates in fan-shaped finials.

In a manuscript dated 1009 of al-Šūfi's *Book of the Fixed Stars*, Andromeda is depicted as wearing a similar pair of bracelets (cf. Wellesz 1959, figs. 10-11 and Aya Sofya 2595, fol. 42r, pl. 1d).



18

### 19. Pair of Silver Bracelets

Iran, 12th-13th century

D: 5.2 cm

Inv. no. J210 and J211; Harari Coll.

The tubular bracelets are made of sheet with a plain shank and snake-head finials flanking the domed clasp. The latter is engraved with a rosette motif made up of four "palmettes". The hinge is at 120° to the clasp.

See Cat. no. 125.

Cf. Segall 1938, pl. 53, no. 319; Cairo 1969, no. 20, pl. 2b.

For a similar division of the design, in a mosaic from Ramla, cf. Rosen-Ayalon 1977, p. 116; on a stone relief, Dimand 1944, fig. 58; on a Byzantine ring of the 10th-12th century, Davidson 1952, pl. 106, no. 1955.

For a similar clasp, cf. Spink 1986, no. 5.



19

## 20. *Child's Silver Bracelet*

Iran, 11th century

D (inner): 5 cm

Inv. no. J214; Harari Coll.

The spiral bracelet is made of three tightly twisted wires. A small hinge-clasp with pin is flanked by two pairs of small circles.

For the clasp, cf. Jenkins and Keene 1982, no. 18; Spink 1986, fig. 64.



20



21

## 21. *Pair of Silver Bracelets*

Probably Iran, 11th-12th century

D: 6.5 cm

Inv. nos. J173 and J175; Harari Coll.

The open bracelet is made of cast silver. It is punched with geometric motifs, in well-spaced panels and terminates in polyhedral finials.

Such finials are typical in Fatimid bracelets of the overlapping type (see Cat. nos. 84, 89). They are also common in medieval Iranian jewellery, particularly in earrings.

For the punched design, see Jenkins and Keene 1982, no. 17; for the polyhedral elements, see Spink 1986, figs. 21-22.



## 22. Gold Earring

Iran, 11th-13th century

H: 1.5 cm

Inv. no. J270

The openwork earring is made of sheet. It is in the form of a spherical polyhedron composed of 24 triangles with granulated bars and "nipples" at the intersections.

Opposite the hinged clasp, the lower part of the hoop is tightly wound with twisted wire.

See Cat. no. 23.

Cf. Korzukhina 1954, pl. XXXI, no. 7; Jenkins and Keene 1982, no. 20b; Spink 1986, no. 14.



22

## 23. Gold Earring

Iran, 11th-13th century

D: 1.5 cm; H: 4.5 cm

Inv. no. J272

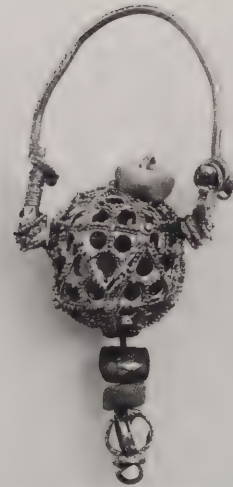
This openwork earring is made of sheet. It is in the form of a polyhedron made up of numerous small triangles (each one divided into three small units), with granulated bars and "nipples" at the intersections. A turquoise bead is loosely wired to the top (modern addition?). At the bottom are two interlinking loops, a pearl, and a turquoise bead.

The lower part of the hoop is tightly wound with twisted wire opposite the hinged clasp.

Condition: Damaged; some repairs.

See Cat. no. 22.

Cf. Korzukhina 1954, pl. XXXI, no. 7.



23

## 24. Pair of Gold Earrings

Iran, 11th-13th century

H: 3.7 cm

Inv. no. J266

The spheroid earrings are made in twisted and plain wire filigree; the sphere is of four ribbons, enclosing scrolls.

There are heart-shaped "spandrels" (some missing) in the open spaces. At the bottom is an open, crown-shaped element with granulation. The hinged hoop is attached to either upper side with granulated loops.

See Cat. no. 25.

Cf. Jenkins and Keene 1982, no. 21a.



24

## 25. Gold Earring

Iran, 11th-13th century

D: 2.4 cm

Inv. no. J36

This crescent-shaped earring is made of sheet and filigree. Three ovoid filigree beads, each made of four ribbons enclosing a row of figure-eights, are strung on the full-circle hoop, which has a single hinge clasp. At the centre, attached to the beads, is a sheet crescent with a twisted wire frame and a central circlet.

See Cat. no. 24.

Cf. Jenkins and Keene 1981, fig. 21a, and for a related earring see Korzukhina 1954, pl. XXXI, no. 9.



25

## 26. Gold Earring

Iran, 11th-13th century

H: 3.5 cm

Inv. no. J269

The earring is made of sheet and filigree. It has three beads: the central bead is a polyhedron of sheet with applied filigree and granulation on the triangular facets. Two flanking spherical beads of openwork filigree palmettes and a figure-eight band — with small granulated spacers between, are strung on the full-circle hoop. The “clasp” consists of the open top of one spherical bead, into which the pointed end of the hoop is inserted.

Cf. Gutman Coll. 1961, no. 78.



26

## 27. Gold Earring

Iran, 12th-13th century

D: 2.6 cm

Inv. no. J37; Harari Coll.

The earring is made of three polyhedron beads of filigree, each with four lozenges enclosing four circlets, and eight open triangles. These beads are well-spaced and strung on the full-circle hoop which has a single hinged clasp and pin. The intervening wire of the hoop is wrapped with a quadruple plaited wire.

Cf. Korzukhina 1954, pl. XXXIII, no. 9, pl. XLV, nos. 13, 14, pl. LVII, no. 5; Spink 1986, no. 16.



27





28



29

## 28. *Gold Earring*

Iran, 12th century

W: 2.3 cm

Inv. no. J63; Harari Coll.

The earring is made of sheet and applied filigree. It is in the form of a small lion, completely covered with circlets of twisted wire and with two shallow empty settings on the body. The head is mostly plain, with large, empty eye-sockets. Parts of the head, tail, and feet are applied. On the back are two pairs of loops for the hinged hoop (missing). A single loop is suspended from the belly.

There are figurines in which the settings on the body are paralleled by rosettes (cf. Dimand and McAllister 1944, fig. 10). The motif of whorls or rosettes on the lion's shoulder has a history going back to the 2nd millennium BCE (cf., Frankfort, H., *The Art and Architecture of the Ancient Orient*, Harmondsworth, 1970, illus. 295 and 296).

Published: Pope 1938, pl. 1344a.

Cf. Birch 1974, no. 125; Atil 1985, no. 7; Spink 1986, nos. 12-13.

## 29. *Pair of Gold Ornaments*

Iran, 12th century

H: 5.8 cm

Inv. nos. J5 and J6; Harari Coll.

The two bird-shaped ornaments are made of sheet and applied filigree. The figures are entirely covered with twisted wire circlets. The comb and legs are of twisted wire filigree. The large eye-sockets were apparently settings for stones. The sheet underlying the circlets is pierced through the eyelets, giving an overall openwork effect.

Condition: One bird is missing a leg; the other bird has a broken leg.

These ornaments belong to a group of animal figurines, mainly lion-shaped. See Cat. no. 28.

A similar bird (peacock?) in granulation is in the Benaki Museum, Athens (Segall 1938, pl. 60, no. 328).



### 30. Gold Earring

Iran, 12th-13th century

D: 2 cm

Inv. no. J236

The earring is made of three granulated spherical beads, alternating with two cylindrical, amulet-like beads, with raised strips and bosses. They are strung on the full-circle hoop which is double hinged.

Cf. Korzukhina 1954, pl. XXXIV, no. 7; Spink 1986, no. 20.



30

### 31. Gold Earring

Iran (?), 11th-12th century

W: 3 cm

Inv. no. J245

The crescent-shaped earring is made of sheet. It is decorated with plain and twisted wire filigree and granulation. Each face depicts two confronted birds on a groundline, within a scroll frame around the lower part. Along the top there is a triple braid. On the bottom is a sheet strip with a row of high fluted domes with granulated "nipples", interspersed with five pendant braided chains terminating in filigree beads (two beads are missing). The construction is typical of Fatimid jewellery; the composition is probably Iranian.

The braid on the top resembles architectural motifs at Samarra (*Excavations at Samarra 1936-1939*, Baghdad, Iraq Govt., Directorate of Antiquities, 1940, pt. 1, pl. 33).



31

### 32. *Gold Earring*

Iran, 11th-13th century

D: 1.7 cm

Inv. no. J237

The earring is made of sheet and filigree. Three sheet beads, decorated with twisted wire and "nipples", are strung on a full-circle hoop with double loops and a hinged clasp.

Cf. Segall 1938, pl. 50, no. 235; Korzukhina 1954, pl. XLIII, nos. 28-35.

For similar beads, see Spink 1986, no. 20.



### 33. *Silver Necklace Elements*

Iran, 11th-13th century

L: 4.5 cm; D: ca. 1.8 cm

Inv. nos. J176, J177, J178, J181, J182, J183, J184

The cylindrical elements are made of sheet. They have domed ends terminating in empty settings. At the middle they have applied rows of circlets (some pierced). For suspension, a long spiral-wire tube is attached.

Condition: Poor; heavy patination.

See Cat. nos. 28-29.

For similar elements in gold, see Birch 1974, nos. 111-113.



32

33

37





34

**34. Gold Necklace Elements**

Iran, 11th-13th century

Courtesy of Schmuckmuseum, Pforzheim, Seh 3477-48

Twelve cylindrical elements, eleven of which are made of sheet and one of openwork. Rows of circlets in twisted wire filigree are applied.

For similar workmanship, see Cat. nos. 28 and 35.

### 35. Gold Necklace

Iran, 12th century

D (max.): 1.3 cm

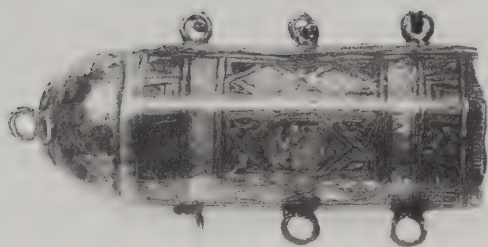
Inv. no. J44; Harari Coll.

The necklace is comprised of 23 spherical beads made of sheet with applied twisted wire filigree and granulation. The larger beads depict bird and crested quadruped motifs, with a leaf pattern reminiscent of Sasanian designs (Smirnov 1909, pl. CX, no. 94; pl. CXXI, no. 306). The smaller beads depict an ivy-leaf pattern in twisted wire filigree and geometric motifs in granulation. The beads are interspersed with numerous flat, granulated spacers. Published: Pope 1938, pl. 1344h.

The animals depicted here are reminiscent of those on Mesopotamian pottery of the 10th century. This particular leaf pattern is otherwise unknown in this period. In the Boston Museum of Fine Arts there is a small gold figurine of a man wearing such a necklace, ascribed to 12th-century Iran (Boston 1969, no. 114).







36a

### 36. Silver Amulet Case

Iran, 12th-13th century

L: 7 cm

Inv. no. J128; Harari Coll.

The hollow case is made of sheet in the form of a hexagonal cylinder with domed ends; one dome (broken) serves as a lid. The cylinder is engraved, partly gilded and nielloed with scrolls, zigzags, pinwheels and cartouches containing brief Naskhi inscriptions. Pairs of spherical beads had been attached between loops above and below (see Cat. nos. 37-38, below).

Condition: One dome missing.

A similar type of amulet case is seen on Andromeda's neck and on one of the Gemini's, in a Persian manuscript dated 1249/50 of al-Šūfi's *Book of Fixed Stars* (Aya Sofya 2595, fols. 50v and 41r respectively). The swastika motif appears on Andromeda's anklet (*ibid.*, fol. 42r) and is used frequently on Iranian metalware of the Ilkhanid period (13th-14th centuries; cf. Melikian-Chirvani, A.S., *Islamic Metalwork from the Iranian World, 8th-18th Century*, London 1982, nos. 89-90).

Cf. Pinder-Wilson 1962, pl. IX; Allan 1982, p. 27; Spink 1986, figs. 25-37.

36b



37a

### 37. Silver Amulet Case

Iran, 11th-13th century

L: 8 cm

Inv. no. J131; Harari Coll.

The hollow case is made of sheet in the form of a hexagonal cylinder with domed ends terminating in loops. One dome (broken) serves as a lid. The cylinder is partly engraved, gilded and nielloed, with oblong cartouches bearing Naskhi script or pseudo-script, and bands of zigzags and scrolls. Three spherical beads are attached below, between the loops.

Condition: One dome is broken.

See Cat. nos. 36 and 38.

Cf. Pinder-Wilson 1962, pl. IX; Spink 1986, nos. 28-34.



37b



38a



38b

### 38. *Pair of Silver Amulet Cases*

Iran, 12th-13th century

L: 8 cm

Inv. no. J127 and J132; Harari Coll.

The hollow cases are made of sheet in the form of a cylinder with domed ends. One dome serves as a lid. The domes terminate in applied wire rosettes and loops. The cylinder is engraved, partly gilded and nielloed with script, ducks, scrolls, leaves and zigzags. The latter are similar to those on Cat. no. 16.

See Cat. nos. 36 and 37.

Cf. Pinder-Wilson 1962, pl. IX; Spink 1986, nos. 28, 30.

### 39. *Silver Amulet Case*

Iran(?), 11th-12th century

L: 10 cm; D: 5 cm

Inv. no. M52

The hollow case is made of sheet in the form of a cylinder with domed ends, one dome serving as a lid. Both the cylinder and the domes are decorated in repoussé with scroll and Kufic script. Above are four loops (one broken) for suspension.

Condition: Worn.



39



40a



40b

#### 40. *Silver Amulet Case*

Iran, 11th-12th century

H: 3 cm; W: 4.5 cm

Inv. no. J189

The flat, double-faced case is made of sheet in semi-circular form, engraved, partly gilded and nielloed with a carpet-like pattern of quatrefoils within squares. The bottom bears four hexagonal cartouches with gilded palmettes and scrolls. The top strip with two loops serves as a sliding lid. Single loops (one broken) flank the upper sides. For a similar carpet-like motif on Coptic moulds for baking bread, see *A Guide to the Early Christian and Byzantine Antiquities*, London, British Museum, 1921, p. 115, fig. 69 (upper).

Cf. Spink 1986, fig. 33.

#### 41. *Bronze Pendant*

Iran, 11th-12th century

L: 8.7 cm; W: 6 cm

Inv. no. J275

The crescent-shaped pendant is cast in bronze. It is decorated with scrolls and leaves and terminates at either end in polyhedral suspension loops. On the reverse is a series of incised circles.

Cf. Allan 1982, p. 32 and fig. 64.



41



#### 42. Gold Pendant

Iran, 12th-13th century

H: 6 cm

Courtesy of Mrs. Y. Blau, New York

The pear-shaped pendant is made of sheet, and embossed with two addorsed birds with confronting heads and crossed tails against formalized foliage. The frame encloses an illegible Kufic inscription, suggesting that the pendant may have been used as an amulet.

See Cat. no. 43.

For a similar posture of the birds, see Ackerman 1939, pl. 1353a; and Baer, Eva, *Metalwork in Medieval Islamic Art*, Albany, 1983, fig. 135.



42

#### 43. Bronze Pendant

Iran, 12th-13th century

H: 6 cm

Inv. no. M62; Harari Coll.

The pear-shaped pendant is cast in bronze. It depicts two addorsed birds with confronting heads and crossed tails against formalized foliage. The frame encloses an illegible Kufic inscription. On the reverse is an indistinct square surrounded by illegible inscriptions, suggesting that the pendant may have been used as an amulet.

See Cat. no. 42.



43

#### 44. Gold Ring

Iran, probably 10th-11th century

D: 2 cm

Inv. no. J88; Harari Coll.

The ring is made of sheet. It has a rectangular bezel, pinched neck and angled shoulders. Within the bezel are traces of the resin to which the now missing stone was attached.

For the shape of the shoulders, see Jenkins and Keene 1982, no. 1c; Allan 1982, no. 52.



44

#### 45. Gold Signet Ring

Iran, 10th-11th century

D: 2.2 cm

Inv. no. J27; Harari Coll.

The ring is made of sheet. It has a rectangular bezel with four prongs, and broad, tapering shoulders. The cornelian stone is engraved with a reverse Kufic inscription:

*Muhammad and 'Ali.*

Condition: One prong is missing.

Cf. Birch 1974, no. 123.



45

#### 46. Gold Signet Ring

Iran, 10th-11th century

D: 2.1 cm

Inv. no. J74

The ring is cast in gold. It has a rectangular bezel with two prongs; the dark stone is engraved with a reverse Kufic inscription.



46

#### 47. Gold Ring

Iran, 12th-13th century

D: 3.7 cm

Inv. no. J87; Harari Coll.

The ring is cast in gold. It has an oval, truncated conical bezel with four prongs. The bezel is engraved with a leaf motif and inscription: *Glory and prosperity to its owner*. The neck is pinched, and the tapering shank is engraved on the shoulders with a leaf motif. The stone is a cabochon garnet.

See Cat. nos. 50 and 53.

Cf. Segall 1938, no. 302; Gutman Coll. 1961, no. 138; Birch 1974, no. 127; Spink 1986, no. 44



47

#### 48. Gold Ring

Iran, 12th-13th century

D: 1.9 cm

Inv. no. J79

The ring is made of sheet. It has an oval, truncated conical bezel with four prongs and applied embossed arabesque designs. The bezel and shank are nielloed. The stone is a cabochon ruby.

Cf. Dalton 1912, no. 2335; Gutman Coll. 1961, no. 140; Jenkins and Keene 1982, nos. 33a and 33c; Spink 1986, no. 33.



48a



48b





49



50



51



52

#### 49. Gold Signet Ring

Iran, 12th-13th century

D: 2.2 cm

Inv. no. J32; Harari Coll.

The ring is cast in gold. It has an oval, engraved bezel with four double prongs. The slightly concave shoulders are engraved with a leaf motif. The stone is a flat cabochon turquoise (slightly damaged) and is inscribed in Arabic: *trust in God and it will suffice you*.

#### 51. Gold Signet Ring

Iran, 12th-13th century

D (max.): 2.1 cm

Inv. no. J77; Harari Coll.

The ring is made of gold sheet. It has a rectangular bezel with a pseudo-Kufic inscription engraved and nielloed around the sides and four corner prongs. The shoulders resemble stylized human or harpy figures. The rest of the shank bears traces of engraving. The back of the bezel has a lightly incised "magic knot" motif. The cornelian stone is engraved with a negative Naskhi inscription: *Muḥammad bin Muḥammad*, probably the name of the owner.

See. Cat. nos. 53 and 56 (shoulders).

Cf. Birch 1974, no. 123

For anthropomorphic shoulders on rings, see Jenkins and Keene 1982, no. 31; and for a pottery bowl (ascribed to AH 611/1214 CE) from Kashan, the foot of which is in the form of a woman (or harpy) with raised arms, see Watson, O., *Persian Lustre Ware*, London and Boston 1985, fig. 74b.

#### 50. Gold Ring

Iran, 12th-13th century

D: 1.5 cm

Inv. no. J83; Harari Coll.

The ring is cast in gold and set with a high cabochon garnet. It has a truncated conical bezel with four prongs which are engraved with fine leafy scrolls; the neck is pinched, and the shoulders have engraved shields; the shank is engraved and nielloed with a palmette and leaf motif.

See Cat. nos. 47 and 53.

Cf. Segall 1938, pl. 59, nos. 302, 307 and 308; Gutman Coll. 1961, no. 138; Birch 1974, no. 127.

#### 52. Gold Ring

Iran, 12th-13th century

D: 1.8 cm

Inv. no. J93; Harari Coll.

The ring is made of sheet. It has an oval, truncated conical bezel with four prongs. Around the bezel is pseudo-script in applied wire. On the shoulders are arabesque motifs. The oval mosaic panel depicts a white duck on a blue background.

This is the only known example of an Islamic ring set with a mosaic panel. It is possible that this mosaic element was added at a later date.

### 53. Gold Ring

Iran, 12th-13th century  
D: 1.7 cm  
Inv. no. J96; Harari Coll.

The ring is cast in gold. It has a truncated conical bezel with four prongs, engraved and nielloed with a leaf motif. The neck is pinched and the shoulders are in the form of a stylized human figure or harpy with raised hands. The back of the bezel is engraved with a geometric motif. The oval pink stone is possibly a ruby.  
See Cat. nos. 47 (shoulders), 50 and 51.  
Cf. Gutman Coll. 1961, no. 140; Jenkins and Keene 1982, no. 31.



53

### 54. Gold Ring

Iran, 12th-13th century  
D: 2.1 cm  
Inv. no. J85

The ring is made of cast gold and has a tapered rectangular bezel, with sloping sides engraved with a zigzag motif. Four corner prongs hold a translucent grey stone. The two side triangles of the back of the bezel are engraved and nielloed with a palmette motif, and the truncated point have a rhomboid.  
A ring of similar type was found in the excavations at Hama in Syria (Hama 1969, p. 75, no. 12).  
Cf. Rosen-Ayalon, 1977, p. 197 and pl. 14 (fig. 1).



54

### 55. Silver Ring

Iran, 12th-13th century  
D (inner): 1.9 cm  
Inv. no. J138; Harari Coll.

The cast ring has a circular table with a central Arabic inscription within a chiselled scroll motif reading: *Glory to Allāh*. The high, tapered octagonal bezel has an incised palmette motif; the flat, sloping shoulders are engraved with pseudo(?) -script. The shank is engraved with a chevron motif. At the bottom of the shank there is a "sprue".  
For the same type of ring, with square table, see Rosen-Ayalon 1977, pl. XIV (figs. 1-2).



55





56



57a



57b



57c

### 56. Gold Ring

Iran, 12th-13th century

D: 1.8 cm

Inv. no. J94

The ring is made of sheet. It has a hexagonal table, engraved and pierced, depicting two confronted birds. The shoulders are in the form of human figures or harpies, with raised hands.

See Cat. nos. 51 and 53 (shoulders).

Cf. Korzukhina 1954, pl. XXIX, no. 14 and Jenkins and Keene 1982, no. 31.

### 57. Gold Ring

Iran, 12th century

H: 2.7 cm; W: 2.2 cm

Inv. no. J28; Harari Coll.

The ring is made of sheet with extensive openwork filigree and granulation; it has a rectangular bezel. A twisted wire frame encloses two frontal figures, flanking a stylized tree-of-life or fire-altar. On one shoulder is a crowned human face (the other is missing). On either side of the bezel are two confronting birds flanking a small tree. A granulated geometric motif runs around the shank.

There is an identical ring in the Benaki Museum, Athens (Segall 1938, pl. 60, no. 311). A Seljuk silver mask in the L.A. Mayer Museum (M59) depicts a similar crowned face; also similar is the form of the face on a 12th-century figurine from Iran (Boston Museum 1969, no. 114).

Cf. London 1976, no. 654.



58a



58b

### 58. Silver Signet Ring

Iran, 12th-13th century

L (bezel): 1.5 cm

Inv. no. J160; Harari Coll.

The ring is cast in silver. It has an oval table with a gilt bas-relief inscription reading: ... *Muḥammad*. The inscription lies within a sunken quatrefoil medallion, inlaid with bitumen. On the back of the bezel is an engraved bird within an oval medallion.

Condition: Half of the shank is missing.

### 59. *Silver Signet Ring*

Iran, 12th-13th century

D: 2 cm

Inv. no. J157; Harari Coll.

The cast ring has an oval table. It is engraved with a Kufic inscription of four lines arranged in a square. The shoulders and shank are plain. There are traces of gilding. A ring of similar construction was excavated at Hama (Hama 1969, p. 73, no. 13).



59

### 60. *Bronze Ring*

Iran, 12th-13th century

D (inner): 2 cm

Inv. no. J143; Harari Coll.

The cast ring has an oval table engraved with a scroll pattern. A similar ring was excavated at Hama (Hama 1969, p. 73, no. 10). This type of ring has been found in a Byzantine context at Corinth, attributed to the 10th-11th century (Davidson 1952, pl. 102, no. 1810; pl. 104, no. 1875; pl. 106, nos. 1955 and 1971).



60

### 61. *Gilt Silver Ring*

Iran, 12th-13th century

D (inner): 2.2 cm

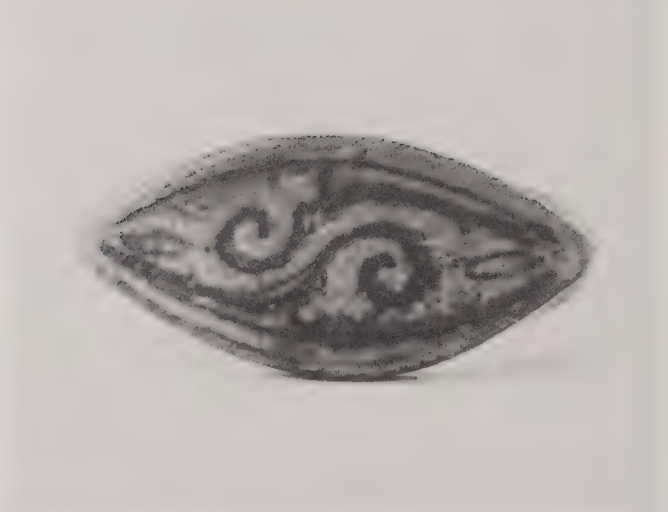
Inv. no. J156; Harari Coll.

The cast ring has a lentoid table, engraved with a scroll motif. The shoulders are slightly pinched. The shank is semi-circular in cross-section, and there is a "sprue" at the bottom.

For the shape, see Cat. no. 127 and cf. Spink 1986, fig. 74 and nos. 37, 41, 46, 47.

This scroll motif is found on Fatimid rings; see Cat. no. 103.

Cf. Gutman Coll. 1961, no. 139.



61



### 62. Silver Ring

Iran, 12th-13th century

D: 2 cm

Courtesy of B. Zucker, New York

The cast ring has a rhomboid-shaped table in an engraved and nielloed frame with scrolls enclosing a plain rhomboid. The bezel has four pseudo-prongs at the four angles. There are dragon or snake motifs on the shoulders and traces of engraved leaf motifs on the shank.

See Cat. no. 63.

A ring of similar construction was excavated at Hama (Hama 1969, p. 79, nos. 1 and 3).

Cf. Spink 1986, no. 38.



62

### 63. Silver Ring

Iran, 12th-14th century

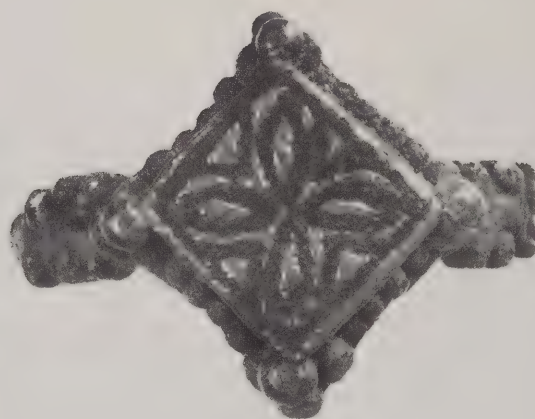
D: 2 cm

Courtesy of B. Zucker, New York

This cast ring has a lozenge table with an engraved and nielloed four-petalled rosette. The bezel has a "granulated" frame and pseudo-prongs at the four angles. The shoulders are in the form of snake-heads.

See Cat. no. 62.

For a similar construction, see Hama 1969, p. 79, no. 3 and p. 83, no. 3. A Byzantine ring of similar design, of the 10th-12th century, was excavated at Corinth (Davidson 1952, pl. 106, no. 1967).



63

### 64. Silver Ring

Iran, 13th-14th century

D: 1.8 cm

Inv. no. J149; Harari Coll.

The cast ring has a trefoil table with a delicately incised floral motif. The bezel has a worn engraved geometric motif around. The shoulders are somewhat pinched. The shank is plain, semi-circular in cross-section, with a "sprue" at the bottom.



64



65

**65. Three Gold Box-Lids**

Iran, 10th-11th century

D: 2, 2.5, 3 cm

Inv. nos. J50, J51 and J52; Harari Coll.

The lids are made of sheet. One of them is circular and two are hexagonal. They are embossed with a bird motif. The hexagonal lids have an outer frame with a Kufic inscription. All lids have a central, spherical handle. The bird holding a leaf in its beak was a very popular motif, particularly on pottery from Iraq and Iran in the 11th and 12th centuries. For this motif on Sasanian silver, cf. Smirnov 1909, pls. LXXI-LXXII.

## 66. *Various Silver Bridle Ornaments*

Western Iran, Nihavand, 11th-12th century

Inv. no. J393; Harari Coll.

The entire Nihavand find can be regarded as a single hoard of approximately one period. The plaques are mostly cast, and plain or with niello and/or gilding, and had been fastened to the head-harness straps or were strap terminals. On the basis of ornamentation and technique, the group can be classified in five sets, representing several different bridles and a miscellaneous assortment, as follows:

A. Leafy scroll motif in niello: rectangular plaques with one end "arched" (one with an inscription, apparently a blessing, around its edge).

B. Undecorated plaques, rings and a buckle.

C. Intertwined palmette motifs within a frame "looped" at cardinal points and corners of all the elements: large and small round "studs"; large "studs" with alternating, complementary "bow-tie" plaques; large "teardrop" plaques; square loop plaques (for fastening crossed straps); and buckles.

D. The common motif here is a "bow-tie" within a circular, beaded frame, appearing singly or in interlinked series: small round "studs"; rectangular plaques with one end rounded; elongated rectangular plaques with one end rounded; square loop plaques (for fastening crossed straps); and round plaques with three flat loops (for straps).

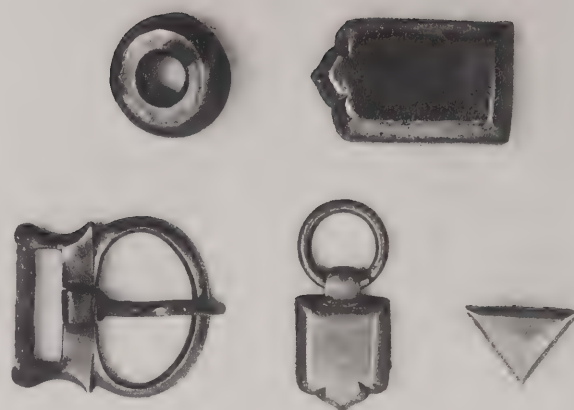
E. An assortment of individual elements and small groups of elements (some may have belonged to one or another of the above bridles).

Published: B. Gray, "A Seljuk Hoard from Persia", *BMQ* 13 (1938-39), pp. 73-81; British Museum 1977, p. 167, no. 274.





66a



66b



66c



66d



66e

*Jewellery in Egypt and Syria  
in the Fatimid Period (979-1171)*

In the history of Islamic jewellery, the Fatimid period was the richest, most homogeneous, and most splendid. During this epoch, Islamic jewellery making reached its zenith, both technically and aesthetically, achieving a magnificence and delicacy which were unique in the art of the Islamic goldsmith.

The Fatimid rulers were great connoisseurs of jewellery and their treasures were famous throughout the Orient.<sup>1</sup> Because of their widespread political contacts and relationships, their treasures were further enhanced by the gifts received from rulers of other states, a phenomenon amply documented in historical sources.

Although some problems of classification and definition exist, it is relatively easy to identify Fatimid jewellery in the collection of the L.A. Mayer Museum. Fatimid jewellery is, on the whole, rather small in size. It includes a wide range of bracelets, earrings, pins, necklaces, and rings fashioned of gold or silver, filigree or sheet, either plain or worked in repoussé or in engraved or punched incising. Others are of plain or twisted wire filigree, with or without applied granulation. Gilding, cloisonné enamel, or niello were often used for decoration.

Some of the decorative elements of Fatimid jewellery developed from ornamentation characteristic of the Abbasid and Tulunid periods which preceded it. These motifs include scrolls, palmettes and half-palmettes, and softer curving linear themes, sometimes executed in the “bevelled” style. They also appear abundantly on other contemporary objets d’art of wood, ivory, pottery, or metal. An important example of the palmette motif appears in a rare Fatimid drawing, now in the Israel Museum in Jerusalem. The drawing depicts a dancer with a tattoo above her left breast. The tattoo is in the form of a heart-shaped palmette, a motif which can almost be regarded as a “trademark” of Fatimid art.<sup>2</sup>

From the mid-eleventh century and throughout the twelfth, figurative elements such as that of birds and deer appeared on objets d’art and jewellery. The human figure, however, is seldom represented, and of 133 items included in the present catalogue, only two bear a human form — a Seljuq ring (Cat. no. 57) and a Fatimid silver bracelet (Cat. no. 85).

The task of identifying and dating Fatimid jewellery is relatively simple, because of the numerous archaeological excavations yielding material of this period. The principal excavations in which Fatimid jewellery has come to light were carried out in Tarabia in Tunisia,<sup>3</sup> and in several sites in Israel: Caesarea,<sup>4</sup> Tiberias,<sup>5</sup> and a site adjacent to the Temple Mount in Jerusalem.<sup>6</sup> After 875, Palestine was under Egyptian rule and it can be assumed that the jewellery found in these excavations — if not imported from Egypt — was inspired and influenced by Egyptian rather than Syrian craftsmanship.

Additional sources include jewellery uncovered at Fustat,<sup>7</sup> items found in Spain,<sup>8</sup> jewellery from the excavations at Hama in Syria,<sup>9</sup> and items which, according to the National Museum in Damascus, were discovered at Aleppo and Raqqa.<sup>10</sup> An important hoard was found at Samsat near Urfa, in eastern Turkey, which included both coins and jewellery.<sup>11</sup> Although these are Iranian coins, most of the jewellery does not seem to be Iranian, but rather related to Fatimid jewellery. Here we face the difficulty of identifying the origin and place of manufacture of the items in a hoard when the jewellery seems to be of one style and region and the coins of another. In southern Russia, a group of bracelets was found together with eleventh-twelfth centuries Byzantine coins. The finials of some of these bracelets resemble Fatimid work, while other pieces were similar in construction to Persian bracelets.<sup>12</sup> Related types of bracelets were excavated in



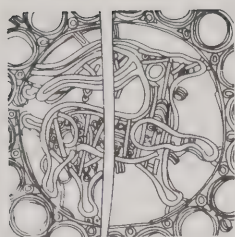


fig. 28

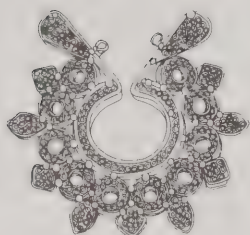


fig. 29



fig. 30



fig. 31

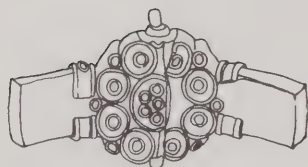


fig. 32

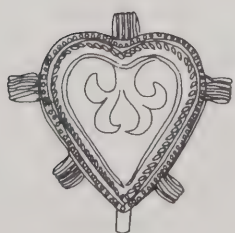


fig. 33

Russia, in the region between the Sea of Azov and Moscow, together with coins dated between 1170 and 1240.<sup>13</sup>

These archaeological discoveries bring to light characteristic Fatimid elements of jewellery design, motifs, and techniques of manufacture. One aspect of the finds lies in their significance with regard to jewellery not deriving from excavations, such as the pieces referred to in this catalogue.

On some of the jewellery, the workmanship appears to be that of Byzantine goldsmiths working for the Muslim market but the case could be just the reverse. For example, certain pieces may have been manufactured in Egypt or Syria, whereas others may have been imported. As of now, there is no definitive answer to the question of pinpointing the exact origins of many of these objects.

From the mid-eleventh century onward, good relations prevailed between the Fatimids and the Byzantines, and in 1037 a peace treaty was signed between the two realms. Within the framework of peaceful relations between them, there was an exchange of gifts, including large quantities of jewellery. This is documented in detail in an important historical source, *The Book of Treasures and Gifts*, by Ibn al-Zubayr, written prior to the burning of the Fatimid treasury in 1062.<sup>14</sup>

Between the tenth and eleventh centuries, Fatimid jewellery, well known for its quality and beauty, was distributed throughout a wide area, including Egypt, Syria, Palestine, Turkey, North Africa, Spain, Byzantium, and possibly southern Russia.

Study of Byzantine bookcovers and relics of the tenth-twelfth centuries reveals a close relationship between Byzantine and Fatimid goldsmith techniques. These objects are decorated with the palmette and scroll motifs well known in Fatimid art, which reveal its influence on Byzantine artisans, just as Byzantine cloisonné enamel work inspired Fatimid artisans. This influence may have been exerted either by imports or by Fatimid and Byzantine craftsmen working in Egyptian or Byzantine territory.<sup>15</sup>

### Technique and Design in Fatimid Jewellery

Fatimid gold jewellery, mainly earrings and pins, is generally double-faced, the faces being identical and joined together around the edges. The ornamental elements are mostly of plain and twisted wire filigree and granulation. The filigree is occasionally strengthened by the addition of short strips of gold sheet on the inner side, or of small, flat discs on the exterior surface, positioned over the junctures (figs. 28, 29). The principal lines of the motifs are executed in plain, doubled wire, with a row of fine granulation in the “crack” between the wires — giving a beaded-wire effect. Frames are generally of a row of figure-eights arranged end-to-end and flanked by twists or “beaded” lines (fig. 30).

Bracelets are most often engraved or decorated in repoussé (or chasing). Some have added elements of twisted wire, cloisonné enamel, and granulation, or are set with stones.

Beads of a type specific to the Fatimid period are of biconical shape and made in the filigree technique described above (fig. 31). Alongside these are plainer round or elliptic beads. A series of circlets applied in twisted wire, sometimes arranged in a rosette pattern, is an element characteristic of Fatimid jewellery found on the inner part of bracelet clasps (fig. 32), on the back of ring bezels and on the top surface of earrings. Another feature, found mainly on earrings and pins, are small loops around the periphery, intended to contain an outer row of pearls. The horizontal figure-eight motif often appears as a frame, whether it is



fig. 34

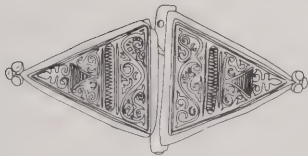


fig. 35



fig. 36

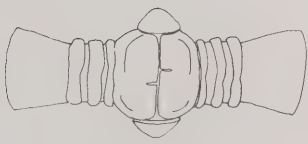


fig. 37



fig. 38

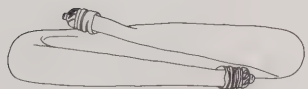


fig. 39

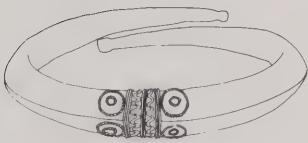


fig. 40



fig. 41

made of granulated or twisted wire; in either case differences in height between the plain and the textured wire lend a feeling of plasticity to the ornament, and set the frame apart from the other elements. This effect can be seen on the eagle brooch (cat. no. 114) and in other Fatimid jewellery.

Some of the jewellery bears cloisonné enamel decoration, which is the product of the more difficult techniques of enamel work. Cloisonné is made of gold wire cells which form the pattern. The cells are soldered to a sheet backing and filled with powdered enamel. They are then fired in a small oven, converting the enamel into solid glass. After cooling, the surface is ground down and polished to reveal the full beauty of the colours and the intervening gold. One colour combination typical of Islamic enamel work includes green, white, and red; another of light red, grey (or brown) and white, may have originated in Byzantium or Spain.

Byzantine artisans often decorated their metalwork with enamel and it was they who perfected this art. The Fatimids seem to have learned this craft from them and they, too, made enamel ornaments. It has been suggested that the enamelled objects uncovered at Fustat were made in the eleventh-twelfth centuries by Muslim craftsmen for local distribution.<sup>16</sup> The Moors of Spain made cloisonné enamels in the fourteenth and fifteenth centuries, using them to decorate their horses' trappings, although earlier manufacture may also have been possible.

Ibn al-Zubayr mentions among the gifts sent to Egypt by the emperor of Constantinople, some objects decorated with enamel, possibly cloisonné enamel.<sup>14</sup> Ross maintains that these pieces influenced local enamellists in Egypt, an opinion generally accepted today.<sup>16</sup>

An interesting example of these influences is a cloisonné motif appearing on one of the pins (Cat. no. 112), (fig. 33), which is identical to one appearing on a silver casket now in the Gerona Cathedral. This casket bears an inscription recording the names of the two Muslim goldsmiths who fashioned it: Badr and Ṭarīf. The inscription also states that it was ordered by a courtier of al-Ḥakam II (961-976), as a gift for the latter's son Hishām, who later became the Caliph of Cordoba.<sup>17</sup> The remarkable similarity of the cloisonné leafy motif on the pin to that embossed on the Gerona casket, leads us to think that the pin may have been made in Spain, or that a common source influenced the artists of both pieces. It is interesting to note that similar cloisonné designs are found on jewellery from excavations in South Russia (for reference see Cat. no. 112).

As noted above, Fatimid jewellery displays several principal motifs: floral motifs derived from the palmette, stylized scrolls, foliate patterns and rosettes. Zoomorphic motifs include mainly small birds, deer, and eagles. Epigraphic motifs comprise brief blessings. Geometric forms and patterns include triangles, lozenges, circles, crescents, domes, ribs, S- and C-scrolls and figure-eights.

## Types of Fatimid Jewellery

### Bracelets

Fatimid bracelets are outstanding for their variety of form. Most extant examples are made of silver; some are of gold, usually tubular and decorated in repoussé. Bracelets can be divided into three groups:

1. Bracelets with clasps
2. Open bracelets
3. Open, overlapping bracelets





fig. 42



fig. 43

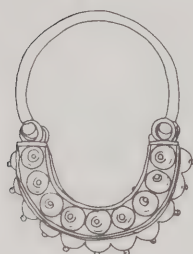


fig. 44



fig. 45



fig. 46



fig. 47

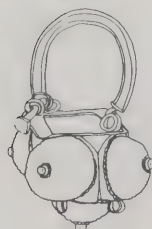


fig. 48

The first group includes the following types:

a) Bracelets with a clasp or a pseudo-clasp front, in lozenge form, made up of two isosceles triangles, arranged base-to-base. These elements often have an applied decoration made of twisted or plain wire, or nielloed design. Characteristic of this type is a group of large granules (usually three), at the outer apexes (figs. 34, 35).

b) Bracelets with a round clasp which have a central setting for a stone, surrounded by granulation. Flanking the clasp are thin bands of granulation, a feature also to be found on other Fatimid bracelets (fig. 36).

c) Tubular bracelets which are tapered, with a clasp-and-pin (fig. 37); some bracelets are plain, while others are decorated with granulated lozenge motifs. Plain examples of such tapered bracelets have come to light in Israel outside of the framework of archaeological excavations, and have been ascribed to the tenth and early eleventh centuries. Identical examples have come to light in excavations adjacent to the Temple Mount in Jerusalem (see Cat. no. 67).

The second group includes cast, open (but not overlapping) bracelets in twisted "cable" form, comprising smaller twisted wires between the principal wires. The ends usually terminate in heart-shaped or triangular elements, the "inner" apex of which is emphasized by heavy granulation (three granules) (fig. 38). Bracelets of this type were discovered in southern Russia, as well as near Urfa in eastern Turkey. Similar bracelets, but with different finials, are included in the Sayram Su treasure (see Cat. no. 90).

The third group is of open bracelets with overlapping ends. The sheet silver tubes taper from the middle toward the ends, terminating in polygonal or domed elements (fig. 39). Several main types can be distinguished in this group:

a) Bracelets with applied twisted-wire decoration in zigzags and circlets (fig. 40).

b) Bracelets with repoussé epigraphic motifs (blessings), vegetal patterns of scrolls and palmettes, and fauna such as birds and deer (fig. 41). The overlapping end segments have alternating dotted and plain bands, creating a ribbed effect. Bracelets of this type have been found in the excavations adjacent to the Temple Mount in Jerusalem (see Cat. nos. 82-83).

c) Tubular bracelets (containing "grains" which rattle), with repoussé lozenge-shaped medallions enclosing birds and brief inscriptions, or figures of musicians. The spaces between the medallions are filled with dots or circlets. The overlapping parts have lozenges and bosses, and terminate in domes or rings. Here, too, there are alternating plain and dotted bands (fig. 42). Such bands also appear in the carving of St. Mary's throne, on a twelfth-century Byzantine bronze triptych.<sup>19</sup>

## Earrings

A variety of Fatimid earrings has been preserved, some of which are represented in this catalogue. One type is crescent-shaped, nearly closed, and decorated with a rich, dense ornamentation (fig. 43).

Another type has the form of a crescent, with rows of bosses surrounding it, emphasized by a twisted wire circular frame and a granulated "nipple" (fig. 44). This type is reminiscent of Byzantine earrings, where the figure of a saint appears at the centre — an element omitted by the Muslim goldsmiths (see Cat. nos. 103-105). Another type is made of sheet gold, either plain (such as an example found at Tiberias) or engraved (Cat. no. 95), (fig. 45), sometimes with granulation





fig. 49



fig. 50



fig. 51



fig. 52



fig. 53

within twisted wire frames (fig. 46). A less common type of earring, found in the excavations at Tarabia in Tunisia, is made of seven hollow, sheet crescents joined in a polylobed form (Cat. no. 101), (fig. 47).

An important type of earring has a small “basket” shape, composed of five domes, examples of which were discovered in Tiberias and Samsat (Cat. no. 96), (fig. 48).

## Rings

The variety of Fatimid rings is relatively limited in comparison with the abundance and diversity of Iranian rings of this period. Nevertheless, the Fatimid rings are splendid, made on a base of sheet gold with filigree and granulation lightly and openly applied over it. The ellipsoid or round “table” often rises high above the shank and the back of the bezel often bears an applied twisted-wire motif (figs. 30, 49). Such a ring was discovered in the excavations at Tiberias and ascribed to the tenth or early eleventh century on the basis of numismatic evidence found at the site (see Cat. nos. 108-110).

## Pins

Most of the pins are heart-shaped (palmette) (fig. 50) or crescent-shaped and occasionally “closed” at the horns (fig. 51). Another type is in the form of a double-headed eagle (fig. 52), and a further type is of a round form (fig. 53). Most types have a long shaft, although it is not clear whether the latter is original or is a later addition. The pins are fashioned in the finest traditional techniques of Fatimid goldsmiths. The motifs — deer, eagles, scrolls, palmettes, and crescents — are typically Fatimid as well. Parallels for the ornamentation of this group can be found in both ivory and wood carvings, on pottery and metalware and even in wall paintings (e.g., the two-headed eagle in the Capella Palatina in Palermo, as in Cat. no. 114).

## Necklace Elements

Necklace elements are generally round, crescent- or heart-shaped. Typical for this period are biconical beads. An outstanding example of the latter was found at Caesarea; other examples are in the Metropolitan Museum of Art in New York (cf. Cat. no. 119).

Gold objects, precious stones, and jewellery existed in large quantities in the lands under Fatimid rule. Those artifacts which have survived are evidence of the high quality achieved in the Fatimid minor arts — particularly the art of the goldsmith.

#### NOTES

1. One of the expert goldsmiths in Egypt relates that he and his fellow goldsmiths were asked to give their opinion on the value of the jewellery in the royal treasury, and describes its contents (Ibn al-Zubayr 1959, pp. 252-253).
2. Rice 1958.
3. Marçais and Poinssot 1952, pp. 475-493, pls. LXVIII and LXIX, Spink 1982, p. 8, figs. 67-71.
4. Rosenthal 1973.
5. Foerster 1977.
6. Ben-Dov 1983; Ben-Dov 1985.
7. Bahgat and Gabriel 1921, pl. XXX.
8. Gomez-Moreno 1951, pp. 338-341.
9. Hama 1969, pp. 75-86.
10. Damascus 1976, p. 209.
11. Özgüc 1985.
12. Berlin 1939, nos. 47-51.
13. Korzukhina 1954.
14. Ibn al-Zubayr relates that the King of Rûm, Qustantin, sent a gift to the Fatimid caliph al-Mustaṣṣir in AH 447 (1045 CE), to negotiate the renewal of a ten year's truce. According to Ibn al-Zubayr's description, the gift was unique, and never had its like been sent before to a Caliph. It included thousands of "Roman" and Arab coins, 150 mules and horses, fifty caskets wrapped in silk and containing gold vessels and jewellery decorated with enamel, to the number of 100 (Ibn al-Zubayr 1959, p. 74). The author also relates that, in AH 444 (1052 CE), the King of Rûm, Mikhâ'il, sent a gift to al-Mustaṣṣir (ibid., p. 76). The caliph's mother received fifty trays of jewellery and trays enamelled in a variety of colours (ibid., p. 81).
15. The subject is discussed by O. Graber, in his treatment of the ties between Islamic art and Byzantine art, and the mutual influences between them. (Graber, Oleg, "Islam and Byzantium", *Dumbarton Oaks Papers*, 18, Washington, D.C., 1964, pp. 70-71). Hasan Zaki, too, notes artistic ties between Alexandria and Sicily and between Egypt and her neighbours — and not only commercial relations (Hasan 1937, p. 81). In this context it is interesting to note that in the tenth century the caliphs of Cordoba invited Byzantine craftsmen to decorate parts of the Great Mosque then being built there.
16. Ross 1940.
17. Gomez-Moreno 1951, fig. 399a; Arnold, Thomas, ed. *The Legacy of Islam*. Oxford, 1947, p. 116 and fig. 17.
18. Rice 1959, fig. 158.

### 67. Pair of Silver Armlets

Egypt or Syria, late 10th-11th century

D (inner): 10 cm

Inv. nos. J279 and J280

The tubular armlets are made of sheet. The undecorated shank tapers towards the barrel-clasp, secured with a pin; the large hinge is opposite the clasp.

A third identical armlet was found together with this pair, but has disintegrated. An identical pair was found in excavations adjacent to the Temple Mount in Jerusalem (Ben-Dov 1983, p. 89).



67

### 68. Silver Armlet

Egypt or Syria, late 10th-11th century

D (inner): 9.5 cm

Inv. no. J281

The tubular armlet is made of sheet. The shank tapers towards the barrel-clasp, secured with a pin. The large hinge is opposite the clasp. Flanking the hinge are bands containing a Kufic inscription in repoussé: *Complete blessing*. A large heart-shaped palmette is depicted on each side of the clasp.

Condition: Slightly damaged.

The palmette in this particular form is typical of Fatimid art. In the Fatimid drawing in the Israel Museum (Rice 1958, pl. 2), it appears as an ornamental tattoo, above the breast of the dancer.

For similar construction, cf. Ben-Dov 1983, pp. 89-90.



68

### 69. Silver Armlet (Fragments)

Egypt or Syria, late 10th-11th century

Inv. no. J405

The fragments are made of sheet and undecorated. They were found in Israel, although not in an archaeological site. See Cat. nos. 67 and 68.



69





70

71



72

### 70. Gold Bracelet

Egypt or Syria, 11th century

D: 6.5 cm

Inv. no. J60; Harari Coll.

The tubular bracelet is made of sheet. Its shank tapers towards a barrel-clasp secured with a pin (now soldered); the shank has repoussé band-ribbing and two bands of scroll pattern. Flanking the clasp are two pairs of bands of twisted wire filigree and granulation. On the clasp there is a granulated lozenge.

Published: E. Ross. 1931, p. 328; Hasan 1937, pl. 64.

### 71. Gold Bracelet

Egypt or Syria, 11th century

D (inner): 6.6 cm

Inv. no. J47; Harari Coll.

The tubular bracelet is made of sheet. The shank tapers towards a barrel-clasp, secured within a pin (now soldered). The shank has repoussé peacocks within bands, separated by bands of scrolls and Kufic script: *Complete blessing, perfect blessing*. Near the clasp is a repoussé twist-motif; flanking it are granulated bands. The clasp and pin are granulated.

Published: Rosen-Ayalon 1982, p. 13, fig. 6.

### 72. Pair of Silver Bracelets

Syria or Egypt, 11th century

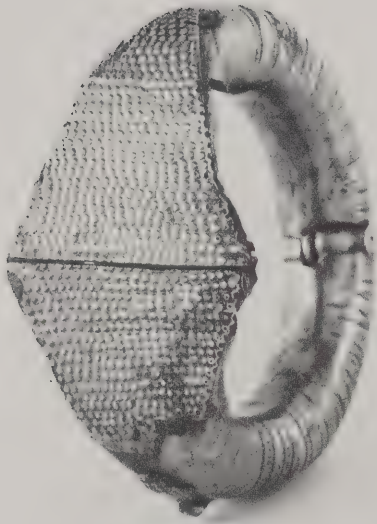
D: 5 cm

Inv. nos. J204 and J205; Harari Coll.

The tubular bracelets are made of sheet. The shanks are engraved and nielloed with rectangular bands of palmettes within a scroll frame. The hinge and clasp are diametrically opposite. The clasp is covered by two large, sheet triangles, engraved and nielloed with scrolls and leaf motifs, with granulated "heaps" at the apexes.

Although not from archaeological sites, fragments were found in Israel of a similar smaller nielloed silver bracelet with the same rhomboidal clasp. This type of clasp is typical of Syrian Fatimid bracelets of the 11th century, usually made of gold (see Cat. no. 65). This, together with Cat. nos. 73-75, is the first published example in silver.

Cf. Damascus 1976, fig. 119.



### 73. Silver Bracelet

Egypt or Syria, late 10th-11th century

D (inner): 5.2 cm

Inv. no. J284

The tubular bracelet is made of sheet. The shank has alternate ribbed and engraved bands in repoussé. The hinge and clasp are diametrically opposite. The clasp is covered by two large, sheet triangles (identical to those of Cat. no. 66), covered with rows of granulation. The central apexes have granulated "heaps".

Condition: Slightly damaged; some patination.

See Cat. nos. 72, 74, and 75.

### 74. Gold Bracelet

Egypt or Syria, 11th century

D: 6.5 cm

Inv. no. J46; Harari Coll.

The tubular bracelet is made of sheet. The shank has repoussé palmettes, scrolls, and birds. The hinge and clasp are diametrically opposite. The clasp (now soldered shut) is covered by two large sheet triangles, with twisted and plain wire filigree palmettes and figure-eights. At the central apexes of the triangles are granulated "heaps".

See Cat. nos. 72, 73 and 75.

Published: E. Ross, 1931, p. 328; Hasan 1937, pl. 64.

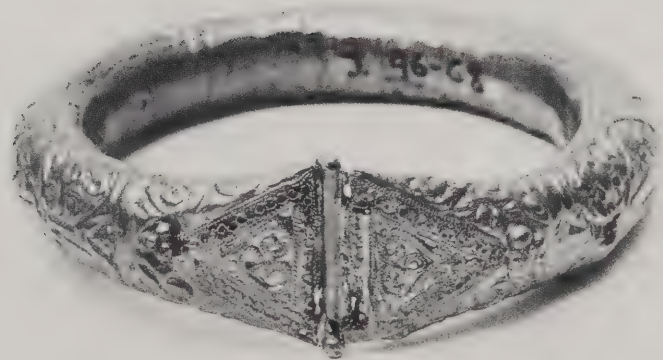
Cf. Christie's Sale Catalogue, June 29, 1971, no. 149, facing illustration.

A similar bracelet is in the Louvre Museum, Paris, Maq 495.

For a similar palmette motif, see Gomez-Moreno 1951, fig. 400.

For the clasp, see Damascus 1976, fig. 119;

Kuwait 1982, p. 65.



73



### 75. *Pair of Silver Bracelets*

Egypt or Syria, late 10th-11th century

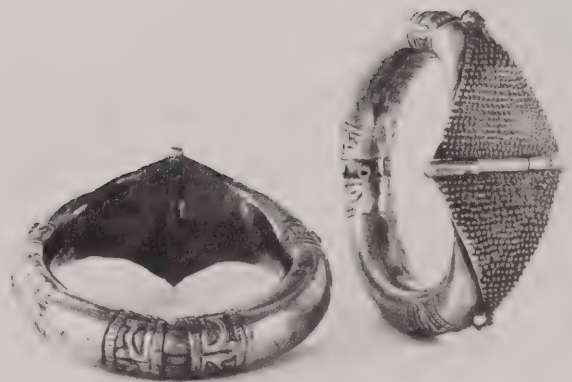
D (inner): 5 cm

Inv. nos. J282 and J283

The tubular bracelets are made of sheet. The shank has four repoussé bands of pseudo-Kufic script: two flank the hinge and two the clasp, diametrically opposite. The clasp is covered by two large sheet triangles with rows of granulation. At the central apexes there are granulated "heaps".

Condition: One bracelet (J282) has a hole near a script band.

See Cat. nos. 72-74.



75

### 76. *Pair of Silver Bracelets*

Egypt or Syria, 11th century

D (inner): 5.6 cm

Inv. nos. J109 and J111; Harari Coll.

The tubular bracelets are made of sheet. The shank is decorated with repoussé bands of scrolls and palmettes. A flattened part of the bracelet forms a false clasp, with flanking applied filigree triangles, containing "palmettes" and traces of enamel.

The "palmette" motif in applied wire appears on the gold foot of a Byzantine agate vase of the 10th or 11th century (see Banck 1966, no. 158).



76

### 77. *Pair of Silver Bracelets (Fragments)*

Syria or Egypt, late 10th-11th century

Inv. no. J406

The clasp is decorated in niello with leaf motifs. These bracelet fragments were found in Israel, although not in an archaeological site.

See Cat. no. 72.



77

67

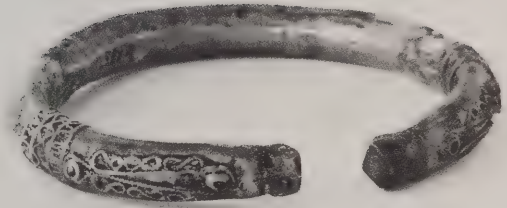
### 78. Silver Bracelet

Egypt or Syria, late 10th-11th century

D (inner): 8.5 cm

Inv. no. J215; Harari Coll.

The open bracelet is made of sheet. Its shank tapers lightly at each end, terminating in polyhedral elements. Near the finials are elongated triangular elements of twisted wire filigree. They are surrounded by figure-eights and bounded by plain wire filigree bands enclosing zigzags and meanders. The rest of the shank is undecorated. For the elongated triangular elements in filigree, see Cat. nos. 79, 88.



78

### 79. Silver Bracelet

Egypt or Syria, 10th-11th century

D (inner): 7 cm

Inv. no. J193; Harari Coll.

The tubular bracelet is made of sheet, with a false clasp flanked by two elongated triangular elements of twisted wire filigree. These are surrounded by figure-eights and bounded by plain wire filigree bands enclosing wavy lines and meanders. The rest of the shank has engraved pseudo-Kufic inscription. The bracelet may originally have been of the open type. See Cat. nos. 78 and 88.



79

### 80. Silver Bracelet

Egypt or Syria, late 10th-11th century

D (inner): 8.5 cm

Inv. no. J130

The open, tubular bracelet is made of sheet. the shank has repoussé panels of interlaced medallions with birds and alternating latticed bands. There is an engraved Arabic inscription on either side reading: *Made by Ismā'il*. The tapered, overlapping finials have engraved diagonal bands alternating with scrolls.



80



81

### 81. Pair of Silver Bracelets

Syria, 11th century

D (inner): 6 cm

Inv. nos. J107 and J108

The tubular bracelets are made of sheet, with the hinge and clasp at ca. 120°. The shanks of both bracelets have repoussé medallions each depicting a rabbit, a deer, and an eagle attacking a duck. Between the medallions are leafy scrolls. The circular clasp has a central setting for a now missing stone, surrounded by eight bosses (damaged), with twisted wire frames. The back of the clasp has eight concentric filigree circles, surrounding a "rosette" of smaller circlets.

Similar depictions of animals appear on a pair of silver bracelets from excavations adjacent to the Temple Mount in Jerusalem (Ben-Dov 1983, pp. 90-91).

Cf. Atil 1985, no. 4; London 1976, no. 242; Damascus 1976, fig. 116.



82a



### 82. Three Silver Bracelets

Egypt or Syria, late 10th-11th century

D (inner): 7 cm

Inv. nos. J285, J286 and J287

The open, tubular bracelets are made of sheet and show traces of gilding. The shank has repoussé palmettes, scrolls and a Kufic inscription at the centre, reading: *Perfect blessing*. Near the finials is a second Kufic inscription: *Blessing*. The tapered, overlapping finials are ribbed diagonally.

Two pairs of bracelets of the same construction and design were found in excavations adjacent to the Temple Mount in Jerusalem (Ben-Dov 1983, p. 91).

See Cat. no. 83.

82b



### 83. *Silver Bracelet*

Egypt, late 10th-11th century

D: 10 cm

Inv. no. J133; Harari Coll.

The open, tubular bracelet is made of sheet. The shank has two engraved friezes of ducks and a Kufic inscription reading: *God's blessing to the owner*. The tapered, overlapping finials are ribbed and have terminal knobs. See Cat. no. 82.

For the composition of birds, cf. Hasan 1937, pl. 33.

Cf. Ben-Dov 1983, pp. 90-91; Ben-Dov 1985, p. 332.



83

### 84. *Pair of Child's Silver Bracelets*

Egypt or Syria, late 10th-11th century

D (inner): 5 cm

Inv. nos. J198 and J218; Harari Coll.

These open, tubular bracelets are made of sheet; the shank is engraved with floral motifs. The tapered, slightly overlapping finials terminate in polyhedral knobs. Condition: On J218, one end is broken and the other is repaired.



84



85



86

### 85. Silver Anklet

Syria, 11th-12th century  
D: 10.5 cm  
Inv. no. J239

The open, tubular anklet is made of sheet. The shank has a repoussé panel within a guilloché frame, enclosing four lozenge medallions. The latter depict musicians interspersed with leaf motifs. At the sides, there are panels containing human faces reminiscent of Iranian anthropomorphic script. The cylindrical, overlapping finials have domed ends terminating in small loops. The cylinders have embossed lozenges and beaded bands. Enclosed in the shank are grains which rattle. Similar bracelets are in the Louvre Museum, Paris, Mao 495; and in the Staatliche Museum, Berlin, no. 157. The overlapping finials are similar to those of Cat. no. 89. The division of the repoussé panel into lozenges is typical not only of Syria and Egypt in this period but is also found in Iran (*Persian Art*, The University of Michigan Museum of Art, Ann Arbor, 1959, no. 15).

### 86. Pair of Gold Anklets

Syria, 11th-12th century  
D (inner): 8.5 cm  
Inv. nos. J242 and J243

The open, tubular anklets are made of sheet. The shank has a repoussé diaper pattern with flower motifs and three well-spaced lozenge medallions. The latter depict, at the centre, a pair of birds with intertwined necks and peacocks at the sides. Near the finials is a pseudo-Kufic inscription. The overlapping finials are cylindrical, with embossed motifs and filigree domes terminating in small loops. Enclosed in the shanks are grains which rattle. For similar finials, see Cat. no. 85. The motif of the intertwined birds is very typical of Iranian metalwork (Baer, Eva, *Metalwork in Medieval Islamic Art*, Albany, 1983, fig. 140) and pottery (pl. 2e) and is also found on Spanish ivory carvings and early ceramics (Cf. Philon, Helen, *Early Islamic Ceramics*, Benaki Museum, Athens, 1980, fig. 46).

### 87. Silver Bracelet

Syria (?), 11th century (?)

D: 7 cm

Inv. no. J196; Harari Coll.

The open, tubular bracelet is made of sheet. The hexagonal shank bears an incised Arabic inscription: *Work of ...*, and blurred traces of leafy ornaments. The overlapping finials terminate in snake-heads.

Condition: Worn.

See Cat. no. 16.

A similar bracelet was found in the Samsat Treasure (8th-12th centuries; Özgüç 1985, fig. 35).



87

### 88. Three Silver Bracelets

Egypt or Syria, late 10th-11th century

D (inner): 7-8 cm

Inv. nos. J194, J220 and J224

The tubular bracelets are made of sheet. Each has a false clasp flanked by two elongated triangular elements of twisted wire filigree, surrounded by figure-eights and bounded by plain wire filigree bands enclosing meanders. The rest of the shank is undecorated. The bracelets may originally have been of the open type.

Condition: Heavily corroded.

See Cat. nos. 78-79.



88a



88b



### 89. Two Silver Bracelets

Egypt or Syria, late 10th-11th century

D (inner): 6.4 cm

Inv. nos. J115 and J118; Harari Coll.

The open, tubular bracelets are made of sheet. The shank is ribbed on the outside. At the centre it has twisted and plain wire filigree bands enclosing zigzags and flanked by pairs of concentric circles. Similar bands appear close to the finials, which are tapered and overlap, terminating in polyhedral knobs.



89

### 90. Pair of Silver Bracelets

Syria(?) 11th-13th century

D (inner): 6.5 cm

Inv. nos. J125 and J126; Harari Coll.

The cast silver open bracelets are made of three twisted heavy wires with smaller twisted wires wrapped around them. The bracelets have traces of gilding. The flattened finials are of elongated palmette-shape, decorated with twisted wire filigree and large granulation. Flanking the finials are two groups of three heavy granules. Almost identical bracelets were found in Russian excavations in the region between the Sea of Azov and Moscow, together with coins dated between 1170 and 1240

(Korzukhina 1954, pl. XXXI, nos. 5-6).

Bracelets of this type have been found in the Samsat Treasure together with Iranian coins of the 8th-12th centuries (Özgüç 1985, figs. 23, 24). However, the shape of the finials is typical of 11th-century Fatimid bracelets. In the Samsat Treasure, earrings were also found of a type excavated in Tiberias, together with Fatimid coins. Therefore, the origin and place of manufacture of these bracelets is uncertain. Very similar bracelets, without heavy granulation, ascribed to the 11th-12th centuries, have been found in southern Russia together with Byzantine coins (Berlin 1939, no. 50; see also nos. 49 and 51). Cf. Spink 1986, figs. 38-39.



90

### 91. Silver Bracelet

Syria (?), 11th-13th century

D (inner): 6 cm

Inv. no. J277

The open cast bracelet is made of a twist of heavy wires and one fine-twist wire wrapped around them. The cylindrical sheet finials have two bands of large granules within figure-eights, and a band of heart-shaped palmettes. The flat ends are made of silver *dirhams* (closely resembling the Umayyad copper *fals*) inscribed with Sura 112 (*al-Ikhlās*).

Twisted wire bracelets were common in Iran and elsewhere. Eight such bracelets were found at Sayram Su (Chimkent governorate in Central Asia) with Buyid, Samanid, and Ilkhanid coins (Arne 1914, fig. 54; Spink 1986, nos. 38-39). Similar twisted bracelets, of the 11th century, were found in excavations in southern Russia — possibly Byzantine or Fatimid (Berlin 1939, nos. 50-51). For similar finials, see Cat. no. 93.

Wire as a decorative element in jewellery has a long history. Early craftsmen hammered thin strips of flat metal to roundness or rolled them into round forms between bronze plates. The use of twisted wire in jewellery was popular with the Greeks, and later with the Romans who eventually evolved the drawplate as a method by which wire could be gripped and pulled through successively smaller holes until it was reduced to the required even gauge. Byzantine artists developed the use of wire for ornamentation and the style was carried forward into the age of Islam.



91

### 92. Silver Bracelet

Syria (?), 11th century (?)

D (max. inner): 6 cm

Inv. no. J116; Harari Coll.

The bracelet is made of a spiral of six wires wrapped around a bronze wire core. The bracelet ends with fluted spherical finials.

Condition: Broken, clasp missing.

This type of bracelet, usually with snake-head finials, was popular in Hellenistic and Roman times (British Museum 1976, no. 177). Similar examples have been found at Loja, Spain (Gomez-Moreno 1951, fig. 400a) and Samarra (Hamid 1967, fig. 5). There are two examples in the National Museum, Damascus (Damascus 1976, fig. 119) and one in the Samsat Treasure (8th-12th centuries) (Özgüc 1985, fig. 34).



92

### 93. *Silver Anklet*

Syria, 12th-13th century

D (inner): 9.5 cm

Inv. no. J151

The open, tubular anklet is made of sheet. Its stout, tapered shank has a repoussé panel with dotted background containing a series of interlinked "star"-shaped medallions and scrolls. It is bordered by panels containing Naskhi script reading: *Everlasting glory and complete prosperity to its owner. Everlasting glory.* It also has bands of a plaited motif. The cylindrical finials have twisted wire filigree circlets within bands and small protruding bosses. The flat ends have small loops and granulated triangles.

Condition: Corroded and broken.

Similar anklets were found in the ruins of Qaṣr al-ʿĀshiq, a 9th-century Abbasid palace at Samarra (Hamid 1967, fig. 6).

The finials resemble those of Cat. no. 91.

Cf. London 1976, no. 241; Jenkins and Keene, 1982, no. 45.



93

### 94. *Pair of Silver Earrings*

Egypt or Syria, 10th-12th century

W: 3 cm

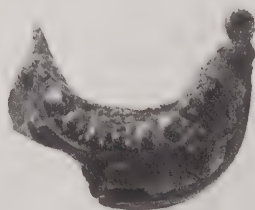
Inv. nos. J121a and b

These earrings are crescent-shaped and made of sheet and filigree. Both faces show smaller crescents; on one face is a row of six bosses and on the other figure-eights in filigree. The top and bottom have filigree panels and frames of scrolls and figure-eights. There are pairs of spiral-wire loops at each horn of the crescent to hold a hinged hoop (missing).

Condition: Earring (b) is broken; both hoops missing.



94a



94b





95a



95b

### 95. Two Gold Earrings

Egypt or Syria, late 10th-11th century

W: 1.6 cm

Inv. nos. J68 and J69

The unmatched pair of crescent-shaped hollow earrings are made of sheet. One (J68) has an engraved scroll motif on both faces, with double loop "hinges" attached to twisted wire bands at the horns of the crescent, for a hinged hoop (missing). The second earring (J69) has an engraved scroll motif on one face and a Naskhi inscription on the other. There is a double twisted wire along the bottom ridge. Double loop "hinges" (one pair missing) are attached to twisted wire bands at the horns of the crescent. Condition: One (J69) is slightly damaged.

Similar but plain earrings were found in excavations at Tiberias, together with coins of the late 10th-early 11th centuries (Foerster 1977, pp. 90-91).

### 96. Gold Earring

Egypt or Syria, late 10th-11th century

H: 2 cm

Inv. no. J8; Harari Coll.

The earring is made of sheet and granulation. A central, sheet cube has "nippled", granulated domes on five faces. Around the lower boss are four loops and four corner "nipples". The top is a plain, open sheet disc, with double loops and a hinged hoop.

Two pairs of earrings of the same construction were found in excavations at Tiberias (together with coins of the late 10th-early 11th centuries; Foerster 1977, p. 91); another was found with the Samsat Treasure (Özgüc 1985, figs. 29-31).

There is a similar earring in the Virginia Museum, Richmond, Acc. no. 67.52.16.

Cf. Segall 1938, pl. 50, no. 234. For a similar construction, cf. Jenkins and Keene 1982, nos. 39a-d.

For a similar "Byzantine" earring, ascribed to Constantinople (?), 11th century (but probably Fatimid), see Ross 1965, no. 134.



96

### 97. Gold Earring

Egypt, late 10th-early 11th century

H: 2.2 cm; W: 1.4 cm

Inv. no. J11; Harari Coll.

The crescent-shaped hollow earring is made of sheet. It is entirely covered with filigree and granulated "nipples". At the horns of the crescents there are double loop "hinges" attached to plain bands, with a plain wire hoop (possibly not original). The earring is almost identical to one from the Fustat excavations (cf. Bahgat and Gabriel 1921, pl. XXX).

A similar earring, from Constantinople, 11th or 12th century, is identified as Byzantine in Ross 1965, no. 135. See also Cat. no. 95.



97

### 98. Gold Earrings

Egypt or Syria, 11th century

W: 1.6 cm

Inv. no. J233

The crescent-shaped earring is made of filigree and granulation. Both faces have a central palmette motif flanked by scrolls. Around the sheet bottom are four well-spaced loops intended to hold a row of now missing pearls. At the horns of the crescent are double loops with a "hinged" hoop.

Cf. Segall 1938, pl. 57, no. 293.



98

### 99. Gold Earring

Egypt (?), 11th-12th century

D (max): 4 cm

Inv. no. J244

The double-faced penannular earring is made of openwork filigree; the main ring is open and has a row of figure-eights between twisted wire frames. Appended to this is a series of ten rings of identical filigree pattern, and nine alternating lozenges and lentoids made up of figure-eights within a twisted wire frame. The junctures are strengthened with small sheet discs. Extending obliquely from the ends of the main ring are similar large teardrop elements to which double loops are attached, to hold a small hinged hoop (now missing). The outer elements are pierced for stringing a row of pearls.

Cf. Segall 1938, pl. 55, no. 282; Jenkins and Keene 1982, no. 24.



99



100



101



102



### **100. Gold Earring**

Egypt or Syria, 11th century

H: 2.8 cm; W: 2 cm

Inv. no. J234

The crescent-shaped earring is made of filigree and granulation; both faces have an intricate motif flanked by scroll motifs. The bottom is made of sheet, with bosses of granulation interspaced with loops intended to hold a row of pearls (?). At the horns of the crescent are double loops and a hinged hoop, made of rounded braid of flat wires.

Condition: Repaired.

A similar palmette motif appears as a tattoo above the breast of the dancer, in the Fatimid drawing in the Israel Museum (Rice 1958, pl. 2), as well as on jewellery and other objects of the Fatimid period.

Cf. Segall 1938, pl. 57, no. 293; Kofler-Truniger 1964, p. 131; London 1976, no. 652.

### **101. Gold Earring**

Egypt, early 11th century

H: 1.5 cm

Inv. no. J227

The polylobed earring is made of seven sheet hemispherical crescents with applied twisted wire filigree decoration, joined by large granules (several missing). At the top are two double loop "hinges" and a small hinged hoop. In the Tarabia Hoard an earring of this type was found together with gold coins of 1003-1045 (Marçais and Poinssot 1952, p. 482, fig. 127).

Cf. Ackerman 1939, p. 2665, fig. 891b; Spink 1986, fig. 69.

### **102. Pair of Gold Earrings**

Egypt or Syria, 11th century

D: 3.5 cm

Inv. no. J76; Harari Coll.

The crescent-shaped earrings are made of filigree and granulation. One face has a central floral medallion within a scroll frame, surrounded by a row of 12 "nippled" bosses. The other face has a central, open lozenge (apparently a setting for a stone), flanked by large S-scrolls within a small frame of figure-eights. Both faces have an outer frame of S-scrolls with well-spaced loops intended for a row of pearls (now missing). The bottom has scroll and lozenge motifs and empty settings for cloisonné panels (mostly missing). The top has a scale pattern. At the horns of the crescent are double loop "hinges". The hinged hoops are missing. Below the hinges are small loops.

See Cat. nos. 97 and 100.

Cf. Segall 1938, pl. 56, no. 286.

For similar workmanship, see Jenkins and Keene 1982, nos. 49 and 51a-d; and for the scale pattern, *ibid.*, no. 51c.



103a

### 103. Two Gold Earrings

Egypt or Syria, late 10th-11th century

D: 1.8 cm

Inv. nos. J170 and J171; Harari Coll.

The penannular earrings are made of sheet and filigree. Faces and the bottom have rows of plain bosses, nine and eleven, respectively, within a twisted wire frame; the top of one (J70) is plain, while that of the other has three bosses. There are double loops at the ends, and a hinged hoop (broken on J71).

Condition: Somewhat damaged.

See Cat. nos. 104 and 105.



103b

### 104. Two Gold Earrings

Egypt or Syria, late 10th-11th century

H: 2.3 cm; D (max): 1.8 cm

Inv. no. J57; Harari Coll.

The penannular earrings are made of sheet and filigree. Both faces and the bottom are of sheet with embossed rows of bosses with "nipples"; respectively, eight and nine bosses on the faces and ten and eleven around the bottom, within a twisted wire frame. The top is made of sheet with applied twisted wire circlets. There are double loops at either end, with a hinged hoop.

See Cat. nos. 103 and 105.

For Byzantine earrings from Constantinople, of the same period and of similar construction and shape, see Ross 1965, no. 133.

For similar bosses, see Jenkins and Keene 1982, no. 41.



104



### 105. *Gold Earring*

Egypt or Syria, late 10th-11th century

D: 1.5 cm

Inv. no. J238

The penannular earring is made of sheet with filigree. On either face is a row of seven "nipped" bosses with twisted wire frames. A similar row of eight bosses on a sheet strip, with interspaced granulation passes around the bottom. On the sheet top there are filigree circlets (as seen on Fatimid rings; see Cat. nos. 109 and 111). There are double loops at either end (one detached) and a small, hinged hoop.

Condition: Slightly broken.

See Cat. nos. 103-104.

A similar earring from excavations at Corinth is said to be "Byzantine or later" (Davidson 1952, pl. 108, no. 2048).

105

### 106. *Pair of Gold Earrings*

Egypt or Syria, 11th-12th century

D: 2.3 cm

Inv. no. J57; Harari Coll.

The penannular earrings are made of openwork filigree. Both faces have rows of plain wire scrolls within twisted wire frames. Around the bottom is a single similar row, with well-spaced loops to hold rows of pearls (?). The top is made of plain sheet. There are double loops at the ends with a hinged hoop.



106





107

### 107. Gold Earring

Egypt or Syria, 11th-12th century

H: 3.8 cm

Inv. no. J232

The double-faced semi-circular earring is made of openwork filigree and sheet. Both faces have a row of plain scrolls within a twisted wire frame. Set within this semi-circle is an inverted, openwork triangle of the same filigree pattern, with small sheet discs at the junctures. Around the bottom is a series of joined hollow sheet beads. At the top are paired double loops, with a hinged hoop. For similar workmanship, see Jenkins and Keene 1982, no. 46.

### 108. Gold Ring

Egypt or Syria, late 10th-early 11th century

D: 3 cm

Inv. no. J29; Harari Coll.

The ring is made of sheet and applied and openwork filigree and granulation; the oval table has an intricate palmette and scrolls motif within a frame of figure-eights. The high, sloping bezel, the shank, and shoulders have a similar intricate pattern.

Condition: Slightly broken.

See Cat. nos. 109 and 110.



108

### 109. Gold Ring

Egypt or Syria, late 10th-early 11th century

D: 3 cm

Courtesy of B. Zucker, New York

The ring is made of sheet with applied and openwork filigree and granulation; the oval table has a large S-scroll, within a frame of figure-eights. The high, sloping bezel and shoulders are covered with a dense arabesque of palmettes and scrolls. The shank has a scroll motif. The back of the bezel has a circular opening, flanked by two teardrops of twisted wire.

See Cat. nos. 108, 110.



109



110

### 110. *Gold Ring*

Egypt or Syria, late 10th-11th century

D: 3 cm

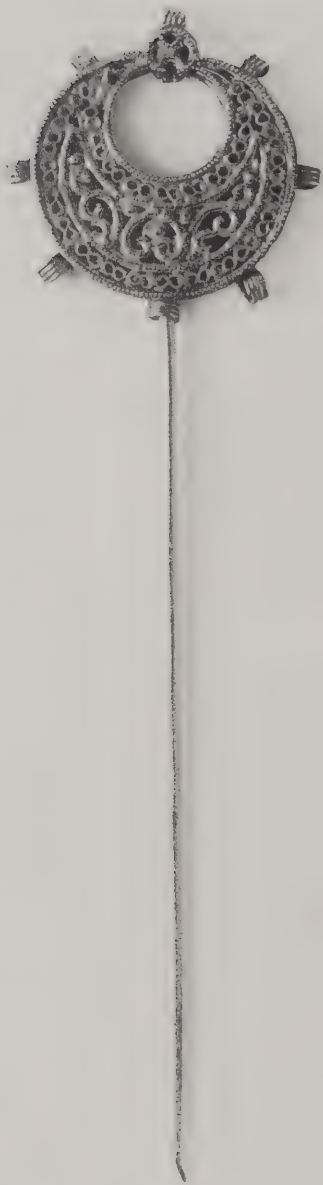
Inv. no. J30; Harari Coll.

The ring is made of sheet with openwork and applied filigree and granulation. The round table is decorated with a palmette motif and script within a frame of figure-eights. The high, sloping bezel and shoulders are decorated with four large, pierced rosettes, with intervening pairs of palmettes. The shank is covered with a dense and intricate arabesque of scrolls. The back of the bezel has a "rosette" of applied twisted wire circlets.

See Cat. nos. 108 and 109.

In the Tiberias excavations, a similar ring was found, together with coins of the late 10th to early 11th centuries (Foerster 1977, p. 91).

Cf. Segall 1938, pl. 58, no. 296; Boardman 1977, nos. 201 and 202; Kuwait 1982, p. 64.



### 111. *Gold Stick-Pin*

Egypt or Syria, 11th century

L: 7.8 cm

Inv. no. J25; Harari Coll.

The crescent-shaped head of the stick-pin is made of double-faced openwork filigree and granulation. A palmette motif flanked by scrolls is shown within a frame of figure-eights. Between the horns of the crescent is a small medallion. Around the sides are well-spaced loops, apparently for a row of pearls. This item may originally have been a pendant.

The crescent shape is typical of Fatimid jewellery, as is the double-faced filigree and granulation technique. Another pendant of the same shape, decorated with cloisonné enamel, is in the Louvre Museum, Mao 139.

Cf. Dimand and McAllister 1944, no. 8; Cairo 1961, pl. 1; Gomez-Moreno 1951, fig. 401; 'Umar al-'Ali 1974, fig. 15.

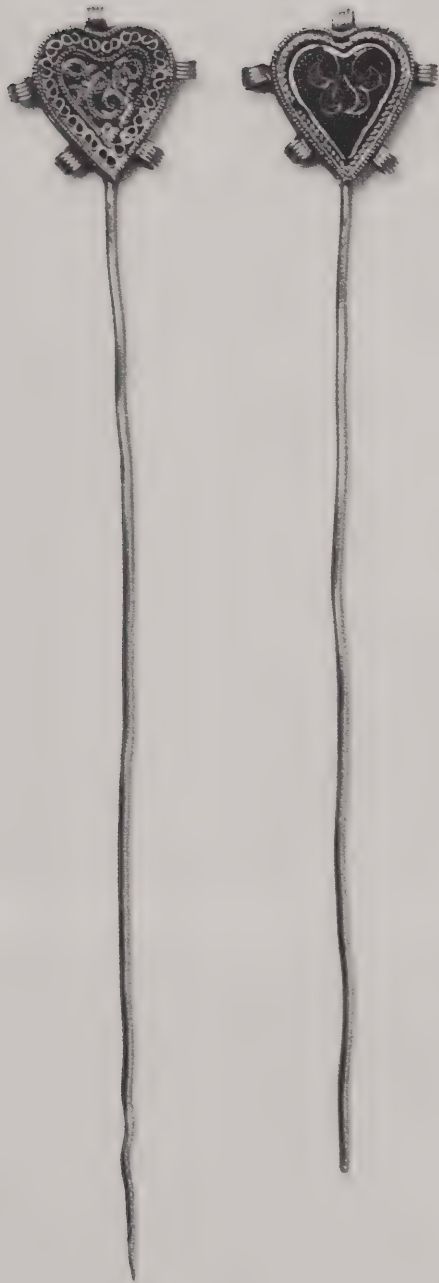


### 112. *Pair of Gold Stick-Pins*

Egypt, 11th century

H: 10.6 cm

Inv. no. J26; Harari Coll.



The heart-shaped heads of these pins are made of double-faced openwork filigree and granulation. On one face is a scroll motif within a frame of figure-eights and on the other is a leaf motif in cloisonné enamel. Around the sides are well-spaced loops, apparently for a row of pearls. The heads may originally have belonged to some other items of jewellery.

Condition: On one pin, the enamel is missing.

For Fatimid cloisonné enamel, see Ross 1940.

Byzantine works with cloisonné enamel on gold were made in Constantinople at the end of the 10th century (Ross 1965, no. 149). The enamelled motif resembles a repoussé design on a silver box made in Spain by order of al-Ḥakam II (961-976), as a gift to his heir apparent, Hishām (Gomez-Moreno 1951, fig. 399a). A similar design in cloisonné was found in Russian excavations (Korzukhina 1954, pl. XLIV, no. 2) and on a Byzantine cross of the 12th-15th century from Russia (Berlin 1939, no. 126).



113



114



115

### 113. *Gold Stick-Pin*

Egypt or Syria, 11th-12th century

D: 3.7 cm

Inv. no. J12; Harari Coll.

The circular head of this stick-pin with a curved end is made of openwork filigree and granulation. In the central medallion is a stag running to the left, a motif typical of Fatimid minor art. Around the medallion is a frame of 18 circles, with loops between them, apparently to hold a row of pearls. Several similar loops are suspended from the stag. Published: E. Ross 1931, p. 238; Hasan 1937, pl. 64.

### 114. *Gold Pendant*

Egypt or Syria, 11th century

H: 6 cm, W: (max) 3.5 cm

Inv. no. J59; Harari Coll.

The double-faced pendant is made of sheet with applied and pierced filigree and granulation. It has the form of a double-headed eagle, with spread wings. It is studded with four turquoise stones and two garnets. At various points around the pendant are loops, apparently to hold a row of pearls.

A Fatimid pendant in the shape of an eagle with spread wings is in the Virginia Museum, Richmond, Acc. no. 67.52.14.

Cf. Coche de la Ferte 1961, pl. XVI b.

The motif of the eagle with spread wings is popular in Islamic jewellery (see Paris 1977, nos. 365 and 371) and particularly in Fatimid art. Cf. Monneret de Villard, H., *Le pitture musulmane al Soffitto della Capella palatina in Palermo*, Rome, 1950, fig. 245.

### 115. *Enamelled Gold Plaque*

Egypt, 11th-12th century

W: 3.1 cm

Inv. no. J31; Harari Coll.

The crescent-shaped sheet panel is decorated with a Naskhi inscription in cloisonné enamel reading: *Victory from Allāh*, with leafy designs in the field. The inscription is in white enamel, the scrolls are red, and the background is green. This plaque may have been used as a setting in a gold pin.

Condition: Damaged on the left side.

An enamel ornament with similar scroll design was found at Fustat (Bahgat and Gabriel 1921, pl. XXX).

Published: Rosen-Ayalon 1982, colour pl. on p. 5.

Cf. Dimand and McAllister 1944, no. 8; Cairo 1969, pl. 1;

Paris 1977, no. 364.

For the cloisonné enamel, see Ross 1940.

For a ring with a similar enamel setting, cf. Kofler-Truniger 1964, p. 131.





### 116. Gold Pendant

Egypt (?), 11th-12th century (?)

D: 1.7 cm

Inv. no. J38; Harari Coll.

The round pendant is made of twisted wire filigree. It has a round, inserted plaque in cloisonné enamel, depicting a floral motif in white, red and other colours, now discoloured to a greyish mottled mass. There are two loops on opposite sides of the frame.

Condition: Damaged.

See Cat. no. 117.

For the cloisonné decoration, cf. Korzukhina 1954, pl. XLIV, nos. 1 and 2.

116



### 117. Gold Pendant

Egypt (?), 11th-12th century (?)

D: 1.2 cm

Inv. no. J33; Harari Coll.

The small round pendant is made of twisted wire filigree. It has a round, inserted plaque of cloisonné enamel, depicting a trefoil motif in red, green, and white. There are four loops, evenly spaced around the frame.

See Cat. no. 116.

This ornament is similar to Byzantine work of the 6th and 7th centuries and the late 10th century from Constantinople (cf. Gutman Coll. 1961, no. 49; Ross 1965, no. 149).

For a very similar enamelled ornament of the Sasanian period, see Pope 1938, IV, pls. 248 a, b, c, e, f.

Cf. Bahgat and Gabriel 1921, pl. XXX; Ross 1940, pp. 165-167; Kuwait 1983, p. 91.

For the cloisonné, cf. Korzukhina 1954, pl. XLIV, nos. 1 and 2.

117



### 118. Silver Amulet Case

Egypt or Iran, 10th-12th century

W: 6 cm; L: 7.2 cm

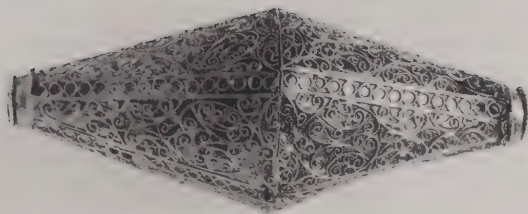
Inv. no. M50

The hollow rectangular case is made of sheet. The central panel of leafy scrolls is in repoussé and executed in the "Samarra bevelled style". It is surrounded by a Kufic inscription within the frame containing Sura 112, *al-Ikhlās* or *al-Tawhīd* (Unity).

Condition: Broken; lid and one loop missing.

A similar design is found on a Byzantine silver reliquary of the 11th century (Banck 1966, no. 198). For the design, cf. Hasan 1933, pl. 11; Herzfeld, E. *Der Wandschmuck der Bauten von Samarra und Seine Ornamentik*, Berlin 1923, pl. LXXXII.

118



119

### 119. Gold Bead

Syria or Egypt, 11th century

L: 8 cm

Inv. no. J75; Harari Coll.

The biconical hollow bead is made of sheet decorated with applied twisted wire filigree. Five rhomboid panels, separated by strips of circles, enclose scroll arabesques. The ends have double twist bands.

Condition: Slightly damaged.

A similar, fine bead of the 11th century, made in openwork, was excavated in Caesarea (Rosenthal 1973, p. 24).

The workmanship and design closely resemble Byzantine work of the 10th-11th centuries (Banck 1966, nos. 183, 184, 294 and 295).

For a similar bead in openwork, see Jenkins and Keene 1982, no. 51d. For similar workmanship, cf. *ibid.*, no. 51e.

An element of similar construction was found in the Samsat Treasure (Özgüç 1985, fig. 1).

Cf. Segall 1938, pl. 54, no. 279.



120

### 120. Six Gold Linked Beads

Egypt or Syria, 11th century

L: 3.4 cm

Inv. no. J67

The beads are elongated and biconical. They are made of filigree and granulation. The latter forms a symmetrical pattern of a central scrolled rosette flanked by leafy scrolls. The ends of the beads have double granulated bands.

Between each pair of beads are two large granules, the whole being soldered together.

Condition: Broken.

Similar elements without granulation, ascribed to the 11th century, were excavated at Caesarea (Rosenthal 1973, p. 74).

Cf. Segall 1938, pl. 58, no. 283.

### 121. Two Gold Elements from a Necklace (?)

Egypt or Syria, 11th century

H: 3.5 cm

Inv. no. J273; Harari Coll.

The double-faced teardrop elements are made of sheet decorated with applied filigree. The top of the teardrop is of "fleur-de-lis" form. At the centre of each is a floral motif (apparently for cloisonné enamel), surrounded by leaf motifs. At the top is a small lozenge (also apparently for enamel). The sides are of sheet.

For similar workmanship, see London 1976, no. 243; Cairo 1969, no. 18; and cf. Banck 1966, nos. 183-184.

For similar elements, set with turquoises and attached to the lower band of the 13th-century crown of Constance II of Aragon, which also contains a garnet inscribed in Arabic, see *Gems and Jewels*, London, Orbis, 1971 (Crescent Books).



121

**122. Six Gold Elements and a Clasp**

Egypt (?), 10th-11th century

L (each): 2.5 cm

Inv. no. J20; Harari Coll.

The six double horseshoe-shaped elements (from a bracelet or necklace) are made of twisted wire filigree, with rows of figure-eights in twisted wire frames. The clasp is one of the hinge and pin types.



122

**123. Three Gold Elements from a Necklace**

Egypt (?), 11th century

H: 2 cm; W: 3.5 cm

Inv. nos. J39, J40 and J41

The double-faced elements are made in openwork filigree; each element consists of a pair of linked, inverted (?) heart-shapes with pendants, gems and pearls (possibly not original), attached by wires. Each "heart" has a frame of figure-eights, enclosing three circlets with a flat disc at the centre. The sides are of sheet.



123





124

**124. Gold Pendant (Amulet Case?)**

Syria or Egypt, probably 12th century

L: 3.6 cm

Inv. no. J22; Harari Coll.

The pendant is double-faced, inverted, polylobed and arch-shaped. It is made of openwork filigree in plain and twisted wire. The outer frame has a row of figure-eights between double twists. At the centre is a pear-shaped inset in enamel with a cruciform motif in red and blue on a trellis diaper of plain wire. Above is a band of large palmette motifs of twisted wire. On the top frame is a tube of the same trellis diaper pattern with figure-eight bands at the ends. The back is of the trellis diaper pattern as are the sides.

In the National Museum in Damascus there is a gold amulet case of the 12th century, of similar construction and said to have been found at Raqqa (Damascus 1976, fig. 115).

The palmette is typical of the Fatimid period, however, the use of the trellis diaper form is rather unique among Fatimid ornaments.

*Jewellery in the Ayyubid and Mamluk  
Periods (Twelfth to Fifteenth Centuries)*

Jewellery surviving from Ayyubid and Mamluk times is sparse. In the archaeological excavations at Hama and Qusayr al-Qadim, glass bracelets, beads, rings, and silver and bronze earrings and pins from these periods have come to light.<sup>1</sup>

In this catalogue only a few objects from these periods are listed. The most important of these is a gold belt with the name of Abu'l Fidā Ismā'il inscribed on the buckle (Cat. no. 127). This belt seems to be the only extant example bearing the name of a ruler. On the frontispieces of Mamluk manuscripts,<sup>2</sup> there are depictions of rulers girthed with gold belts — though none of them are of the type represented here. From these illustrations, it can be assumed that gold belts such as these were the prerogative of kings and princes and were regarded as most valuable possessions worn only by the upper classes.

In the Mamluk period, heraldic designs such as those depicted on a bracelet in the Cairo Museum<sup>3</sup> and on a ring in the present catalogue (Cat. no. 126) came into fashion. Earrings, too, differ in this period. Though the crescent-shaped form continues, techniques have changed, and earrings are now simpler and more often single-faced rather than double-faced. The fine, meticulous techniques typical of Fatimid gold jewellery are no longer in evidence.

Information derived from Mamluk miniature paintings is also rather disappointing. On the whole, the extant Ayyubid and Mamluk data are insufficient to obtain a clear and reliable picture of the jewellery of these periods.

#### NOTES

1. Whitecomb, Donald S., and Janet H. Johnson, *Quseir al-Qadim* 1980, Malibu (Calif.) 1982, pls. 59 and 70; Hama 1957, fig. 28-32.
2. For example, the frontispiece of *The Assemblies of Al-Hāriri*, Egypt, AH 1334, Nationbibliothek, Vienna (Ettinghausen 1962, p. 148).
3. Cairo 1969, no. 29, pl. 2b.



### 125. Silver Bracelet

Egypt or Syria, 12th-13th century

D (inner): 5.5 cm

Inv. no. J110; Harari Coll.

The tubular bracelet is made of sheet. It is engraved, partly-gilded, and nielloed. The shank is obliquely ribbed, with snake-heads flanking the circular clasp, which is engraved, gilded, and nielloed with a rosette of four "palmettes". The hinge is at 120° to the clasp. (A second, identical clasp is also in the L.A. Mayer Museum.)

See Cat. no. 19.

The "palmette" rosette was a very popular motif, as depicted on Iranian pottery of the 10th-11th centuries at Nishapur. The motif appears in other media, mainly up to the 14th century.

Cf. Cairo 1969, no. 20, pl. 2a; Jenkins and Keene 1982, no. 22; Spink 1986, no. 5.



125

### 126. Silver Ring

Probably Egypt, 14th-15th century

D (Max.): 2 cm

Inv. no. J82

The cast ring is partly gilded and has a lentoid table engraved in bas-relief, with a lion walking to the left with its tail raised and terminating in a trefoil leaf. On the shoulders and shank there are arabesque motifs in relief. At the bottom of the shank is a "sprue".

For the shape, see Cat. no. 61.

In the Saracenic heraldic tradition, the lion is invariably represented walking to the left, usually with the right forepaw raised (or vice versa), and tail curled forward (cf. Mayer, L.A., *Saracenic Heraldry*, Oxford 1933, p. 9 and pl. 1). Rings of this construction are sometimes ascribed to the Timurid period. The design of the lion here, however, is similar to that of Mamluk lions and it would appear therefore that this ring should be ascribed to Mamluk times. A ring with a lion walking to the right was found in Russian excavations (Korzukhina 1954, pl. XLIV, pl. 18).



126



127

### 127. Gold Belt Buckle and Plaques

Syria, late 13th - early 14th century

D (circular elements): 3.6 cm

L (rectangular elements): 3.5 cm

L (buckle): 8 cm; W: 0.5 cm

Inv. no. J23; ex-Harari Coll.

**Buckle:** The cast buckle is flanked by two rectangular plaques, each with a plain frame enclosing a pierced and engraved panel of leafy scrolls, each enclosing a lobed leaf. Each plain frame is inscribed in Arabic in Naskhi script (bearing traces of niello inlay): *Glory to our Lord the Sultan al-Malik al-Ṣāliḥ, the Learned, the Just, Defender of the Faith, Warrior at the Frontiers, Warden of the Marches, the*

*Vanquisher, 'Imād al-Dunyā w'al-Din, Sultan of al-Islām, and (of) the Muslims, Conqueror of the Infidels, Abu'l-Fidā 'Ismā'il.* (Abu'l-Fidā' Isma'il mentioned here was born in Damascus in AH 672/1273 CE.) On the edge of the buckle proper there is a briefer version of the same inscription.

**Round Plaques:** Twelve sheet roundels, with plain frame enclosing a pierced and engraved intertwined motif (two also have off-centre eyelets) were apparently interspersed with eight "box-tie" elements with central pyramidic "studs". Condition: Mayer, L.A., *Mamluk Costume*, Geneva, 1952, pp. 57-58 pl. IX.

Jenkins and Keene 1981, fig. 23.

For identical pieces, cf. Segall 1938, no. 323.

*Iranian Jewellery in the Ilkhanid  
and Timurid Periods  
(Fourteenth to Fifteenth Centuries)*



Very little jewellery relating to the Ilkhanid and Timurid periods has come down to us. Our knowledge in this area is more or less limited to rings, which have survived in some quantity.

Ilkhanid rings are usually cast and less delicate than Seljuk and are inscribed with names or amuletic formulas. Ilkhanid miniature illuminations seldom depict jewellery. However, in some miniatures from Tabriz dating from 1330/1340, men are shown wearing rings and a gold earring in the form of a simple hoop or with a pearl pendant in one ear.<sup>1</sup> Women were usually depicted covered by clothing from head to foot. Consequently, almost no jewellery beyond hair ornaments, which often consisted of strings of pearls, are visible.

Few objects remain from the fifteenth century and after. The limited quantity of surviving jewellery gives the impression that rings were massive and solid, made of gold or silver, and had high, round or oval “tables”, often of jade. These flat stones were ornamented with reverse script or with amuletic formulas. The script was Naskhi with added arabesques or interlacings. The shanks often had shoulders in the form of dragon-heads (figs. 54, 55).

In the Timurid period, belts were worn mainly by men — whether at court or in military action — and were mostly of black cloth or leather to which round, polylobed or square medallions or plaques of gold were attached at equally spaced intervals. Occasionally, the medallions were studded with red stones.<sup>2</sup>



fig. 54

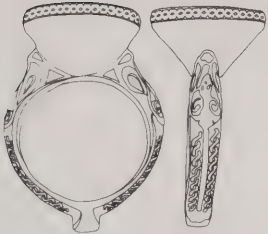


fig. 55

#### NOTES

1. Grabar, Oleg, and Sheila Blair, *Epic Images and Contemporary History*, nos. 17, 40, 42, 53, 54, and 55.

2. Gray 1961, pp. 66, 77, 105, and 106.

**128. Silver Medallion or Pendant (?)**

Iran, 14th century

D: 3 cm

Inv. no. J262; Harari Coll.

The circular cast medallion has an openwork leafy decoration in the centre. On the margin is a Naskhi inscription reading: *Put your trust in the Merciful in every need and know that Allāh is the just judge. Be successful.* The design resembles motifs appearing on Egyptian wooden and ivory ornaments of the 13th century.



128

**129. Gold Signet Ring**

Iran, 14th-15th century

D: 2 cm

Courtesy of B. Zucker

The heavy sheet ring has a rectangular bezel with four false prongs holding a "table" engraved with an Arabic inscription within a scroll motif frame reading: *East.* The shoulders and shank have an applied arabesque motif. At the bottom of the shank is a "sprue".



129

**130. Silver Signet Ring**

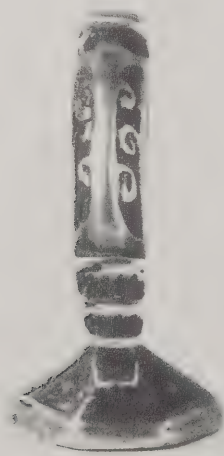
Iran, 14th century

D: 2.2 cm

Inv. no. J137; Harari Coll.

The cast ring has a hexagonal table engraved with a sunken relief of Arabic inscription reading: *Peace*, with leaf motifs above and below. The tapered bezel has triangle motifs. The shoulders have a leaf motif in high relief. The shank has an incised leaf motif, with a square "sprue" at the bottom.

A ring with a hexagonal table was found in the Sayram Su Treasure; see Spink 1986, figs. 54 and 62.



130a



130b

### 131. Silver Signet Ring

Iran, 15th century

D: 1.8 cm

Courtesy of B. Zucker, New York

The cast ring has a hexagonal table with an engraved inscription. The tapered hexagonal bezel is engraved with a palmette motif. The shoulders have the form of dragon-heads. The shank bears chain and zigzag motifs. There is a "sprue", possibly with a setting for a stone.

Cf. Dalton 1912, no. 2283; Jenkins and Keene 1982, no. 56a.



131

### 132. Silver Signet Ring

Iran, 15th century

H: 1.8 cm

Courtesy of B. Zucker, New York

The cast ring has a high, round table with an engraved inscription in Arabic. The shoulders have a palmette motif. On the shank is a guilloche motif and a high "sprue". At the bottom there are traces of gilding.

Cf. Dalton 1912, no. 2283.



132

### 133. Gold Signet Ring

Iran, 15th-16th century

D: 2 cm

Inv. no. J24; Harari Coll.

The cast ring has a circular table, engraved with an Arabic inscription. The inscription reads: *Oh, the learned ...* The back of the bezel is engraved with a magic knot. On the shoulders are raised shields; on the shank there are leaf motifs. At the bottom is a "sprue" bearing a floral motif.

Cf. Pope 1939, III, pp. 2664-2672.



133



# *A Goldsmith's Workshop at Ramla*

*Courtesy of Miriam Shamaï, Zahala.*

Recently, objects from a goldsmith's workshop came to light in Ramla. Together with these finds were two coins, one of silver and the other of bronze. The former coin is worn and entirely illegible, while the latter bears a Koranic legend: "There is no God but Allāh and He has no associate." Since the rim of the coin is worn away, the date can be determined only by comparative means, which place it in the eighth or ninth century (pl. 3).

Remains of the workshop were found above a layer of yellow sand; i.e., they belong to the earliest phase of occupation at the site. An unglazed pottery lamp was also found, upside-down, directly above the finds of the workshop.

These objects can be classified as follows:

- A. Tools and moulds.
- B. Scales and weights.
- C. Jewellery.
- D. Miscellaneous objects not directly related to jewellery making.

### ***A. Tools and Moulds***

- 1. Two thick ceramic crucibles (pl. 4a).
- 2. Various iron hammerheads and other iron pieces, all heavily corroded (pl. 4b).
- 3. Tweezers and a knife blade (pl. 4c).
- 4. Several stone burnishers, rubbers and honing stones (pl. 5a).
- 5. Several mould halves, most with patterns carved on both faces (pl. 5b). The mould patterns are for small, flat pendants and for the "tables" of rings, the latter with simple geometric motifs and a Kufic inscription.

### ***B. Scales and Weights***

Two different sizes of bronze pans from scales were found, along with their chains (pl. 5c). Two series of bronze weights were also found: some are round or polyhedral, and others square (pl. 5d). Many of the weights bear concentric circle ornamentation, and some bear such Arabic inscriptions as "Made (by ...)", and "Ahmad" (or "Muhammad"). There is also a green-tone glass weight of disc form, impressed with an illegible inscription; this weight is of a type common in the eighth-ninth centuries (pl. 6a).

### ***C. Jewellery***

The jewellery includes simple rings (apparently of silver, but badly corroded); loop earrings with a "millefiori" glass bead at the centre; an open bracelet bearing incised ornamentation; and various beads — one a cylinder of marvered glass, another of amethyst; and very small cowrie-shell beads (pl. 6b).

### ***D. Miscellaneous***

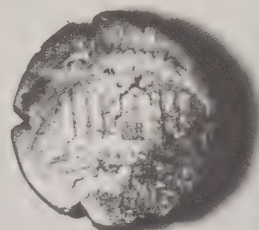
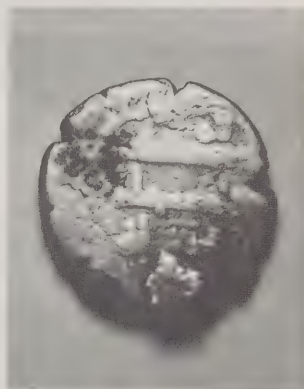
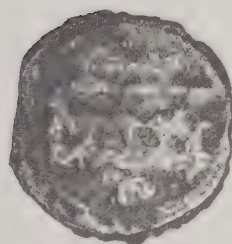
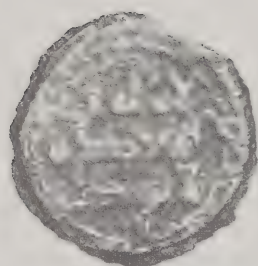
These include a perfume bottle of "molar" type; kohl sticks and small cosmetic spoons of bronze; ivory buttons; metal fittings and catches for small caskets; a metal hook (apparently for hanging a lamp); and handles from various vessels.

In archaeological excavations at Ramla<sup>1</sup> four occupation phases have been uncovered. The earliest phase was found directly overlying the yellow *raml* (sand) which gave its name to this Arab-founded city.

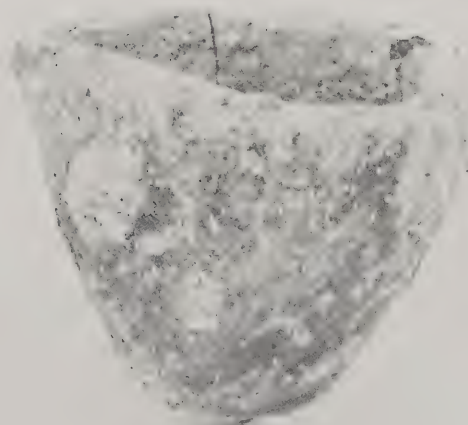
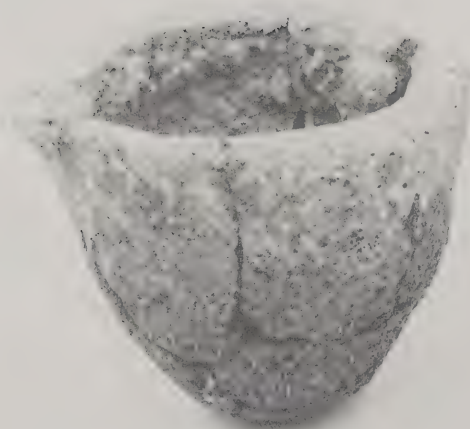
The finds noted above were discovered directly on this yellow sand. The presence of the coins, the “molar” type bottle, and the weights would seem to place the “workshop” in the late eighth or ninth century. In these auspicious finds, a second such “workshop” was discovered nearby. All the objects are evidence of a flourishing jewellery craft at Ramla.

#### NOTES

1. Rosen-Ayalon, M. and A. Eitan, *Excavations in Ramla*, Jerusalem, 1969 (Hebrew).

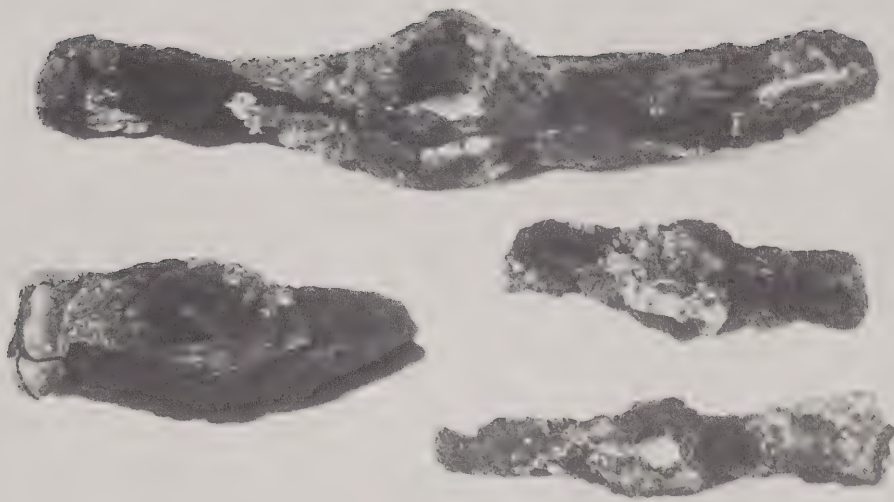


pl. 3

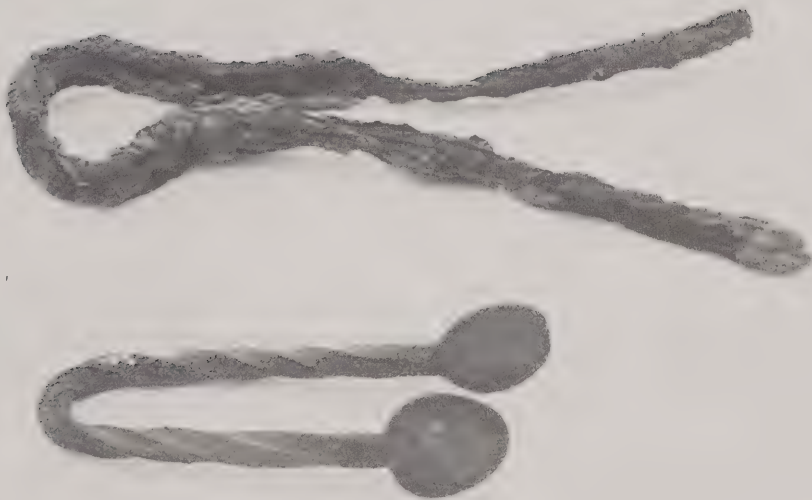


pl. 4a





pl. 4b



pl. 4c



pl. 5a

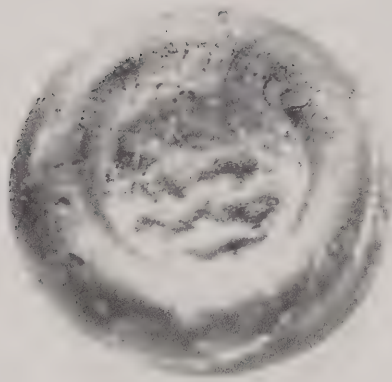
pl. 5b



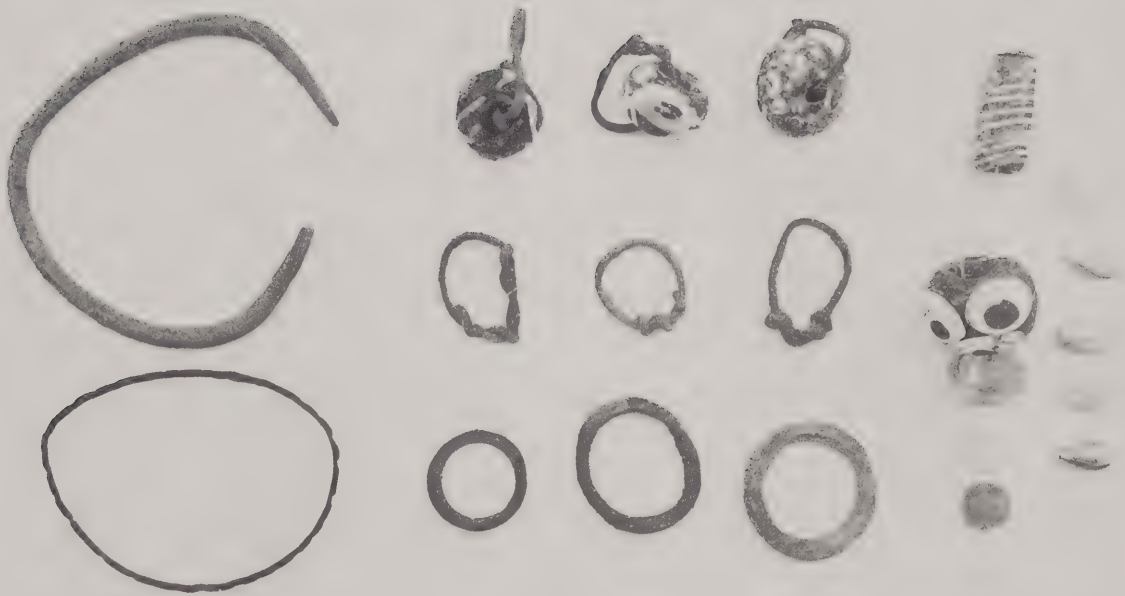
pl. 5c



pl. 5d



pl. 6a



pl. 6b



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