

A Study on the Ancient Fibulae

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(Received May 9, 2005 : Accepted October 10, 2005)

Abstract

Fibulae have been used as clothing fasteners throughout history. They were especially popular with the Celts, but were also used by the Greeks, Romans, Saxons, and Vikings, to name a few. The earliest examples are found in the Mediterranean and Middle East, and date from 800 B. C. and earlier. Their use continues today, in the form of the modern safety pin. The first fibulae of the Bronze Age were very simple, much like modern safety pins. The form of this small functional object varies from simple to extravagant since it is also seen as a piece of jewelry, and is thus subject to the evolution of style. Its size depends on the thickness of the clothing to be attached. Its fabrication demonstrates a great mastery of metal work. Fibulae would vary with the taste and wealth of the wearer. The Fibulae were divided into 10 styles according to the shape. Fibulae with Safety pin shaped style, Penannular shaped style, Animal shaped style, Diamond shaped style, Radiated head shaped style, Horsefly shaped style, Arched bow shaped style, Fan-shaped style, Trumpet shaped style, Arched-fan shaped style.

Key words : fibulae, safety pin shaped style, penannular shaped style, radiated head shaped style, horsefly shaped style.

I. Introduction

Fibular brooches have been in use from deep in the Bronze Age, and they remain in use today in the form of the safety pin. This particular design, a type known as a "radiate" or "radiated fibula" brooch, bears primarily Anglo-Saxon and Scandinavian design features typical of the 6th century.

Equipped with quite sturdy pins by modern standards, fibular brooches could be used as fastenings for clothing as well as for pure decoration. The 'head' was not necessarily worn at the top, as burial evidence indicates. Again based on burial finds, some wore their brooches side-

wise (to our modern view of their shape), and not necessarily singly (a matter as dependent on the wearer's wealth as upon any dictates of fashion; 'restrained and tasteful' were not serious considerations).

There have been so many variants of fibular brooches that it would be risky to go beyond saying they have a head (behind which the pin is mounted) and a foot (behind which the catch-plate is mounted) linked by an arch of varying characteristics, and with a pin which is sprung (as opposed to hinged). Like many ancient pieces which were entirely decorated with abstract scroll designs, the decoration of the particular piece is largely abstract, but rather than decorate the entire piece in scrolls, includes an animal fi-

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nial on the foot in a rather Anglo-Saxon style.

The purpose of this study is researching and classifying the types of the style of the Fibulae from the burial mounds of ancient chiefs.

The method of this research is through the antique records and the plate of the tombs bequests hereby deals with the characteristics of Fibulae is divided into the types according to the shapes in ancient period, from 800 B. C. and earlier to 7~8 C AD, in Celts, Greeks, Romans, Saxons, and Vikings, to name a few.

II. Buried Treasures of Ancient Fibulae

In 1400~1200 B.C. man's costume from Muldbjerg includes a cloak, cap, wraparound body costume and a foot cloths. The cloak had the fold for the roll collar is parallel to the selvage. A pair of two piece Fibulae(an early but ornament form of safety pin) was inserted at center back in the fold forming the collar.¹⁾

The use of the Fibulae was common to the early peoples of Central Europe, from which region it must have been introduced by the Achaean invaders into Greece.²⁾

In the Greek period, Chiton was a rectangular piece of woolen or linen fabric sewn partway up the sides and fastened on each shoulder by a Fibular.

Fibulae were the sort of clasps or buckles resembling our safety pin and was introduced by the Dorians about 1100 B.C.³⁾ A Fibula-a form of clasp or brooch-was essential for fastening the chlamys and some forms of the chiton. Fibulae would vary with the taste and wealth of the wearer.⁴⁾

The Hittites and Persians must have taken from the Assyrians the style of their wide necklaces

and bracelets, and the eighth century Greeks must have provided the wide arc-shaped Fibulae used for fastening one corner of the shawl on the left shoulder -as Indian women still fasten their saris in place; this use of large pins was in fact known in Mycenae as early as in the seventeenth century BC.⁵⁾

The Fibulae were used by the Romans to fasten their garments including their togas. Fibulae were made in gold, silver and bronze with various designs. The wide variety of designs often invented by Celtic artisans, make an interesting and intriguing collection found at ancient Etruscan sites feature decorative granulation as well as a sharp Fibulae pin to do the actual work of piercing fabric.

After the fall of Rome, Roman jewelry forms and techniques remained in general use. Barbarian tribes from eastern Europe, who were skilled at metalwork, combined such elements of the Roman artistic tradition as gold filigree and the fibula form with the Byzantine cloisonné tradition. They also introduced their own regional variations. For example, the fibular, pinlike brooch style became a circular one; these revised-style brooches have been found in Gaul (France) and Scandinavia. Penannular brooches, in the form of a ring with a pin held in place by the weight of the cloth it pierced, were common in Ireland and Scotland. A famous example is the Tara brooch (National Museum, Dublin). The principal motifs were stylized animals and intricate interlacing.

An important technique in medieval jewelry was the use of garnet slices set, like enamel, into metal cells. Examples are garnet-inlaid buckles and clasps from the 7th-century Sutton Hoo ship burial in Suffolk (British Museum) and a crown inlaid with garnets and cabochon (round-

¹ Blanche Payne, *History of costume* (New York: Harper & Row Pub., 1965), 56.

² Ethel, B., and Abrahams, M. A., *Greek dress* (London: John Murray, Albemarle Street, W, 1908), 5.

³ R. Tuner Wilcox, *The mode in costume* (New York: Charles Scribner's Sons, 1958), 11.

⁴ Blanche Payne, *Op. cit.*, 76.

⁵ François Boucher, *20000 years of fashion* (London: Thames & Hudson, 1967), 64.

ed) gems (Real America, Madrid), which belonged to the Visigothic king Recceswinth. The famous Alfred jewel (9th century, Ashmolean Museum, Oxford) is an example of cloisonné. Quite different are Celtic gold torques, rigid bands that encircled the neck or arm of the wearer.

Some of the most interesting traces were the ornaments of the People of the ancient Stone Age. At the beginning they consisted simply of magic parts of the Cosmos: flowers, feather, wood, bone, stone, and body drawings.

Those ancient peoples, whom we call Trypillians, sometimes found metal under their feet and worked at it. Having learnt to extract the metal from ore, they began to forge it in the fire and cast it into forms. Artisans of the Bronze Age made armlets, hairpins, pendants, and Fibulae. Lost-wax casting and forging became common techniques.⁶

Those who called themselves Cimmerians were the first foreigners on this terrain. They brought with them many new ideas. Their vision of the environment was reflected in their floristic or animalistic compositions, made of bronze or sometimes iron.

Fertile soils and generous nature along the Black Sea coast and the Dnipro riverside attracted Hellenes as long ago as in the Iron Age. At the same time, Scythians, who had come from Asia and replaced Cimmerians, appeared on the territory, which lay farther to the North. They resided here for a long time and appeared to be suitable trade partners and rich customers for the Greeks. Many masterpieces created by Greek and Scythian goldsmiths are widely known. For body, armament and harness ornaments, they employed all of metalwork techniques common at the time. These consisted of casting, coinage, engraving, gilding, inlaying, stone setting and others. The images of fantastic animals (griffins, sphinxes, winged animals, and often beasts with human heads) that were depicted in their works,

came to be known as the peculiar "Scythian animal" style. Techniques, which had once been rather primitive, improved considerably during the prosperous times of the Scythian State. Stylization of images developed into a realistic method of interpreting complicated zoomorphic compositions.

We can do no more than observe from objects discovered in excavation, a distant Mycenaean influence, arrested in Italy by the presence of bronze fibulae which indicate the use of draped costume. The costume, Eastern-influenced like the head-dress is composed of a long tunic and cloak fastened on the right shoulder by a square fibula.⁷

The Sarmathians conquered the Scythian kingdom and thus occupied their living area. This culture brought along new traditions. Polychrome style, the most characteristic of which, is a process by which an animal's body is covered with inserts of blue paste or turquoise in soldered mountings.

Greek art of the Black Sea region made some changes to the Sarmathian style. Most notably it increased the color range. Interestingly, together with precious metals and gems glass is found in the jewelry of this time. Often made in this style were Greek brooch-Fibulae.

Besides Sarmathian, Celtic art began to penetrate into southern regions of Ukrainian territory. In Roman provinces the so-called Renaissance of Celtic handicraft took place, in particular, it was manifested in the form of jewelry. These ornaments invaded the region of the Black Sea and to the North in barbarian world. Another way of penetration of Celtic jewelry into the present day territory of Ukraine was trade and cultural contacts with northern tribes. At a certain time Celtic art permeated into the British Isles territory, Germany and the Baltic Sea coast and from there it finally came to Ukraine. As a matter of fact, all archeological culture from any

⁶ Orest Ivasyuta, Oleh Petriv, and Bohdan Shumylovych, "Ukrainian jewelry rich history, poor present" (Ars Ornata Europea held in Krakow in the year 2000), 1-4.

⁷ François Boucher. *Op. cit.*, 113.

particular region in Ukraine contains a sufficient amount of Celtic elements in the styles of arms and jewelry production. Jewelry that came to Ukrainian terrain from the East continued its way to the West in transformed shape. It is worthwhile mentioning the Goths, who came to the area without their own distinct artistic culture. Having conquered the cities on the Black Sea shores and having adopted artistic culture of Hellenes and Sarmathian barbarians, they brought to European jewelry polychrome and animal styles that contributed to the development of the original "Meroving" type of jewelry.

Under the pressure of the even greater war-inclined Huns, the Goths left the territory they had occupied. These Asiatic people brought a somewhat different version of the polychrome style, which was characterized by color inlays in soldered partitions and the presence of background patterns of filigree and granulation. During this time, further migration of people from Asia (Avars, Bulgars, Khozars, Ugrs, Pechenihs) to the Ukrainian steppes had been taking place. These people brought along destruction and captivity. Every one of these tribes moving to the West took a part of local artistry with them, at the same time settling down and mixing with native inhabitants.

Such complicated historical processes preceded the rise of artistic culture in Kyievan Rus'. Age-old cultural and spiritual experiences of the native inhabitants of Ukraine lay in the basis of these processes as well. Archeological data prove the presence of many precursory cultures (Chernjakhivs'ka, Zarubynets'ka and others). Acquirements of previous generations did not vanish, and this was quite apparent in the jewelry. At the same time, alongside with original forms, there is a remarkable Scythian, Sarmathian, Hun, Hellenic, Celtic and Viking influence on Slavic jewelry. The techniques which were familiar to the ancient Slavs are forging, coinage, chasing, granulation, lost-wax and stone forms casting, enameling, niello etc.

Later on granulation, niello and cloisonne techniques reached a perfection that could not be surpassed in our days, and filigree became common. The German erudite monk Theophilus rated jewelers of Kyjevan Rus' second only after Byzantine. Besides the pendants, rings, torque, armlets, Fibulae, necklaces and other such jewelry, which had been common to all nations, Slavs had original jewelry-silver armlets of the Kyiv type, enameled and three-bead earrings, and diadems. Slavic metal amulets such as spoons, hatchets, horses, ducks, zoomorphic and anthropomorphic sewed plates are also well known.⁸⁾

(Fig. 1) is the Greece' god Cadmus that is the figure on a tombstone from B.C 450. Thebes Barrow wearing a Fibula for fastening the chlamys and some forms of the chiton.

III. Ancient Fibular Style

Fibular a brooch consisting of a pin, and of a curved portion furnished with a hook. The curved portion was sometimes a circular ring or disc, the pin passing across its centre, and sometimes an arc, the pin being as the chord of the arc. The forms of brooches, which were commonly of gold or bronze, and most rarely of



(Fig. 1) Greece Cadmus. B.C. 450. Thebes Barrow.

⁸ Orest Ivasyuta, Oleh Petriv, and Bohdan Shumylovych. *Op. cit.*, 3.

silver, were, however, as various in ancient as in modern times; for the fibula served in dress not merely as a fastening, but also as an ornament. Its most frequent use was to pin together two parts of the scarf, shawl or cloak which constituted the amictus, so as to fasten it over the right shoulder. More rarely we see it over the breast. The epithet was applied to a person wearing the fibula on one shoulder only; for women often wore it on both shoulders. In consequence of the habit of putting on the amictus with the aid of a fibula. The splendid shawl of Ulysses, described in the *Odyssey*, was provided with two small pipes for admitting the pin of the golden brooch; this contrivance would secure the cloth from being torn. The highest degree of ornament was bestowed upon brooches after the fall of the western empire. Justin II and many of the emperors who preceded him, as we perceive from the portraits on their medals, wore upon their right shoulders fibulae, from which jewels, attached by three small chains, depended.⁹⁾

It has been already stated that women often wore the fibula on both shoulders. In addition to this, a lady sometimes displayed an elegant row of brooches down each arm upon the sleeves of her tunic, examples of which are seen in many ancient statues.

Not only might slight accidents to the person arise from wearing brooches, but they were sometimes used, especially by females, to inflict serious injuries. The pin of the fibula is the instrument, which the Phrygian women employ to deprive Polymnestor of his sight by piercing his pupils, and with which the Athenian women, having first blinded a man, then dispatch him.¹⁰⁾

The fibulae, the practical pin that secured a Roman tunic, was such a commonly used item that it can sometimes be seen immortalized in the marble bust of a Roman senator or citizen, securing his tunic at the shoulder. The Roman

fibulae did not have its roots in the Etruscan version, nor was it much used in Italy or further East. It was a creation of the Celtic territories on the northern and the western fringes of the Empire. Art and skill were poured into their making, leaving us some exceptional examples crafted in gold and silver. Many of the everyday ones were cast in bronze; some even had spring mechanisms that, 1800 years later, have still kept their tension. The crossbow variety, sometimes decorated with niello, was the most customary version of the fibulae.

The most popular Roman pin was bronze that had been lavishly decorated with *champlevé*, a technique of cutting cells in a metal field and filling them with colored enamel before firing. One of the better selling items was the Pelta-shaped bronze brooch. Romans were also known to use and love gold coins and medallions enriched with ornate settings as brooches.¹¹⁾

The Fibulars were divided into 10 styles according to the shape, Fibulars with Safety pin shaped style, Penannular shaped style, Animal shaped style, Diamond shaped style, Radiated head shaped style, Horsefly shaped style, Arched bow shaped style, Fan-shaped style, Trumpet shaped style, Arched-fan shaped style.

1. Safety Pin Shaped Style

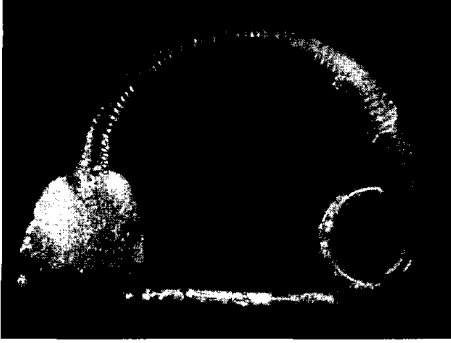
〈Fig. 2〉 is bronze Fibular X-VII c. B. C. Forged bronze. One-piece fibula with hammered flat catch-plate and single-coil spring. Decorated with indented lines along the arch. 4.1"×3" (10.4×7.6 cm).

〈Fig. 3〉 is bronze Fibular. L: 8 cm. H: 5.2 cm. Provenance: no indication (though probably Thessaly, possibly Pherai or Philia) Thessalian. End of the 8th century B.C. Cast and hammered; filed, engraved, punched and chiselled in the cold. Condition: patina greyish green to pale green and a few spots of light green. The pin

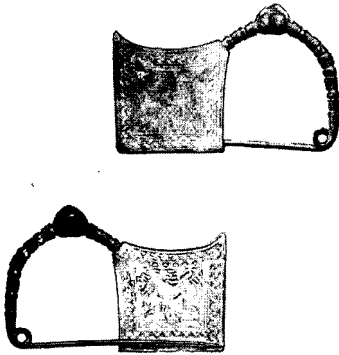
⁹⁾ Ethel B. and Abrahams, M. A, *Op. cit.*, 4.

¹⁰⁾ William Smith, D.C.L., LL.D., *A dictionary of Greek and Roman antiquities* (London: John Murray, 1875). 531-532.

¹¹⁾ *Ibid.*



(Fig. 2) Safety pin shaped style. X-VII c. B.C.



(Fig. 3) Safety pin shaped style. End of the 8th century B.C. Thessalian.

complete but broken at the hinge. A small section at the end of the upturned lower edge of the plate missing. The fibula with catch-plate is the ancient safety pin, and as such a major improvement on the plain pin; the earliest examples go back to the Late Mycenaean period (13th~12th century B.C.) and were probably a Mycenaean invention; from the time of Ripe Geometric onwards, locally characterized types developed.

The catch-plate is incised with scenes:- on the obverse a prancing horse, its body covered with

engraved tremolo patterns, above its back horizontally depicted a standing hunter holding two spears, the remaining surface covered with four water-birds and two lozenges; the corner above the horse's head engraved with parallel lines and a row of triangles of uncertain significance¹²⁾ the whole framed by two parallel lines followed by two opposed rows of double semi-circles with central dot on a dividing line; - on the reverse or pin side - a lion with six huge fangs, long tongue, his body likewise covered with engraved tremolo patterns, is about to ingurgitate the head and neck of a man, whose corpse and two spears are figured horizontally above the monster; between the latter's legs a fallen hunter lies; two water-birds and three lozenges fill the spaces; the upper left hand corner likewise engraved with oblique lines and a row of triangles; framed as on the obverse though the lower side is different because of the pin's emplacement, for here we have a double line of which the second is dotted with an outer row of double semi-circles facing inward and bordered on the exterior by a single line. The upper edge of the plate curves in, the upturned lower edge forming a groove for the pin (an explanation for the name "catch-plate") is engraved with a line of overlapping semi-circles with central dot on a single line.

The bow or stirrup is arched with at its centre a large faceted pearl flattish on the underside, and ornamented from the plate to the hinge with alternating beads and sections of four to six disc mouldings. The hinge is rhomboid in section, engraved with a line on the two upper facets, attenuating as it tapers down towards the point.

Rest 1 is Italo-Geometric Bronze Fibula, ca. 8th to early 7th cent. B.C. The boat or Sanguisuga type, has its bow, which is a hollow shell to reduce weight, finely engraved with geometric decoration. Light green patination with darker mottling. Top portion of bow missing. L. 2 3/8".

¹² D. von Bothmer, *Ancient art from the shelby white and leon levy collection*, no. 77 (New York, 1990), 96.

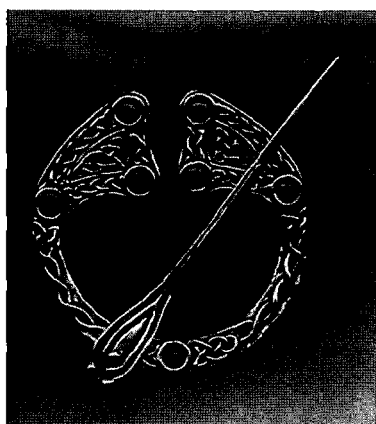
Rest 2 is Italiot Silver Fibula, ca. 7th to 6th cent. B.C. A lotus flower incised on the catch plate. L. 2" (5.1 cm).¹³⁾

2. Penannular Shaped Style

The penannular style of brooch goes back many centuries, if not millennia. It was in widespread use from the bronze age through the medieval period, and beyond. Due to the size of pin required to withstand the stress of holding a garment, it is best used on rather loose weaves so as not to leave a noticeable wound in the cloth.¹⁴⁾

⟨Fig. 4⟩ is that 7-stone brooch was found in a Norse grave in the Orkney Islands, Scotland. It was cast of gilt-bronze with blue studs, and is believed to date from the 8th Century. This copy is almost 3" across and the pin is about 4 1/4". Cast in bronze with garnet (deep red) or lapis (blue) cabochon stones.

⟨Fig. 5⟩ is an Irish brooch from Enniskillen, Fernanagh. The triple swirls in the form of a triskelion represents the sun, the three elements represent the three worlds or levels of life. 7th century. It's about 2 1/4" across.



⟨Fig. 4⟩ Penannular shaped style 8th Century.
Norse grave in the Orkney Islands, Scotland



⟨Fig. 5⟩ Penannular shaped style 7th Century.
Enniskillen, Fernanagh.

3. Animal Shaped Style

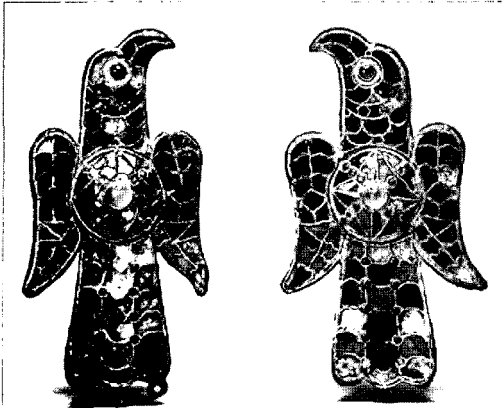
⟨Fig. 6⟩ is Gold over bronze, semiprecious stones, meerschaum Fibular. Visigothic, Spain, 6th century, Length: 5 11/16 in. This superb pair of eagle-shaped fibulae would have been used to fasten a cloak at each shoulder and most likely belonged to a person of great wealth. Found at Tierra de Barros (Badajoz, southwest Spain), they are made of sheet gold over bronze inlaid with garnets, amethysts, and colored glass. Similar fibulae have been excavated from Visigothic graves in Spain and Ostrogothic graves in northern Italy. Burial of fibulae was a common practice in the migration period. The migration peoples expressed themselves artistically primarily through metalwork for personal adornment, such as buckles and brooches, which could be easily carried with them, as opposed to painting and sculpture.¹⁵⁾

⟨Fig. 7⟩ is silver Fibular. V-VI c. A.D. Cast fibulae in the form of a running hare. Head with large erect ears and ball-form eyes on each side; paws accented with grooves. Flat underside, two spaced lugs, an axis bar, spring mechanism and

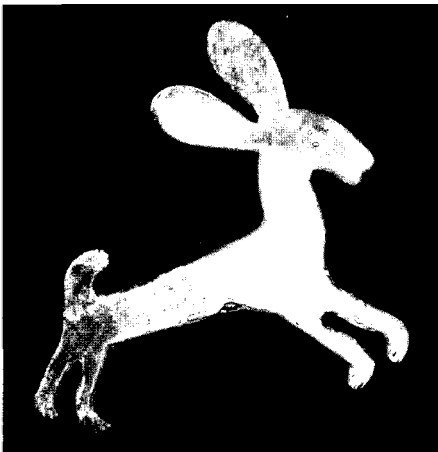
¹³⁾ <http://www.harlanjberk.com/antiquities/antqtext.asp?catheading=Fibulae>

¹⁴⁾ Harold, Newman Celtic and Anglo Saxon, 1000 BCE through 1200 CE, 232.

¹⁵⁾ The Walters Art Museum, 600 North Charles Street, Baltimore (2001).



〈Fig. 6〉 Animal shaped style 6th century. Visigothic, Spain.

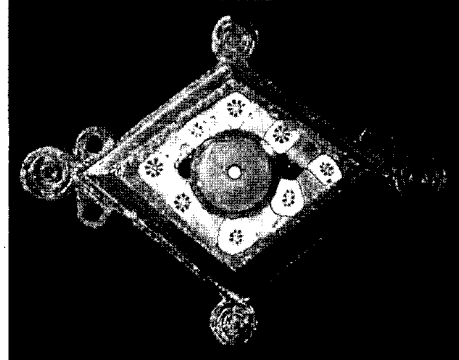


〈Fig. 7〉 Animal shaped style. V-VI c. A.D., Roman region

pin. L. 2.2"(5.6 cm), H. 2.2"(5.6 cm).

4. Diamond Shaped Style

〈Fig. 8〉 is enameled center raised in two steps. Rounded lobes at all corners incised with dot and circles, two open circles additionally for acute corners. In the panel, bronze divider encloses red enameled circle with white center and flanked by diametrically opposite black glass triangles. The perimeter is blue enamel segments alternating with millefiori mosaic glass sections containing flowers having white dot center within a red annulet and blue petals on white

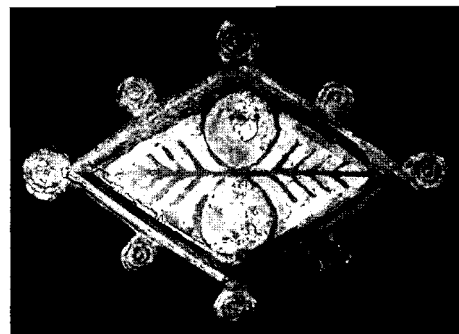


〈Fig. 8〉 Diamond shaped style. V-VI c. A.D. Roman region.

background. Hinged pin. Pin has not survived. II c. A.D. 1.9"×1.6"(48×41 mm).

〈Fig. 9〉 is enameled center raised in two steps. Rounded lobes at all corners and at the center of each side incised with dot and circles. In the panel, bronze divider encloses two blue enameled circles. Bronze longitudinal axis with angular lines graduating in size, red enamel background (discolored to green). Hinged pin has not survived. Several lobes restored. II c. A.D. 2" × 1.4" (51×38 mm).

The rest 1 is enameled center raised in two steps. Rounded lobes at all corners incised with dot and circles. In the panel, bronze dividers enclose red enameled semicircles on each edge and a circle at center on green enameled background. Hinged pin has not survived. Originally there were four additional lobes at the center of each side, but they were cut or broken off in



〈Fig. 9〉 Diamond shaped style. II c. A.D. Roman region.

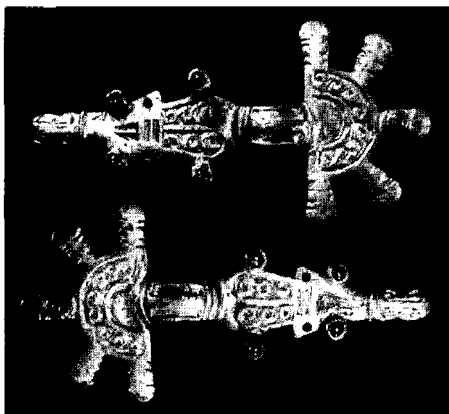
ancient times. II c. A.D. 53 × 43 mm.

The rest 2 is rounded lobes at all corners of a square with concave sides, additional lobes in the middle of each side forming another open work square with concave sides and a riveted boss center filled with orange enamel. Each lobe is filled with red enamel. Each corner panel has a blue enamel background decorated with yellow, white and black enamel dots. Hinged pin has not survived. II-III c. A.D. 1.9" × 1.9" (48 × 48 mm).¹⁶⁾

5. Radiated Head Shaped Style

〈Fig. 10〉 is Eastern Germanic gilt silver Fibular. First half of VI c. A.D.

Cast, gilt silver, Kerbschnitt (or Keil) technique, where patterns of scrolling were deeply cast and worked over with a chisel. Gilt radiate head with five knobs, central knob inlaid with a garnet cabochon; deep spiral decoration; arched bow with pronounced central ridge. The rhomboidal footplate has four garnet cabochons at the corners, the two lower ones in the form of the heads of stylized birds, the perforation was drilled. Animal head at the toe. At the rear: two widely spaced lugs, an axis bar, spring. Missing

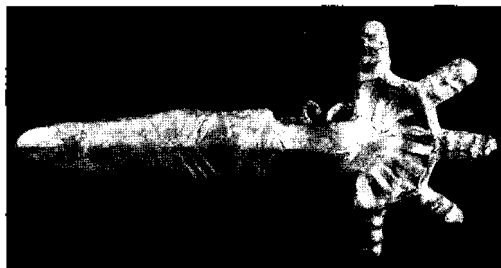


〈Fig. 10〉 Radiated head shaped style. First half of VI c. A.D. Eastern Germanic region.

pins on both fibulae, otherwise intact, with original garnets. L. 4.7" (12 cm).¹⁷⁾

〈Fig. 11〉 is a pair of Germanic gilt silver Fibular. Second half of V c. A.D. - first half of VI c. A.D. Cast, gilt silver, Kerbschnitt (or Keil) technique, where patterns of scrolling were deeply cast and worked over with a chisel. Gilt radiate head with five knobs and deep spiral decoration; narrow arched bow with pronounced central ridge; gilt lozenge shaped foot with two knobs set with garnet cabochons, deep spiral decoration in between; animal head at the toe. At the rear: two widely spaced lugs, an axis bar, oxidized iron chunk (iron spring). Missing pins on both fibulae, otherwise intact, with original garnets. L. 3.9" (9.9 cm).

Rest 1 is gepidic silver Fibular. VI c. A.D. Done in Kerbschnitt (or Keil) technique, where patterns of scrolling were deeply cast and worked over with a chisel. Radiate head with three knobs, each set with a garnet cabochon; deep spiral decoration in between; narrow arched bow with pronounced central ridge and garnet cabochon in the middle; lozenge shaped foot with two projecting birds' heads, set with cabochon garnets, deep spiral decoration in between; concentric circles at the toe. At the rear: two lugs with an axis bar, spring, pin and catch. Intact. L. 3.9" (9.9 cm).



〈Fig. 11〉 Radiated head shaped style. second half of V c. - first half of VI c. A.D. Germanic region.

¹⁶⁾ C. Johns, *The jewellery of Roman Britain. Celtic and classical traditions* (The University of Michigan Press, 1996), 172.

¹⁷⁾ K. R. Brown, *From attila to charlemagne. Arts of the early medieval period in the metropolitan museum of art* (Yale University Press, 2000), 110.

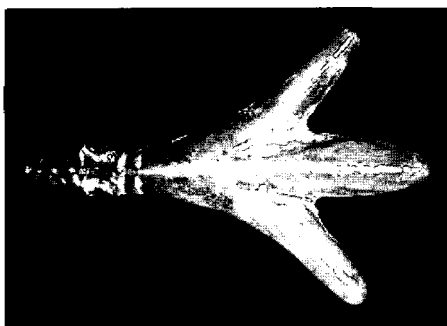
Rest 2 is Germanic silver Fibular. First half of VI c. A.D. Cast, gilt silver, chip-carving technique. Semi-circular head plate with three projecting knobs and scrolling decoration; arching bow with two wide grooves; foot with lozenge shaped decorations gradually decreasing in size, central projecting toe and two garnet inlays. Flat underside with preserved pin and spring mechanism, catch at footplate. 1.5 × 2.8 inches.

Rest 3 is Germanic bronze Fibular. V c. A.D. Cast. Half-circle headplate with spoked grooves and five projecting knobs. Arched bow with pronounced central ridge, long pointed footplate decorated with grooves. At the rear is a lug, axis bar and spring, all bronze. Irregularly formed bronze pin, catch is missing. L. 3.3" (8.4 cm).¹⁸⁾

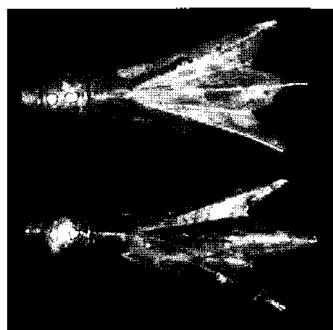
6. Horsefly Shaped Style

⟨Fig. 12⟩ is Germanic bronze Fibular. IV-V c. A.D. Cast fibulae in the form of a horsefly with outstretched wings; neck accented with grooves; cylindrical head with projecting eyes and incised lines. Flat underside, spring mechanism and pin have not survived. L. 2.1" (5.3 cm).

⟨Fig. 13⟩ is pair of Ostrich bronze Fibular. Second half of V c. A.D. Cast fibulae in the form of horseflies with facet wings; body with round head. Flat underside with spring mecha-



⟨Fig. 12⟩ Horsefly shaped style. IV-V c. A.D. Germanic region.



⟨Fig. 13⟩ Horsefly shaped style. Second half of V c. A.D. Ostrich region.

nism. Catch is at the head end. One pin and spring have not survived. L. 1.9" (4.9 cm).

Rest 1 is Germanic bronze Fibular first half of V c. A.D. danube region. Cast fibulae in the form of a winged insect. Schematically represented body with central ridge, faceted wings, neck accented with grooves; round head with incised lines to indicate eyes. Flat underside with pin and spring mechanism; catch is at the head. L. 1.6" (4.1 cm).

Rest 2 is Germanic bronze Fibular V c. A.D. Cast fibulae in the form of horseflies. Schematically represented body with central ridge, faceted wings, neck accented with grooves; round head with stinger and incised crossed lines to indicate eyes. Flat underside with complete pins and spring mechanisms on both fibulae. L. 1.9" (4.8 cm).

Rest 3 is Germanic silver Fibular first half of V c. A.D. danube region. Silver alloy cast fibulae in the form of a horsefly with stylistic wings; accented neck with grooves; angular head with oval eyes. Flat underside with spring mechanism. Catch is at the head end. Pin has not survived. Lower parts of both wings were broken and reattached with adhesive. L. 2.5" (6.4 cm).

Rest 4 is pair of Ostrogothic silver Fibular. Second half of V c. A.D. Cast fibulae in the form of horseflies with facet wings; neck accented with grooves; triangular head with projecting

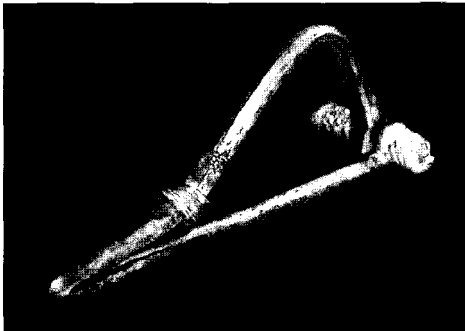
¹⁸ *Ibid.*

eyes and incised lines. Flat underside with spring mechanism and pin, catch is at the head end. Completely intact. L. 1.8"(4.6 cm).¹⁹⁾

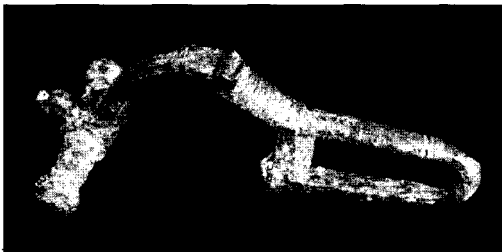
7. Arched Bow Shaped Style

⟨Fig. 14⟩ is Germanic silver Fibular. IV c. A.D. danube region. Acute angular bow with multi-faceted cross section, bilateral spring, "returned" foot, bow decorated with an X of incised lines just above the axis bar and several incised lines just above the foot. One part of spring mechanism was broken and reattached with adhesive. 1.8" × 0.8" (4.6 cm × 1.9 cm).

⟨Fig. 15⟩ is Gepidic bronze Fibular Second half of VI c. A.D. Balkans. Solid cast arched bow with rectangular cross section, bilateral spring; axis bar with two bulbous projections at either end; "returned" foot; bow decorated with stamped concentric circles followed by a trail of



⟨Fig. 14⟩ Arched bow shaped style. IV c. A.D. danube region.



⟨Fig. 15⟩ Arched bow shaped style. Second half of VI c. A.D. Balkans.

short parallel lines; above foot is a simulated wound wire. Knob projection above the spring. Pin missing. 2.2 × 1 × 0.7" (5.6 × 2.5 × 1.8 cm).

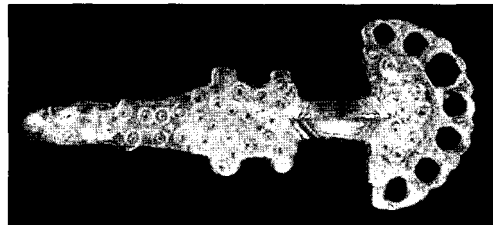
Rest 1 is Germanic silver Fibular. V c. A.D. danube region. Obtuse angular bow with rectangular cross section, bilateral spring, "returned" foot. Intact. 2" × 0.6" (5.1 cm × 1.5 cm).

Rest 2 is Langobardic bronze Fibular. VI c. A.D. Solid cast arched bow with central ridge, bilateral spring, cast "returned" foot, bow decorated with stamped concentric circles and double grooves throughout. Knob projection above the spring. Pin missing. 2.8" × 1" (7.1 cm × 2.5 cm).²⁰⁾

8. Fan-Shaped Style

⟨Fig. 16⟩ is Gepidic bronze bow Fibular Second half of VI-VII c. A.D. danube region. Cast. Fan-shaped head plate with seven circular perforations formed by stylized birds' heads: beak of each bird connecting to back of the head of the next one. Arching bow with four longitudinal grooves, flanked by lateral grooves. Foot with stylized sides and a zoomorphic terminal; stamped concentric circles throughout. At the rear are two lugs and an axis bar and pin, oxidized iron chunk (iron spring). Missing pin. L. 3.7"(9.4 cm).

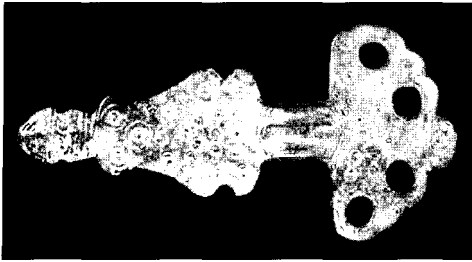
⟨Fig. 17⟩ is Gepidic bronze bow Fibular Second half of VI-VII c. A.D. danube region. Cast. Fan-shaped head plate with central knob and four circular perforations formed by stylized birds' heads: beak of each bird connecting to the back of the head of the next one. Arching bow



⟨Fig. 16⟩ Fan-shaped style. Second half of VI-VII c. A.D. danube region.

¹⁹⁾ G. Laszlo, *The art of the migration period* (Budapest, 1974), 69-70.

²⁰⁾ *Ibid.*



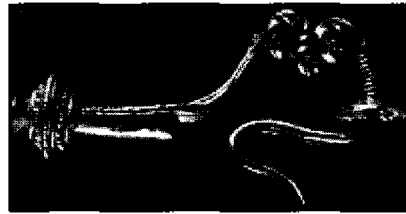
〈Fig. 17〉 Fan-shaped style. Second half of VI-VII c. A.D. danube region.

with two wide longitudinal grooves, flanked by lateral grooves. Foot with stylized sides and a zoomorphic terminal; stamped concentric circles throughout. At the rear are two lugs and an axis bar and pin, oxidized iron chunk (iron spring). Missing pin. L. 3.7"(9.4 cm).

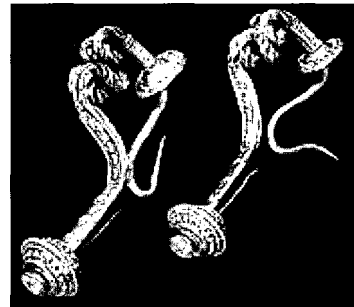
Rest 1 is Gepidic bronze bow Fibular Second half of VI-VII c. A.D. danube region. Cast. Fan-shaped head plate with central knob and four circular perforations formed by stylized birds' heads: beak of each bird connecting to the back of the head of the next one. Arching bow with four longitudinal grooves, flanked by lateral grooves. Foot with stylized sides and a zoomorphic terminal; stamped circles throughout. At the rear are two lugs and an axis bar and pin, large fragment of original fabric. Missing pin. L. 3.7" (9.4 cm).²¹⁾

9. Trumpet Style

〈Fig. 18, 19〉 is Length ca. 6.1 and 6.4 cm ; between 16 and 18 grams of gold each. Württembergisches Landesmuseum. 520~500 B.C. Fibulae are pins, normally used to fasten clothing. These serpentine fibulae, and two counterparts on bronze, were found on the upper chest of the "chieftain's" body. Each is composed of seven separately-worked parts. Additional bronze fibulae were found in the Hochdorf tomb; two on the "chieftain's" breast, while the rest were used to attach textiles to the wooden walls of the burial chamber. Because of the



〈Fig. 18〉 Trumpet shaped style. 520-500 B.C. Hochdorf tomb.



〈Fig. 19〉 Trumpet shaped style. 520-500 B.C. Hochdorf tomb.

date of the cauldron, the precise dating of the Hochdorf tumulus is difficult, and may require a re-evaluation of the chronology of late Hallstatt fibulac.

Rest 1 is made in Imperial Period, I-II century A.D. A bronze "Trumpet" type brooch with a double facing acanthus join on the arm and with hinged attachment loop through the coil. Intact and complete, nice green patina, some corrosion. Length 7 cm.

Rest 2 is Brooches or pins called fibulae were used to pin shut tunics and cloaks, and came in a wide variety of styles. Most were bronze, but iron, silver, and gold are known, and decoration included enamel inlay. Some types, like the "trumpet" brooch, could be worn in pairs connected by a chain. It is possible that straight pins or even large thorns were used as fibulae.²²⁾

10. Arched-Fan Shaped Style

〈Fig. 20〉 is Pair of Fibulae. Germanic, beginning of the 5th century AD. Pair of clasps:

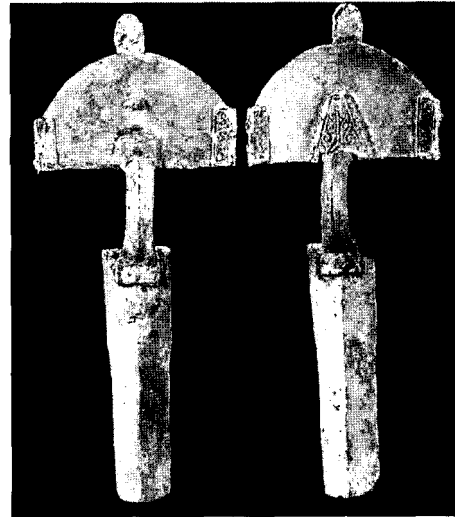
²¹ C. Johns, *Op. cit.*, 172.

²² http://www.novaroma.org/via_romana/reconactments/fibulae.html

gold sheet on silver set with stones; L 15.9 and 16.0 cm. AS Inv. No. U 1, 2. The tomb with its skeleton and magnificent furnishings (jewellery, toilette and table articles, horses bridles) was discovered by accident in 1910 in a gravel pit in Untersiebenbrunn. According to an anatomical examination, it was the grave site of a woman 20 to 24 years old and about 150 centimetres tall who suffered from carious hip-joint disease on the left side and thus limped. It is assumed that she was a member of a most likely Gothic royal house. The grave has been dated to the early 5th century. The grave contents, which included these two magnificent clasps, are considered to be the most precious example of Germanic art at the time of the great migration of nations (Völkerwanderung) on Austrian soil. The surface of the body of the clasps, which is made of cast silver, is covered with gold sheet and set entirely with colourful semi-precious stones, mostly almandines, but also with glass pastes and green enamel. All of them are separately set; some of them are convex (en cabochon), some cut flat. In addition there are



〈Fig. 20〉 Arched-fan shaped style, beginning of the 5th century AD AS Inv. No. U 1, 2. tomb.



〈Fig. 21〉 Arched-fan shaped style, late V c. - early VI c. A.D. Visigothic region.

decorations in filigree and granulation.²³⁾

〈Fig. 21〉 is Visigothic Silver Fibula Pair. A pair of visigothic silver brooches of the late V c. - early VI c. A.D. The construction is typical of visigothic brooches of this period : 3 silver elements - the head, the arch and the foot are mounted together by rivets and bronze mounts in the spiraling style of the romano-germanic craftsmanship. Some bronze mounts missing, otherwise very good state of preservation. The brooch on the left has been restored at the junction of the bronze arch and the two main silver parts. 25.6 and 25.8 cm.

Such brooches were actually worn by women of the upper-class Visigothic society, in a move to gigantism of the germanic jewellery showing the desire to show-off and exteriorize wealth and social status.

IV. Conclusion

The use of the fibulae was common to the early peoples of Central Europe, from which region it must have been introduced by the Achaean invaders into Greece. In the Greek

²³ <http://www.khm.at/system2E.html?staticE/page1561.html>

period, Chiton was a rectangular piece of woolen or linen fabric sewn partway up the sides and fastened on each shoulder by a Fibular. The Fibulae were used by the Romans to fasten their garments including their togas. Fibulae were made in gold, silver and bronze with various designs. The wide variety of designs often invented by Celtic artisans, make an interesting and intriguing collection found at ancient Etruscan feature decorative granulation as well as a sharp Fibulae pin to do the actual work of piercing fabric.

Fibular consisting of a pin, and of a curved portion furnished with a hook, used to decorate and to fasten clothes. It can be quite simple or richly decorated. The fibula developed in a variety of shapes, but all were based on the safety-pin principle. The curved portion was sometimes a circular ring or disc, the pin passing across its centre, and sometimes an arc, the pin being as the chord of the arc. The forms of the Fibulae, which were commonly of gold or bronze, and most rarely of silver, were, however, as various in ancient as in modern times; for the fibula served in dress not merely as a fastening, but also as an ornament. Its most frequent use was to pin together two parts of the scarf, shawl or cloak which constituted the amictus, so as to fasten it over the right shoulder.

The Fibulae were divided into 10 styles according to the shape, Fibulae with Safety pin shaped style, Penannular shaped style, Animal shaped style, Diamond shaped style, Radiated head shaped style, Horsefly shaped style, Arched bow shaped style, Fan-shaped style, Trumpet shaped style, Arched-fan shaped style.

From time to time it is both exquisitely ornamental and representational in the sense that it tells a story of the world rich in imagery.

The exotic character of their decoration has encouraged speculations concerning the ethnic attribution of these artifacts, but no serious attempt has been made to analyze the archaeological contexts in which they were found. It is argued that fibulae were more than just dress accessories, and that they may have been used for negotiating social power. The political and mili-

tary situation of the ancient times may explain the need for new emblematic styles to represent group identity.

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