

## **ΠΑΡΑΡΤΗΜΑ: ΘΕΜΑΤΑ ΔΙΑΓΩΝΙΣΜΟΥ**

### **ANNEX: COMPETITION ISSUES**

#### **ΠΟΡΠΗ (FIBULA)**

Οι βυζαντινές πόρπες δεν είναι τίποτα άλλο παρά μόνο η συνέχεια μιας ενδυματικής παράδοσης από την αρχαιότητα. Οι πόρπες (fibules) χρησίμευαν για να κλείσει το πέπλο ή ο χιτώνας, και φοριόταν επάνω από τον ώμο.

Στο Βυζάντιο οι πόρπες ήταν είτε στρογγυλές, είτε μακρόστενες, συχνά είχαν παντατίφ που κρέμονταν από το κεντρικό μοτίβο, ιδιαίτερα εάν ήταν πολυτελείς. Σχετικά με το υλικό, οι πόρπες μπορούσαν να ήταν απλές, ως παραμάνες, από σίδηρο ή μπρούντζο, ενώ οι πολυτελέστερες κατασκευάζονταν από χρυσό και στολίζονταν με πολύτιμους λίθους.

Οι περισσότερες πληροφορίες μας έρχονται από τα ψηφιδωτά, ιδιαίτερα σε ό,τι αφορά τις χρυσές πόρπες. Έχουμε επίσης μία πλούσια παράδοση βαρβαρικών πορπών που χρησιμοποιούσαν οι Λογγοβάρδοι και οι Μεροβίγγοι στην Γαλλία, αλλά επίσης και στην Αγγλία και στις χώρες βόρεια από το Ρήνο, όπου η βαρβαρική παράδοση συνδέθηκε με τη γνησιότητα των Βυζαντινών. Τέλος, βρίσκουμε επίσης πόρπες στις σλαβικές χώρες και στην βόρεια Αφρική.

#### **FIBULA (BUCKLES)**

The Byzantine buckles are nothing more than the continuation of a clothing tradition from antiquity. The buckles were used to close the mantle or the tunic, and were worn over the shoulder.

In Byzantium the fibulae were either round or oblong, often having pendants hanging from the central motif, especially if they were luxurious. Regarding to the material, the fibulae could have been simple, as safety pin, made of iron or bronze, while the luxurious ones were made of gold and adorned with precious stones.

Most of our information comes from the mosaics, especially with regard to the golden fibulae. We also have a rich tradition of barbarian fibulae used by the Lombards and the Merovingians in France, but also in England and in the countries north of the Rhine, where the barbarian tradition was associated with the aesthetics of the Byzantines. Finally, we also find fibulae in the Slavic countries and in North Africa.

## Γενικέςεικόνες (General photos):

The Magi in the mosaics of San Vitale of Ravenna – 6th century

<http://slideplayer.fr/slide/9363313/28/images/3/San+Apollinare+Nuovo,+Ravenne:+d%C3%A9tail+des+trois+rois+mages.jpg>

The Emperor Justinian at San Vitale of Ravenna – 6th century

[https://upload.wikimedia.org/wikipedia/commons/thumb/8/89/Meister\\_von\\_San\\_Vitale\\_in\\_Ravenna.jpg/222px-Meister\\_von\\_San\\_Vitale\\_in\\_Ravenna.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/8/89/Meister_von_San_Vitale_in_Ravenna.jpg/222px-Meister_von_San_Vitale_in_Ravenna.jpg)

Character of the court of the Emperor Justinian in San Vitale of Ravenna- 6th century

[https://upload.wikimedia.org/wikipedia/commons/8/8b/Belisarius\\_mosaic.jpg](https://upload.wikimedia.org/wikipedia/commons/8/8b/Belisarius_mosaic.jpg)

Saint Eugene - mosaic of the 14th century

Monastery of Saint-Sauveur -in-Chora – KariyéCami – Istanbul

<http://www.le-flamant-rose.org/kahriye/mosaiques.htm>

Saint George of Cappadocia - 14th century mosaic

Monastery of Saint -Sauveur-in-Chora – KariyéCami – Istanbul

<http://www.le-flamant-rose.org/kahriye/mosaiques.htm>

Jewish priests - mosaic of the 14 century

Monastery of Saint-Sauveur-in-Chora – KariyéCami – Istanbul

[http://www.fhw.gr/chronos/10/images/k\\_pics/kb1apic1.gif](http://www.fhw.gr/chronos/10/images/k_pics/kb1apic1.gif)

<http://www.le-flamant-rose.org/kahriye/mosaiques.htm>

Saint Tarachos mosaic of the 14 century

Monastery of Saint-Sauveur-in-Chora – KariyéCami – Istanbul

<http://www.le-flamant-rose.org/kahriye/mosaiques.htm>

St. Minas– mosaic of the 14 century

Monastery of Saint-Sauveur-in-Chora – KariyéCami – Istanbul

<http://www.gettyimages.fr/detail/photo-d'actualit%C3%A9/mosaics-and-paintings-in-the-byzantine-church-of-st-photo-d'actualit%C3%A9/814453568#mosaics-and-paintings-in-the-byzantine-church-of-st-savior-in-chora-picture-id814453568>

Basilica of Santa Maria Maggiore - Rome

Stories of the Old and New Testaments

5th century mosaic

<https://upload.wikimedia.org/wikipedia/commons/7/7a/MelchizAbraham.jpg>

## **Onyx Fibula**

**200 AD - 300 AD**

Kunsthistorische Museum Wien

<https://www.google.com/culturalinstitute/beta/asset/onyx-fibula/GQFuT5aeLAJaBQ>

## **Brooch**

4th Century AD

Early Byzantine

(Source: [The British Museum](#)) : <https://ancientpeoples.tumblr.com/post/65720918392/brooch-4th-century-ad-early-byzantine-source>

Byzantine Silver Fibula Brooch with Cross and Inscription, c. 6th-8th Century A.D.

**UK private collection, Mr. I. Roper, 1990s.**

At auction: <http://www.artemission.com/ViewItemDetails.aspx?ItemNumber=26.31642>

Inscription : VITA TIBI

Date: ca. 430

Medium : Gold

Metropolitan Museum of Art – New York

Accession Number: 1995.97

<https://www.metmuseum.org/art/collection#!?q=byzantine%2520fibula&perPage=50&sortBy=Relevance&sortOrder=asc&offset=0&pageSize=0>

**BYZANTINE Large Bronze Fibula. Circa 6th-8th Century AD.**(38.37 gm; 70 mm)

**At**

**auction :** [https://www.vcoins.com/en/stores/pars\\_coins/121/product/byzantine\\_large\\_bronze\\_fibula\\_circa\\_6th8th\\_century\\_ad\\_rare/607174/Default.aspx](https://www.vcoins.com/en/stores/pars_coins/121/product/byzantine_large_bronze_fibula_circa_6th8th_century_ad_rare/607174/Default.aspx)

Date: 3th-4<sup>th</sup> century

Metropolitan Museum of Art – New York

Accession Number: 67.259.2

<https://www.metmuseum.org/art/collection/search/325947>

Fibula – 4th century

The Walter Arts Museum – Baltimore

<http://art.thewalters.org/detail/7101/fibula/>

**Ancient Byzantine Bronze Fibula :vendue aux enchères**

<https://www.invaluable.com/auction-lot/an-ancient-byzantine-bronze-fibula-216354-c-9fd418f910>

Bronze Belt Buckle - late 6th century-7th century

The Walter Arts Museum - Baltimore

<http://art.thewalters.org/detail/3499/belt-buckle-2/>

Belt Buckle - late 6th century-7th century

Gold, meerschaum, opal (?)

The Walter Arts Museum – Baltimore

<http://art.thewalters.org/detail/30511/belt-buckle-12/>

Gold Belt Buckle - late 6th century-7th century

The Walter Arts Museum - Baltimore

<http://art.thewalters.org/detail/24626/belt-buckle-5/>

[A series of fibulae, with many illustrations, can be found in a study by K. Escher, "Byzantine and related loop plates of the 6th-8th century period found in France", Archeological Review of the East 63 \(2014\) 301 -336, which can be read on the website:](#)

<http://journals.openedition.org/rae/8164>

Buckle

« Constantinople ? », British Museum

ENTWISTLE C « Notes on Selected Recent Acquisitions of Byzantine Jewellery at the British Museum », in : ENTWISTLE C., ADAMS N. *ed.*, *Intelligible Beauty : recent research on Byzantine jewellery*, The Trustees of the British Museum, p. 20-32 (*British Museum Research Publication*, 178), p. 20

Katalin Escher, "Byzantine and related buckles of the 6th-8th century period found in France", *Archeological Review of the East* 63 (2014) 301-336

<http://journals.openedition.org/rae/8164>

par. 35, Fig. 3/7

Lyriforme loop plate of Charnay-lès-Chalon (Saône-et-Loire)

Katalin Escher, "Byzantine and related buckles of the 6th-8th century period found in France", *Archeological Review of the East* 63 (2014) 301-336

<http://journals.openedition.org/rae/8164>

par. 55, Fig. 6

Loop-buckle plates found in FranceCapestang (Aude); Corbère-les-Cabanes (Pyrénées-Orientales)

Katalin Escher, "Byzantine and related buckles of the 6th-8th century period found in France", *Archeological Review of the East* 63 (2014) 301-336

<http://journals.openedition.org/rae/8164>

par. 72, Fig. 11/1, 11/2

Belt buckle - Madrid - Archaeological Museum - provenance province of Teruel

Katalin Escher, "Byzantine and related buckles of the 6th-8th century period found in France", *Archeological Review of the East* 63 (2014) 301-336

<http://journals.openedition.org/rae/8164>

par. 68, Fig. 10/4

Belt buckle of unknown provenance – auction

Katalin Escher, "Byzantine and related buckles of the 6th-8th century period found in France", *Archeological Review of the East* 63 (2014) 301-336

<http://journals.openedition.org/rae/8164>

par. 72, Fig. 11/2

BYZANTINE BRONZE BUCKLE - VIII century A.D.

Kidney-shaped loop. Short wide tongue with cubical knob; both hinged to a openwork plate. Two perforated lugs at the rear. 2.6”(6.5 cm).

Sold at auction

[http://www.ancienttouch.com/early-medieval\\_byzantine\\_migration-period\\_buckles-and%20\\_fibulae.htm](http://www.ancienttouch.com/early-medieval_byzantine_migration-period_buckles-and%20_fibulae.htm)

BYZANTINE BRONZE BUCKLE - SECOND HALF OF VIII century A.D.

Kidney-shaped loop. Short tongue with flat knob. Both hinged to a triangular plate decorated with stylized floral relief .2.3”(6.0cm).

Sold at auction

[http://www.ancienttouch.com/early-medieval\\_byzantine\\_migration-period\\_buckles-and%20\\_fibulae.htm](http://www.ancienttouch.com/early-medieval_byzantine_migration-period_buckles-and%20_fibulae.htm)

### BYZANTINE INFLUENCE FIBULES

Pair of Germanic fibulae – 6th century

[https://en.wikipedia.org/wiki/Medieval\\_jewelry#/media/File:Paar\\_Prunkfibeln.jpg](https://en.wikipedia.org/wiki/Medieval_jewelry#/media/File:Paar_Prunkfibeln.jpg)

Fibula in the shape of an eagle. Cloisonne. Around 550. Nuremberg, National Library

Image from

<http://www.encyclopedie.bsditions.fr/article.php?pArticleId=155&pChapitreId=32754&pSousChapitreId=32756&pArticleLib=Gaule%A0%3A+I%92art+m% E9rovingien+%5BLes+apports+%AB%A0Barbares%A0%BB+et+I%92art+pr% E9roman-%3EL%92art+ottonien%5D>

Fibula round umbo. Decor cabochons mounted in packs, garnets and watermark

Bossut-Gotteshain – tombe 143

1st half of the 7th century

Constantin Pion, «Jewelery and adornments in the Merovingian period (5th-8th

s.)", in The Cro-Magnon adornment at Clovis. "There is no age (s) to make beautiful", under the direction of P. Cattelain, N. Bozet and G. V Di Stazio, Editions Cedarc, 2012

[https://www.academia.edu/4020048/Bijoux\\_et\\_parures\\_vestimentaires\\_%C3%A0\\_1\\_%C3%A9poque\\_m%C3%A9rovingienne\\_Ve-VIIIe\\_s.](https://www.academia.edu/4020048/Bijoux_et_parures_vestimentaires_%C3%A0_1_%C3%A9poque_m%C3%A9rovingienne_Ve-VIIIe_s.)

p. 168, Fig. 6

## BYZANTINEΣ ΣΦΡΑΓΙΔΕΣ

Η βυζαντινή Αυτοκρατορία είχε ένα σύστημα διακυβέρνησης πολύ αποτελεσματικό. Έστω και αν τα περισσότερα πρακτικά των αρχείων έχουν σήμερα χαθεί, έχουμε στη διάθεσή μας πολλές σφραγίδες (πάνω από 60.000) που χρησίμευαν για να επιβεβαιώσουν την αυθεντικότητα των πρακτικών επάνω στα οποία οι σφραγίδες ήταν δεμένες (πίν. 1-2). Το μεγαλύτερο μέρος των σφραγίδων αυτών ανήκαν σε δημόσιους λειτουργούς της Αυτοκρατορίας, και ήταν φτιαγμένες από μολύβι (μολυβδόβουλλα), ενώ οι περισσότερες επίσημες σφραγίδες των αυτοκρατόρων ήταν χρυσές (τα λεγόμενα χρυσόβουλλα) (πίν. 3 και 4).

Οι σφραγίδες βρέθηκαν σε όλο το έδαφος της βυζαντινής Αυτοκρατορίας, και ιδιαίτερα στην Κωνσταντινούπολη. Μόνο οι σφραγίδες των αυτοκρατόρων (όπως επίσης και οι σφραγίδες των κομμερκιαρίων, λειτουργών που επέβλεπαν τις εμπορικές διαπραγματεύσεις) είχαν την εικόνα του βασιλέως, ενώ οι υπόλοιπες είχαν μία εικόνα ή μία λεζάντα.

Γενικώς βρίσκουμε στην μία πλευρά της σφραγίδας την εικόνα ενός αγίου, ή της Θεοτόκου ή του Χριστού, ενώ στην άλλη πλευρά υπήρχε μία λεζάντα, ένα μικρό κείμενο με το όνομα του λειτουργού. Αυτό το στοιχείο μας επιτρέπει να γνωρίσουμε καλύτερα τις βυζαντινές ανώτερες τάξεις της κοινωνίας. Συχνά το όνομα του λειτουργού δηλωνόταν με ένα μονόγραμμα (πίν. 5 έως 9).

## BYZANTINE SEALS

The Byzantine Empire had a system of governance very efficient. Even if most documents from the archives are now lost, we have many seals (over 60,000) that were used to confirm the authenticity of the documents on which the seals were tied (Table 1-2). Most of these seals belonged to Empire's public officers, and were made of lead, while the most official emperor's seals were gold (the so-called golden chrysobulla) (Table 3 and 4).

Seals were found throughout the territory of the Byzantine Empire, especially in Constantinople. Only the emperor's seals (as well as the seals of the Kommerkiarioi, officers overseeing the trade negotiations) had the King's image, while the others had an image or a legend.

In general, on one side of the seal we find the image of a saint, or the Virgin Mary or Christ, while on the other side there was a legend, a small text with the name of the officer. This allows us to get to know better the Byzantine upper classes of society. Often the name of the officer was written in a monogram (cf. 5 to 9).



## Διαγωνιστικόμέρος (competitivepart):

### Διάφοραχρυσόβουλααυτοκρατορικά (various imperial chrysobulls)

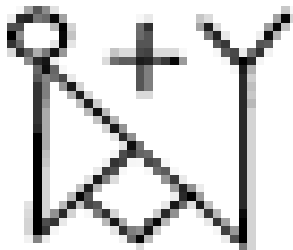
[http://elec.enc.sorbonne.fr/cid/cid1992/art\\_18](http://elec.enc.sorbonne.fr/cid/cid1992/art_18)

**πίν. 2** Leadseal - 13thC Lead seal of GeorgiosZagorommatos, protovestiaritis 1251 Patmos, Agiosloannis the Theologos Monastery.

Μολύβδινη σφραγίδα του πρωτοβεστιαρίτου Γεωργίου Ζαγορομάτου 1251 Πάτμος, Μονή Αγίου Ιωάννη του Θεολόγου

<https://nl.pinterest.com/pin/500744052309628568/>

## ΠΑΡΑΔΕΙΓΜΑΤΑ ΜΟΝΟΓΡΑΜΜΑΤΩΝ (examples of Monograms)



Seal of 6th century. The name can be 'Ιωάννου or 'Ανανίου.

Iznik – Museum – inv. 1791

Dim. 19 mm. champ / 23 mm. tot.

(J.Cl. Cheynet, "Seals of the Iznik Museum", Byzantine Studies Journal 49 (1991) n° 2)

[https://www.academia.edu/730621/Les\\_sceaux\\_du\\_mus%C3%A9e\\_dIznik](https://www.academia.edu/730621/Les_sceaux_du_mus%C3%A9e_dIznik)

ΜΟΝΟΓΡΑΜΜΑ ΣΕ ΜΙΑ ΟΨΗ ΚΑΙ ΚΕΙΜΕΝΟ ΣΤΗΝ ΑΛΛΗ

(monogram on one side and text on the other)

Seal of the patrice and General of the ArmeniacsMarinos

8th-9th century. Iznik - Museum – inv. 3565

Dim. 26 mm.

(J.Cl. Cheynet, "Seals of the Iznik Museum", *Review of Byzantine Studies* 49 (1991) n° 9)

[https://www.academia.edu/730621/Les\\_sceaux\\_du\\_mus%C3%A9e\\_dIznik](https://www.academia.edu/730621/Les_sceaux_du_mus%C3%A9e_dIznik)

ΚΕΙΜΕΝΟΣΤΙΣΔΥΟΟΨΕΙΣ (Text on both sides)

Seal of EumathiosPhilokalès

12th century. Iznik - Museum – inv. 3687

Dim. 20 mm.

(J.Cl. Cheynet, "Seals of the Iznik Museum", *Review of Byzantine Studies* 49 (1991) n° 18)

[https://www.academia.edu/730621/Les\\_sceaux\\_du\\_mus%C3%A9e\\_dIznik](https://www.academia.edu/730621/Les_sceaux_du_mus%C3%A9e_dIznik)

ΠΟΡΤΡΑΙΤΟΣΕΜΙΑΟΨΗΚΑΙΚΕΙΜΕΝΟΣΤΗΝΑΛΛΗ (Portrait in one side and text in the other)

Seal of ThéodoreDalassinios

11th century. Coll. Zacos - National Library of France 219

(J.Cl. Cheynet, « The Dalassinoi », in *Studies prosopographies*, Paris 1986, p. 431).

[https://www.academia.edu/30160346/LES\\_DALASS%C3%88NOI\\_2006](https://www.academia.edu/30160346/LES_DALASS%C3%88NOI_2006)

## ΔΥΟ ΠΟΡΤΡΑΙΤΑ (Two portraits)



Ἀλέξιος δεσπότης ὁ Κομνηνός[Σεβαστ]ὸς Κωνσταντῖ[νος]

Seal of basileus Alexis Comnène and his nephew the sevastos Constantin Comnène

11th century. (G. Schlumberger, *Unpublished Byzantine Seals, Third Series, Review of Greek Studies*, 1900, p. 10).

Seal of Elpidios Brachamios

Tenth-eleventh century. Preslav Museum

Diamètre 23 mm

(J.Cl. Cheynet, « Les Brachamioi », in *Studies prosopographies*, Paris 1986, p. 380).

[https://www.academia.edu/9893571/Les\\_Brachamioi](https://www.academia.edu/9893571/Les_Brachamioi)



Κύριε βοήθει ᾧ σῶ δούλω

+ Ἐλπίδιω πατρικίω κ(αί)

στρατιγ(ῶ) Σικελ(ίας)

Seal of Elpidios, patrice and strategos of Sicile

8th century. Coll. Schlumberger

(G. Schlumberger, *Unpublished Byzantine Seals, Fourth Series*, Paris 1900, p. 2).



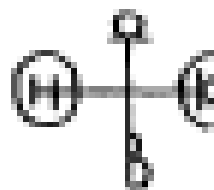
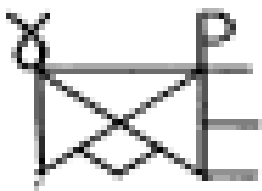
Ὁ ἅγιος Γεώργιος Πρωτοβεστιαρίουσφράγισμα καὶμεγάλου στρατοπεδάρχου

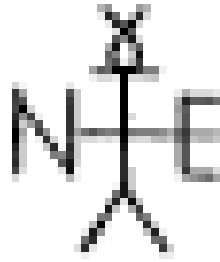
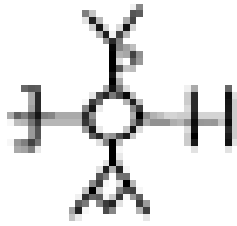
Anonyme seal of a Protovestiarios and great imperial Statopedarches

Era of Paléologues. Coll. Schlumberger

(G. Schlumberger, "Unpublished Byzantine Seals, Fourth Series", *Review of Greek Studies*, 55 (1900) p. 22).

**ΔΕΙΓΜΑΤΑ ΜΟΝΟΓΡΑΜΜΑΤΩΝ (Samples of Monograms)**





Πολλές εικόνες Βυζαντινών σφραγίδων βρίσκονται στο (Many photos of Byzantine seals you can find in) :

<http://www.bing.com/images/search?q=sceaux+byzantins&FORM=HDRSC2>

### **ΜΙΑ ΓΥΝΑΙΚΕΙΑ ΣΦΡΑΓΙΔΑ (a female seal)**

Seal of Kalè Brachamèna

11th century. BNF, Fonds Seyrig, inv. n° 168

Diamètre 27 mm

(J.Cl. Cheynet, « The Brachamioi », in *Studies prosopographies*, Paris 1986, p. 382).

[https://www.academia.edu/9893571/Les\\_Brachamioi](https://www.academia.edu/9893571/Les_Brachamioi)

## MANIAKIA (TORQUES)

Τα μανιάκια (λατινιστί torques, αγγλιστί torcs) ήταν ένα είδος περιδέριου που φορούσαν οι άνδρες στο Βυζάντιο. Το μανιάκιον προέρχεται από τους «βάρβαρους», και στην αρχαιότητα ήταν ένα κόσμημα τυπικό των Σασσανίδων και των Κελτών.

Στο Βυζάντιο το συναντούμε από τους πρώτους αιώνες, ως συνέχεια της ρωμαϊκής ένδυσης. Άλλοτε αποτελούνταν από μία απλή λωρίδα δέρματος ή μετάλλου γύρω από τον λαιμό, αλλά κάποιες φορές στο κέντρο αυτής της λωρίδας κρεμόταν ένα κόσμημα, το οποίο μπορούσε να είναι μία απλή πέτρα ή περισσότερες, ή επίσης ένα παντατίφ.

Στην όψιμη αρχαιότητα το μανιάκιον ήταν ένα προσωπικό κόσμημα, όπως ήταν τα ψελία και οι ορμίσκοι, και το φορούσαν ακόμα και οι δούλοι ή οι νέοι άνδρες αμφίβολης συμπεριφοράς. Απ' όσο φαίνεται, στο Βυζάντιο αρχικά το μανιάκιον ήταν τυπικό των στρατιωτών της αυτοκρατορικής φρουράς, και οι γενναιότεροι στρατιώτες το λάμβαναν ως απόδειξη της ανδρείας τους. Μανιάκια φορούσαν και οι σπράτωρες (στρατιωτικό αξίωμα), όπως και οι στρατηγοί. Στη συνέχεια οι κανδιδάτοι και σπαθαροκανδιδάτοι (δηλαδή άνθρωποι που ανήκαν στην υψηλότερη κοινωνική τάξη και οι οποίοι είχαν πρόσβαση στην αυλή) φορούσαν μανιάκια ως ένδειξη της υψηλής τους θέσης. Ο αυτοκράτορας δώριζε ένα μανιάκιον την ημέρα της προώθησης ενός πρωτοσπαθαρίου: γονατισμένος μπροστά στον αυτοκράτορα, ο υποψήφιος φιλούσε τα πόδια του βασιλέα, και του έθεταν γύρω από το λαιμό ένα μανιάκιον.

Συνήθως, το μανιάκιον ήταν φτιαγμένο από χρυσό, και κάποτε ήταν στριφτό.

## TORCS

The torcs were a kind of necklace that men wore in Byzantium. Maniakion comes from the "barbarians," and in antiquity it was a jewel typical of the Sassanids and the Celts.

In Byzantium, we have come across it from the first centuries, as a continuation of Roman clothing. Sometimes it consisted of a simple strip of leather or metal around the neck, but sometimes in the center of this strip was hanging a jewel, which could be a simple stone or more stones, or also a pendant.

In the late antiquity, the maniakion was a personal jewel, such as pselia and the coves, and even slaves or young men of dubious behavior wore it. As far as it may seem, in Byzantium the maniakion was originally typical of the soldiers of the imperial guard, and the brightest soldiers received it as proof of their bravery. Maniacs wore the Strathores (military office), as did the generals. Subsequently, the candidates and spatharocandidates (ie people who belonged to the highest social class and who had access to the court) wore maniakia as an indication of their high position. The Emperor donated a maniakion on the day of the

advance of a proto-spatharios: kneeling in front of the emperor, the candidate kissed the king's feet, and the attendance put a maniakion around his neck.

Typically, the maniakion was made of gold, and was braided.

### **Γενικέςεικόνες (General photos):**

Hermae representing African guardsmen from Welschbillig

From Z. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida etAlii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 298.

[https://www.researchgate.net/publication/282440071\\_Maniakion\\_-\\_The\\_Golden\\_Torc\\_in\\_Late\\_Roman\\_and\\_Early\\_Byzantine\\_Army](https://www.researchgate.net/publication/282440071_Maniakion_-_The_Golden_Torc_in_Late_Roman_and_Early_Byzantine_Army)

Mosaic of the San Vitale Church of Ravenna - 6th century

Soldiers with maniakion around the neck

<http://serena-ilsuospazio.blogspot.fr/2011/05/mosaici-bizantini-basilica-di-san.html>

Fayum Mummies Portraits

<https://www.tumblr.com/search/fayum%20mummy%20portraits>

Child wearing a torc with pendant, finial of a tripod leg from Trier

From Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida etAlii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 299.

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Byzantine Silver Bowl – First Cyprus Treasure – ca. 650 (Saint Sergius ?)

British Museum

[https://en.wikipedia.org/wiki/First\\_Cyprus\\_Treasure](https://en.wikipedia.org/wiki/First_Cyprus_Treasure)

## Bracelet with Coins of Phocas and Heraclius- 7th Century

Dumbarton Oaks collection - BZ.1938.65

<http://museum.doaks.org/Obj109230?sid=3785&x=21068&sort=76>

Detail of a 7th-century [icon](#) of Saints Sergius and Bacchus from the Monastery of St-Cathrine of Sinai

[https://cdn-images-1.medium.com/max/1600/1\\*DTdHgJkzAiIveLkC2beLdw.jpeg](https://cdn-images-1.medium.com/max/1600/1*DTdHgJkzAiIveLkC2beLdw.jpeg)

<https://www.pinterest.fr/pin/493566440383381411/>

Torcs with inlaid and/or attached gemstone  
(Typ I) (drawing Zs. Mráv)

Torcs with inlaid and/or attached gemstones

(drawing Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida et Alii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 296.

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Torc with pendants (Typ II)

(drawing Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida et Alii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 296.

[https://www.researchgate.net/publication/282440071\\_Maniakion\\_-\\_The\\_Golden\\_Torc\\_in\\_Late\\_Roman\\_and\\_Early\\_Byzantine\\_Army](https://www.researchgate.net/publication/282440071_Maniakion_-_The_Golden_Torc_in_Late_Roman_and_Early_Byzantine_Army)

Byzantine Gold Chi-Rho Intaglio Torc, 5th-6th century

A.D.<https://www.pinterest.fr/pin/217861700698946329/>

Byzantine Braided Gold Necklace with a Medallion representing Fortune and Bellerophon A Bracelet with Pseudo-Medallions. Culture : Byzantine. Period : 6th century A.D. Material : Gold.



<https://www.pinterest.fr/pin/217861700697947993/>

Pectoral with Coins and Pseudo-Medallion [Byzantine] (17.190.1664) | Heilbrunn Timeline of Art History | The Metropolitan Museum of Art

<https://www.pinterest.fr/pin/217861700696886755/>

Byzantine bronze collar or belts formed by nine crosses with decoration of concentric circles, the buckle engraved with four Greek letters: ' TOMY '. 5th-6th Century AD

<https://www.pinterest.fr/pin/217861700696503930/>

The golden 4th-century neckband with five inlaid precious stones of glass paste in the Centraal Museum, Utrecht

From Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida et Alii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 297.

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The late Roman golden torc in the British Museum

From Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida et Alii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 297.

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Silver neckband with a large leaf-pendant decorated with a Christogram from a child's sarcophagus in Carnuntum

From Zs. Mráv, “Maniakion – The Golden Torc in Late Roman and Early Byzantine Army”, in T. Vida et Alii (edd.), *The Frontier World. Romans, Barbarians and Military Culture*, Proceedings of the International Conference, Budapest 2015 (Romania Gothica II), p. 297.

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