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## BRACELETS FROM VIMINACIUM AND SIRMIIUM AS EVIDENCE OF PALMYRA GOLDSMITHERY INFLUENCES ON LOCAL JEWELRY PRODUCTION

*Abstract.* – The jewelry worn in the Roman times by the women of Palmyra is best known to us from the tombstones. The archaeological confirmation for the use of these adornments represented on Palmyrene reliefs is a pair of golden bracelets discovered in Viminacium. Very close analogy for this jewelry is a pair of silver bracelets from a treasure discovered at the site Rhetel in Gaul. One less luxurious specimen made of bronze and discovered in the course of systematic investigations of Sirmium in 1976 also belongs to this distinct group of Roman bracelets. Jewelry from Sirmium, Viminacium and Gaul, shows that decorative system, originating from Palmyrene bracelets, quickly entered, in the middle and during the second half of the 3<sup>rd</sup> century, the repertoire of some goldsmiths' workshops in the West, where experienced various transformations.

*Key words.* – jewelry, bracelets, Roman period, Palmyrene reliefs.

The jewelry worn in the Roman times by the women of Palmyra, rich commercial town in the oasis of the Syrian desert, is best known to us from the tombstones on which women dressed in traditional costume and adorned with finger rings, bracelets, fibulae, necklaces, diadems and other head jewelry (Scheitelschmuck- jewelry for the hair part, Lat. *discriminale*) were depicted in a veristic manner. Women portrayed on these tombstones have sometimes all these adornments confirming thus wealth and refined taste of the representatives of higher social class of this town. On some of these reliefs, including those now treasured in the gallery Liebieghause in Frankfurt,<sup>1</sup> in the Museum of Fine Arts in Boston,<sup>2</sup> in Kunsthistorisches Museum in Vienna<sup>3</sup> (Fig. 1), as also the numerous specimens from the Museum in Damascus,<sup>4</sup> the portrayed ladies have massive bracelets with outer convex surface divided by embossed ornament in diagonal fields.

The archaeological confirmation for the use of these adornments represented on Palmyrene reliefs is a pair of bracelets discovered in Viminacium and acquired for the Kunsthistorisches Museum in Vienna in 1913 (AS. Inv. VII, 846, 847).<sup>5</sup> These are massive bracelets made of sheet of gold and filled with resin (Diam. 9.4 and 9.3 cm, weight 129.70 and 143.60 gr.) that have mobile segment hinged to the bracelet body and which has at the opposite end the coils for attaching to the

other end and then for pulling through the pivot shaped as pin with spherical head used to fasten the jewelry. Outer convex side of the bracelet is decorated with embossed ornament consisting of alternating concave rectangular fields and slanting rows of embossed dots. The edges are also decorated with rows of embossed dots and ivy leaf motif (Fig. 2). Very close analogy for this jewelry is a pair of bracelets from a rich treasure of silverware discovered at the site Rhetel in Gaul in 1980. Deposition of this treasure is dated between the years 260 and 270.<sup>6</sup> These bracelets (dim. 9.5 x 8.2 x 3.3 cm and 8.8 x 7.9 x 3.3 cm, weight 52.57 gr. and 44.65 gr.) also have the mobile segment with fastening device and their outer convex side is decorated with alternating vertical rows of embossed dots and ellipsoid concave fields created by series of embossed ornament joined like arches<sup>7</sup> (Fig. 3). The jewelry from Viminacium and the Rhetel treasure belongs to the group of

<sup>1</sup> Böhme, Schottroff, 1991, 36–37, Taf. II.

<sup>2</sup> Pirzio Biroli Stefanelli, 1992, Fig. 36.

<sup>3</sup> *Trésors des Empereurs*, 1994, 128, cat. 223

<sup>4</sup> Chehade, 1987, Abb. 7, 8; Künzl, 2001, Taf. 62.

<sup>5</sup> Deppert-Lippitz, 1987, 190–191, fig. 13; *Trésors des Empereurs*, 1994, 128, cat. 220, 221.

<sup>6</sup> *Trésors d'orfèvrerie*, 1989, 161.

<sup>7</sup> *Ibid.*, 174, cat. 121.



*Fig. 1. Tombstone relief, Palmyra, Kunsthistorisches Museum, Vienna*

*Сл. 1. Надгробни рељеф, Палмира, Уметничко-историјски музеј, Беч*

luxurious Roman bracelets, i.e. to the type II of these adornments according to the existing classification.<sup>8</sup> The tendencies towards geometrization of form and highly reduced ornament determine them in the late phase of development of this jewelry type, generally dated in the second half of the 3<sup>rd</sup> century.<sup>9</sup>

One less luxurious specimen made of bronze and discovered in the course of systematic investigations of Sirmium in 1976 and now in the Museum of Srem in Sremska Mitrovica (inv. A-3488, C-7, Z-1074), also belongs to this distinct group of Roman bracelets. It is

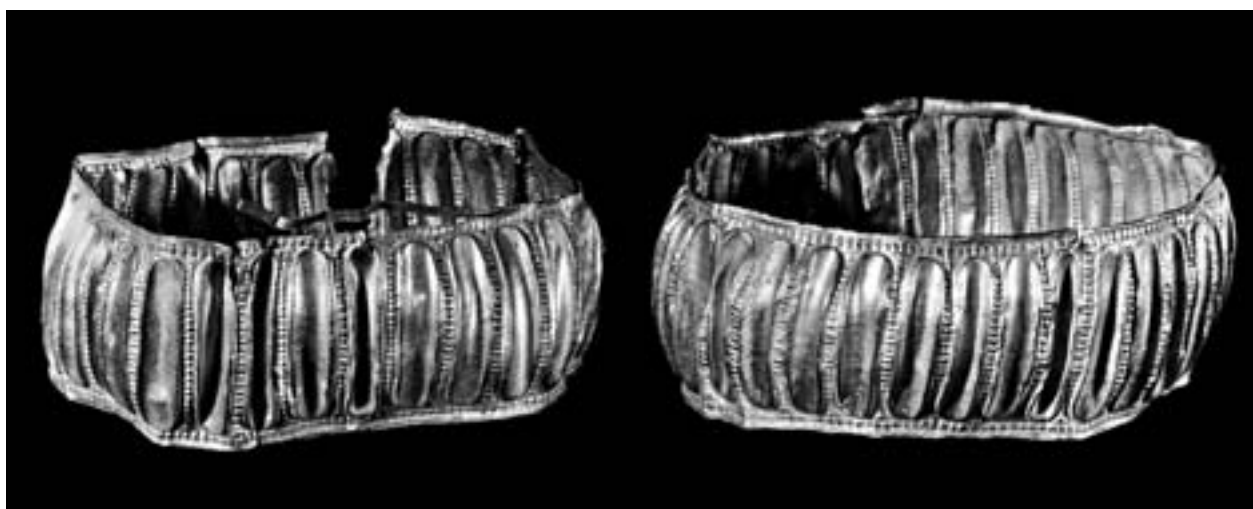
so far unpublished bracelet found together with few small Roman bronzes in the southwest periphery of the Sirmium east necropolis, at the locality 24, in the arbitrary layer 4 of trench 222/1 excavated on the estate of Ruža Stefanović in once Lenjinova (today Arsenija Čarnojevića street) number 53. These finds are probably portion of inventory of destroyed grave as somewhat

<sup>8</sup> Lepage, 1971, 5-7.

<sup>9</sup> *Ibid.*, 23.



*Fig. 2. Bracelets, Viminacium, Kunsthistorisches Museum, Vienna*  
*Сл. 2. Наруквице, Виминацијум, Уметничко-историјски музеј, Беч*



*Fig. 3. Bracelets, Rhetel treasure, Musée des Antiquités nationales, Saint-Germain-en-Laye*  
*Сл. 3. Наруквице, шрезор Ретел, Музеј националних старина, Сен-Жермен-он-Ле*

deeper (arbitrary layers VI and VII) in the same trench was encountered rather small biritual necropolis and four graves were investigated – two plain burial pits without funerary structure, one masonry built tomb and one grave of cremated individual. Apart from pottery fragments, one lamp and glass bead there were no other grave goods.<sup>10</sup> Bronze bracelet found in the course of these investigations, although not made of precious metal, is very good analogy for gold specimens from the Rhetel treasure according to its shape and ornamental system. The difference is in ellipsoid fields,

which are executed as open ornament and not as channeled surfaces. In other words, this also massive bracelet (dim. 7.3 x 6.3 x 1.8 cm, weight. 30.05 gr.) of convex section has between top and bottom circular edge an open ornament shaped as ellipsoid fields flanked with vertical centrally molded small shafts joined by arches. Central molding of small shafts, as well as the ornament on the upper edge of the bracelet, are created by

<sup>10</sup> Data from field documentation.

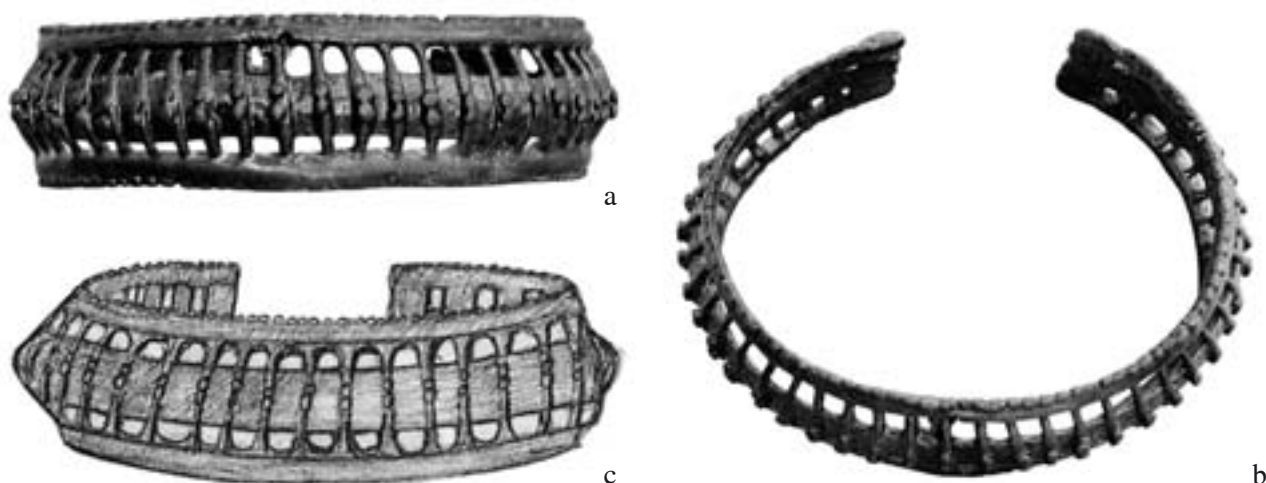


Fig. 4a–c. Bracelet, Sirmium, Museum of Srem, Sremska Mitrovica

Сл. 4a–c. Наруквица, Сирмијум, Музеј Срема, Сремска Митровица

small pseudogranules. Along the middle of bracelet on its backside is attached a strap of sheet bronze (width 0.6 cm). A segment of bracelet, 1.6 cm long that was probably mobile, hinged to the bracelet body and ending in coils, used for fastening this jewelry piece (Fig. 4) is missing. The bracelet was cast and openwork ornament was achieved by piercing and cutting out the metal. Decorations shaped as granules on the vertical shafts and upper edge of the bracelet had not been added later, but they were also cast. Thus, ornament on this bracelet is according to its concept similar to that on gold specimens from the Rhetel treasure, but it was executed in different techniques, as on the bracelets from Gaul the rows of granules were achieved by embossing and concave ellipsoid surfaces by channeling. As these bracelets were made only of a single strap of sheet gold and do not have, as bracelets from Viminacium, reinforcement of resin between front and rear side, the segments with channeled ornament cracked in certain places. Thus, even by its appearance this jewelry is closer to the Sirmium bracelet on which concave ellipsoid fields of thin sheet bronze are pierced and cut and sheet bronze strap along its middle has more decorative than functional purpose. Therefore, bracelet from Sirmium represents more simple and less luxurious variant of the jewelry from Rhetel treasure, although their decorative system is based on the same idea. As it is revealed on stone monuments, the origin of this decorative idea could be identified in the bracelets from Palmyra of which true copy are bracelets from Viminacium, considering voluminousness as well as ornament. The speci-

mens from Rhetel treasure and Sirmium are already derived variants made of single sheet of metal, without reinforcement and thus less massive. Simplification of ornament is particularly conspicuous on the Sirmium specimen, bronze cast and with open ornament instead of channeled surfaces. However, bracelet from Sirmium is, according to its distinct convex section, closer to the specimens on Palmyrene reliefs and from Viminacium than the jewelry from the Rhetel treasure with only slightly protruding central surfaces.

The described characteristics of bracelets from Viminacium, Sirmium and Rhetel treasure clearly indicate that this jewelry, made after the Palmyrene models, started in the course of time to be produced in the local workshops achieving certain distinctive traits. They are first of all the reflection of the artisan's skill and economic status of the customer and much less the result of significant chronological differences. Namely, reliefs from Palmyra on which these bracelets are accurately depicted are dated after 200 A.D.<sup>11</sup>

The bracelets from Viminacium are also dated into the 3<sup>rd</sup> century. The circumstances of their discovering are not known.<sup>12</sup> They could have been imported, but also produced locally, considering that immigrants from the East had been reported in Viminacium in the 3<sup>rd</sup> century,<sup>13</sup> and among these immigrants had certainly been also the goldsmiths. The bracelets from the Rhetel

<sup>11</sup> Ingolt, 1923, 52–69; Chehade, 1987, Abb. 7, 8.

<sup>12</sup> *Trésors des Empereurs*, 1994, 128, cat. 220, 221.

<sup>13</sup> Mirković, 1986, 58–59.



treasure were found in one of many Gaulish hoards of silverware deposited during barbarian attacks on Gaul between 260 and 270<sup>14</sup>, so their production could be dated in the period around or immediately after the middle of the 3<sup>rd</sup> century. The bracelet from Sirmium, probably an element of inventory of one destroyed grave was found in the same stratum with illegible small Roman bronzes and on top of the layer with graves generally dated in the 4<sup>th</sup> century, so by all appearances it belongs to the horizon dating from the final quarter of the 3<sup>rd</sup> or the very beginning of the 4<sup>th</sup> century.

Therefore, all analyzed bracelets date from the period from the middle to the end of the 3<sup>rd</sup> century when other related types of this jewelry had also been produced. Massive bracelets with mobile segment for fastening and embossed ornament were generally made of gold (specimen from Asia Minor now in Römisch-Germanisches Zentralmuseum Mainz<sup>15</sup>) although there are also specimens made of silver (private collection in Paris<sup>16</sup>). The bracelets, which instead of embossed ornament have an ornament in the *opus interrasile* technique in combination with variegated semi-precious stones inlaid in settings (bracelet from de Clercq collection<sup>17</sup>) also appeared in the same period. By the end of 3<sup>rd</sup> and the beginning of 4<sup>th</sup> century this jewelry became less massive and in one piece, losing mobile segment with fastening device<sup>18</sup> and decoration was executed either by embossing (*Durostorum*-grave find,<sup>19</sup> bracelet from de Clercq collection<sup>20</sup>) or in the *opus interrasile* technique (specimens from Bibliothèque Nationale in Paris<sup>21</sup>). However, judging by the ornament consisting of alternating concave or openwork fields and slanting or vertical bands with pseudogranules, the bracelets from Viminacium, Rhetel treasure and Sirmium are closest to the models from Palmyrene reliefs. On the other hand, according to their shape, massiveness and use of mobile segment for fastening they represent typical specimens of Roman luxurious bracelets of the second half of the 3<sup>rd</sup> century. Simplified manufacture of the jewelry itself and its ornament encountered on specimens from Rhetel treasure and from Sirmium clearly indicates that these adornments had been produced in local workshops and not much after the time when, judging by the reliefs, the women in Palmyra had been wearing the bracelets, which inspired their production. Evidence for local production of these adornments is also one golden finger ring deposited together with 3<sup>rd</sup> century coins at the site Saint Boil in Gaul<sup>22</sup> and which has the same ornament as the bracelets from the Rhetel treasure.

The openwork ornament on the bracelet from Sirmium resulting most probably from the notion to prevent breaking of channeled surfaces of thin sheet bronze, i.e. to make decoration more simple, has also parallels in the jewelry of that time. This is certainly not the ornament made in fine *opus interrasile* technique, characteristic of luxurious gold jewelry produced from the 3<sup>rd</sup> to the 7<sup>th</sup> century and where the surfaces were lacelike pierced creating floral, geometric or figural motifs but simple ornament produced by casting and additional trimming of sheet bronze. However, there are also more luxurious bracelets with cast motifs fixed between top and bottom edge. Thus, the inscriptions ΦΙΑWTEPA and AMYMWNHC were created in open fields on gold bracelets from early 3<sup>rd</sup> century sarcophagus from Kerameikos in Athens,<sup>23</sup> while on gold bracelets from the site Petrijanec in Slavonia were fixed between antithetically arranged pair of peltae the monetary medallions with coins of emperors, from Antoninus Pius to Claudius Gothicus.<sup>24</sup> This jewelry bear witness to the use of simple openwork decoration on the 3<sup>rd</sup> century bracelets originating in various contexts as the jewelry from Athens was the property of a daughter of rich immigrant from the East, while the one from Petrijanec found with 116 pieces of golden coins from Hadrian to Diocletian<sup>25</sup> represents in our opinion imperial donation to the prominent person for his merits during Diocletian's and Galerius' confrontations with barbarians in Pannonia. The ornaments executed in like fashion and including either personal names or spiral lines occurred also on finger rings of that time found in the Balkans.<sup>26</sup> However, ornament on the bracelet from Sirmium in spite of predominance of openwork fields was not created by subsequent fixing of metal parts. According to its concept it has the closest analogies in the decorative system of bracelets from the Rhetel treasure

<sup>14</sup> *Trésors d'orfèvrerie*, 1989, 77–79.

<sup>15</sup> Damm, 1993, Abb. 4.

<sup>16</sup> Lepage, 1971, 7, Fig. 11.

<sup>17</sup> *Ibid.*, 8–9, Fig. 15, 16.

<sup>18</sup> *Ibid.*, 9–12.

<sup>19</sup> Popović, Donevski, 1999, 32–33, Cat. VII, 1; 67–68, Fig. 7.

<sup>20</sup> Lepage, 1971, 6, Fig. 10.

<sup>21</sup> *Ibid.*, 10, Fig. 19.

<sup>22</sup> Devagues, 1981, 434, Fig. 16.

<sup>23</sup> Τουράτσογλου, 2001, 95–96, fig. 2.

<sup>24</sup> Noll, 1974, 63, D6–7; *Trésors des Empereurs*, 1994, cat. 241–242.

<sup>25</sup> Noll, 1974, 62–63.

<sup>26</sup> Popović, 2001, cat. 23 (unknown site in Serbia), 24 (*Viminacium*); Ruseva-Slokoska, 1991, cat. 177 (Nikolaevo), 178 (*Novae*).



Fig. 5. Sarcophagus, Sirmium: medallion with woman's buste, Museum of Srem, Sremska Mitrovica

Сл. 5. Саркофаг, Сирмијум: медаљон са женским појрсејем, Музеј Срема, Сремска Мишровица

and from Viminacium that have ornamental fields, solid but hollowed by channeling between the rows of pseudogranules.

The production of bracelets inspired by Palmyrene jewelry in the workshops of Sirmium can be explained by intensive commercial connections of this city with Syria, confirmed, above all, through the import of glass vessels,<sup>27</sup> but also through the presence of the immigrants from those parts. Namely, on the stone slab discovered on the bank of river Sava in Sremska Mitrovica, certain *Stygius*, denoted as [*terra*] *Syria genitu*[s...],<sup>28</sup> was mentioned, and on one tombstone certain *Aurelius* is denoted as *civis Syrus*.<sup>29</sup> Indications of the presence of the Palmyrene population in Sirmium renders also the stone sarcophagus, found near the railway station in Sremska Mitrovica, in the central zone of the north necropolis of Sirmium. On the front side are depicted, in round medallions, a woman holding a pigeon in her

right hand, with her arm bent on the breasts (Fig. 5), and a man with a stylus in the same hand, while the central field, bordered with a Noric-Pannonian volute, has no inscriptions.<sup>30</sup> On the basis of the shape of the male figure, but also of the treatment of eyes and ears, the sarcophagus was dated into the period of Tetrarchy.<sup>31</sup> On the right arm the woman has a massive bracelet, ornamented by deep oblique channeling. Its appearance and decoration reminds us of the already described Palmyrene ornaments. But the woman's head is covered with a scarf whose ends are crossed above the forehead, so it can also be treated as a variant of a Pannonian turban, registered on the tombstones from the 1<sup>st</sup> – 2<sup>nd</sup> century on the sites around *Intercisa*, *Aquincum* and *Brigetio*.<sup>32</sup> Women depicted on these monuments wear fibulae with wings on the heads, twisted torques or necklaces with pendants, but also two or three bracelets with a series of profiled rectangular fields, that means different from that one represented on the arm of the woman from the Sirmium sarcophagus. Having in mind the fact that there is a gap of almost two centuries between this sarcophagus and the monuments mentioned above, there is a very small probability that a person of Celtic-Illyrian origin, dressed in a local costume, is depicted on it.<sup>33</sup> We must add that stylus designates the represented man as an official, which assumes the high degree of romanization. On the other side, it is important to mention that wearing of turbans, fixed also by crossing their ends above the forehead, is characteristic for Palmyrene women. There are numerous reliefs in which the women from this city are depicted with the turbans on their heads, often with massive bracelets on their arms<sup>34</sup>. Also on Palmyrene monuments women are sometimes represented holding a bird with the arm bent on their breasts,<sup>35</sup> and men-scribes are represented with a stylus.<sup>36</sup> Therefore, we can assume that the pair depicted on the sarcophagus

<sup>27</sup> Šaranović-Svetek, 1986, 50.

<sup>28</sup> Mirković, 1971, 75–76, Nr. 52.

<sup>29</sup> Милошевић, 2001, 82.

<sup>30</sup> Ceramanović-Kuzmanović, 1965, 89–96, Nr. 33.

<sup>31</sup> *Ibid.*, 95.

<sup>32</sup> Garbsch, 1965, 20–22, Taf. 5, 7, 12, 14, Karte 4.

<sup>33</sup> Ceramanović-Kuzmanović, 1965, 95, Anm. 86.

<sup>34</sup> Deppert-Lippitz, 1987, Abb. 1, 3; Böhme, Schottroff, 1979, 36–37, Taf. II; Künzl, 2001, Taf. 50, 51, 60, 2, 64.

<sup>35</sup> Popović, 1993, 71–72, Fig. 3 (relief from the National Museum in Belgrade). For the analogue representations on the reliefs from Taskent and Istanbul, cf. *ibid.*, 71, note 5, 6.

<sup>36</sup> *Ibid.*, 71–76, Fig. 2 (with quoted literature).

represents either the immigrants from the East, or persons which were in direct contact with them. Besides the man's profession, such assumption is provoked also by the bracelet on the woman's arm, which is, probably, inspired by similar adornment originating from Orient. Jewelry from Sirmium, Viminacium and Gaul, shows very well that this decorative system,

originating from Palmyrene bracelets, quickly entered, in the middle and during the second half of the 3<sup>rd</sup> century, the repertoire of some goldsmiths' workshops in the West, where, depending on local circumstances and needs, experienced various transformations.

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**Резиме:**

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## НАРУКВИЦЕ ИЗ ВИМИНАЦИЈУМА И СИРМИЈУМА КАО СВЕДОЧАНСТВО О УТИЦАЈИМА ЗЛАТАРСТВА ПАЛМИРЕ НА ЛОКАЛНУ ПРОИЗВОДЊУ НАКИТА

Накит који су током римског периода носиле житељке Палмире, богатог трговачког града у оази сиријске пустиње, најбоље нам је познат са надгробних споменика, на којима су у веристичком стилу приказане жене одевене у традиционалну ношњу и окићене прстењем, наруквицама, фибулама, огрлицама, дијадемама и другим накитом за главу. Жене приказане на надгробним споменицима понекад носе све ове украсне форме, што сведочи о богатству и рафинираном укусу представница вишег социјалног слоја овога града. На неким од тих рељефа, од којих ћемо поменути оне који се данас чувају у галерији Либиџхаус у Франкфурту, у Музеју лепих уметности у Бостону, у Уметничко-историјском музеју у Бечу (сл. 1), као и бројне примерке из Музеја у Дамаску приказане покојнице носе масивне наруквице чија је спољна, конвексна површина искуцаним орнаментом подељена на дијагонална поља.

Археолошку потврду о употреби ових украса, приказаних на палмирским рељефима, представља пар наруквица откривених у Виминацијуму, а које је 1913. године откупио Уметничко-историјски музеј у Бечу. Реч је о масивним наруквицама од златног лима, попуњеног смолом, које садрже мобилни сегмент, спојен шарниром са телом наруквице, а који, на супротној страни, носи навоје за повезивање са другим крајем и, затим, за провлачење осовине у виду клина са кугластом главом, помоћу које се накит затварао. Спољна, конвексна страна наруквица украшена је искуцаним орнаментом, састављеним од наизменично постављених конкавних правоугаоних поља и косо постављених низова искуцаних тачака. Рубови су, такође, украшени низовима искуцаних тачака и орнаменту у виду бршљановог листа (сл. 2). Веома блиску аналогију овом накиту представља пар наруквица које су припадале богатом налазу сребрног посуђа, откривеном 1980. године на локалитету Ретел у Галији. Похрањивање тог трезора датује се у период између 260. и 270. године. Ове наруквице садрже, такође, мобилни сегмент са механизмом за затварање, а њихова спољна, конвексна страна украшена је наизменично постављеним вертикалним низовима искуцаних тачака и елипсоидних конкавних пољама, формираним тако што су низови са искуцаним орнаментом међусобно лучно спојени (сл. 3). Накит из Виминацијума и из трезора Ретел припада групи луксузних римских наруквица. Тенденције ка геометризацији форме и крајње сведеног декора опредељују их у касну фазу развоја овог типа накита, оквирно датовану у другу половину III века.

Овој специфичној групи римских наруквица припада и један мање луксузан примерак, израђен од бронзе, откривен током систематских ископавања Сирмијума 1976. године, а данас похрањен у Музеју Срема у Сремској Митровици (инв. А-3488, С-7, Z-1074). Реч је о до сада непубликованој наруквици нађеној, заједно са неколико примерака малих

римских бронзи, на југозападној периферији источне некрополе Сирмијума, на локалитету 24. Ови налази вероватно представљају део инвентара разрушеног гроба, будући да је нешто дубље констатована мања биритуална некропола, на којој су истражена четири гроба – две слободно укопане раке без гробне конструкције, једна зидана гробница и један гроб спаљеног покојника. Осим фрагмената керамике, жишка и стаклене перле, других прилога није било. Бронзана наруквица пронађена током ових ископавања, мада није израђена од драгоценог метала, по свом облику и декоративном систему представља врло добру аналогију златним примерцима из трезора Ретел, од којих се разликује по томе што су елипсоидна поља на њеној површини изведена као отворени орнамент, а не као канеловане површине. Наиме, ова, такође масивна наруквица (дим. 7,3 x 6,3 x 1,8 cm, теж. 30,05 gr), конвексног пресека, између горњег и доњег кружног руба има отворени орнамент у виду елипсоидних поља, фланкираних вертикалним, по средини профилисаним и међу собом лучно спојеним стубићима. Средишњу профилација стубића, као и украс на горњем рубу наруквице, формирају ситне псеудогрануле. По средини наруквице, са њене задње стране, причвршћена је трака бронзаног лима (шир. 0,6 cm). Недостаје сегмент наруквице дужине 1,6 cm, који је, вероватно, био мобилан, спојен шарниром са телом наруквице и завршен навојима, који су омогућавали затварање накита (сл. 4). Наруквица је ливена, а отворени орнамент је добијен пробијањем и исецањем метала. Украси у виду гранула на средини вертикалних стубића и горњем рубу наруквице нису накнадно додавани, већ су, такође, изливени. Дакле, орнамент на овој наруквици је по својој концепцији сличан оном са златних примерака из трезора Ретел, али је изведен другим техникама. Како су ове наруквице израђене само од једне траке златног лима и немају, попут наруквице из Виминацијума, појачања од смоле између предње и задње површине, делови са канелованим орнаментом су на појединим местима пукли. Тако се и по свом изгледу овај накит приближава сирмијумској наруквици, код које су удубљена елипсоидна поља танког бронзаног лима пробијена и обрзана, а трака од бронзаног лима по њеној средини има више декоративну него функционалну улогу. Дакле, наруквица из Сирмијума представља поједностављену и мање луксузну варијанту накита из трезора Ретел, мада им је декоративни систем конципиран на истој идеји.

Израда наруквице, инспирисаних палмирским накитом, у радионицама Сирмијума, може се објаснити интензивним трговачким везама овог града са Сиријом. Индиције о присуству палмирског становништва у Сирмијуму пружа камени саркофаг, нађен код железничке станице у Сремској Митровици, у средишњој зони северне некрополе Сирмијума. На његовој предњој страни представљени су, у кружним

медаљонима, жена која у повијеној десној руци на грудима држи голуба (сл. 5) и мушкарац са стилусом у истој руци. Саркофаг је датован у период тетрархије. На десној руци жена носи масивну наруквицу, орнаментисану дубоким косим канелурама, која по свом изгледу и декорацији потсећа на описане палмирске украсе.

Накит из Сирмијума, Виминацијума и из Глаије добро показује да су декоративна решења, пореклом са палмирских наруквица, веома брзо, средином и током друге половине III века, ушла у репертоар појединих златарских радионица на Западу, где су, у зависности од локалних услова и потреба, доживела различите трансформације.