

RETURNING TO THE DISC BROOCH OF GRAVE 422 IN CHIAROMONTE, SAN PASQUALE (PROV. POTENZA / I): OBSERVATIONS AND INTERPRETATIVE PROPOSALS

The disc brooch from Chiaromonte (prov. Potenza/I), San Pasquale locality, has been known since the mid-1990s¹ when a substantial early medieval graveyard was discovered in the town (figs 1-2). In the latest volume of the history of the research conducted in Chiaromonte², the brooch is studied from a typological point of view, however, there are still many questions around this refined and detailed jewellery product. This paper examines the technical and decorative features of the brooch and its typological comparisons in the Italian peninsula³. These details allow for a broader consideration of the process of the jewel's manufacturing, of the skills of the goldsmith, and of the relationship between the artisan and the client. These reflections make a small but significant contribution to the current knowledge on the Lombard age goldsmith production of the Italian peninsula.

THE DISCOVERY CONTEXT

The archaeological investigations carried out since 1993 on the plateau of Chiaromonte, in the San Pasquale locality, during control activities of some building sites, have discovered at least three areas of a sizeable graveyard. They are dated between the 7th-10th/11th century and are located on either side of the 65 provincial road, on the high slope of the hill overlooking the Sinni Valley. The burial ground belonged to a rural town that, after a phase of decline in Late Antiquity, developed because of the expansion of the Lombard duchy of Benevento. In particular, two funerary areas have been identified respectively in the »Lucana Costruzioni s. r. l.« and in the property »Arcomano-La Sala«, and were separated by the provincial road which, at that point, was probably the central sector of the graveyard. This area was perhaps occupied by a church of which no trace remains today. The presence of a holy building would explain the extended continuity of the cemetery's life (until the arrival of the Norman lordship of Chiaromonte) and the densification and overlapping of many burials. The »Lucana Costruzioni s. r. l.« sector was one of the oldest of the graveyard (fig. 1) and in grave 422, a little girl of unspecified age was buried with a gold and bronze disc brooch (fig. 2), a pair of gold earrings, and a bone spindle (fig. 3).

THE DISC BROOCH: TECHNICAL AND DECORATIVE CHARACTERISTICS AND TYPOLOGICAL COMPARISONS

The disc brooch is characterised by two separate foils (B series) that were produced from different materials: the upper one, in gold, is folded along the edge to hold the base foil of bronze, which was fragmented and corroded. This construction method was characteristic of the early medieval disc brooches decorated with fili-

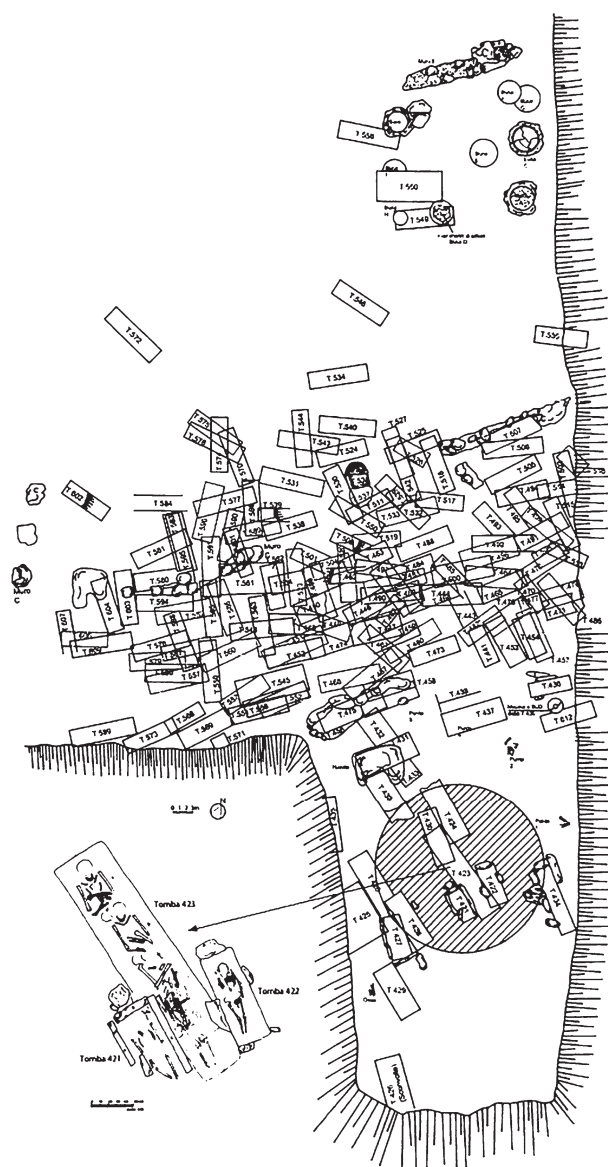


Fig. 1 Graveyard of Chiaromonte (prov. Potenza/I), San Pasquale, »Lucana Costruzioni s.r.l.« area. In evidence the group of graves 421-423. – (After Bianco 2020, 225 fig. 2).



Fig. 2 Grave 422: disc brooch. Diameter 5.7 cm, thickness 0.95 cm, central disc diameter 2 cm. – (After Bianco et al. 2020, cover image). – Scale 1:1.



Fig. 3 Grave 422: a bone spindle and a pair of gold earrings. – (After Bianco 2020, 233 fig. 7). – Not to scale.

gree in the Italian peninsula and in the Merovingian areas⁴. The closure system of the brooch was only partially preserved and could be referred to as type 4⁵, that is, a simple helix wound around the pin of the needle. The filigree decoration on the front gold plate of the brooch is divided into three parts. The outermost part is characterised by pairs of »S« filigree, opposed, and associated with circles and semi-helix motifs. The »S« can be placed next to the »S« 2 type⁶ and are alternate with six circular bezels that hold glass pastes, two of a light green colour and four of a dark green-brown colour. The remaining space between the circular bezels and the edge of the brooch is occupied in an irregular manner by very elongated »8« scrolls and »S« motifs. The second part is delimited by a thin twisted thread and the surface is decorated with eighteen half-helices arranged horizontally. At the centre of the jewel, there is an engraved, small circular disc held by the folded foil, and it is framed by close »8« motifs and a thin twisted thread. A printed ribbon surrounds the whole composition. The brooch is surrounded along the edge by a round of knurled filigree wire.

The central small disc is made of talc, the most characteristic element of the brooch, and reproduces the standing figure of the Virgin and Child wrapped in a halo in a very stylised way. On the sides of the figures, two grooves have been made with the tip pointing upwards. As already pointed out by S. Bianco⁷, the small disc directly recalls the gold disc brooch discovered accidentally in Brez (prov. Trento/I) in 1964⁸ (fig. 4). The Trentino jewel, in fact, sets a grey carved disc with a smooth and shiny surface, held by the upper foil and, in turn, covered by a transparent glass, just like that of San Pasquale. The carving depicts, in a very stylised way, a praying person in a frontal position with his arms raised⁹ and flanked by two pairs of opposing grooves with the tip pointing upwards, and is interspersed with a circular groove.



Fig. 4 Gold disc brooch from Brez (prov. Trento/I). Diameter 6.5 cm, thickness 1.2 cm, central disc diameter 2.2 cm. – (After Endrizzi/MarzatICO 1997, 439 fig. 38). – Scale 1:1.

Unlike the Lucanian jewel, the Trentino brooch has not been subjected to a specific laboratory analysis, so the production material of the little disc is unknown. Although the christological motifs reproduced on the disc brooches are different, the similarities of the simplified figures can be seen clearly. Both subjects have rounded heads and a broad forehead, the nose and eyebrows are rendered by a line and the eyes are formed by two small hollows. The grooves made on the sides of the standing figures are similar and have been interpreted as a stylisation of angel wings, according to the Byzantine iconography¹⁰. It is also possible that the furrows reproduce stylised plant forms, such as palm trees or cypresses. A similar shape appears on the silver phalera from grave 1 in Hüfingen (Schwarzwald-Baar-Kreis/D)¹¹ (fig. 5), dated around 600, and on the disc brooch in gold and silver from grave 18 in the Rocca dei Rettori (prov. Benevento/I)¹² (fig. 6), from the 7th century. In a more simplified way, this form has been reproduced on the golden disc brooch with three pendants and enamels from Canosa di Puglia (prov. Barletta-Andria-Trani/I) (fig. 7) and appear on the sides of an *imago clipeata* standing figure¹³. Similar plant themes that frame the representations of the Virgin and Child are evident on other valuable Byzantine jewellery, such as in the case of a gold ring from Syracuse/I (fig. 8) with a niello decoration, generically dated between the 6th and 7th centuries¹⁴.

The disc brooches of Chiaromonte and Brez have similar features, in both the Christian subjects reproduced on the small discs and the construction technique: even the Trentino brooch, in fact, was characterised by two separate foils (B series), although the rear one was not preserved¹⁵. Taken together, these two pieces of jewellery therefore represent a subtype of the filigree disc brooches of devotional character. At the same time, however, some decorative details are clearly indicative of a different origin of the two pieces.

The hook and double-thread filigree motifs that decorate the first part of the Brez brooch resemble geometric shapes that are matched by contemporary filigree brooches from the transalpine area¹⁶. The watermarked »S«, on the other hand, is for the most part of the »S« 4 type¹⁷ and, at present, does not have direct comparisons in the peninsular area. The decorative composition of the Trentino jewel is overall rather chaotic and disorganised given the abundance of elements welded to the foil, however, the decoration is varied and rather well done.

The disc brooch of Chiaromonte, on the other hand, has a more orderly and less dense decorative composition that brings it closer to the goldsmith productions of central and southern Italy. The outermost decorative part, where the pairs of »S« accompanied by circle motifs alternate with glass bezels, refers first to



Fig. 5 Silver phalera from Hüfingen (Schwarzwald-Baar-Kreis/D), grave 1. – (After Böhner/Quast 1994, 393 fig. 7). – No scale.



Fig. 6 Gold and silver disc brooch from the Rocca dei Rettori (prov. Benevento/I), grave 18. – (After Dalceggio 2018, 165 tab. 17 no. 63). – No scale.



Fig. 7 Gold disc brooch and enamels from Canosa di Puglia (prov. Barletta-Andria-Trani/I). – (After Farioli Campanati 1982, 406 fig. 263). – No scale.



Fig. 8 Gold ring from Syracuse/I. – (After Farioli Campanati 1982, 414 fig. 297). – No scale.

the decorative pattern of the lost golden disc brooch from the Dzialinsky collection¹⁸, discovered in 1887, and of hypothetical Lucanian provenance. To a lesser extent, this decorative composition refers to the external part of the large disc brooch from Senise (prov. Potenza/I), Pantano¹⁹, and to the golden jewel of grave 16 of the Castel Trosino (prov. Ascoli Piceno/I)²⁰ graveyard, both dated to the second half of the 7th century. The arrangement of the circular bezels alternating with the »S« filigree is similar to the golden disc brooch of Italic origin, preserved at the Metropolitan Museum of Art in New York, which L. Paroli already dated to around 600²¹. The second decorative part of the Lucanian brooch, formed by eighteen half-helices, is compared with two golden filigree brooches of the 7th century preserved in the Dumbarton Oaks collection, Washington, and of certain Italic origin²². Both jewels, oval rather than disc-shaped, have a central bezel surrounded by opposing semi-helices and delimited by single knurled threads. Another essential decorative detail of the Lucanian brooch is the printed ribbon welded to the base of the central disc which, for now, has been

documented only on four-disc brooches of the so-called Castel Trosino group²³ to have the central part of the jewel decorated, with one or two turns, characterised by a swollen ring obtained with the embossed technique. According to G. Devoto²⁴, who in the 1990s also carried out laboratory analyses on the brooches of Castel Trosino, it was a fast technique that created a *chiaroscuro* impact and was certainly innovative for the craftsmanship of that time. The arrangement of the six circular bezels in the outermost part of the San

Pasquale brooch does not find a precise correspondence in the peninsular disc filigree brooches²⁵ and, as will be seen later, it could be a technical expedient adopted in the planning phase of the jewel.

LOMBARD GOLDSMITH CRAFTSMANSHIP AND COMMISSIONS

Despite the similarities highlighted above, the disc brooches of Chiaromonte and Brez are to be accredited to two different goldsmith productions. They were inspired by a model of devotional character that circulated in the Italian peninsula during the 7th century and adapted according to the needs of the buyers and the aesthetic tastes of that period. Considering the remarkable distance between the places of discovery, i. e., at the two extremes of the peninsula, it is likely to think of a wide proliferation of this type of disc brooch, but it is difficult, at the current stage of research, to precisely locate the production centres.

Based on the archaeological evidence accumulated in Italy so far, the small and large workshops for metallurgic and goldsmith activities in the Early Middle Ages were located both in the cities and in the countryside²⁶. In the same way, disc brooches were produced both in small rural settlements, using simplified and fast techniques and with low-cost materials²⁷, and in large urban workshops, where the quality of the products and the manufacturing techniques were certainly better²⁸. However, not only cheaper brooches came from local and lesser areas. This is demonstrated by the case of the »Castel Trosino group« which included seventeen gold disc brooches decorated with a filigree and embossed technique, produced in series between the late 6th and the first half of the 7th centuries for a Lombard commission based at the site²⁹.

As regards the brooch of San Pasquale, it is possible to proffer only a few hypotheses on its exact origin, since, in Southern Italy, the knowledge relating to the shop's organisation is still extremely incomplete³⁰. The goldsmith who made the jewel was well familiar with the goldsmith productions that circulated between the duchies of Spoleto and Benevento between the end of the 6th and 7th centuries and, more generally, the Byzantine productions of the southern regions. The use of the printed webbing shows that this technical expedient was not exclusive to the brooches of Castel Trosino. This varied knowledge of decorative techniques suggests a certain degree of mobility of the *aurifex* who made the Lucanian brooch, a necessary condition for the dissemination of knowledge and skills, generally transmitted and disseminated from the main cities to the smaller centres³¹. The most suggestive hypothesis is that the San Pasquale brooch was made on-site by a goldsmith called to work for an elite group based in the territory of Chiaromonte, like the mentioned case of the »Castel Trosino group«. However, being a *unicum* within the graveyard and in Southern Italy, it appears more convincing as an urban production of the jewel in the Benevento duchy, in a centre like Canosa, Melfi or Benevento itself, or in the Byzantine domains, such as in Naples, and its subsequent arrival in Chiaromonte by the hands of its buyer. The well-known »treasure of Senise«, in Pantano, in the mid-Sinni Valley³², demonstrates that even the highest-level jewellery (brooches, rings and crosses) could reach territories very far from the large urban origin centres, where the local elite lived with a high economic availability³³.

By observing the brooch of San Pasquale (**fig. 2**) in more detail, it is possible to convincingly recreate the relationship between the goldsmith and his client, evaluating the processing techniques, the time, the resources used³⁴ and comparing some of these features with the Brez brooch.

The craftsman had good technical and executive skills but, upon closer analysis, some small inaccuracies in the welding and closure of the wires, and of the tape printed around the central decorated part of the foil can be seen. In the space between the circular bezels and the edge of the jewel, the composition is discontinuous and not very ordered: an »8« filigree shape can be recognised among the individual motifs while the other motifs have a rather indefinite shape. Considering the variety of materials used, it is striking that the base foil was bronze, rather than gold or silver as would be expected on brooches of this level³⁵, and it is

possible that the goldsmith used a less valuable material for the non-visible part, allocating the gold for the front foil, thereby optimising the precious raw material. There is other potential evidence indicating that the goldsmith worked in a »saving« regime of resources and processing times. The presence of six bezels (instead of eight like the Trentino brooch) facilitated the work of the craftsman because it reduced the surface of the foil to cut and set. The size of the brooch, slightly smaller if compared with the Brez one, could be indicative of a defined availability of gold that limited the size of the jewel. At the current state of research, a direct correlation between the size of a disc brooch and the age of its owner cannot be demonstrated, i. e., that little girls wore smaller brooches than women. The filigree decoration may also have been done in a bid to make savings since only single threads were used, especially to surround the edge of the brooch and the central decorated part. Furthermore, the space between the circular bezels and the outermost edge of the jewel is empty in some places, perhaps due to the lack of threads to complete the decoration.

On the other hand, the Brez brooch was made with full availability of raw material and without economic limitations. This can be easily seen from the abundance of threads used to decorate the front foil and to surround the jewel.

Considering the commitment, the client of the San Pasquale brooch gave the craftsman (or could pay) only a certain quantity of gold and this quantity did not completely cover the requirements necessary to carry out the work. The goldsmith used his technical skills to meet the needs and tastes of his client, optimising the resources available and working economically. This indicates that the purchasing power of the client of the jewel was high but, at the same time, also contained. Since the brooch was found at the burial site of a little girl, it is highly probable that her family group commissioned it and, subsequently, assigned it to her funerary assemblage, and that the same family members organised her funeral ceremony³⁶. To better understand the actual purchasing power of these clients, it is necessary to consider the disc brooch in association with the other grave goods from tomb 422, as well as the methods of burial of the child inside the graveyard of San Pasquale.

The disc brooch was associated with an engraved bone spindle, as a reference to weaving (a typically female activity) or with a pendant function of magical-apotropaic value, and to a pair of gold earrings with hook closure and drop pendants, decorated with filigree that hooked a green tubular glass paste. These earrings find comparisons with some Byzantine Mediterranean productions of the 7th century, made in more elaborate and luxurious versions, where the pendants were decorated with amethysts, had a pearly edge or were made entirely of perforated metal foil³⁷. In the Lucanian case, these are therefore refined earrings, also suitable for a child³⁸ but with a lower content than other similar earrings widespread at that time. Once again, therefore, one can guess a high purchasing power, but at the same time contained, because the pair of earrings was a less elaborate version of a stately model circulating in the South of Italy and in the central-eastern Mediterranean in the 7th century.

Regarding the discovery context (**fig. 1**), the child was buried in a shallow earth pit, surrounded by stones of various sizes³⁹, next to a multiple grave (423⁴⁰) which housed three individuals partially overlapping each other (A, B, C) above a fourth individual (D) to whom the following finds have been attributed: a pair of silver globe earrings, a fragmented globe earring, a gold ring set on a hard red circular stone, a truncated cone cup with a single handle, a fragment with two through holes in which two nails were placed. Another burial (421⁴¹), preserved in the north-east portion, completed this small group of graves and housed an adult buried with a double-row bone comb. No genetic analyses have been carried out on the deceased to confirm any kinship relationships; however, the proximity of these burials and the horizontal stratigraphy are strongly indicative of a possible link. Within this group, it was the child from grave 422 who was endowed with the most sumptuous funerary assemblage⁴² and, moreover, her jewellery turned out to be the richest of the graveyard⁴³. Therefore, the disc brooch associated with the gold earrings reflected the maximum

level of purchasing power of an elite group who lived and were buried in the territory of Chiaromonte during the 7th century, and were perhaps already christianised – given the proximity of the mentioned graves to the alleged early medieval church. The biological age of the child is unknown, so it is not possible to say whether she was close to adulthood and therefore to marriage⁴⁴. Added to this is the fact that, in the Italian peninsula, graves of little girls dated to the 7th century also characterised by the presence of gold disc brooches are so far rather rare⁴⁵. However, this child's death was a great loss to her family group, and she certainly did not go unnoticed within her local community⁴⁶.

CONCLUSIONS

The typological study of the disc brooch of San Pasquale, through the analysis of its technical and decorative details, has provided much information on the production process of the jewel and, above all, on the relationship between the craftsman and his client. At the present state of research, the Lucanian brooch and that from Brez, in Trentino, represent a subtype of the disc filigree brooch of a devotional character and were inspired by a model that certainly had a wide diffusion in the peninsula in the 7th century. The knowledge of the discovery context made it possible to recognise the owner of the brooch as a young girl of unspecified age, who was buried with sumptuous funerary goods. On the basis of the archaeological data, grave 422 of the graveyard of San Pasquale was the richest, thus revealing an apical social position of this child within her community. The disc brooch and the pair of custom-made gold earrings were specially chosen for her funeral as a means of social distinction, although out of San Pasquale, they represented lower-level goldsmith products than others in circulation at that time. The family group's choice to opt for cheaper versions was not determined by the young age of the girl, but by the effective purchasing power of this local elite group.

Notes

- 1) Brief references to the disc brooch in: Manzelli 2001, 126; Nava 1996, 491 tab. XXV; Papparella 2009, 196; 2010, 394 note 50.
- 2) Bianco et al. 2020.
- 3) Dalceggio 2018. The 134 disc brooches catalogued within the volume are now joined by others of unknown provenance or coming from Italian graveyards of the 6th-7th century. – Box type: from Lavello (prov. Potenza/I), il Finocchiaro, grave 18. De Siena 2015. From Campochiaro (prov. Campobasso/I), Morriore, grave 185. Brogiolo/Marazzi/Giostra 2017, 245 no. II.39. – Cross type inscribed in a circle: from the Antiquarium of Loreto Aprutino (prov. Pescara/I), Casamarte collection. Staffa 2010, 198 fig. 23. From the Palopoli collection. Corrado 2001a, 41 fig. 44. – Type with central *Mittelbuckel*: a gold fragment from the Nuraghe of S. Marco, Genuri (prov. Sud Sardegna/I). Serra 2020, 125 fig. 2. – In pressed foil (or *Pressblechscheibenfibel*): from Corces/Kortsch (prov. Bolzano – Alto Adige/I), church of S. Giorgio, grave 3. Nothdurfter 1999, 100-110 fig. 4. – Vortex type: from Cologna Veneta (prov. Verona/I), Baldaria. La Rocca 1989, 119. – Filigree type: a gold fragment from Benevento (prov. Benevento/I), Pezza Piana. Rotili 1977, 9-10. 139 note 3 figs 53. 55. – A gilded bronze brooch comes from Morra de Sanctis (prov. Avellino/I), Serro Torone, church of S. Vitale, grave 1. Fiorillo 2016, 153-157 fig. 2. A fragment of a disc brooch comes from the catacomb of San Gennaro in Napoli (prov. Napoli/I), grave 7. Ebanista/Rivellino 2018, 94 fig. 2m.
- 4) Dalceggio 2018, 23-24.
- 5) Dalceggio 2018, 26.
- 6) Dalceggio 2018, 42.
- 7) Bianco 2020, 252 fig. 8.
- 8) Amante Simoni 1984, 16; Dalceggio 2018, 154-155 tab. 13 no. 43; Rasmø 1976, 152 fig. 150. The jewel is currently preserved at the Museo Retico, Sanzeno (prov. Trento/I).
- 9) Ciurletti 1997, 519-520 fig. 148.
- 10) Bianco 2020, 252 note 46.
- 11) Böhner/Quast 1994, 393 fig. 7; Fingerlin 1974, 601. 603, fig. 8, 8.
- 12) Dalceggio 2018, 165 tab. 17 no. 63, with previous bibliography.
- 13) Dalceggio 2018, 161 tab. 16 no. 55, with previous bibliography. Haseloff 1990, 20. The same floral motif also decorates the precious gold necklace of Byzantine production from Karavás (distr. Kyrenia /CY), characterised by a cross pendant and eleven pendants with an amphora shape, among which two cypress trees stood out. Dated between the mid-6th/mid-7th century. Ostoia 1969, 50-51 no. 20.
- 14) Baldini Lippolis 1999, 200 no. 17. In Farioli Campanati 1982, 414, it is dated to the 7th century.
- 15) The residual traces of green and red identified on the lower edge could represent corrosion residues of the foil. Ciurletti

- 2004, 523. 763 fig. 10. – The brooch inventory card (Museo Nazionale di Trento, cat. 9615) also refers to the presence of a mixture of sand and lime in the rear part. A hypothesis to be verified is that this compound was functional for fixing the engraved disc – already held by the front foil – to be further »hooked« to the base foil. A reference of this type is the »box« type disc brooches from Cannarò and Caraconessa (prov. Crotona/I) which have returned traces of compact whitish powders, variously interpreted as a binder between the two foils (Spadea 1991, 553) and as incense (Corrado 2003, 112).
- 16) Dalceggio 2018, 47 note 99.
 - 17) Dalceggio 2018, 42.
 - 18) Lipinsky 1971, 270 fig. 9.
 - 19) Dalceggio 2018, 154 tab. 12 no. 42, with previous bibliography.
 - 20) Dalceggio 2018, 153-154 tab. 11 no. 41, with previous bibliography.
 - 21) Dalceggio 2018, 155-156 tab. 13 no. 44; Paroli 2000, 153-154 fig. 13.19.
 - 22) Dalceggio 2018, 50-51 figs 6-7.
 - 23) From Castel Trosino, graves 177 and L. Paroli/Ricci 2007, 29. 102 tabs 18. 132 nos 1. 1a-c. Most probably also the disc brooch in grave 57 has the same printed ribbon. Paroli/Ricci 2007, 59-60 tab. 55 no. 1. A disc brooch is preserved at the Metropolitan Museum of Art in New York; another example is of an unknown location (ex-Sieck collection, Munich). Dalceggio 2018, 148. 152 tabs 8. 10 nos 33. 39; 2017.
 - 24) Devoto 1997.
 - 25) *Steinornamentik* a1, a2, a3. Dalceggio 2018, 45-46; Graenert 2007, 42 fig. 22. – The Dzyalinsky brooch had ten circular bezels in the outermost part, and a further ten around the central big bezel. See note 18.
 - 26) For the *ergasterion* of the Crypta Balbi, Rome, Arena et al. 2001. For the ateliers distribution and the craftsmen organisation, Beghelli/De Marchi 2017; Dalceggio 2018, 84-91, with previous bibliography; La Salvia 2017. Archaeological traces of goldsmith productions have also been found in Cagliari (città di Cagliari/I), *vico III Lunasei* area. Mureddu 2002.
 - 27) At the site of Volta di Besta, Ledro Valley (prov. Trento/I) (mid-7th century), a form of stone casting was found to produce disc brooches. Two bronze examples in convex foil also come from the same site. Dalceggio 2018, 85 note 11.
 - 28) From the Crypta Balbi comes a lead frame which, according to M. Ricci, would correspond to the external frame of the silver disc brooch from the Nocera Umbra (prov. Perugia/I) graveyard, grave 39. Ricci/Luccherini 2001, 362 fig. II.4.467; Rupp 2005, 57 tab. 59B.
 - 29) See note 23.
 - 30) Bianco 2020, 260-261; D'Angela 1984, 181-196; Melucco Vaccaro 1988, 133; Salvatore 1981.
 - 31) On the mobility of the early medieval goldsmith and the stability of the goldsmith shops, Pinar Gil 2017a.
 - 32) Corrado 2001b; Menis 1990, 223-224 (here referred to as a »Latinized grave«).
 - 33) The availability of cash was in fact a prerogative of the courts, great monasteries, and aristocracies. Beghelli/De Marchi 2017, 161.
 - 34) On the relationship between the goldsmith and the client, Pinar Gil 2017b.
 - 35) See, just by way of example, the many golden disc brooches from Castel Trosino, characterised (or probably characterised) by a silver base plate. The base plate of the brooch in grave 115 is golden. Paroli/Ricci 2007, 17. 21. 25. 27. 29. 33. 39. 46. 59. 75. 100. 102.
 - 36) About the funerary ritual as a performance, De Vingo 2015, with previous bibliography.
 - 37) Baldini Lippolis 1999, 96-97 type 4f; Entwistle 2010, 29 no. 46.
 - 38) Diameter of the suspension ring 1.5 cm, height 3.8 cm, height of pendant 2.5 cm. – Similar cases of child graves in: Pavia (prov. Pavia/I), Via Defendente Sacchi, end of 6th-beginning of 7th century, diameter of the suspension earring rings 1.5 cm (Brogiolo/Marazzi/Giostra 2017, 49 [schede online dei reperti]). Arezzo (prov. Arezzo/I), Colle del Pionta, grave 57, last third of 6th century, diameter of the suspension earring rings 1.3 cm (Melucco Vaccaro 1972, 8 fig. 3). – On the size of the earrings compared to the Infans I, II and Juvenil age groups, in the Alamannic area, Lohrke 2004, 138-140 fig. 40.
 - 39) Dimensions of the earth pit: 1.35 m × 0.45 m. Burial disturbed in the upper part by old agricultural works. Bianco 2020, 227. 231 fig. 4.
 - 40) Dimensions of the earth pit: 2.65 m × 0.70 m. Burial disturbed in the upper part by old agricultural works and by the erosive action of the soil. Bianco 2020, 227. 235-236 figs 4. 9.
 - 41) Size of the earth pit with stones: width 0.65 m, length not detectable. Bianco 2020, 227. 230-231 figs 4-5.
 - 42) In the »Lucana Costruzioni s. r. l.« sector also worthy of mention is the grave 432, of a man, who only returned a silver duck-billed belt tip. Bianco 2020, 237-238 fig. 10.
 - 43) In Via Arnaldo Spaltro, another small grave group, far from the main graveyard but contemporary, is noteworthy. There are two graves (nos 674-675), male and female respectively. The male one of the *cappuccina* type also returned an iron ax. The other one, a pit grave, has returned several silver and bronze jewellery (rings and bracelets). Bianco 2020, 243-248. 255-257 figs 12-14. – In the »Arcomano-La Sala« area, grave 55 of a woman has returned a pair of silver earrings of the globule type (fragmented) with a filigree-decorated pendant holding a green stone. Bianco 2020, 224. 230 figs 1. 5.
 - 44) Both in Byzantine society and in Lombard laws, the transition to adulthood for girls was set at twelve years. Vitale 2017, 14 note 5; Talbot 2001, 121-123; Possenti 2021, 72-73. Unlike the Edict of Rotari (643 AD), in Liutprand's laws (chap. 112) it was specified that girls must turn twelve. Lo Schiavo 2021, 387-388. 391.
 - 45) Dolianova (prov. Sud Sardegna/I), Su Bruncu e s'Olia, grave 1 (child with a gold disc brooch), was part of a larger 7th-8th century graveyard, developed in continuity with a Roman cemetery. Taramelli 1919, 141-142 fig. 1; Dalceggio 2018, 170 no. 74.
 - 46) The burials of elite children in the Italian peninsula in the female realm are currently underway, as part of a PhD research: »Le sepolture femminili privilegiate nella penisola italiana tra l'ultimo terzo del VI e la fine del VII secolo. Cultura materiale, contesti, problemi«. Dottoranda Martina Dalceggio, relatrice prof.ssa Elisa Possenti, corso di dottorato in »Culture d'Europa. Ambiente, spazi, storie, arti, idee«. 34 ciclo. Università di Trento.

References

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**Nochmal zur Scheibenfibel von Grab 422 in Chiaromonte, San Pasquale (Prov. Potenza/I):
Beobachtungen und Interpretationsvorschläge**

Die Scheibenfibel aus dem frühmittelalterlichen Gräberfeld von Chiaromonte, San Pasquale (Prov. Potenza/I), stellt ein wertvolles Goldschmiedeprodukt aus Süditalien dar und ist seit Mitte der 1990er Jahre bekannt. Die ausführliche Studie der technischen und dekorativen Analyse der Fibel ermöglichte eine umfassendere Reflexion über den Herstellungsprozess des Schmuckstücks und über die Beziehung zwischen dem Handwerker und seinem Kunden. Diese Informationen sind zusammen mit den Daten aus dem Fundkontext äußerst nützlich, um die tatsächliche Kaufkraft einer elitären Gruppe zu ermitteln, die sich während des 7. Jahrhunderts im mittleren Sinni-Tal niederließ und dort bestattet wurde. Zu dieser Gruppe gehörte ein kleines Mädchen (Grab 422), das in der Nähe einer mutmaßlich frühmittelalterlichen Kirche mit der reichsten Grabbeigabe des Friedhofs bestattet wurde.

**Returning to the Disc Brooch from Grave 422 in Chiaromonte, San Pasquale (Prov. Potenza/I):
Observations and Interpretative Proposals**

The disc brooch from the Early Medieval cemetery of Chiaromonte, San Pasquale (prov. Potenza/I), represents a valuable goldsmith's product from Southern Italy and has been known about since the mid-1990s. The extensive study of the technical and decorative analysis of the brooch allowed a broader reflection on the manufacturing process of the piece of jewellery and on the relationship between the craftsman and his client. This information, together with the data from the discovery context, is extremely useful for tracing the effective purchasing power of an elite group who settled and were buried in the central Sinni Valley during the 7th century. A little girl (grave 422) was part of this group and she was buried near an assumed Early Medieval church with the richest funerary assemblage of the cemetery.

**Retour à la fibule discoïde de la tombe 422 de Chiaromonte, San Pasquale (prov. Potenza/I):
observations et propositions d'interprétation**

La fibule discoïde du cimetière médiéval précoce de Chiaromonte, San Pasquale (prov. Potenza/I), représente un ouvrage précieux d'orfèvrerie du Sud de l'Italie, connu depuis le milieu des années 1990. L'étude approfondie du travail et du décor de cette fibule a ouvert une réflexion plus large sur le processus de fabrication et la relation entre l'artisan et son client. Cette information, conjuguée aux données provenant du contexte de la découverte, se révèle très précieuse pour évaluer le pouvoir d'achat réel d'un groupe élitaire qui habitait au centre de la vallée de Sinni au 7^e siècle. Une fillette faisait partie de ce groupe (tombe 422). Elle fut enterrée près d'une église médiévale précoce avec le mobilier le plus riche de toute la nécropole.

Traduction: Y. Gautier

Schlüsselwörter / Keywords / Mots-clés

Italienische Halbinsel / Frühmittelalter / Scheibenfibel / Grab / Goldschmied / Kind
Italian peninsula / Early Middle Ages / disc brooch / grave / goldsmith / child
Péninsule italienne / haut Moyen Âge / fibule discoïde / tombe / orfèvre / enfant

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