EVA's
BEAUTY CASE

Jewellery & styling through the ages

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Qualität für Menschen

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The individual desire to adorn, to groom and to fashion oneself is as old as mankind itself. Even in the earliest archaeological find complexes, objects of apparent luxury such as beads or hair adornments indicate the human yearning for beauty.
With "skin and hair", man has always been at shaping his looks, to improve them, if possible. By means of our collection we can follow up this from prehistory to this day – and can find surprising correlations and parallels between yesterday and now.
In the collections of the LVR-LandesMuseum we meet with precious jewellery from prehistoric, Celtic, Roman and Middle Age times as well as all kinds of care utensils which appear unchanged in form and function to this day. We would like to thank many lenders for providing exhibits which illustrate this rich in variety.
From Stone Age objects to modern art, from changing aesthetic ideals to the achievements of the modern times tells this exhibition the fascinating story of jewellery and styling through the ages.

4

Timeless Beauties

The ideal of female beauty has repeatedly changed over the epochs. Sculptures from over 30,000 years reveal different guiding principles – which themselves have become epitomes of beauty. On the little "Venus of Willendorf" sculpture **1** from the Stone Age period, the breasts and buttocks are heavily emphasised – being symbols of female fertility. The world-famous portrait of the Egyptian queen Nefertiti **2** compels through its elegant and well-proportioned face and the intense colours of its make-up. The Greek statue of the "Venus of Milo" **3** from the second century BC reveals perfect proportions. Around 1250, the ageless statue of "Uta von Naumburg" was created **4**, the "most beautiful woman of the Middle Ages". The "Frileuse (=Winter)" **5** was created in the late eighteenth century by Jean-Antoine Houdon, and delighted the contemporaries – above all the males – so much that it has been sold in countless copies made of bronze, plaster, terracotta and papier-mâché.

**Venus of Milo, 2nd century BC,
Plaster cast, Academic Art Museum –
Collection of Classical Antiquities at the University of Bonn
(Photography: Jutta Schubert)**

The Beauty Case

The beauty case

The "beauty case" represents the symbol of the exhibition, as cosmetics utensils and jewellery have always been so important and individual that people wanted to carry them with them. The examples cover several millennia, from the prehistoric leather pouch over the Lufthansa beauty case up to the plastic bag which has to replace the complex beauty case due to the increased security conditions in air traffic.

1 Being beautiful in the Stone Age

During the epoch of hunter-gatherers, all containers were created from natural materials which mostly haven't survived. For this reason, reconstructions are frequently based on ethnological parallels. This bag here is sewn from deer leather using animal gut string. Deer eye teeth and a brown bear's canine are mounted as appliqué adornments. The chain consists of mineral-dyed fish vertebrae and a bear's canine. These materials were available in our region during the time of the Ice Age hunters. Such pouches were perhaps containers for medicine, herbs or jewellery. But an Ice Age beauty case could also have served as a hiding place for a very special fertility symbol: In Siberia still today, some women conceal on the body a small leather bag containing a bear's penis bone. The brown bear penis bone exhibited here is from the famous Oberkassel

grave. Perhaps it was also encased in a little pouch once.

2 Jewellery ... as Nefertiti loved it

Opposite the modern City of Assuan, Elmar Edel, an Egyptologist from Bonn, detected graves in which numerous necklaces and bracelets were found. The deceased wore jewellery directly on their bodies, or the pieces were as amulets wound into the mummi-fication bandages. In addition, necklaces, bracelets or also rings were found with the deceased in the form of burial objects in caskets, like the example shown here. Not just the amulets themselves had a protective function, but the colours of the jewels had symbolic meanings, too. Turquoise green stood for regeneration. Red – here hematite or carnelian – had on the one hand a negative symbolic meaning, but on the other also a positive one, probably based on the red colour of the invigorating sun.

3 The Greek "private sphere"

Greek art has produced many different kinds of caskets. Cosmetics and jewellery were stored in containers made of wood or – like here – made of clay.
In the narrative scenes on many Greek vases, the use of such caskets is depicted in household scenes. On the jug presented here, you can discern a well-dressed

woman sitting in her chamber on a richly decorated chest. She is looking into a mirror held in her right hand, which she may have taken from the open casket in her left hand.

4 A beauty case from a mysterious culture

The complex decorations on the Celtic iron tin feature a little door which could be locked using a splint. The tin was accurately riveted and it closed tightly enough to store even a medical or a cosmetic powder in it. Inside there was a little iron capsule pendant. Because such tins were exclusively laid in women's graves as burial objects, the contents were most likely a perishable product related to the female sphere or scope of activities.

5 More than a beauty case?

At the feet of a buried woman bronze fittings from two lockable Roman caskets were found, the corpus of which, made of organic material, had completely decayed. By drawing parallels, it was possible to reconstruct the containers made of wood and wickerwork.
Perhaps they had held hair pins and glass ointment flasks, or perhaps one of them was used to hold clothing or sewing utensils. This is indicated by an iron sewing needle, which still has a thread wrapped around it.

6 A sophisticated lock

Wooden caskets and chests of up to almost 70 cm in length were placed in women's graves in the early Middle Ages. Some were richly decorated with ornamental plates based on Roman forerunners, such as the piece from Oberkassel **1**; others simply featured iron edge mountings **2**. The caskets themselves are of masterly construction: The edges are mitred and tongue joint; this can clearly be seen in the reconstructions. In them, personal possessions were stored such as work tools, fabrics, jewellery, cosmetics, curiosities and memorabilia. For this reason, they were secured by a complex closing mechanism (sketch).
The vinaigrette also stored in the casket is shown in the "Perfumery" exhibition area.

7 Forever and ever?

We see here a handsome young man and a girlish beauty, whose portraits adorn a valuable ivory casket. Boxes of this kind – so-called Siculo-Arabic caskets – were manufactured around 1200 AD as export goods, to be installed as luxury articles in various households. Although we can assume that they were mainly used for secular purposes, they also caught the eye of the Church: They were frequently repurposed as reliquary caskets, and it is this "improper" use which has preserved some of them until today.
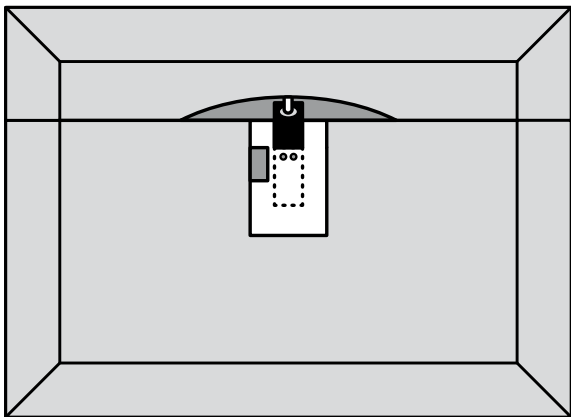
interior view
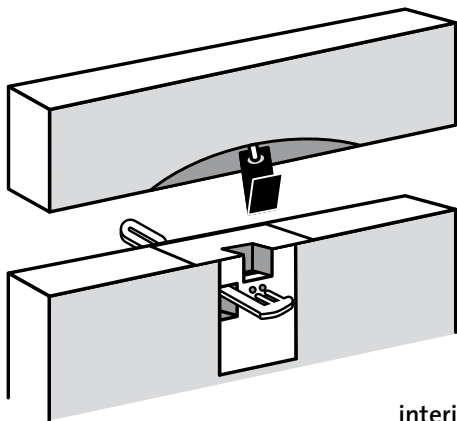
interior view

This box here appears to have found its way into a prosperous household, in which it received its elaborate painting. Its use as a "beauty case" is all the more probable for this reason.

8 Le savoir-vivre

Joséphine, later to become the French empress, was born on Martinique (Caribbean) in 1763 and married General Napoleon Bonaparte in 1796. Her style was considered exquisite and fashionable; she adored expensive jewellery and beautiful fabrics. In France, she was viewed as an ambassador for an exclusive lifestyle. Here you can see as a revealing example a toiletries box made of rosewood with brass inlays and silver fittings, produced in Paris in 1795.

9 Golden splendour

In addition to hairbrushes and little boxes, a toiletries set usually featured cloth brushes of various sizes. Often a decorative monogram pertaining to the owner was engraved into every article of the set. Here we have a superb example from nineteenth century Paris. It is gilded, and features miniature painting.

10 A noble companion

The cosmetic case from the traditional French company shows the characteristic Louis Vuitton "Monogram

canvas" design. The beauty case can be opened by a snap lock. Inside, it has a mirror and is highly flexible in use, providing space for jewellery and beauty products.

11 Minimalistic

In the 1970's, the so-called beauty case was initially developed as a piece of luggage for stewardesses, who were able to store in it their most essential utensils. After the terrorist attacks on the 11th September 2001, the flight beauty case was reduced to a mere plastic bag due to more stringent security regulations.
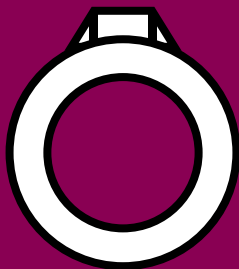
At the jeweller's

At the jeweller's

To adorn oneself is a deep human need. Even from the earliest epochs in the history of humanity, we have found objects which recognisably have no other function than to decorate. In early times, articles of jewellery tended to be precious, well-preserved individual pieces. In later epochs – for example of the Ancient Egyptians, Greeks, Etruscans and Romans – we find actual assortments comparable to those of today. The collection of Roman and early medieval jewellery kept at the LVR-LandesMuseum displays an exuberant diversity and value. The quality and design of this historic jewellery is so appealing that it could also be worn today.

1 Mother Nature's jewellery

Mother Nature has also created fascinating possibilities for designing special jewellery. Two birds whose feathers are their own individual jewellery have entered the jewellery shop. The magnificent feathers from the peacock tail, which they can form into a huge wheel when displaying, were in particular for royalty a popular and precious material for complex pieces of clothing or jewellery. The golden pheasant wears a "robe" which in its colours can almost perfectly be compared with the early medieval almandine disc brooches. It shows that the harmony of the

combination of red, gold and black is not only known to mankind, but also to Mother Nature.

2–7 From animal teeth to filigree gold bracelet – Jewellery in prehistoric times

People's attempts to adorn themselves go back tens of thousands of years. At the beginning, exclusively materials were used which could be gathered in the natural world. These included animal teeth, bits of bone, antlers, ivory, amber, shells and snail shells, which were processed into chains, amulets or appliqué adornments on clothing. We can assume that perishable materials such as leather, leaves or feathers were also used.

In the Bronze Age, the copper alloy which gave this epoch its name caused a creative breakthrough – then mankind's desire to design knew almost no bounds, also in the production of jewellery. However, the relatively high price of the material initially limited the number of those who could actually afford it: The Bronze Age elite defined themselves through bronze weapons and jewellery. Highly-specialised craftsmen developed in this industry. The introduction of iron as a less costly metal did not tarnish the charm of the gold-coloured bronze. The status-conscious Celts adorned themselves with it; as they became wealthier, they also used gold.

2 Jewellery from Mother Nature's shop – Animal teeth, antlers, amber, shells and snail shells

14,000 to 4500 BC: Various findspots in the Rhineland. Loans: Wolfgang Ober, Nieder-Hilbersheim (shell jewellery) and Jürgen Weiner, Pulheim (reconstructed necklace with amber beads and animal teeth).

In Palaeolithic times, people already wished to adorn themselves, but used only natural materials. Typical examples are the pierced horse tooth from Andernach **1**, one of the earliest pieces of jewellery from the Rhineland, it is almost 16,000 years old. The cut-off deer tooth from the Oberkassel grave **2** may also be regarded as part of a necklace or clothing adornment. The same applies for the figure, also discovered at this site, of a cow moose **3**, which is presented here both as a copy and in reconstructed form made of elk antler. The amber bead found in the backfill of a Neolithic well in Kückhoven is a proud 7100 years old **4**; air exclusion made the well a treasure chest in which archaeologists found numerous objects made from perishable materials. Here a recreation of the bead is mounted in a reconstructed necklace with another amber bead and some animal teeth. The 6500 year old shells and snail shells from the environments of Ober-Hilbersheim also originate from the Neolithic **5**, and were probably threaded to a necklace or sewn onto clothing.

3 Metal comes into play – Complex pins and bracelets

Bronze, 1500 to 800 BC, from various find spots

The beginning of the Bronze Age around 2000 BC stands for the venture into a new use of materials – also in people's thrive to look beautiful and to portray themselves. The new, golden gleam of freshly manufactured bronze articles offered those who were able to afford the high price of the material almost unlimited ways in the realisation of their jewellery and status symbols.

Particularly fine examples are the elaborately worked wheel pins **1** and a ball end pin **2**, with which elegant ladies in the Middle Rhine region pinned together shift and robe at the shoulder in the period between 1500 and 800 BC.

The bracelets from Leichlingen by the Rhine also display great artistic ability with their circles and rows of dashes and dots **3**.

On the other hand, this middle-Rhenish ingot ring (or manilla) appears quite simple in design **4**, but can be interpreted as a status symbol and valuable material reserve.

4 The Celtic elite –
Neck rings, bracelets, and earrings

Gold, bronze, amber, glass, xylite (woody brown coal),
600 to 475 BC, various find spots

With the advent of the Iron Age from 800 BC, a new,
easily procured material appeared which led to the wide-
spread availability of appropriate everyday objects.
Jewellery and representational objects were however
still manufactured to a high artistic standard from
more precious materials.
In the late Hallstatt era, between 600 and 475 BC,
various traditional costume adornments were available
to the Celtic women of the Middle Rhine region. These
include bronze earrings with beads of glass or amber,
forearm rings decorated with groups of dashes and
various neck ring shapes. The exceptionally sharp-
lobed coiled neck rings look rather dangerous, they
could only be worn with neck protective fabric or
leather **1**.
The arm rings and the torc found in the grave of the
"Princess of Wallerfangen" in northern Saarland display
a remarkable production technique **2**. Here thin sheet
gold was elaborately worked over bronze cores.
Very unusual is an arm ring made of xylite **3**. Presumably
the dark brown stony wood which was several million
years old was removed from brown coal found near
the surface and was processed into jewellery.

5 A remarkable head adornment

Bronze, 600 to 475 BC, Andernach

Head rings belonged to the female traditional costume in the late Hallstatt era between 600 und 475 BC in the Neuwieder Becken (Neuwied Basin). The elaborately worked example from Andernach exhibited here was decorated with many rattling small bronze rings. The head ring could be fastened with loops onto a chaplet. Unfortunately, we cannot ascertain whether the little rings were in part also equipped with adornments of perishable materials.

6 The splendour of the Celtic princess – Jewellery for the Princess of Waldalgesheim

Gold, bronze, around 330 BC

One of the most significant Celtic finds ever made is the grave of the Princess of Waldalgesheim from the period between 330 and 320 BC. Amongst other burial gifts for her afterlife impresses the masterly crafts-manship of the lady's jewellery in gold and bronze. It shows powerful decorative work: images of animals, people and fantasy creatures are interwoven into the ornamentation.
The torc **1** and the two forearm rings **2** are each soldered together from several pieces of gold. The

ornaments of this superb goldsmith's work has provided the name of the "Waldalgesheim Style" in Celtic art. The upper arm ring, however, was elaborately twisted into shape using three hollow gold wires. The weight of the rings can be precisely divided into Macedonian and Persian coin weights. Obviously such "Philippe and Dareios Staters" had been used as the raw material. Two bronze anklets **3** can be opened by elegant hinges. The torc found in Koblenz-Hochheim featuring mask-like faces at the thickened ends shows also a typical design for the Celtic La Tène period **4**.

7 Hidden from Julius Caesar? – The treasure find from Niederzier-Hambach

Gold, 1st century BC

During advance work on the brown coal opencast mine, a Celtic settlement was uncovered in Niederzier-Hambach, including a sensational find – a golden treasure trove of 46 coins, one complete and one half torc and a bracelet.
All these pieces lay hidden between large sherds of pottery, at the edge of the settlement. It is unclear whether this concerns personal possessions or a votive offering to a deity unknown to us.
Neck rings of this type, known as torc, were obviously symbols indicating the rulers amongst the Celts **1**. Statues of deities were also ornamented with torcs.

Within the hollow armring **2** is a small, unidentifiable object, rattling when moved. This was obviously done on purpose. Computer tomography is envisaged to solve the mystery.

The spectacular find can be linked to the Celtic tribe of the Eburones, who inhabited the region between north-eastern Belgium and the Bay of Cologne. In the years around 50 BC, they fought an embittered resistance under their leader Ambiorix against Caesar's Roman legions.

8—19 Lovely as Venus – Roman jewellery

Jewellery was frequently worn and displayed in Roman times. This is primarily indicated by the jewellery finds showing a considerable richness of shape, precious materials and exquisite goldsmith's work, but also by jewellery depicted on sculptures, statuettes and wall paintings. Earrings, finger rings, necklaces and bracelets were part of everyday wear, at least for wealthy Roman women. Men generally also wore jewellery but fewer pieces, in which the functional character was of primary importance: representation of social status, military rank or distinction.

In the provinces of the Roman Empire, people copied the jewellery fashions originating from Rome's imperial dynasty. The finds displayed here reflect the conditions in the Rhineland. At the heart of the presentation are several larger find complexes, gold and silver valuables,

and samples of more ordinary materials. They not only throw light on the wide-ranging fashions and their development, but also on regional particularities. TE AMO – "I love you" is written on a small ring – and sure enough it is a thing to fall in love with!

8 The "Bonn jewellery shop"

Bronze, jet, glass, 3rd century AD, Bonn, close to the Wilhelmplatz

In Roman times, jewellery was generally purchased from a goldsmith, who manufactured the precious items himself. According to the inscriptions, most jewellers were freedmen or slaves who conducted their craft and trade as commissioned by their masters. The Bonn complex **1** was probably the depot of one such jewellery trader, who offered his goods in front of the southern gate of the legionary camp. Gems made of glass paste, finger rings made of jet, glass or bronze belonged to his wares, among them numerous rings with inscriptions of love **2** such as AMA ME (love me), TE AMO (I love you), SUAVIS (sweet), DULCIS (dulcite), VIVAS (live), FELIX (lucky) and FIDELIS (faithful). Did perhaps soldiers from the legions stationed in Bonn purchase such jewellery for their loved ones?

A jewellery casket of modest splendour

Bronze, hardwood, 4th century AD, Eschweiler-Lohn

Any jewellery not worn on the body was stored in jewellery caskets. The casket shown here **3**, an oval-shaped chip box, lay as a burial object next to the occupant's head. It contained a coin from the year 352 AD, hair pins and numerous pieces of bronze jewellery: a finger ring, six bracelets, three chains with green and blue glass beads and white clay beads, and finally loop-in-loop chain. In design and form, the pieces imitate work made of gold and gems. With such low-cost costume jewellery the Roman woman from Eschweiler-Lohn was able to dress up in a way comparable to the richer ladies with their valuables made of precious metals.

**Fashionable combinations –
Silver jewellery from a woman's grave**

Silver, gold, 1st century AD, Vettweiß

This ensemble **4** combines Roman and indigenous jewellery fashions. The pair of silver snake-bracelets shaped like snakes, the silver ring and the fragment of a richly profiled gold hair pin are Roman, but Celtic are the two-part horn-shaped silver torc with punch decor **5**. Not only the torc is best paralleled in the complex found in

Bonn to be seen in the next cabinet – also the compilation of Roman and regional pieces of jewellery is quite similar. We have no knowledge of the situation in which the pieces were located. They are probably burial gifts for a dead woman; possibly a land-owner's relative.

Man's bracelet with expiry date

Silver-plated bronze, silver medallion, beginning of the 3rd century AD, find spot unknown

Snake-bracelets in the shape of snakes were highly popular in Roman times. A central medallion is fastened with hinges onto the bracelet here **6**. Other examples of this rare type are made of bronze, their ornamenting shim generally showing an apotropaic wheel motif. Our piece here is silver-plated and the wheel motif has been replaced by a relief image of Emperor Elegabal (218–222 AD).
We don't know whether this bracelet was a military award or an individually-created piece of jewellery. With the integrated image, its owner demonstrated loyalty to the ruling dynasty. He might have been a high-ranking army officer or a courtier. However, he could not have enjoyed the bracelet for long, as after Elagabal's death, the Senate ruled that all pieces of memory with the latter's name be destroyed, the so-called "damnatio memoriae". Owners of such property were forced to dispose of them.

9 The "Bonn silver treasure trove"

Silver, in part gilded, glass, 1st century AD, Bonn

This extraordinary ensemble found near the Palais Schaumburg combines Roman objects with jewellery in the local tradition. The Roman pieces include the small statuette of the god Mercury, the spoon and the wire bracelet with spiral ends **1**; the Celtic ones include the neck ornaments, the brooches and the horn-shaped piece of jewellery which had probably, like the twisted silver plate strips with ball ends, been part of a torc **2**. The decorative disc on the necklace is the oldest, largest and most elaborate of its kind ever found, and the work of a top craftsman: a fine, delicate work with granules of rather fine silver, partially gilded and decorated with green, heart-shaped glass platelets. The find situation is unknown. Therefore, we cannot know whether the "silver treasure trove" was a burial gift or in fact a hidden hoard, which may have been deposited in 69 AD. In that year, the so-called year of the four emperors, unrest occurred in Germania after the death of Emperor Nero.

10 Hand jewellery

Gold, silver, bronze, inlays made of gems or glass,
1st–3rd century AD, various find spots in the Rhineland

Finger rings – anuli – were not only worn by women,
but also by men and children. They were a personal
piece of jewellery, an emblem of status or an amulet.
Single rings were worn on the left ring finger, and
several rings on other fingers, middle fingers excluded.
Particularly small ring diameters can be explained by
the fact that rings could be worn on all finger phalanges.
For this reason, it is impossible to differentiate mens'
and womens' rings by dint of their size or shape. The
simplest ring shape is the wire or plate ring with
round, rectangular or band-shaped cross-section **1**.
Snake-shaped finger rings **2**, like snake-shaped
bracelets, were said to be able to ward off evil. The
most popular finger rings are those with gemstones,
engraved motifs or cameos **3** used for sealing.
The signet ring wrapped in twisted gold wire **4** is a
Germanic ring, into which a Roman gem was inserted.
The vertical lugs soldered onto the jewel settings may
have served to attach the ring to a necklace.

Where love lays its head …

Gold, 2nd / 3rd century AD, Inden-Pier,
brown coal opencast mine

Amor and Psyche – the image of these well-known lovers
from antiquity adorns this gold ring **5**. The separately
worked decorative plate was embossed – comparable to
coinage – and then soldered onto the ring rail.
In their tender embrace you see the naked Amor and
Psyche in her long robe and with small butterfly wings.
Quivers and torches add to the scene, illustrating the
popular tale by the Roman poet Apuleius (2nd century AD).
It tells the changeful love story between the mortal
King's daughter Psyche and the god Amor, which ends
with the couple's marriage and Psyche's deification.
The ring was probably a gift of love lost someday near
a Roman estate.

Exotic finds near the Rhine

Gold, jasper, sardonyx, 1st / 2nd century AD,
ring mounted with red jasper: 4th century AD (?),
Cologne and unknown find spots

In Roman times, the parrots originating from India
were popular but expensive ornamental birds, which
were mainly estimated for their ability to speak. They
were seen as luxury birds and status symbols, and

were, as Ovid described them in his poems, womens' favourite pets. The images on the rings **6** still mediate the joy in these colourful and playful birds.

The earliest Christ in Bonn

Bronze, 2ⁿᵈ quarter of the 4ᵗʰ century AD, Bonn, in a man's grave

On the shim of this signet ring **7** you see a fount miracle, probably that of Moses. Based on evidence from the other grave finds, the ring belonged to a soldier who with it professed his Christian faith. He is the earliest known Christ in Bonn.
The motif was found on a further ring in the Rhineland, but also on glass vessels from late antiquity, where it appears together with other scenes from the Old and New Testament.

"And the smaller something is, the more we admire (the artist's skill) ..."
(Galen, 2ⁿᵈ century AD)

1ˢᵗ–3ʳᵈ century AD, various find spots

Gems **8** were used as seals and pieces of jewellery, as souvenirs, gifts of honour, lucky charms and amulets. But they were also estimated as status symbols and – already in antiquity – as collector's objects.

There are two groups of gems: intaglios with engraved images, and cameos featuring raised reliefs. The most popular stone was the deep red carnelian; in addition were used the blue-black onyx, the brown-white sardonyx, the bluish chalcedony, the red jasper or the multi-coloured agate. The subjects in the cameo images, gods and heroes, humans and hybrid creatures, animals and objects are diverse and creative in their design. Positive, cheerful motifs are primarily used.

The two portraits on the sardonyx cameo **9** presumably show Emperor Macrinus (217–218 AD) and his son and coruler Diadumenianus, who resided in distant Antioch. We presume that the cameo was produced there and came into the possession of a soldier in the Rhineland, who received it as a gift from the emperor for his services. When the two rulers were both murdered after a short period of reign and were put in "damnatio memoriae", their portraits on the cameo were also destroyed. The hardly started reworking could not be completed.

11 A mixed double

1 Gold, 2nd half of the 3rd century AD, Zülpich. –
2 Gold, middle of the 4th century AD, Bonn

Bracelets were generally worn in pairs on the wrists or upper arms. For men, bracelets – armillae – were, in

addition to torcs and decorative discs, used as medals and awards for soldiers' services.

These precious examples were made from fine sheet gold. The faceted ring **1** with the rapport-style decoration with rosettes, shells and rays, is a single piece, probably from a woman's grave. The two others **2** were found together with numerous gold coins in the Bonn legionary camp. They were deposited there in the 4th century in fear of the attacking Franks. The soldier, who may have received as awards the coins and the pair of bracelets, may have been a merited member of the legio I Minervia stationed in Bonn.

Sparkling splendour

3 Gold, sardonyx, 1st half of the 3rd century AD, Neuwied-Niederbieber. – **4** Gold, rock crystal, 4th century AD, Goch-Kessel

The gold ring with an engraved gem **3** is from the military camp in Niederbieber near Neuwied. For this reason, it could have been a man's ring. The ring rail, widening towards the top, is made of sheet gold and is decorated with partly open-worked dolphins and ram heads. The cameo with the squirrel is a sardonyx set in beaded wire.

The gold ring with a polished rock crystal **4** is exceptionally beautiful and elaborately worked: Decorative volute motifs made of delicate beaded

wires and granules adorn the shoulders of the ring rail and the large rectangular decorative shim.

12 Being in love

Gold, ring shoulder with heart-shaped, partly open-worked decoration, onyx cameo in hexagonal settings, 1st half of the 3rd century AD, Rheinbach-Flerzheim

Wedding rings in the modern sense were unknown in antiquity. However, written sources tell us that the bride did receive an iron or golden ring from the bridegroom on their engagement. This gold ring **1** could be one such pledge of love and faith. The motif of interlinked hands indicates this as a symbol of (marital) unity, as does the Greek word OMONOIA. The ring was found together with the necklace made of gold links, glass beads, natural pearls, and many other objects in the grave of a young woman, who had died at the age of fifteen. The early, usually arranged marriage of girls soon after beginning puberty was not unusual during Roman times. Girls were considered as adult and ready to marry at approximately twelve years, and boys at 14 years. The average marrying age, however, was higher: young women at 20, men at 25 years of age.

Gold for Minerva?

Gold, 2nd century AD, Bonn, found in the area of the Bonn legionary camp

According to the inscription, this solid gold ring **2** belonged to an optio of the legio I Minervia stationed in Bonn. An optio was second in command of a century; he acted as the Centurion's deputy and aspirant to that rank. Due to its above-average diameter, this ring could have been a votive offering from the officer from Bonn to the statue of a deity, possibly Minerva – shown in its centre – who was the patron goddess of his legion.

Under lock and key

Bronze **3**, silver, gilded, with niello decor **4–5**, gold with chalcedony cameo **6**, 2nd – 3rd century AD, various find spots **3**, Zülpich **4**, Xanten **5**, Bonn **6**

Key rings **3–5** served to lock caskets or chests, the contents of which – generally precious jewellery or cosmetics – were of particular value. For this reason, they were considered symbols of wealth and status. The two silver samples exhibited here have both lost their key bits **4–5**. The elaborately decorated, in part gilded finger ring **5** has the owner's inscription PRIMI, i.e. "(property) of Primus". It was found together with about 400 silver coins and other treasures made of

silver and gold in the area of a sanctuary in Xanten. Whether Primus was the owner of this treasure and had hidden it there, we do not know.

The shape of the golden finger ring **6** reminds us of a key ring, but has no functional key bit. Instead, a decorative shim was worked on it, which is crested by a small cameo showing the apotropaic head of Medusa.

A Roman jewellery casket

At this hands-on station, you can test the locking mechanism of a Roman lock yourself. The special thing about it is that the matching key to the jewellery casket was worn by a Roman lady as a ring.

13 "Three fortunes on the ears …"

Gold, natural pearls, gems, glass, 1st–3rd century AD, various find spots in the Rhineland

In the northern provinces, ear adornments were initially unknown. They first appeared with the Roman concept of jewellery, and are therefore considered an indication of the degree of Romanisation. Like today, a hole was made in the earlobe and the jewellery fastened with rings or hooks. They mainly consisted of gold. Wire earrings with or without pendants **1**, gold ball earrings **2**, ear hooks with an s-shaped hook **3** or barrette-type earrings **4**, named after their characteristic cross

clip, the barrette, they all reflect the wide range of Roman earring shapes.

Several ear pendants can be collected into one group due to their shape and decorating techniques **5**. These are examples with a decorative openwork gold frame surrounding a gemstone, generally an emerald bead fastened with wire. The delicate ornaments are produced in punched or sawn open-work, "opus interrasile", a complex technique which came in fashion in the 3rd century AD.

14 Finest jewellery

Gold, jet beads, emeralds, rubies, glass, 3rd century AD, various find spots in the Rhineland

Necklaces **1** were highly esteemed during Roman imperial times. They have been left to us in unusual diversity. Link, bead, and foxtail chains and also several different chains at once, were either worn close to the neck or hanging longer. Sometimes they also had a central pendant.

The beads on a necklace were often mounted on wire links. Possibly foxtail chains were produced and sold by the metre. To complete the product, the goldsmith simply pinched off the section required to make a necklace from the "stock" and pushed the ends into hulls onto which the closure could be soldered.

Worn for a long time and then carefully stored

Gold, sapphire, freshwater pearls, glass, end of the
3rd century AD, Rheinbach-Flerzheim

The hemispherical, partially gilded drinking cup made
of silver served as a jewellery container **2** holding the
two gold chains – a foxtail chain and one set with
sapphires and freshwater pearls – and the gold ring
with a cabochon of light red glass. Both chains display
signs of wear, so they were worn often for a long time.
During that time, two sapphires got lost or were
damaged. The pearl chain was repaired and the gems
replaced with blue glass beads.
This jewellery ensemble was found in a sarcophagus
in which two children of approximately ten years had
been buried. We do not know whether the jewellery
was produced especially for the children or had been
left to them by their mother.

Souvenir or booty?

Gold, middle of the 3rd century AD, Hamminkeln

Roman coins, above all gold coins, were often reworked
into jewellery by piercing them or setting them. But
the gold coin **3** of Emperor Caracalla (198–217 AD)
was worked into a setting elaborately decorated with
partly open-work ornamentation. The face side shows

the emperor. Such precious coin pendants were found, like this one, also in Free Germania – to the right of the Rhine. Either they had been booty or had been taken there as gifts by Germanic men who had served in the Roman army.

"It is protecting"

Gold, silver, bronze, moss agate, 1st–3rd century AD, various find spots in the Rhineland

To the wearer, jewellery not only meant adornment, but in most cases safeguarded against forces of evil. Amulets were intended to deflect the evil eye of hostile demons or people in order to break their power. The sight of Medusa **4** turns the viewer into stone. The words on the pendant, "phyla estin" – "It is protecting" – were thought to have direct effect **5** – as was the cameo bearing the long magic spell **6**. Luck symbols were supposed to attract benevolent powers. The club of the demigod Hercules **7**, who had himself survived so many dangers, protected against many and varied evils. Hercules knots **8** had a binding force and were gifted as love tokens. And small personal lucky charms were stored in the lockable amulet capsules **9**.

15 Amber collier

Amber, 2nd half of the 3rd century AD, Niederzier

A sarcophagus discovered in Niederzier (Kr. Düren) contained 169 parts of a jewellery ensemble, from which the unique format and design of this collier could be reconstructed. The position in which the beads were found and the trapezoid element with the three holes provided the decisive hints for the structure of the unusual pendant: The top corners serves to fasten the two wine leaves. The narrow side leads over to a spiral decorated hull, which represents a vine branch. From that hangs the heavy bunch of grapes made of amber beads. Pointed oval beads shaped as grapes and positioned in increasing size form the necklace.

Amber jewellery was often found in women's graves. Vines and grapes bring this collier in connection with the cult of Bacchus, the god of wine.

16 The gods' tears

Amber, 2nd/3rd century AD, Bingen, Elsdorf-Esch, Cologne

Amber is the fossil resin from different species of pine and spruce. Very abundant deposits are situated on the Baltic Coast. In Roman times, a flourishing trade developed with the 'Baltic gold'. From the Baltic Sea, the amber was trans-

ported in large amounts via Carnuntum in what today is Austria to Aquileia on the Adriatic coast. Nowhere else have been discovered so many amber finds. The City was famous for its workshops, in which the desirable raw material was processed to form jewellery, figures, devices or containers. A large quantity of amber finds also originates from Cologne and its surroundings. We are not sure whether amber was processed in the later 2nd and 3rd century, as up to now we have not found any raw material or semi-finished goods. The products – for example artfully worked animal figures **1**, distaffs **2** and jewellery **3** – were luxury articles which only wealthy elites in the cities or rich owners of large properties could afford.

Tip! Stop by our DIY station, and produce your own piece of amber jewellery!

A magical lustre

Rock crystal, 2nd/3rd century, various find spots in the Rhineland

The solid finger rings cut from rock crystal are rare and precious. Whereas on two of these rings the figure of the goddess Venus **4** or a pattern similar to a fir branch **5** were cut into the jewellery shim, the third shows a raised relief **6** of a teenage girl's head. The technique applied here was harder to work for the stonecutter, and is very rarely found.

In antiquity, rock crystal was believed to be solid water or a relative of ice, with magical features. Rings of this material are often called rings of the dead or are thought to bear relation to cults.

Fragile beauty

Glass, 2nd–4th century AD, various find spots in the Rhineland

Beads and arm bangles made of glass were known in the Rhineland in pre-Roman times. The Romans continued this tradition. Whereas glass jewellery was considered a luxury product by the Celts, it was affordable for all in the Roman era.
In addition to coloured beads **7** and finger rings **8** pieces of dark blue to black glass **9** were typical. The raw material for this was obtained by recycling used glass of different colours and was an inexpensive replacement for the fashionable jet which you can admire in the next showcase.

Not just a gemstone

Carnelian, 2nd/3rd century AD, Remagen

In Antiquity the warm red of the Indian carnelian was held in high esteem, mainly as gemstone. The necklace **10** made of 18 faceted carnelians with

rhombic top side, decreasing in size towards the ends, is quite unusual. It was found in a Roman grave together with simple bronze jewellery.

17 Luxury in black

Jet, 3rd/4th century AD, various find spots in the Rhineland

Jet, also known as gagate, is a coal containing bitumen of a highly dense structure, which can easily be cut and polished. Necklaces and pendants, arm rings and finger-rings from this material came into fashion in the 3rd century AD. The necklace of 15 large, round and oval beads with chip-carved decor is extraordinary **1**. On necklace pendants, often apotropaic motifs **2** were put aside to portrait busts **3**. Perhaps they were produced for the occasion of an engagement or marriage, or were the equivalent to today's family photo, which we carry around in our briefcases or in a medallion. Bracelets and bangles **4** mainly take effect through the contrast of the black material on pale skin or through the combination with other materials such as gold.

18 Decoratively pinned

Bronze, silver, gold, $1^{st}-4^{th}$ century AD, various find spots in the Rhineland

Buttons and buttonholes were known to Antiquity , but were not commonly used to fasten clothing. Roman over garments were cloths more or less intricately draped around the body and thus held. Undergarments were webs of cloth sewn side to side with openings for the neck and arms or with cut sleeves.

If something needed pinning, it was done with brooches (fibulae), their function being similar to today's safety pins.

In the northern provinces, certain types of brooches were part of the regional women's traditional costume **1**, with which the overgarments, undergarment and cloaks were pinned. During the early 2nd century AD, they went out of fashion; clothing was adapted to suit the Roman style.

However, women continued to use disc-shaped decorative brooches **2**, some also shaped like animals or objects **3**. They were often decorated with enamel. This technique had been common in Gaul since Celtic times.

Men also wore brooches. In the 1st century AD, cloaks, pinned together at the right shoulder with a brooch, were part of both military and civilian clothing. Later, only soldiers' cloaks were pinned with brooches. Aucissa

(named after the manufacturer's inscriptions) and wire brooches **4**, knee brooches **5** and brooches with partly open-worked head shims or with long hinge arms **6** are typical examples. Axe- and lance-shaped brooches **7** were, in the 3rd century AD, insignia of several military ranks with special tasks. Soldiers and officials were awarded the crossbow broochof the 4th century AD **8**, depending on the rank made of bronze, silver, or gold. The gilded, niello-decorated bronze brooch **9** from Bonn does not only catch the eye from amongst the large number of similar pieces due to its high-quality craftsmanship, but also due to the Christogram at the bottom end. Such magnificent pieces, awarded by the emperor's order, were not only the wearer's confession of faith, but also state propaganda.

19 Beautiful unto death

Middle of the 3rd century AD, gold, jet, almandines, Bonn

A young girl's sarcophagus discovered in the Josefstraße contained a valuable selection of jewellery. Next to the deceased girl's left hand lay two golden finger rings, a jet bracelet and the hoop of an earring. At her feet was a jewellery casket fitted with metal mounting, the interior lined with gold-embossed leather holding two sheet gold bracelets, a fine gold curb link chain, a necklace of gold wire with faceted almandines (garnets today) and natural pearls according to the fashion of

the time, and matching rosette-type ear drops with lens-shaped almandines. The genuine pearls originally positioned in the centre of the rosettes have not survived.

Amber workshop

In this little workshop, you can process a raw piece of amber for a small charge. The shining amber looks a pretty piece of jewellery, threaded onto a leather strap.

20—31 Decoration or object of prestige? Jewellery in the Merovingian era

In the Rhineland, a particularly large number of find spots are known from the Merovingian era, i.e. the early Middle Ages from the middle of the 5th to the 8th century AD. Up to now, we are aware of several hundred archaeological find spots, most of them burial fields containing up to 700 graves. They give a valuable source of information on everyday life of that epoch, as the relatives of the deceased added numerous objects into the graves, for example jewellery, weapons, containers, food and drinks. Obviously the deceased were buried also in the clothing and jewellery which they had worn during their lifetime. Generally fabrics are preserved only as adhesions on metal objects, and do not reveal the former size and cut of the clothing. The regularity of the positioning of the jewellery indicates that the

pieces were combined in function with certain parts of clothing. Their combination was not at will, but rather hints to temporally or regionally varying burial object customs, fashions and conventions, and also to the age and social position of those buried. Here we show a small selection of the significant collection of Merovingian jewellery from the LVR-LandesMuseum Bonn. It provides an overview over the diversity of shapes, materials and production techniques.

Some specialist terms

The jewellery from the Merovingian period is characterised by the many very different working techniques and decorative elements. This is how they achieve their characteristic appearance.

Almandine
A type of garnet in red to almost black colour with a high iron and aluminium content, in the Merovingian period generally imported from India or Sri Lanka and set as gems between golden crosspieces, the so-called cell work (cloisonné)

Cloisonné / Cell work
Delicate gold web, into which gems are set

Fire gilding
A gold-mercury compound is applied to a surface and heated. The mercury evaporates, and the gold adheres to the surface.

Brooch (Fibula)
A clothing pin functioning similar to a modern safety pin, fastened onto clothing. Brooches exist in different shapes, as small brooches, bow brooches and large disc brooches.

Granulation
A goldsmith's technique of soldering on small gold beads.

Niello
Inlays into gold or silver surfaces made from a powdered mixture of silver, sulphur and a copper alloy. When heated, the powder melts to form a black mass.

Damascene Work
Gold, brass or silver threads are hammered into solid iron plates which have previously been engraved using a stylus. The different metal colours produce striking contrasts.

20–21 Red and sparkling like flames – Small brooches

In the early Merovingian period, i.e. from the second half of the 5th to the late 6th century AD, clothing was closed under the chin, probably a cloak or coat, often with a pair of small brooches, little disc brooches, bird brooches or – more rarely – with s-shaped brooches, which in the case of wealthier women were complimented with a pair of bow brooches (At the jeweller's 22–23). The elaborately polished stones, usually imported from India and Sri Lanka, are set into fine gold webs, known as cloisonné. The brilliance of the paper-thin stones is increased by the insertion of gold foil underneath. The brooch from the Rübenach grave 152 **1** belongs to the type widely distributed from the North Sea coast to Southern Germany. This piece draws attention by the high quality of cutting the garnet inlays. Their form is exactly adapted to the metal crosspieces, and the surfaces are so finely polished that their brilliance still shines out today.

The luminous red of the stones and the golden sheen of the metal represent the decisive jewellery colours for that era.

21 Small brooches

1 Cloisonné disc brooch, gold and almandine, Hürth-Kalscheuren, 2nd half of the 6th century AD

The casting of this brooch from Hürth-Kalscheuren **1** is of pure gold. With its originally 111 inlays, accurately cut into shape, it is one of the highest-quality pieces of this type in the Rhineland. The inlays form a cross pattern in the centre and a star pattern at the edges. A comparable cross pattern is also found in the brooches of Queen Arnegunde from the House of the Merovingians, whose grave was discovered under the St. Denis Church near Paris.

2–3 Cloisonné disc brooches, gilded copper alloy, glass inlays, with silver foil under the inlays of the piece from grave 81, Bedburg-Königshoven graves 81 and 325, 2nd half of the 6th century AD

In addition to the large quantity of silver pieces or gilded silver pieces and the high-quality singular gold pieces, a few disc brooches of gilded copper alloy have been found such as the brooch exhibited here from Bedburg-Königshoven **2**. The inlays were produced from the remains of glass vessels. In some areas, the glass inlays on such brooches display a slightly convex surface.

4 Jewellery ensemble for a 20–25 year old woman from the Bedburg-Königshoven grave 477, 1st third of the 6th century AD

In this grave, a complete jewellery ensemble from the early 6th century had survived. The lady wore the silver arm ring on her left wrist. She wore the beads in several rows around her neck. The disc brooches with garnet inlays lay one under the other in the centre of the torso. From the bow brooches attached at the pelvic region had hung a leathern or fabric ribbon, the polished blue glass bead was attached to the ribbon end. The sketch on the next page shows how the jewellery was worn.

5 Jewellery ensemble for a rich lady from the Alt-Inden grave 589, 1st third of the 6th century AD

The jewellery ensemble is comparable with that of the lady from the Bedburg-Königshoven grave 477. Not only the gold disc brooch but also the silver wristlet with bulb-shaped ends indicate that she was a prominent figure within her society.

6 Brooch fragment, gold, from Wesel-Bislich grave 820, 2nd half of the 6th century AD

The pattern formed by the crosspieces shows in the inner circle the necks, eyes and beaks of three stylised
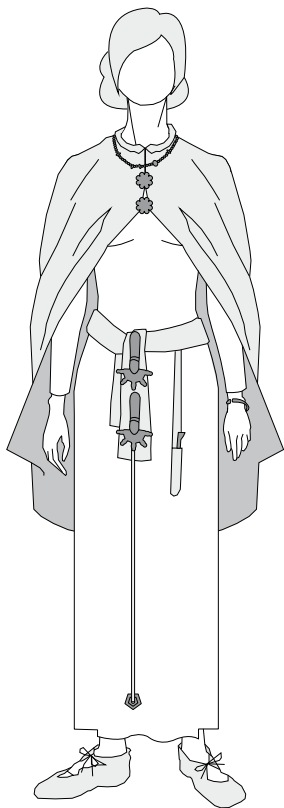
**Jewellery of the woman
in Bedburg-Königshoven, grave 477**

birds. In spite of the complex pattern, the precious material and the exceptionally rare gold beads in granulation technique, the crosspieces were not carefully worked and soldered. It may have proven very difficult to adapt the garnet inlays, and therefore the piece was never completed.

22–23 Magnificent images and the horror vacui – Bow brooches

Due to their size and the elaborate decor completely covering their surface, bow brooches are the most conspicuous elements of Merovingian women's jewellery. No spot remains undecorated, and the uncanny gazes of the animal heads at the bottom ends fascinate the observer. The designation of this type refers to the convex bow. It separates the semicircular or rectangular head plate from the bottom section. There is a pin construction on the rear side, with which the brooches, generally worn in pairs, were pinned with the head plate facing downwards in the hip area to a belt or a sash to fix an open garment.

Quite frequently, they fixed ribbons of accessories for amulets such as rock crystal balls or large glass beads, or equipment such as knives. They were cast from silver or copper alloys, often gilded, and in part decorated with luminous red almandines and niello.

Developed from the Germanic and late antique traditions, they were produced in very different shapes

and types, materials and processing qualities. Their sizes also varied, whereby the so-called miniature bow brooches such as those shown here from Andernach and Kobern-Gondorf **1–2** were already found in graves dating from the middle of the 5th century AD. During the first half of the 6th century AD, bow brooches with an equally wide base and semicircular head plate were widespread across the entire Frankish and Alemannic region. Almandine inlays can be in the buttons or on the bow, like on these two exhibits from Bornheim **3**.

A typical middle and lower Rhine form was the bow brooch with ten flat cast buttons, often drilled out on the rear, and an oval base plate with an animal head end, the most magnificent of which were placed in a grave for a woman shortly after the middle of the 6th century AD in Niederkassel-Rheidt **4** together with a silver bangle and a multiple-row pearl necklace.

23 Bow brooches

1 Jewellery ensemble for a lady in the Wesseling grave 157, middle to 2nd half of the 6th century AD

Necklace made of glass and amber beads, silver almandine disc brooch, bronze belt buckle and a silver gilded pair of bow brooches.
At the edge of the head plate and at the end of the base plate before the partial open-work at the end,

stylised masks are presented, intended to repulse the evil. There are lugs on the underside of the brooches, indicating that they had been connected with a little chain. Furthermore, leather remains could be determined during the restoration, proving that the brooches had been pinned to a leather band or a wide leather belt. Comparable brooches were found widely distributed from north-eastern France up to Hungary.

2 Pieces of jewellery from the 6th century from Nettersheim with almandine inlays: bow brooch, earring, necklace pendant decorated with filigree wire, and a hair pin with a bird-shaped head

The ensemble from Nettersheim displays a wide range of goldsmith techniques. All these pieces were made from silver and then fire gilded. The brooch was cast, and the pattern then refinished. Almandines were set into the cast mounts. The triangular dimples at the edge of the head plate are filled with niello. The earring capsule was welded together from sheets of silver. Whereas here the almandines are in settings, the bird-shaped end of the pin bears a decoration in cloisonné technique.

3 Ensemble from Oberhausen-Sterkrade grave 7, after the middle of the 6th century AD

The bow brooches typical for the middle and lower Rhine region and made of gilded bronze are decorated with groups of dashes and interlace. They were worn in combination with two small brooches, an almandine disc brooch and an s-shaped one and held a pendant on which an iron key for a wooden casket and a knife were hung.

4 Bow brooches, silver, Kaltenengers, end of the 5th century AD and **5** Engers-Mülhofen, copper alloy, late 6th century AD

Style elements and techniques were exchanged across large distances and also subject to regional development in the Merovingian period. In addition to cloisonné, the so-called animal style is characteristic of this period. Whereas the brooch from Kaltenengers **4** shows singular, anatomically clearly distinct animals in the so-called animal style I, primarily known from Scandinavia and England, this illustration was combined over the course of the 6th century with interlace decor into the so-called animal style II, in which the individual animals are intertwined until they are almost unidentifiable. The sketch here shows an example.

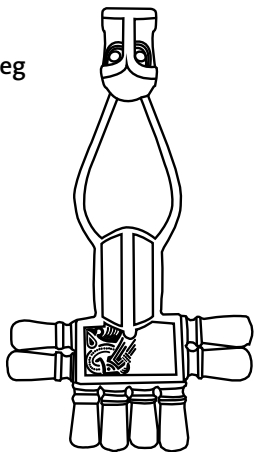Do try to find all the animals on the Mülhofen brooch!

Head

Jaw

Torso and foreleg

Hindleg

24–25 Golden splendour –
Filigree and gold disc brooches

In the late 6th century AD, a decisive change of women's jewellery occurred in the design, colouration, and method of wearing. Bow brooches in the area of the lower body were no longer required. Instead of the small brooches (At the jeweller's 20–21), singular large disc brooches were then worn on the chest below the chin. During archaeological excavations, they were mostly found lying over the beads, meaning

that they closed the outermost piece of clothing, a cloak or coat. The visible side consists of a very thin, gilded silver sheet, and only seldom does the decorative plate consist of pure gold whereas the underside with the pin construction was mostly produced from copper alloy and iron. The inlays, usually made of glass or minerals, and more rarely of garnet, are much more colourful than earlier brooches. Instead of the red and gold "fashion" of the 6th century, the colours yellow, green, blue, and red dominate; the inlays are in single, soldered settings. Other goldsmith technique elements such as the decorative wires no longer display the accuracy and artistic quality in comparison to those worked in the 6th century AD.

The brooch from Niederkassel **1**, however, is one of the highest-quality examples of a group spread across the middle and lower Rhine, which are decorated with cloisonné or insects made from hammered-sheet gold. Textile residues on the rear side show that the brooch was fastened to some clothing of relatively thick, but loosely plain woven material. Repaired areas, for example on the central mount and a rivet in a defective sheet gold tube indicate that it had been in use for a long time.

In very rich jewellery ensembles, these brooches were complemented with large hair pins **2**, produced in the same technique and with the same materials to form a set.

25 Filigree and gold disc brooches

1 Inventory from the double grave (grave 33) for two women in a wooden chamber in Aldenhoven-Niedermerz, middle to 3rd quarter of the 7th century AD

Only one of the women was buried with a cloak closed with a gold disc brooch. The inlays consist of garnet from various sources, with gold foil underneath. All inlays in other colours were produced from glass. This brooch had also been used for a long period of time. On its edge, severe signs of wear can be seen through a microscope; as a replacement for a few sheet gold tubes, a large one was mounted later.

2 Jewellery ensemble from a woman's grave, presumably from the Voreifel region, early 7th century AD

A woman's grave in the Voreifel region contained a jewellery ensemble, several glass vessels and the wooden casket with iron corner fittings which is shown at the ground floor. The chain pendants of sheet gold features identical central medallions embossed over a coin of the Roman emperor Constantius I from the 4th century AD. The jewellery pin and finger ring form a jewellery set. The finger ring with its dark blue glass inlay and soldered secondary mount is an imitation of Byzantine ring shapes.

3 Disc brooches of copper alloy from the late 6th / 7th century, found in various find spots in the Rhineland (Nettersheim, Gondorf, Lommersum, Kaltenengers, Leutesdorf, and Altdorf)

These simple, cast disc brooches with central mound were worn as single brooches in the same epoch as the filigree disc brooches. With their circular punch marks, they imitate the round overlays made from golden filigree wire on gold and filigree disc brooches.

4 Rosette-shaped gold disc brooch, single find from 1874 in Engers-Mülhofen, 7th century AD

The gold sheet disc brooch consists of a cast base plate made of copper alloy and a decorating plate with high edging made of sheet gold. A lime-like, white filling substance serves to stabilise the thin decorative plate. The inlays were produced from garnet and glass. Missing inlays were probably already replaced in part during the same era. This is shown by the small round blue inlay which was placed into one of the rectangular settings. Even the rear side was elaborately decorated with triangular punch marks and additional dots.

5 Quatrefoil-shaped gold disc brooch from Kobern-Gondorf, 7th century AD

In the centre of the gold cover plate is a Roman sardonyx cameo, depicting the Roman god Mars. Roman cameos were rare in the Merovingian era, and were only used for precious gold jewellery. This high-quality piece originates from a woman's grave close to the Kobern railway station; it was covered by a Roman inscription stone and a marble slab. A necklace of glass and amber beads, a gold finger ring with an amethyst, and an amulet capsule had been buried with the body.

26–27 New humility? – Late brooches and damascene brooches

At the turn of the 7th century AD, in addition to the generally highly fragile gold disc brooches a solid brooch form appeared, adopting the strongly contrasting technique of damascene work which is mainly familiar to belt buckles for men **1**. Using several copper alloy rivets, the solid iron plate is fastened like the fragile decorative gold plates onto a bronze base plate. Luds on the underside secured these heavy pieces to clothes. Around the middle of the 7th century, brooch fashions became more reticent; they became smaller and more 'modest'. Equal-armed bow brooches **2**, pressed foil brooches and cross brooches **3–4** replaced the large, disc-shaped cloak brooches (At the jeweller's 24–25). Equal-armed bow brooches **5** came already up in the Rhineland in exceptional cases in rich men's graves during the 6th century. Like the late Roman crossbow brooches,

they were worn single on the left shoulder and, like their antetypes, closed a coat or cloak there. In women's graves in the Rhineland, the mostly much smaller examples were, like the large disc brooches, worn on the chest area since the 7th century AD, often linked in pairs by fine bronze chains. This brooch shape originates from Mediterranean mens' traditional costume and then changed into the Frankish women's traditional costume in the Merovingian period. There they remained in common use until the Carolingian era (8th–10th century AD). Brooches in the form of an equal-armed cross also follow Mediterranean antetypes **4** and may – like the cross symbols in some pendants (At the jeweller's 30–31) be regarded as testimonies to the Christian faith.
One shape from the 7th and 8th century is the so-called pressed foil brooch or bracteate brooch **3**. The ornamentation is pressed into a plate, and the edge strip is either riveted on a copper alloy base plate or is simply crimped around the latter's edge. A single one of these brooches was usually worn by women and girls on the chest. The patterns show many crosses, eagles, or deer, now interpreted as symbols of Christ. Like the cross brooches, they were intended to protect their wearers against evil or to bring them luck as amulets.

27 Late brooches and damascene brooches

Burial objects in a woman's grave from Rommerskirchen, around 700 AD.

Below the St. Peter parish church, probably under a wooden church previously located on the site, one of the latest women's graves, most richly equipped with burial objects, was installed in the Rhineland. The objects included, in addition to the two star-shaped brooches **1**, the disc brooches **2** made of sheet gold with silver mounds around a violet-blue glass inlay, which were worn one underneath the other in the centre of the chest. The necklace consisted of sheet gold pendants **3** partly fitted with garnets. A silver pin **4** fastened a veil. Furthermore, the buried woman wore – typical for the period – the large earrings formed as a wound wire cone. The sheet gold cross was sewn onto a piece of fabric, a veil or cloth, as a sign of the Christian faith.

5 Decorative side of a cross brooch made of gilded silver plate and glass inlays, Oberdollendorf, 7th century AD

6 Pressed foil brooch showing the enthroned City goddess Roma, from Andernach, 7th century AD

With the image of Roma, this brooch from Andernach represents Roman tradition. On an iron silver-plated base plate a gold foil was riveted, in which, following the example of Roman coins, the depiction of the enthroned Roman city goddess had been pressed who holds a globe and a Victoria statuette in her right hand and a spear in her left. The transcription is in Latin and

reads: INVICTA ROMA UTERE [F]EL[IX] "Rome remains unbeaten – Use (this) with luck".

7 Jewellery from a slab grave under the crypt of the Bonner Münster, 2nd half of the 7th century AD

A collection of special jewellery was found in the filling of a slab grave under the Bonn minster. The high social status of the buried person is expressed in the choice of the burial location and in the precious materials of the burial gifts. The arms of the gold cross brooch are widened into three leaves in the style of Byzantine pectoral crosses. The decorative part of the golden finger ring consists of a Roman carnelian cameo showing a floating Victoria. Antique cameos were generally set in gold in the Merovingian era clearly showing the value placed on these pieces already considered "antique" at the time. The cameo motifs do not seem to have been decisive for their choice; only a certain preference for images of animals and people is identifiable. The meaning of the motif to the wearer remains unclear.

Trying on rings

At this hands-on station, you can try on ring styles from different epochs. Some rings don't immediately reveal from which era they are, as the material and the decoration are similar and recurring.

A goldsmith's workplace

Goldsmiths' art demands skilled work on small pieces. For this reason, there is little difference between a modern goldsmith's workplace and one from earlier centuries. Until today skilled craftsmanship makes the decisive difference between mass-produced and custom made products.

Raw materials

Regarding the list of all the gems and metals processed in the past, we see easily that the variety was just as immense then as it is today. Everything pretty, glittery, colourful or valuable was processed. Many names of gems are hardly known today, as they only rarely occur and are seldom used. Here you see numerous sorts of gems as they have been used for millennia in the jewellery industry.

28 Preferably nice and colourful … – Necklaces from the 6th and 7th century AD

Beads form the most comprehensive group of finds from the Merovingian era, as necklaces were often added to even modestly equipped women's graves. Beads were generally made from glass or amber, but also shell slivers and gold. Glass beads were produced in the Frankish glassworks or imported from the

Mediterranean region. They were worn as necklaces, often in several rows, bracelets, pendant components or braiding clothes. Their composition and quality are subject to the changes in fashion and to regional availability and preferences, and the wearer's economic situation and social status. The reconstruction of the necklaces is generally extremely difficult, as the beads are displaced after burial through decay processes, by animals – for example mice – or other disruptions.

The necklace from Meckenheim **1** originally consisted of 108 glass beads which were combined with ten amber beads, a shell sliver and a bronze disc. It shows the typical, elaborate and gaudy bead types of the Merovingian period. Whereas the amber beads were imported from the Baltic Sea region, the shell slivers and comparable forms were produced from a Spondylus variety found in the Mediterranean.

Light-violet coloured amethyst beads were often combined with gold filigree pendants on necklaces such as that from Mülheim-Kärlich **2**. This fashion was adopted from the Mediterranean region.

Cloisonné pendants have already been found under the Cologne Cathedral in the grave of a high-status woman from the first half of the 6th century AD. She was a noblewoman from the Merovingian royal

family, possibly the Lombard princess Wisigarde, who had married the Frankish King Theudebert about 537 / 538. Apparently she had brought her jewellery from the Danube region to Cologne.

From the end of the 6th century AD, a jewellery set consisting of a disc brooch, similar chain pendants, and two gold beads were found in Wesel-Bislich **3**. The red inlays in two of the pendants are a modern supplement during restoration. When found, there were no inlays in the cells of the pendants, although most of the crosspieces had already been flattened at their top ends to fix the inlays. Only on one pendant do parts of the crosspieces stand at their original height meaning that the goldsmith's work had not been completed. The brooch, too, was found without inlays. Red colour residues in the cells may have served as a replacement. Some signs of wear on the underside and on the bead wire show that nevertheless the brooch was worn for a long time.

29 All-round things – Ring jewellery of many shapes and qualities

Finger rings of different metals are worn during the entire Merovingian period. But they have been found in much larger quantities on the middle Rhine area than in the northern Rhine region. In addition to simple, band-shaped examples, gold signet or coin rings were used as status symbols. In Roman times, gold rings

have already designated the superior position of the senators and knights. Bracelets of precious metals are the privilege of wealthier women at the end of the 5th and in the early 6th century AD. Silver wristlets with bulb-shaped ends such as the piece from Niederkassel-Rheidt **1** mostly designate the top social levels of a burial community (see the Bedburg-Königshoven inventory: At the jeweller's 21). Bracelets and earrings of less precious metals such as bronze became more common from the second half of the 6th century to the 7th century AD, so in wider, less noble circles, too. At the same time, the diameter of the earrings substantially increased over the course of the 7th century **2**. One common earring shape is that with a polyhedron-shaped end, cast from bronze **3** or more precious from silver with almandine inlays, as in the pair shown here from Kärlich **4**.

5 So-called basket shaped earrings, gold, Kobern-Gondorf, 7th century AD

The immense influence of fashion and jewellery forms from the Mediterranean region is also shown in a pair of basket shaped earrings from Kobern-Gondorf, probably imitations of a Byzantine earring type.

6 Finger ring, gold, Trechtingshausen, 4th / 5th century AD

This ring with a Christogram and Latin inscription probably originates from the transitional period from the Late Antiquity to the Merovingian period, in the 4th/5th century. The inscription reads VIVAS in mirror writing, and then in normal writing from left to right IN DEO i.e. "May you live in God" as a sign of the wearer's Christian faith. It was a single find in the old parish church of Trechtingshausen, which had been erected on Roman ruins.

7 Finger ring, gold with garnet inlays and beads and a pair of earrings made of gold wire, Kleve-Rindern, late 7th to the beginning of the 8th century AD

The remains of richly-equipped graves originating from the early 8th century were excavated from under the St. Willibrord church in Kleve-Rindern. The finds included these pieces of jewellery from grave **1**. The superbly crafted finger ring is unique in the finds from the Merovingian period in the Rhineland due to the use of real pearls and the quality and fineness of the goldsmith's work. The fastening of the beads by a wire which was then inserted into the ring rail is a technique familiar to us from Roman jewellery.

8 Finger ring of DODIUS, gold, Wesel-Bislich grave 39, beginning of the 7th century AD

The gold finger ring with the engraved name DODIUS comes from what was originally a richly equipped

chamber tomb of a high-status warrior in Wesel-Bislich. Of the remaining burial objects, parts of lamellar armour and the fittings for a sword belt made of gilded silver had survived. On its visible surface, the ring displays a human head and a name scratched in outstanding; it therefore looks similar to a coin image. Solid gold rings with names cut in mirror writing to be signet rings are only to be found in the graves of people of a high status. The best known ring is from the grave of the Frankish king Childerich.

9 Finger ring, gold, Brühl-Vochem, 7th century AD

A gold finger ring found in Brühl-Vochem is decorated with a coin from the East Roman emperor Phocas (602–610 AD) with visible face side. Most of the coin finger rings were added to men's graves featuring above-average value endowment. Emperors' images symbolise power and domination.

30–31 Pendants – Jewellery and magic

Pendants for women with their diversity of additional pendants and components were not just worn as jewellery, but were partly for practical use such as tools, others for magical, protective purposes such as amulets. During the 6th century AD, the bow brooches generally positioned at half thigh height served rich women as a means to attach decorative pendants

consisting of a leather or fabric ribbon, its end holding a large glass bead, a rock crystal ball, or other set minerals, sometimes a knife with a precious handle as eating utensil or simply a pouch containing herbs (At the jeweller's 21). Next to these, the women had a further cord on the left side of the belt, the pendants on which were also used as utility and toiletry tools, such as knives, scissors, combs, but also apotropaic amulets like decorative discs, Hercules clubs, exotic shells, Roman coins, and other oddities (At the jeweller's 31). From the late 6th century AD onwards, the belt accessories are formed from so-called bar link chains, the links are metal bars with looped ends. In the chest area, a pendant is added, from which hangs a cylindrical or spherical capsule like Mediterranean antetypes. The grave 142 in Bad Münstereifel-Iversheim from the 7th century **1** provides us with a complete example, as the exact position of the pendant components could be documented during the excavation. The preserved length still totalled about 1.00 m.

In 1855, a woman's grave was discovered in Meckenheim containing a gold disc brooch, a bracelet, a finger ring and parts of a pendant **2**. In the bronze capsule, a fabric remainder was found made of coarse linen, which in turn had been stored in a little fabric sack. A particular feature in the grave 273 from Bedburg-Königshoven is the pendant **3**, which hung from the upper torso, probably attached to the brooch. Due to the corrosion processes in the soil, the different

components – iron and copper alloy – are inseparably joined. However, their exact original appearance and the dimensions, number and sequence of the components could be documented by X-ray images. A female goldsmith reconstructed the entire pendant **4**, which had hung right down almost to the ankles of the woman with a length of approx. 1.40 m, starting from the pressed foil brooch in the centre of the chest. The sketch shows the wearing mode.

31 Pendants – Jewellery and Magic

At all times, people have been looking to amulets for protection and aid in their fear of fate, attributing protective and healing forces to them. In the Merovingian period, these can frequently be found on necklaces and pendants for women and girls. On the one hand, they are connected with daily life and their tasks as housewives, for example keys or sieving spoons, and their use appears to be dependent on the age of the respective woman. On the other hand, they belong to the realm of magical concepts – this applies for example for bear's teeth and ornamental discs – and their correct meaning can only be guessed at, for example, through Medieval or Roman written sources, which means that we are often left dissatisfied.
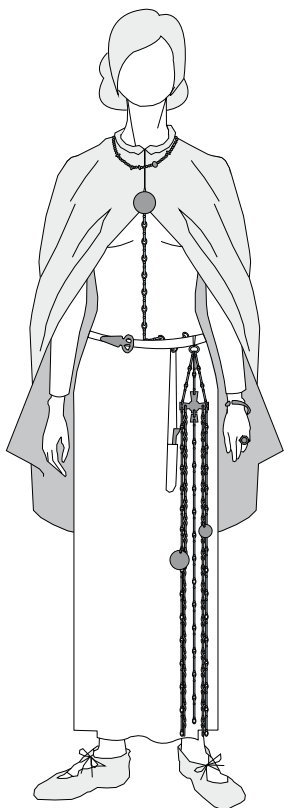
**Jewellery of the woman
in Bedburg-Königshoven, grave 273**

Ornamental discs

From the second half of the 6th century, we find orna-
mental discs featuring various motifs on the left-hand
side belt pendants. The manner in which these discs
were worn has been subject to controversial discussion.
Finds in Southern Germany show that they could also
be worn in a pouch, i.e. not visibly, on the lower end
of the pendant. That it was loosely hung on a strap is
indicated by the ornamental disc from Engers **1** with
its numerous worn areas on the inside of the exterior
circles. Whereas most of the discs have ornaments, the
central field here shows an intertwined human couple.
Only limited interpretation of figural images in
particular is allowed. One imaginative theory is that
they represent Wotan and Freya; more probable is an
image of dancers.

Rock crystal pendants, iron mineral pendants

Rock crystal balls set in bronze or silver bands are parts
of a brooch pendant for rich women in the 6th century
AD **2**. Glass or quartz pieces are used as alternatives.
In many cultures rock crystal, a quartz mineral of great
hardness and purity, was and is said to have healing
qualities. Plinius has already reported the same. In the
Middle Ages, rock crystal was used to make prophesies
on the future; its clarity promised a cooling effect
against fever. Children had rock crystals hung around

their necks to soothe toothache. Since the 5th century AD, sometimes spheres made of iron compounds were used, for example in the piece from Bad Kreuznach **3** or that from the Diergardt collection (loan of the Römisch-Germanisches Museum Cologne) **4**, which was worn hanging on a brooch.

Magical pendants: Hercules club, deer antler disc, bear's tooth, cowry shells

Amulets also included the teeth of strong, powerful animals – such as those of bears **5** – or discs carved from deer antlers **6**. Deer renew their antlers every year, and thus represent strength and fertility. This also applies for the leg pendants related to Donar amulets and the club of the Roman god Hercules **7**. The meaning of the key **8** has been subject to much discussion. Possible interpretations range from the symbolic meaning for the authority of the housewife and estate-mistress over to birth supervision. Also open to discussion is the interpretation of the cowry shells from the Red Sea or the Indian Ocean **9**, which following antique comparisons are viewed both as a symbol of virginity and of motherhood.

The amulet capsules exhibited here **10** follow antique Mediterranean examples. They contained scents, healing herbs, resins or essential oils, but also fabrics or little objects. In the 7th century AD, they mostly are

the end parts of breast pendants (At the jeweller's 30).
It remains unknown whether the contents of the
capsules were magical protective amulets or contact
relics in a Christian context. Large, cylindrical
containers with lid, hanging from the chest pendant
on small chains, could be interpreted as holder boxes
for perfumes, scents or cosmetics. You can find
examples in the "Perfume" exhibition area.

Whorl pearls **11** of transparent green or opaque black
glass originate from pendants which were worn on
bow brooches in front of the body.

Devices from everyday life were worn as pendant
components **12**; this applies for knives, scissors and
combs in a sheath, lance-shaped spatulas used as nail
cleaners or for the application of creams and make-up.
Sieving spoons were used to clean herb-flavoured wine
and documented the owner's exalted status.

Sailor's earring

Gold, particularly shiny, date unknown,
ring-shaped with inner metal bridge and anchor motif;
Hans Nannen, Baltrum

Here you can see a sailor's golden earring. It is a typical
item of jewellery for a man in the second half of the
19th century, it belonged to the mariner Onno Ulrichs,

who was born on Baltrum, a North Sea island, and died there in 1951 at a very old age.

Oral tradition passed down by the islanders has it that early sailors wore earrings not only to adorn themselves and to show status, but also as a kind of insurance: As the mariners had a most dangerous profession, and ships frequently suffered accidents at sea, especially in the 19th century numerous sailors lost their lives. If a nameless seaman was washed ashore on the coasts of the North and Baltic Sea, at least the valuable earring should serve to buy them a Christian burial in the outland and to prevent that they were hastily dug into a dune.

Signatures on the earrings and their design sometimes helped identify the dead bodies and notify their relatives: Thus the sailors' earrings had an important social function that went far beyond their decorating function.

At the hairdresser's

At the hairdresser's

The hair, its care, design and colour have always been important to us, true for both genders. For the man, a full head of hair and a special hairstyle have always been a symbol of power, of position and of attractiveness. Therefore, it has been common in all times to imitate the hairstyles and coiffures of the current rulers. Emperors and empresses, kings and queens and today above all pop idols have been role models for many people.

1 Mother Nature as a "hairdresser"

The splendid pink of flamingos is – as we now know – not their innate colour, but rather develops through the frequent consumption of plankton. The so-called carotenoids contained therein are converted into pigments in the birds' livers. Only then does the typical reddish-pink colour result – the flamingo therefore colours its feathery "hair" through its food. Before this fact was known, flamingos kept in zoos had frequently lost their colour and remained white.

2 Samson and Delilah

Sigmar Polke adresses the motif of Samson and Delilah in the form of a photocollography: Delilah cuts sleeping Samson's hair to rob him of his strength and

thus allows he is taken prisoner. The equation of full and beautiful hair to "male power" is repeatedly found along cultural history.

3 Hair and more?

This futuristic looking metal object at the entrance to a barber's shop is a hairdryer used in Germany in the 1930 to 40s. It permitted the creation of very different hairstyles as can be seen for example in the Schwarzkopf advertisement in the background.

4 Barber shop

From 1.10.1958, Elvis Presley was stationed in Friedberg in the Taunus – and, like all the other soldiers, had to have a flat-top haircut. He was a regular customer to the Ray Barracks barber shop. His hairdresser, Karl-Heinz Stein, remembers Elvis as a model soldier, who set a high value on his appearance. Whilst having his haircut, Elvis liked to read comics.
Here we find ourselves in a replica of a barber shop. In addition to the historic advertising signs from the 1950 to 60s, different original objects are exhibited, which mediate an authentic impression of the time in which Elvis Presley was stationed in Germany. From the barber's chair to the different utensils such as an electrical shaver or a comb – here you can see the entire range of tools. The King of Rock'n'Roll left us with a

very special memento: On leaving the barber shop, take a look through the spyhole on the exterior.

5−6 Shampooing, cutting, setting – Scissors, razors, tweezers

Scissors, razors and tweezers for cutting, shaving and plucking hairs can be found even in the oldest cultures. The shapes have changed only a little, but the tools could be richly decorated. This applies for the Roman spring scissors **1**, on which the blades are pressed against each other, and as well for the jointed scissors from the 18th century **2**. Razors also reveal appealing ornamentation up to the present day, mainly on the handles.
The clamps of the tweezers from the early Middle Ages are decorated with intertwined animal bodies **3**. Such tweezers were typical burial gifts in rich men's graves, they were used for hair and beard maintenance.
The beard was already very popular with the Ancient Greeks, but was repeatedly subjected to new rules through the centuries. In some periods, it was frowned on or even prohibited. In Egypt, even the female rulers wore artificial beards. Tsar Peter the Great wanted to put Russia into the modernity and forbade his people to wear a beard. In the 19th century, twirled moustaches were obligatory. The German emperors Wilhelm I and Wilhelm II were role models for this style. Special moustache cups were intended to protect this artistically prepared facial hair from being dunked in the coffee.

7—8 Combs

The basic shape of combs and their function have basically remained unchanged since prehistoric times. Combs from different epochs can only be differentiated in their materials and decorative elements. They are to be found in the graves of both males and females, and testify the importance of hair care for both genders. The richly decorated comb with a folding sheath from the 6th century AD was worn by its owner on a strap as a part of a pendant and was not only a utensil, but also jewellery **1**.

The first hairdresser's parlours were founded around 1763 as successors to the barbers and wigmakers in France. They already had a wide range of special combs. In the middle of the 19th century, new materials such as natural rubber and celluloid changed the comb production. Then precious materials such as ivory, tortoiseshell or ebony could be imitated in large quantities, and combs could be produced at low prices for every man or woman.

Combs have always served for the removal of parasites, too; for over 2000 years, nit combs have been used to remove head lice and their nits **2**.

9 Rulers' portraits

Gold, silver, copper alloy, $1^{st}-4^{th}$ century AD,
various find spots

On Roman coins, the ruling emperors or also their wives
had been depicted since the 1st century BC. For this reason,
the coins are easily datable, and we can see based
on the images how strongly hair and beard fashions
changed. The beards were sometimes short, sometimes
voluminous, but always artistically designed. From
Lucius Verus (161–169 AD) we know that he powdered
his beard and hair with gold dust to increase its shine **1**.
Men also wore wigs: Emperor Otho (69 AD) hid his
high forehead under the crosswise laid tresses of an
artfully worked wig out of human hair **2**.
During the early imperial era, women had relatively
simple hairstyles with a knot at the nape **3**, but Sabina,
the wife of Emperor Hadrian (117–138 AD), wore her
hair over the forehead in complicated, diadem-shaped
layers with a skillfully braided nest on the top of her
head **4**. Such hairstyles required curling tongs and hair
pins – and a lot of patience.
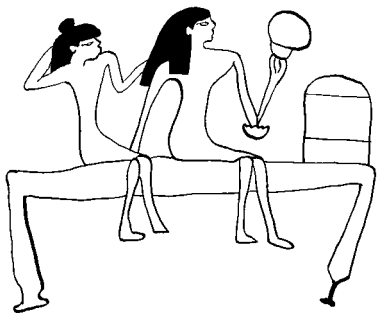
1

10 The coiffure

In Egyptian times, hairstyles played a decisive role. Wigs were worn amongst the ruling dynasties of the Pharaohs in order to represent their own power. But also the simple people did their best to bring out, care and decorate their hair through extensions or other means. A painting on a ceramic bowl from the 1st Intermediate period (around 2100 BC) shows a woman having her hair styled **1**. She is sitting on a bed holding a mirror in her hand; from her elbow hangs a little bag, maybe an etui for a mirror; in front of her is a casket to store jewellery and cosmetics. The woman on the left is styling the mistress, sister or mother sitting in front of her. Decorated bowls such as this example are extremely rare. The bowl originates from the necropolis

"Qubbet el-Hawa" (Hill of the wind), located near to the modern city of Assuan.

The gilded and painted mask made of papier-mâché originates from an inner coffin **2**. This one was found in the cult chamber of a grave QH 206, that is about 1000 years older, beside other burials from the Late and Ptolemaic period (332–30 BC), only a few metres away from the painted bowl.

Such and similar masks were used to show the deceased as living people. The elaborate Egyptian mortuary cult served to permit the deceased to continue life after death in the afterworld. According to the myth of Osiris, the god of the afterlife, who overcame death, it was every dead person's aim to become a divine "Osiris". The reference to the god of the afterlife is expressed in this mask amongst other things by the gold colour, which symbolises the gods' flesh, and the turquoise-blue colour, that stands for regeneration and rejuvenation.

In the Greek period, scenes from women's private rooms, the so-called women's chamber scenes, were often shown on ceramics. On the pelike **3**, a highly bulbous jug from Apulia in Southern Italy, you see a beautiful, opulently clothed woman. The many folds of her clothing show off the expensive fabric. On her hand sits a swan, presumably she can be identified as the mythical figure Leda. Small pots decorated with delicate winding plants **4** were probably used in women's chambers for washing purposes. This

example shows the complex hairstyles worn by Greek women.

11 Jewellery and hairstyling aids

Hair pins were used from the start to assist with coiffures. The oldest verifiable hair pins originate from the Ice Age hunter period, like the 14,000 years old bone rod – decorated with an animal head – from the double grave in Oberkassel **1**. The head of the pin poking out of the hair was almost always decorated in a special way. Some Roman pins are decorated with small women's heads showing elaborate hairstyles **2**. The magnificent examples with animal heads and ornaments of gold and almandine inlays originating from the Merovingian period were used to pin up the hair or to fasten a hood **3**.

12 Hairnets as hair jewellery

Plaited knots at the nape were frequently held together in Roman times by a hairnet. Only few of them have survived. In a Roman woman's grave in the Rhineland, filigree gilded bronze and glass were parts of a hairnet in sufficiently good condition to be reconstructed.

13 Artistically plaited and knotted

The so-called melon hairstyle was popular from the 4th century BC until well into the Roman period. It was styled by plaiting wide strands in parallel on the head and often tied together into a knot at the nape.

14 Perfectly styled right to the end

Even after his death a warrior of the 7th century AD had himself pictured in all his arms – combing his hair!

15 Two hands are not enough

In order to produce one of the most complex Roman hairstyles, many hands were required – as you can see on this relief from the Moselle region dating from the 3rd century AD. A Roman lady is sitting on a magnificent basketwork chair, having her hair styled. Her four "hairdressers" hover expectantly around her whilst she surveys the result in a mirror.

16 Vanity in a monastery? – A ringlet from Queen Balthilde

The Merovingian queen Balthilde (635–680 AD) became the wife of King Chlodwig II, who then was only 16 years of age, for her "beauty and sagacity". After his early

demise, she acted as regent for Chlodwig III, who was not yet of age. In 665, she was forced to withdraw from politics during the course of the bloody wars concerning a successor, and entered the monastery of Chelles which she herself had founded. This ringlet was kept for many years as a reliquary, and shows that Balthilde dyed her greying blonde hair to retain its beauty.

17 False hair – Wigs

Under Louis XIV, they were considered status symbols and part of the traditional costume for the court. His "allonge" wig was declared the state wig in 1673 and represented power and status. Such wigs were reserved for men. They concealed thinning hair and were intended to make up for shortness of stature. The Sun King's shoes also served to elevate the rather small ruler. During that period, wigs were obligatory for men and women in court society.

18 A special case – The allonge wig

Joseph Clemens of Bavaria, uncle and predecessor in office to Clemens August, was elected Sovereign Elect of Cologne in 1688. Here he is shown in an official portrait wearing an allonge wig, an ermine collar, and a chest cross.

19 A hairstyle on the rise – The coiffure "a la Fontange"

The Baroque period of the 16th and 17th century was THE epoch of the wig. A lady with a high-towering hairdo is walking along the road followed by a page supporting her coiffure. The man accompanying the lady also has a high-towering coiffure.

20 Biological cleanup in the Rococo period

Wigs were obligatory in the Baroque and Rococo periods – in times when people renounced extensive bathing, fleas and lice were happy to nest in the artful hairdo. In order to clean these wigs, they were occasionally hung in a bird cage during the night to get the wigs picked clean by the birds the 'biological way'.

21 Changes in hairstyle from the Baroque era to modern times

Clothing and costumes display the playfulness of the noblewomen's fine clothes in the middle of the 18th century. Small details such as a frilled ruff or the pale powdered face to make up a girl's youthfulness symbolise the elegance of the period. In her expansive dress her youthfulness is made up and thus particularly emphasised.

22 Inspired by antiquity

Henriette Stumm was the offspring of an important German entrepreneur. Her hairstyle reflects the trend of the 19th century. The coiffures, inspired by the antiquity, typically featured curls on the forehead and ears and were adorned with hair decor. From 1830 onwards, such hairstyles became more complex and elaborate by plaited elements.

23 The diversity of Roman hairstyles

Like the coins (At the hairdresser's 9), the portraits of the emperors and empresses show the respective latest hairstyle trends. At the beginning of the first century AD the plain hairstyle of Livia, the wife of Emperor Augustus, nearly imitated the antetypes from the Greek Classicism of the 5th century BC **1**. Marc Aurel, who ruled from 161–180 AD as the 'Philosopher on the Emperor's throne' **2**, presented himself with a full beard as a successor of the Greek philosophers. Rulers' portraits were imitated by many.

24 The coiffure catalogue

It is perhaps not due to chance that the hairstyles of Roman empresses were presented in this clearly-arranged manner right in the Baroque era, in which coiffures were all the rage.

Hairdresser's shop

Our hair and our hairstyles have a major effect on our external appearance. Cutting hair and dyeing it requires courage, and the result often requires self-confidence, because one's appearance is sometimes radically changed. Here you can try out hairstyle trends of the past and hair fashions without having to change your hair actually!

25 Styling, styling, styling

However, in order to modify, style and dye your hair long-lasting, hair dye and styling sets have long been available. In 1955, "Taft" – the "liquid hairnet" – was launched onto the market in Germany as the first hairspray. Think back to the filigree Roman hairnet in this exhibition: Hairspray is an interesting "further development" of this concept.
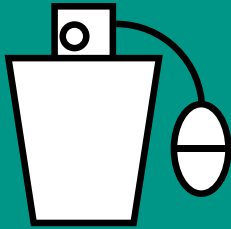
In the perfumery

In the perfumery

Whether the people of the prehistoric age smelt only of themselves or whether they used external fragrances cannot be proven on the basis of finds. In Ancient Egypt, fragrances were definitely used, even though not in the form of perfumes. Aromatic substances were added to the ointments so that different fragrances developed applied on the skin. In a vessel from Syria, resins for ointment and perfume production were imported during the 18th Dynasty (around 1350 BC). The great importance and wide distribution of perfumes, oils and ointments can be recognised today from the quantity of vials and ointment containers which were in use in Ancient Egyptian times and in particular in Roman times. From the Early Middle Ages vinaigrettes are known, in which aromatic substances were stored to create a pleasant redolence.

1 An Italian spring morning in Cologne

In Cologne at the beginning of the 18th century, the Italian perfumer Johann Maria Farina (1685–1766) created a new fragrance which he called Eau de Cologne (Water from Cologne). Its flavour opened a new way contrasting the then common heavy flavours. He combined pure alcohol with – for the first time – bergamot and added other light citrus oils. When Sovereign Elect Clemens August became a customer,

Farina's fragrance developed into the fragrance of the Rococo.

His fragrance was such a great success that in lack of a proper trademark protection after his death EAU DE COLOGNE became the name of a complete class of fragrances. Still today the ORIGINAL Eau de Cologne is produced by the family Farina.

The fragrance bar

At this hands-on station, test your sense of smell! Very different fragrance essences merge together to form a perfume. Heavy, light, fresh, earthy, sweet, flowery, citrus and still more fragrances are available for a perfumer to generate a creation.

2 Ointment vessels

Numerous clay vessels in which oil was stored have survived from Greek antiquity. Before doing sports, athletes oiled their bodies to keep the skin supple and to protect it against the sun. Such Aryballoi were often formed in the shape of figures. However, whether the ointment vessel in the shape of a foot contained oil for the feet remains speculation.

3–4 Roman flacons

From the Roman Rhineland, glass vessels have survived in very different colours and shapes. A flacon from the 3rd century AD still contains residues of olive oil, which served as the carrier substance for the fragrance **1**.

5 Flavour in the Middle Ages

In the Middle Ages, people carried smelling containers on their body to defend themselves against illnesses; the containers held animal or herbal fragrances in solid balls or in the form of ointments. Accordingly, a small can from the Merovingian period (7th century AD) was worn on a little chain around the neck **1**. It held a sea sponge soaked with a fragrance – it was possible to find evidence of oxalic acid, in which essential oils had been dissolved. Two further smelling flasks made of bone from the 6th century AD provide us with an idea of the different forms of smelling containers and their designs.

6 A queue of glass

Until today, great efforts are made in the design and presentation of perfume flacons. Ornamental eggs made of mother-of-pearl were en vogue from the 19th century onwards; when closed, they were delicate

works of art, and when opened they released the elegant flacons for use. Fashion brands increasingly associated themselves with their own perfume creations. In the 1920s, Jean Patou also designed sports collections which won enormous publicity due to his "tennis skirt" innovation. In addition to fashion, he created perfumes in order to extend his collections. Here you see an advertising fan.

7 Classic perfumes

Designers have succeeded not only in creating fragrances with a high recognition value, but also classic and timeless flacon designs. The popular "Chanel No. 5" and the "Classique" by Jean-Paul Gaultier are prime examples of this phenomenon.

**Famous fragrances –
Fragrances from famous people**

It has always been a special luxury to concoct a perfume especially for oneself. Napoleon Bonaparte loved fragrances and had a perfume created for himself and another for his wife Joséphine for the day of their coronation ceremony.

A Cuban perfumery has been producing individual perfumes since the 18th century. A lot of celebrities have accepted that offer, so that we can present here

the special flavours for the Hollywood star Marilyn Monroe, Marlene Dietrich, the diva of German descent, and also for the Indian politician Indira Gandhi.
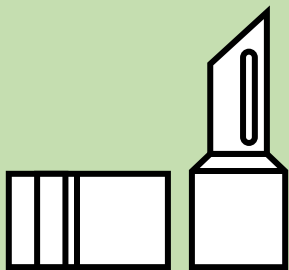
In the beauty salon

In the beauty salon

The Ancient Egyptians had already built up an in-depth knowledge of cosmetics, make-up techniques and medical necessities. Make-up originally served as a protection against the sun and flies which can transmit infections. But beautification also played a great role. The black kohl stick, green pastes made of malachite or blue pastes made of the mineral crystals of lapis lazuli (or lazurite) were used to colour the eyes, and at the same time to protect against irritation by sand or solar radiation. The make-up techniques of the Egyptians were adopted by the Greeks, and later by the Romans. The use of white lead as face make-up also persisted, even though it stressed the skin long-term and could trigger severe illnesses.

1 The right location for the application of make-up

In some epochs, the time required for make-up and hairstyling took up a major part of the daily everyday routine, above all for courtly society. Dressing tables could be absolute luxury articles, such as the elaborate item of furniture made of valuable mahogany by David Roentgen from 1785. In that year, the skilled cabinet-maker and mechanic had reached the height of his fame. His items of furniture, produced in Neuwied, were only affordable for wealthy buyers, such as could be found amongst others in the royal courts in Berlin,

Dresden, Versailles and St. Petersburg. When opened up, this table transforms into both a dressing and hair-dressing table or into a writing desk with a lectern.

2–3 Mirror, mirror on the wall

Perhaps the mirror image acted as the trigger for people to design their looks, to change them and to individualise them. Even if the first reflections imaginable were probably seen in the surface of water, people began early in the past to use polished surfaces so that they could repeatedly take a glance at their appearance. The recognition of oneself plays a great role here, so we also find, in parallel to all other findings from early days the mirrors which accompanied mankind.

Mirrors have fascinated their users so much that they could be elaborately decorated; and often images were created showing how mirrors are used. On the lid of a Greek container, women can be seen checking their appearance in hand mirrors. Maids are bringing caskets and further mirrors.

Etruscan mirrors made of formerly shining polished bronze are valuable luxury goods. Even if they show signs of wear, it remains uncertain whether they were ever actually used or just burial gifts **1**.

In order to check styling results, a bronze or silver mirror was used in wealthy Roman households **2**.

A mirror can also be so important in difficult conditions that it is decorated in a very special way. A prisoner of

war decorated for a friend the aluminium sheath of a pocket mirror with an engraving **3**.
The silver hand mirror is also worth looking at, which was used from 1970 onwards in the history laden Chancellor's Bungalow **4**.

4–5 Daily hygiene

The combination of a water jug and basin for daily cleansing has remained almost unchanged over the millennia. Whether these are made from simple, undecorated ceramics such as the example from the Ancient Egyptian Empire (around 2250 BC) **1**.
or are tastefully glazed like the exhibits from four millennia later in the 20th century examples **2**, the tradition, resulting from the function, has been upheld. In the Middle Ages, basins were used to cleanse the hands at feasts. In graves, they are often found together with a comb, which indicates their general significance for body hygiene **3**.

6 Does Mother Nature also wear make-up? – The bearded vulture

There are animals in the world who also 'apply make-up'. The bearded vulture, whose small feathers are in fact white in their natural state, dyes these orange bathing in mud containing ferric oxide. However, whether it does this in the hope of increasing its

chances of mating or whether the antibacterial dye has a positive effect on its health has not yet been clarified.

7–9 Make-up

The perhaps oldest proofs of the use of pigments for make-up may be residues of minerals such as red hematite. A 16,000 year-old fragment from Andernach reveals grooves on its surface which lead us to assume that powder was scratched from it. Findings of hematite in prehistoric burial sites indicate that early people not only made drawings in their caves and on objects, but also on their faces and bodies **1**.

At the latest in Ancient Egypt, make-up was definitely considered an important cultural component. Make-up containers made of valuable alabaster or elaborately processed wood originate from the New Kingdom, i.e. the middle of the 2nd millennium BC, and are adapted to the respective purpose **2**. The wooden container has subdivisions for different powders or pastes which could be applied using the enclosed styluses **3**. Furthermore, "eye fragments" are displayed here. They impressively demonstrate how the eyes can be emphasised using kohl **4**.

Romans also used eyeliner to highlight their eyes **5**. This trend has been retained into the modern age, and further developed by several innovative personalities. The first modern mascara was developed in 1913 by

the chemist Thomas L. Williams for his sister Maybel, who was suffering from unrequited love. The mixture of coal dust and Vaseline enhanced Maybel's gaze so much that the object of her adoration could not resist her, and married her. In 1915, her brother founded the Maybelline company, named after his sister and the mascara ingredient Vaseline **6**. The history of the lipstick can also be traced through the different exhibits displayed here, from the makeshift solutions of the post-war era **7** up to modern luxury products **8**.

The use of products for general facial beautification has been verified in all times. The tradition of make-up has continued uninterrupted until today. From the Roman times, for example, paper-thin glass vessels with very narrow openings have survived, from which their valuable contents could only be taken a drop at a time **9**. The cosmetics industry is one of the largest economic branches worldwide. Make-up has become a mass phenomenon with the wide distribution also of cheap products. In addition to luxurious containers such as the powder box with gold and enamelled jewellery **10**, simple versions are also available. However, what always comes into play is advertising. For example, in numerous advertising campaigns the Riz cosmetics company won famous actresses such as Marilyn Monroe for their cause **11**.

VIP morphing

Here you can have yourself morphed into one of three important historic personalities: The Neanderthal, the star of the LVR-LandesMuseum; Nefertiti, the most beautiful of the Egyptian queens; and Henriette Stumm, an industrial tycoon's wealthy daughter.

**Louis (Ludwig) Krevel, Portrait of Henriette Stumm,
Oil on canvas, 1836**

Cosmetics and medicine

1—5 Cosmetics and medicine

Even for the Egyptians, medical and cosmetic applications of ointments and preparations went hand in hand. The transition from health-giving to beautifying ointments has always been in flux. Therefore, as medicine developed, so did beauty treatments. Containers, tools and instruments are therefore often hard to ascribe to any one of the two fields. Small crucibles and grinding stones such as the make-up palette in the shape of a fish from Egypt (around 3700 BC) **1** or the fragile Roman bronze box with a sliding lid and a small inner casket may have had a cosmetic or a medical purpose **2**. Active ingredients dissolved into fat have to be carefully protected from the ambient air. Modern tins, too, such as those by Nivea and Florena, therefore have tight lids.

The name NIVEA comes from Latin and can be translated as "the snow-white one". Whether big or small, old or young, the shiny blue colour of NIVEA tins has been a familiar sight to many generations. It is interesting that the recipe for the cream has hardly changed since it was first produced.

Good advice from physicians was always welcomed, whereby they took on a significant role in the field of medicine and cosmetics. A complete set of instruments for a Roman physician **3** provides information on the treatment methods of erstwhile times (Cosmetics and medicine 5).

6 Smooth and beautiful by toxins

The neurotoxin Botulinum toxin – "Botox" in short –
popular since the 1980s in cosmetic surgery is
testament to the importance of medicine with regard
to the optimisation of human beauty, in particular
when it concerns the reduction of wrinkles.

7–8 Idols and obsession with beauty

The role models and beauty ideals in the history of
mankind are changing, sometimes highly regularising
and repeatedly offering occasion to reflect and consider.
Looking at the face of Nefertiti we can regard that it is
very harmoniously proportioned, and it is even possible
to apply the so-called golden section rule, in which the
ratio of the smaller section to the large is the same as
the larger section to the whole. If we apply this to the
face, it is considered ideally proportioned.
A beauty such as the Mona Lisa by Leonardo da Vinci,
however, which has for centuries been the definition
of a mysterious, arcane and enchanting woman, would
now be offered several alterations according to the
latest knowledge gained through cosmetic surgeons.
Here you see a fictitious and self-ironic revision of the
Mona Lisa in accordance with today's beauty criteria
and the resulting Photoshop product. One thing is
clear, this is no longer a Mona Lisa; it is questionable
whether it is, in fact, more beautiful.

9   The girl must mirror the doll

Since the 1950s, generations of young girls have played with and still play with the Barbie doll and orientate themselves on the style of this artificial body. The Barbie doll of the first generation has already undergone many revisions and changes in order to fulfil new ideals.

In 1959, the Barbie doll was first presented by Mattel at the toy trade fair in New York City. Over the course of time, the Barbie has become a cult object for generations of young girls. In the latest generation from the parent company, Mattel, these dolls now increasingly show curved bodies, differences in height and individual features.

10   Role models

Today depictions of pop idols, supermodels and stars have a great influence on modern style. Reduced-size, 'lifeless' equivalents of living role models – dolls – have always existed. Girls have practised – and still practise – behaviour appropriate for their roles on doll effigies of adult women.

In Antiquity, there were many kinds of dolls, from simple ones bound from old cloths up to jointed dolls made of clay, wood, or even ivory. This clay doll from the 4th century BC has movable arms. It may have been laid in the grave of a girl who had died young.

Talking mirror

You will already have looked in the mirror today. But our mirror is a very special one. Do dare to look into it!

Beauty morphing

What the model industry can do, we can do too: produce a flawlessly beautiful, youthful and attractive appearance. Be morphed, and view yourself after a digital beautification such as the model industry executes in advertising.

Photo studio

What is beautiful, and what do we think of as beautiful – these are often two different viewpoints. But fashion trends have always played a major role in our perception of beauty. Have a look through the fashion accessories from past centuries. Remember past trends, and combine them into a daring outfit. Pose for your photograph, and take it home with you as a memento.

Imprint

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Jewellery & styling through the ages" in the
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Concurrent exhibitions:

Cony Theis – Gefangene Geheimnisse
19.5.–3.7.16

Ole Fischer – Malerei
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Hermann Schaaffhausen zum 200. Geburtstag
19.7.–16.10.16

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Der Rhein und die Fotografie 2016–1853
9.9.16–22.1.17

„ZERO in Bonn"
26.11.16–26.3.17

Find the "Timeless Beauties" and "The Beauty Case" at the ground floor

Cosmetics and medicine

Studiolo

In the beauty salon

At the jeweller's

First floor

In the perfumery

At the hairdresser's