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The Significance of Glass Stud Gems in
Insular Metalwork, 7th to 9th Century

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**The Significance of Glass Stud Gems in
Insular Metalwork, 7th to 9th Century**

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Master of Philosophy in Irish Art History
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List of Illustrations

*Illustrations courtesy of the National Museum of Ireland
unless otherwise specified.*

- Figure 1 *Coffret of Teuderic; c.7th century; Abbey of St. Maurice D'Agaune; Bouffard, Saint Maurice D'Agaune, Trésor De L'Abbaye, page.60*
- Figure 2 *Sutton Hoo Burial, shoulder-clasp; 7th century; British Museum; Backhouse, The Lindisfarne Gospels, number 52*
- Figure 3 *Kingston Down disc brooch; 7th century; Liverpool Museum; Webster & Backhouse, The Making of England, number 32a*
- Figure 4 *Szilágy Somylo fibula; 5th century; National Museum Budapest; Haseloff, Email Im Frühen Mittlelalter, number 4*
- Figure 5 *Enameled medallion of the Empress Licina Eudoxia; Cabinet des Médailles; Haseloff, Email Im Frühen Mittlelalter, number 1*
- Figure 6 *Thetford Treasure, gold and glass ring; 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 21*
- Figure 7 *Thetford Treasure, gold and glass pendant; 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 28*
- Figure 8a *Thetford Treasure, rectangular gem of carnelian carved with Venus and Cupid; 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 41*
- Figure 8b *Thetford Treasure, oval of chalcedony engraved with Diana Venatrix; 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 40*
- Figure 8c *Thetford Treasure Irregular oval of onyx, cameo of a lion, 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 39*
- Figure 9 *Coffret of Teuderic, detail of the portrait glass cameo; c.7th century; Abbey of St. Maurice D'Agaune; Bouffard, Saint Maurice D'Agaune, Trésor De L'Abbaye, page.60*
- Figure 10 *Anglo-Saxon imitation jewel with portrait bust; c.8th century; British Museum; Webster & Backhouse, The Making of England, number 107 (k)*
- Figure 11 *Lagore crannog, Co.Meath glass stud with intaglio pattern,; 8th century; National Museum of Ireland*
- Figure 12 *Old Westgate Farms, Canterbury Kent, Anglo-Saxon pendant; Canterbury City Museum, Webster & Backhouse, The Making of England, number 10*

- Figure 13 *Sarre, Kent, Anglo-Saxon disc brooch; 7th century; British Museum; Webster & Backhouse, The Making of England, number 31(a)*
- Figure 14 *St. Cuthbert's pectoral cross; 7th century; Durham Cathedral; Webster & Backhouse, The Making of England, number 98*
- Figure 15 *'Tara' brooch view of reverse 'kerbschnitt' detail; 8th century; National Museum of Ireland*
- Figure 16a *Dunadd Fort, Argyll, brooch designs on slate; 8th –9th century; National Museum Scotland; Craddock Metalworking Techniques, number 155*
- Figure 16b *Nendrum, Co. Down, motif designs on greywacke stone; 9th century; Ulster Museum; Craddock Metalworking Techniques, number 154*
- Figure 17 *Dooey Co. Donegal, antler motif piece,; 7th to 10th century; National Museum of Ireland*
- Figure 18 *Birsay, Orkney, brooch moulds; c. 8th century; National Museum Scotland; Craddock Metalworking Techniques, number 177-8.*
- Figure 19a *Garryduff, Co. Cork, glass stud with relief decoration ; 8th century; National museum of Ireland*
- Figure 19b *Lagore crannog, Co. Meath, glass stud; 8th century; National Museum of Ireland*
- Figure 20 *Ardagh chalice; 8th century; National Museum of Ireland*
- Figure 21 *Ardagh chalice lower foot-flange and base; 8th century; National Museum Ireland*
- Figure 22 *Ardagh chalice, foot flange detail of embossed foil placed under studs; 8th century; National Museum Ireland*
- Figure 23 *'Gilded mount from Ireland' detail of patterned recess for mounting studs; 8th century; British Museum; Haseloff Email Im Frühen Mittelalter, number 134*
- Figure 24 *Ardagh chalice girdle, detail of a blue glass stud with silver grill; 8th century; National Museum Ireland*
- Figure 25 *Deerpark Farms, Co. Antrim, stud made from blue glass and gold inlay; 8th century; Ulster Museum; The Work of Angels, number 210*
- Figure 26 *Ardagh chalice, side view of studs on the escutcheons and girdle; 8th century; National Museum Ireland*
- Figure 27 *Ardagh chalice escutcheon polychrome glass studs; 8th century; National Museum Ireland*

- Figure 28 *Derrynaflan paten, side view, rectangular stud of blue and yellow glass within an 'S' shaped silver grill; 8th century, National Museum Ireland*
- Figure 29 *Ardagh chalice medallion detail of central polychrome glass stud; 8th century; National Museum Ireland*
- Figure 30 *Ardagh chalice escutcheon detail of polychrome stud with gold granule embellishment; 8th century; National Museum Ireland*
- Figure 31 *Derrynaflan strainer-ladle, detail of bowl; 8th century; National Museum Ireland*
- Figure 32 *'Tara' brooch, front view of lozenge stud; 8th century; National Museum Ireland*
- Figure 33a *Derrynaflan paten, annular stud with relief decoration and gold filigree inset; 8th century; National Museum Ireland*
- Figure 33b *Derrynaflan paten, annular stud with enamel inlaid decoration and gold filigree inset; 8th century; National Museum Ireland*
- Figure 34 *Derrynaflan paten, annular stud with enamel inlaid decoration, recess for inset visible as the decoration has been lost; 8th century; National Museum Ireland*
- Figure 35 *Lagore crannog, glass stud and clay mould; 8th century; National Museum Ireland*
- Figure 36 *Killua castle brooch-mount; 8th century; British Museum; Haseloff Email Im Frühen Mittelalter, number 133*
- Figure 37 *'Gilded mount from Ireland'; 8th century; British Museum; Haseloff Email Im Frühen Mittelalter, number 134*
- Figure 38a *'Tara' brooch, frontal view; glass lozenge and marigold studs; 8th century; National Museum Ireland*
- Figure 38b *'Tara' brooch, frontal view; glass 'head' studs; 8th century; National Museum Ireland*
- Figure 39a *Derrynaflan paten, side view, rectangular stud with enamel inlay; 8th century; National Museum Ireland*
- Figure 39b *York, glass cabochon jewel with enamel inlay; 8th century; British Museum; Webster & Backhouse, The Making of England, number 108(e)*
- Figure 40 *Ardagh chalice handles, detail of 'tau'-shaped glass studs; 8th century; National Museum Ireland*

- Figure 41a *Ardagh chalice upper foot flange, cloisonné glass studs; 8th century; National Museum Ireland*
- Figure 41b *Moylough belt-shrine, Co. Sligo, small blue studs with wire peltae inlay; 8th century; National Museum Ireland*
- Figure 42 *'Tara' brooch, reverse view; 8th century; National Museum Ireland*
- Figure 43a *'Tara' brooch, reverse view detail of undamaged champlevé disc; 8th century; National Museum Ireland*
- Figure 43b *'Tara' brooch, reverse view detail of damaged champlevé disc;; 8th century; National Museum Ireland*
- Figure 44a *'Tara brooch, front view, detail of bi-chrome, domed, stud; 8th century; National Museum Ireland*
- Figure 44b *'Tara brooch, front view, detail of damaged bi-chrome, domed, stud; 8th century; National Museum Ireland*
- Figure 44c *'Tara brooch, front view, detail of blue domed stud with gold filigree inset, stud; 8th century; National Museum Ireland*
- Figure 45 *Ballinderry crannog, Co. Tipperary, blue and white glass stud made by glass bead-making process; 8th century, National Museum Ireland; Hencken, Ballinderry Crannog no.2, figure 21, number 84*
- Figure 46 *Dunnad fort Argyll, garnet cabochon within a gold setting; 7th century; National Museum Scotland; Campbell & Lane, Dunadd, an Early Dalradic capital, plate 17*
- Figure 47a *Dunmisk Co. Tyrone, 'failed' blue glass stud; 6th –9th century; Ulster Museum; Henderson, *The Nature of the Early Christian Glass Industry in Ireland: Some Evidence from Dunmisk Fort, Co. Tyrone.* figure 4*
- Figure 47b *Lough Gara, Co.Sligo, buckle, detail of glass stud; 7-8th century; National Museum of Ireland*
- Figure 48 *Roundway Down, Wiltshire, gold and garnet pin-suite with glass stud; mid to late 7th century; British Museum; Youngs, *The Work of Angels*, number 40*
- Figure 49 *Sutton Hoo burial, hanging bowl, circular red champlevé mount; 7th century; British Museum, Wilson, *Anglo-Saxon Art*, plate 8*
- Figure 50 *'Tara' brooch, front view; 8th century; National Museum of Ireland*
- Figure 51 *Ardagh chalice base, blue glass studs with gold filigree peltae; 8th century; National Museum of Ireland*

- Figure 52 *Coffret of Teuderic, detail of portrait cameo; c.7th century; Abbey of St. Maurice D'Agaune; Bouffard, Saint Maurice D'Agaune, Trésor De L'Abbaye, page.60*
- Figure 53 Book cover of Theodelinda at Monza; early 7th century; Museo Serpero Tesoro, 'Lombard art, Â§1: introduction', Grove Art Online (Accessed 15 september 2006)
www.groveart.com/shared/views/article.html?section=art.051608.1
- Figure 54 *Epsom, Surrey, garnet portrait within an Anglo-Saxon gold setting; mid 7th century; British Museum, Webster & Backhouse, The making of England, number 35*
- Figure 55 *Lagore crannog, Co. Meath, drawing of excavated stud moulds; 8th century, National Museum Ireland, Hencken, Lagore Crannog: An Irish Royal Residence of the 7th to 10th Centuries AD, figure 62*
- Figure 56a Book cover of Theodelinda at Monza, detail of inlaid gems; early 7th century; Museo Serpero Tesoro, 'Lombard art, Â§1: introduction', Grove Art Online (Accessed 15 september 2006)
www.groveart.com/shared/views/article.html?section=art.051608.1
- Figure 56b Book cover of Theodelinda at Monza, detail of cameo gems; early 7th century; Museo Serpero Tesoro, 'Lombard art, Â§1: introduction', Grove Art Online (Accessed 15 september 2006)
www.groveart.com/shared/views/article.html?section=art.051608.1
- Figure 57 *Thetford Treasure, gold ring with human faces ; 5th century; British Museum; Johns & Potter, The Thetford Treasure, number 9*
- Figure 58 *'Tara' brooch, frontal view; glass 'head' studs; 8th century; National Museum Ireland*
- Figure 59 *Book of Kells, Virgin and Child, folio 7v, 8th century; Trinity College Dublin, Meehan, The Book of Kells, number 7*
- Figure 60. *St. John's, Rinnagan, Athlone, Crucifixion Plaque; early 9th century; National Museum of Ireland*
- Figure 61a *Derrynaflan paten, circular stud, Greek cross with tau shaped terminals; 8th century; National Museum of Ireland.*
- Figure 61b *Derrynaflan paten, circular stud, Greek 'step' cross motif, 8th century; National Museum of Ireland.*
- Figure 61c *Derrynaflan paten, circular stud, polychrome Greek 'step' cross with knot motif, 8th century; National Museum of Ireland.*
- Figure 62 *Killamery brooch, three glass studs with inlaid silver grills forming Greek crosses; late 8th –9th century, National Museum of Ireland*
- Figure 63 *Ardagh hoard, large silver gilt, pseudo- pennanular brooch with stud detail; late 8th –9th century; National Museum of Ireland*

- Figure 64 *Hinton St. Mary, Roman Mosaic; 4th century; British Museum, Department of Prehistoric and Romano-British Antiquities, The Roman Mosaics of Hinton St. Mary, painting by David S. Neal*
- Figure 65a *Derrynaflan paten, polychrome glass stud, with silver grill of triangular form combined with a trefoil cross, type one; 8th century; National Museum of Ireland*
- Figure 65b *Derrynaflan paten, polychrome glass stud, with silver grill of triangular form combined with a trefoil cross, type two; 8th century; National Museum of Ireland*
- Figure 66 *Derrynaflan paten, polychrome glass stud, with Chi-Rho patterned silver grill; 8th century; National Museum of Ireland*
- Figure 67 *The Lindisfarne Gospels, folio 94b; 7th century; British Library; Backhouse The Lindisfarne Gospels, number 28*
- Figure 68 *'Tara' brooch, amber stud with gold filigree inset; 8th century; National Museum of Ireland*
- Figure 69 *The Rupertus Cross, detail of studs; mid 8th century; Bischofshofen parish church, Salzburg Diocesan Museum, Webster and Backhouse, The Making of England, number 133*
- Figure 70 *Sutton Hoo burial, square champlevé hanging bowl mount; early 7th century; British Museum, Wilson, Anglo-Saxon Art, plate 9*
- Figure 71 *Ardagh chalice medallion; 8th century; National Museum of Ireland*
- Figure 72 *Derrynaflan paten; 8th century; National Museum of Ireland*
- Figure 73 *Book of Durrow, folio 85v, 7th to 8th century; Trinity College Dublin; Meehan Meehan, The book of Durrow, p.48*
- Figure 74 *Book of Durrow, folio 192v, 7th to 8th century; Trinity College Dublin, Meehan Meehan, The book of Durrow, p.64*
- Figure 75a *Derrynaflan paten polychrome stud Alpha and Omega (i); 8th century; National Museum of Ireland*
- Figure 75b *Derrynaflan paten polychrome stud Alpha and Omega (ii); 8th century; National Museum of Ireland*
- Figure 76 *Roman bronze nummus of Magentius with Christogram; mid-4th century; British Museum, Image courtesy of the British Museum*
- Figure 77 *Roman wall painting from a villa near Lullingston Kent; 4th century; British Museum, image courtesy of the British Museum*

- Figure 78 The Durham Gospels; late seventh, early eighth century; Durham Cathedral Library; Webster & Backhouse, *The Making of England*, number 81
- Figure 79 Graphic outlining the Alpha and Omega symbols within the pattern on the '*Alpha and Omega*' pair of studs, on the *Derry-naflan paten*; 8th century; National Museum of Ireland
- Figure 80 *The book of Kells, folio 27v, The four evangelist symbols*; 8th century; Trinity College Dublin; Meehan, *The Book of Kells*, p.8
- Figure 81 *Derry-naflan paten, eight point baptismal cross stud*; 8th century; National Museum of Ireland
- Figure 82 *Derry-naflan paten, step cross patterned glass stud*; 8th century; National Museum of Ireland
- Figure 83 *Derry-naflan paten, Chi-Rho within a corona, glass stud*; 8th century; National Museum of Ireland
- Figure 84 *Derry-naflan paten, triple spiral, glass stud*; 8th century; National Museum of Ireland
- Figure 85 *Derry-naflan paten possible Chi-Rho layout of symbolic studs on the annular rim*; 8th century; National Museum Ireland



Figure 1



Figure 2



Figure 3

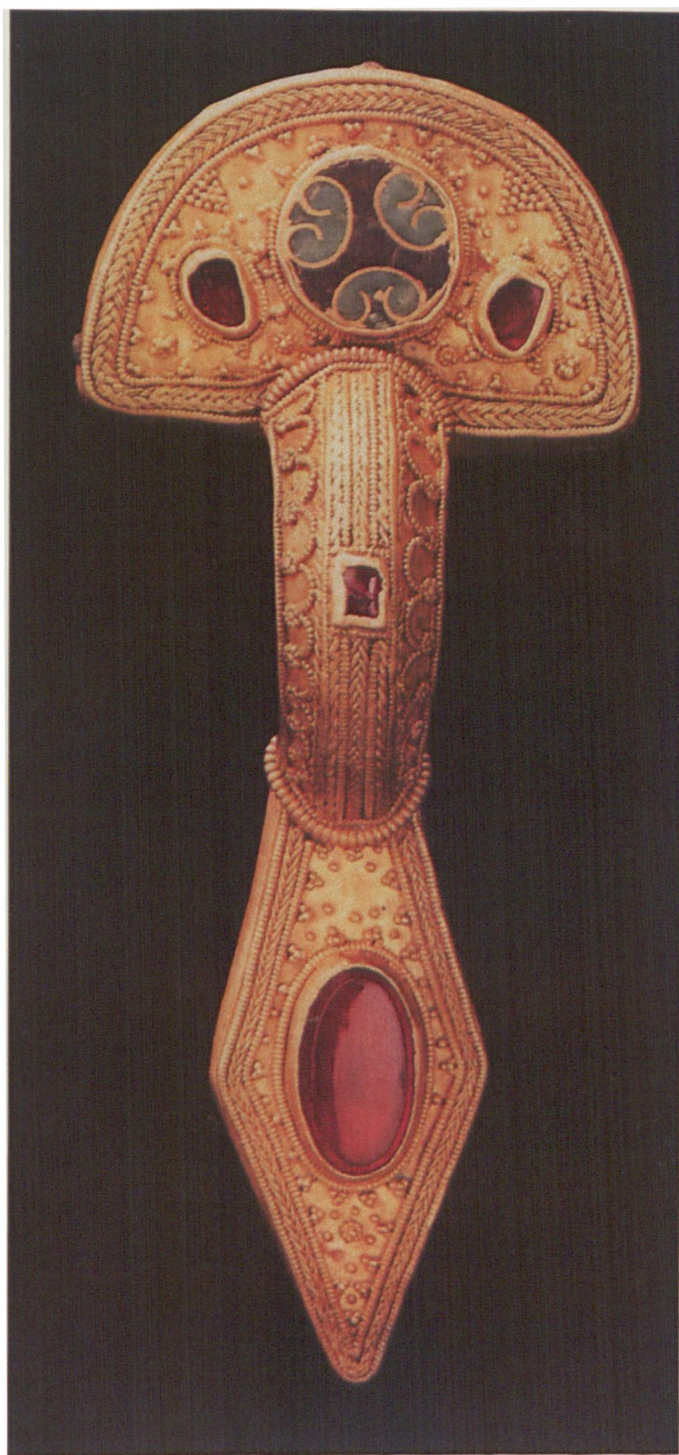


Figure 4



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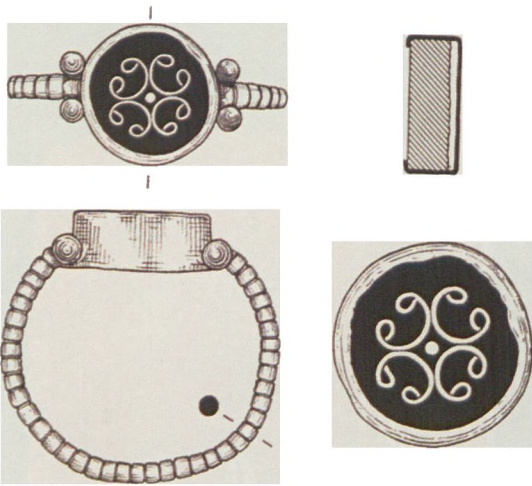


Figure 6



Figure 7



Figure 8a



Figure 8b

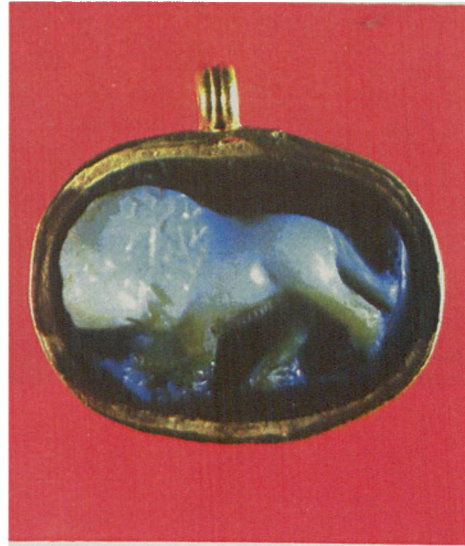


Figure 8c



Figure 9



Figure 10



Figure 11



Figure 12

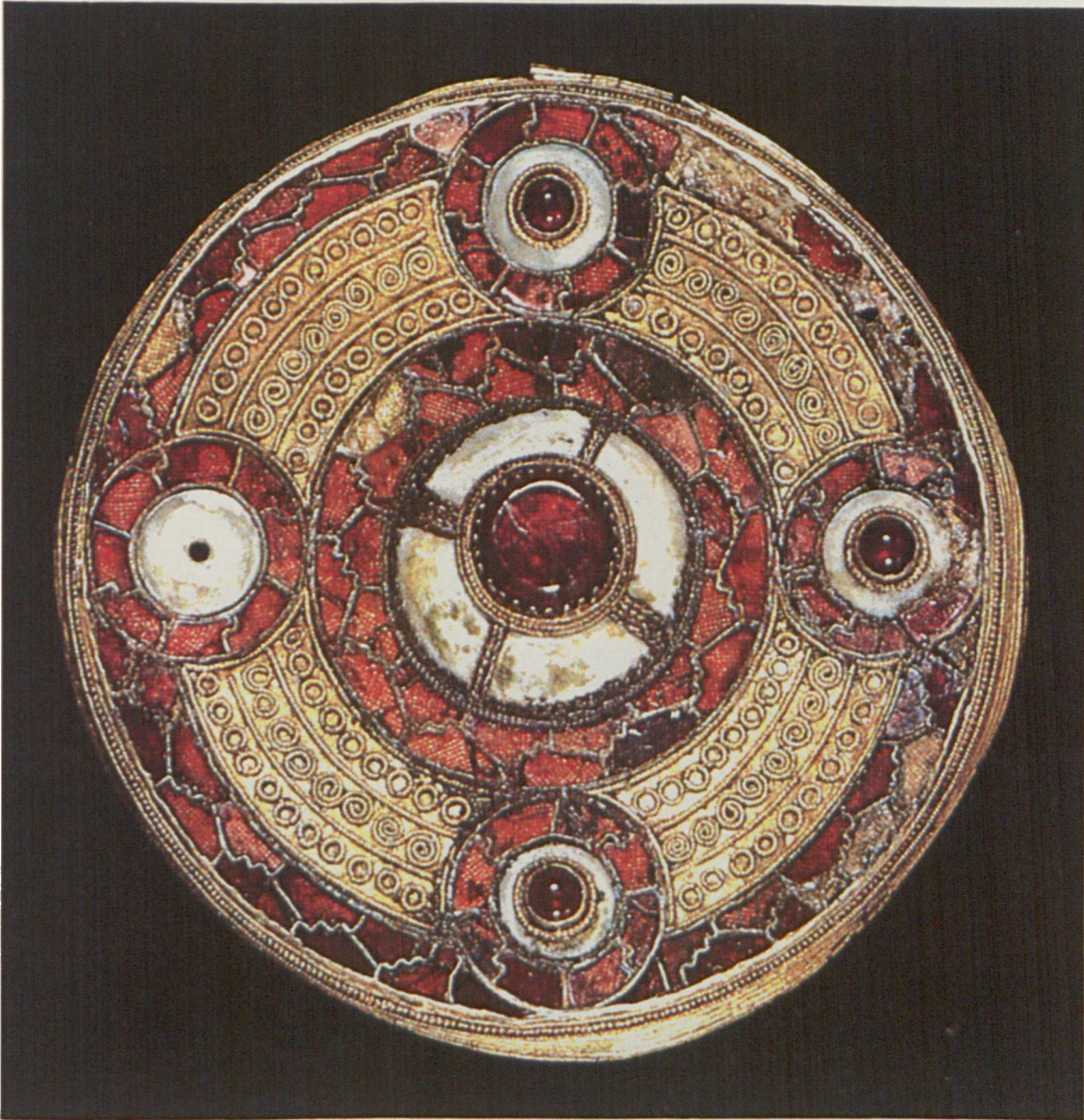


Figure 13



Figure 14



Figure 15



Figure 16a



Figure 16b



Figure 17



Figure 18



Figure 19a



Figure 19b



Figure 20



Figure 21

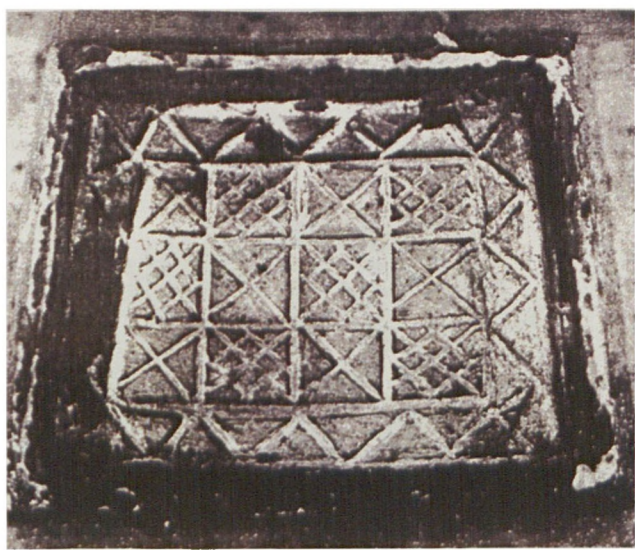


Figure 22



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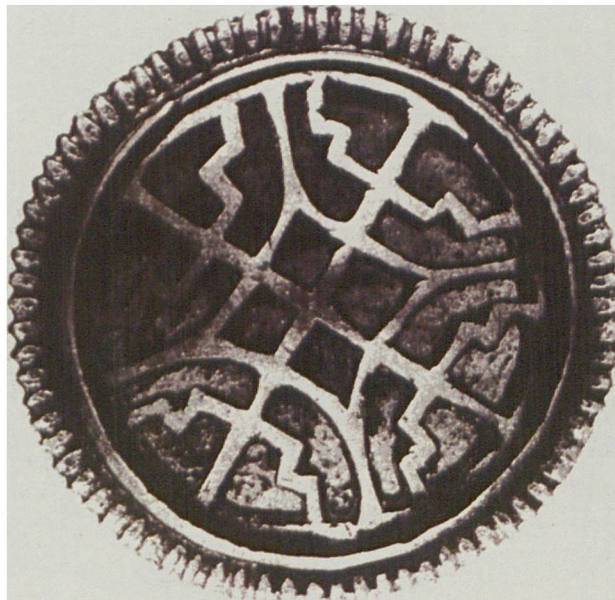


Figure 24



Figure 25



Figure 26

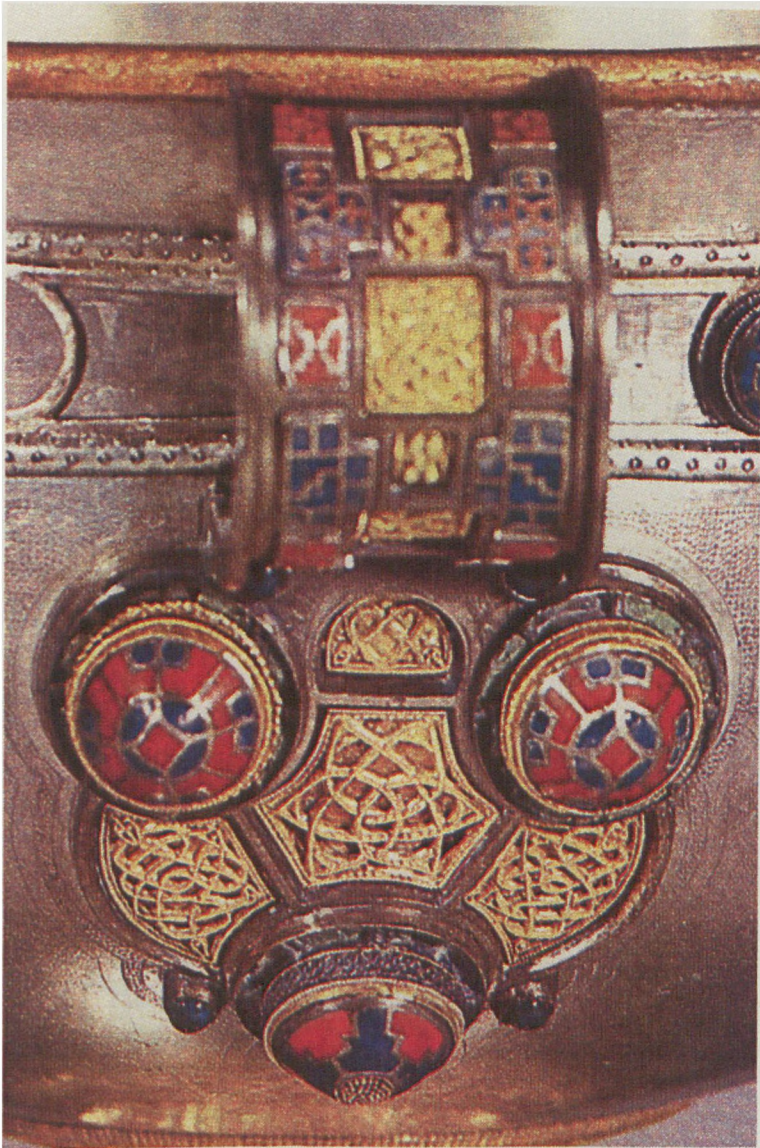


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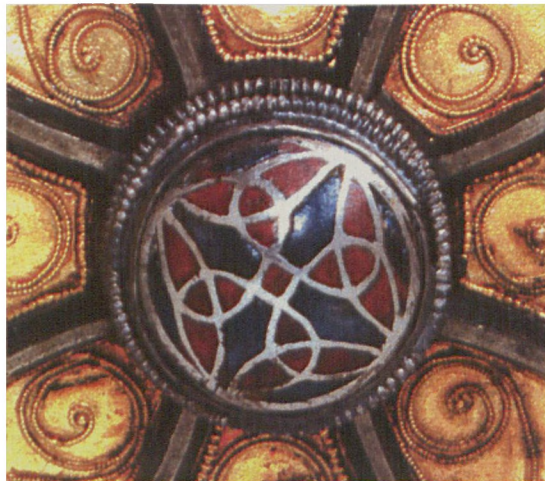


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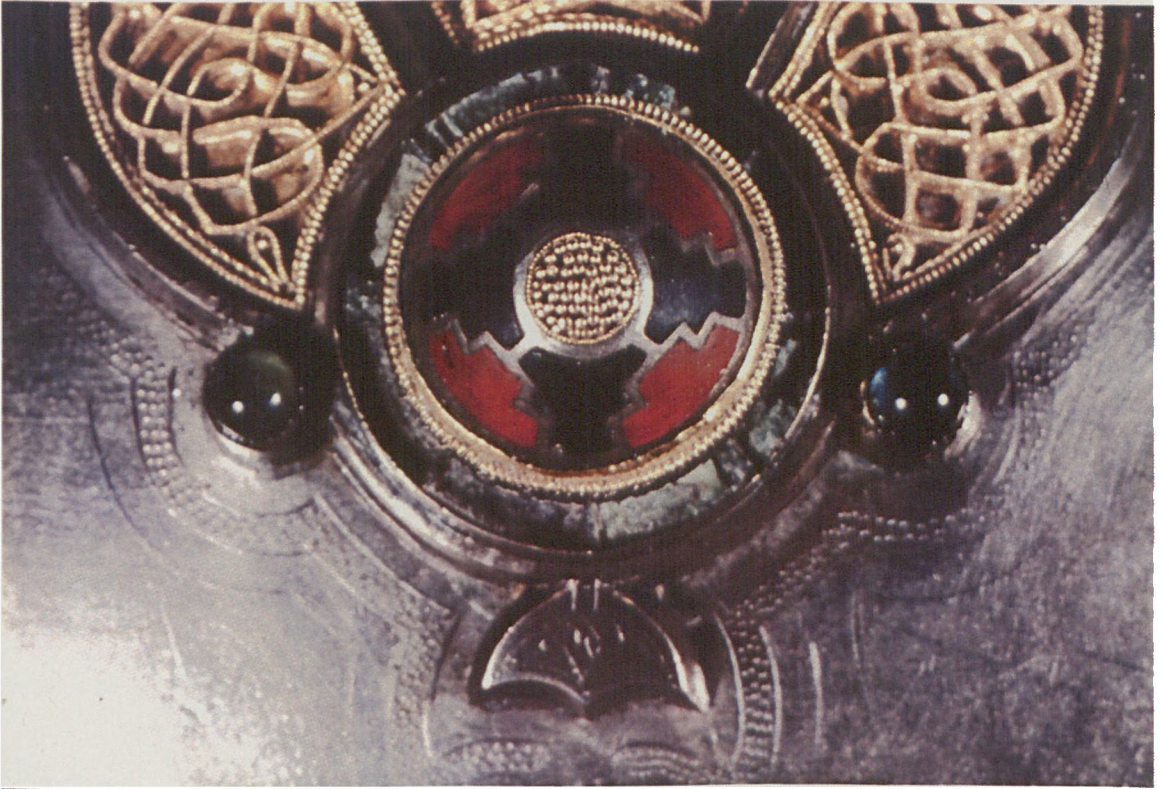


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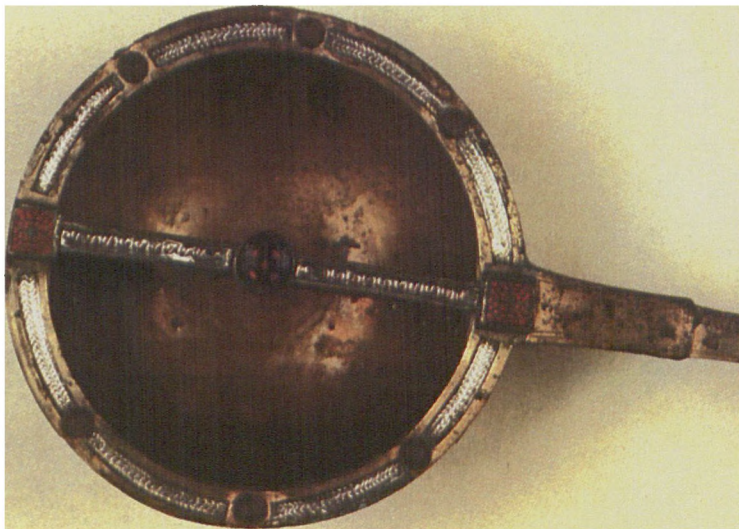


Figure 31



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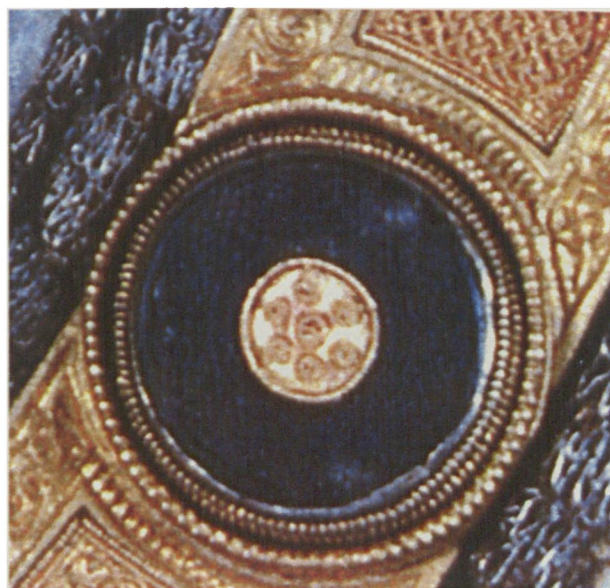


Figure 33a



Figure 33b



Figure 34



Figure 35



Figure 36

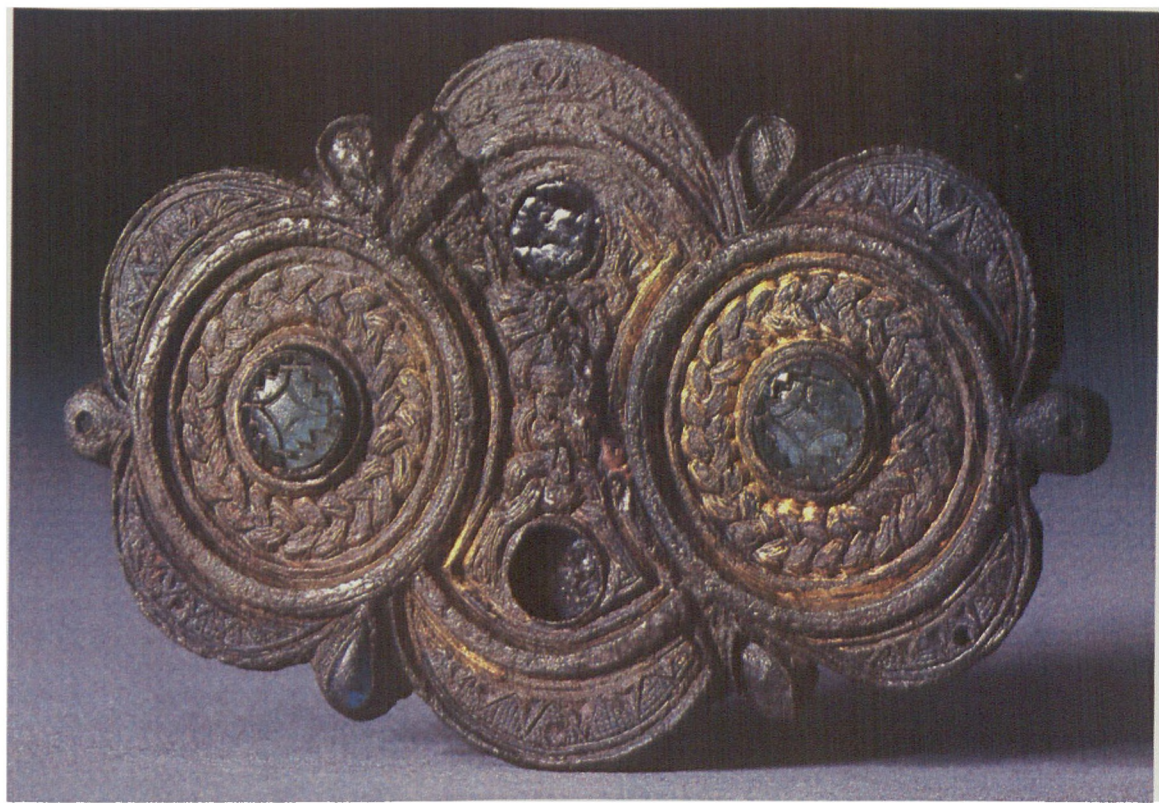


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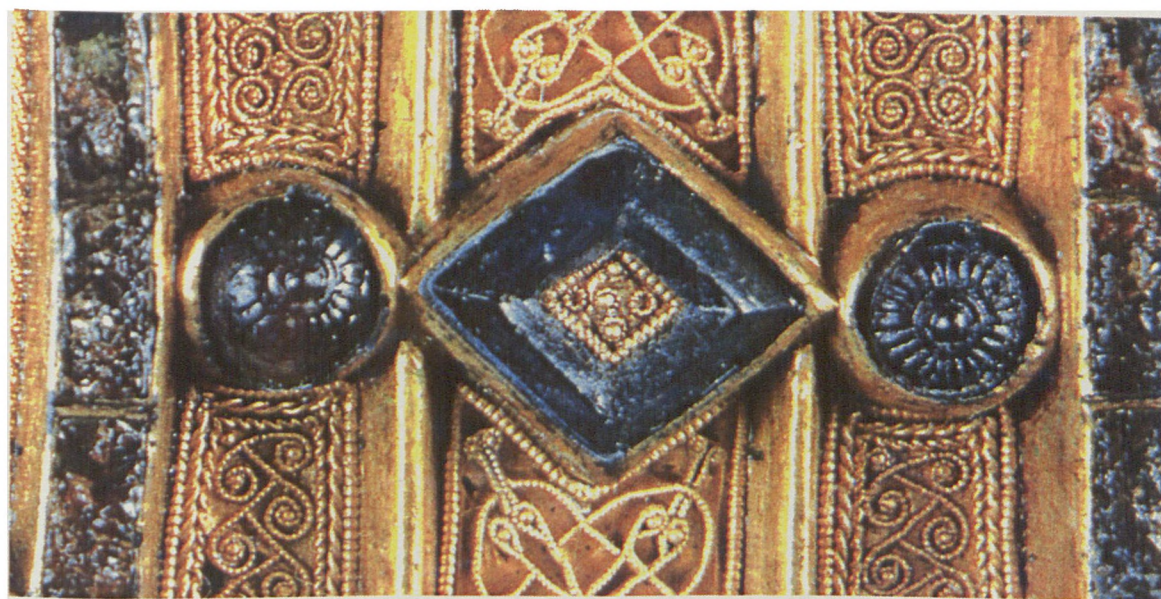


Figure 38a



Figure 38b

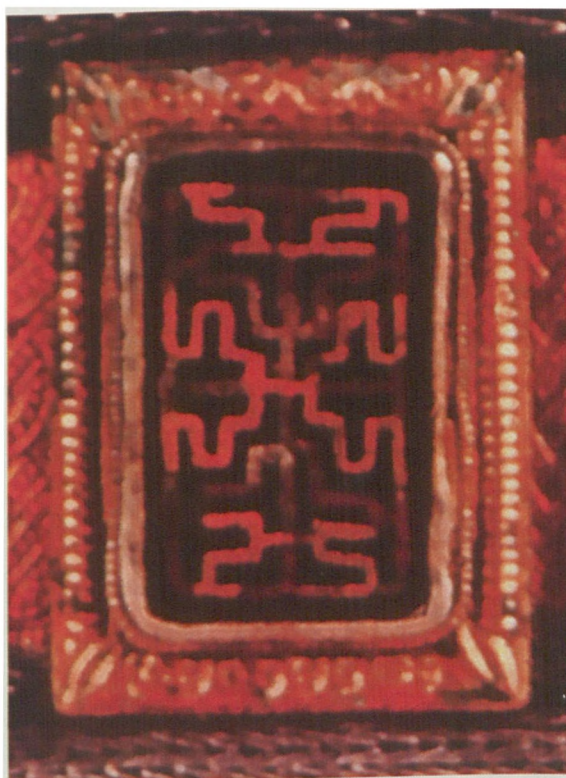


Figure 39a



Figure 39b

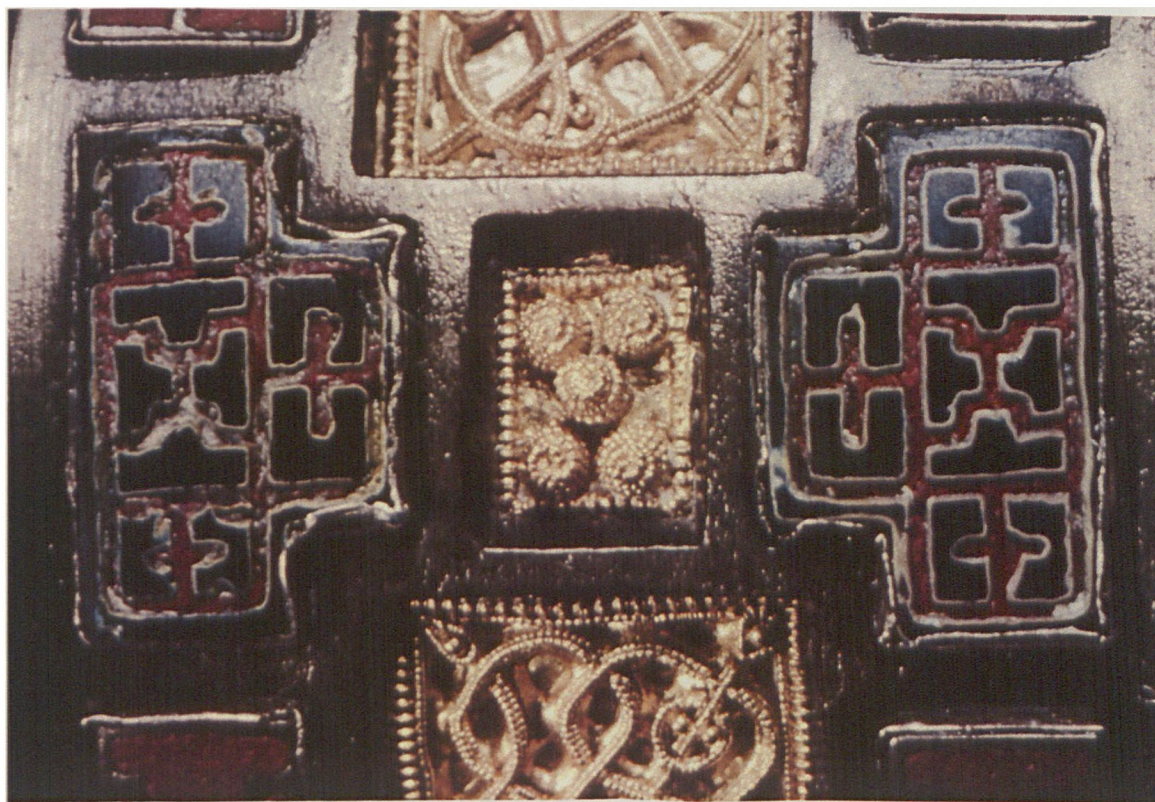


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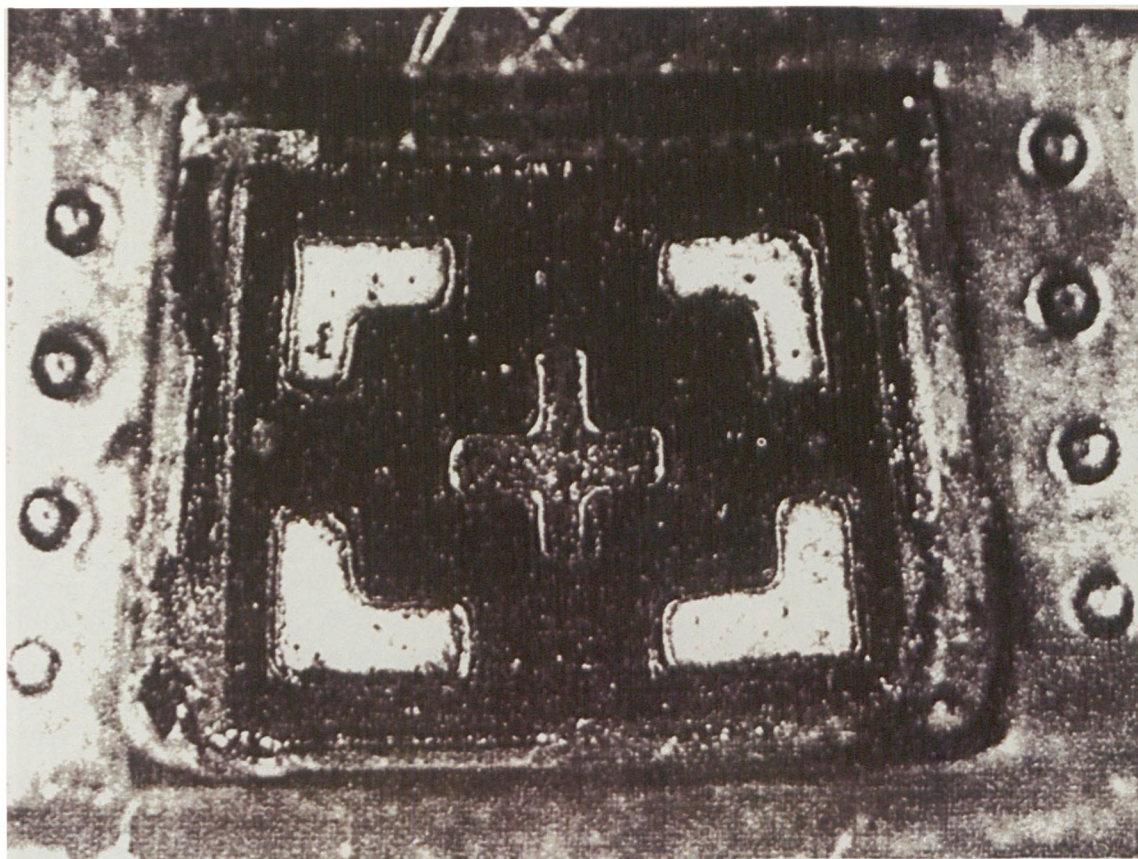


Figure 41a



Figure 41b

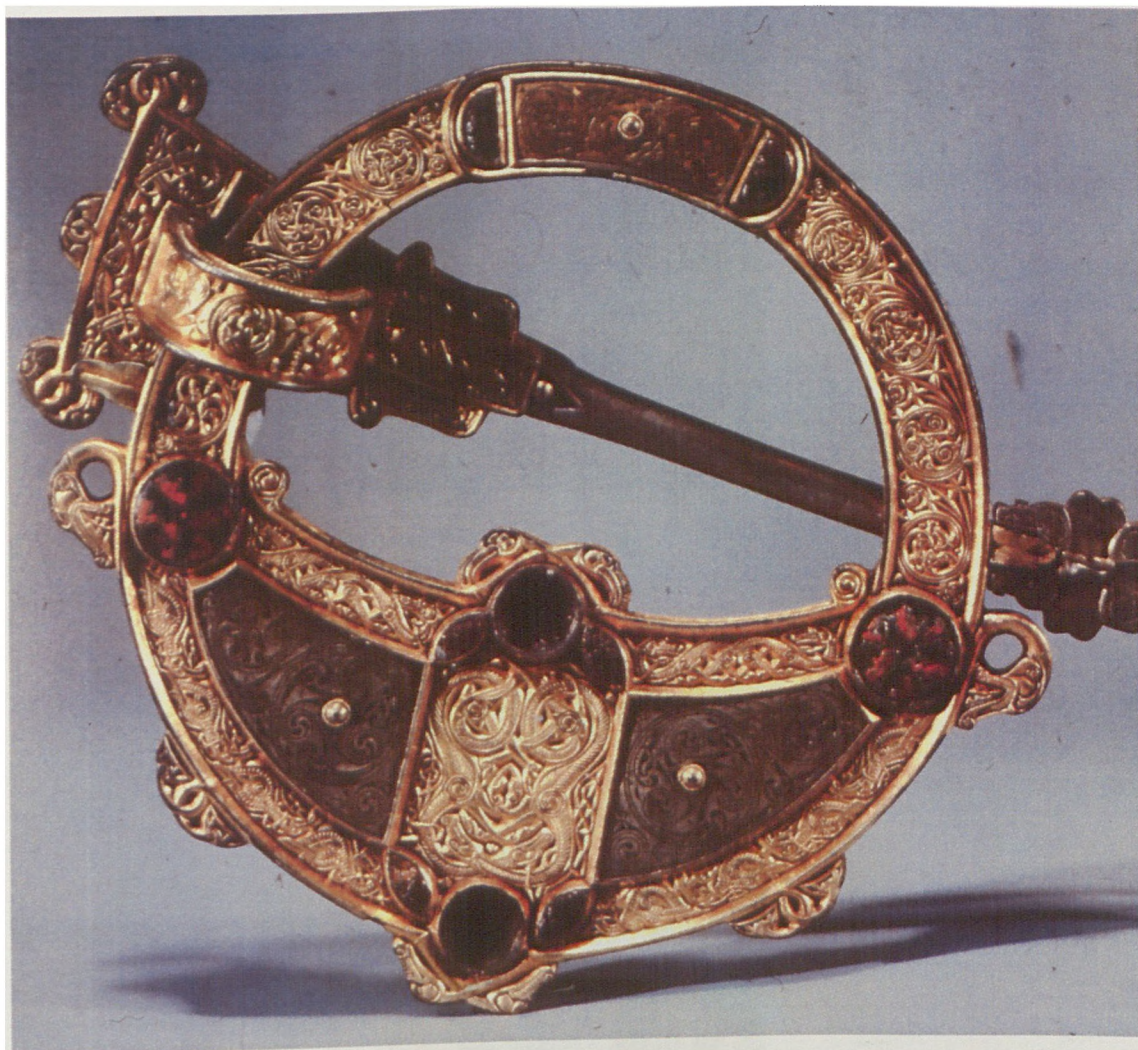


Figure 42



Figure 43a



Figure 43b



Figure 44a



Figure 44b

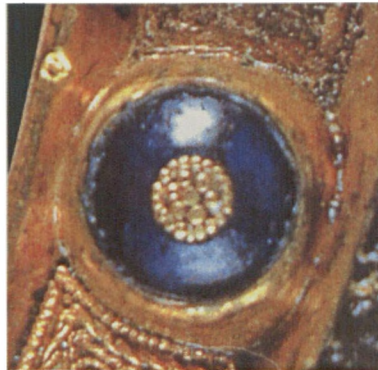


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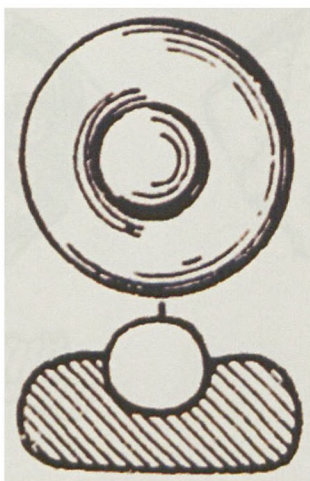


Figure 45



Figure 46

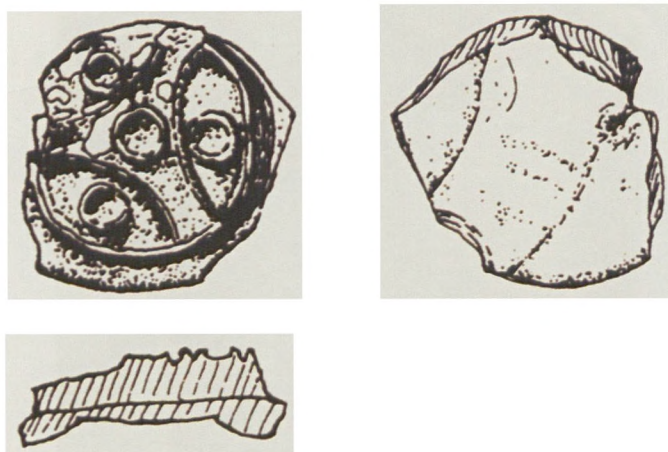


Figure 47a



Figure 47b



Figure 48



Figure 49

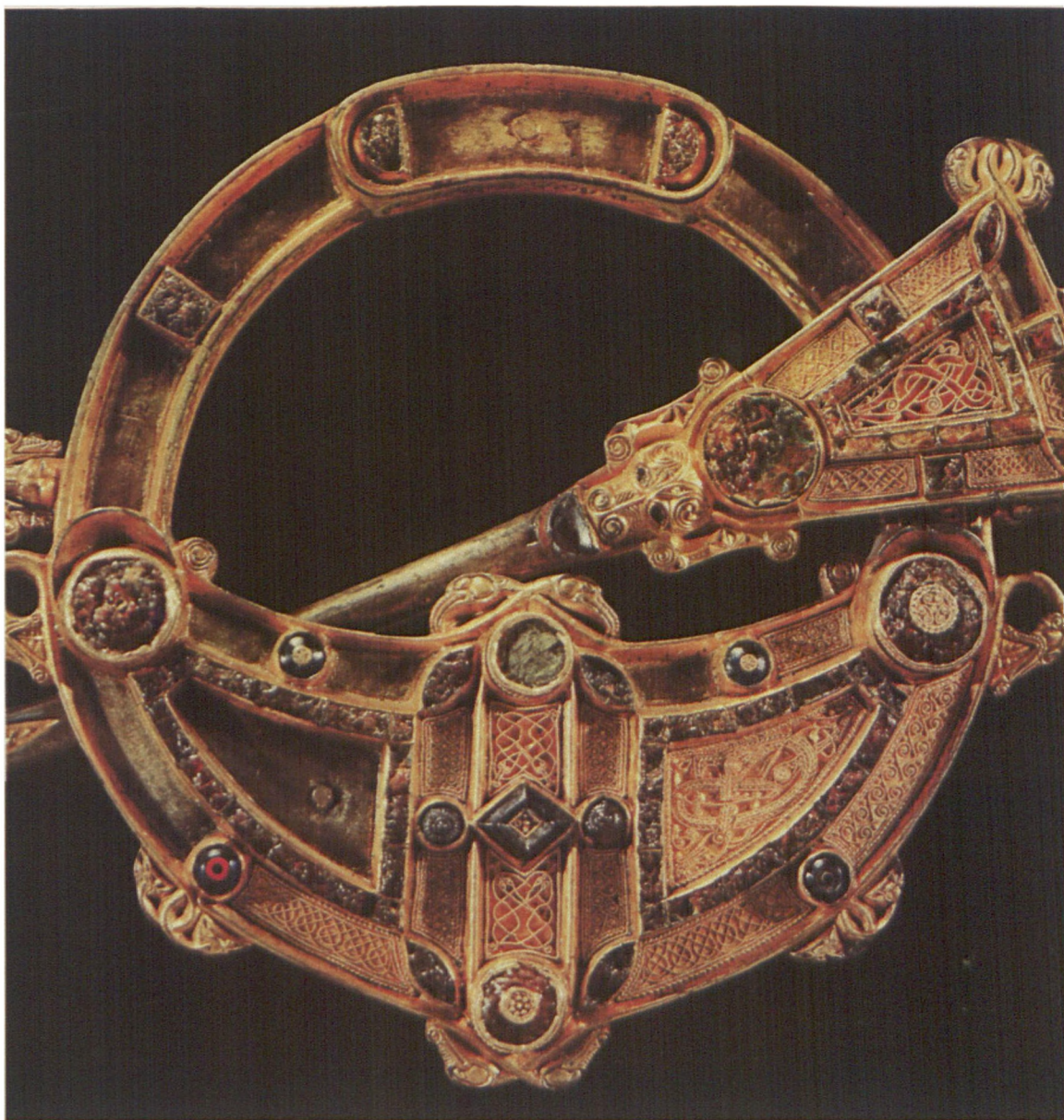


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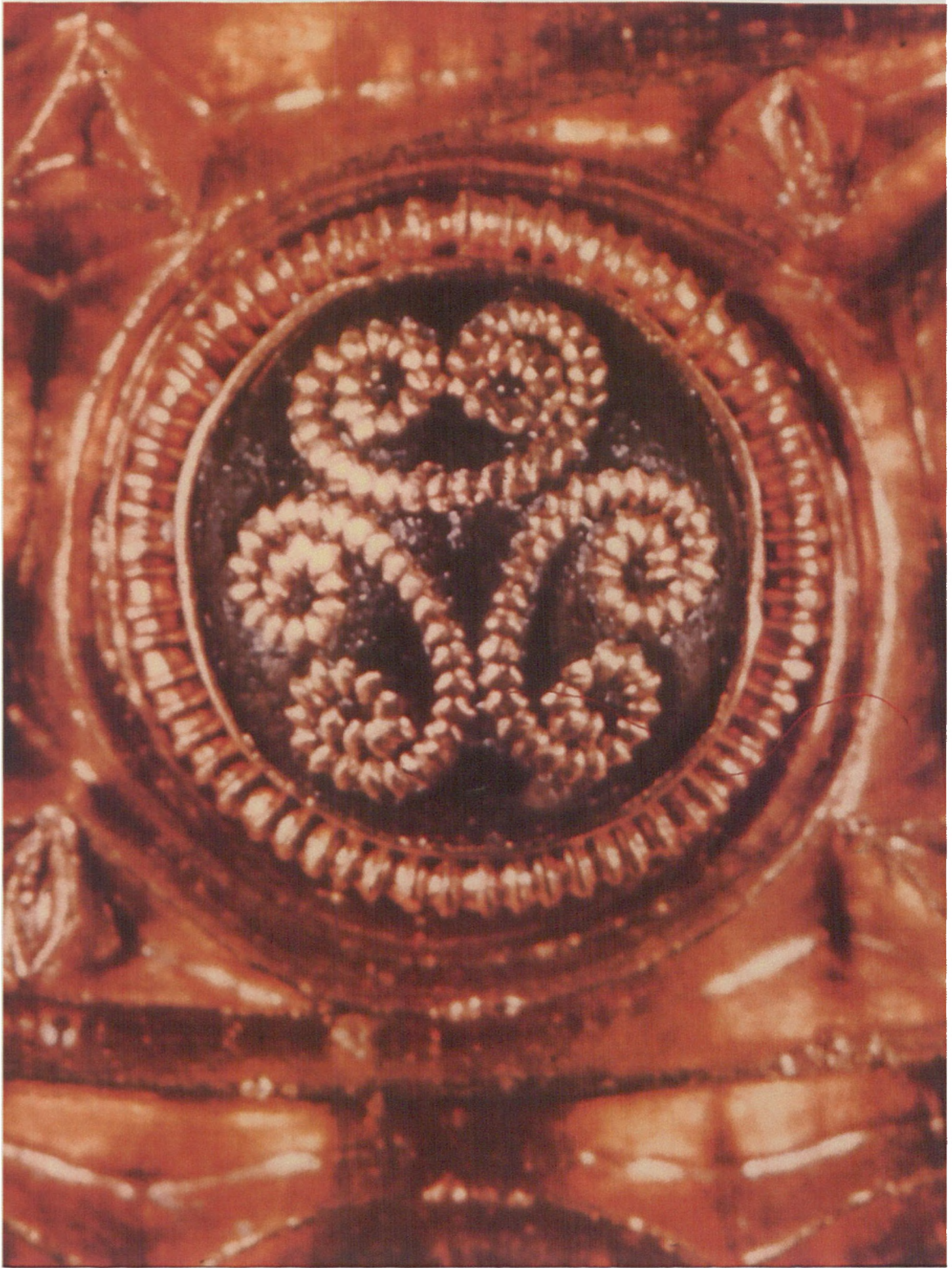


Figure 51



Figure 52



Figure 53



Figure 54

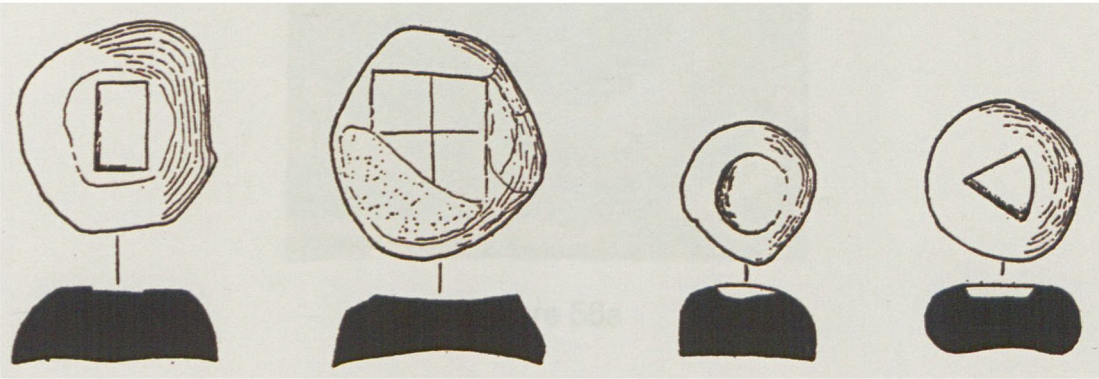
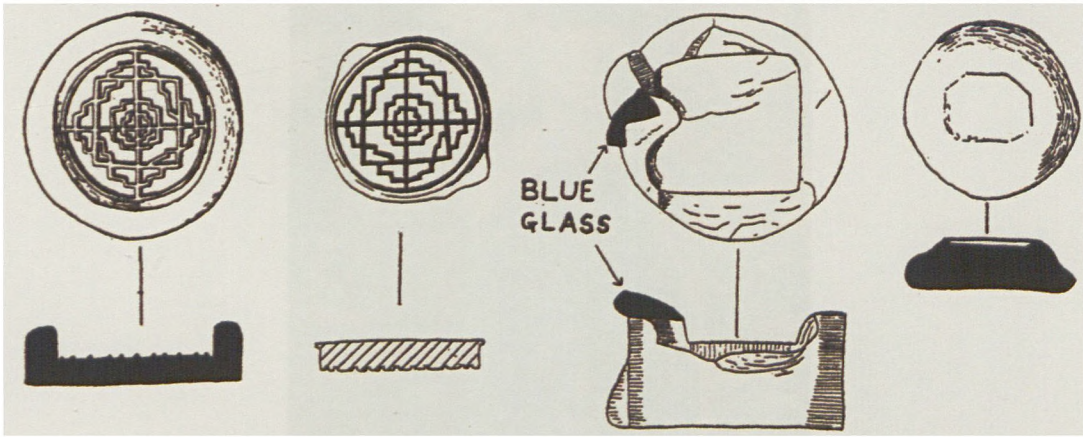


Figure 55



Figure 56a



Figure 56b

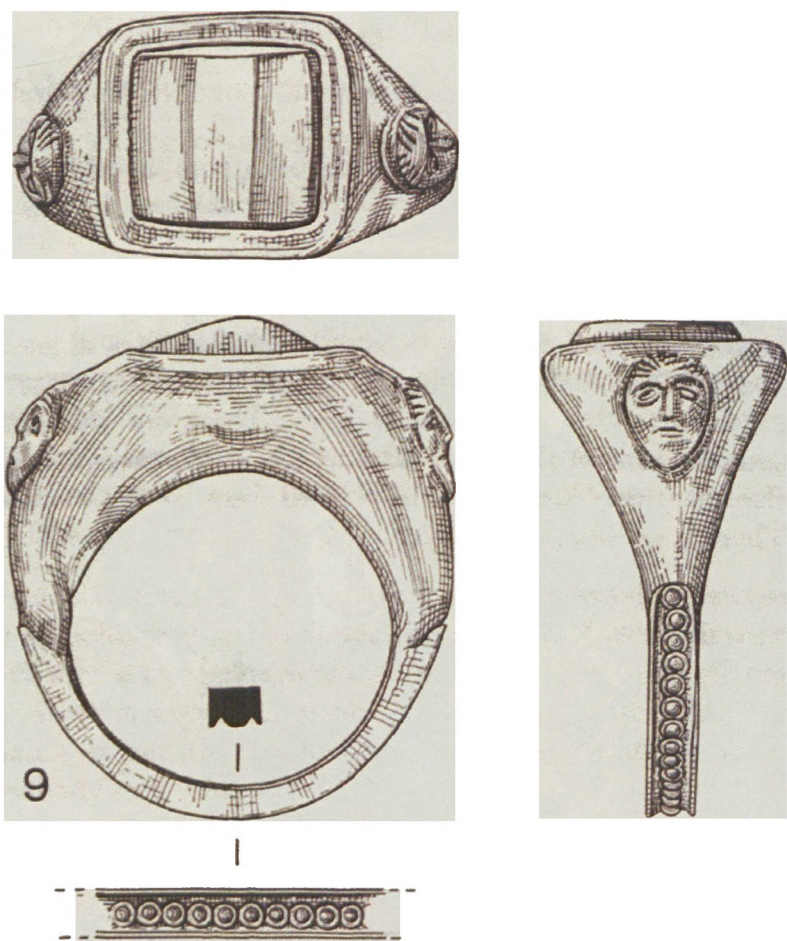


Figure 57



Figure 58



Figure 59



Figure 60



Figure 61a



Figure 61b



Figure 61c

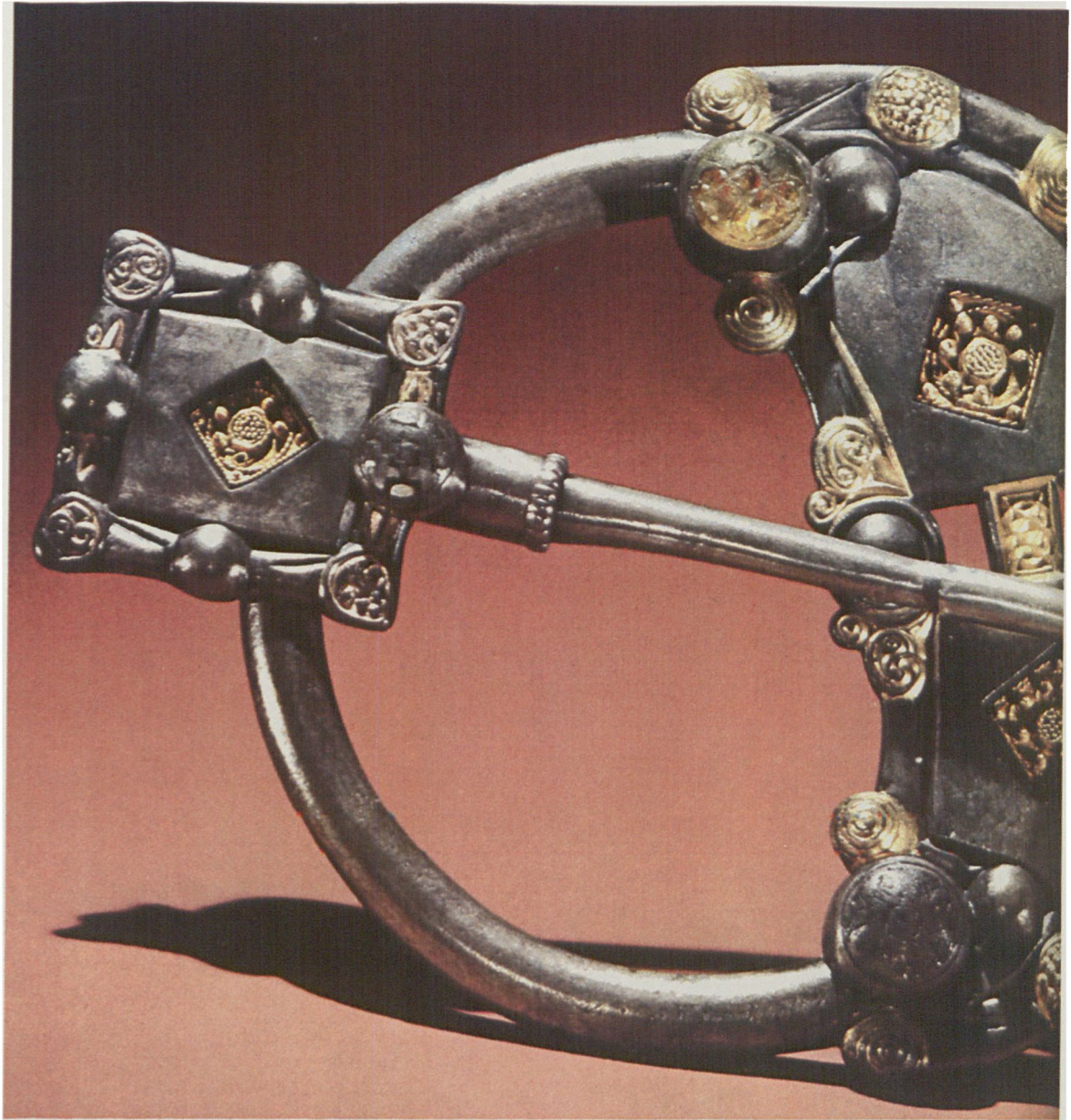


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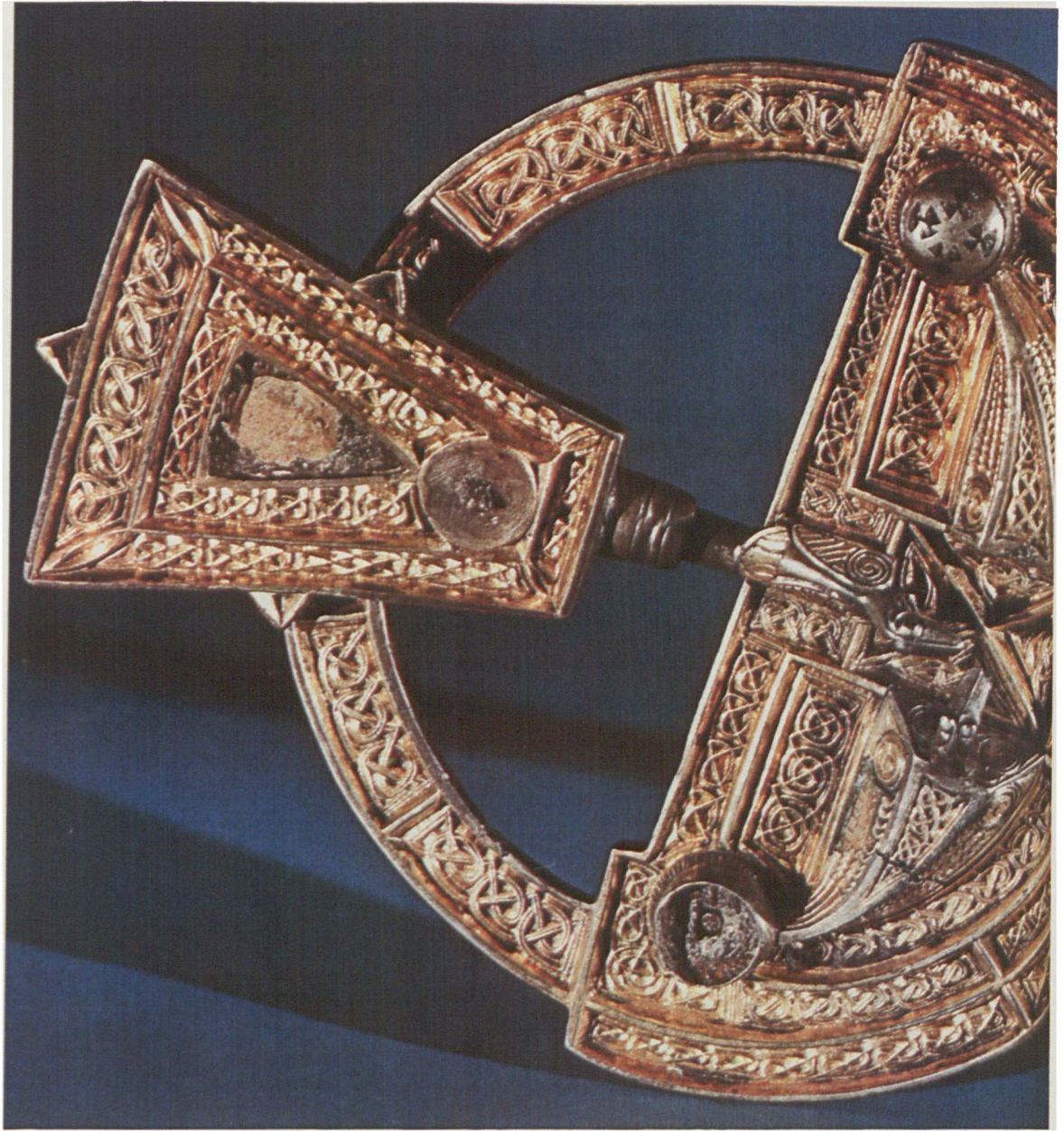


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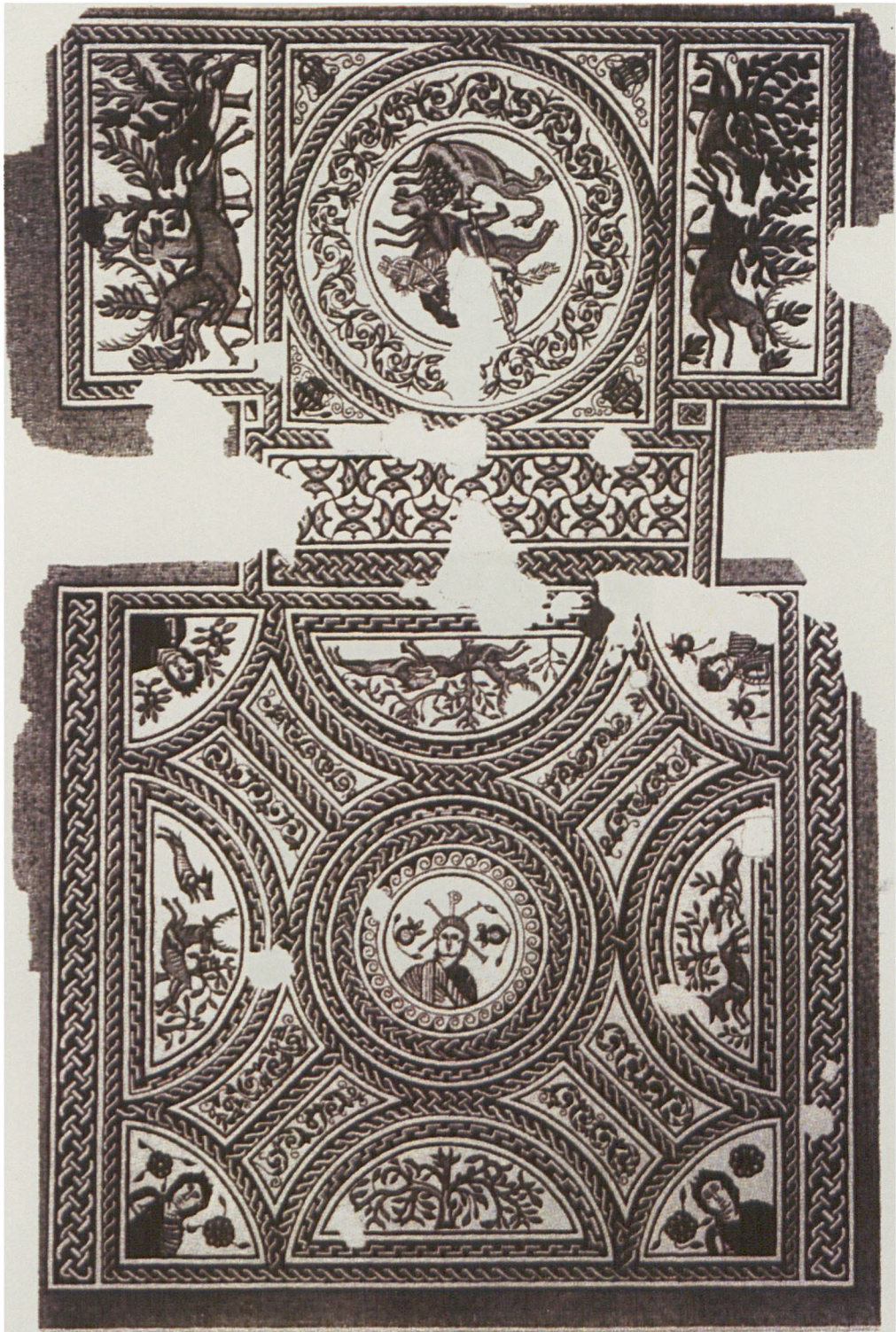


Figure 64



Figure 65a



Figure 65b



Figure 66



Figure 67



Figure 68

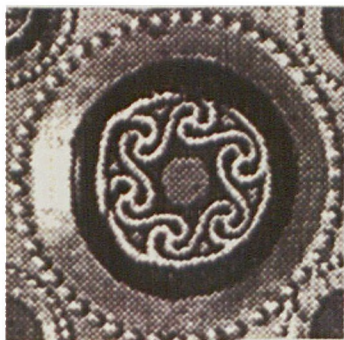
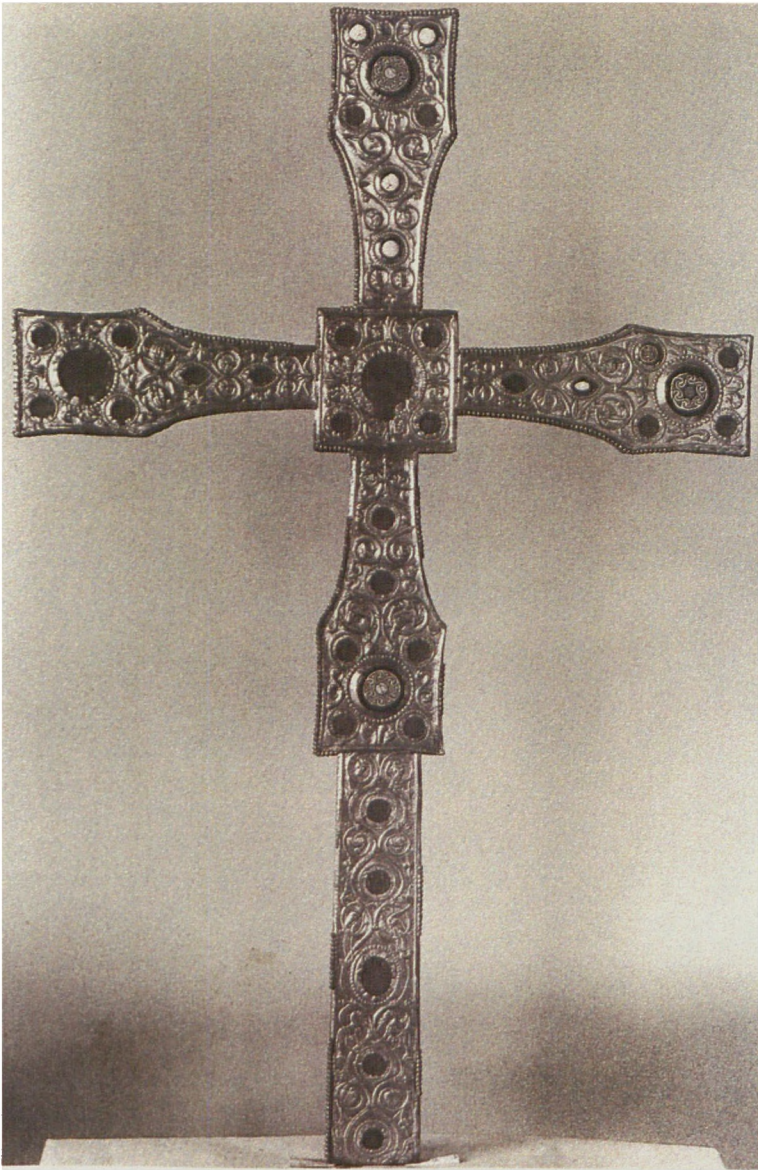


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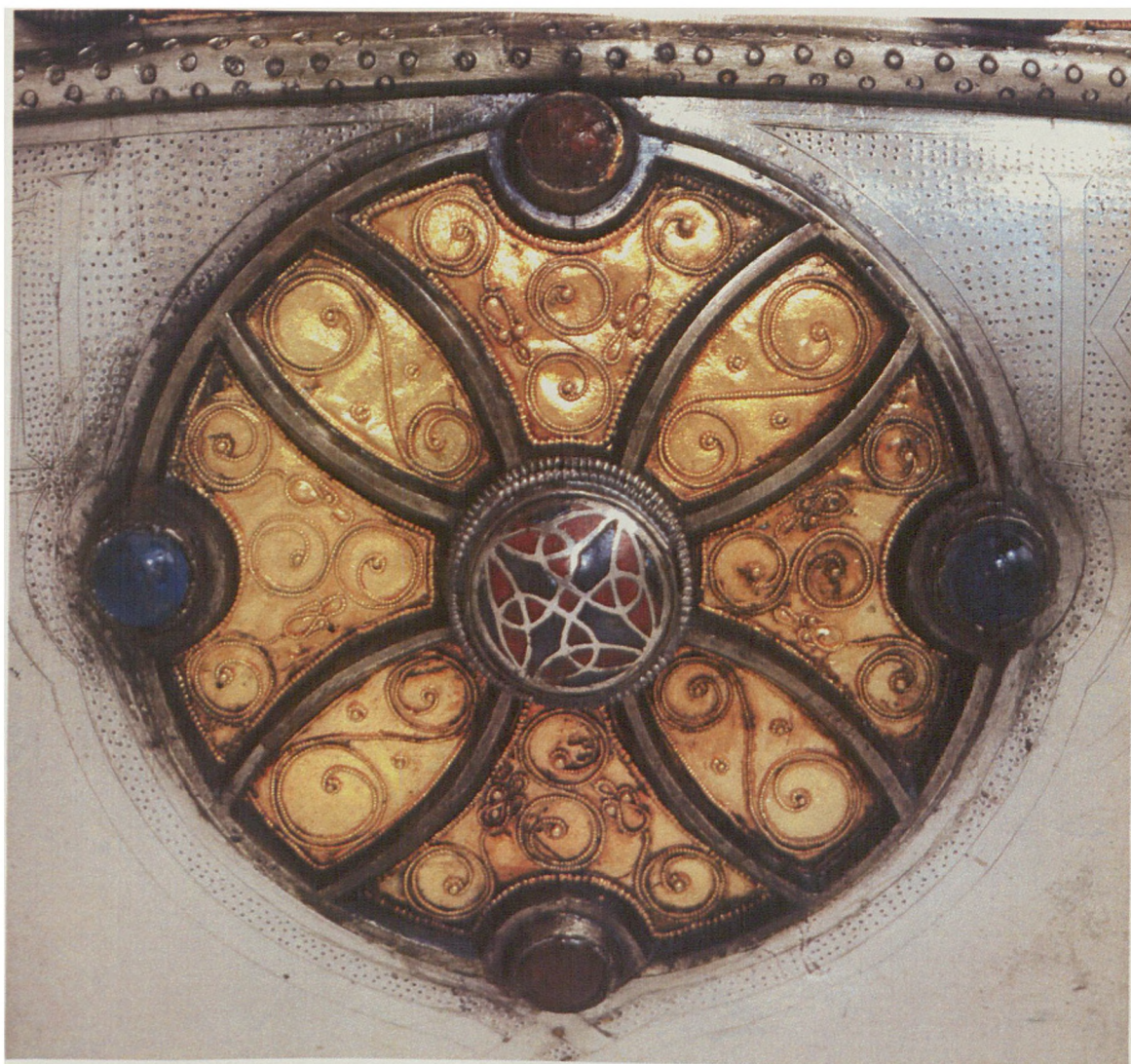


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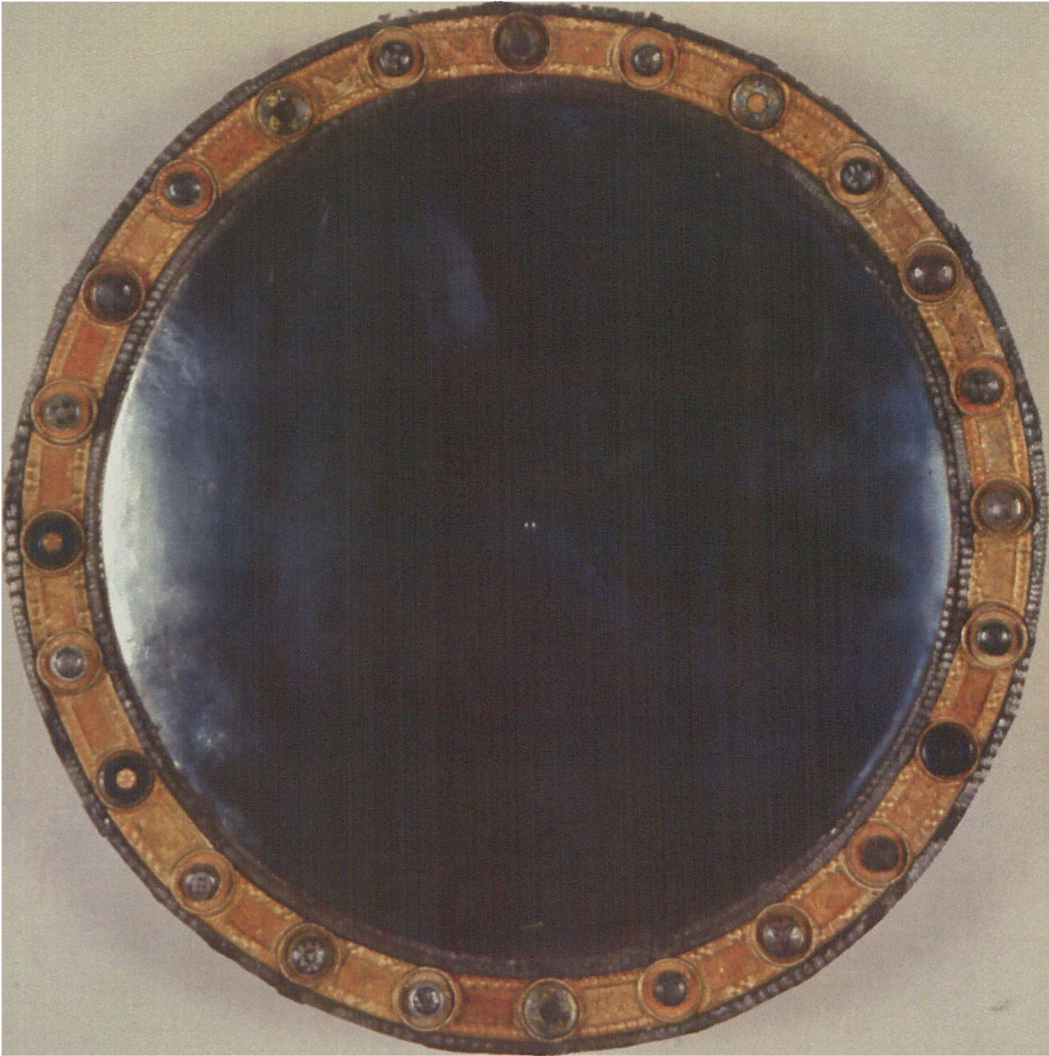


Figure 72



Figure 73



Figure 74



Figure 75a



Figure 75b



Figure 76



Figure 77



Figure 78

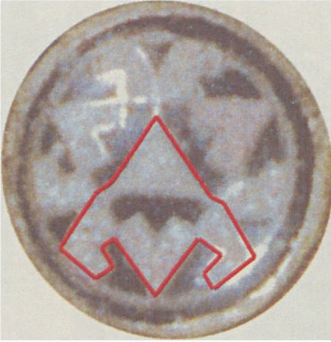


Figure 79



Figure 80



Figure 81



Figure 82



Figure 83



Figure 84

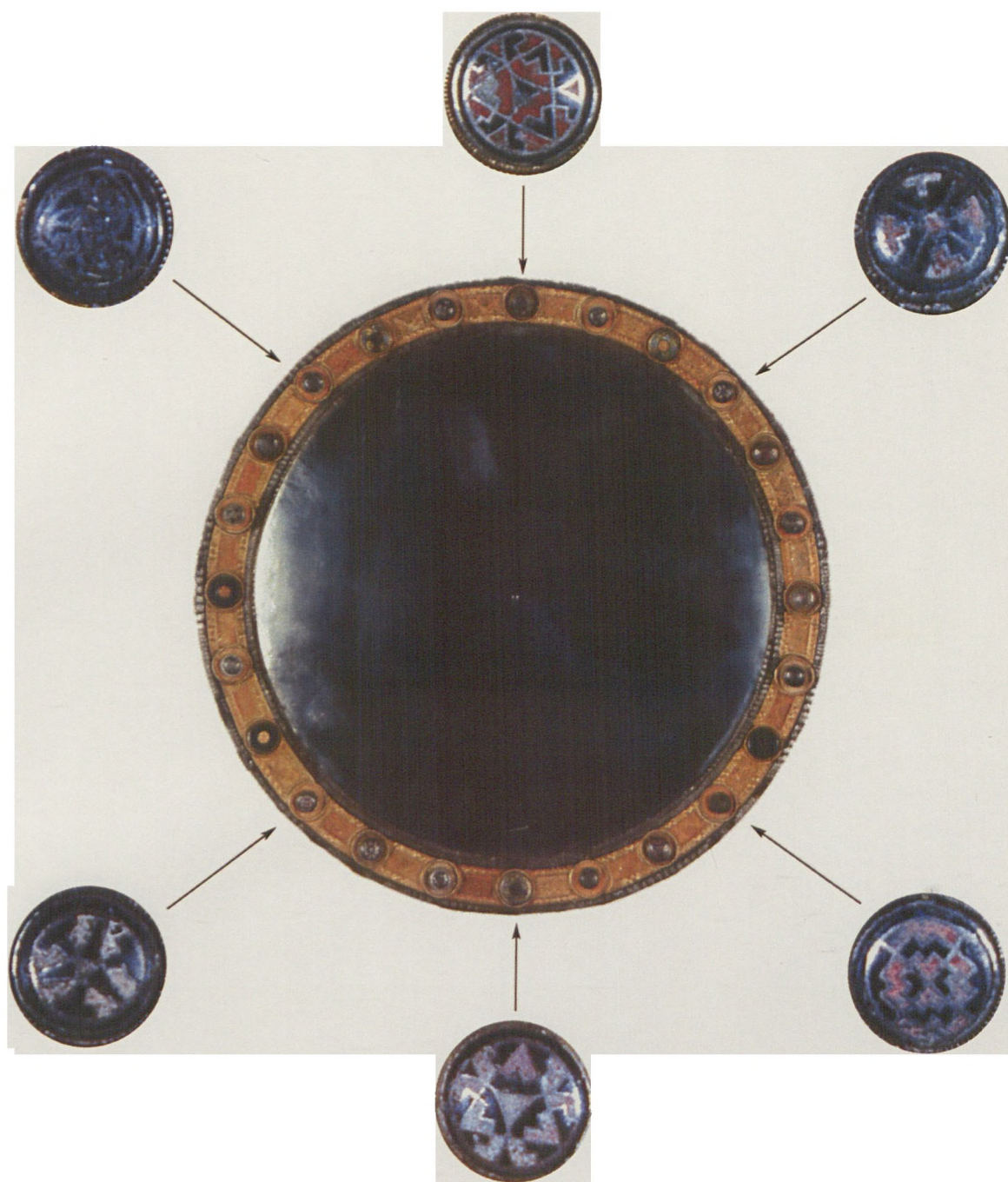


Figure 85

Abstract

Decorative glass studs appear extensively on high status insular metalwork between the seventh and twelfth centuries. Their importance is signified by the use of precious materials, attention to minute detail and prominent position on high status artefacts. Two of the most important pieces of Irish Early Christian art, the Ardagh chalice and the Derrynaflan paten display forty-two and fifty-four embellished glass studs respectively. Glass studs are unique to Irish art and record the interpretation by Irish workshops of external technical and stylistic influences in art. Irish stud makers were influenced by various metal and glass working techniques practiced in workshops beyond Ireland, *cloisonné* inlay, enamelling and casting techniques are examined to in order understand the technical expertise which inspired so much innovation and development within Irish *ateliers*.

Eleven glass stud types have been identified and categorised based upon the materials and methods used to manufacture them. Chapter two will provide an outline of the processes, techniques and materials followed in their construction. The early eighth century saw the rapid development of many techniques employed and adapted by workshops to manufacture glass studs. Based on the existing evidence a sequence of development for glass stud types will be determined. Christian symbolism permeates the motifs and often the actual arrangement of gems on artefacts. The cruciform motif found on glass studs will be categorised and the stylistic treatment of the glass studs discussed.

Significant symbolism can be found on the illuminated portraits of the evangelists and carpet pages of manuscripts, this will be looked at in relation to the carpet pages on the Book of Durrow 85v and 192v, which incorporate studs into their design. The Derrynaflan paten contains some of the finest examples of glass gems produced in Ireland. The six unique circular glass studs found on the rim of the paten will be examined in relation to the various symbolic meanings, connecting the studs to one another and within the scheme and function of the paten.

