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Catalogue of a collection of Merovingian

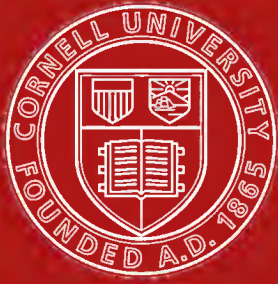


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CATALOGUE
OF A
COLLECTION
OF
MEROVINGIAN ANTIQUITIES
BELONGING TO
J. PIERPONT MORGAN

COMPILED BY
SEYMOUR DE RICCI

PARIS
—
MCMX



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PREFACE

The taste for Merovingian or Frankish antiquities is quite a modern one. The collectors of the second half of the nineteenth century, following in the steps of great pioneers like Sir Andrew Fountaine, Horace Walpole and Ralph Bernal, seem to have considered barbarian art as unworthy of their attention and not to be placed on a par with objects of virtue or, as we say in France, *de haute curiosité*. Anglo-Saxon jewels and implements were left to the local parson and to the provincial antiquary and it is only of late years that such objects have been deemed worthy of a place in distinguished cabinets. Sir Richard Wallace or the older Rothschilds would never have accepted in their vitrines a Frankish fibula. The first great collector to break the spell was, I fancy, Countess Dzialinska, who felt no scruple in purchasing some of the finest jewels from Marchélepot, near Amiens. The most important Museums have followed suit: the British Museum has acquired the Franks collection; Saint-Germain has added to its riches the great series formed by Baudot, by the late Frederic Moreau and by Baron de Baye. The purchase by an American collector of a most excellent representative series of these early mediaeval antiquities will be welcomed by scientists as of symptomatic importance.

The objects described in these pages and figured in their entirety on the twenty accompanying autotypes, were collected within the last twenty years by a clever and energetic Paris dealer, the late Stanislas Baron. He began his career as a wine-merchant: touring through Spain, he

had many occasions to purchase works of art and finally gave up selling indifferent wine and dealt instead in valuable antiquities.

Throughout the eighties an enthusiastic but not too scientific digger, named Lelaurain, excavated thousands of Merovingian tombs in the North of France, but chiefly in Picardy, in the departments of the Aisne and the Somme. Baron bought extensively from him, choosing only the interesting objects and leaving the commoner rubbish to the thrifty local collector. He thus laid the foundation of a collection, to which he largely added from his own purchases in the South of France. He put the crowning-stone to the building by obtaining a series of choice objects from the collection of Monsieur Jumel at Amiens, including the interesting inscribed plaque from Hermes and the priceless contents of the *Tombeau militaire de Vermand*. The latter were considered so important by the well-known collector Monsieur Boulanger, that he prevailed on Jumel to let him exhibit them in Paris, in 1900, under *his* (Boulanger's) name : they were greatly admired by the numerous visitors of the *Exposition Universelle*.

If we except a few jewels in which the expert eye will recognize, I think, Gaulish or Gallo-Roman workmanship, the collection as a whole is strictly Merovingian; that is to say, that the objects it contains were made in France between the ivth and the viiith century A. D., the latest not exceeding, to the best of our knowledge, the reign of Charlemagne. We have here the *mobilier funéraire* practically complete (except of course for ceramics and glass) : brooches or *fibulae* of every shape, size and material, belt-buckles, purses, rings, armlets and ear-rings, hairpins and pendants, châtelaine-plaques and daggers, horse trappings and belt-fittings, including even a few weapons, such as the umbo and the hand-grip of a shield. Few museums and fewer private

collections can boast of such an extensive and comprehensive series of fine Merovingian antiquities.

The only ambition of the compiler of the present hand-list has been to give a short description of every object: such an important collection would well be worthy of a more elaborate catalogue.

SEYMOUR DE RICCI.

Paris, June 1910.



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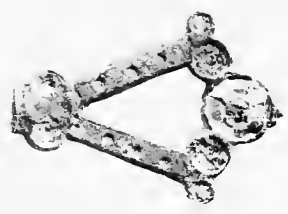
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PLATE I
FIBULAE, ETC.

1. Gilt and silvered bronze (Length 0^m,040). A flat open-work fibula in the shape of the letter S, with an incised Maltese cross in the centre and rough geometrical ornaments in low relief on a deeper background. At each end a circular piece of red paste.

For this well known type, compare Boulanger, *Le Mobilier funéraire gallo-romain et franc en Picardie et en Artois* (Paris, 1902-1905. In-4) pl. 21, n^o. 22-24 and p. 155; Barrière-Flavy, *Les Arts industriels des peuples barbares de la Gaule du V^e au VIII^e siècle* (Paris, 1901. In-4) III, pl. LIX, fig. 11 and 13; Lindenschmit, *Handbuch der deutschen Alterthumskunde I* (Braunschweig, 1880-89. In-8) pl. XXIII.

2. Gilt bronze (Length 0^m,040). A similar fibula with an incised Maltese cross in the centre and a number of small stamped circular ornaments. At each end a round piece of red paste.
3. The companion piece to n. 2.
4. The companion piece to n. 1.
5. Gilt bronze (Length 0^m,034). A flat S-shaped fibula, similar to the above, with a rough decoration of parallel lines. Set with two circular pieces of red paste.
- 6-7. Iron (Length 0^m,049). Two oval plaques, forming the buckle of a belt. The narrower one is plain, with a dent on one side. The larger is in the shape of a buckle with an open centre and a thick tongue. Both are

partly covered with thin gold plates, nailed on and decorated with conventional animal forms in low repoussé. At the top of the tongue is set a small round stud of blue paste.

For a similar buckle compare Barrière-Flavy, *Les Arts industriels des peuples barbares de la Gaule*, III, pl. A 5.

8. Bronze (Diameter 0^m,034). A circular flat fibula, with a central umbo set with a carnelian and a narrow rim decorated with a zigzag pattern. Four triangular pieces of greenish paste simulate a Maltese cross.
9. Silvered bronze (Diameter 0^m,037). A circular flat fibula, the rim stamped with a zigzag pattern, the central umbo set with a round bead of blue paste; the surrounding zone studded with four similar blue beads and with four triangular pieces of green paste, alternating. The whole field is decorated with laid-on ornaments of twisted silver wire.

Compare Boulanger, *Mobilier funéraire*, pl. 37.

10. Gilt bronze (Diameter 0^m,050). A flat circular ornament with a bevelled rim and a central rosette in low relief. At the back four rivets or nails, showing that the object is not a fibula but more probably part of the trappings of a horse.
11. Bronze (Length 0^m,050). An openwork fibula with a lozenge-shaped central portion, formerly set with a stone, and at each side an annular ornament with three round branches, set with red paste, forming the branches of a cross.

For this type of fibula compare Boulanger, *Mobilier funéraire*, pl. 37, fig. 20 and 22-24.

12. Bronze (Length 0^m,40). A cast fibula consisting of two cross shaped ornaments joined by a central boss.

13. Gilt bronze (Length 0^m,044). A similar fibula but more elaborately decorated, each ornament showing an incised cross and being set with beads of green paste.
 14. Bronze (Length 0^m,049). A V-shaped flat fibula with five circular ornaments at top and two below, all formerly set with pieces of coloured paste. The central ornament was in the shape of a Maltese cross.
 15. Gilt bronze (Height 0^m,032). A sacred Egyptian serpent or *uraeus* with a gold spike on the head, decorated with red and blue cloisonné ornaments.
Perhaps not made in Gaul and imported. (Cf. nn. 46-47.)
 16. Bronze (Height 0^m,029). A tiny statuette of a crested bird, with incised ornaments on the wings. Formerly riveted in the centre of a large round fibula.
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PLATE II

FIBULAE

17. Bronze, partly silvered (Diameter 0^m,031). A circular flat fibula set with five pieces of red paste forming a Maltese cross, the intervals being covered with laid-on wire showing another cross with pointed branches. Cf. the companion fibula, infra n. 81.

A similar fibula belongs to M. Boulanger. (*Mobilier funéraire*, pl. 26, fig. 20.)

18. Bronze (Diameter 0^m,029). A plain circular flat fibula with a raised rim set in the centre, with a tiny piece of green paste, the lowered background being heavily gilt.

19. Bronze (Diameter 0^m,037). A fine circular fibula, inlaid with a double border of red and green enamel, separated by a raised rim. In the centre is riveted a tiny statuette of a bird (Cf. n. 16). At one end is a piece of chequered white and blue enamel.

20. Bronze (Diameter 0^m,029). A flat circular fibula, covered with a gold leaf, with radiating beaded lines in repoussé, studded in the centre with a blue and white jaspered bead of paste.

21. Silvered bronze (Diameter 0^m,027). A flat circular fibula on to which is affixed by a silver rim a very rough gold bracteate with a repoussé ornamental design.

22. Bronze (Diameter 0^m,029). A flat circular fibula with a double raised rim. In the centre is the face of a Medusa in low repoussé on a gold leaf.



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23. Bronze (Diameter 0^m,027). A flat circular fibula, being a plain bronze disk on to which is stuck a gold repoussé leaf imitating a Merovingian coin : head to the right, inscription OVICVZ (*sic*).
24. Bronze (Diameter 0^m,028). A flat circular fibula on which is laid a round gold plate studded with a central piece of green paste and four triangular pieces of red paste, the whole forming a Maltese cross.
Compare Lindenschmit, *Handbuch*, I, pl. XX, fig. 9.
25. Bronze, coated with gold (Diameter 0^m,054). A large and fine circular fibula with bevelled edges studded with nine pieces of paste : a large green disk in the centre ; round the edge four red and four black (?) pieces alternating. The whole background is covered with small ornaments in twisted gold wire.
Compare Barrière-Flavy, *Arts industriels*, III, pl. B 1 and B 2.
26. Bronze (Diameter 0^m,17). A flat circular cloisonné fibula set with seven pieces of red paste one in the centre and the six others radiating round the rim.
Cf. for this type. Boulanger, *Mobilier funéraire*, plate 21, fig. 7, 9, 16 ; Barrière-Fleury, *Arts industriels*, III, pl. LXII, fig. 13.
27. Bronze (Diameter 0^m,021). A similar cloisonné fibula, set with a central yellow bead and five radiating pieces of greenish paste.
28. Iron (Diameter 0^m,022). Similar to n. 27, except that the five radiating pieces are of *red* paste.
29. Bronze (Diameter 0^m,033). An elegant flat cloisonné fibula, inlaid with red and blue paste and a small gold plaque in the centre. The shape is a combination of four

semi-circles grouped round a square of which their diameters form the sides.

Compare Barrière-Flavy, *Arts industriels*, III, pl. LVII, fig. 15.

- 30-31. Gilt silver (Diameter 0^m,22). A pair of elegant flat circular cloisonné fibulae, with a central portion consisting of a gold leaf with a repoussé cross and circular border inlaid with seventeen radiating pieces of red paste.
- 32-33. Iron, coated with gold (Diameter 0^m,024). A pair of elegant flat circular cloisonné fibulae. In the centre a blue bead surrounded by a plain cross in gilt wire. Round the edge eleven radiating pieces of red paste.
34. Silver (Diameter 0^m,020). A flat cloisonné fibula in the shape of a rosette, with a central blue bead and eight radiating racket-shaped pieces of red paste.
Compare Boulanger, *Mobilier funéraire*, pl. 21, fig. 2-4.
35. Gilt silver (Diameter 0^m,016). A flat cloisonné fibula in the shape of a rosette, with a central blue bead and six radiating racket-shaped pieces of red paste.
- 36-37. Gilt bronze (Length 0^m,033). A pair of flat oval openwork fibulae, with an incised design of parallel lines, studded with four circular pieces of red paste.
38. Gilt bronze (Diameter 0^m,033). An openwork fibula in the shape of a rosette studded with a central round piece of red paste and six bosses round the edge, three being plain and three set with round pieces of red paste.
39. Gilt bronze (Length 0^m,026). A flat S-shaped fibula with incised ornaments (Compare nn. 1-5 and 184).

40. Silver (Diameter 0^m,017). A flat circular cloisonné fibula set with red paste, a round piece in the centre and eight radiating pieces.
 41. Bronze (Diameter 0^m,028). A flat circular fibula on which is nailed a round silver plaque studded with a central blue bead and four triangular pieces of yellowish paste, forming a Maltese cross. On the background are ornaments of beaded silver cord.
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PLATE III AND IV

42. Iron (Length 0^m,110). The *fermoir* of a large purse, with an elaborate cloisonné decoration of red paste, two green and two blue studs and a bronze buckle attached.

For similar *fermoirs*, compare Boulanger, *Mobilier funéraire*, pl. 26 and 38; Barrière-Flavy, *Arts industriels*, III, pl. LXV-LXVI and LXX; Lindenschmit, *Handbuch*, pl. XXIV and p. 458.

43. Iron (Length 0^m,141). A similar *fermoir* coated with gold, studded with one piece of red paste and two pieces of blue and bearing in repoussé the following inscription

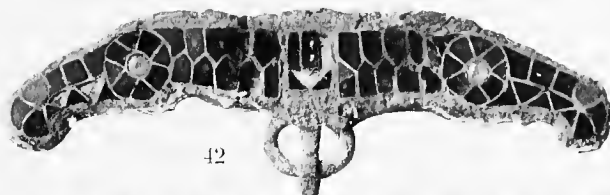
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- 44-45. Bronze coated with gold (Length 0^m,065). A pair of very handsome flat openwork fibulae in the shape of fantastical birds or dragons; the whole surface is colored with laid-on ornaments in twisted gold wire, the eyes are studded with garnets and the wings and body are set with red and blue paste.

- 46-47. Bronze (Height 0^m,060). A pair of flat bronze sacred Egyptian serpents (*uraei*) with uplifted head and twisted tail. The whole surface is covered with red cloisonné paste and the eyes are studded with small gold beads.

Like n. 15 and the following object these *uraei* are perhaps imported, although the paste is closely similar to that found on local jewellery.

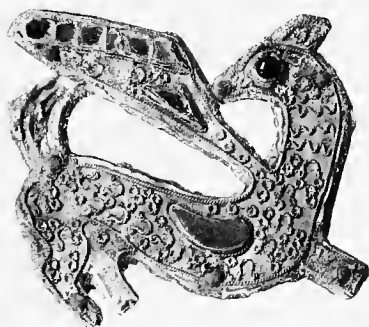
48. Bronze (Height 0^m,103). A flat bronze ornament inlaid with red, green and brown cloisonné paste, and set,



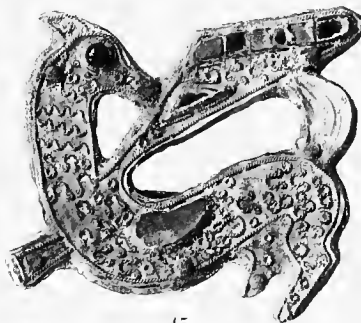
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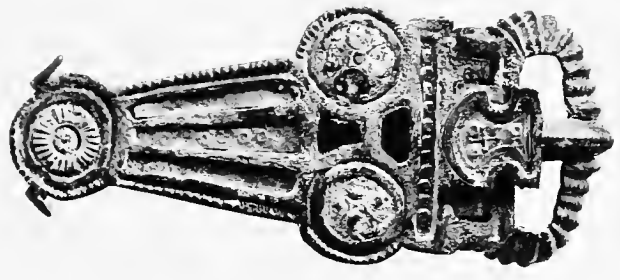
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in the lower portion, with a round piece of gold leaf bearing in repoussé an equilateral cross. The shape of the ornament is Egyptian : the double feather born as a crown by the god Amon-Râ. This object is perhaps imported.

49. Iron and bronze (Length 0^m170). An iron dagger hung by a bronze ring and still cased in its original leather sheath with bronze and silver fittings. The leather body has disappeared but the fittings remain, a bronze ornamental openwork plaque with two silver ornaments and the silver point-protector in filigree-work.
50. Iron (Length 0^m125). The sheath of a dagger, inlaid along the flat side with three pieces of paste and an antique intaglio in red jasper (a man standing to right).
51. Iron (Length 0^m167). A dagger with a leaden top in the shape of a man's head and portions of the sheath, *viz.* the silver point-protector and a pyramidal bronze boss.
52. Iron coated with silver (Length 0^m091). The flat plaque of a belt buckle, decorated with the usual incised *entrelacs* standing out in black on the silver background.
53. Bronze (Length 0^m110), An elegant V-shaped belt buckle inlaid with three round bosses in silver filigree, two pieces of paste and four bands of stamped gold-leaf. Another piece of stamped gold with a cross in relief is set into the tongue of the buckle.

Compare Barrière-Flavy, *Arts industriels*, III, pl. XLVI.

PLATE V

- 54-55. Silver coated with gold (Diameter 0^m,040). A pair of circular flat fibulae, decorated with a laid-on rosette of gold wire studded with six pieces of red paste and showing in the centre five beads, the middle one being of a light blue colour. Round the bevelled rim is a row of minute stamped circles.
56. Silvered bronze, coated with gold (Diameter 0^m,042). A circular flat fibula, decorated with various ornaments in low repoussé, studded in the centre with an amethyst, and showing stamped ornaments round the rim.
57. Bronze coated with gold (Diameter 0^m,030). A circular flat fibula, with an elevated central umbo in gold filigree set with a piece of red paste and surrounded by a flat bronze rim with stamped ornaments.
58. Bronze coated with gold (Diameter 0^m,056). A flat fibula in the shaped of a rosette with a piece of red paste in the centre and four small circular pieces of red paste in the four angles, each being surround by two rings of bosses in low repoussé.
Compare Barrière-Flavy, *Arts industriels*, III, pl. B¹, fig. 8.
59. Bronze coated with brass (Diameter 0^m,056). A plain circular ornament, probably part of the trappings of a horse. The only ornaments are a laid-on rim and six small laid-on circles of twisted wire, and the following radiating letters in dotted repoussé :

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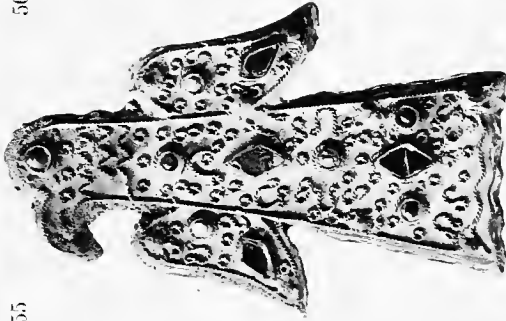
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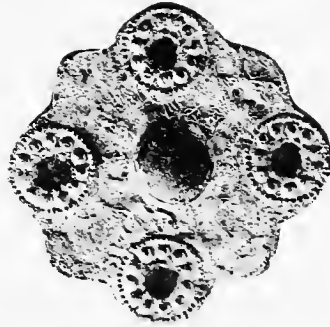
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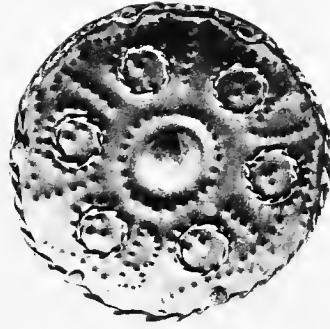
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60. Gilt bronze (Length 0^m,042). An oval buckle inlaid with red cloisonné paste. The head of the tongue is set with a fine *cabochon* garnet.
61. Silvered bronze (Length 0^m,044). A flat oval buckle inlaid with yellowish cloisonné paste. Plain tongue inlaid at the head with blue paste.
62. Iron, coated with gilt silver (Length 0^m,035). A flat rectangular buckle inlaid with red cloisonné paste. Plain tongue inlaid with red paste at the head. This rectangular portion was complete by an oval plaque as may be seen from the similar objects in Boulanger, *Mobilier funéraire*, pl. 25 and Barrière-Flavy, *Arts industriels*, III, pl. A5.
63. Bronze coated with gold (Length 0^m,087). A handsome fibula closely resembling nn. 44-45 in technique; the shape is an upright conventional bird seen from the front, with beak to the left and short outspread wings. The surface is covered with small laid-on ornaments in twisted gold wire and is studded with red blue and green pastes and small garnets.

Compare a fibula found at Valence d'Agen (Tarn-et-Garonne) and published by Boulanger, *Mobilier funéraire*, p. LIV, fig. 76.

PLATE VI
CIRCULAR FIBULAE

64. Silver coated with gold (Diameter 0^m,028). A flat circular fibula with rough laid-on ornaments in gold wire, studded with five pieces of red paste, forming a Maltese cross.
65. Bronze coated with gold (Diameter 0^m,027). A flat circular fibula with a bronze rim and a gilt centre, studded with five pieces of green and red paste, forming a Maltese cross.
66. Bronze coated with gold (Diameter 0^m,028). A circular flat fibula with a central gold umbo, decorated with laid-on gold wire and a central bead of red paste.
67. Bronze coated with gold (Diameter 0^m,029). A flat circular fibula with a beaded rim, decorated with interlaced gold wire and studded with five *cabochons*: a sapphire surrounded by four garnets.
68. Bronze coated with gold (Diameter 0^m,040). A flat circular fibula with a serrated bronze rim and a central gold disk studded with five pieces of red or yellowish paste.
69. Bronze coated with brass (Diameter 0^m,032). A flat circular fibula decorated with dotted repoussé circles, studded in the centre with a blue bead and having a rim of twisted bronze wire. Similar in technique to n. 59.
70. Silver coated with gold (Diameter 0^m,044). A very fine flat fibula in the shape of a four petal rosette. In the centre is a blue bead surrounded by four pearls. Each



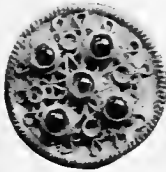
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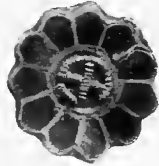
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petal is set with an oval piece of red paste surrounded by a beaded gold cord and an elegant framework of tiny ivy-leaves in green paste.

71. Gilt bronze (Diameter 0^m,037). A circular flat fibula with a plain low umbo. The rim is set with four lozenge and racket-shaped green or blue pastes, alternating with laid-on ornaments in gold wire.
72. Bronze coated with gold (Diameter 0^m,036). A flat circular fibula, studded in the centre with a turquoise glass bead and decorated with radiating dotted lines in low repoussé.
73. Bronze (Diameter 0^m,029). A circular flat fibula with a raised rim stamped with round dots. In the centre, on a gilt background is laid-on a repoussé gold ornament : two standing figures apparently quarelling, but somewhat indistinct.
74. Bronze coated with gold (Diameter 0^m,038). A flat circular fibula studded in the centre with a red bead and decorated with dotted repoussé lines, and flat ornaments in the shape of arms of a cross and the four letters DVRA.
Same technique as n. 72.
75. Silvered bronze (Diameter 0^m,032). A flat circular fibula decorated with dotted stamped circles and set with four leaf-shaped inlaid pieces of gold, forming a cross.
76. Bronze coated with gold (Diameter 0^m,026). A flat circular fibula with a large central umbo in dark blue paste nailed down by two crossed strips of gold. The back is decorated with small stamped circles.
77. Bronze coated with gold (Diameter 0^m,037). A flat circular fibula decorated with a Maltese cross in dotted

repoussé set with a garnet bead in the centre, surrounded by four triangular pieces of red paste, forming a second Maltese cross. Compare nn. 72 and 74.

78. Silver (Diameter 0^m,028). A flat circular fibula with an incised zig-zag ornament round the rim and a central raised, eight-petal rosette in red cloisonné paste, the middle being occupied by a rough Maltese cross in laid-on silver wire.
 79. Silver (Diameter 0^m,029). A cloisonné rosette-shaped fibula, with a cross in the centre, in laid-on silver wire, surrounded by twelve racket-shaped petals in red paste.
 80. Bronze and gold (Diameter 0^m,025). A circular flat bronze fibula, similar in shape to n. 78, and bearing likewise a large central raised rosette (in gold), studded in the centre with a tiny sapphire surrounded by eleven radiating pieces of red paste.
 81. Bronze partly silvered (Diameter 0^m,031). A flat circular fibula, exactly similar to n. 17, with which it forms a pair.
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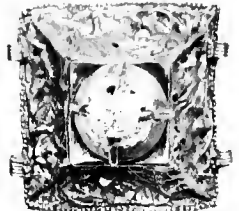
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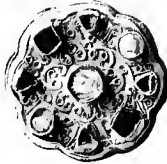
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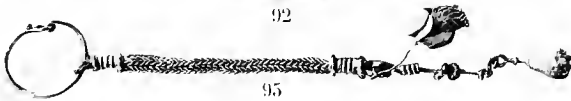
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PLATE VII
GOLD JEWELLERY

- 82-83. Gold (Length 0^m,031). A pair of square openwork ornaments in the shape of truncated pyramids, the summit being set with large round pieces of greenish paste, each side bearing a dragon to the right in low repoussé. The backs are decorated with scrolls and bucrania. To the two opposite sides are attached pairs of small rings showing that these fine jewels were part of a necklace.
84. Gold leaf (Diameter 0^m,020). A mock coin or bracteate, with a helmeted head to the right. Perced with four holes for rivets. An imitation of the gold coinage of Alexander the Great. Gaulish workmanship.
85. Gold leaf (Diameter 0^m,024). A similar bracteate bearing a wreathed beardless head to the right. Possibly an imitation of South-Italian Greek coinage. Likewise of Gaulish workmanship.
86. Bronze coated with electrum (Diameter 0^m,026). A flat circular fibula, decorated with concentric beaded circles and a central ornament very conventional in design. The letter A is apparently to be made out among the ornaments. Gaulish workmanship.
- 87-88. Gold (Length 0^m,035). A pair of beautiful flat jewels (*fibulæ*?) in the shape of fantastical birds, each of them set on both sides with a fine central *cabochon* emerald. The heads of these strange birds are modelled in the round and show gaping jaws with *teeth!* The plumage is imitated on both sides of the plaques

by a skilful inlaying of green and blue pastes divided by semicircular pieces of laid-on gold cord.

These two objects are among the most remarkable in the collection.

- 89-90. Gold (Length 0^m,049). A pair of very elegant ear-rings in the shape of a circular piece of thick twisted gold cord terminating in a plain hemispheric hollow boss. To this cord are soldered two circular openwork bosses in gold filigree with projecting gold beads.
91. Gold (Length 0^m,026). An ear-ring of annular shape partly covered with laid-on beaded ornaments in gold cord.
92. Gold on a bronze background (Diameter 0^m,030). A flat bronze rosette-shaped fibula, forming the background of a raised gold rosette, studded with nine pieces of brown or greenish paste, the intervals being decorated with laid-on ornaments in gold wire.
- 93-94. Gold (Length 0^m,030). A pair of rosette-shaped ear-rings, studded in the centre with a round blue paste and from which are hanging two pointed drops, with garnets.
95. Gold (Length 0^m,110). An elegant ear-ring, with a plain gold ring from which is hanging a plaited gold cord. To the end of the letter are suspended a pearl drop and a gold poppy of very delicate workmanship.
96. Gold (Length 0^m,082). A pendant, probably part of an ear-ring : from a plaited gold cord is suspended a crescent-shaped openwork plaque bearing a Maltese cross between two doves.

Probably of Oriental workmanship.

97. Gold (Length 0^m,025). A tiny gold openwork basket of spherical shape decorated with three plain circular medallions.
- 98-99. Gold (Length 0^m,025). A pair of annular ear-rings decorated with nude standing (or flying) Cupids in the round. Two hanging beads in blue and white paste. Greek workmanship.
100. Gold (Length 0^m,030). A crescent shaped gold ornament pointed at both ends decorated with gold frills. This is the bow of an Etruscan fibula. Cf. *Egger sale catalogue*, 1891, plate XXVI, n. 208.
- 101-102. Gold (Length 0^m,020). A pair of small ear-rings of annular shape, the ends set with garnets, the body decorated with a spiral pattern.
- 103-104. Gold (Length 0^m,013). A pair of very small ear-rings of the plain crescent-shape type, inlaid with two small garnets.
105. Gold (Length 0^m,011). A massive gold bead in the shape of a little barrel.
106. Gold (Length 0^m,103). A breast ornament consisting of three garnets, the central one large, mounted in gold and separated by two gold bracteates, bearing a frog in low relief.
-

PLATE VIII

EAR - RINGS

The ear-rings figured on plate VIII and described under nn. 107 to 127 are all more or less of the same type. They consist of a metal (gold or bronze) hoop in thin wire closing with a hook and eye against which is a large globular or polyedric ornament, sometimes fixed, but often revolving on its axis.

This shape is very frequent in the barbarian tombs of Gaul and has also been met with in other countries (e. g. Southern and Eastern Russia, Hungary, Lombardy, Algeria); cf. Boulanger, *Mobilier funéraire*, p. LV and pl. 26 and 39; Barrière-Flavy, *Arts industriels*, III, pl. LXIV-LXV; Lindenschmit, *Handbuch*, I, p. 389.

107. A gilt bronze ear-ring; the polyedric ornament is set with four lozenge-shaped pieces of red or green paste.

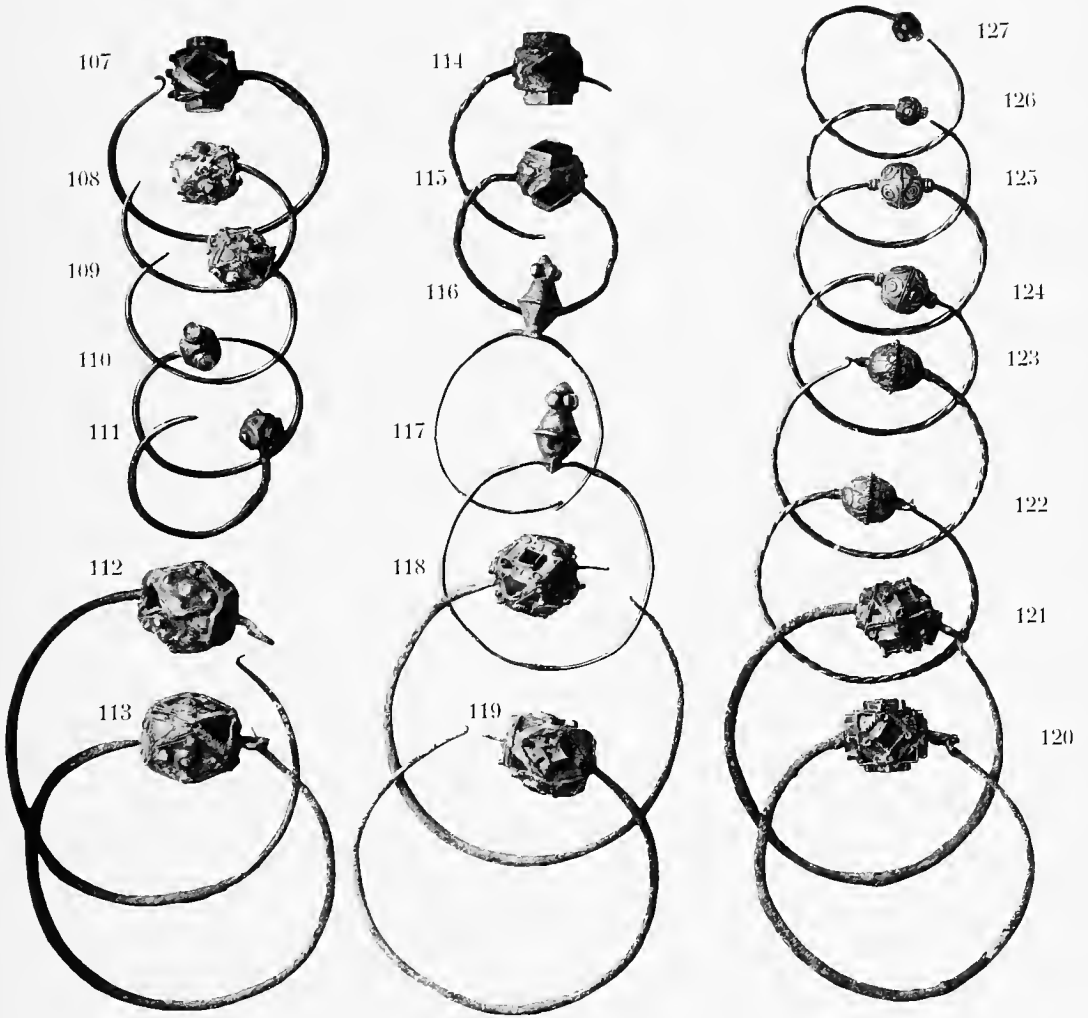
108-109. A pair of gold ear-rings; the revolving polyedric ornaments are set with triangular pieces of paste and studded with beads of various colours.

110. A gilt bronze ear-ring; the polyedric ornament is quite plain and studded with four blue beads.

111. A gilt bronze ear-ring; the polyedric ornament has four metal bosses.

112-113. A pair of large bronze ear-rings; the polyedric revolving ornaments are inlaid with triangular pieces of red and yellowish pastes and are studded with repoussé metal bosses.

114-115. A pair of bronze ear-rings; the polyedric revolving ornaments are set with four lozenge-shaped pieces of red paste.



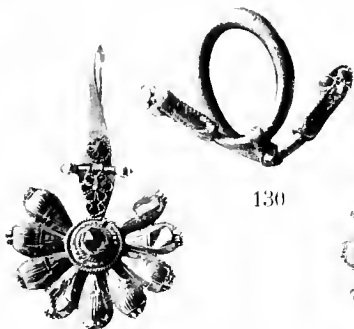
- 116-117. A pair of gold ear-rings to which are attached large gold drops terminating in a group of five gold balls.
- 118-119. A pair of large bronze ear-rings. The revolving polyedric ornaments are of gold, inlaid with triangular or lozenge-shaped pieces of paste and studded with tiny paste beads.
- 120-121. A pair of gold ear-rings terminating in spherical revolving ornaments, decorated with laid-on rings in twisted gold wire.
Compare Boulanger, *Mobilier funéraire*, pl. 39, fig. 13.
- 122-123. A pair of gold ear-rings of similar shape, but of a larger size.
- 124-125. A pair of gold ear-rings of similar shape. The spherical ornaments are encircled by a thin gold wire, round which is rolled a piece of still thinner wire.
- 126-127. A pair of bronze ear-rings, with polyedric, revolving gold ornaments, similar to those described above (n. 118-119).
-

PLATE IX

- 128-129. Gold (Length 0^m,055). A pair of flat gold ear-rings. Round a small central disk, studded with an emerald are nine radiating elongated ornaments simulating flowers of a conventional shape and terminating in seven tiny gold beads. The upper portion is formed by a small rectangular plaque with laid-on ornaments in twisted gold wire.
- 130-133. Four massive silver finger rings of a spiral shape, terminating at each end in a triangular knob decorated with laid-on silver beads and perhaps a very conventional representation of a snake's (or ram's) head.
134. Silvered bronze (Length 0^m,062). A fibula with an iron pin; it consists in two flat disks, decorated with incised circles and a cross, joined by a curved piece of bronze.
Cf. *supra* nn. 12 and 13 and a similar fibula from Caulaincourt (Aisne) in the Boulanger collection (Boulanger, *Mobilier funéraire*, p. LVI, fig. 108, cf. pl. 37, fig. 14, 16, 17, 19); Lindenschmit, *Handbuch*, I, p. 436.
135. Gilt iron (Length 0^m,055). A bow fibula of usual shape, the bow being completely covered with laid-on ornaments and spirals in gold wire.
136. Bronze (Length 0^m,037). A plain bow fibula, formerly inlaid with paste, the bow in the shape of a hexagon studded with a tiny green bead.
Gallo-Roman workmanship.
137. Bronze (Diameter 0^m,37). A flat circular fibula studded in the centre with a piece of blue paste, surrounded by repoussé ornaments in low relief (a Maltese cross).



134



128



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140

138-139. Bronze (Length 0^m,064). A pair of T-shaped fibulae gilt outside, silvered on the inner face, with incised ornaments, and terminating in a conventional animal's head.

For this shape of fibula compare infra nn. 152-153; Boulanger, *Mobilier funéraire*, pl. 24 and p. LI: Molain (Aisne), and Toulouse; Barrière-Flavy, *Arts industriels*, III, pl. LIX; Lindenschmit, *Handbuch*, I, pl. XVI-XVII, pl. 425.

140. Gilt silver (Length 0^m,083). A so-called « digitated fibula », having at the foot a semi-circular plate with scored lines, surrounded by five radiating ornaments, each inlaid with a circular piece of red paste.

The companion fibula is described below, n. 151.

For similar fibulae, cf. Boulanger, *Mobilier funéraire*, p. LI: Arcy-Ste-Restitute (Aisne), Souyri (Aveyron), Ercheu (Somme); also *ibid.* pl. 22-23; Barrière-Flavy, *Arts industriels*, III, pl. B² and LVII-LIX; Lindenschmit, *Handbuch*, I, pl. XVIII-XIX.

PLATES X AND XI

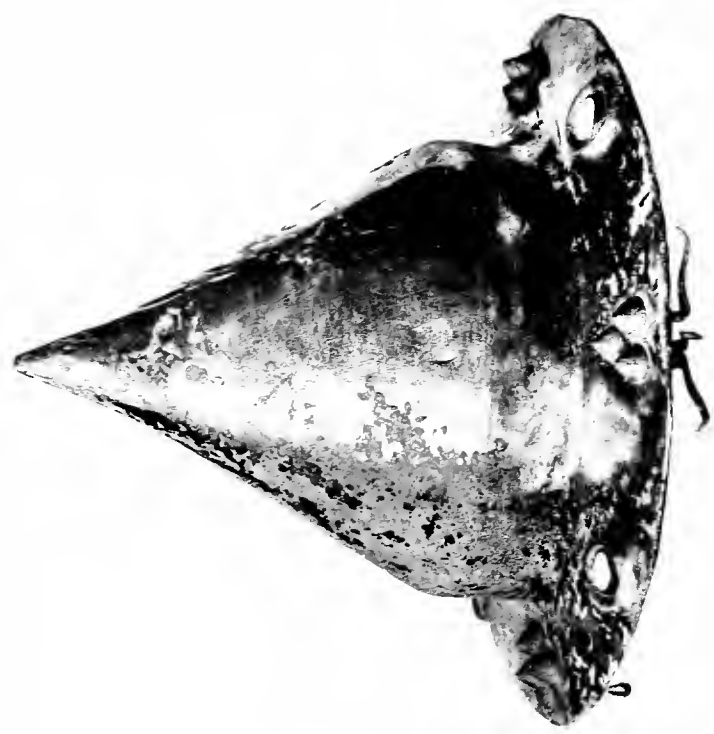
THE MILITARY TOMB OF VERMAND

The objects figured on plates X and XI form the greater portion of one of the most interesting funerary ensembles discovered of late years in the North of France and are well known to specialists as the contents of the *tombeau militaire de Vermand*.

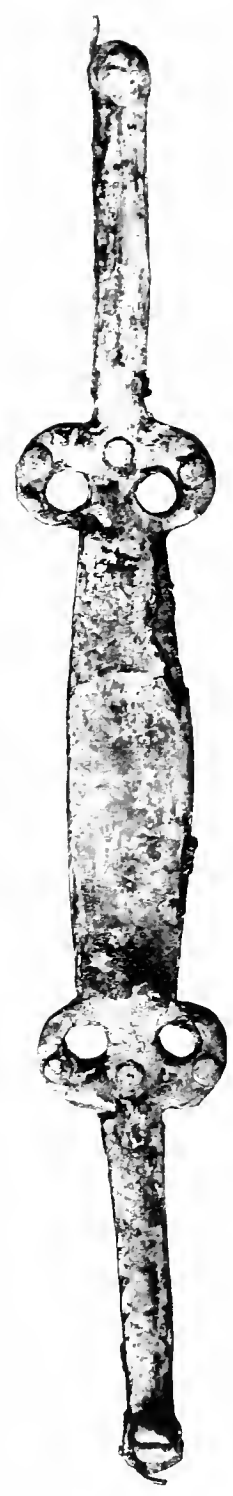
Vermand is a small village to the West of Saint Quentin which still retains the name of the great gaulish tribe of the *Veromandui*; in the preroman period it was perhaps the capital of the tribe, but in the first century A. D. it was superseded by Augusta Veromanduorum the present Saint-Quentin. Vermand however retained much of its importance and appears to have been a great centre throughout the early Frankish period.

The tomb in which were discovered, in 1886, the objects described below was situated a little to the West of Vermand just outside the walls of the town, close to the Roman road leading to Reims. In the centre of a rectangular pit (Length 3^m,50; breadth 2^m,70; depth 2^m,50) cut into the chalk, had been built up a rectangular limestone sarcophagus roofed with stone slabs (Height 0^m,75; length 2^m,80; breadth 0^m,85).

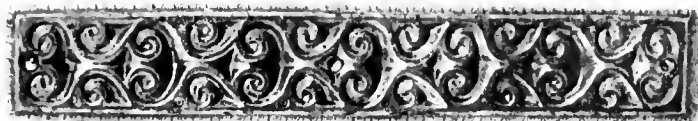
When about half the depth of the pit had been cleared away it was observed that a large circular shield, measuring about 0^m,80 in diameter, had been hung up against the wall of the pit, at the head of the stone coffin. The shield itself had completely disappeared with the exception of a few shreds of purple leather with gilt ornaments; it was doubtless made of wood or wicker which has left a large round black stain on the white chalk wall of the pit. But in the earth were found, still in situ, the large gilt umbo of the shield and a long iron handgrip formerly fixed inside the shield.



141



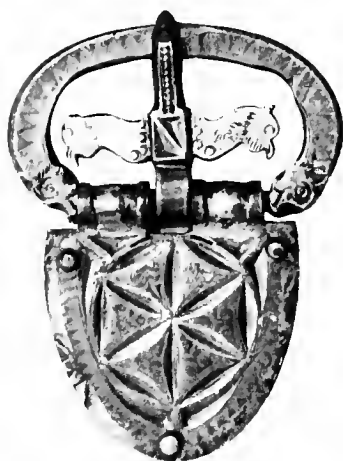
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On emptying the excavation the following objects were further discovered : on the South side an iron hatchet and ten small iron javelin heads; right against the sarcophagus a long wooden spear of which only the metal portions have escaped destruction : the spear head, a ring-shaped swivel (n. 143), a rectangular plaque (n. 144) and a long (n. 145) ornamental plaque which was quite close to the foot of the weapon.

The tomb itself had been rifled and it merely contained a large buckle (n. 146) a small silver plaque (part of a dagger?) and two small buckles with their ferrets. The three last-named objects now belong to Monsieur Theophile Eck at Saint-Quentin.

On the military tomb of Vermand which is generally ascribed to the second half of the fourth century A. D., cf. J. Pilloy and A. Jumel, *Le tombeau militaire de Vermand*, in *Bulletin archéologique du Comité des travaux historiques*, 1887, pp. 213-223 (and in *Études sur d'anciens lieux de sépultures dans l'Aisne*, vol. II, Saint-Quentin, 1895, pp. 38-52, plate), with a coloured lithographic plate; Bou-langer, *Le Mobilier funéraire*, plate 19 (coloured lithograph); J. Pilloy, *Bulletin de la Société des Antiquaires de France*, 1887, pp. 199-201.

N.-B. — The objects figured on plates X-XI were formerly in the collection of Monsieur Jumel at Amiens.

141. Iron, covered with a thin plate of gilt silver. Umbo of a shield. The plates published by MM. Pilloy and Bou-langer do not give a very accurate idea of the elegant conical shape of this important object. The total height is 0^m,16, the diameter of the circular rim 0^m,20. The rim is ornamented with three pastes, imitating chalcedony and alternated with three groups of three conical-headed silver nails fixing the umbo to the shield. These nails are still in good preservation and show that the

wickerwork of the shield was about one centimètre thick.

The only similar umbo to the one here described was found at Misery and is now in the Museum at Peronne (Boulangier, *Mobilier funéraire*, p. xxv); cf. Lindenschmit, *Handbuch der deutschen Alterthums-kunde*, I, pp. 243-244.

142. Iron, covered with a thin plate of silver carefully hammered on. A long flat bar (0^m,364) pierced at each ends with a hole for a nail and divided into three parts by two oval ornaments, each of which is also studded with three nails.

The central portion forms the handle proper. Its length (12 centimètres) proves it to have been grasped with one hand only.

143. Silver, with portions gilt. (Height 0^m,030; diameter 0^m,023). Annular swivel of a spear. It is not a perfect cylinder, one of the sides being squared out so as to leave a narrow slit between the wood of the spear and the swivel. This square portion is pierced with a hole for a nail. The object, not discovered by previous observers, seems to have been to attach to the spear a leather thong, the other end of which was nailed under the rectangular plaque described below.

The decoration of the swivel is most remarkable. The borders and background are gilt all over. The parts in which the silver has retained its colour are covered with scrolls in niello, forming a rectangular frame; the centre of this frame has been chiselled out and shows silver scrolls standing out on a gilt background. The same highly effective technique is to be observed in the three following objects.

144. Gilt silver. (Length 0^m,094; breadth 0^m,016). A long narrow rectangular plaque with bevelled edges, pierced with three holes for nails and which doubtless was used to attach to the spear the lower end of the thong referred to above. Similar technique with silver scrolls on a gilt background.
145. Gilt silver with small portions in niello. A long ornamental plaque with two annular portions by which it was fretted on to the handle of the spear. The upper ring terminates with two lions, the lower with two snakes. In the centre is the well known geometrical figure consisting of two superposed equilateral triangles and known as the *Seal of Solomon*.
146. Gilt silver (Length 0^m,059). A belt buckle with its two plaques joined by three rivets. The upper plaque is chiselled with a circle and rosace, the background gilt, the silver portions inlaid with niello. The loop of the buckle is decorated with a cock's head at each end and a zig-zag niello pattern. From each side of the pin, projects on either side a cock's head.

Compare the fine buckle from Misery, now in the Museum at Peronne (Boulangier, *Mobilier funéraire*, p. XXV).

PLATE XII

147. Bronze (Length 0^m,049). A very curious flat openwork fibula in the shape of a dog attacking from behind a wild boar. The eyes are studded with gold, the bodies inlaid with tiny circular pieces of red and blue paste.

Gallo-Roman workmanship.

148. Bronze (Length 0^m,052). A second fibula, similar in every respect to n. 147.

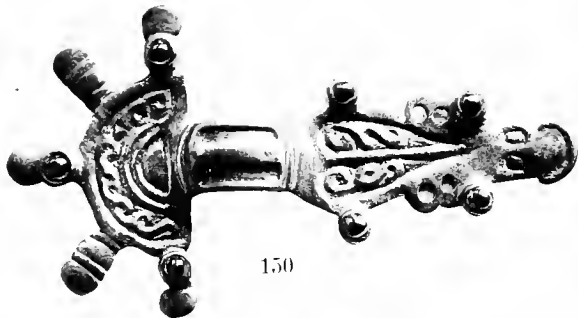
149-150. Silver (Length 0^m,106). A pair of « digitated » fibulae, each being studded with seven garnets. Were formerly gilt in places.

151. The companion fibula to n. 140.

152-153. Gilt silver (Length 0^m,093). A pair of large T-shaped fibulae with an incised decoration of parallel lines. Cf. supra nn. 138-139.



149



150



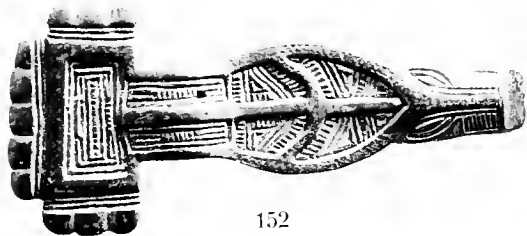
147



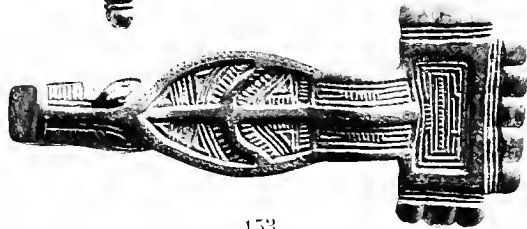
148



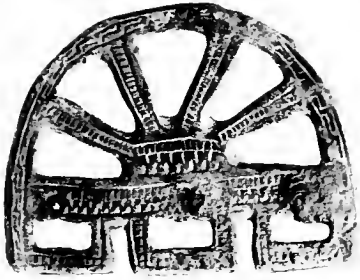
151



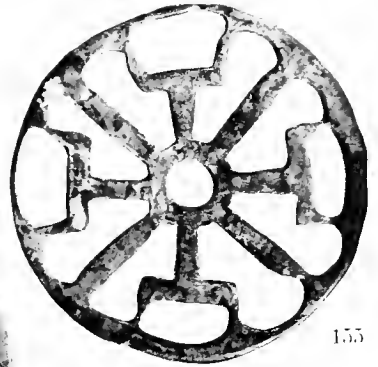
152



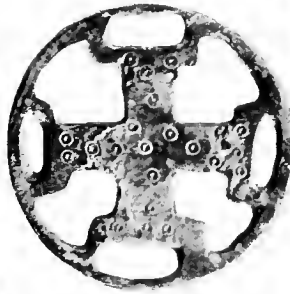
153



154



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156



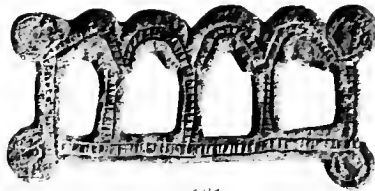
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PLATE XIII

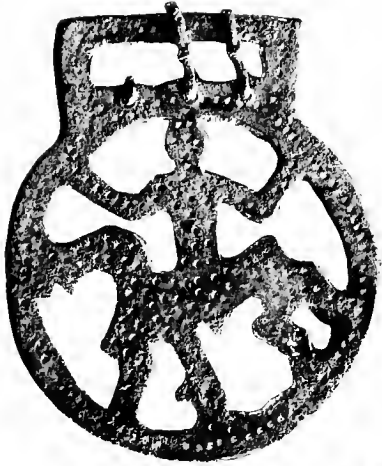
CHATELAINE-PLAQUES

One of the most curious features of early Carolingian tombs in the North of France is the series of openwork bronze disks discovered at the height of the waist in a number of female tombs. MM. Pilloy and Boulanger have conclusively established that these were châtelaine-plaques, sewn on to the waist-band and supporting, by leather thongs or even by metal chains; the scissors, keys and other domestic implements the French lady of the day used to carry about with her.

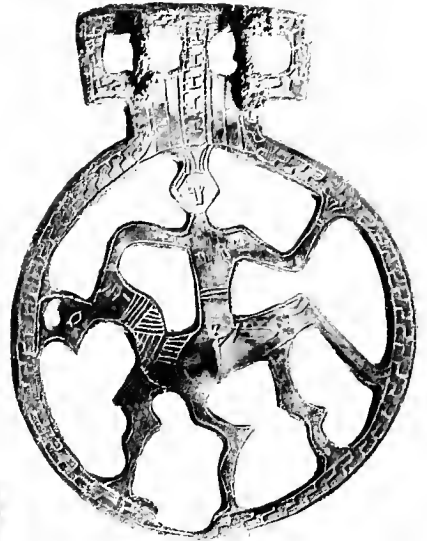
For these plaques, cf. Boulanger, *Mobilier funéraire*, pl. 47; Lindenschmit, *Handbuch* I, pl. XXVII.

154. Silvered bronze (Diameter 0^m,070). A semi-circular châtelaine-plaque with radiating apertures and three rectangular holes along the straight side.
155. Bronze (Diameter 0^m,070). A circular châtelaine-plaque with openwork in the shape of a cross.
156. Bronze (Diameter 0^m,059). A circular châtelaine-plaque of similar shape. Decorated with stamped circles. Traces of gilding.
157. Bronze (Diameter 0^m,057). A circular châtelaine-plaque of similar shape with a central repoussé umbo.
158. Bronze (Diameter 0^m,062). A circular châtelaine-plaque of similar shape.

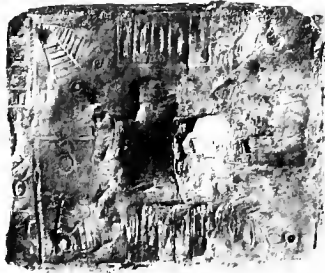
159. Bronze (Diameter 0^m,059). A circular openwork châtelaïne-plaque showing a *triskelos* terminating in three conventional bird's heads. The surface is covered with small stamped circles.
160. Bronze (Diameter 0^m,062). A circular plain châtelaïne-plaque, similar in shape to n. 158.
161. Bronze (Length 0^m,077). An oblong openwork plaque with four arched apertures. Decorated with incised lines. Possibly part of the trappings of a horse.
Compare Boulanger, *Mobilier funéraire*, pl. 47, fig. 12.
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PLATE XIV

CHATELAINE-PLAQUES

The four châtelaine-plaques, brought together on plate XIV are similar in shape to these described above; but their chief interest lies in the curious figure of a horseman which all four of them bear. N. 162 has still attached the first link (?) of the chain (?) to which the implements were attached.

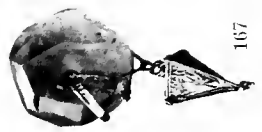
162. Silvered bronze (Length 0^m,089). An openwork-châtelaine-plaque showing the figure of a horseman to the left and bearing at the top a rectangular portion with an oblong hole. The surface is covered with impressed dots.
163. Silvered bronze (Length 0^m,104). A similar plaque with two oblong holes at top. The surface is decorated with incised lines.
164. Bronze (Diameter 0^m,068). A similar plaque, but circular, decorated with incised lines.
165. Gilt bronze (Diameter 0^m,080). A similar plaque, also circular, decorated with incised lines.
166. A rectangular iron plaque (Length 0^m,063; breadth 0^m,058) on to which has been nailed by the four corners a thin silver plate with ornaments in *repoussé*. In the centre a large cross; right and left, rectangular ornaments in the upper corners large conventional leaves, at the top two small crosses and a wreath, at the bottom two palms.

Along the upper edge is the following inscription :

VATQVIFECIT

Vat qui fecit.

The inscription is not a signature, a suggested lately, but an acclamation, either *va(le)at qui fecit* « good health to the maker » or *vivat qui fecit* « long live the maker ». This plaque was discovered (27 June 1879) at Hermes (Oise) the Roman *Ratumagus*, in the excavations of the Abbé Hamard. It has been published by Renet, *Mémoires de la Société Académique de l'Oise*, 1880, vol. XI, part. 1, p. 92 and plate VI, fig. 1; A. Bertrand and E. Le Blant, *Revue des Sociétés Savantes*, 1882, VIIth series, vol. V, p. 431; A. Héron de Villefosse, *Bulletin épigraphique*, 1882, vol. II, p. 132; E. Le Blant, *Nouveau recueil d'inscriptions chrétiennes*, p. 73, n. 51 (cf. his ms. notes, Bibliothèque de l'Institut, ms. 12265, f. 16); M. Prou, *La Gaule mérovingienne* (Paris, n. y., in-8), p. 92, fig. 59, from Le Blant; Seymour de Ricci, *Revue archéologique* 1901, vol. II, pp. 252-253, n. 92; Barrière-Flavy, *Les Arts industriels de la Gaule*, III, pl. XLVIII, fig. 5.



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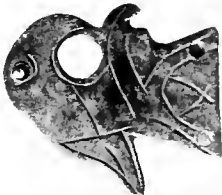
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PLATE XV

167. A gold pendant in the shape of an inverted triangular pyramid, decorated on each side with minute scrolls in gold wire laid on a flat gold surface and attached by a twisted gold wire to a large round bead in rock-crystal roughly hexagonal in shape and pierced in the centre. Through the hole is also passed a piece of a thin gold band.

For a similar gold pyramidal ornament from the South of Russia, cf. Boulanger, *Mobilier funéraire*, p. XLV.

For a similar piece of rock-crystal, cf. Lindenschmit, *Handbuch*, I, p. 419, pl. XV.

168. A gold jewel (Height 0^m,033), probably sewn on to some article of apparel, by the means of two small rings soldered on to the back. It is in the shape of an eagle, the breast of which is set with a large oval piece of red paste.

169. An important pendant, consisting of three parts : at the top a round bead of grey veined jasper through which is passed a thick piece of gold wire ; a long pear-shaped bead of rock-crystal ; at the bottom an elegant gold cross set with a garnet in the centre and with a triangular piece of red paste in each of the branches ; it is suspended by a broad flat ring or hoop.

170. A circular flat bronze brooch (Diameter 0^m,024) with a round bronze disk in the centre surrounded by nine radiating pieces of greenish inlaid paste.

171. The companion brooch to n. 170.

172. A nearly circular bronze brooch (Diameter 0^m,026) partly gilt, in the shape of an equilateral cross with two concentric circles in low relief between each of the branches. The four ends and the centre are set with small circular pieces of red paste.

For an exactly similar brooch at Stuttgart, cf. Lindenschmit, *Handbuch*, I, pl. XX, fig. 10.

173. A small cruciform gilt bronze fibula (Length 0^m,031), set at each of the four ends with a small circular piece of red paste. The body of the fibula is decorated with ornaments in low relief.

For this type, Cf. Boulanger, *Mobilier funéraire*, pl. 21, fig. 23; Barrière-Flavy, *Arts industriels*, III, pl. LVIII, fig. 4.

174. A small gilt bronze fibula (Length 0^m,026) in the shape of a very conventional bird, with its beak towards the right. The eye is figured by a small circular piece of blue paste. Neither in this nor in the following are the wings visible.

For similar fibulae, cf. Boulanger, *Mobilier funéraire*, p. LIV (various provenances) and pl. 21 and 24; Barrière-Flavy, *Arts industriels*, III, p. LXI; Lindenschmit, *Handbuch*, I, pl. XXIII.

175-176. Two elaborately decorated bird-shaped bronze fibulae (Length 0^m,039). The whole surface of which is covered by a thick gold plate on which are laid beaded ornaments in gold wire. The most important of these ornaments is apparently a large fish. Each brooch is set with five pieces of paste. N. 175 has still attached to it a piece of an elegant gold chain (Length 0^m,114).

177. Closely similar to n. 174, with which it forms a pair.

178. A gilt bronze bird-shaped fibula (Length 0^m,033) of similar shape, with a rough geometrical decoration in low relief. The eye is set with a round piece of red paste.
179. A gilt bronze bird-shaped fibula similar to the former but slightly larger (Length 0^m,035). Eye set with paste.
An identical fibula has been found at Lucy-Ribemont (Aisne); cf. Boulanger, *Mobilier funéraire*, p. LIV, fig. 71; also Barrière-Flavy, *Arts industriels*, III, pl. LXI.
180. A gilt bronze bird-shaped fibula similar to the above (Length 0^m,030) but very roughly decorated. Eye set with green paste.
- 181-182. Two gilt bronze bird-shaped fibulae (Length 0^m,037) similar in decoration to nn. 178-179, but each being set with three pieces of red paste.
183. Gilt bronze flat fibula (Length 0^m,023) in the shape of a bird with outspread wings. The eye was probably set with paste.
184. Gilt bronze flat fibula (Length 0^m,030) in the shape of an S (Cf. nn. 1-5 and 39) with geometrical ornaments in low relief. Set with two circular pieces of red paste.
185. An elegant gold pendant (Length 0^m,026) in the form of an amphora the body of which is a pear-shaped garnet, set in a beaded rim.
186. A gilt bronze flat fibula (Length 0^m,031) in the shape of a horse kneeling to the right. The eye is a round piece of red paste.

187. A gilt bronze fibula of similar shape but much smaller (Length 0^m,022) and without ornaments.

Cf. Boulanger, *Mobilier funéraire* pl. 24, fig. 9 who considers the animal to be meant for a sheep.

188-189. Two symmetrical silvered bronze plaques (Length 0^m,040) in the shape of very conventional birds, with incised ornaments and three holes for rivets. Two of the original rivets are still attached to n. 189. Probably part of the fittings of a belt or of the trappings of a horse.

190. A rectangular bronze plaque (Length 0^m,038) with a cloisonné decoration in red paste. At each end a hole for a rivet.

191. Gilt bronze (Diameter 0^m,023. A hexagonal wheel-shaped openwork fibula, studded in the centre with a piece of red paste and decorated round the edge with six stamped circles.

J. PIERPONT MORGAN COLLECTION



192



193



194



195



196



197



198



199



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PLATE XVI

RINGS

192. A gold ring set with a *cabochon* garnet.
193. A gilt bronze ring set with a large paste *cabochon* simulating a garnet.
194. A silver ring set with a *cabochon* garnet.
195. A silver ring set with a *cabochon* garnet pointed at both ends.
196. A gold ring set with a jasper intaglio : a rabbit to the left.
197. A gold ring set with an oval *cabochon* garnet.
198. A gold ring set with an intaglio : a sea-horse to the left.
199. A gold ring decorated with laid-on beaded gold ornaments and set with a carnelian intaglio : a youthful bust to the left.
200. A bronze ring set with a jasper intaglio : a bird to the left.
201. A gilt silver ring with a broad hoop decorated with laid-on ornaments in metal wire and a round flat bezel inlaid with a cloisonné Maltese cross in red and green paste.
202. A silver ring set with a carnelian (?) intaglio : apparently a centaur to the left.
203. A silver ring decorated with incised lines and set with a plain rectangular piece of carnelian.
204. A silver ring set with a plain rectangular piece of onyx.

205. An openwork gold ring with a filigree decoration, set with a creamy-white intaglio : a god reclining to the left, with ornaments in the field.
206. A silver ring set with a (broken) carnelian intaglio : a horse to the left.
207. A gold ring set with a garnet intaglio : wreathed head (of Augustus?) to the right.
208. A massive bronze ring, gilt in parts, set with a mock intaglio in red paste : Victory driving a *quadriga* to the left.
209. A silver ring set with a sardonyx intaglio : a god standing to the right, holding a bow(?) and a spear. At his feet a palm branch.
210. An openwork gold-ring set with an carnelian intaglio : Jupiter sitting to the right with an eagle at his feet. Perhaps a Renaissance imitation, taken from the reverse of a coin of Alexander the Great.
211. A gold ring set with a red and white cameo : a Cupid driving a chariot drawn by two fowls.
212. A gilt bronze ring with a gold bezzel, set with a flat piece of amethyst (?).
213. A gold ring set with an oval garnet *cabochon*.
214. A silver ring with a gold bezzel, set with a *cabochon* of blue paste.
215. A gold ring set with an oval garnet *cabochon*.
216. A gold ring with a high bezzel, set with a table diamond imitated in paste.
217. A gilt bronze ring, with a gold bezzel, set with a *cabochon* of blue paste.

218. A plain ring in gold wire, set with a garnet *cabochon*.
219. A gold ring with a broad flat hoop decorated with laid-on spirals in gold wire; oval bezzel bearing a large female bust in high relief.
220. A bronze ring with three concentric circles stamped on the bezzel.
221. A gold ring to which has been attached a cylindrical gold pendant, apparently of different workmanship.
222. A thin double spiral gold ring terminating in two snakes' heads.
223. An electrum ring studded with a carnelian *cabochon*.
224. A gold ring decorated with laid-on bunches of grapes, the bezzel studded with a plain conical sardonyx.
225. A silvered bronze ring with a plain massive bezzel.
226. A bronze ring, the hoop wound round with silver wire the square bezzel coated with gold and inlaid with a Maltese cross in red paste.
227. A gold ring set with a turquoise between two *cabochons* in red paste.
228. A silvered bronze ring with a large flat circular bezzel inlaid in cloisonné with eight radiating pieces of red paste.

For a similar ring, cf. Boulanger, *Mobilier funéraire*, pl. 26, fig. 9.

229. A gold ring with a broad flat hoop bearing the same decoration as n. 219. The bezzel is in shape of a Maltese cross inlaid in cloisonné with red and with paste.

Cf. Boulanger, *Mobilier funéraire*, pl. 26, fig. 22.

230. A bronze ring, the circular bezzel studded with nine small circular pieces of paste, most of which have disappeared.

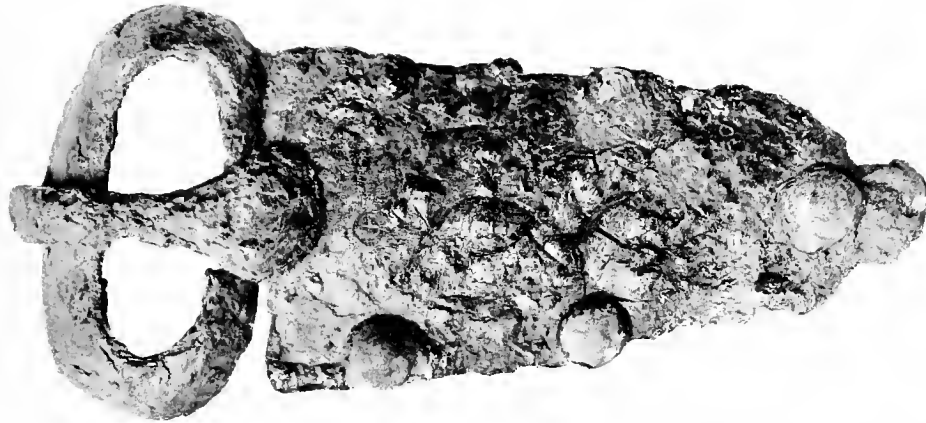
231. A plain bronze ring with a spike-shaped bezzel.



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PLATE XVII

BELT-BUCKLES

232. Iron (Length 0^m,195). A large rectangular belt-buckle; the whole surface of the plate, loop and tongue is covered with silver niello work showing interlaced lines in black on silver or in silver on black; five bronze bosses decorate the edges of the plate.

Compare Boulanger, *Mobilier funéraire*, pl. 48; Barrière-Flavy, *Arts industriels*, III, pl. XXX-XXXV.

233. Iron (Length 0^m,207). A large rectangular belt-buckle with a similar decoration.

234. Iron (Length 0^m,202). A large rectangular belt-buckle similar to those described above.

PLATE XVIII

BELT-BUCKLES

235. Iron (Length 0^m,141). A belt-buckle similar to those described on plate XVII but smaller in size. The surface of the plaque, which is studded by five metal bosses (nail-heads) is covered with an elegant decoration in silver niello.

236. Silvered bronze (Length 0^m,130). A belt-buckle, similar in shape to the preceding ones and also studded with five bronze bosses. The hoop, tongue and plate are decorated with interlaced incised patterns, the centre of the plate being left plain.

Compare Boulanger, *Mobilier funéraire*, pl. 42-44.

PLATE XIX

HAIRPINS

The fourteen hairpins reproduced on plate XIX are well discovered in female Merovingian sarcophagi, and, in most cases, under the skull. They were evidently stuck in the hair just above the neck.

237. Paste covered with a thin gold plate (Length 0^m,123). A plain but elegant hairpin, the head in the shape of a fir-cone with a spiral ornament.

238. A gold or gilt hairpin (Length 0^m,138), the head being a hexagonal ornament of great beauty: a garnet set in gold filigree and surrounded by six circular ornaments, alternately red paste and gold bosses. The back consists of seven openwork rosettes in gold filigree.

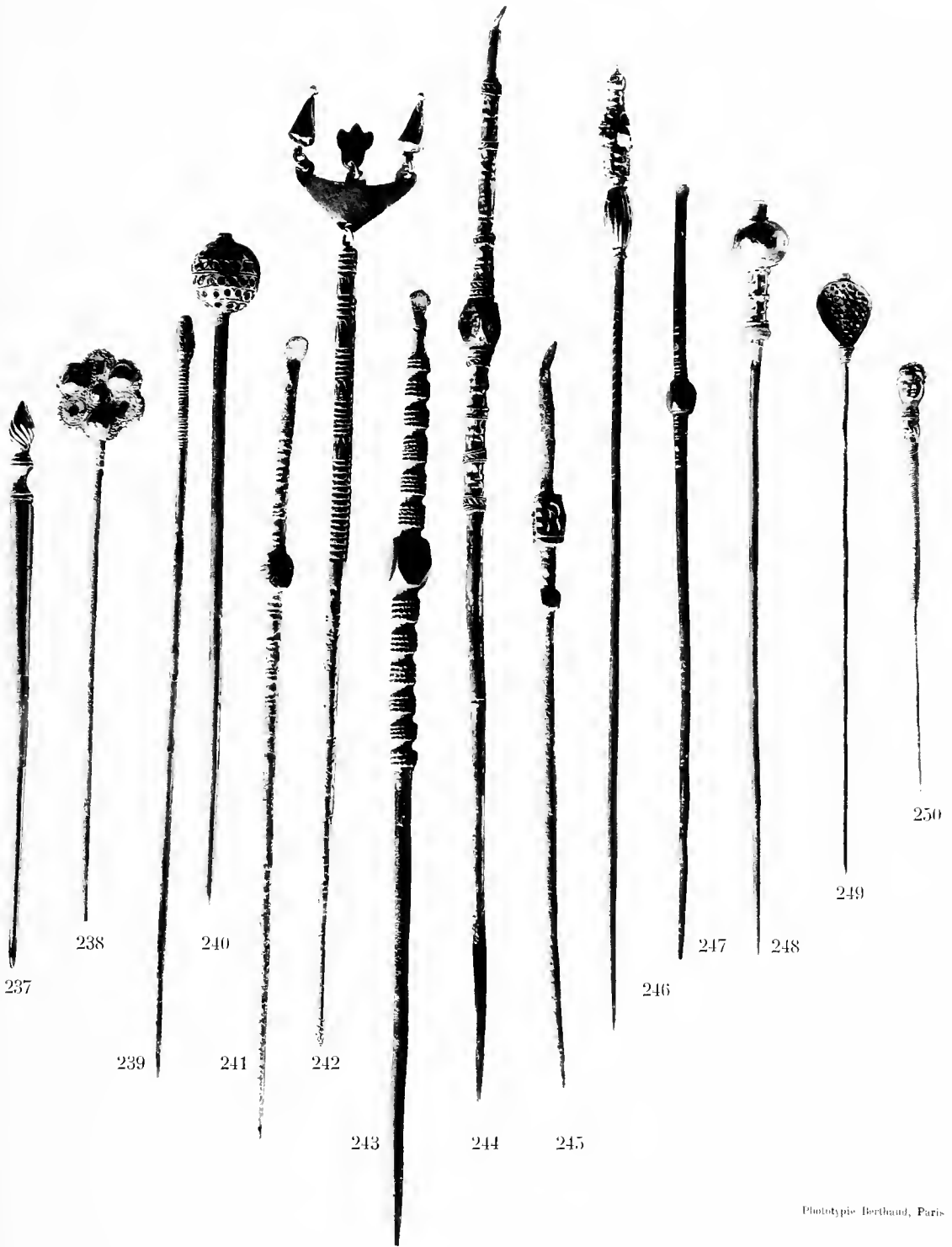
239. A plain silver hairpin (Length 0^m,165). The upper portion and quadrangular head are decorated with a serrated pattern.

240. A thick silver hairpin (Length 0^m,146) with a hollow spherical gold openwork head, pierced with a number of round holes in parallel rows.

Compare Boulanger, *Mobilier funéraire*, pl. 39, fig. 7.

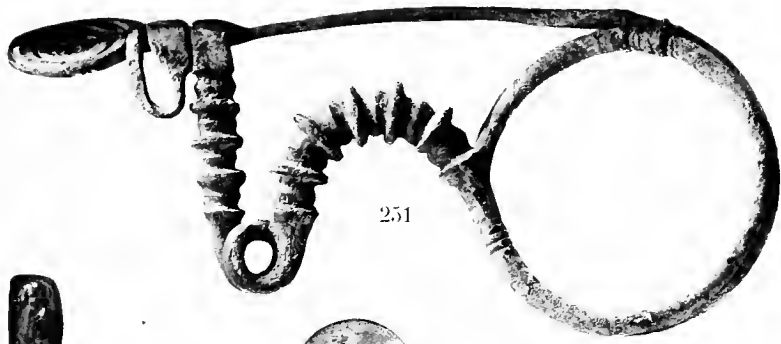
241. A gilt hairpin (Length 0^m,172), probably also used as a toilet implement with a thicker square portion towards the middle, the upper end being flattened out in the shape of a spatula.

Compare Boulanger, *Mobilier funéraire*, pl. 39; Barrière-Flavy, *Arts industriels*, III, pl. LXIV, fig. 11.



242. A long gold hairpin (Length 0^m,203) with a very simple ornament toward the top, to which is hung a triangular gilt plate bearing two gold drops and a small gilt plate. This is a skilful imitation, made about 1886, by a Saint-Quentin goldsmith of a genuine bronze hairpin, found at Vermand and belonging to M. Pilloy. It has been added to the collection, not only to complete the series of Vermand objects, but also to exemplify the skill of modern imitators.
243. A bronze hairpin with traces of silvering (Length 0^m.205) of the same shape as n. 241 but decorated with twelve beaded bands in relief.
244. A silver hairpin of similar shape (Length 0^m,241) but with the centre cased in gold with filigree bands and with niello work on the little knob in the middle, Broken into three pieces.
245. Bronze with gilt portions. A similar hairpin (Length 0^m,159). There are two knobs in the centre, the larger being in plain openwork.
246. A silver hairpin (Length 0^m,208) with a gold head decorated with tiny gold beads. The pin itself is partly covered with incised ornaments.
247. A gilt bronze hairpin (Length 0^m,165) with spatula and central knob, similar to nn. 241 and 243-245.
248. A silver hairpin (Length 0^m,16) with a gold head, in the shape of a little spherical vase on a cylindrical stand. The head terminates below with a blue paste bead. Same workmanship as n. 246.

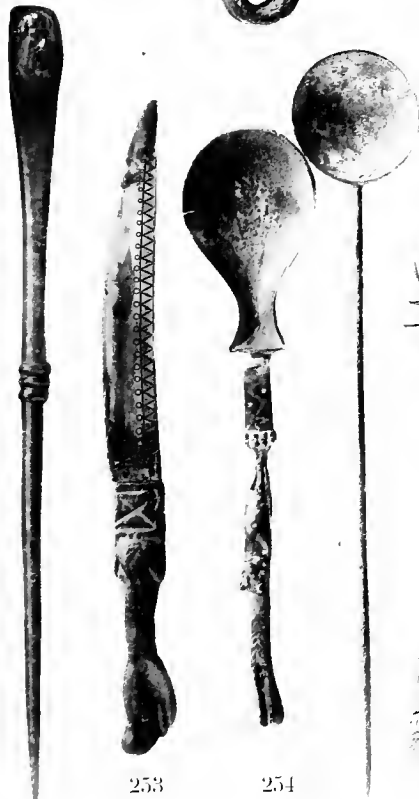
249. A gold hairpin (Length 0^m,128) with a racket-shaped head in gold openwork filigree.
250. A gold hairpin (Length 0^m,091) terminating at top with a human head in gold crowned with a laurel wreath in gold filigree. Round the top are pendant leaves also in filigree and a long gold beaded wire is wound a number of times round the pin. Roman workmanship.
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PLATE XX

251. A large bronze fibula (Length 0^m,162) with a spiral disk at the end of the shoe and with a twisted bow partly decorated with alternating disks and beads. This a prehistoric North-Italian fibula exactly similar to the Piediluco fibula in Montelius, *La Civilisation primitive en Italie*, I, pl. XIV, fig. 198.
252. A bronze stylus (Length 0^m,166) decorated with three rings round the centre and a male bearded bust in high relief at the top. Roman workmanship.
253. A small bronze knife (Length 0^m,135) with an elegant gilt silver blade the back of which, on both sides, bears an incised serrated pattern (zigzag and beads). The handle is in the shape of a hand emerging from a bud and holding an apple.
254. A bronze spoon (Length 0^m,123) with a handle in the shape of a lion's head on a lion's foot. Partly covered with inlaid silver niello. The top of the handle shows a slit, apparently for the insertion of a blade, so that the implement may have been a knife at one end and a spoon at the other. Roman workmanship.
255. A flat round silvered bronze spoon (Length 0^m,155) with a long plain straight handle.
Compare Lindenschmit, *Handbuch* I, pl. XXV.
256. A bracelet (Diameter 0^m,057) of plain twisted gold wire, closing with a hook and loop.
257. A massive gilt silver bracelet (Diameter 0^m,065) made of four twisted pieces of thick silver wire, two plain and two serrated. At the end two round knobs with a very simple decoration.

258. A gold bracelet (Diameter 0^m,068) made of three twisted pieces of gold wire terminating in two long strips of gold wound round the ends of the bracelet.
259. A beautiful gold bracelet (Diameter 0^m,060), the body of plain gold plate, the ends being two elegant cast lion-heads with eyes in blue paste and necks in gold filigree work. Probably Greek workmanship.
260. A silver bracelet (Diameter 0^m,070) of spiral silver wire terminating in two snakes' heads with inlaid eyes in red paste. With the original clasp, still in working order.
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