

3  
see  
436  
NORTH CAROLINA



FROM THE LIBRARY OF  
MRS. S. WESTRAY BATTLE

PRESENTED  
BY HER DAUGHTER  
MRS. ROBERT S. PICKENS



Jane Battle -  
1936

THE LIBRARY OF THE  
UNIVERSITY OF  
NORTH CAROLINA  
AT CHAPEL HILL




ENDOWED BY THE  
DIALECTIC AND PHILANTHROPIC  
SOCIETIES

NK7306

This book is due at the LOUIS R. WILSON LI  
 last date stamped under "Date Due." If not on  
 renewed by bringing it to the library.

DATE DUE	RET.	DATE DUE
APR 16 1988		
<del>APR 7 '88</del>		
<del>APR 7 1988</del>		
<del>APR 14 88</del>		
APR 20 1992		
<del>APR 17 1992</del>		
DEC 11 1996		
<del>NOV 27 '96</del>		
DEC 30 2009		
DEC 10 2009		



Digitized by the Internet Archive  
in 2010 with funding from  
University of North Carolina at Chapel Hill









THE FOUR-WINGED ISTAR, HOLDING NECKLACE.



THE BROOCHES  
OF  
MANY NATIONS.

BY  
HARRIET A. HEATON.

EDITED BY  
J. POTTER BRISCOE, F.R.Hist.S., etc.

---

WITH 78 ILLUSTRATIONS BY THE AUTHORESS.

---



NOTTINGHAM:  
MURRAY'S NOTTINGHAM BOOK CO., LTD., REGENT HOUSE, 11 VICTORIA ST.

LONDON:  
SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., LTD.,  
32 PATERNOSTER ROW.

1904.

NK7  
.H4

Real  
713  
Ru  
e



## DEDICATION.

---

This book is dedicated to the lovers of art in  
Miniature.

*"In est sua gratia parvis."*

H. A. HEATON.

739  
H442b



## PREFACE.

---

**A**S we gazed at the relics of King Alfred's time, which were exhibited for the first time recently, at the British Museum, we could scarcely fail to notice some brooches of a peculiar shape and design. These, of Anglo-Saxon workmanship, carry us back into the history of the past, and are replete with interest of a rare order. They do so to a time when there was a feeling for art so pure and lofty—and a knowledge of the arts and crafts so high, that the artist of to-day, and the workman of our own time, might be proud to be the designer and the maker of them.

The brooches of classic times were known as *fibulæ*. These differ according to the manners and customs of the various nations who adopted them: their religious tenets frequently influencing the peculiar *motif* of the designs. So interesting is the development of the fibula from the humble safety-pin ornament, that we will trace it to its origin. To do so, it will be necessary to examine the jewellery as worn by the Babylonians and the early Egyptians, that we may carefully trace the first clue to those magnificent brooches which have been handed down to us from various finds, and which form so important a part in the history of, not only the religious beliefs, but also of the arts and crafts of nations whose "works still live."

H. A. H.



## CONTENTS.

---

	PAGES.
Assyrian Jewellery      ....      ....      ....	1— 6
Egyptian Jewellery      ....      ....      ....	7—12
Evolution of the Brooch....      ....      ....	13—17
Greek Fibulæ      ....      ....      ....	18—21
Græco-Roman Brooches ....      ....      ....	22—24
Scandinavian Fibulæ      ....      ....      ....	25—35
Celtic Brooches      ....      ....      ....	36—40
Scottish Fibulæ      ....      ....      ....	41—44
Anglo-Saxon Fibulæ      ....      ....      ....	45—50





## ILLUSTRATIONS.

ASSYRIAN :—				Page of
				Text.
1.	The Four-winged Istar, holding Necklace ... .. Frontispiece		4	
2.	Necklace of Istar ... .. facing p.	2		2
3.	Assyrian Earring ... .. „	2		2
4.	Earring from S.W. Palace ... .. „	2		4
5, 6.	Earrings ... .. „	2		4
7.	Sacred Emblem (Regal) ... .. „	4		4
8.	Gold Pendent Ornament ... .. „	4		4
9.	Bronze Circular Ornament ... .. „	4		4
10.	Gold Earring ... .. „	4		4, 9
11.	Bronze Pin ... .. „	4		4
12.	Samsi-Rammanu ... .. „	6		4
13.	Assyrian Lotus ... .. „	8		5
EGYPTIAN JEWELLERY :—				
14.	Egyptian Hawk God ... .. „	8		8
15.	Egyptian Hawk Ornament ... .. „	10		8
16.	Lotus Pendant ... .. „	12		8
17.	Egyptian Dress ... .. „	12		8
18-20.	Men's Dresses ... .. „	14		8
21.	An Ancient Egyptian ... .. „	16		8
22.	Wife of Ani ... .. „	18		9
23.	Pectoral Ornament ... .. „	20		11
24.	Egyptian Hawk God ... .. „	22		12
EVOLUTION OF THE BROOCH :—				
25.	Symbolic Adze ... .. „	24		13
26, 27.	Fibulæ of Bone ... .. „	26		13
28.	Pin of Bone ... .. „	26		13

EVOLUTION OF THE BROOCH— <i>continued.</i>				Page of Text.
29.	Fastening of Jet	... ..	facing p. 26	13
30.	Fastening of Stone	... ..	26	13
31, 32.	Roe Deer Antlers	... ..	28	14
33.	Knife of Bone	... ..	28	14
34.	Turtleshell Ornament	... ..	30	14
35.	Turtleshell Fish-hook	... ..	30	14
36.	Stone Axe	... ..	30	15
37, 38.	Hammer Heads	... ..	30	15
39.	Egyptian Pin	... ..	32	15
40, 41.	Irish Pins	... ..	32	15
42-45.	Snake Fibulæ	... ..	32, 34	16
46.	Gaul Fibula	... ..	34	16
47.	Bow Kite-shaped Fibula	... ..	34	16
48.	Fibula (Lizard)	... ..	36	16
49.	Satanic-looking Fibula	... ..	36	16
50, 51.	Boat-shaped Fibulæ	... ..	36	16-23
52.	Fiddle Bow Type	... ..	38	16
53.	Safety Pin	... ..	38	16
54.	Græco-Roman Fibula	... ..	38	16
GREEK FIBULÆ :—				
55.	Lion Fibula of Gold	... ..	38	21
56.	“Chimæra” Fibula	... ..	40	21
GRÆCO-ROMAN BROOCHES :—				
57.	Fibula	... ..	40	24
SCANDINAVIAN FIBULÆ :—				
58.	Bronze Fibula	... ..	40	26
59.	Fibula	... ..	42	26
60.	Gotlandic Fibula	... ..	42	27
61.	Do. (Reverse)	... ..	42	27
62.	Scandinavian Type	... ..	44	27
63.	Boar's Head Fibula	... ..	44	27
64.	Bronze Clasp (Circular)	... ..	44	27
65.	Do. (Square)	... ..	44	27

	Page of Text.
<i>SCANDINAVIAN FIBULÆ—continued.</i>	
66. Oval Fibula ... .. facing p. 46	27
67. Fragment of Fibula ... .. „ 48	29
68. Reverse of Gotlandic Fibula ... .. „ 50	29
69. Trefoil Fibula ... .. „ 50	29
70. Large Fibula ... .. end of book	29
71. Silver-Gilded Fibula ... .. „	29
72. Falcon-shaped Fibula ... .. „	30, 31
73. Celto-Scandinavian Safety Pin ... .. „	35
<i>CELTIC BROOCHES :—</i>	
74. Celtic Fibula, Detail ... .. „	39
75. Silver Pin, with Ring attached ... .. „	42
76, 77. Celtic Fibulæ ... .. „	39
<i>SCOTTISH FIBULÆ :—</i>	
78. Scotch Brooch ... .. „	41





## BROOCHES OF MANY NATIONS.

---

“Beautiful things of old! Why are ye gone for ever  
Out of the earth? O why?  
Save for the poet’s soul, the sculptor’s thought,  
The painter’s fancy, ye are now as nought.”

**S**UCH a wealth of history hangs upon a simple brooch, that in it we find a veritable portrait gallery of heroes of many nations and of many climes.

It is difficult, owing to the conventional style of drawing figures, to ascertain from the Assyrian monuments any indication of the use of fibula, or brooch, although there are unmistakable evidences of its having been worn in buckle form, as may be seen in the steeles of Assyrian kings. In the course of recent excavations, however, a tomb was uncovered at Nippur, which belonged to a period between the commencement of our era and 50 A.D. It contained, amongst other objects of interest, two heavy gold fibulæ, with lions’ heads set with precious stones, for holding up that part of the Assyrian dress which corresponded to the Toga of the Romans; and similar in description to those

of Phœnician workmanship. According to existing monuments, the ancient Assyrian kings seem to have worn a short tunic, which, especially in early times, was elaborately embroidered, with rosettes and tassels. A cloak reaching to the ankles, bordered by a fringe, is sometimes portrayed. Indeed the "goodly Babylonian garments" were highly prized both far and near. They exhibited great purity and elegance of taste,\* as is too sadly proved by the history of the unfortunate Achan. Judging by the remains which have come down to us, the Assyrian jewellery consisted chiefly of earrings and necklaces, armlets, bracelets, rings and anklets.

Assyrian necklaces are mentioned in one of the oldest legends in the world, *i.e.*, "The Descent of Istar into Hades." It will be remembered that the myth typifies the withdrawal of the sun into the darkness and cold of winter: the following is from a translation of the Assyrian legend, by George Smith:—

. . . . "Go keeper open thy gate to her,  
*Bewitch* her also according to the ancient rules.  
 The keeper went and opened his gate :  
 Enter, O lady, let the city of Cutha receive thee ;  
 let the palace of Hades rejoice at thy presence.  
 The first gate he caused her to enter and touched her, he  
 threw down the *great crown of her head*.

---

\* Layard. "Nineveh and its Remains." P. 295.

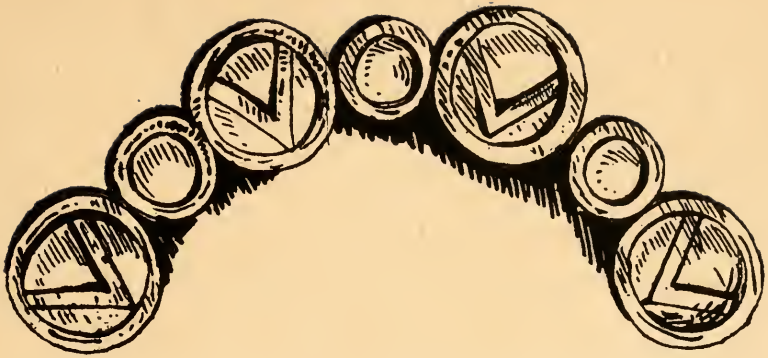


FIG. 2. (p. 2.) A NECKLACE OF ISTAR.  
(BRITISH MUSEUM.)



FIG. 3. (p. 4.) ASSYRIAN EARRING.  
(KHORSĀBĀD.) (AFTER LAYARD.)

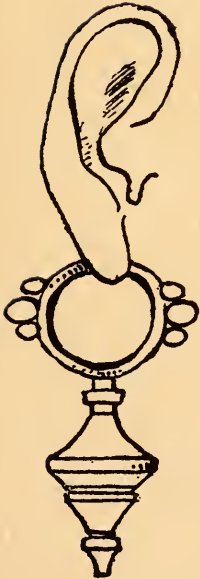


FIG. 5. (p. 4.)



FIG. 4. (p. 4.) FROM THE  
SOUTH-WEST PALACE.  
(NIMROUD.)

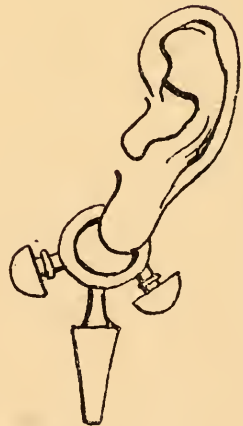


FIG. 6. (p. 4.)





Why, O keeper, hast thou thrown down the great crown of my head?

Enter, O lady, of Allat thus is the order.

The second gate he caused her to enter and touched her, he threw away *the earrings of her ears*.

Why, keeper, hast thou thrown away the earrings of my ears?

Enter, O lady, of Allat thus is the order.

The third gate he caused her to enter and touched her, he threw away the *necklace of her neck*.

Why, keeper, hast thou thrown away the necklace of my neck?

Enter, O lady, of Allat thus is the order.

The fourth gate he caused her to enter and touched her, he threw away the *ornaments of her breast*.

Why, keeper, hast thou thrown away the ornaments of my breast?

Enter, O lady, of Allat thus is the order.

The fifth gate he caused her to enter and touched her, he threw away the *gemmed girdle of her waist*.

Why, keeper, hast thou thrown away the gemmed girdle of my waist?

Enter, O lady, of Allat thus is the order.

The sixth gate he caused her to enter and touched her, he threw away the *bracelets of her hands and her feet*.

Why, keeper, hast thou thrown away the bracelets of my hands and my feet?

Enter, O lady, of Allat thus is the order.

The seventh gate he caused her to enter and touched her, he threw away the covering robe of her body.

Why, keeper, hast thou thrown away the covering robe of my body?

Enter, O lady, of Allat thus is the order."

The robes of the Assyrian kings were most richly embroidered. Flowers and scroll work, groups of figures, animals, and even hunting and battle scenes

were variously represented on the parts covering the breasts of kings, as may be seen in the monuments of Nineveh. <sup>(1)</sup>

The earrings, necklaces, armlets and bracelets were all of the most elegant forms, sometimes presenting heads of rams and bulls. Their earrings frequently exhibit a cross, as in the *bas-reliefs* at Khorsabad. The later Assyrians, however, discontinued their ancient designs in respect to their robes, retaining them only in their arms. The reason for this has been attributed to an essential change in their religious system, together with a difference in their manners. The sacred emblems suspended round the necks of the kings of Assyria represented the horned star, the moon, the sun, the horned cap and the trident. The king's weapons, their bracelets, and armlets, were adorned with the forms of sacred animals, the lion, bull, or duck.

The Shari, an Eastern or Northern people, whom many suppose to have been Assyrians, wore a pendant cross suspended to a necklace or to the collar of their dress. In the monolith of Samsi-Rammanu (son of Shalmanesar II.), king of Assyria, a cross is seen suspended in this way. It was also worn by the Copts. Byzantine examples are seen frequently engraved with ΖΟΗΧΓΙΑ.

---

(1) "Nineveh and its Remains." Layard.



HORNED MOON.    SUN.    HORNED TRIDENT.  
STAR.                    CAP.

FIG. 7. (p. 4.) SACRED EMBLEMS  
ROUND THE NECK OF A KING.  
(AFTER LAYARD.)



PEARL.

FIG. 8. (p. 4.)  
GOLD PENDENT ORNAMENT.  
(BRITISH MUSEUM.)



FIG. 11. BRONZE PIN.

KOUYUNJIK. (BRITISH MUSEUM.)

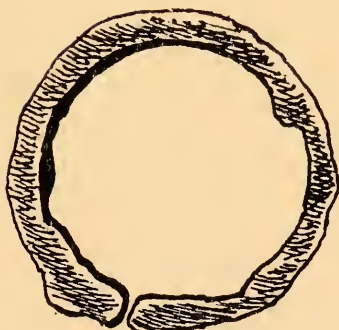


FIG. 9. (p. 4.) BRONZE CIRCULAR  
ORNAMENT.  
KOUYUNJIK. (BRITISH MUSEUM.)



FIG. 10. (pp. 4 and 9.)  
GOLD EARRING.  
KOUYUNJIK. (BRITISH MUSEUM.)



The lotus flower is one of the most frequent of the decorative designs of Assyrian jewellery. It has been thought by some to have been derived from the Egyptian lotus, for the flower is only to be found in the more recent of Assyrian monuments, dating from the seventh and eighth centuries B.C., during which time the Assyrian kings invaded Phœnicia, and occupied Egypt, but also "in the paintings of the Theban tombs, dating from a much more remote period than the oldest Ninevite remains."<sup>(1)</sup> Indeed the commercial relations between Egypt and Assyria date from so remote an epoch, that it is not difficult to account for the adoption of the lotus design into Assyrian ornamentation, since it figured on most of the stuffs, jewels, furniture and pottery that found their way into Mesopotamia through Phœnician merchants.

The earliest dated Rosette known in Assyria or Chaldea is of the twelfth century B.C. It figures on the dress of Merodach-idin-akhi, king of Babylon, 1100 B.C., and may be seen in the bracelets and necklaces of Istar. The rosette is found with other lotuses in Egypt on the head-dress of Nefert, a statue of the Fourth Dynasty, 3998-3721 B.C.

It is not surprising that the lotus should be associated with all that the Egyptians held most

---

(1) Perrot & C. Chipiez. "A History of Art in Chaldea and Assyria." Haddon. "Evolution in Art." P. 143.  
Layard. "Nineveh and its Remains."

sacred. Resting its leaves upon the surface of the waters of the Nile, the fair white lily supplied food for both body and mind. Sages frequented the river side, and drew from the sacred flower inspirations which gave rise to many of the religious tenets of the Egyptians. Thus the lotus became the sacred emblem of the Resurrection, for in the autumn it withered and died in the slimy bed of the Nile, and in the beginning of the year it sprang up again, beautiful and white and pure. Every day at sunrise the buds opened to greet the light, and closed when night came on. "Resurrection and future bliss were articles of firm faith, not merely of pious hope. What wonder then, with this religious saturation of immortality, that the flower which symbolised the resurrection should be depicted in such profusion in their tombs and elsewhere?" (1)

---

(1) "Evolution in Art." Haddon. P. 138.





FIG. 12. (p. 4.) SAMSI-RAMMĀNU, FROM THE SOUTH-EAST PALACE,  
NIMROUD. B.C. 825-812.  
(BRITISH MUSEUM.)





## EGYPTIAN JEWELLERY.

---

**T**HE Egyptians worshipped gods which took the forms of many animals. In sacred figures, therefore, they were decorated with emblems of their divinities.

Gold rings, bracelets, necklaces, earrings, etc., have been found in Egypt, dating from the early times of Osirtasen I. and Thothmes III., the contemporaries of Joseph and Moses.

The art of metallurgy must have been known at a very remote period, in Asia, as well as in Egypt, for mention is made of earrings and bracelets and jewels of silver and gold in the time of Abraham,<sup>(1)</sup> and workmen of the same countries are mentioned by Homer "as excelling in the manufacture of arms,<sup>(2)</sup> rich vases, and other objects inlaid or ornamented with metal work."

Iron was used in Egypt as early as the sixth dynasty; remains of bronze have been found dating from the fourth dynasty (3800-3600 B.C.) The Mosaic Law of the Greek and Roman cults eschewed iron when first introduced.

---

(1) Genesis xxiv 47, 53.

(2) Wilkinson. "Manners and Customs of the Ancient Egyptians." P. 225.

One of the Egyptian divinities was the Hawk-god, Horus, sacred to the sun. This deity is represented on a papyrus of Queen Netchemet. In the British Museum there is a hawk ornament of Egyptian workmanship. It is of cloisonné enamel, coloured blue, brown, and red. Near it is a lotus pendant, emblematical also of the sun—indeed the hawk-god himself, standing in a determined attitude, forms the subject of one of the ornaments in the same case.

A text at Denderah says:—"The sun, which was from the beginning, rises like a hawk from the midst of its lotus bud. When the doors of its leaves open in sapphire coloured brilliancy, it has divided the night from the day." <sup>(1)</sup> At Denderah a king presents to the sun-god Horus, a lotus, with the words, "I offer thee the flower which was in the beginning, the glorious lily of the great water."

It is not possible to form an exact notion of the dresses of the ancient Egyptians, for as with Assyrian sculpture, the conventional style of drawing figures is misleading. From existing papyri, their garments were close fitting. The women of the higher orders appear to have worn a petticoat or gown, secured at the waist by a coloured sash. Above this hung a large loose robe, made of finest linen, with full sleeves, and tied in front below the breast.

---

(1) "Brigsch Religion und Mythologie die Alten Egypter." Pl. 103.

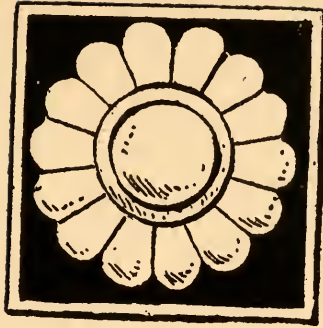


FIG 13 (p. 5.) AN ASSYRIAN LOTUS ROSETTE, FROM NEBUCHADNEZZAR'S DOORSTEP FROM B.C. 604 TO B.C. 561. (AFTER LAYARD.)



FIG. 14. (p. 8.) EGYPTIAN HAWK GOD. (BRITISH MUSEUM.)



In certain finds from Kouyunjik and Egypt, a circular ornament is seen resembling the silver brooches of the Gonds of India. (See Fig. 10). It is also similar in form to those of Coptic workmanship. The latter have in addition a cross at each end. This type is also frequently to be met with in Græco-Roman examples, and in Anglo-Saxon and Celtic fibulæ. Its form is doubtless derived from the symbols of serpent and Phallic worship. The Egyptian necklaces were of gold, of scarabæi, cornelian bottles (emblems of goodness and stability), lotus flowers, in enamel; amethysts; pearls, false stones; imitations of fish, shells, and leaves; with numerous figures and devices, strung together.<sup>(1)</sup>

Some blue porcelain beads, of a beautiful quality, and now in the possession of my brother, were found in the tomb of Ahanekht, prince of the nome or province of Unt, at El Bersheh, in Upper Egypt; of the twelfth dynasty; *circa* 2600 B.C.

The lotus flower is represented on the head of the wife of Ani, figuring in the Book of the Dead. This goddess wears the celebrated pectoral of the Egyptians, to be seen on most of the mummies of the Egyptian Court of the British Museum. Below the pectoral, are frequently portrayed breast ornaments, which were fastened to the bead-work or linen bandages on the breasts of mummies. They are often

---

(1) Wilkinson. "Manners and Customs of the Ancient Egyptians." P. 368.

of glazed porcelain, with the sacred beetle and boat, emblematic of the Resurrection.

The Egyptians believed in a future life. "Thou shalt exist for millions and millions of years, a period of millions of years," said the great god of Heliopolis (Papyrus of Ani). Although we are nowhere told that the corruptible body will rise again, yet the preserving of that body intact was in some way connected with the life in the world to come; and to this end the body was carefully embalmed, and prayers were chanted at the funeral services. By means of these supplications and ceremonies on the day of burial, the body was supposed to be endowed with the power of changing into a spiritual body. This it was that ascended into heaven, and dwelt with the gods, clothed in white, and wearing a crown. At one time the Egyptians believed that the soul, having passed through various transformations, would reinhabit the body. They also believed in a ka, or "double," an abstract personality, partaking of all the characteristics of the dead, but of an independent existence. It was thought that the ka could inhabit a statue of the deceased. The god Tem of Heliopolis is often represented on breast ornaments as waiting, with his boat, to convey the spiritual body to the world beyond.

All the objects of ancient Egyptian art were symbolic of their religious beliefs, in common with other

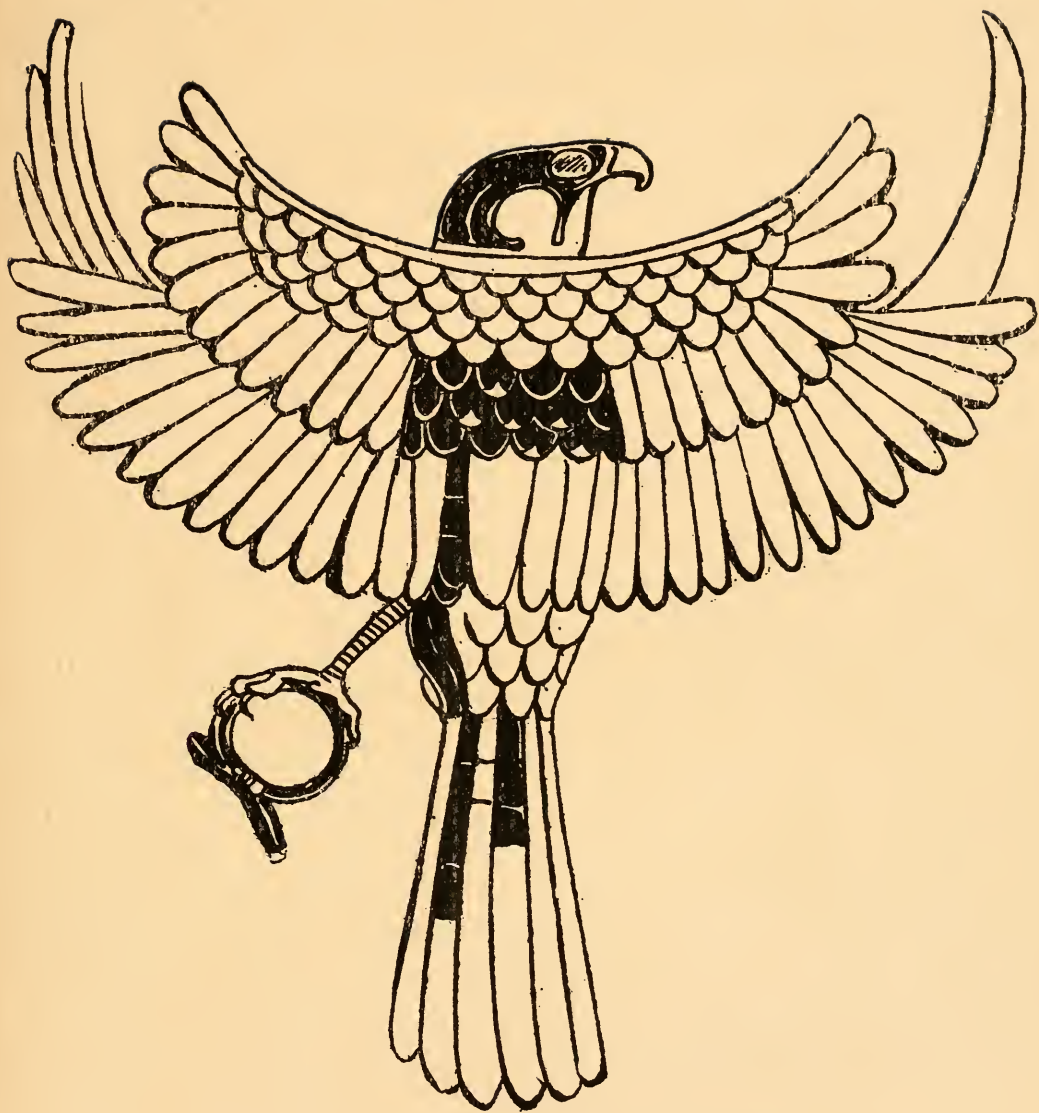


FIG. 15. (p. 8.) EGYPTIAN HAWK ORNAMENT.  
(BRITISH MUSEUM.)





nations: and the remaining examples of Egyptian antiquities consequently afford valuable testimonies to the religion of a bygone age.

Details were carefully considered, and the workmanship was of exquisite skill and refinement. Indeed, the specimens of Egyptian jewellery discovered by Mariette in 1860, in the mummy case of Queen Aah-Hotep, dating from 1700 B.C., afford ample testimony to the perfection of their works of art. In it were a poniard, a diadem, a gold hatchet, a pectoral plate, a necklace, a chain of gold, a gold inlaid bracelet, a model of an Egyptian twelve-oared war galley (khenti), a gold bracelet, one of cornelian, etc., and a gold collar.

The pectoral plate has been mistaken by some for a fibula, but the reverse is fitted with two rings for suspension. It is the usual form of Egyptian breast ornament. On the front "the King Aahmes" is represented "wearing<sup>(1)</sup> the tunic, shenti, bracelets, and anklets, standing in the Ua er Ra, or boat of the sun, having a rudder of two oars. Above his head is the Hut or Api, the rising sun, and in front stands the Theban jupiter, wearing tall plumes on his head, and attired like the monarch, pouring a jug of water over his head. The god Ka, or the Sun, hawk-headed, wearing the solar disk, stands behind, draped in the same manner, and also pouring a jar of water over

---

(1) Birch. "Fac-similes of the Egyptian Relics discovered at Thebes."

the head of the monarch. The two streams form an arch over the king. Behind the divinities, and above the king, are two hawks facing him, and in the area are the names and titles of the gods and king:—

“‘The perfect god, the Lord of the World, the Son of the Sun, the Sun the glorious Lord, ever living, beloved of Amen Ra, and Ra,’ also in open work. Below is the water on which the boat floats. The rest of the pectoral represents a distyle *naos* or shrine, with the usual architrave. Similar scenes of purification of monarchs, are often repeated on the monuments.”

The ornaments described in the tomb of Queen Aah Hotep, were probably worn by the Monarch Aahmes I., as emblems of his royal dignity, and subsequently placed in the tomb of his mother (?) Aah Hotep, as a mark of his filial respect.

“Art never dies! Her ancient reign,  
As years roll on, revives again,  
Like Nature’s self, with gentle sway,  
In far-off ages of to-day;  
Art lives and rules and aids to bind  
In one true brotherhood mankind.”

. . . . .  
*Prologue to Old Play.*

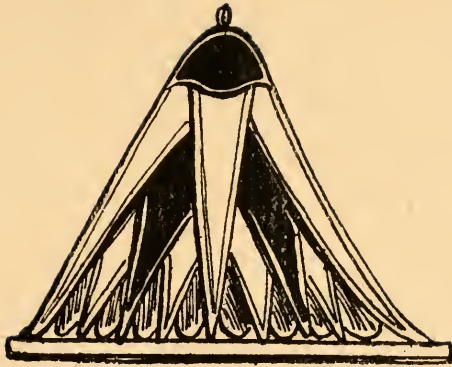


FIG. 16. (*p.* 8.) LOTUS PENDANT.  
(BRITISH MUSEUM.)



FIG. 17. (*p.* 8.) EGYPTIAN DRESS.  
(BRITISH MUSEUM.)



## THE EVOLUTION OF THE BROOCH.

---

**B**EFORE the dawn of civilisation, when blissful man in a savage state had but few wants, and those easily supplied by all-bountiful Nature: when stone<sup>(1)</sup> implements constituted his wealth of worldly goods, together with the temple of the god he worshipped, the store-house of the world was closed to him. But by degrees, as his wants increased, the earth opened and revealed her treasures; man dug, and found minerals out of which he made bronze and iron implements. Then as civilisation developed, he made ornaments of bronze, silver, and gold, until at length he produced exquisite works of art of classical renown, such as the fibulæ of Greek and Roman times. It seems impossible to trace in these elaborate brooches their simple origin in the natural thorn, such as is still seen sometimes fastening the dresses of peasant women in Upper Egypt.

Pins made of bone have been found with polished stone implements, dating from very early times. Canon Greenwell mentions that there have been found in British barrows pins of bone or of boars'

---

(1) Worsaae. "Industrial Arts of Denmark."  
Haddon. "Evolution in Art."

tusk.<sup>(1)</sup> The fibula bones of pig or goat or roe deer were very commonly used for making pins, some of which, the articulating process forming the head of the pin, are very neat dress fasteners.

The ingenious fibula in fig. 26 was found with the burnt bones of a person of the bronze period. It would seem that our barbaric ancestors wore clothes, and that sometimes they were buried in them. Their wardrobe comprised caps, cloaks, shirts, and leggings, and probably boots. "Fastenings for the dress include buttons of jet, stone, and bone, in some cases highly decorated; a peculiarly formed ring, the application of which as a means of fastening the dress is difficult to understand; these also are prettily ornamented; a jet article, probably to brace the belts; a kind of clasp, or fibula of bone, and pins of bone or of boar's tusk."

The antler of the red deer was also used for hammers and picks; and the boar's tusk, split and sharpened, was an early form of a knife or scraping instrument.

The beautiful frequently eclipses the useful. Certain turtle-shell ornaments, called sabagorar, formerly worn by the girls of the Murray Islands when engaged to be married, were originally turtle shell fish-hooks. "The more remotely from the fish-hook did the sabagorar vary," says Professor

---

(1) Greenwell. "British Barrows."



FIG. 18. (*p.* 8.)

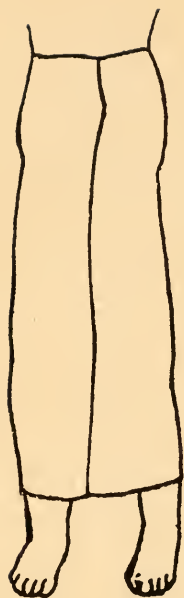


FIG. 19. (*p.* 8.)

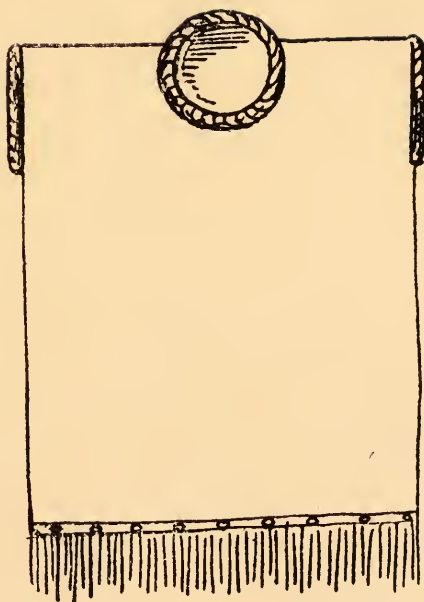


FIG. 20. (*p.* 8.) MEN'S DRESSES. ANCIENT EGYPTIAN  
(AFTER WILKINSON.)





Haddon, "the larger it became, and in some instances the double form became of considerable size, and the hook portion acquired a slight spinal curvature." So, too, the early inhabitants of Denmark made pendant ornaments in imitation of their stone axes.<sup>(1)</sup> They also wore protecting amulets formed of strings of amber, hammer-shaped, called "ceremonial hammers."

At their religious festivals, and on solemn occasions, the inhabitants of the South Sea Islands used "ceremonial hatchets" in honour of Thor, the Thunder God. The hammer was also sacred to the same deity. Implements of this description occur frequently in grave finds of the stone age. In after years they were picked up, and believed to be thunderbolts, fallen from the sky during thunderstorms.

The next stage to the bone pin seems to have been the "*dealg*," or simple pin of copper, from a word meaning thorn, and the bronze pin of similar construction. This form is seen in Egyptian finds. They are sometimes of considerable length, often eight inches long, with large gold heads. They appear to have been intended for arranging the plaits or curls of hair. Numerous specimens of such pins, of bronze, have been found in Ireland, and elsewhere.

---

(1) Worsaae. "The Industrial Arts of Denmark."

The pin then underwent a change; its head was ornamented, its stem was widened, and pierced with a hole. Several pins of this description were found at Enkomi, in Cyprus, in 1896. They are of gold. According to Montelius, pins of this type appear to be the prototype of the fibula. On the François vase are seen figures whose cloaks appear to be fastened by similar pins. "The hole was intended for the insertion of a piece of wire, which was twisted round the drapery, and held it in place." Similar pins have been found in Northern and Central Europe.

After this the pin merged into the safety pin, consisting of a pin and bow ending in a hook to catch the end of the pin. Montelius further mentions that safety pins have been found in the tombs of the Mycenæan period, and in the late tombs of Cyprus. "In Aryan civilisations, they are contemporary with the iron age." It is thought by some that the bone of an animal, the pig, for instance, may have been the source from which the fibula of the safety pin type was originally derived.

The pin, having reached the safety pin type, it now, as the fibula, underwent many variations in form, according to the inventive fertility of the nations by whom it was adopted. The early spiral form, the boat, the leech, the kite, and the horned



FIG. 21. (p. 8.) AN ANCIENT EGYPTIAN.  
(AFTER WILKINSON.)



snake, vied with one another in beauty of design, and in the excellence of their workmanship.

We will now follow up a few of the fibulæ of some of these nations, together with the history attached to them.



## GREEK FIBULÆ.

“What! kill a woman, innocent and young,  
 Our city’s ornament! Were I to perpetrate  
 A deed so foul, who could transport my soul  
 Across the stream that bounds the other world?”

*The Clay Cart.*

**A**ND yet a woman could kill a man! It is related of Polymestor, king of the Thracian Chersonesus, that, after the destruction of Troy, he killed Polydorus, king of Thebes, in order to get possession of his treasures, and that he cast his body into the sea. Hecuba, the mother of Polydorus, recognising the dead body of her son, which had been washed upon the coast, took vengeance upon his murderer, Polymestor, by killing his two children, and putting out his eyes. The instrument with which the revengeful Hecuba perpetrated this deed, is said to have been the pin of a fibula.<sup>(1)</sup>

Indeed the Athenian women, according to Herodotus, were famed for this barbaric display of their prowess.<sup>(2)</sup> Moreover the fibula was employed by Oedipus, son of Laius, king of Thebes, to bring

(1) Eurip. Hec. 1170.

(2) Herod. v. 87; Schol: in Eurip. Hec. 934.



FIG. 22. (p. 9.) THE WIFE OF ANI.  
(FROM "THE BOOK OF THE DEAD." BRITISH MUSEUM.)





about his own blindness. Having, unfortunately for him, solved a riddle, he obtained in so doing a reward in the person of Jocasta the Sphinx, the propounder of the riddle, whom he afterwards married: thereby offending the Thebans. He was pronounced an exile. Jocasta hanged herself, and the unfortunate Oedipus pierced his eyes with the pin of the fibula, taken from the dress of Jacosta.<sup>(1)</sup>

Indeed the very pin of a brooch signifies "*to pierce.*" "*περονάω,*" Homer uses it in this sense. Slight accidents, too, would happen to the person wearing the fibula,<sup>(2)</sup> notwithstanding their usefulness in securing the garments of the wearer.

Women wore the fibula both with the amictus and the indutus, whilst men wore it with the amictus only. It was chiefly used to pin the two parts of the scarf together, so as to secure it over the right shoulder, "*περόνημα.*"

The magnificent brooch worn by Ulysses, the hero of the Trojan war, to fasten his celebrated shawl, was fitted with two small pipes in which the pin was contained, thus rendering the garment doubly secure, whilst it prevented it from being torn.

---

(1) Soph. Oed. Tyr. 1269. Eurip. Phœn. 62.

(2) Hom. Il. v. 425.

The simple type of Greek fibula is semi-circular in form, with a spiral at the head. The foot is bent up to hold the pin. Fibulæ formed of two spiral plates united by a figure of eight twist, with a pin to catch on one side, are of Greek invention. They are to be met with also in Southern Italy, and have been found in large numbers in the necropolis of Hallstadt in Austria (fifth and sixth centuries B.C.). Grecian brooches, showing Phœnician influence, from the tombs of the fifth and sixth centuries at Amathus, Curium, and elsewhere, are of the triangular bow type. As with Greek pottery, fibulæ of the geometrical type are to be met with at Olympia, Athens, and Thebes, and occasionally in other parts of Greece.

Mention has already been made of the fibulæ having been worn by Grecian ladies on both shoulders. Exquisite brooches were also used to fasten the sleeves of their tunics.<sup>(1)</sup> These may be seen in the statues of Urania, Calliope, and Erato. They were also worn on the breast,<sup>(2)</sup> and in later times ladies employed them to tuck up the tunic just above the knee. Statues and medals of many of the emperors are seen with a fibula worn upon the right shoulder, as in that of Justin II., from which jewels, attached by three small chains, depended.

---

(1) "Aelian," V. H. 1-18.

(2) "Isid," Ong. xix. 30.



FIG. 23. (p. 11.) PECTORAL ORNAMENT OF QUEEN AAH-HOTEP.  
(AFTER BIRCH.)



Fibulæ of gold were valued as presents of great honour. It is related of Scipio that when he set the Numidian Massiva free, and restored him to his uncle, he gave him many costly gifts, golden fibulæ of rare beauty being among the number. After a victory had been obtained over the Spaniards, the Praetor L. Quinctius is said to have rewarded his Equites for their gallantry by conferring upon them golden castellæ and fibulæ. Indeed, so lavish was the taste displayed in these brooches, and so expensive was their production, that Brutus, in letters from Philippi, is said by Pliny to have complained of "the increasing luxury of his times, which had so far infected every military profession that his Tribunes wore golden fibulæ."

Two massive bronze fibulæ of the Bœotian type of the geometrical period, may be seen in the Greek vase room of the British Museum. One represents a ship with a lantern at the mast head; the helmsman steers with his foot. Various animals and fish devices are engraved upon it, also the swastika, a kind of cross ornament of sacred origin. On the reverse, two figures are seen conversing. To the right a man is attacking a wolf with a long spear; in this also many birds and fishes are represented. The subjects are beautifully engraved. "The highest degree of ornament was bestowed upon brooches after the fall of the Western Empire."

## GRÆCO-ROMAN BROOCHES.

**A**BOUT 273 B.C., when Ptolemy Philadelphus<sup>(1)</sup> came to Rome, a way was prepared for the adoption of Hellenistic customs. The Alexandrine cults were favoured in the South of Italy, and the worship of Serapis and Isis established in the capitol. Under the Emperor Augustus, however, there was a rebellion against the new religion, and its votaries banished and persecuted. Caligula and Claudius befriended them, and they were encouraged by Nero, until under Antonius Pius and Septimus Severus, the cult reached its highest point. Then the Study of Egyptology was increased by the journey of Germanicus to Egypt,<sup>(2)</sup> so that we are not surprised to find traits of Egyptian influence in Roman jewellery dating at least from this period.

As new cults were grafted into the more ancient ones of the Romans, from Asia Minor, Phrygia and Persia, they gave expression to their arts, and lent colour to their work.

---

(1) Nissen, *Pompeianische Studien*, P. 174.

(2) *Tac. Ann.* 11. 59.



FIG. 24. (p. 12.) THE EGYPTIAN HAWK-GOD, FROM THE PAPYRUS OF NETCHMET, A QUEEN.  
(BRITISH MUSEUM.)





A fibula, common in Italy, unknown in Greece, the forerunner of the "horned snake," is of the circular bow type. "Its foot is twisted up to form two loops between which the pin passes, and then ends in a circular or oval flat piece of metal." It varies in shape, and is ornamented with swastikas.

The fibula of the Græco-Roman period are very numerous, and present all manner of varieties. After the snake fibulæ of the safety pin type, the most commonly met with are the spiral forms, and these occur also in Hungary, Scandinavia, France, and elsewhere. Centaurs, leopards, fishes, tortoises, rabbits, horses, birds, and insects, are more or less fantastically portrayed. The zoomorphic fibulæ found in Gaul, Belgium, etc., belong to this period.

In the year 1793, there was discovered at Rome a silver casket containing the toilet service of a Roman bride. This celebrated treasure, of the 5th century A.D., contained a buckle, ten fibulæ, two hairpins, ornamented with figures of Venus; several pairs of earrings, two signet rings, a hand inscribed BYZAN, a hand holding a torch, a mouse, a scorpion, a frog, and a leopard with a fish's tail, all of which were probably worn as ornaments or as amulets. The silver casket was concealed in a vaulted chamber, which having formed part of the superstructures of the building, was afterwards buried in its ruins. The casket itself is richly

embossed and chased with figures resembling those found on the Sarcophagi of the fifth century. On the front lid are the words SECVNDE ET PROJECTA, VIVATA INCHRIS(TO). "May you live in Christ Secundus and Projecta." On the top of the lid are portraits of the bride and bridegroom, encircled within a wreath supported by two cupids. A roll in the hand of the lady probably represents the marriage contract. A palace crowned with cupolas, the residence of the bride and bridegroom, is beautifully portrayed on the back of the casket. Three figures, bearing nuptial presents, are represented, surrounded by attendants, one of whom holds a mirror, and another a torch.

The T, or cross shaped, fibula is often met with in Roman examples, as it is in other countries, whilst many specimens of the ring brooch of the Celtic type occur. This form is also to be seen in Egyptian and Indian jewellery: it figures in the finds from Kouyunjik, and the British Museum contains many fibulæ of this shape, of Anglo-Saxon, Scotch, and Irish workmanship.

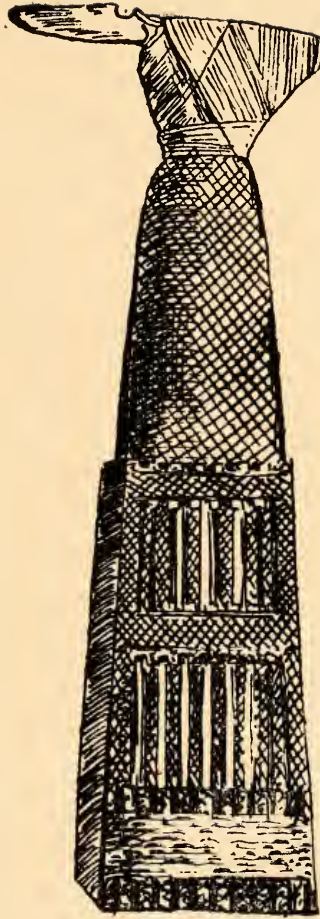


FIG. 25. (p. 13.) SYMBOLIC ADZE. MANGAIAN.  
(AFTER HADDON.)



## SCANDINAVIAN FIBULÆ.

**I**N the brave old days, when men and women of spirit sought vent for their energy in martial deeds; when men detested a blank in their swords as much as a blank in their lives; when battle axes were ornamented, and shields engraved; when both mæn and women wore brooches of great value; then it was that art triumphed in Norway and Sweden. Then it was that the glorious fibulæ were produced; examples of which may be seen in the Museum at Stockholm.

Situated, as it were, at the end of the world; shut off from the revolutions in the centre of Europe, free from foreign influences, Scandinavia enjoyed a settled state for her industrial arts, which, while she missed perhaps the vigour usually imparted by external influences, was nevertheless productive of a pure style, which later on was enriched by Roman motifs.

We are so accustomed to look upon the Norsemen as ravaging barbarians, plundering churches and monasteries, and disturbing the peace of the nation generally, that we are sometimes apt to forget, that behind all this war-like fervour lay an innate

love of the beautiful; that though the battle raged, the skald composed his lays, and the smith cast his works of bronze; and that, the battle fought, the warrior himself engraved his shield with the subjects of his military exploits: this practice originating hereditary coats of arms. Indeed, existing monuments attest the culture of the North for centuries before the Vik-ing period.

The Scandinavians of the bronze<sup>(1)</sup> age were highly skilled in the art of casting; some of their works which have come down to us being perfect masterpieces of this method of manufacture. Certain finds from the graves of Vamdrup and Borum, and Jutland, of the later bronze period, consist of daggers, shields and clasps, etc., beautifully ornamented with spiral patterns.

Spiral forms of ornament are peculiar to the north. A fibula of bronze, bi-spiral in form, thus decorated, is frequently to be found in Norway. It is similar to those found in Hungary. The type of fibula, however, most commonly met with in Sweden and Norway, of the early iron age, is cruciform in shape, its lower end terminating in an animal's head. It is rarely seen in Gotland and Denmark, though specimens of this type have been found in England, notably in the neighbourhood of Wilbraham, in Cambridgeshire.

---

(1) "La Colonisation de la Russie et du Nord Scandinave et leur plus ancien état de civilisation." J. J. Worsaae.

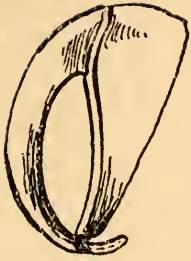


FIG. 26. (*p.* 13.)  
FIBULA OF BONE.  
(AFTER GREENWELL.)



FIG. 27. (*p.* 13.)  
FIBULA OF BONE.  
(AFTER GREENWELL.)



FIG. 28. (*p.* 13.)  
PIN OF BONE, OR OF  
BOAR'S TUSK.  
(AFTER GREENWELL.)



FIG. 29. (*p.* 13.)  
FASTENING OF JET.  
(AFTER GREENWELL.)

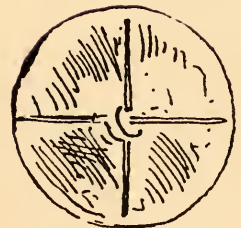


FIG. 30. (*p.* 13.)  
FASTENING OF STONE.  
(AFTER GREENWELL.)





In Gotland it assumed many varieties in shape, until it eventually became a fibula of the boar's head type. Similar to the cross-shaped fibula represented in fig. 60, is one belonging to that period in which Scandinavia was influenced by the Romans. It occurs occasionally in Roman finds in England.

In Pagan graves—for the influence of Christianity abolished the ancient practice of interring the dead in their clothes, and with their ornaments—circular brooches of elegant designs have been found. These, it would seem, underwent a change in form; the sides increased in depth, and the fibula appeared like a box.

Whereas we conceal our pins, esteeming them merely as useful objects, the Scandinavians held the pin to be an article of adornment, and they looked upon their fibulæ with great pride, bestowing on them much skilled workmanship.

The oval-shaped fibula is characteristic of Continental Scandinavia, Norway, as well as Sweden. Brooches of this description were generally worn in pairs, as with the Greeks. They were not ornaments of the men of the north. One or more chains united the two brooches. They were placed on the upper part of the breast, and each was fastened to the cloak or mantle.

Brooches similar to these have also been found in Normandy, in England, Scotland, and its islands. One, of great beauty, and now in the British Museum, is almost identical with one found in Sweden, engraved in Dr. Hans Hildebrand's "Scandinavian Arts," (p. 93). Indeed, historical evidence, as well as archæological and numismatic, prove that a direct intercourse was established between England and the Scandinavian countries. "Two Danish kings, Sven and his son Canute the Great reigned in England: Danes and Norsemen, and sometimes also Swedes, visited England, lived in England, and became acquainted with English manners and English art. While living in the west they kept up an intercourse with their original homes, and in several cases returned to them after a longer or shorter sojourn in Britain or Ireland." (P. 84).

In Algeria the women wore, suspended on the aforementioned chains, household keys, and several other ornaments. An example of this may be seen in the Intaglio room of the British Museum. It is of silver, and the fibulæ are of the Celtic type. The rattling of these dangling chains had a peculiar fascination for the women of the north. To prevent their becoming entangled, especially in circular brooches, they placed beads on to the ring from which the chains hung.

It is related by Scandinavian Sagas, that when

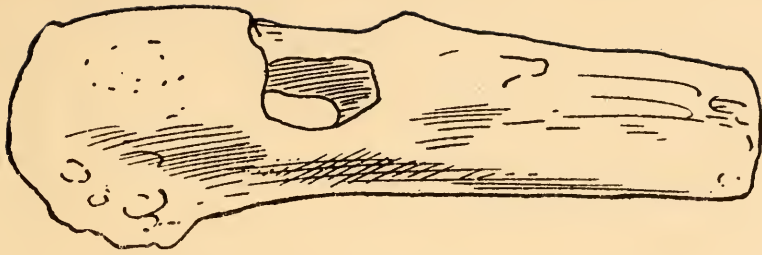


FIG. 31. (*p.* 14.) RED DEER'S ANTLER HAMMER.  
(AFTER GREENWELL.)

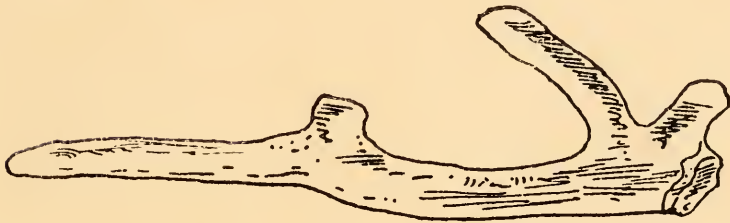


FIG. 32. (*p.* 14.) RED DEER'S ANTLER PICK FOR EXCAVATING CHALK,  
OR A HOE FOR BREAKING UP THE GROUND.  
(AFTER GREENWELL.)

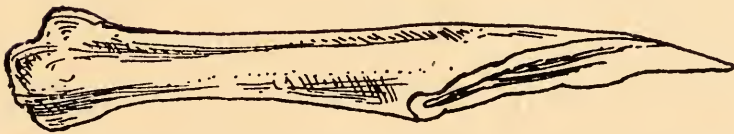


FIG. 33. (*p.* 14.) KNIFE OR SCRAPING INSTRUMENT OF BONE  
(BOAR'S TUSK), SPLIT AND SHARPENED.  
(AFTER GREENWELL.)



a man was threatened with starvation, in order to keep the wolf from the door, he would chop off a piece of his ornament, and use it as money. This may account for the mutilated remains of fibulæ in certain finds. Unfortunately the value of the workmanship was not taken into account, the actual silver alone being considered, whilst the ornament escaped notice.

Notwithstanding the love of detail manifested in Scandinavian objects, every available space being filled up with ornament, and even the reverses of the fibulæ being elaborately decorated, there is yet a tendency to coarseness in their later works. For the brooch, from having been an ornamented cloak fastener, became in time a cumbersome piece of silver, highly decorated, it is true, but more likely to tear the cloth than to keep the garment in position. Fibulæ of this description, sometimes 8 inches in length, of which, fortunately, there are only a few examples, prove a marked decadence in Scandinavian art. The old patterns have been copied and copied, until the original details in their ornament have been lost. So unpractical is this shaped fibulæ, that it is not surprising that only three are known to exist, and those in the Museum of Stockholm.

The most noticeable feature of Scandinavian ornamentation is the prevalence of the serpent type. Zoomorphic fibulæ have been found too, in which

the falcon plays a conspicuous part. But the serpent twists itself into knotted ornaments on nearly every object. It has been called the dragon, the lion, and even the wolf. Professor Haddon has indeed proved that the wolf may pass insensibly into the serpent, by frequent repetition, even as a human figure may become a twisted form of ornament, whose only indication of its virile origin, is in the two legs and a mis-shaped head.<sup>(1)</sup> According to Dr. Hans Hildebrand, the serpent form of ornament is not attributable to the dragon, for the very Scandinavian word for dragon is borrowed, and in early specimens of Scandinavian art the likeness to serpents is less obvious, resembling more the *lion couchant* of the Romans, and adopted by the Teutonic tribes, even in the far north. In further corroboration of this theory Dr. Hildebrand points out that the tail is curved over the back of the animal in leonine fashion. (Fig. 67.) Be this as it may, it is possible that the lion was adopted by the Scandinavians, and grafted by them into their designs; and it is also possible that the serpent may have likewise supplied the motif for their designs, and that the various convolutions and twisted knots were the ultimate forms of both.

If we turn to old Norse Mythology, we shall there find the current beliefs which found expres-

---

(1) "Evolution in Art," P. 198.

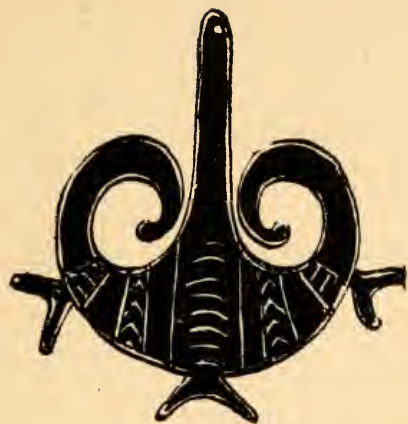


FIG. 34. (p. 14.) TURTLESHELL ORNAMENT.  
(BRITISH MUSEUM.)



FIG. 35. (p. 14.) TURTLESHELL  
FISH-HOOK. (BRITISH MUSEUM.)



FIG. 36. (p. 15.) STONE AXE.  
(AFTER WORSAAE.)

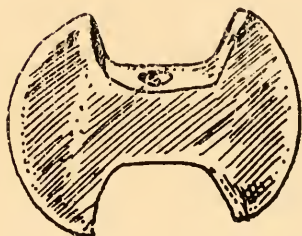


FIG. 37. (p. 15.) HAMMER HEAD.  
(AFTER WORSAAE.)

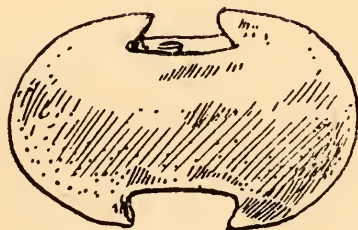


FIG. 38. (p. 15.) HAMMER HEAD.  
(AFTER WORSAAE.)





sion in the arts of the inhabitants of the north. Thus—under a great ash tree, the gods meet to distribute justice. Its branches cover the earth; its top reaches to heaven; on it is perched the all-seeing eagle, whilst a squirrel, the chronicler of news, runs up and down its branches, evading some serpents which seek to destroy him. The secret fountain of wisdom runs beneath one of the roots of the tree; from a spring near by three virgins draw water for the nourishment of the sacred ash. After restoring the beauty of its foliage, it returns to form the dew of which the bees make their honey. The three virgins always keep under the ash, dispensing the days and ages of men.<sup>(1)</sup> But the great serpent of their mythology does not writhe under the sacred ash tree; he, the Midgards worm, encircles the earth, as Matthew Arnold beautifully describes in the following lines:—

“Three mighty children to my father Lok  
 Did Angerbode, the giantess, bring forth—  
 Fenrir the wolf, the serpent huge, and me.  
 Of these the serpent in the sea ye cast,  
 Who since in your despite hath wax'd amain,  
 And now with gleaming ring enfolds the world.  
 Me on this cheerless nether world he threw,  
 And gave me nine unlighted realms to rule.  
 While, on this island in the lake, afar,  
 Made fast to the bored crag, by wile not strength  
 Subdued, with limber chains lives Fenrir bound.”

---

(1) Northern Antiquities. Mallet.

Their strangled wolves and writhing snakes would seem to point to the future struggle when "the wolf shall devour the sire of men"—a day of marvels, and of great prodigies; for the wolf shall devour the sun, a severe loss for mankind. The other wolf will take the moon, causing great mischief. Fenrir will then break loose, and the sea rush over the earth, for the Midgard serpent, turning with great force, will gain the land. A fearful fight will then take place with Fenrir and the Midgard serpent, followed by a battle between the Aesir and all the heroes of Valhalla, led by Odin and the wolf Fenrir; the Midgard serpent; Loki and the followers of Hell. Frey is killed by Surtur, whilst Tyr, attacked by the god Garm, kills him, and is himself killed. Thor succeeds in killing the Midgard serpent, but is suffocated by the venom. Odin is swallowed by the wolf; Fenrir is seized by Vidar and killed. Loke and Heimdall fight and kill each other. "After this, Surtur darts fire and flame over the earth, and the whole universe is consumed."

"Dimn'd now the sun,  
 In ocean earth sinks;  
 From the skies are cast  
 The sparkling stars;  
 The fire reek rageth  
 Around time's nurse  
 And flickering flames  
 With heaven itself play."

*The Völuspa.*

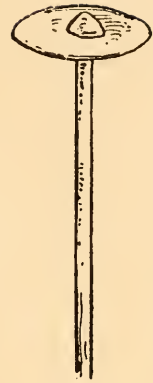
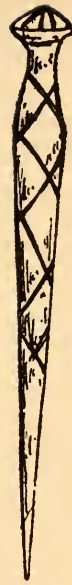


FIG. 39. (p. 15.)  
AN EGYPTIAN PIN, 8 INCHES.  
USED IN THE FIRST INSTANCE  
FOR ARRANGING THE PLAITS  
OR CURLS OF HAIR.  
(AFTER WILKINSON.)

FIG. 40. (p. 15.)  
IRISH PIN (DEAZ).  
(AFTER WILDE.)

FIG. 41. (p. 15.)  
AN IRISH PIN.  
(AFTER WILDE.)

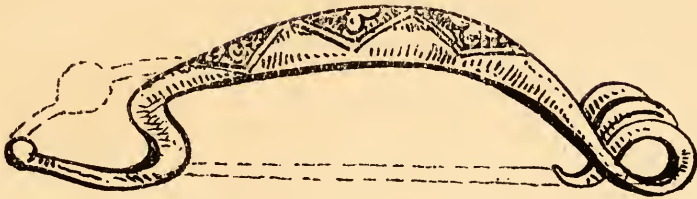


FIG. 42. (p. 16.) SNAKE FIBULA. FROM CARANDA TOMB.  
(AFTER MOREAU.)

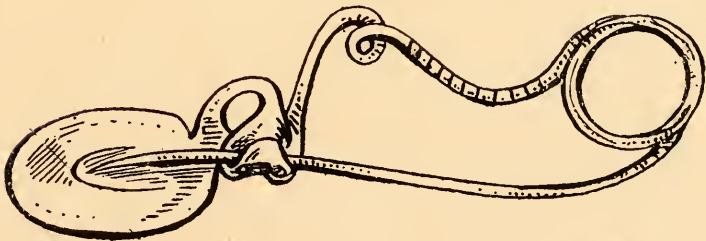


FIG. 43. (p. 16.) SNAKE FIBULA.  
(WALTERS.)



In the first centuries after the fall of the Roman Empire, the Germanic tribes brought away treasures from the ancient capitol which showed remarkable richness and beauty. Gold objects of the middle iron age in Denmark and elsewhere have been found sometimes weighing 30 lbs.

In the years 1639 and 1734 were found at Slesvig two golden horns or trumpets of the finest gold—formerly used for religious worship in their temples. The longer and perfect horn was two feet nine inches long; on it was represented Hell, with its snakes, the dominion of Hela, or death. The smaller horn represented the star spangled Valhalla, where the superior gods dwelt above the sky. "These representations are founded on the three great crimes of the wicked Loke, his theft of Freya's brooch, Brisingamen and of Iduna's apple, but above all his artifice with the mistletoe, which to the sorrow of both gods and men, caused the death of the bright and gentle sun-god Balder, and his descent into the gloomy Helheim.<sup>(1)</sup>

The procession of the gods at Balder's funeral, and the quarrel of Heimdall and Loke about the brooch Brisingamen, also form the subjects of the decoration of the hall of Olaf Paa, of the tenth century, in Iceland. We have no positive description of this wonderful and renowned brooch

---

(1) "Industrial Arts of Old Denmark." Worsaae. P. 56.

Brisingamen, but if it were only half as beautiful as some of the Scandinavian specimens, richly decorated, shimmering with gold and precious stones, we can easily imagine the wicked Loke being tempted to steal it from its rightful owner!

“What adds more lustre to a feast, and more enchants  
bold knight?  
Is it not woman when adorned, dispensing glances  
bright?”

*Nibelungen Lied (trans. by Birch).*

In the banquet given by King Gunther in honour of Chriemhilda, described in the *Nibelungen Lied*, the dresses worn were of the most splendid kind, whilst rich jewels set off the dainty-apparelled, and added a lustre to the fair guests:—

“Then were the presses, chests and drawers, rummaged  
for dresses new;  
And all that splendour could advance, was quickly  
brought to view.  
Of clasp and bracelets, fringe and lace—there was a  
goodly show:  
For dames and maids attired themselves right sumptuously  
I trow.”

The dresses and jewels of ladies of wealth were often the source of much envy. Wild and extravagant are the Icelandic accounts of the women of the north. According to the “*Eyrbyggja Saga*,” in a legend related in Mallet’s “Northern



FIG. 44. (p. 16.) SNAKE TYPE OF FIBULA, WITH TWO SPIRALS.  
(AFTER WALTERS.)

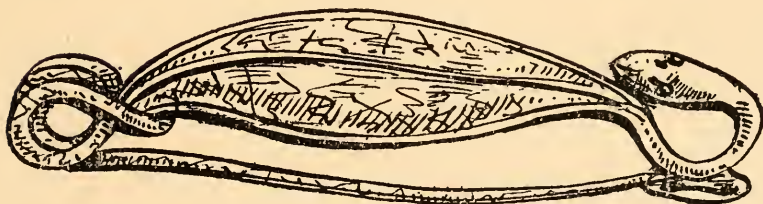


FIG. 45. (p. 16.) SERPENT PATTERN (COBRA).  
(AFTER WILDE.)



FIG. 46. (p. 16.) FIBULA FOUND ON A GAUL'S NECK  
(AFTER MOREAU.)

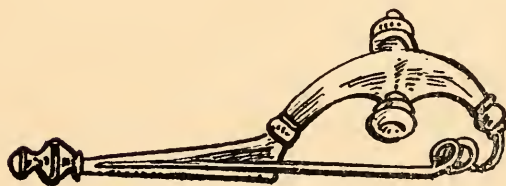


FIG. 47. (p. 16.) BOW KITE-SHAPED FIBULA.  
(AFTER WALTERS.)





Antiquities," a ship from Iceland chanced to winter in a haven near Helgafels. Among the passengers was a woman named Thorgunna, a native of the Hebrides. She was reported by the sailors to possess beautiful garments and household furniture. A covetous woman named Thurida contrived to make her become an inmate of her house, and requested Thorgunna to sell her embroidered bedhangings and coverlet, but Thorgunna would not part with them, and insolently refused. Thereupon Galdra-Kinna, an inmate of the household of Thurida, had recourse to magical enchantments. Thorgunna was haymaking—a storm came on, her heap alone was out in the field, and it was turned to blood. The shock killed Thorgunna. On her deathbed she commanded Thorodd, the husband of Thurida, to have the bed furniture burnt on her funeral pile, lest evil should befall them. Covetous Thurida, dissuaded him; consequently ghosts haunted the household of Thorodd, many of whom died, until the unlucky bedhangings were burnt.<sup>(1)</sup>

---

(1) The "Eyrbyggja Saga," by Sir Walter Scott. See "Northern Antiquities." Mallet. P. 535.

## CELTIC BROOCHES.

---

**I**RELAND is noted for the perfection of her metal work. The remains found in tombs and elsewhere, prove to what a high pitch the art of casting and engraving was carried.

The simple pin, the ancestor of the elaborate fibulæ found in Ireland, displayed many varieties, often exhibiting a half-moon shape. At first the head of the pin only was ornamented, and variously shaped—then a shank ring was added, “either by means of a rivet passed through the head, or a simple loop running through the hole in the neck” (Wilde). The ring was afterwards doubled, and several distinct rings employed.

Sir John Evans, F.R.S., mentions<sup>(1)</sup> a bronze pin with two bronze rings upon it, which was found in a sepulchre near Trillick, Ireland. “Some of the hollow rings found in Ireland with transverse perforations through them, appear also to have been made for attachment at will to leather or cloth by means of a pin passing through the crossholes, which at once converted the rings into

---

(1) “Ancient Bronze Implements.” Evans. P. 398.



FIG. 48. (*p.* 16.) FIBULA FOUND IN A BARROW, COWLAM, YORKSHIRE.  
(AFTER GREENWELL.)



FIG. 49. (*p.* 16.) SATANIC-LOOKING FIBULA.  
(AFTER WALTERS.)



FIGS. 50-51. (*p.* 16.) BOAT-SHAPED FIBULA.  
(AFTER WALTERS.)

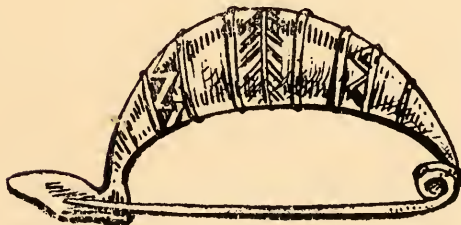


FIG. 51.



brooches or buckles of a peculiar kind." In later specimens in Ireland, the ring was enlarged and flattened out; it was ornamented with filigree work, enamels and jewels. These ring brooches were varied with a pendent cross, and sometimes with cross bars.

According to Walker, the dress of the ancient Irish consisted of the Truis, or straight Bracca, the long Cota, the Cochal, the Canabhas, the Bavrad, and the Brog. The Cochal, or Cocula, was the upper garment—a kind of long cloak with a large hanging collar, or hood, of different colours. This garment only reached as low as the middle of the thigh and was fringed with a border like shagged hair; and being brought over the shoulders was fastened on the breast by a clasp, or buckle, or DEALG FALLAINE (or brooch), like the garments of the high priests amongst the Jews.<sup>(1)</sup> The Irish found the Cochal of great service in the field of battle, for, winding it several times round the left arm, they made it answer the purpose of a shield—even as the early French are related to have used their camisolles to weaken the force of the lance.<sup>(2)</sup>

The Irish kings wore a modification of the Cochal, a large, loose crimson garment. In the eleventh

---

(1) "Maccab." Chap. xiv. V. 44.

(2) *Fabl. on contes des xiic. et des xiii. Siecle par Le Grand.* Tom. ii. P. 278.

century they were fastened at the neck with a golden button. It is related of Cucholin, that in rising from his seat, he caught his foot in his crimson cloak, thereby loosening the pin of his golden brooch, or bodkin, which falling out, pierced his foot. The pain caused by this accident was even less than the confusion it caused to the monarch, for it was considered becoming in a king to carry his mantle with grace and ease, and the failure to do so, was a serious breach of etiquette on the part of Cucholin.

A peculiar feature of the late Celtic decorative ornament is the "trumpet pattern." This has been found on pre-Roman works of Britain, between 200 B.C. and 200 A.D. It is not later than 1050. During the Roman period in Britain, the pattern gradually died out, surviving only in Ireland, where it displayed two varieties; one, in which the spirals were subservient to the spaces, and the other in which the spaces were secondary to the spirals.

Ireland is rich in works of this kind. Her interlacing patterns are widely known. The Book of Kells, of St. Cuthbert, the Durham Book (British Museum), and the Scoto-Keltish MSS. of St. Gall, Switzerland, afford elegant examples of this style of ornamentation. Continental designs were engrafted into Irish Art probably by St. Patrick, in whose train there followed some Gauls, who doubt-

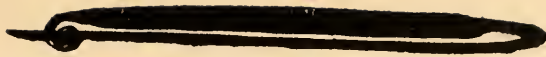


FIG. 52. (*p.* 16.) FIDDLE BOW TYPE OF FIBULA.  
(AFTER WALTERS.)

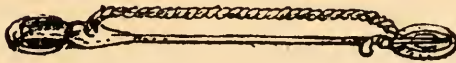


FIG. 53. (*p.* 16.) SAFETY PIN OF THE EARLY BRONZE AGE.  
CELTIC, 3000 B.C.  
(AFTER RACINET.)



FIG. 54. (*p.* 16.) GRÆCO-ROMAN FIBULA.  
(BRITISH MUSEUM.)

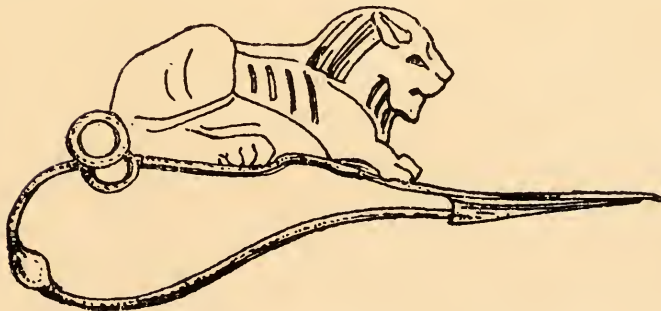


FIG. 55. (*p.* 21.) LION FIBULA OF GOLD.  
(BRITISH MUSEUM.)





less disseminated the knowledge of their Art in Ireland. It was in the ninth and tenth centuries that Christian Art reached her highest state of perfection.

The never-dying serpent supplied endless forms of interlacing ornament, twisting itself into knots, writhing and mauling, biting and fuming. The works of this period are full of spirit, quaint and fantastic.

Many are the theories advanced for the prevalence of the serpent in Irish designs. It has been thought that the brass serpent erected by Moses, at God's command, when swarms of serpents attacked the Israelites, supplied the Irish—one of the lost ten tribes—with the legendary lore! According to Dr. Wilde, Dianceht was the Irish "Æsculapius." The chief seat of the worship of Æsculapius was Epidaurus, where he had a temple surrounded with an extensive grove. Homer describes him as "the blameless physician." Serpents were sacred to him because they were a symbol of renovation, and were believed to have the power of discovering healing herbs.

One of the most beautiful examples of interlacing work is the celebrated Tara brooch. Circles of amber and translucent glass, etc., are set in exquisite filigree, varied with Trichinopoli chain work. The metal of which it is composed (white

bronze "findruine") is harder than silver, and formed by a combination of copper and tin.<sup>(1)</sup> Very numerous are the designs engraved on this wonderful brooch. One has to go to the South Kensington Museum and make a sketch of it to thoroughly appreciate the perplexing convolutions of the leonine serpents which form themselves into a perfect labyrinth! This brooch is a masterpiece of about the seventh century. In common with other fibulæ, the gold rosettes are fastened by pins, which passing through the brooch, are rivetted on to the opposite side.

In comparing the brooches of Irish workmanship with those of Scandinavian origin, one is invariably led to believe that the former, and indeed those of Scotland also, surpass in richness the fibulæ of the north, varied as they are with amber and precious stones, whilst Scandinavian brooches, in point of design, are unequalled.

---

(1) "Early Christian Art in Ireland." Stokes.



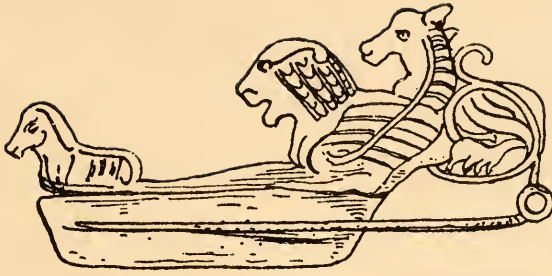


FIG. 56. (p. 21.) "CHIMÆRA" FIBULA.  
(BRITISH MUSEUM.)



FIG. 57. (p. 24.) FIBULA, GRÆCO-ROMAN.  
(BRITISH MUSEUM.)

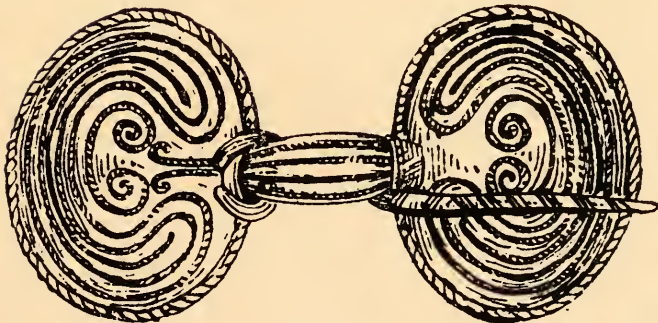


FIG. 58. (p. 26.) BRONZE FIBULA.  
(AFTER HILDEBRAND.)



## SCOTTISH FIBULÆ.

**W**HO has not heard of the celebrated Lochby Brooch? A visit to the British Museum will convince the reader that the jewel is indeed a wonderful piece of workmanship. Of massive silver, richly decorated with filigree, it suggests solidity and grace combined. Belonging successively, since 1500, to the ladies of Lochby in Mull, it finally came into the possession of Isabella, the daughter of Anna Campbell, lady to Murdoch McLean, who married John Scrogue, Esquire, to whom the brooch was presented the day after their marriage. In one of the pictures in the Kensington Palace, the young princes are represented as wearing the tartan caught and kept in place by one of the typical circular Scotch brooches.

Ancient brooches found in Scotland frequently consist of pennanular rings, with expansions resembling thistle heads, and commonly called "*prickly*" brooches. These rings were often flattened and their terminal expansions broadened in order to form a space for intricate designs.<sup>(1)</sup>

---

(1) "Scotland in Pagan Times." Anderson.

The pins, too, are very long, from 15 to 20 inches. Some of these brooches are ornamented with zoomorphic work of Scandinavian character, "like the designs on Manx crosses; others have simple interlaced ribbon patterns of Celtic style."

It is, of course, only natural that we should look for Scotland's emblem in her beautiful fibulæ! And it is not to be wondered at that the thistle is perpetuated in gold and silver in several noteworthy examples.

Several brooches found in Scotland are distinctly Scandinavian, others Celtic, whilst to some have been attributed an Oriental origin.

The introduction of bronze into Scotland cannot be definitely ascertained. According to Macintosh<sup>(1)</sup> "the Celts appear to have overrun the whole of England, and penetrated into Scotland as far as Glenmore before bronze began to be introduced in the south of Britain." It would seem that bronze was introduced into the south and south-west of Scotland between 1200 and 1000 B.C.

Gold and silver ornaments were profusely used by the people of the Bronze Age. The Ancient Scots evidently loved magnificence of attire, the finds exhibiting a strange contrast to the generally-received ideas respecting these so-called untutored

---

(1) "History of Civilisation in Scotland."

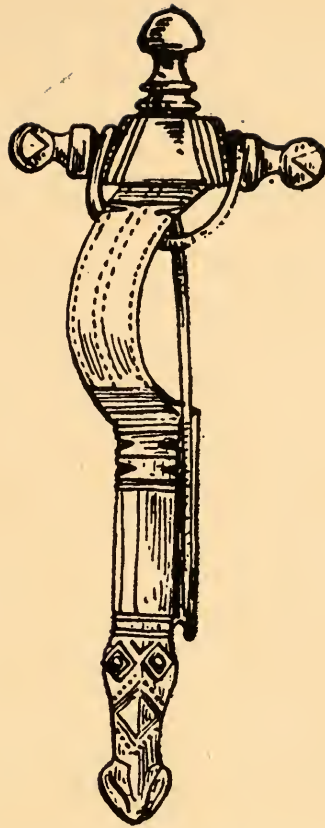


FIG. 59. (*p.* 26.) A FIBULA FREQUENTLY FOUND IN NORWAY AND SWEDEN.  
(AFTER HILDEBRAND.)



FIG. 60. (*p.* 27.)  
GOTLANDIC FIBULA.  
(AFTER HILDEBRAND.)



FIG. 61. (*p.* 27.)  
THE REVERSE OF FIBULA.  
(AFTER HILDEBRAND.)





savages! Let the gold ornaments discovered in a moss in the West Highlands in 1856 speak for themselves.

Mention has already been made of certain oval brooches characteristic of Continental Scandinavia. A pair of these was found at St. Kilda, and preserved in the Andersonian Museum of Glasgow. Beautiful specimens have also been found in Castletown in Caithness, and in the Clust, the most northerly of the Shetland Isles. In the last-named place a brooch of the trefoil type was found, decorated with grotesque forms of the Scandinavian dragon.

Of old Celtic brooches found in Scotland, one of the best known examples is the Hunterston Brooch. This was found by a shepherd in 1826. Its size is remarkable, and its beauty rare. It measures four-and-a-half inches in its shortest, and four inches and three quarters in its longest diameter. Circles of amber are inserted at the corners of the triangular spaces, and in the smaller rectangular panels. Its pin, although broken, measures five-and-a-half inches in length. Serpentine and lacertine creatures writhe upon the flattened surfaces, much in the same way as they twirled about in the Celtic MSS. of the Gospels. Even the edges and panels on the back of the brooch are treated with interlacing patterns of a

*spiral* and *trumpet* character. So excellent is the workmanship of this wonderful brooch, that it is doubtful if it can be excelled even by that of the present day! Indeed so intricate are the designs, and so fine the workmanship, that, as with the Celtic MSS., it is almost necessary to use a magnifying glass to fully appreciate the beauty and delicacy of its minute details. Scratched on the back of the brooch are letters of a Runic character, which appear to be autographs of two of its former owners. The following interpretation is pretty generally received:—

MAELBŪITHA owns this Brooch.

OLFRITI owns this Brooch.

In shape the Hunterston Brooch is Scandinavian, but in its decoration it is distinctly Celtic in style.



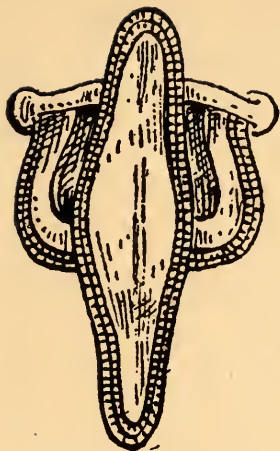


FIG. 62. (*p.* 27.)  
SCANDINAVIAN TYPE OF FIBULA.  
(AFTER HILDEBRAND.)

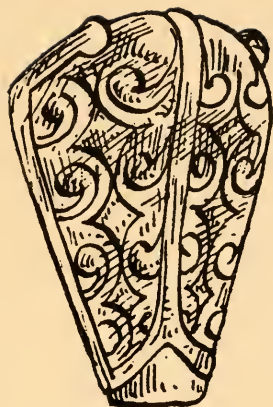


FIG. 63. (*p.* 27.)  
BOAR'S HEAD FIBULA.  
FOUND IN NORWAY.  
(BRITISH MUSEUM.)



FIG. 64. (*p.* 27.)  
CIRCULAR CLASP, BRONZE.  
DENMARK. THE IRON AGE.  
(SOUTH KENSINGTON MUSEUM.)



FIG. 65. (*p.* 27.)  
BRONZE CLASP, OVERLAID WITH SILVER.  
DENMARK. THE IRON AGE.  
(SOUTH KENSINGTON MUSEUM.)



## ANGLO-SAXON FIBULÆ.

---

**L**ONG before the Jutes and Angles found their way to the shores of Albion, the fibula was a necessary article of adornment. Boadicea herself is represented as wearing one of a purely Celtic type.

King Alfred, whose jewels have recently been so prominently before the public, encouraged artists in the making of these brooches in gold and silver, etc., and specimens of gold circular brooches are still extant, dating from his time.

Undoubtedly the earliest form of Anglo-Saxon brooch was circular in shape. Circular jewelled fibulæ are found in other parts of this country, and also in France and Germany, but they predominate in Kent. It has been suggested that they were fabricated at Canterbury. Doubtless Roman influence was brought to bear upon them also.

Other varieties of Anglo-Saxon fibulæ exist in the cruciform, the circular (saucer-shaped), and the radiated or fan-shaped.

We have before quoted:—

“Art lives and rules and aids to bind  
In one true brotherhood mankind.”

And since brooches such as the foregoing may justly be considered as true works of art, perhaps no better example expressive of unity can be given than the brooch of the seventeenth century, where hand clasps hand in oneness of purpose, their united aim being to fasten a cloak! And although the present fashion does not freely admit of large fibulæ being worn, yet there are here and there in North Germany still to be met with peasants wearing such brooches, specimens of which of the nineteenth century may be seen in some of our museums. They were universally worn in Germany at least as late as the fifteenth century. There is a beautiful example of a circular brooch belonging to this period in the Goldsmiths' Court of the South Kensington Museum. It is of silver gilt, German.

The raven no longer reminds us of Odin, “the Creator of all things”—the eagle fails to represent Thor, the Thunder god. No face of Frey is seen—nor lion, nor wolf, nor serpent. A few easily worked details are all that is left to us of an allegorical art which allowed gold, silver, and bronze objects to be decorated with gods and their attributes, and which served at the same time as amulets. Our ancestors loved their armour and

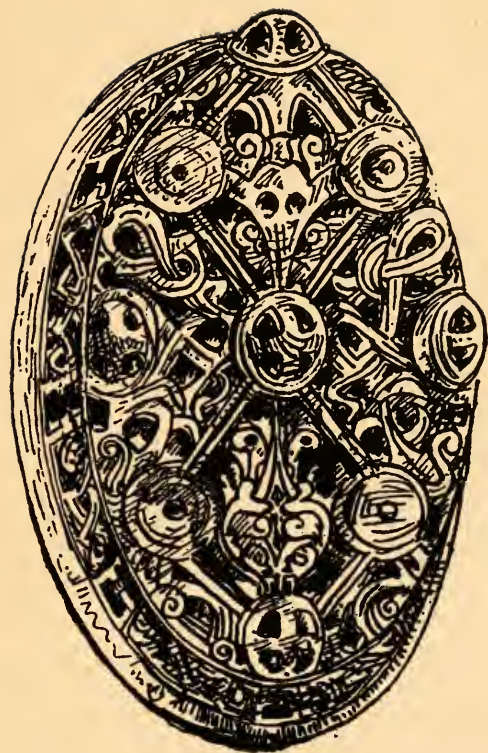


FIG. 66. (*p.* 27.) OVAL FIBULA, WITH GOLDEN ORNAMENTS.  
(SOUTH KENSINGTON MUSEUM.)





their jewels, and in their graves they were placed beside them. And thus from distant ages, unrecorded save by the few, have come down to us the interesting relics of the religious beliefs and customs of a people who were skilled in the metallurgic arts.

Indeed, even as early as the seventh century, and certainly in the days of Alfred, the British were far-famed for their skill in goldsmith work. And they were often induced to carry with them the knowledge of their art into distant countries.

Since the question of race has a very important bearing on Art, we shall do wisely to consider that "the chief race elements of the inhabitants of Great Britain are the Celtic, the Saxon, the Scandinavian, and perhaps a *quantité negligible* of the Iberian." The distribution of these elements is very clearly indicated by the place names. <sup>(1)</sup> "Cornwall and the north-east of Scotland are distinctly Celtic, whilst the south and central England are intensely Saxon. The remaining parts of Great Britain are Scandinavian. One of the most beautiful of the jewels of King Alfred's time is a gold brooch ornamented with filigree set with pearls and with medallions of translucent enamel, divided by lines of gold of unusual delicacy. The central design is uniform, and the whole of the enamel work is executed with

---

(1) Canon Isaac Taylor's "Words and Places."

great taste." This is said to have been found in Scotland.

So much were the smiths and armourers esteemed, that even the clergy thought it no disgrace to handle their tools.<sup>(1)</sup> St. Dunstan himself excelled as locksmith and engraver. The mines of England at this time were considerably worked, and supplied materials in abundance. Moulds for spears, arrows, and axe heads have been frequently discovered.

It would seem that our Anglo-Saxon ancestors not only lived in comparative comfort—their houses being hung with richly embroidered silk, their chairs and tables highly carved—they carried their artistic taste into articles of personal adornment. It was customary for men to wear over their embroidered long-sleeved tunics, a short cloak, fastened with a brooch, more or less like the previous examples. Men also wore ornaments of gold, silver, and iron. Brooches were worn by both sexes, as the places of burial so abundantly testify.

In a grave found in a cemetery upon Chessel Down, in the Isle of Wight, was, lying on its back, a skeleton. "At the foot of the grave, immediately in the centre, was a very perfect bronze pail, on each side of which had stood a wooden bucket, the silver rims of which and a small portion of the

---

(1) "An Introduction to English Antiquities." By Jas. Eccleston, B.A.

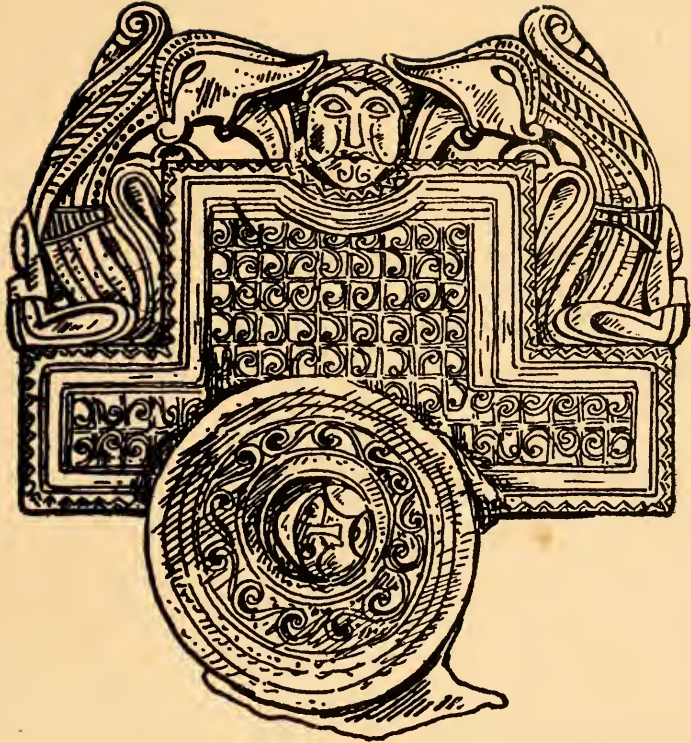


FIG. 67. (pp. 29-30.) FRAGMENT OF A FIBULA, SILVER-GILDED.  
FOUND IN A MOSS AT SLESVIG. THE IRON AGE.  
(SOUTH KENSINGTON MUSEUM.)



wood alone remaining. Near the knees was a silver spoon with a ring for suspension, the bowl being richly gilt and perforated with five holes. In this spoon rested a ball of dark coloured crystal encased in silver mountings, and having a ring of similar description to that attached to the spoon. Not far from these articles, on the left side, was a long iron key with a ring upon the upper end, and the blade of a knife, and near the waist an iron buckle bound with silver wire. Immediately above the buckle *was a fibula of silver*, richly gilt and set with coloured glass, and between it and the neck, at equal distances, were two more fibulæ of similar material, size, and design. At each shoulder was a silver gilt fibula of a different description. A covering, fringed with a tissue of gold, must have been placed over the face, for though the perishable material had decayed, the gold still remained round the lower part of the skull. The neck held a string of beads of unusual length, which presented one or two of extraordinary artistic production. The right hand clutched the handle of a small sword-shaped implement in iron of peculiar shape, the blade of which extended to the shoulder, whilst the bone of the little finger of the same hand was enriched by a massive gold ring exquisitely chased, and the corresponding finger of the left hand by a spiral ring of silver.”<sup>(1)</sup>

---

(1) “History and Antiquities of the Isle of Wight.” By Hillier,  
(British Museum Cat. to A.-S. Antiq. By Gibbs. 1873.)

“I saw his many-hued cloak of lustrous silk  
With its gorgeous ornamentation of precious  
Gold bespangled on its surface,  
With its flowing capes dexterously embroidered.  
I saw in it a great large brooch ;  
The long pin was of pure gold ;  
Bright shining like a full moon  
Was its ring ; all around—a crimson-gemmed circlet,  
Of round sparkling pebbles—  
Filling the fine front of his noble breast,  
Atwist his well-proportioned fair shoulders.”



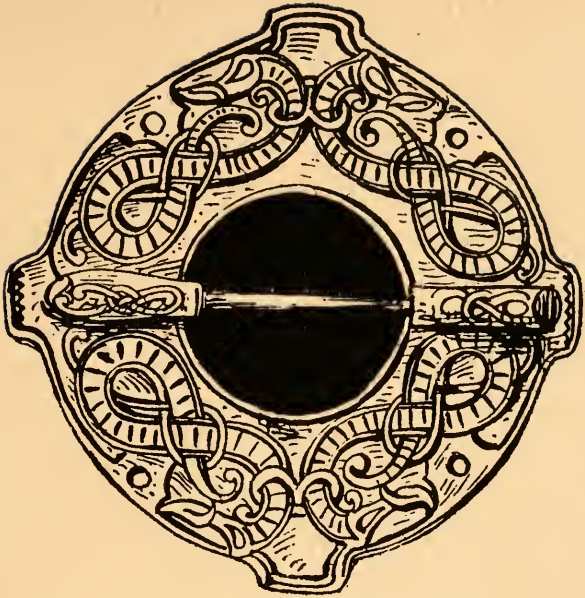


FIG. 68. (*p.* 29.) THE REVERSE OF GOTLANDIC FIBULA.  
(AFTER HILDEBRAND.)



FIG. 69. (*p.* 29.) TREFOIL FIBULA.  
FOUND IN ISLAND OF ZEALAND.  
(SOUTH KENSINGTON MUSEUM.)





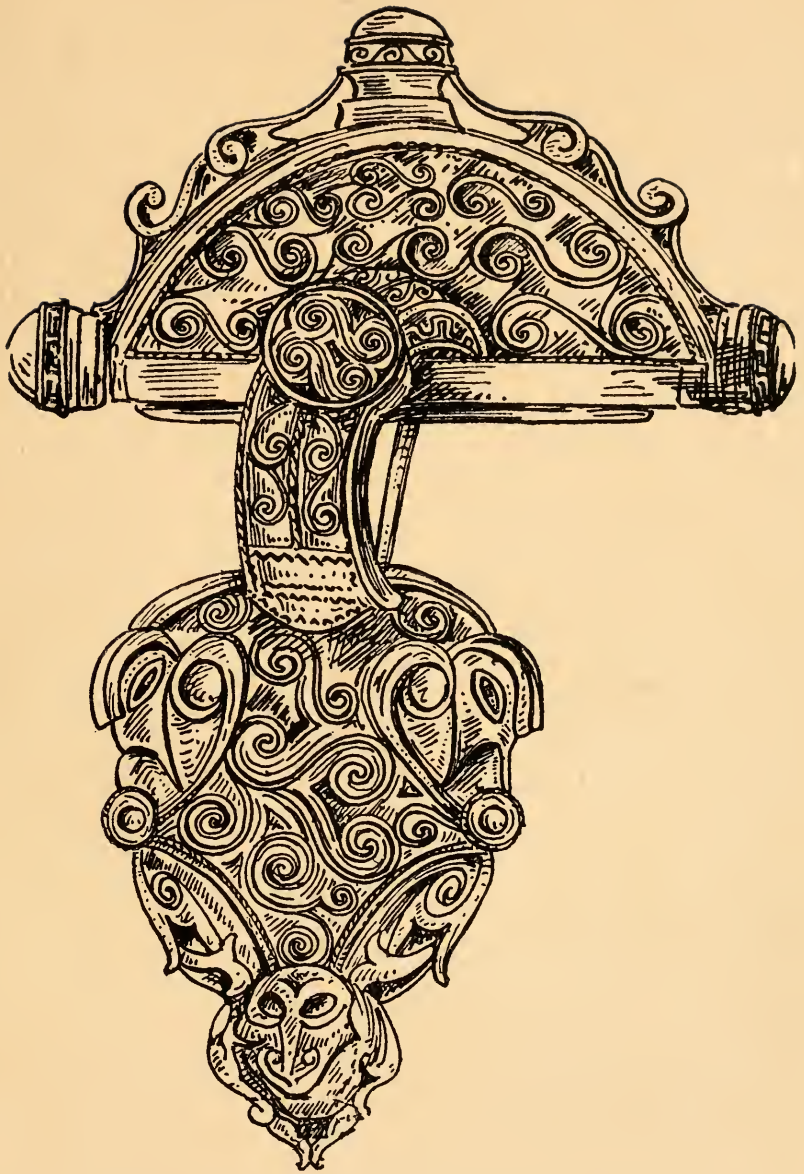


FIG. 70. (p. 29.) LARGE FIBULA, SILVER-GILT.  
FOUND IN THE ISLAND OF FALSTER.  
(SOUTH KENSINGTON MUSEUM.)



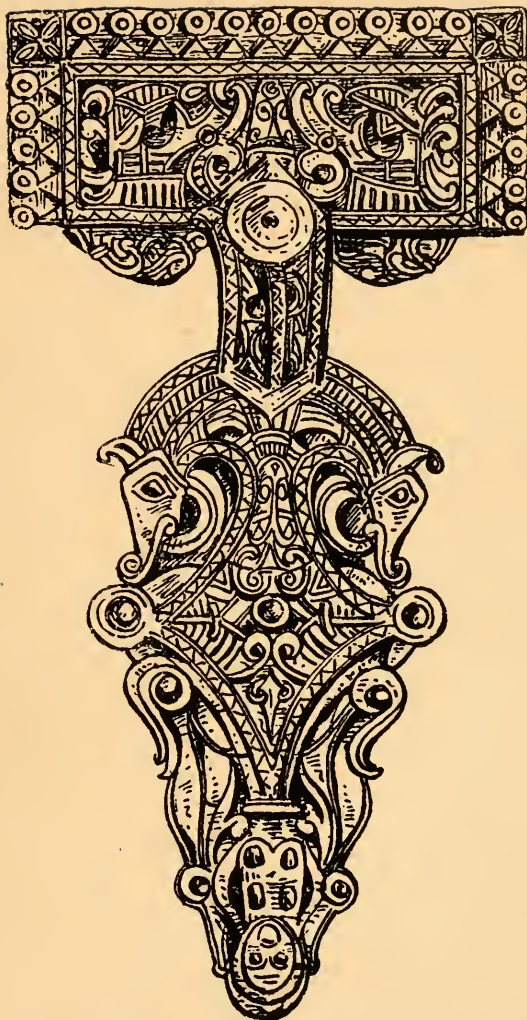


FIG. 71. (*p.* 29.) FIBULA, SILVER-GILDED.  
FOUND IN A MOSS IN THE ISLAND OF ZEALAND.  
THE IRON AGE.  
(SOUTH KENSINGTON MUSEUM.)



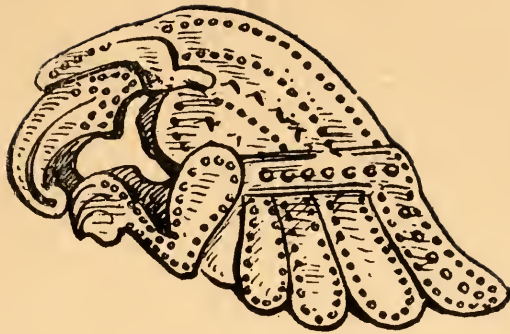


FIG. 72. (*pp.* 30-31.) FIBULA, SHAPED AS FALCON  
DENMARK.  
(SOUTH KENSINGTON MUSEUM.)



FIG. 73. (*p.* 35.)  
CELTO-SCANDINAVIAN SAFETY PIN.  
(AFTER RACINET.)



FIG. 74. (*p.* 39.)  
CELTIC FIBULA, DETAIL.



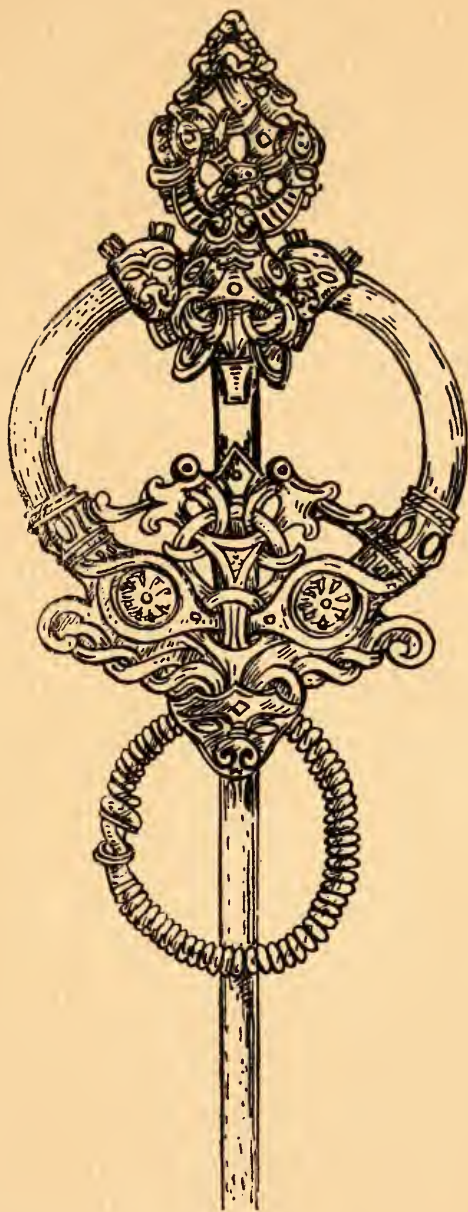


FIG. 75. (p. 42.)  
SILVER PIN, WITH RING ATTACHED.  
SWEDEN. (AFTER HILDEBRAND.)





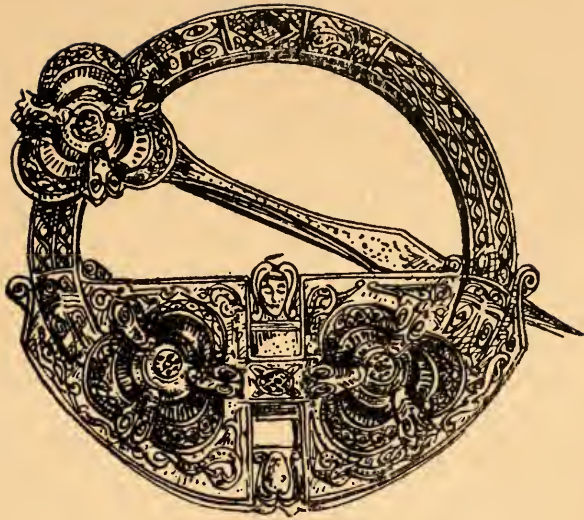


FIG. 76. (p. 39.) CELTIC FIBULA.

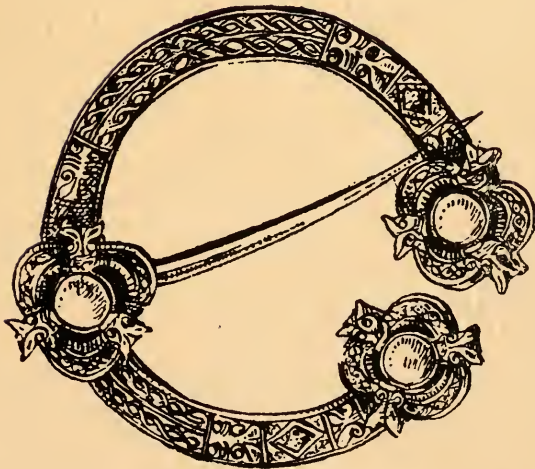


FIG. 77. (p. 39.) CELTIC FIBULA.





FIG. 78. (p. 41.) SCOTCH BROOCH.  
(BRITISH MUSEUM.)



