

Fowler's Type F3 Early Medieval Penannular Brooches

By C. NEWMAN

ANALYSIS OF FOURTEEN penannular brooches identifies an important group (Fowler's Type F3) which derives its unique appearance from a combination of forms and motifs peculiar to zoomorphic penannular brooches and hand-pins. They are an Irish type and can be dated to the later 6th and early 7th centuries.

INTRODUCTION

Type F3 brooches, first classified by Mrs E. Fowler,¹ are modestly-sized (average external diameter of about 40 mm), cast copper-alloy penannular brooches with zoomorphic terminals. Each terminal consists of three features: a snout; a pair of cylindrical eyes; and a collar.² The snouts are prominent and break the line of the hoop with the exception of the brooch from Lough Ravel, Co. Antrim (Fig. 2, 4). In the majority of cases they are quite bulbous, and are set off by a groove around the inner edge. The pair of cylindrical protruding eyes is positioned between the snout and the collar; in ten of the fourteen brooches, a hole in the top of each eye creates the effect of a pupil. In two cases this hole serves as a setting: the Ballinderry Crannóg, Co. Offaly,³ brooch (Fig. 1, 1; Pl. II, A and B) has red enamel surviving in two of the sockets; and an unprovenanced brooch, N.M.I.1906:80, has lost the settings it clearly once had (Fig. 2, 1: Pl. II, C). The collars are buffer-shaped and are of two forms: a bulbous type with rounded end and a single groove on its inside edge (Ballinderry 1860:255 being the only example); and a cylindrical type with straight end, divided transversely by two grooves. The cylindrical form is unique to the F3 brooch.

The hoops of some of the brooches are somewhat plano-convex in cross-section and in five cases are decorated. On each of the two brooches from Ballinderry a U-sectioned groove, flanked on either side by a thin incised line, runs around the outside edge. The Lough Ravel brooch is decorated with a series of closely-spaced parallel lines running from one terminal to the other. A more elaborate form of decoration, consisting of bands of parallel, criss-cross and herringbone lines, is seen on brooch N.M.I.1906:80 (Fig. 2, 1), and a similar form of decoration was attempted on the Inishbofin brooch which has incised bands of parallel and criss-crossed lines (Fig. 2, 2).

The pins survive on ten brooches. In the majority of cases they are oval in cross-section, forged, with simple, flattened heads looped around the hoop. The pin

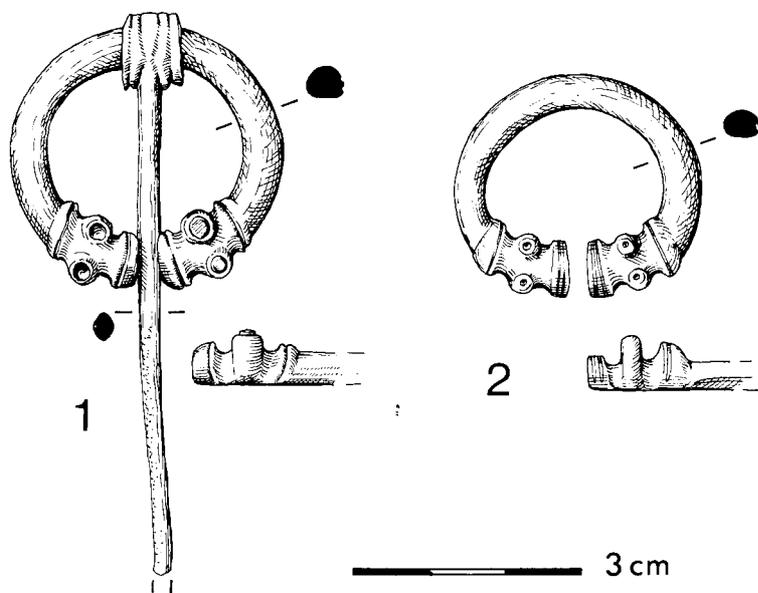


FIG. 1

1. Ballinderry Crannóg, Co. Offaly, N.M.I. 1860:255; 2. Ballinderry Crannóg No. 2, Co. Offaly, N.M.I. E6:424. Scale 1:1

on Ballinderry 1860:255 brooch (Fig. 1, 1) is cast in a T-shape, the cross arm of the T being subsequently bent upwards to enclose the hoop. That on one of the Glenluce brooches (R.M.S.PD16; Fig. 3, 2) is rectangular in cross-section. Six of the pinheads are decorated, the cast decoration of Ballinderry 1860:255 being most pronounced. It is a double Y-motif (Pl. II, A) of a type well known amongst the zoomorphic penannular brooches. The same basic design is achieved on four other pins by hammering and engraving. Finally, the pin of one of the Glenluce brooches has a lozenge-shaped recess engraved at the point where it rested on the hoop in use, again a feature common on the pins of zoomorphic penannular brooches. Furthermore, this pin is shorter in proportion to the hoop diameter than its Irish counterparts, a distinguishing feature of the Irish brooches commented upon by Fowler.

One of the unprovenanced brooches, N.M.I. W. 462 (Fig. 2, 3), has an inscription incised, crudely, on the verso of each terminal. The inscription in the right-hand terminal is difficult to decipher and may be incomplete. That in the left-hand terminal consists of a cross followed by letters. The engraving was made with a sharp point and is both shaky and, in places, faint. A full discussion of the inscription is given in the Appendix by Michelle Brown.

DISTRIBUTION

Nine of the F₃ brooches are closely provenanced within Ireland, the Isle of Man and Scotland and four can be provenanced to 'Ireland'. The present Irish distribution (Fig. 5) is in the midlands and the coastal counties of the north, so that the two

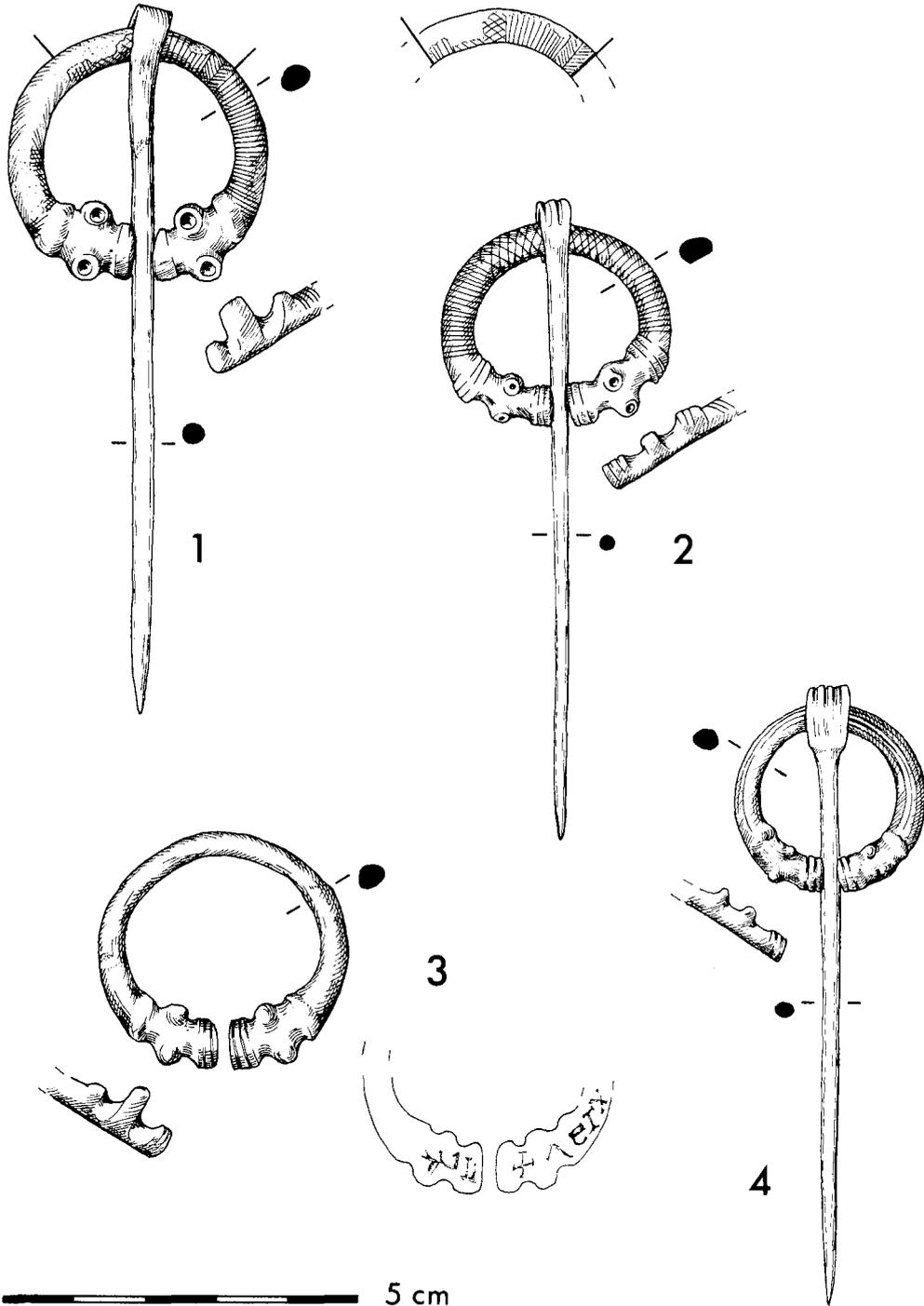


FIG. 2

1. Ireland, N.M.I. 1906:80; 2. Inishbofin, Co. Donegal, N.M.I. 1931: 15; 3. Ireland, N.M.I. W462;
4. Lough Ravel, Co. Antrim, N.M.I. 1927: 654. Scale 1:1

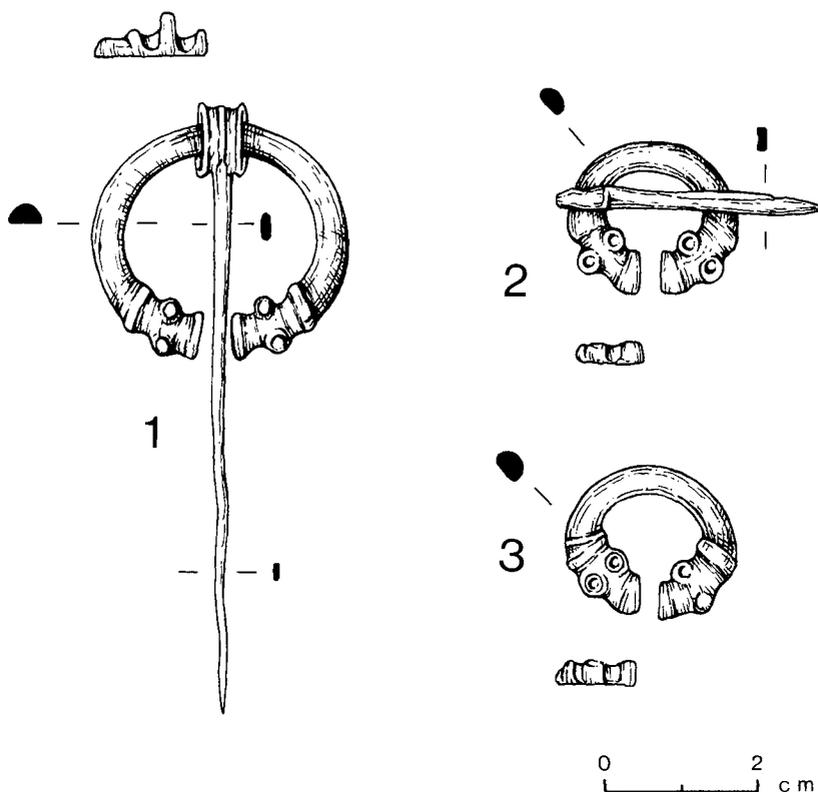


FIG. 3

1. Ireland, R.M.S. PD 16; 2 and 3. Glenluce Sands, Wigtownshire, R.M.S. BH 8560-61 and BH 8562.
Scale 1:1

Glenluce brooches in SW. Scotland and the Ronaldsway brooch can be interpreted as an extension to the Irish distribution.

DATING

Some of these brooches have already been published, but until recently little or no attempt had been made to discuss either their date or their origins. Hencken, without discussion in 1942,⁴ suggested a 7th-/8th-century date for the excavated example from Ballinderry Crannóg No. 2. In a note on the Inishbofin, Co. Donegal, brooch (Fig. 2, 2) an unnamed writer in 1928 had similarly without discussion suggested a 6th- or 7th-century date for the type.⁵ Ó Ríordáin referred to Smith's 1914 article⁶ when he republished the Inishbofin brooch in 1935 dating it to the early 7th century.⁷ However, with the exception of the tubular ears of the beast, the brooch with which Ó Ríordáin compared it⁸ is not like the Inishbofin brooch. While classifying the type in 1963, Fowler did not discuss the F3 brooch and considered it to belong to a later period than that which she discussed, the 5th and 6th centuries.⁹ In spite of their zoomorphism, Mr H. Kilbride-Jones did not include the F3 brooches in

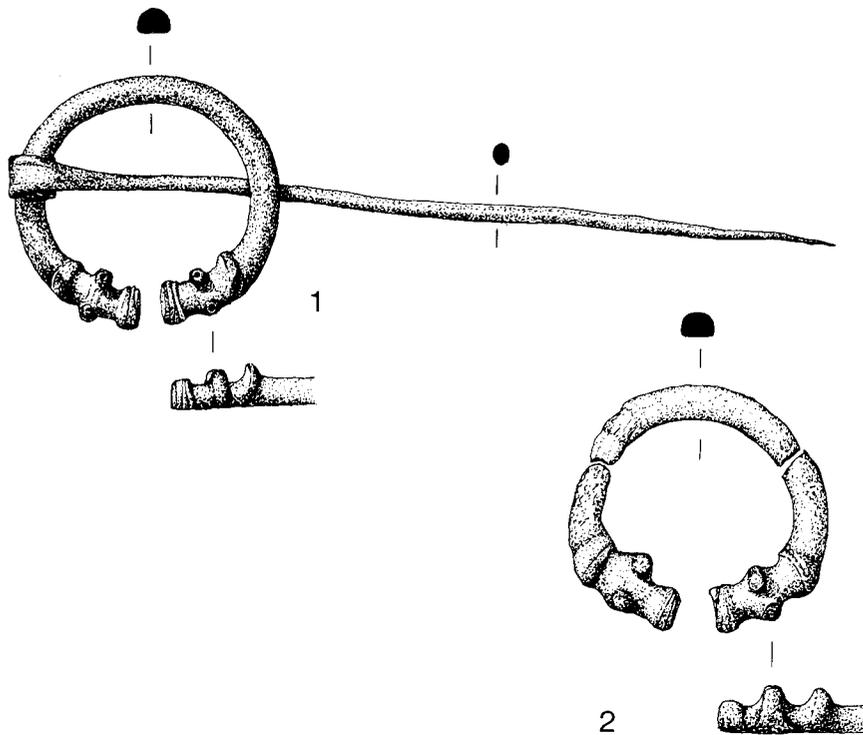


FIG. 4

1. Glenwherry, Co. Antrim, U.M.843:1930; 2. Ireland, U.M. unnumbered. Scale 1:1

his 1980 catalogue, *Zoomorphic Penannular Brooches*.¹⁰ Professor E. Rynne¹¹ has noted the similarities between the two brooches from Glenluce Sands and that from Ballinderry Crannóg No. 2 and, following Hencken's redating of the site to the period c. 550–650,¹² suggested a 5th- or 6th-century date for the type. It has been suggested recently that the F3 brooch originated in SW. Scotland and owes its zoomorphism to pre-Roman Celtic animal styles which survived into the post-Roman period, influencing the development of Anglo-Saxon animal styles. These in turn had a rôle in the development of the F3 brooch in the 6th century.¹³

The terminals of these brooches are zoomorphic and a dominant snout which breaks the line of the hoop is a feature of some of the developed zoomorphic penannular brooches, e.g. nos. 52, 86, 87, 88 and 89 (all numbers after Kilbride-Jones, op. cit. in note 2), as is the occurrence of elaborate ring decoration. Where zoomorphic penannular brooches have prominent snouts, e.g. nos. 88, 89, 106, they are normally set off by transverse grooves on their inside edge, a feature which also occurs on most of the F3 brooches.

Another parallel for the prominent snout is seen at the base of the zoomorphic suspension hooks on the escutcheons of hanging-bowls. Relevant examples include those on Sutton Hoo bowl no. 1;¹⁴ on that from Manton Common, Lincs;¹⁵ and on that from Capheaton, Northumberland.¹⁶ Analogous cylindrical and bulbous

snouts are to be seen at the opposite ends of the suspension hooks of these hanging-bowls: the snout of the beast on the Sutton Hoo hanging-bowl is bulbous and quite similar to those of the F3 brooch from Ballinderry Crannóg (1860:255), as are those on the hooks of the Manton Common bowl.¹⁷

The decoration of the F3 hoops is reminiscent of that on some developed zoomorphic penannular brooches, e.g. nos. 52, 88 and 89. Dr R. Bruce-Mitford

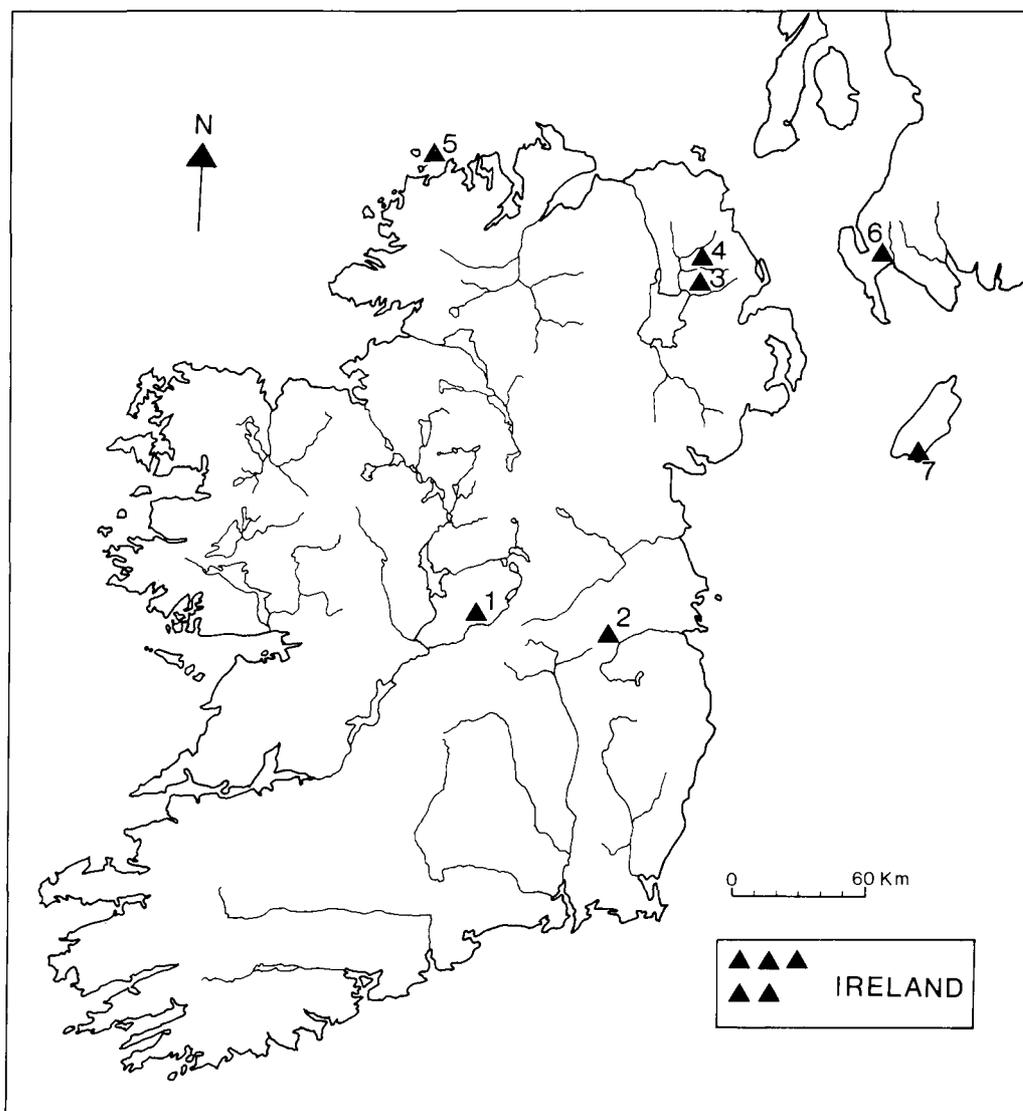


FIG. 5

Distribution of F3 brooches: 1. Ballinderry Crannóg, Co. Offaly; 2. Castlebawn, Co. Kildare; 3. Lough Ravel, Co. Antrim; 4. Glenwherry, Co. Antrim; 5. Inishbofin, Co. Donegal; 6. Glenluce, Wigtownshire; 7. Ronaldsway, Isle of Man

studied this type of decoration, paying particular attention to a pattern common to a number of important bronzes such as the escutcheon frames of hanging-bowl no. 1 at Sutton Hoo and the zoomorphic penannular brooch and bronze mount from Ballinderry Crannóg No. 2.¹⁸ A similar combination of motifs, albeit with two instead of three alternating bands of herringbone, is incised into the hoop of F3 brooch N.M.I. 1906:80 (Fig. 2, 1). Circumferential grooves around the outside edge of the hoop are also known among the zoomorphic penannular brooches, e.g. nos. 52, 70, 74 and 89, occurring likewise on the suspension rings of hanging-bowl no. 1 from Sutton Hoo and on the ring from the back of enamelled pin 386 found with E ware at Ballinderry Crannóg No. 2.¹⁹

The most striking feature of the F3 brooch is the pair of prominent cylindrical eyes. Although this is not a common feature of zoomorphic penannular brooches, similar pierced and accentuated eyes occur on some of Kilbride-Jones's B1 brooches. In general, Kilbride-Jones's dates for the zoomorphic penannular brooch are far too early, and, in the light of recent excavations which are cited below, a late 6th-/7th-century date for his C and D groups would concur better with currently accepted chronologies. His dating of the B1 series should also be reappraised in view of the possibility that the brooch from an Anglo-Saxon grave of the 5th or possibly 6th century at High Down, Sussex, is a B1 type²⁰ as well as the brooch from Bath which is dated to the 6th century.²¹ Similar tubular settings occur in place of 'ears' on a brooch from Cavan²² and on one from Phase 1 of Gransha, Co. Down,²³ where it was found associated with E ware. This phase is dated by the excavator to the early 7th century on the basis of this brooch and the pottery. The brooch belongs in Kilbride-Jones's Group D,²⁴ as also found at Clogher, Co. Tyrone, but in association with B ware which pre-dated the E ware at that site.²⁵ Furthermore, this date is corroborated by two radiocarbon estimates from Phase 1 at Gransha (UB2597 1465 ± 55 b.p. and UB1580 ± 50 b.p.) which, when calibrated, give early 7th-century

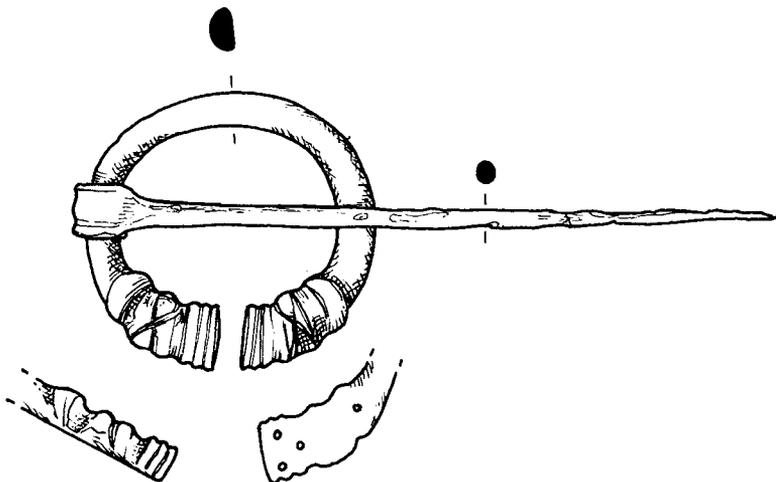


FIG. 6

Ireland, Ashmolean Museum 1927:119

dates.²⁶ The closest parallel for the cylindrical eyes is to be seen on hand-pins. In many respects the 'fingers' of the hand-pin are one and the same as the 'eyes' of the F3 brooch. An unprovenanced three-fingered hand-pin from Ireland, N.M.I. P634²⁷ can be used to demonstrate this feature. It has blue-glass settings mounted at the tips of its two outside 'fingers'; that from the middle 'finger' is missing. The glass is dome-shaped, protruding above the bronze tube in an identical manner to the red enamel setting on the F3 brooch from Ballinderry Crannóg (1860:255; Pl. II, A and B). This hand-pin is notable because two of the *millefiori* settings in the side of the pinhead are sunbursts and in his discussion of the *millefiori* settings on hanging-bowl no. 1 from Sutton Hoo, Bruce-Mitford pointed out that the sunburst *millefiori* on the escutcheons is found on just two other objects, this hand-pin, and on the escutcheons of the Manton Common hanging-bowl.²⁸ A date in the later 6th or early 7th century can be advanced for this hand-pin on the basis of its form and decoration, as well as its close tie with the Sutton Hoo hanging-bowl for which a date of *c.* 600 is generally accepted.

In conclusion, the form and decoration of the F3 brooch suggest a late 6th- or early 7th-century *floruit* for the type. This date is corroborated by the objects to which the excavated brooch from Ballinderry Crannóg No. 2 can be related, for recent study of the material has revealed the possibility of an occupation horizon dating to this period. The structural remains of this pre-crannóg horizon consist of the ten wicker structures hitherto taken to be of Later Bronze-Age date along with the identical 'hearth outside the palisade' which had an enamelled pin and some sherds of E ware associated with it. The large zoomorphic penannular brooch, found below the timber floor of the crannóg house, also belongs to this phase and can be considered to have been *in situ* and not pushed down from above as the excavator suggested.²⁹

ORIGINS

Its distribution in Ireland, along with the parallels which have been cited among Irish early medieval metalwork, indicates that the F3 brooch is an Irish type and that the Glenluce and Ronaldsway brooches are derivatives, not prototypes, of the main group. Although zoomorphs with prominent cylindrical eyes are, for instance, found on some Migration Period cruciform brooches from Scandinavia,³⁰ the archaeological evidence of Germanic influence on Irish metalwork at this early period is so slight as to imply that it is incongruous to link the two traditions together. Therefore, one must take a critical view of the Anglo-Saxon rôle in the development of the F3 brooch suggested by Dr and Mrs J. R. Laing.³¹ They argue that the chronological gap between Fowler's type D brooches, of the 1st and 2nd centuries, and their descendant type E brooches, mainly of the 4th century, is not, as Fowler originally suggested, bridged by the Culbin-type snake armlets. As an alternative source for the zoomorphism of E and F types, they propose that inspiration came from indigenous pre-Roman animal styles that survived into the sub-Roman period. These styles, they argue, played a key rôle in the evolution of Anglo-Saxon zoomorphic terminals which in turn influenced the terminals of the penannular brooch. There are, however, stylistic considerations which suggest that

zoomorphism was an important feature of penannular brooches long before Anglo-Saxon objects such as the Guildown ring cited by the Laings were made. The folded-back, pinched-in terminal of Fowler's types D₄ and D₅ is inherited by the type E brooch and is central to the whole concept of zoomorphism in penannular brooches. Folding back the terminals creates an animal head whose snout faces towards the hoop, an orientation which is the common denominator of all the zoomorphic penannular brooches and one not forgotten by the maker of the Ballinderry Crannóg brooch (1860:255; Fig. 1, 1). By the time that F₃ brooches were being made the zoomorphic penannular brooch had long been a purely Irish phenomenon.

It has been shown how the F₃ brooch is closely related to the zoomorphic penannular brooch and the association of the two types at Ballinderry Crannóg No. 2 and at Lough Ravel corroborates the point. However, of even greater significance is the occurrence of a hybrid brooch which has the eyes of a zoomorphic penannular brooch and the cylindrical collar otherwise found solely on the F₃ brooch. Now in the Ashmolean Museum (1927:119) (Fig. 6), this brooch was originally part of the Evans Collection. It is from Ireland.³² Its zoomorphic terminals each have a pair of sub-pyramidal eyes, which are a feature of Kilbride-Jones's A₂, B₁, C₁ and C₂ series, although they are larger than usual and dominate the area between the collar and the snout in a manner that is not seen on the zoomorphic penannular brooches. The collar is cylindrical and divided into three by transverse grooves. There are two ways of viewing this brooch; either it can be interpreted as the attempt by a craftsman, accustomed to dealing with pyramidal eyes, to copy an F₃ brooch during the period of their currency, or as marking that point in the evolution of the zoomorphic penannular brooch when an alternative form was conceived which possibly led to the creation of an F₃ brooch. In choosing to emphasize the eyes of the beast, and thereby allowing for more overt zoomorphism, the craftsman had to sacrifice the large decorative field sometimes given over to enamel and *millefiori* decoration which was an important feature of the zoomorphic penannular brooch. If the latter suggestion is correct, and it is the more attractive in offering a concrete explanation for the genesis of the F₃ brooch, it becomes necessary to identify the series of zoomorphic penannular brooch to which it is most closely related.

As noted above, the eyes of the Ashmolean brooch are a feature of four series of zoomorphic penannular brooch, A₂, B₁, C₁ and C₂, suggesting that it is from one or a combination of these series that the brooch derives. In fact three of the B₁ brooches have pierced eyes, nos. 53, 55 and 56, paralleled on the F₃ brooch. The looped-over pin characteristic of the F₃ brooch is not a feature of any of these series suggesting that F₃ brooches are cheaper, more 'down-market' versions, a thesis supported by their small size and general paucity of decoration. On the verso of each terminal of the Ashmolean brooch is a nest of three conical drilled holes which are paralleled on three B₁ brooches (nos. 54, 55 and 56), one C₁ (no. 74) and one C₂ (no. 89, from Ballinderry Crannóg No. 2). The fact that they are not found on the A₂ series implies that the Ashmolean brooch relates to the B₁, C₁ and C₂ groups and may also imply a closer connection between the B and C groups than has previously been allowed. It is also noteworthy that in both cases where an F₃ brooch has been found with a zoomorphic penannular brooch, the brooch in question has been of the C₂ variety.³³

The eyes of the F₃ brooch are the same as the fingers of the hand-pins which are decorated with *millefiori* and *champlevé* enamel in the manner also characteristic of B₁, C₁ and C₂ brooches so that the artistic *milieu* in which such a transfer (i.e. fingers to eyes) could be achieved would be precisely that in which B₁, C₁ and C₂ brooches were being made.

The origins of the cylindrical collar of the F₃ brooch are obscure. If the Ashmolean brooch is considered to be an ancestor of the F₃ brooch then its cylindrical collar, which is perfectly executed, is apparently without predecessor.³⁴ It is difficult to establish where in Ireland the brooch was developed, though it is apparent (Fig. 5) that it was probably either in the midlands or in Ulster, perhaps in counties Antrim or Down. The independent invention of the type in two separate places seems improbable; the uniformity of the F₃ brooches found in Ireland suggests the existence of only one or a group of closely-related workshops, as well as a relatively short period of fashion.

The two brooches from Glenluce Sands, Wigtownshire (Fig. 3, 1 and 2) while sharing the traits common to F₃ brooches, are smaller than the average and have terminals cast in lower relief than the others. They are thus sufficiently different from the remainder of the group to warrant the suggestion that they were locally manufactured in SW. Scotland, under Irish influence.³⁵ Published illustrations of the Ronaldsway brooch are not clear enough to determine how closely it resembles the Irish group and hence where it may have been made.³⁶

The occurrence of three different types of penannular brooch at Ballinderry Crannóg No. 2, the zoomorphic penannular brooch, the F₃ brooch and a hitherto unrecognized type represented by no. 735, characterized by a terminal consisting of a single cylindrical element,³⁷ is of considerable importance for the study of penannular brooches, because it implies that all three brooches were in use concurrently. Penannular brooches, such as the F₃ brooch and the type represented by no. 735 from Ballinderry Crannóg No. 2, which were not included by Kilbride-Jones in his *corpus*, are in danger of being condemned to obscurity. It is clear, however, that they can be a valuable source of information. Not only is the F₃ brooch a chronologically diagnostic type, but it also serves to link, in a concrete way, the penannular brooch and the hand-pin. The F₃ brooch, and in particular the hybrid brooch in the Ashmolean, serve to indicate hitherto unrecognized connections within the zoomorphic penannular brooch group and lead one to suggest that these lesser-known brooches may have played a key rôle in the evolution of the zoomorphic penannular brooch and are vital to our understanding of that evolution.

APPENDIX: THE INSCRIPTIONS

By MICHELLE P. BROWN

One of the unprovenanced brooches, N.M.I. W 462 (Fig. 2, 3), has an inscription incised on the verso of each terminal. It was made with a sharp point and is shaky and, in places, faint. It is the only inscription known on an Irish brooch of this date and is of considerable importance.

Description

The nature of the medium, unrelated markings, the scale of the inscribed surface and the inexpert character of the hand responsible impair the legibility of the inscriptions and render several interpretations possible.

The first marks of what remains of the lettering on the right-hand terminal are the hardest to interpret. A preliminary drawing suggested a number of long vertical strokes followed by a curved diagonal cross-stroke descending from top left to bottom right where it joins a shorter vertical minim-stroke. My first reading of this was an 'IN' monogram of the type found in early Hiberno-Saxon gospelbooks, such as Durham, Cathedral Library, MS.A.II.10, f.2. This is followed by two vertical minim-strokes which are damaged at the head and linked at the foot by either a horizontal stroke or two foot wedges. This could represent damaged capital *I* and *T* or a damaged angular capital *G*, of a type found in Insular inscriptions and display scripts. A half-uncial *b* is also possible. A second drawing, produced after a 'dusting' of the inscription, drastically reinterpreted the first marks as two horizontal strokes leading to the base of the diagonal cross-stroke, with two small strokes at their left end which descend below the base-line. These double strokes suggest an intentional 'second attempt' or emphasis. The letter-forms suggested by this reading are the foot of a capital *L* with an inverted wedge-terminal, of a type found in Insular and Continental uncial script. This is followed by a *u* and either the *IT*, *G* or *b* already mentioned.

The inscription on the left-hand terminal is a little clearer. The first element is an equal-armed cross with expanded terminals. This is followed by two strokes, forming an inverted *V*. This suggests a capital *A* without cross-stroke, of a type common in rustic capital script. A damaged *X* which lacks its head is also a possibility. A further possibility is a tilted Tironian *et* symbol, of a type found in early Insular manuscripts and in some produced on the Continent, especially in centres under Insular influence. The next letter consists of a vertical minim-stroke which bends to the right at its foot, with two horizontal strokes extending to the right from its head and its mid-point. In the preliminary drawing these strokes were unlinked, suggesting an *f*, but the second drawing linked them to form a rounded bow, suggesting a half-uncial *e* or, less plausibly, a capital *P*. The next letter is formed of a vertical minim with a wedge at its foot and either a wedge or the remains of a horizontal stroke at its head. This may be interpreted as a capital *I* or *T*. The final letter is unclear. Two diagonal strokes appear to cross one another, suggesting an *X* or part of an angular *W* (which would, at this period, represent the Greek letter *Omega*, rather than a Latin letter-form). A crudely produced *N* is also a possibility.

Discussion

The possible readings which emerge are as follows: 'INIT + (et) FIN' was suggested by the preliminary drawing. This would represent an unusual latinisation of the Greek *Alpha et Omega* (Vulgate Bible, Revelations XXII.13). 'The Beginning and the End' would be a particularly suitable Christian inscription for a penannular brooch form.

The second drawing does not preclude the *Alpha et Omega* interpretation. The inscription on the left-hand terminal would read '+ A eT W', the *Alpha* and *Omega* appearing in their usual symbolic Greek letter form. There are several Insular parallels for their use, including the Codex Usseianus Primus, Dublin, Trinity College Library, MS.55,³⁸ which is generally thought to date to the early 7th century. On f.149^v of this manuscript they flank a large *Chi-rho* in the form of a Latin cross. They also appear in the epigraphic inscription on an early 8th-century grave slab from Hartlepool (Hartlepool VI)³⁹ and in later Anglo-Saxon inscriptions on metalwork, such as the Swindon ring and the Weeke seal-die⁴⁰ where they are preceded or followed by a cross. An *et* consisting of a half-uncial *e* and a capital *T* is paralleled within the late 7th-century Cuthbert Gospel, Stonyhurst College Library s.n., on loan to the British Library.⁴¹ One further interpretation should be considered for this part of the inscription, which is '+ XPI X (or W or N)', the first element representing the abbreviated Greek form of *Christi* (a common Insular abbreviation).

This leaves the question of how this part of the inscription, as presented in Fig. 2, relates to that on the right-hand terminal. Assuming that this is nearly complete, and that it reads from left to right, we are left with *LUG* or *LŪb*. This may represent a personal name-form, perhaps even related to that of the Celtic deity, Lugus. In the majority of cases in which it occurs the equal-armed cross marks the beginning and/or end of an inscription. It may also mark a division of the inscription into two sections, as would appear to be the case here.

It is difficult to find parallels for inscriptions of this type within the early Insular corpus, although Continental parallels occur, for example within early Langobardic material. The Insular corpus does provide parallels for the use of the equal-armed cross and the Greek *Alpha et Omega*, including early epigraphic examples.⁴² The early 7th-century Codex Usserianus Primus furnishes a manuscript context and the mixture of half-uncial and uncial letter-forms which may appear within the brooch inscription accord well with the earliest phases of Insular handwriting, as represented in manuscripts such as the Codex Usserianus Primus, the Bobbio Orosius, Milan, Bibl. Ambrosiana, D. 23 sup.⁴³ and the Cathach of Columcille, MS. Dublin, Royal Irish Academy, s.n.⁴⁴ There is, therefore, no reason to regard the inscription as of later date than the manufacture of the brooch. A date within the late 6th or early 7th centuries is tenable, as is Insular production.

CATALOGUE

1. *Antrim, L. Ravel* (N.M.I. 1927:654)*
D. 35 mm; L. 73 mm; H. eyes 8 mm (Fig. 2, 4).
2. *Antrim, Glenuherry* (U.M. 843:1930)*
D. 34.5 mm; L. 110 mm; H. eyes 5.5 mm (Fig. 4, 1).
3. *Donegal, Inishbofin* (N.M.I. 1931:15)*
D. 32 mm; L. 90 mm; H. eyes 4 mm (Fig. 2, 2)
Anon., 'The Roscommon Brooch', *J. Roy. Soc. Ireland*, 58 (1928) 166-67; S. P. Ó Riórdáin, 'Recent Acquisitions from Co. Donegal in the National Museum', *Proc. Roy. Irish Acad.*, 42 (1935), 145-91.
4. *Kildare, Castlebawn* (Clongowes Wood College: lost) D. 36 mm (Pl. 1, A)
J. Kidare Archaeol. Soc., 3 (1899-1902), 398.
5. *Offaly, Ballinderry Crannóg no. 2* (N.M.I.E6:424)*
D. 35 mm; H. eyes 7 mm (Fig. 1, 2; Pl. 1, B and c)
H. O'N. Hencken, 'Ballinderry Crannóg no. 2', *Proc. Roy. Irish Acad.*, 47 (1942), 1-76.
6. *Offaly, Ballinderry Crannóg no. 1* (N.M.I. 1960:255)
D. 35 mm; L. 73 mm; H. eyes 8 mm (Fig. 1, 1; Pl. II, A and B)
G. Coffey, *Guide to the Celtic Antiquities of the Christian Period preserved in the National Museum, Dublin* (Dublin, 1910).
7. *Ireland* (N.M.I. W462)
D. 35 mm; H. eyes 8.5 mm (Fig. 2, 3).
8. *Ireland* (N.M.I. 1906:80)
D. 36 mm; L. 100 mm; H. eyes 8 mm (Fig. 2, 1; Pl. II, c).
9. *Ireland* (U.M. unnumbered)
D. 33.5 mm; H. eyes 6 mm (Fig. 4, 2).
10. *Ireland* (County Armagh Museum, 25-55)
D. 34 mm; L. 88 mm
D. R. M. Weatherup, 'Armagh County Museum: Archaeological Acquisitions 1935-1959', *J. Roy. Soc. Antiq. Ireland*, 108 (1978), 23-51.
11. *Ireland* (R.M.S. PD16)
D. 34 mm; L. 81 mm; H. eyes 6 mm (Fig. 3, 1; Pl. II, d).
12. *Wigtownshire, Glenluce Sands* (R.M.S. BH:8562)*
D. 23 mm; H. eyes 3 mm (Fig. 3, 3)
G. Wilson, 'Notice of a collection of implements of stone and bronze and other antiquities from Wigtownshire', *Proc. Soc. Antiq. Scotland*, II (1880), 126-42.
13. *Wigtownshire, Glenluce Sands* (R.M.S. BH:8560-1)*
D. 23 mm; L. 35 mm; H. eyes 3 mm (Fig. 3, 3)
G. Wilson, 'Notes on a collection of implements and ornaments of stone, bronze etc. from Glenluce, Wigtownshire', *Proc. Soc. Antiq. Scotland*, III (1881), 262-76.
14. *Ronaldsway, Isle of Man*
Fragment of right-hand terminal only.
G. J. H. Neely, 'Excavations at Ronaldsway, Isle of Man', *Antiq. J.*, xx (1940), 72-86.
L. R. and J. Laing, 'The Early Christian Period Settlement at Ronaldsway, Isle of Man: A Reappraisal', *Isle of Man Natur. Hist. Antiq. Soc.*, lxxiii (1987), 389-415.

Abbreviations

N.M.I. — National Museum of Ireland

R.M.S. — Royal Museum of Scotland

U.M. — Ulster Museum

Measurements: D. max. ext. diameter hoop; L. length of pin;

* brooches referred to in E. Fowler, 'Celtic Metalwork of the Fifth and Sixth Centuries A.D.', *Archaeol. J.*, 120 (1963), 98–106.

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NOTES

- ¹ E. Fowler, 'Celtic Metalwork of the Fifth and Sixth Centuries A.D.', *Archaeol. J.*, 120 (1963), 98–160.
- ² I have followed the nomenclature set out by H. Kilbride-Jones, *Zoomorphic Penannular Brooches* (London, 1980) and added the term 'collar' to describe the terminal feature.
- ³ This is an old find made around 1860.
- ⁴ H. O'N. Hencken, 'Ballinderry Crannóg no. 2', *Proc. Roy. Irish Acad.*, 47 (1942), 1–76, especially 40.
- ⁵ Anonymous, 'The Roscommon Brooch', *J. Roy. Soc. Antiq. Ireland*, 58, part 1 (1928), 166–67.
- ⁶ R. Smjth, 'Irish Brooches of Five Centuries', *Archaeologia*, 65 (1914), 223–25.
- ⁷ S. P. Ó Riordáin, 'Recent Acquisitions from Co. Donegal in the National Museum', *Proc. Roy. Irish Acad.*, 42 (1935), 145–91.
- ⁸ *Ibid.*, 183.
- ⁹ Fowler, *op. cit.* in note 1, 107.
- ¹⁰ Kilbride-Jones, *op. cit.* in note 2.
- ¹¹ E. Rynne, 'A Bronze Ring-Brooch from Luce Sands, Wigtonshire; its affinities and significance', *Trans. Dumfriesshire Galloway Natur. Hist. Antiq. Soc.*, 3rd ser. XLII (1965), 112.
- ¹² H. O'N. Hencken, 'Lagore Crannóg, an Irish Royal Residence of the 7th to the 10th Cent. A.D.', *Proc. Roy. Irish Acad.*, 53 (1950), 17.
- ¹³ L. R. and J. Laing, 'The Early Christian period settlement at Ronaldsway, Isle of Man: a reappraisal', *Isle of Man Natur. Hist. Antiq. Soc.*, LXIII (1987), 389–415, especially 402–04.
- ¹⁴ R. Bruce-Mitford, *The Sutton Hoo Ship-burial*, Vol. III, part 1 (ed. A. C. Evans), (London, 1983, fig. 165 a and b).
- ¹⁵ *Ibid.*, fig. 206.
- ¹⁶ F. Henry, 'Hanging-bowls', *J. Roy. Soc. Antiq. Ireland* 66 (1936), pl. xxvii, 9.
- ¹⁷ Kilbride-Jones, *op. cit.* in note 2, 265–70.
- ¹⁸ R. Bruce-Mitford, 'Ireland and the Hanging-Bowls — A Review', 30–39 in M. Ryan (ed.), *Ireland and Insular Art, A.D. 500–1200* (Dublin, 1987), 33–34.
- ¹⁹ Hencken, *op. cit.* in note 4, fig. 18, 387.
- ²⁰ Most recently in M. G. Welch, *Early Anglo-Saxon Sussex* (Oxford, Brit. Archaeol. Rep. Brit. Ser. 112, part 1 1983), 67.
- ²¹ L. Laing, *Later Celtic Art* (Princes Risborough, 1987), 26. Further, the inclusion of brooches nos. 57–60 in group B1 is questionable.
- ²² Kilbride-Jones, *op. cit.* in note 2, Cat. 74.
- ²³ *Ibid.*, Cat. 134; C. Lynn, 'Excavations on a mound at Gransha, Co. Down, 1972 and 1982: an interim report', *Ulster J. Archaeol.*, 48 (1985), fig. 3, 1.
- ²⁴ Kilbride-Jones, *op. cit.* in note 2.
- ²⁵ R. B. Warner, 'The Clogher Yellow Layer', *Medieval Ceramics*, 3 (1979), 37–40.
- ²⁶ Lynn, *op. cit.* in note 23, 84.

²⁷ Henry, *op. cit.* in note 14, pl. xxxv; M. Ryan *et al.*, *Treasures of Ireland, Irish Art 3000 B.C.-1500 A.D.* (Dublin, 1983), Cat. 41.

²⁸ Bruce-Mitford, *op. cit.* in note 14, 268 n. 1.

²⁹ C. Newman, 'A Stratigraphical Reinterpretation of Ballinderry Crannógs 1 and 2', forthcoming in V. Buckley (ed.), *The Proceedings of the Irish Crannóg Conference* (Oxford, Brit. Archaeol. Rep. Brit. Ser.).

³⁰ H. Shetelig, *The Cruciform Brooches of Norway* (Oslo, 1906), figs. 67-69.

³¹ Laing and Laing, *op. cit.* in note 13.

³² It was probably sold to Evans by William Arthurs of Ballymena who supplied him with a very large proportion of his Irish collection. It is likely that most if not all of this material came from Ulster, and there is a possibility that this brooch was found at Lough Ravel.

³³ At Ballinderry Crannóg No. 2 and Lough Ravel.

³⁴ Penannular brooches with buffer-shaped terminals are known in Britain, e.g. an unpublished one from the Anglo-Saxon cemetery at Bidford-on-Avon, Warwicks.

³⁵ For instance under the influence of Dalriada.

³⁶ G. J. H. Neeley, 'Excavations at Ronaldsway, Isle of Man', *Antiq. J.*, xx (1940), 72-86, pl. xiii, 2, 2. I have not examined this brooch at first hand.

³⁷ Hencken, *op. cit.* in note 4, fig. 15, 735.

³⁸ E. A. Lowe, *Codices Latiniore Antiquiores, II* (Oxford, 11 vols. and supp., 1934-72), No. 271.

³⁹ E. Okasha, *Hand-list of Anglo-Saxon Non-Runic Inscriptions* (Cambridge, 1971), No. 48.

⁴⁰ *Ibid.*, nos. 115 and 119.

⁴¹ Lowe, *op. cit.* in note 38, No. 260.

⁴² Okasha, *op. cit.* in note 39; R.A.S. Macalister, *Corpus Inscriptionum Insularum Celticarum* (Dublin, 2 vols., 1945 and 1949).

⁴³ Lowe, *op. cit.* in note 38, No. 328.

⁴⁴ *Ibid.*, No. 266.